THE QUALITY OF AUDIOVISUAL TRANSLATION IN TURKEY
AND THE COURSE OF THE PRODUCTION PROCESS:
AN EMPIRICAL STUDY ON THE SUBTITLED
AND THE DUBBED VERSIONS OF *WILL AND GRACE*

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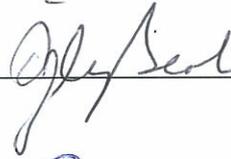
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Thesis Abstract

Aslı Süreyya Sayman, "The Quality of Audiovisual Translation in Turkey and the Course of the Production Process: an Empirical Study on the Subtitled and the Dubbed Versions of *Will and Grace"*

The present study focuses on the quality of audiovisual translations in Turkey through a case study that comprises a translation analysis and a small-sized reception study. The case study allows for a closer investigation of quality in audiovisual translations in Turkey through a textual analysis of four translations submitted by four individual translators and through a reception study which helps to establish the audience's opinions and criticisms on AV translations performed in our country. In our study, the general tendency to solely blame the translator for the frequently encountered "poor" quality in audiovisual translations is challenged through adressing the correlation between the quality in AVT and the production process, whose main constituents are the translator's working conditions, the recruitment criteria employed by the commisioners, on-the-job training provided by the commisioners, and finally and most importantly the existence of a reviewing/editing system. The study underscores the deficiencies of the production process of audiovisual translations in Turkey, and how these drawbacks lead to commonly observed "poor" quality in the translated versions of audiovisual products.

Tez Özeti

Aslı Süreyya Sayman, "Türkiye'de Yapılan Film Çevirilerinin Kalitesi ve Üretim Süreci Arasındaki İlişki: Will & Grace'in Dublajlı ve Altyazılı Versiyonları Üzerine Ampirik bir Çalışma"

Bu çalışma; Türkiye'de yapılan film çevirilerinin kalitesini, bir çeviri analizi ve alımlama çalışması [reception study] içeren bir vaka çalışması aracılığıyla inceleyecektir. *Will & Grace* adlı dizinin altyazılı ve dublajlı versiyonlarının sunduğu çevirilerin incelenmesi ve bu çevirilerin izleyiciler tarafından nasıl alımlandığını gözlemlemek, ülkemizdeki film çevirilerinin kalitesini ve kaliteyi belirleyen unsurları araştırırken mevcut çalışmaya önemli katkıda bulunacaktır. Türkiye'deki film çevirilerinde sıklıkla karşılaşılan kalite sorununa eğilirken, çevirmen dışındaki faktörlerin de çeviri kalitesinde oldukça şekillendirici olduğuna dikkat çekmek için incelediğimiz film çevirisi üretim süreci; çeviri kalitesi ve çevirmenin çalışma koşulları, çevirmen alımında uygulanan kriterler, çevirmene sağlanan mesleki eğitim olanakları ve bir redaksiyon sisteminin varlığı gibi üretim süreci unsurları arasındaki ilişkiyi ortaya koymak açısından oldukça aydınlatıcı olmuştur. Çalışmamızda, üretim sürecinin bileşenleri olan bu unsurlardaki eksik ve aksaklıkların nasıl kalite sorununa yol açtığı gözler önüne serilecektir.

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CONTENTS

INTRODUCTION

This study sets out to explore the set of relationships between the quality of audiovisual translations in Turkey and the course of their production process. Although it is a common habit to put the blame on the translator when a translational drawback is observed in the dubbed or subtitled audiovisual programmes, the competence of the individual translator is not the only factor that impacts the quality of translations. The production process of audiovisual translations is the main factor that shapes the "good" or "poor" quality of AV translations with its constituents such as the working conditions of the translator, the recruitment policy of the commisioner[1] when hiring translators, on-the-job training opportunities the commisioner offers the translators, and last but not least the existence of a a reviewing/editing system. As an audiovisual translator who has worked in the field for five years, during the course of my dubbing/subtitling career, I have witnessed the deficiencies in the above mentioned constituents of the production process, which I have believed to be responsible for the commonly-encountered "poor" quality in the subtitled/dubbed versions of the audiovisual programmes. On that account, I decided to delve into the issues of audiovisual translation with the intention of investigating the reasons behind the widespread discredit of audiovisual translations by the audiences, and why we come across a considerably vast amount of translation drawbacks on screen every day, which is the prominent factor leading to the mentioned distrust.

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[1] Television channels or dubbing/subtitling agencies.

The order of the chapters will follow a sequence that embarks on the theoretical problematizations on AVT, the translation products under focus- which are the subtitled and the dubbed versions of *Will and Grace* in Turkey, the reception study and the production process respectively. The first chapter, which submits an overview of research in the audiovisual translation field will introduce commonly-discussed issues of AVT, with the birth of audiovisual translation in the 1920s, when the first talking pictures appeared. Factors such as the globalizing television industry and the age of digitalization, which led to a great increase in the volume of audiovisual translations will be mentioned. The study will then proceed to explore the technical requirements and restrictions of the two main audiovisual translation methods, dubbing and subtitling. How the time and space constraints in both methods and the polysemiotic texture of audiovisual programmes restrict the translators will be tackled in detail. The individual advantages and disadvantages of each audiovisual translation form, and how each method serves better to certain audience profiles, programme genres, etc. will be observed. The linguistic integrity of the dubbed and subtitled texts, and the interaction between the source and target languages in the translated text will be questioned later in the chapter. The final topic to be discussed in the chapter will be the issue of quality in audiovisual translation, which is the main focus of the study.

Chapter Two will begin with a summary of the approaches to humor transfer in the audiovisual translation field. Whether humor travels well across linguistic and cultural borders, i.e. the translatability of humor, the function and perlocutionary effects of humor, the role of humor in the text and the intended audience profile are much discussed issues by the AVT scholars regarding that matter. In this chapter, I will later take a look at the translation of humor by means of a case study: One of the most

popular American sitcoms in television history, *Will & Grace*. Even though humor translation is not the main focus of the thesis, the analysis of humor translation is employed as a tool to scrutinize the translation strategies implemented by the dubbing translators/subtitlers when they encounter translational challenges. Humor is assigned as a device for this study simply because its translation poses difficulties to the audiovisual translator. As to why this particular television show was assigned as the case study for the analysis of humor translation, *Will & Grace* is the only American sitcom all episodes of which has been broadcast both dubbed and subtitled in Turkish television. The existence of the subtitled and dubbed versions gives us the chance to analyze the two different translations of the programme, rather than only one. The fact that the two episodes of the show will be analyzed provides the study with the opportunity to scrutinize the strategies implemented by four different translators, namely two dubbing translators and two subtitlers. I will begin with a textual analysis on the translations of the humorous utterances in both the subtitled and dubbed versions through the taxonomy of jokes proposed by Diaz Cintas and Remael (217-229), which is a slightly modified version of the classification of jokes by Zabalbeascoa (Translating Jokes, 251-255). This classification of jokes will help me to carry out the translation analysis and to scrutinize the translators' choices and audience responses in a systematic fashion, since some kinds of humorous quips pose more of a challenge for both the translator and the viewers while others are easier to render and understand. Hence, the translation of humor will be tackled under six categories: international/binational jokes, visual jokes, jokes referring to national culture or institutions, jokes reflecting a community's sense of humor (community-based humor), complex jokes, and language dependent jokes. Using

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this taxonomy, the translation solutions offered for each group of humorous utterances in the subtitled and dubbed versions will be examined.

Following the textual analysis of the humor translation in *Will & Grace*, in Chapter Two, I will submit the results of a small-scale reception study conducted with the participation of thirty viewers equally divided up into three groups of respondents sorted according to their different levels of education and foreign language command. The reception study consists of two phases: 1) For this study, the participants were shown two episodes of *Will & Grace*, first subtitled and then dubbed in Turkish. During the screenings, the reactions of the viewers were observed and classified under four headings: laughter, smile, no reaction and puzzlement. 2) The viewers were also asked to fill out a questionnaire that concerns the Will & Grace screening and also included some general questions that sought to determine their opinions on audiovisual translation in Turkey. Although reception is also not the main focus of the study, a modest study with a small sample size was carried out in order to observe audience responses, since the fundamental intention of humor is to trigger laughter, and the translations are considered "successful" to the extent that they are capable of producing this perlocutionary effect on the target culture audience. Also, the reception study will be very helpful to find out about the viewers' opinions concerning the audiovisual translations performed in Turkey, which will help the study to further investigate the correlation between the production process and the quality of audiovisual translations.

With the results obtained through the textual analysis of the translations, and the audience responses acquired via the reception study, I aim to present some fundamental insights into the reception of audiovisual translation products in Turkey. Heading from the data acquired from the textual analysis and the reception study, in Chapter Three, the

study will proceed to explore the components of the production process that have a direct impact on the quality of the audiovisual translations, namely translator profile and working conditions, the existence of a set of recruitment criteria, on-the-job training, and reviewing/editing systems. Each element that is believed to shape the quality of the final audiovisual product will be handled in detail, offering insights into the production process of audiovisual translation in Turkey in light of the interviews conducted with the representatives of the translation department of Digiturk and the Saran Dubbing Studio, companies responsible for the subtitled and the dubbed versions of the American sitcom *Will & Grace*. Submitting some examples concerning the production process of audiovisual translation from different countries, the study will have a chance to compare the mentioned channels/agencies with the ones in Turkey, and explore how the lack of a well-established teamwork and joint effort might result in deficiencies in the final audiovisual products.

CHAPTER 1

AN OVERVIEW OF AUDIOVISUAL TRANSLATION RESEARCH

1.1 An Introduction to Audiovisual Translation

In the late 1920's, as soon as the first talking pictures were introduced to cinema theatres, "talkies" became the norm (O'Connell 2007). Hoping to reach speakers of other languages and thus gain new viewers and open up new markets, North American and European film directors and distribution companies became increasingly concerned with overcoming language barriers (Chiaro 2009; Diaz Cintas 2008).

Dubbing, which is described by Josephine Dries as "the technique of covering the original voice in an audiovisual production by another" was first employed to replace the voice of the original actor with that of a dubbing artist, for some actors had unsuitable voices for talking pictures (Dries 9). When the movies began to attract more and more international audiences, this technique was utilized as a form of language transfer by film producers, who sought to eliminate the language problem.

The other of the two major audiovisual translation forms, subtitles have been present in the film industry since the launching of talking pictures. In fact, it is generally agreed upon that subtitles were derived from "intertitles", a piece of printed text on the screen that was used to convey dialogues or narrative materials in silent movies. Subtitles, defined by Luyken as "condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen" (Luyken *et al* 31), can be both interlingual, offering the translations of utterances but relying on the soundtrack of the film to convey the whole meaning, or intralingual, providing deaf

and hard-of-hearing viewers with not just a transcription of the dialogue but also information about elements other than the words spoken on screen (Linde and Kay 8).

Since the 1990s, the television industry has grown ever more international, especially due to the extensive advances in the digital technology of the last decade, thereby multiplying the quantity of translation performed in the audiovisual field. Being one of the most significant innovations in the film industry, DVD's can now offer thirty two subtitles that might include interlingual or intralingual transfers (intended for different user groups), and eight dubbed versions of the film (Gambier, Recent Developments, 26). The international distribution of American blockbuster movies and television series, which increases with each passing day, leads to the translation of audiovisual materials taking on a new significance. In particular, the broadcasting in tens of countries of American television drama series such as *Lost*, *Heroes*, *House*, *Fringe*, *CSI*, *Law & Order* and situation comedies such as *How I met Your Mother*, *Two and a Half Men* and *Big Bang Theory* has led to a huge increase in the volume of audiovisual translation activities.

The age of digitalization has had an enormous impact on the subtitling and dubbing technologies, rendering the process of both modalities faster, relatively more cost-effective and less effort-consuming. With the help of subtitling programs, a translator can deal with the whole process (translation, spotting, editing) at home, even without the need to pay a visit to the TV station in order to do the spotting, which is the insertion of the subtitles on the video. However, subtitling process may vary for different TV stations, as some prefer in-house spotting and editing. As for dubbing, digital technology has gifted actors a realm of freedom since now dubbing actors do not have to do the recording in the presence of other actors, unlike earlier periods when all dubbing

actors who had dialogues in the scenes had to be present in the recording studio (Chiaro, Issues in AVT). The simplified technical process is just one convenience that digitalized technology has brought with it. Another major improvement in the dubbing technology is the ability to manipulate recorded tracks so as to facilitate lip synchronization and enhance voice quality (ibid.).

The expansion in the international distribution of films and television series, the proliferation of the translation done in the audiovisual field, and the introduction of the new technologies in the last two decades have all lead us be surrounded by screens, whether for entertainment, or to obtain information and their crucial role in the dissemination of popular culture (O'Connell 2007). This has brought about an increase in the publications and research carried out in the field of audiovisual translation (AVT), which was previously neglected by scholars in the fields of both film and translation studies to a great extent:

> […] until the mid-nineties, television and films were analyzed from a variety of perspectives- but the majority of researchers seem to have regarded the language dimension as a hurdle to shy away from (Gambier, Recent Developments, 12-13).

Defined by Gottlieb as "the translation of transient polysemiotic texts presented onscreen to mass audiences" (Multidimensional Translation, 45), audiovisual translation has been assigned different tasks by translation scholars, that are to "act as a means for us to fully understand a programme that was originally shot in another language" (Diaz Cintas and Remael, Audiovisual Translation, 6) and to try to "reproduce, when present, the source text's spontaneous oral component, in compliance with the means available in the target language system" (Bucaria 149). There are some competing terms for

audiovisual translation in use, such as "screen translation" and "multimedia translation" (Gambier, Introduction, 171). Audiovisual translation makes use of different modalities, including not just subtitling and dubbing but also voice-over, the latter mainly opted for in the rendering of interviews, current affairs programmes and documentaries. The translated audiovisual text is conveyed by a narrator whose voice is heard after the original soundtrack has been audible for a few seconds, so as to let the audience hear the first words of the original speaker; this voice then fades out to an extent where it is hardly intelligible, offering a sense of authentic presentation (Luyken *et al* 140). AVT is associated with the translation of audiovisual material for television, cinema, videos, CD-ROMs, DVDs and the Internet.

The most common issues discussed by AVT scholars are the technical constraints, advantages and disadvantages of the two main translation methods (subtitling and dubbing); the quality of the translations performed in the field, which includes the issue of how the production process and working conditions shape the quality of translations; the translator profile (professional training, education levels, recruitment criteria, etc.); translation strategies adopted while transferring specific linguistic and cultural elements, such as strategies of reduction, omission, neutralization and expansion, as well as strategies for translating humour, irony, allusions, metaphors (Gambier, Introduction, 183) and culture-bound terms (some of which are agreed-upon technical standards, i.e., synchronization in dubbing and readability issues in subtitling); last but not least, how audiovisual translation differs from literary translation on account of its polysemiotic character.

Audiovisual translation, unlike literary translation, is a translation act that involves sounds and images (Zabalbeascoa, The Nature, 21). This is an aspect of screen

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translation that is underscored by many scholars, in that the polysemiotic structure needs

to be born in mind, rather than criticizing audiovisual translations as "a set of losses"

(Gambier, Recent Developments, 19).

Diaz Cintas cites Delabastita's description of four basic elements that comprise

the audiovisual text and its semiotic structure as the acoustic-verbal (dialogues, songs,

etc.), the acoustic-nonverbal (musical score, sound effects, background noises), the

visual-nonverbal (image, photography, gestures) and the visual verbal (inserts, letters,

newspaper headlines, etc.) (Translation and the Mass Media, 101). Remael describes the

audiovisual text as making use of "various aural and visual modes to construct aural-

verbal, aural non-verbal, visual-verbal and visual non-verbal messages" (2001). Chiaro

also addresses the polysemiotic nature of audiovisual texts, pointing out the different

channels employed in audiovisual products:

> […] SP [screen products] will be made up of a complex visual code comprising elements that range from actors' movements, facial expressions and gesture to scenery, and use of lighting and colour. However, this visual code will also include verbal information in written form that will comprise features such as signposts and street signs and also items such as banners, newspapers, letters, notes, etc. This arrangement of visuals is united to an acoustic code that consists not only of the words in the dialogues but also of a series of non-verbal sounds such as background noise, sound effects and music. Thus, SP are both seen and heard by audiences. Screen translation is concerned mainly with conveying the verbal audio codes of an audiovisual product into other languages. (Issues in AVT, 142)

Bringing audiovisual translation studies and film studies together, Chaume takes an

interdisciplinary approach and focuses on the need to point out the signifying codes of a

film that coalesce to construct the meaning, which are the linguistic codes, paralinguistic

codes, the musical code and the special effects code, the sound arrangement code,

iconographic codes, photographic codes, the planning code (types of shots), mobility codes and syntactic codes (editing):

> The relationship between image and word, the interplay of the signification systems of audiovisual texts, shows itself in terms of cohesion and coherence betweenthe two simultaneous narratives, the visual and verbal, in such a way that the translatorfinds himself/herself obliged to put into practice translation strategies capable of transmitting not only the information contained in each narrative and each code–as has been noted throughout this work– but the meaning that erupts as a result of this interaction [...]. (Film Studies, 23)

The polysemiotic texture of audiovisual texts imposes a set of extra difficulties on the translator apart from the technical constraints of dubbing and subtitling. These extra difficulties mainly arise from the obligation to pay attention not only to the acoustic-verbal code of the film but also to take into account all the audiovisual codes that come together to produce the meaning.

1.2 Subtitling

Subtitles are a form of audiovisual translation (intra- or interlingual) that transfer spoken utterances into one or two lines of written text, each line containing a maximum of thirty two to forty characters which remains on the screen for two to six seconds after insertion. However, the translated text one sees on the screen may be rendering more than just dialogues into the target language; it can also convey visual-verbal elements such as street signs, newspaper headlines, letters and notes:

> Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like),

and the information that is contained in the soundtrack (songs, voices off). (Diaz Cintas and Remael 8)

In intralingual subtitling, which is mainly associated with deaf and hard-of-hearing audiences, non-verbal acoustic features such as background noises and songs are also presented in italics, such as "*the door slams*", "*creaking sounds*" or " '*Another Brick in the Wall'* by Pink Floyd". Although mainly intended for the hearing-impaired, intralingual subtitles can also serve as a means to enhance foreign language acquisition, to represent different dialects of the same language, or simply to deliver notices and announcements (ibid.14).

There are commonly three professionals involved in the subtitling process: the translator, the spotter and the editor. The translator conducts the translation, which is later on submitted to the spotter who is responsible for the insertion of the translated text onto the screen and doing the necessary changes in line-breaks and segmentation in order to furnish easily-readable subtitles, before handing the subtitled video to the editor who goes over the subtitles to check whether there are any technical or translational drawbacks that could pose a problem for the quality of the product. Nonetheless, these three tasks need not be assigned to three different individuals. The translator could do the spotting himself, or the spotter could take on the task of editing the subtitles. It is not that uncommon for the translator to do all three by her/himself.

Characterized as a constrained form of translation, subtitling has a number of spatial and temporal limitations associated with technical factors such as the screen space available for the subtitles, the time available for and between subtitle exposures, the timing of subtitle insertion and removal, and the display and layout of the subtitles

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(Luyken *et al* 42). The most commonly-discussed consequence of those constraints is the obligation to reduce the text, since the pace of the dialogues audible in a film or program is much faster than the reading speed of viewers, which ranges between 150 to 180 words per minute (i.e. 2-3 words per second), thus leaving a duration of 5 ½ seconds for the display of a two line subtitle containing 14 to 16 words. Half a second is added for the processing of the read text, which establishes the 6-second rule (Karamitroglou 3). Even when there is time available for further exposure, the subtitles are removed from the screen in order to prevent re-reading by the viewers, which occurs automatically once the text is displayed for more than six seconds (Diaz Cintas and Remael 89).

The reduction in subtitles in order to contribute to the enjoyment of the film is not only because viewers are not able to read dense subtitles but also because they prefer not to do so. One of the subtitlers of the Channel 4, a British TV channel, states that "You've left half of it out!" is a common complaint from programme-makers, to which she responds as follows: "If the viewers see too much text on screen, they'll switch off" (Morgan 163).

When defining "good" subtitles, most studies in the field refer to the fact that the subtitles should be "invisible", meaning the viewers should hardly be able to notice they are reading a text on screen, but rather feel they comprehend the original dialogue as they hear it (Morgan 164). Another professional in the field emphasizes the obligation to fulfill viewers' expectations by adhering to some common conventions:

> Of all the clients, viewers and their expectations are the most important. A viewer must be able to follow the subtitles with ease and be able to have faith in their contents. Subtitles should be correct, clear, credible and give the impression of being part of the action on the screen. Above all, the viewer should enjoy following a subtitled programme or film in such a way that the subtitles form a

natural part of the action. In order to help achieve these aims, subtitling conventions are intended to provide guidelines to ensure consistent high quality. These conventions (relating to timecoding, duration of subtitles, shot cuts and formatting) must be respected in the same way as the principles of subtitling - reduction of original dialogue, simplification of language, character portrayal, cultural adaptation, and so on, must be respected. (James 152)

Mostly associated with dubbing, synchronization is essential in subtitling as well, a matter that needs to be regarded both by the spotter and the translator. The fundamental rule of synchronization is determining the in and out times of subtitles in coherence with the rhythm of the film dialogue, meaning that a subtitle should be inserted at the precise moment the utterance begins and should be removed as soon as it ends (Diaz Cintas and Remael 2007). Moreover, when there is an element of suspense or surprise that is delivered by a pause in the dialogue, again the subtitles have to act in synchrony so as to avoid "spilling the beans" (Ivarsson and Carroll 1998). Another golden rule concerning synchronization is keeping the subtitles in sync with the shot changes in the film, in that "a subtitle should not be maintained over a cut", since studies have established that the viewers expect a new set of subtitles when a shot change occurs, and when that is not the case, they tend to re-read the text on screen (ibid. 91).

Reduction is of crucial importance when the pace of utterances increases, which is usually the case with dialogues where there is a heated argument or discussion between characters, where overlapping of utterances might be an additional tricky issue to deal with (ibid.). Reduction is also a must in the sense that subtitles are considered to pertain to the tradition of written language, which tends to eliminate the informal stylistic features of spoken language such as unfinished sentences, interruptions, false

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starts and hesitators (Tveit 2009) and to adhere more to grammar norms, "since subtitles serve as a model for literacy" (Ivarsson and Carol 1)

1.3 Dubbing

Interlingual dubbing (lip-sync dubbing) is a form of audiovisual translation which is "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue" (Luyken *et al*. 31). Chiaro lists four steps involved in the dubbing process regarding the translation as the *mot á mot* translation of the script, the adaptation of this word-for-word translation in order for it to sound like natural dialogue in the target language and fit actors' lip movements, the manipulation of the translated text by the dubbing actors during recording and finally, the interference in the translations of the dubbing director, who supervises the dubbing process and makes any changes as he sees fit (Issues of Quality, 247). In some cases, however, of which the Turkish tradition is an example, the first and second steps are united, meaning the dubbing translator will carry out the translation activity while bearing in mind the technical factors of dubbing such as lip synchronization.

The main technical constraint of dubbing, which very much shapes the translated text, is synchronization. This refers to the harmony of the translated dialogue script with the onscreen actors' lip movements. "Good" synchronization is regarded as an essential component of a dubbed audiovisual product, which is accomplished if the viewers do not feel like they are hearing a translation, when what they hear on the film sounds like the utterances of the original actors themselves (Chaume, Film Studies). Very much like subtitling, this invisibility of translation is required in dubbing as well, since the

viewers' enjoyment of the film depends on not being distracted by any factor such as the incoherence between the spoken words and the actors' lip movements. Dries refers to the required invisibility of dubbing with these words: "The work is well done when no one is aware of it" (9).

Chaume cites Kahane, who accentuates the significance of credibility to good quality dubbing:

> Good quality dubbing makes all the differences between the character, the screen actor and the dubbing actor disappear. It should aim to confound all boundaries in the eyes of the viewer. The sign of a good dubbing production is when these boundaries become invisible. The ultimate goal is credibility, complete make believe. (Film Studies, 39)

Nonetheless, lip sync, which is defined by Chaume as "adapting the translation to the articulatory movements of the on-screen characters, especially in close-ups and extreme close-ups" is not the only type of synchrony required in the dubbing of films (ibid.). Chaume lists two more kinds of synchrony as kinetic synchrony and isochrony. Kinetic synchrony is achieved when the dubbing translator takes into regard the body movements of the screen actors; mostly head, arm or hand movements that deliver affirmation, negation, surprise, etc. Whereas, the third type, isochrony concerns the duration of the utterances, in that the translated dialogue must be delivered by the dubbing artist as soon as the screen actor opens his/her mouth and the utterance must stop at the precise second the screen actor closes his/her mouth (ibid.). Chaume regards isochrony as the type of synchrony whose absence is most easily noticed by the audience. Thus, the drawbacks in isochrony bring about a considerable amount of criticism regarding the dubbing quality of the audiovisual product:

> Most criticisms of a badly dubbed film are grounded in deficiencies of isochrony, as it is here that the viewer is most likely to notice the fault. Situations where the character's lips have closed at the end of an utterance but the viewer still hears the translated speech, or situations where an actor is obviously speaking, while the viewer hears nothing, are frequent grounds for justified criticism (as deviances from the norm) by both critics and the public. (ibid. 44)

Blending the three kinds of synchronies, all of which are demanded for good quality dubbing, Chaume defines synchronization as follows:

> Synchronization is one of the features of translation for dubbing, which consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text. (43)

Synchronization is not merely a technical aspect of the dubbing process, but it is an indispensable component of the audiovisual translation in order to retain the configuration and the transmission of the meaning, and should thus be handled as a crucial part of the polysemiotic texture of the dubbed film; as one of the elements "in the broad network of signs that make up the message, the film and the narration" (42). The technical constraints mentioned above present the subtitler and the dubbing translator with a list of 'rules' to abide by. Hence their priority shuttles between translational concerns and technical limitations, which is of vital importance when assessing the quality of the audiovisual translations:

> Subtitling and dubbing are often governed by the respective constraints of text compression and lip synchronicity. In many cases these constraints occupy a higher position in the translator's hierarchy of priorities than do considerations of syntax, style, or lexicon. (Delabastita, Translation, 99)

1.4 Dubbing versus Subtitling

Advantages and disadvantages of each audiovisual translation form, and the choice of method has for long been debated both by audiovisual translation scholars and film aficionados. There are relative pros and cons of each method; however, there is an extra set of factors that determine opting for a particular method.Analyzing the relative advantages and disadvantages from a productional point of view, dubbing is much more complex in that it involves many agents in the process, namely dubbing actors, the dubbing translator, actors and sound engineers, which renders the process much more time-consuming and hence much more costly (Chiaro, Issues in AVT).

As for the pros and cons regarding the viewers' enjoyment of the film; subtitles offer an intact soundtrack, whereas dubbing denies the viewers the chance to hear the original actors' voices (ibid. 147). Subtitles, presenting the viewer with the undistorted original soundtrack, provide access to audiences who speak the source language and wish to follow both the original and the translated text. Tveit suggests that even for people who do not comprehend the foreign language, the audible original soundtrack is favorable since the voice alone reflects the mood and the atmosphere, and contributes a lot to the transmission of meaning through pitch, stress, rhythm and volume (93). Meanwhile, dubbing is considered to bear a loss of authenticity since it completely eliminates the original soundtrack and replaces it with one which is by some postulated to be "fake, deceitful, phoney and artificial" (Chiaro, Issues in AVT, 147).

Dubbing, providing the audiences with no access to the original, performs censorship and manipulation with more ease than subtitling can. However, it necessitates less omissions and textual reduction and conveys spoken language through spoken language, thereby retaining colloquialisms and the stylistic features of informal language

such as repetitions, hesitators, false starts, interruptions, etc. Subtitling, on the other hand, is a shift from spoken to written language, and thus removes numerous characteristics of the colloquial language and neutralizes the register and style of the actors, as it conforms to the conventions of written language.

Dubbing, which offers more relaxed viewing with no interference in the visual integrity of the film, gives access to larger audiences, especially to viewers with low literacy levels to whom the effort of reading might be somewhat overwhelming; in contrast, subtitling, the form of audiovisual translation universally favored for the transfer of art house films and artistically renowned directors (Chiaro, Issues in AVT, 147), mostly appeals to more elite, intellectual audiences with knowledge of the source language, which in most cases is English.

Subtitles, which offer the original voices simultaneously with the translated text, pose a risk to the naturalness of translations prepared by translators who, "in constant fear of being accused of not giving the 'precise' translation of what is said- sometimes prefer unnatural-sounding constructions" (Gottlieb, Multidimensional, 6). Gottlieb suggests that audiences make use of subtitles as an aid to comprehend the foreign language and also turns to the original utterances to evaluate and criticize the subtitles, which he calls the "spot-the-error" game. In some cases, this "spot-the-error" aspect of subtitles, referred to as the "vulnerability of subtitles" by Diaz Cintas and Remael, brings about a fear of criticism in that the translator opts not to stray far from the original, causing calques and source language interference in subtitles (Gottlieb, Anglicisms).

From an educational viewpoint, subtitling is advantageous, as it is commonly assumed to promote foreign language acquisition (Chiaro 2009; Tveit 2009; Diaz Cintas

2008; Gambier 2008; O'Connell 2007; Baker and Hochel 1998), to enhance literacy

levels and reading speed, and even help the viewers acquire further knowledge of their

native language. In one study, Alves Veiga worked with a group of students so as to

reach some findings regarding the reception of subtitles:

> The students were asked to list what the practice of reading subtitles could enable
> them to learn. Here are the some of the most mentioned points: (1) subtitling
> could help them to become faster readers (45%); (2) subtitles could help them to
> pronounce the foreign language they were learning at school (43%); (3) subtitles
> could help them to understand the film better (37.7%); (4) subtitles could help
> them to express themselves better in the Portuguese language (36.4%). (165)

In their in-depth analysis of the pros and cons of dubbing and subtitling, Koolstra,

Peeters and Spinhof classify the strengths and weaknesses of each method under three

headings: information processing, aesthetics and learning effects (344). Subtitles have

the pros of offering conciseness through condensation, making viewing possible with

environmental noise, presenting the audience with authenticity through hearing original

actors, and stimulating reading development and foreign language acquisition (ibid.).

Subtitles have the disadvantage of distracting attention from the picture, demanding

higher mental effort, overlapping with the picture, disturbing the unity of picture and

image, and leading to bad translations because of condensation (ibid.). Dubbing, on the

other hand, enjoys the advantage of making it easy for one to combine viewing with

other activities, presenting the viewers with familiarity through hearing their own

language and stimulating vocabulary acquisition in the mother tongue (ibid.). As for the

cons of dubbing, the following features are listed: incomplete or stretched translations,

easy manipulation and censorship, bad translation because of bad synchronicity and

unnaturalness through asynchronicity

Although these are the factors to be taken into account when deciding on the method of audiovisual translation, the pros and cons of each method is not the sole consideration. A set of other issues are at work when determining to employ subtitling over dubbing or vice versa: the intended audience, the genre of the programme and the national AVT conventions.

One consideration when establishing the choice of method is audience preferences, which are shaped by factors like age, educational level and knowledge of the foreign language (Luyken *et al*). The correlation of AVT preference and age is predictable, since old age might cause hearing problems and impaired eyesight, where seeing the subtitles clearly and reading them quickly is out of question. In Luyken's empirical study (113), we can see that opting for dubbing increases with age while younger viewers with an interest in cinema and a good knowledge of English prefer to see the subtitled versions of films (Zabalbeascoa, Disentangling, 109). Again, in his study Luyken explores a correlation between the choice of method for AVT and educational levels: audiences with higher educational levels tend to prefer subtitled programmes. Higher education means higher literacy levels and thus the ability to read easily and comprehend quickly, hence rendering subtitles much less effort-consuming.

Knowledge of foreign languages and cultures is another characteristic of the audience that is a factor in preferring subtitles (O'Connell 128) and the lack of these features usually results in the preference for dubbing. Offering an overt form of translation, subtitles do not interfere with the authenticity of the original; thus, the essence of the original can be observed, which is an aspect of subtitles that attracts intellectual audiences.

The genre of the programme to be translated is significant for the assignment of a particular AVT method. Luyken suggests that "light modern drama" should be dubbed, as the intention is to entertain the audience through "generalized human relations"; however, when the programme to be translated offers the portrayal of a particular country or culture and especially when this is fulfilled through the linguistic channel, then subtitling is the right choice (*op.cit* 130). Establishing whether dubbing or subtitling better serves the programme should be realized by "measuring the relationship between language and content, and deciding how much the authenticity of the product is determined by the linguistic factor" (ibid.136).

The last and perhaps the most effective factor in the choice of method is the audiovisual translation conventions of a particular country. As is commonly known, countries with major speech communities are in favor of dubbing, such as Germany, France, Spain and Italy which are referred to as dubbing countries, whereas speech communities with less than 25 million inhabitants are in favor of subtitling, namely Holland, Norway, Finland, Sweden, Greece, Portugal and so on (Gottlieb, Multidimensional, 24). Thus, it is fair to say that audience preferences are more often than not determined by national habits, habit being the key word: "Audiences get used to what they see and hear and by and large accept them simply because 'viewers are creatures of habit' (Ivarsson 1992: 66)" (Chiaro, Issues of Quality, 245).

1.5 Linguistic Matters

The linguistic characteristics of dubbing and subtitles, shaped by the constraints of each method might, to a greater or lesser extent, deviate from the norms of the target

language. Research suggests that there is a third language employed in subtitling and dubbing, referred to as the formulaic language, which is a blend of the source and target languages, a language in its own right with its own rules and norms (Bucaria 162). This third language contains examples of source language interference, calque, Anglicisms and awkward phrasings in some cases, where the linguistic integrity is deemed to be lacking. According to Gottlieb:

> Linguistic integrity' is the likeliness that a given type of (interlingual) translation will yield verbal discourse which is idiomatic and thus not prone to displaying features from the source language. In other words, types of translation which tend to contain many instances of translationese – these days typically Anglicisms, including calques, semantic loans, preference for English lookalikes, etc.– will obtain low scores in the [linguistic integrity column] of that table. (Multidimensional, 25)

Bucaria investigates the perception of these awkward phrasings and unnatural-sounding constructions by the Italian audience, asking the crucial question: "Are the Italian viewers aware of any discrepancies between the language of dubbing and naturally occurring Italian, and if so, to what extent are they aware of them or even, in some cases, annoyed by them?" (156).

Bucaria's audience sample comprises the general audience, experts in the field of TV and cinema, journalists and linguists, translation scholars, and professionals from the dubbing and subtitling industries, who were asked to rate the likelihood of these linguistic artificialities to occur in spoken Italian. All three groups assigned low levels of likelihood to formulaic language samples, with the second and last group submitting the lowest scores. Viewers with higher education also attributed low scores, which is associated with the assumed correlation between educational level and the linguistic awareness of the audiences (ibid.).

In her study, Pavesi analyzed the translation of a selection of spoken features such as personal pronouns, syntactic organization, weak connectors and marked word orders into Italian to find out whether the source language has a strong impact on the target language and reached the conclusion that the language of dubbing in Italy "appears to result from the interaction of target language norms (which play the most significant role), source language interference (selectively and to a restricted extent), and formulaic language, which has been recognized as typical of film language" (Spoken Language, 94).

Gottlieb sees the technical constraints of audiovisual translation as the reason behind the use of so-called semantic loans, Anglicisms, English lookalikes, English-flavored constructions, etc:

> The earlier-mentioned media-specific constraints of subtitling (the audible dialogue, forcing translators not to alienate their bilingual readers by straying too far from the original syntax) and dubbing (the demands of lip-synchrony in close-ups) both produce a considerable number of features of translationese – in casu Anglicisms. (Multidimensional, 24.)

In his article "Anglicisms and TV Subtitles in an Anglified World", Gottlieb turns his attention to the Anglicisms that occur in Danish subtitles of English-language TV programmes. Some strategies subtitlers embrace are listed as (a) total surrender, which is the non-translation of certain puns and cursing in English ('overt anglicisms'), (b) the use of unnatural-sounding Danish constructions, which he refers to as covert anglicisms, (c) the use of commonly accepted English loans and adoptions, and (d) fully translated dialogue in idiomatic Danish (250).

Gottlieb criticizes the careless adoption of Anglicisms which, he believes, is a stylistic violation at the least and in some cases detrimental to the message, leading to

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the puzzlement of the viewers. Source language interference is considered to occur to such an extent that Gottlieb assumes that viewers would simply end up stating: "All the people who can read subtitles know English anyway, and besides, our language is not that different from English anymore, so why bother?" (ibid. 258).

1.6 Quality Assessment

What constitutes quality in subtitling and dubbing? How can good quality be ensured in audiovisual translation? Who decides whether a work of AVT is "good" or "poor" quality? Why are poor quality works common? These are some of the most frequently asked questions when it comes to quality assessment in the field of audiovisual translation. In the quality assessment of an audiovisual translation, whenever some translational issues arise, the common tendency is to put the blame on the translator. Although the translator is responsible for the translation strategies s/he employs, s/he is not the sole actor liable in the subtitling/dubbing process. Attaining good quality is a joint effort, which calls for well-organized team work in the production process.

Edited by Gottlieb and Gambier, *(Multi) Media Translation* presents the readers with articles on the issue of quality, written by professionals in the field. In their article, Gummerus and Paru emphasize the importance of management and organization so as to obtain "good" translated texts and they propose some variables to focus on in the production process: criteria for the recruitment of translators (qualification, selection, testing), methods for and time-span of on-the-job training, continuing training; revising and editing translations, working conditions (fees, tools, schedules, etc.) and the impact of organizational factors and management (133).

In this article, the challenge of recruiting and training translators is mentioned. Since most of the subtitlers and dubbing translators are self-taught, without any academic training in the field, they need continuous training both translation- and technique-wise. Gummerus and Paro, working for the Swedish section (FST) of the Finnish Broadcasting Company (YLE), state that when recruiting translators they look for competence in the mother tongue; in translation skills and listening comprehension skills and that the level of competence in each area is tested carefully. The coordinators of FST, who are trained and experienced senior translators themselves, assign the programme to be translated to the subtitlers, paying attention to the specific skills of the translator (some translators prefer to and are good at working on specific genres, such as sitcoms or documentaries), while striving to "keep everyone busy" (*op. cit.*137). The translated work is reviewed by the in-house translators and the feedback obtained from the reviews are submitted to the coordinators, who establish the level of competence of each translator, their weaknesses and strengths and decide whether further training is needed.

Gummerus and Paro offer a six-step strategy, which has been embraced by the FST. Step one is starting an in-house translation unit which monitors the quality of translations. Step two is paying attention to requirements of competence in the recruitment process, where long experience in the AVT field and a university degree in languages is a plus. Step three is providing continuous training on the job, which involves the assessment of the progress each translator makes. Step four is being careful at the commissioning stage, in that knowing the individual skills of the translators helps the coordinator to assign the right kind of programme to the right translator. Step five

involves some technical requirements, with the final step suggested by these FST

professionals being the establishment of a reviewing system:

> To ensure good quality, we need to make sure that everybody involved in the production process are aware of their role in it, and that they have the skills and the means to do a 'quality job'. Although the individual translator bears the responsibility for the quality of his own work, we want to stress the fact that ultimately the responsibility for good translation (and programme!) quality lies with the company commissioning the translation (broadcasting the programme). Translation quality is thus not only a matter of the competence of the individual translator, but a result of good co-operation between all the people involved in the production process: on the one hand, the programme producers and the journalists, and on the other, the co-ordinators, the reviewers and the translators. In other words, translation quality is seen as the result of a joint effort and the keyword is co-operation. (ibid. 139)

Another contributor to *(Multi) Media Translation*, an AVT professional from Australia,

presents the standards developed by the SBS Subtitling and Language Services, which

comprise selection criteria for subtitlers, on-the-job-training, a subtitling manual and the

role of the editor (Mueller 144). When recruiting translators, SBS looks for native-

speaker level aural comprehension of all registers of the source language, a high

command of written English, a wide range of vocabulary in the source and the target

languages, and general knowledge and bicultural skills. The translator is expected to

have an excellent comprehension level of the source language and culture as a lack of

knowledge regarding the cultural context might cause serious translational problems:

"100% comprehension is absolutely essential. It includes all varieties of slang, cultural

references, half-finished sentences, body language, irony, puns, etc" (ibid. 144). SBS has

two senior subtitlers responsible for the recruitment, training and monitoring of new

translators, whose progress is assessed constantly through progress reports which

evaluate the expertise of the AV translator in terms of original language, facility with

English (target language), technical skills, processing skills, background, editability, ability to work as a team member and reliability (148-150). Besides, subtitlers are provided with a subtitling manual that presents essential information concerning the subtitling conventions of SBS such as line-breaks, segmentation and punctuation.

The role of the editor, which is to "look at the subtitles from the viewers' perspective", to assess the subtitles looking for grammatical, semantic and lexical correctness, is one of the most important factors promoting the quality of AVT products since the reviewing system is utilized not only as a way to avoid errors but also as a way to provide translators with further education and training. Heulwen James, a subtitle editor in Wales, offers a three-stage reviewing system that comprises "a spellcheck, a preliminary reading of the subtitled texts followed by a full viewing of the subtitled programme" (156). The subtitles are checked for clarity of meaning, accurate interpretation, the appropriateness of cultural adaptation and character portrayal, selective reduction of original dialogue, correct grammar and perceived errors (ibid. 156-159).

Having taken a look at the issue of quality from the professionals' viewpoint, now let us take a look at the studies by AVT scholars. Gambier refers to quality as a challenge when the "threefold constraint" of deadlines, costs and volume of translations are considered (Recent Developments, 28). In the absence of a code of conduct, ensuring quality in AVT products is associated with external parameters such as viewers' needs and expectations and intrinsic criteria such as translators' skills, labor organization and the particular characteristics of the AVT mode (ibid. 31).

Chiaro, also refers to the vast amount of translation activity in the audiovisual market that comprises countless channels, and criticizes the lack of a mechanism to

conduct quality control in the AVT field, while suggesting the establishment of international quality standards (Chiaro, Issues of Quality). One characteristic of the audiovisual market that is deemed to lower standards of quality is the urgency of translations, both in dubbing and in subtitling:

> […] a film which once required three weeks to dub from start to finish, now calls for the same task to be completed in three to five days, something technically feasible but at the cost of quality. And there are indeed dubbing companies perfectly willing to abide by new market rules and commissioners who are happy to send the product to anyone ready to agree to a low fee and a quick and dirty translation. But what about customers? Are they getting a fair deal? (…) And are we certain that the situation in the subtitling sector is any better? With up-to-date subtitling software packages that can easily be managed by a single operator and with the vast quantity of subtitling being carried out at breakneck speed, we cannot be certain that serious quality control is occurring in this sector either. (246-248)

Chiaro focuses on viewers and presents two models that are presumed to help measure customer satisfaction, namely Total Quality Management (TQM) and attribute-based approaches, one of which is the Kano Model. Total Quality Management applied to audiovisual translations is the step-by-step monitoring of the entire dubbing (or subtitling) process to spot and eliminate the errors before bringing about a detriment to the whole process, which also entails feedback from the audience in order to improve quality (ibid. 249).

When evaluating viewer satisfaction, Chiaro suggests the use of credence attributes, which she defines as "features of a product or service which consumers expect to find" (ibid. 250). In the case of audiovisual products these might include actors, dialogues, scenery, photography, sound effects, translation, etc. The Kano Model lists three types of attributes: Threshold attributes (the essential attributes), performance

attributes which enhance the product, also referred to as "need" attributes; and finally, excitement attributes that are considered to be "nice to have" (252).

Chiaro assigns possible features of AVT to each of the attributes: a threshold attribute would involve the timely synchronization of utterances on screen for subtitling and good lip sync for dubbing; a performance attribute could include the insertion of extra explicitation for subtitling and naturalness for dubbing; and an excitement attribute could be an unusual layout that offers better readability for subtitling and an appropriate choice of dubbing artist as an 'equivalent' to a particular actor. Chiaro summarizes the evaluation of quality based on the feedback from viewers:

> In Kano's Model, the perpendicular axis corresponds to customer satisfaction and the horizontal axis cutting across it stands for the achievement of quality. The diagonal line which crosses the figure stands for performance, however, it is the two arched arrows which are of most interest: Arrow 1 (Threshold, basic "must haves") and Arrow 2 "Delighters and Exciters". As long as the tip of Arrow 1 is positioned towards the top part of the bottom left quadrant, basic quality standards have been met. Similarly, if the tip of Arrow 2 is in line with the tip of the satisfaction axis, it means that customers are delighted with the service or good in question. Thus, the top, right hand quadrant of the figure represents fully implemented performance, high quality and satisfied customers while the bottom left hand quadrant represents the non-achievement of performance, the absence of quality, and dissatisfied customers. The bottom right quadrant represents customers who remain indifferent. (253)

While Chiaro offers a reception-based approach to ensure quality in the field of audiovisual translation, others like Ivarsson and Carroll and Karamitroglou call for a standardization of subtitling conventions in order to attain technical quality. In their article "Code of Good Subtitling Practice" (1998), Ivarsson and Carroll present some rules for subtitlers to abide by on issues such as spotting, grammar, segmentation, line-breaks, the number of lines, synchrony and the layout of subtitles like fonts and the

position on screen. Karamitroglou, on the other hand, offers an even more detailed set of

standards regarding the layout and duration of subtitles, punctuation, synchronization,

omissions and reduction, syntax and rendering of specific elements such as dialects,

taboo words and culture-specific linguistic elements (Karamitroglou).

Although translation studies has taken a descriptive turn away from the

prescriptive tradition of the past, a degree of prescriptivism, as Diaz Cintas notes, is vital

to ensure quality in audiovisual translation, which is embodied by numerous technical

constraints (In Search Of, 29). Diaz Cintas tackles the issue of quality in audiovisual

translation as well, addressing the sharp decline in subtitling in recent years (Back to the

Future, 4). Diaz Cintas lists various reasons for these occurrences of "poor quality"

translations, such as the increase in AVT companies with little expertise in the field;

deficient working conditions (low pay rates, precarious freelancing, insufficient training,

lack of in-house subtitling guidelines, no quality time for research and impossible

deadlines). He affirms that successful subtitles are the consequence of a joint effort,

since a significant number of errors happen at the technical level, of which poor

spotting, unreadable fonts and inconvenient presentation on screen are examples. The

failure of attempts at the standardization of subtitles like "The Code of Good Subtitling

Practice" by Ivarsson and Carroll and thus the lack of a code of conduct for AVT, which

might have encouraged the decline in quality in recent years, is also pointed out (ibid. 5).

Striving to ensure and evaluate quality may involve measures such as a set of

standards concerning truly professional recruitment, training and reviewing, a quality

assessment system based on viewer satisfaction, or standardising AVT conventions.

Generally, though, such practices are rare in a profit-driven audiovisual market that

assigns a secondary role to translation, causing low quality standards and a decline in the

prestige of the agents involved in the translation process, one of whom is the translator:

> In such a practical and applied discipline as translation, the word 'research' can sometimes take on a tainted, negative mantle in certain circles. This is particularly true in the case of audiovisual translation, a professional practice which has always been profit driven and determined to a very large extent by what is lucrative. The economic imperatives of the industry dictate on occasion the line of research to be conducted, with the overriding objective of finding ways that will in the end help cut costs, irrespective of the quality of the final product or the potential benefits for viewers and translators. (Diaz Cintas, Audiovisual, 7)

CHAPTER 2

CASE STUDY: WILL & GRACE – FOCUS ON HUMOR

2.1 Approaches to Humor Transfer in Audiovisual Translation

Translating humor, a both interlingual and intercultural act, is always a challenge.

However, when the extra restrictions of audiovisual translation such as time and space

constraints are considered, it is even more tricky. Although it is difficult to define

humor, we can say that what it attempts to do is provoke laughter or at least a smile, and

that it might arise from "the interaction between word and image, or a play on words,

but it can just as well be an integral part of the story plot, reside in experiments with

genre features and intertextuality, etc" (Diaz Cintas and Remael 215). Humor translation

is a particularly delicate task when the humor to be transferred relies heavily on

wordplay and cultural references, which are hard to reconstruct in another language and

culture.

Whether humor travels well across linguistic and cultural borders is a much

debated issue. Chiaro (2005) argues that slapsticks or sitcoms with what she terms

"good" lines travel across borders with much more success than comedies dense with

wordplay and cultural references. In another work of hers she proceeds the issue as such:

> US sitcoms such as *Friends, Sex and the City* and *Ally McBeal*, which are
> successful in Italy in their dubbed versions, tend to rely on good lines rather than
> puns. Good lines are sharp and clever remarks which are hard to define in terms
> of VEH [Verbally Expressed Humor]. In other words, while a pun is dependent
> upon linguistic ambiguity, cultural ambiguity, or a mixture of both, a good line is
> not. (Verbally Expressed, 5)

Diaz Cintas and Remael, on the other hand, state that humor has travelled well across

languages and it is "certainly translated somehow" (212). In his article concerning puns,

Delabastita underscores the common argument that significant wordplay in the source text ought to be retained in the target text rather than be eliminated, adding that these efforts though are more often than not ineffective (Introduction, 134). Nonetheless, Delabastita does not hold the opinion that wordplay is untranslatable and offers the translator a range of translation strategies for transferring puns. Zabalbeascoa also mentions the popular assertion that humor is untranslatable yet proposes a set of translation methods to handle humorous utterances:

> […] the common practice and general rule, when it comes to translating humor, could be summed up as 'translate the words and/or the contents and then keep your fingers crossed and hope that the humor will somehow come across with the rest'. To the extent that this formula quite frequently fails to work, many experts reach the rather hasty conclusion that humor is untranslatable, although they may differ on the degree or the circumstances of untranslatability (…) (Humor and Translation, 188)

According to Zabalbeascoa, there are three primary variables that shape humor transfer in audiovisual translation: the role and importance of humor in the text, the target culture audience, and the translator her/himself. Establishing priorities is of crucial significance when translating humor. Whether the retention of humor is a top priority during the translation of the programme or film is a question that needs to be answered before determining translation strategies (Zabalbeascoa, Translating Jokes). For instance, in the case of situation comedies, humor is of vital importance for the text as a whole, leading Zabalbeascoa to refer to its preservation as a priority on a "global level". Thus, the translation strategies in rendering sitcoms are likely to prioritize rebuilding funniness in the target language over striving for semantic equivalence:

When trying to produce a situation comedy by means of translating situation comedy, humour and comic effect are obviously going to be priorities of a very high order for the translation of text as a whole, even if there is some hidden motivation acting as top priority. In keeping with this, it would seem logical to judge the merit of a dubbed version on how funny the result is, rather than how faithful it is on any other level. (ibid. 245)

This brings to mind the commonly discussed issue of "sameness versus funniness" in humor translation. Zabalbeascoa argues that when the transmission of the content is prioritized, especially in the case of jokes based on references to the culture of a particular nation, the humor is "left to its own fate". He gives an example of the Catalan translation of an excerpt from the British sitcom *Yes, Minister* in which a British politician is mocked, and as he points out, the more or less literal translation of the culture-bound jokes results in the loss of humorous effect in the dubbed version (ibid. 238). The retention of funniness, which has top priority in the scale of importance when translating a situation comedy for TV, is considered essential, meaning that the translated text, whether semantically equivalent to the source text or not, should be funny in its own right:

Translating comedy in order to produce comedy entails that intended comic effect is a priority that is both very high on the scale of importance and a global one, i.e. relevant to the text as a whole. It is moreover an equivalence priority, requiring near-absolute identity. The insistence on the word 'intended' means that equivalence is here seen as a characteristic of an intention to be funny, regardless of the final outcome. What matters in this case is the perception of the source text's humour as a basis for the decision to make the translation a humorous text. The translation can then be judged according to exactly how funny it is in its own right. From this perspective, there is little point in comparing source and target texts in terms of the exact amount and type of humour they contain; if anything, it would be desirable for the translation to be even funnier than the source text. (ibid. 247)

As for the matter of reception, in his empirical study, Fuentes Luque analyzes the
reception of translated humor in Marx Brothers' *Duck Soup* in both the Spanish dubbed
version and in the subtitled version, proving his hypothesis that the literal translation of
humor usually causes a puzzlement and a lack of reaction in the viewers:

> (…) the level of positive reception of the translated text, especially in its original
> version with subtitles in Spanish, is dramatically inferior to the level of positive
> reception of the original version. This is probably due to the extreme literalness
> of the translated target text, sometimes resulting in puzzlement or, at best,
> general absence of reaction (…). (298)

When offering translation strategies to transfer verbally expressed humor, Chiaro
suggests methods that aim to retain the perlocutionary effect of the source text, i.e. to set
off the similar behavioral response in the audience that the source text triggers on the
original recipients, namely smiling and laughter (Foreword, 136). However, these
strategies that tend to adapt the source text to the target culture might be opposed by
some source text-oriented translation scholars since they might employ radical shifts and
the loss of semantic equivalence, which Chiaro explores as such:

> However, without such changes the humorous function of the text may well be
> lost and surely that would be a high price to pay for equivalence. Similarly, the
> issue of (un)translatability refers to the impossibility of equivalence rather than
> the unfeasibility of translation and that (luckily) humorous texts are indeed
> translated no matter what. (ibid. 136)

As Diaz Cintas and Remael state, the primary perlocutionary effect of humor is laughter
(ibid. 214). Provoking laughter is the chief goal of TV situation comedies, where the
humorous utterances are marked with either canned laughter (also known as laugh track)
or with live audience laughter. Canned laughter or live audience laughter helps

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emphasize funny utterances and hints the audience as to when is an appropriate moment to laugh.

> The laugh track highlights comic moments, fulfilling the metacomic function of positively sanctioning their effectiveness and, at the same time, the pragmatic function of 'educating' the possible television audience to recognize the show's comic style. (Savorelli 22)

Canned laughter is by and large a challenge for translating humor as it clearly highlights the precise moment to laugh, demanding "a synchronous humoristic translation" (Diaz Cintas and Remael 216) and thereby hindering the use of a common strategy when translating humor, that is, to move the joke elsewhere in the text as a way of compensation.

> Detecting humour is facilitated in some soaps and television comedies by their use of so-called 'canned laughter', which indicates the very place where humour occurs. […] If the subtitles fail to produce a humorous translation at the right time, they enter into conflict with the image and soundtrack, and the viewers will be under the impression that they are missing something. (ibid.)

Seeing the challenge posed by canned laughter, especially in cases where the subtitles or the dubbed version are unable to offer the audience a funny translation, Zabalbeascoa suggests the removal of the original laugh track and the addition of a new one in harmony with the translation; however, as the author himself states, this strategy is rarely opted for (Translating Jokes, 254).

The second variable in humor translation for the screen is the target audience. Humor often makes use of national culture references such as national institutions, politicians, celebrities, etc., and exploits linguistic features of the source language to produce humor, expecting the viewers to grasp what is being insinuated. There is a good

chance, on the other hand, that the target culture audience will be unfamiliar with the culture-bound references and language-dependent wordplays, in which case the translator has to make a decision whether to prioritize equivalence of propositional meaning and opt for literal translations at the expense of the audience's confusion, or to develop more creative translation strategies so as to serve viewers' comprehension and heighten their appreciation of humorous utterances.

Presenting an excerpt from an episode of the BBC comedy series *Yes, Minister,* where a journalist ridicules the British Prime Minister by means of wordplay and references to British political institutions, Zabalbeascoa examines the Catalan translation and finds "faithfulness to referential accuracy"; that is to say, all the cultural references of the source culture are kept intact in the translated text, which probably will render the Catalan audience incapable of comprehending the implications. Zabalbeascoa looks for the reasons behind the translator's choices:

> Perhaps s/he assumed that the Catalan audience could be expected to be familiar with these and other features of the British cultural lore. Another explanation might be that the translator missed the joke and hence did not see that there was any problem in translating the terms the way they appeared. Or the translator may have considered, or may have been told, that proper nouns must be rendered in a certain manner regardless of context, function or other considerations. Or the translator may have realized perfectly well that the solution was not wholly satisfactory but was incapable of producing a better one through lack of time, incentive, tools or skill. (Translating Jokes, 238)

When explaining the steps involved in the translation of humor for screen, Diaz Cintas and Remael also emphasize the importance of evaluating the target audience profile and translating in such a way that the translated text is able to trigger an equivalent effect, namely laughter or a smile: "Interpreting the source text humour is the first step;

evaluating how the target viewer will see and interpret a particular instance is the next;

rephrasing the humor is the final outcome" (214).

Zabalbeascoa pinpoints semiotic and linguistic differences between the source

and target cultures and the target audience's knowledge of social and cultural institutions

as two of the main problematic areas that pose a challenge for the translator. Audiences

might be relatively familiar with a foreign language and culture or may be completely

unfamiliar, and this degree of familiarity needs to be ascertained to determine translation

strategies accordingly: "What must be measured is not the difference between languages

involved, but the cognitive distance between the knowledge required to decode a

message (i.e. to understand and appreciate a text) and the knowledge one assumes one's

audience to have" (Humor and Translation, 191).

Since the reception of AV translated humor is a neglected field of study, we have

little evidence of the extent to which "good" or "poor" quality translations determine the

appreciation of humor; we also know little about the degree to which reception is

determined by national or even individual senses of humor. Chiaro calls for studies in

the AVT field that should investigate similar and different responses to "verbal

humorous stimuli" in translated texts:

> There is indeed a need for studies which set out to establish, all else being equal,
> how far language transfer influences the triadic behavioral, physiological and
> emotional response in individuals from different cultural backgrounds.
> (Foreword, 140)

As for the final and probably the most significant variable, the translator, commonly

discussed issues include expectations concerning translators and the realities of their

working environments. It is the translator who spots the humor and establishes priorities

as to whether s/he will give precedence to equivalence of content or adapt humorous utterances so that the target audience can appreciate them, a task that demands a high level of awareness and meticulousness. As mentioned above, in situation comedies, whose intended perlocutionary effect is generally to provoke laughter, humor is assigned the highest level of importance. Hence, in cases where semantic equivalence in translation is likely to end in the confusion of the audience, the translator is expected to come up with effective solutions that will appeal to the target viewers' sense of humor, which calls for insight and creativity. At this point, the translator's personality, sense of humor and even his/her mood at that particular moment is crucial.

> Humor is very much in the eyes of the beholder, thus the reproduction of VEH [verbally expressed humor] into another language depends on a number of variables mainly regarding the translator's personality which range from whether or not they generally have a good sense of humor to the mood they are in while translating. Furthermore, a translator may well recognize VEH in a text, but find it distasteful. What then? Again, if the creation of VEH is a talent or a special skill and the translator is not a particularly funny person, isn't it asking a great deal of them to suddenly become a wit in another language? (Chiaro, Foreword, 135)

In fact, before reconstructing humor in the target language and culture, the first thing the translator has to do is to detect the humor. As Chiaro notes, "spotting VEH may well be easier said than done" (ibid. 135) in cases where the joke is quite subtle. Zabalbeascoa denotes the same point while stating that "translators, like other text users may miss certain jokes, either because 'they don't get it' or because they fail to identify the presence of a joke that has not been overtly signaled (…)" (Humor and Translation, 192). It is vital, however, to take into account the restrictions that bear on the decision-making process of the translator, which are listed by Zabalbeascoa as follows:

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Differences in the background knowledge of the source and target culture recipients, differences between their cultural and moral values, the translator's working environment, timing and lip sync, verbal humor depending on source language characteristics and the visual code which challenges modifications in the text. (Translating Jokes, 248).

The translator is restricted by the differences in the cultural knowledge and sense of humor of source text and target text recipients, which will tend to necessitate the adaptation of the original text in the target culture rather than a literal translation. Nonetheless, modifications to the content may be impeded by many factors, such as the polysemiotic texture of the audiovisual text; that is to say, the verbal code cannot clash with the visual. In the case of dubbing, shifts in content are confined by lip sync, which might be even harder to maintain when the content is altered. Subtitling, on the other hand, presents the viewer with the chance to follow the original soundtrack, which renders the subtitles "vulnerable" (Diaz Cintas and Remael, 2007); in other words, viewers who speak the foreign language have the chance to listen to the original dialogues while using subtitles as an aid for further comprehension. In the cases of content modification, this might lead to common viewer responses: "That's not what he said!", even if the translator's intention was in fact to improve the comprehension and appreciation of the audience, who might be unfamiliar with the cultural references and values of the foreign culture. The fact that straying far from the semantic content of the original text is not a decision the translator can take by himself is another factor that explains why this strategy is not opted for in many cases: "For such radical departures from the original the translator needs permission, or imposition, from someone of greater authority" (Zabalbeascoa, Translating Jokes, 249).

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What shapes translations besides the differences between the source and target culture audiences and the technical constraints of dubbing and subtitling are the working conditions of the translator. Urgent deadlines and low fees, which might be regarded as the common concerns of the audiovisual translation sector, are the fundamental factors at work when shaping the meticulousness of translations and hence their quality. Zabalbeascoa refers to some factors that would help improve the performance of translators: hiring procedures, specialization and training; more recognition for the translator both in professional and academic circles, team work, reference materials (i.e. a "stylebook" which offers some solutions to commonly encountered translation problems) and awareness of goals and priorities (Zabalbeascoa, Translating Jokes 248-249; Zabalbeascoa, Humor and Translation, 205). The extent to which working conditions and the production process impact on the translator's performance and thus determine the quality of the translated text will be examined in detail in Chapter 3.

2.2 Methodology

This study focuses on the relationship between the production process and the quality of audiovisual translation products. Hoping to give an idea of the quality of subtitling and dubbing in Turkey, I am going to analyze the Turkish translations of one of the most popular American situation comedies, *Will & Grace*, which is the only American sitcom that has been broadcast both dubbed and subtitled in Turkish television. The latter fact is important, as the existence of subtitled and dubbed versions gives us the chance to analyze two translations of the series, rather than only one. That the subtitled and dubbed versions were performed by two translators might also help us to arrive at rather

more general observations on translators' decisions, compared to a study that is based on the works of a single translator.

An analysis based on the comparison of the linguistic and semantic particularities of the source and target texts is certainly not enough on its own to scrutinize audiovisual translation products; because, as will be offered by the study in the further sections, the reception and production are the constituents of the whole scheme. However, as Delabastita notes, the text itself is a starting point:

> Linguistics will never have the last word about wordplay and its translation. But insofar as a particular linguistic structure determines the punster's and the translator's range of possible rhetoric action, linguistic structure may well be where every analysis should begin. (Delabastita, Introduction, 131)

Heading from Delabastita's explications, I will begin with a textual analysis on the translations of the humorous utterances in both the subtitled and dubbed versions through the taxonomy of jokes proposed by Diaz Cintas and Remael (217-229), which is a slightly modified version of the classification of jokes by Zabalbeascoa (Translating Jokes, 251-255). This classification of jokes will help me to carry out the translation analysis and to scrutinize the translators' choices and audience responses in a systematic fashion, since some kinds of humorous quips pose more of a challenge for both the translator and the viewers while others are easier to render and understand. Hence, in this chapter, the translation of humor will be tackled under six categories: international/binational jokes, visual jokes, jokes referring to national culture or institutions, jokes reflecting a community's sense of humor (community-based humor), complex jokes, and language dependent jokes. The distinct subcategory of "aural jokes" added to Zabalbeascoa's taxonomy by Diaz Cintas and Remael will not be employed in this study since the TV series Will & Grace is highly dependent on the artists' outlandish

and exaggerated intonations, which is a key factor in provoking laughter, thereby rendering almost all jokes in the series "aural".

Using this taxonomy, the translation solutions offered for each group of humorous utterances in the subtitled and dubbed versions will be examined. Then I will present the results of a small-scale reception study conducted with the participation of thirty viewers equally divided up into three groups of respondents sorted according to their different levels of education and foreign language command. The reception study consisted of two phases: 1) The participants were shown two episodes of *Will & Grace*, first subtitled and then dubbed in Turkish. During the screenings, the reactions of the viewers were observed and classified under four headings: laughter, smile, no reaction and puzzlement.[2] 2) The viewers were also asked to fill out a questionnaire that concerns the Will & Grace screening and also included some general questions that sought to determine their opinions on audiovisual translation in Turkey. Although reception is not the main focus of the study, a modest study with a small sample size was carried out in order to observe audience responses, since the fundamental intention of humor is to trigger laughter, and the translations are considered "successful" to the extent that they are capable of producing this perlocutionary effect on the target culture audience.

As mentioned above, textual analysis is just a point where the evaluation of audiovisual translation products can begin. In the next chapter, I will give some insights into the production process of these two translated versions of *Will & Grace* with the help of an interview conducted with the translation department of Digiturk, the

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[2] Here the study adopts the systemization of Adrian Fuentes Luque (2002) that could be seen in his "An Empirical Approach to the Reception of AV Translated Humour. A Case Study of the Marx Brothers' *Duck Soup*".

broadcaster of both the subtitled and the dubbed versions, and an interview with Saran

Studio, the dubbing agency responsible for the dubbed version of *Will & Grace*. These

interviews will help this study to unveil some aspects of the process of producing

audiovisual translations and thus show how this process shapes the quality of the

translations in subtitled and dubbed form.

2.3 *Will & Grace*

Will & Grace is an American television sitcom that was broadcast by National

Broadcasting Company (NBC) for eight seasons, from September 1998 to May 2006.

Will & Grace was the first mainstream television series with two lead gay characters and

therefore garnered critical acclaim for the positive portrayals of gay men, thereby

contributing to gay visibility, hence bringing "a growing acceptance of the gay

community" (Battles and Hilton-Morrow 89):

> The show is often credited with being the first primetime television sitcom to expose the
> American public to representations of queer subjects and situations and promote mainstream
> acceptance of non-heterosexual characters. Newsweek dubbed this acceptance the "*Will & Grace*
> Effect. (Grubbs, Ryan)[3]

Will & Grace premiered on Monday, September 21, 1998 in the 9:30 p.m. slot and after

receiving critical praise, wide popularity and commercial success, it was moved to

Thursday 9:00 p.m., which is the NBC's "Must See TV" slot that previously featured

exceedingly popular sitcoms like *Friends*, *Seinfeld*, and *Frasier* (Cooper 516). The show

won several awards during the course of eight seasons, including 16 Emmy's, and

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[3] The excerpt is taken from an online magazine which does not include page numbers. For more
information please see:
 http://hbombmag.wordpress.com/non-fiction-2/new-non-fiction/from-ellen-to-will-grace-camp-sitcoms-
and-queer-politics/

received over twenty Golden Globe nominations. The plot of the show has been

summarized as follows:

> The program follows the lives of Will Truman, a successful, attractive,
> Manhattan lawyer, and his best friend Grace Adler, a beautiful, self-employed,
> interior decorator. The two would make a perfect couple—and in fact, were
> college sweethearts— except for one barrier: Will is gay and Grace is straight.
> The two are in a constant search for lifelong mates, but the search has never
> turned up a relationship as special as the one that they share with each other.
> Their lives are complicated by two supporting characters, who are anything but
> typical. Karen Walker is a straight, wealthy socialite and alcoholic who works
> for Grace as her assistant because her life of leisure leaves her bored. Karen
> offers an appropriate counterpart for Will's friend, Jack. Jack is a flamboyantly
> gay, continually unemployed, self-described actor/dancer/ choreographer.
> (Battles and Hilton-Morrow 87-88)

From a translational point of view, the series poses various problems as the humorous

quips depend mostly on references to national and cultural institutions that the target

culture audience might probably be unfamiliar with. In particular, allusions to, and

mocking of, celebrities are devices used commonly to produce humor, and when the

humor is constructed through victimizing American celebrities who might be unknown

to target viewers, there is a good chance that the retention of these names will leave the

target audience puzzled. The gay character of the series is blended with the type of

humor offered to the audience by means of the celebrity device, as mentioned by Cooper

below:

> The show's gay humor is also evinced in its numerous allusions to celebrities
> and celebrity culture. Jack often prefaces an outburst by exclaiming the name of
> a female celebrity with three names (Jennifer Jason Leigh, Sarah Jessica
> Parker), and there is the occasional sly remark about a celebrity who is
> purported to be gay but has yet to publicly disclose his or her sexual orientation.
> And though the worship of pop culture divas is not as prevalent as one might
> expect, Jack reveres the performer Cher, who appeared as herself in two
> episodes. (518)

In fact, it is not just the mentioning of celebrities that is a challenge to transfer in translation; their appearances on the show as guest actors might also go unappreciated by the target viewership when they do not recognize the person. For instance, in an episode of *Will & Grace*, where Grace's uncle dies and leaves her his car, Grace asks Will to sell it because it is old and broken. After Will sells the car, Grace feels regretful and wishes to buy it back. Together with Will, they go to the buyer and when they are waiting for the buyer to arrive, we see a nun coming downstairs. When the camera focuses on the nun, who is now with Will and Grace, she turns out to be played by Ellen DeGeneres, an out lesbian talk show host and a very popular gay/lesbian icon in America. The audience starts giggling the minute they recognize the actor who plays the nun. After a short negotiation on the car sale, the nun pauses for a second and asks "What is sex with a man like?". The live audience in the studio laughs for several seconds to the double-meaning in the utterance, which is a moment where the writers of the show expect the viewership to recognize Ellen DeGeneres and be familiar with her sexual orientation (Episode 15, Season 3). Besides the celebrity strategy in the production of humor, the transmission of gay humor in *Will & Grace* might be regarded as problematic, since some queer terms in the English language are oftentimes nonexistent in Turkish. Some of these terms might be seen in the quotation below:

> Another significant indicator of the show's intimacy with gay culture is the characters' occasional use of terms such as "queer," "fruit," and "fag." Even more frequently, Will and Jack are referred to as women or given women's names. Will greets Jack by saying "Hey lady," Grace informs Will that she "needs more women in [her] life . . . besides [him]," and Will is called Wilma by Karen. (Cooper 518)

In coherence with these, the show also employs wordplay as a constant way of producing humor, which is challenging to convey in another language. These all will be discussed in detail with the examples offered by the translation analysis.

2.4 The translation of Humor in *Will & Grace*

Each episode of *Will & Grace* usually offers two to three humorous remarks per minute, comprising around sixty witticisms per episode on the whole. Since this study adopts a more holistic approach that embraces the translated products, the reception and the production, rather than constituting a mere linguistic analysis of all the audiovisual translations one by one, I am going to take a look at the punch lines with the sharp remarks which elicit laughter in the original audience, rather than scrutinizing a corpus of over 120 humorous quips. Each group in the classification of jokes will contain two to four representative excerpts from the two episodes of *Will & Grace* that comprise the corpus of this study: "The Newlydreads" (Season 7, Episode 6) and "Swish Out of Water" (Season 8, Episode 8).

The episodes were chosen for a number of reasons: Firstly, they represent the general sense of humor of the show, which makes use of popular culture references, gay humor and language-dependent jokes. Secondly, the episodes did not contain many allusions to previous episodes and the references to former plot lines were explained before the screenings, which, as will be seen in the further sections, is closely related to the reception study to be conducted. Finally, the subtitles of the first six seasons were done a long time ago and were considered to be very 'poor' by the current translation department in Digiturk. Hence they were edited and the originals no longer exist. Therefore, I preferred to pick one episode from season 7 and another from season 8, which were translated by two different subtitlers. Below are the storylines of the episodes "Newlydreads" and "Swish Out of Water", which are randomly selected from the Internet Movie Database:

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Grace takes on her first job after the end of her marriage. What seems problematic about the job is that the clients are Newlyweds who just got back from their honeymoon. Grace is annoyed by all their flirting and their love for each other. When Grace leaves, Karen takes over Grace's job in the clients' apartment. Will takes Jack to a gay bookstore, which is about to be closed. Will finds out that the bookstore will become a gym after it is closed down.[4]

Bobbi comes over to the apartment to visit Grace and have dinner together. Because Grace always complains about her mother, Jack tells her she should learn to appreciate her. Jack wants to help Grace to improve her relationship with her mother, but she refuses. Though, Jack, words seem to have some effect on Grace and how he feels about her mom. Will starts his new work at a non-profit organization. The first person he is supposed to file a law-suit against is Karen. The law-suit involves a non-fixed building. Will wants to give her a change to get out of the law-suit by telling her first about it and then demanding that she fixes the building.[5]

2.4.1 International or Binational Jokes

Zabalbeascoa defines "international/binational joke" as "a funny story or one-liner where the restrictive force of the language and cultural difference is greatly reduced insofar as the comic effect does not depend on either language-specific wordplay or familiarity with unknown specific aspects of the source culture" (Translating Jokes, 251). However, the author refers to the term binational since a joke that is considered international in one culture might be alien to recipients of another. Therefore, referring to similar pairs of culture and language, the use of binational is opted for. These types of jokes are assumed not to cause major translation problems as the target audience is considered to recognize the references and comprehend them without the need for adaptation in the translated text (Diaz Cintas and Remael 217).

In the case of *Will & Grace*, however, even jokes that are not considered culture- or language-specific at a first glance are somehow linked to some characteristics of the

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[4] See: http://www.imdb.com/title/tt0748882/

[5] See: http://www.imdb.com/title/tt0748868/plotsummary

source society, which sometimes might elicit a lack of reaction even when there is no apparent problem with the translations. Let us take a look at some examples from the two episodes.

Episode "The Newly Dreads":

Example 1:

Grace has recently divorced her former husband Leo and cannot tolerate couples flirting and engaging in physical display of affection. When she and Karen go to their new client's apartment to decorate the house, she finds out that her client, who she believed was single, is newly married. Karen sees her frustration by the couple's constant flirting and offers Grace some pills to calm down.

Karen: Honey, honey. Here, take one of these [pulls out a bottle of pills from her pürse]. I don't know what they are, but a licensed vet gave them to me.

Grace: Please, Karen. Just because my marriage stunk like a bag of dead turtles doesn't mean I can't handle a couple of happy newlyweds.

Karen: Are you sure? 'Cause they're making me a little queasy. But, then again, I'm all hopped up on dog pills.

Subtitles:

Tatlım. Buraya gel.

Bunlardan bir tane al.
Ne olduklarını bilmiyorum ama...

...diplomalı bir veteriner verdi.
-Lütfen Karen, evliliğimin...

...bir torba ölü kaplumbağa gibi
kokuşmuş olması yeni evli bir...

...çifti çekemeyeceğim
anlamına gelmez.

Emin misin? Çünkü benim biraz
midemi bulandırdılar.

Ama köpek hapları beni
kendime getiriyor.

Dubbed version:

Karen: Tatlım, gel. Bunlardan birini iç. Ne olduğunu bilmiyorum ama bunu bana iyi bir
veteriner verdi, canım.

Grace: Lütfen, Karen. Evliliğim ölü kaplumbağadan çanta gibi battı diye iki yeni evliyle
başa çıkamayacağımı mı sanıyorsun?

Karen: Emin misin? Beni bile kıskandırdılar. Ama ben yine de köpek hapını öneririm,
canım.

In the dialogue, Karen's addictive personality is alluded to, which has caused her to

smuggle drugs, or bribe pharmacists to prescribe her prescription drugs. Apparently, in

this case she has exhausted all other remedies, so she resorts to a vet to prescribe her

drugs. However, she is kind of proud that the vet has at least a license. When Grace

refuses her offer, she asks Grace if she is sure, adding that the couple's flirtatious

attitude even makes her nauseous. Meanwhile, Grace's interesting choice to compare her

marriage to a bag of dead turtles also triggers laughter in the source audience.

Both the subtitler and the dubbing translator opt for the literal translation of the

'bag of dead turtles' metaphor, which might have the same funny effect in Turkish as it

sounds absurd in the target language as well. The subtitles transfer the dialogue in a

faithful manner, which is expected with this type of joke, where the witty remarks are

thought to be comprehensible by the target audience. Nonetheless, the subtitle

translation of Karen's last sentence unfortunately contains a "negative shift", a term that refers to translation errors (Popovic 1976). Karen's remark "They make me a little queasy. But, then again, I'm all hopped up on dog pills" refers to the fact that she might be feeling nausea because of the dog pills, rather than because of the annoyance brought about by the newlyweds. The translation in the subtitles, however, "Ama köpek hapları beni kendime getiriyor" delivers an opposite meaning, thereby eliminating the comic effect triggered by Karen's stomach problems caused by the dog medicine.

In the dubbed version, "Are you sure? They're making me a little queasy" is transferred as "Emin misin? Beni bile kıskandırdılar", which presents just the opposite of what's being said by Karen, which is the expression of her annoyance at the couple's physical and verbal displays of affection, thereby rendering the translation as a negative shift. The translation follows with "Ama ben yine de köpek haplarını öneririm, canım" instead of transferring the fact that she might be feeling queasy because she has taken a bunch of pills, that were meant for animals, not for humans. The two consecutive negative shifts in the translations end in the loss of meaning, hence the funny effect, and the result does not make any sense. In both translations, the misinterpretations of the utterances which seem to pose no translational challenges at a first glance containing no culture-bound references or wordplay, leads to negative shifts in the subtitled and the dubbed version which results in loss of meaning and hence the humorous effect.

Example 2:

Grace and Will are complaining about the fact that their former gym was closed by the state and now their new gym is far away from their apartment.

Grace: You know what? Forget it. Instead of throwing myself into exercise, I'm going to throw myself into my work.

Will: Yeah. You do realize that when you're taking a spin class and you don't pedal, you're just listening to music?

Grace: I also was scratching my patch of eczema. That had to have burnt some calories.

Subtitles:

Bence bunu unutalım.
Kendimi egzersize vereceğime...

...işime veririm daha iyi.

Evet. Bisiklete binerken pedal
çevirmiyorsan sadece müzik...

...dinlediğini biliyorsun, değil mi?
-Ayrıca apış aramdaki egzemayı...

...kaşıyordum. Öyle de kalori
yakılabiliyor olmalı.

Dubbed version:

Grace: Biliyor musun? Boş ver. Kendimi spor çalışmalarına vereceğime başka alanlara vereceğim.

Will: Evet. Farkında mısın? Bisiklete binip de pedal basmadığın zaman, sadece müzik dinliyorsun. Farkındaydın, değil mi?

Grace: Ayrıca egzemalı yerlerimi de kaşıyorum. Biraz kalori yakmam gerekiyor.

Overall, both the dubbed and the subtitled versions contain more or less literal translations. The exception is that the subtitler chooses to add an extra funny element to the translated text, "apış aramdaki egzemayı kaşıyordum", which is likely to trigger a smile in the Turkish audience where in fact there is no information in the utterance concerning the whereabouts of the eczema. This is probably due to the fact that the subtitler strove to enhance the comic effect for the target culture audience.

The dubbed version offers an equivalence of content as well. The only significant semantic shift is that Grace's last sentence "That had to have burnt some calories" is translated as "Biraz kalori yakmam gerekiyor". According to this translation, Grace says that she had to burn some calories, so she scratched her eczema; but in fact she hopes that scratching her eczema must have burnt some calories. Whether this is a comprehension problem of the translator or an adaptation that is considered to have a funnier effect, is not quite clear.

Episode "Swish Out of Water":

Example 3:

Grace's mother, Bobbi, is visiting, and the two and Jack, about to leave the house for lunch, are having a chat as to where to eat. Aggravated by her mother's insinuations concerning her outfit, Grace delivers the following lines, to which Bobbi responds with a sharp comeback.

Grace: Can we just go to lunch?

Bobbi: Oh, well I hope you can take me some place nice for a change.

Grace: What does it matter where we go, Mom? You're just going to order chicken chow mein, and hot water for the tea bag that's in your purse.

Bobbi: Oh, well the tea bag goes in the place in my wallet where the pictures of the grandchildren usually go.

Subtitles:

Yemeğe gidebilir miyiz?

Umarım bu defa beni güzel
bir yere götürebilirsin.

Nereye gittiğimiz ne fark eder anne?
Çin usülü tavuk sipariş edeceksin...

...ve çantandaki çay poşeti için
sıcak su isteyeceksin.

Çay poşetinin olduğu yerde başkaları
torunlarının resimlerini taşıyor.

Dubbed version:

Grace: Artık yemeğe gitsek diyorum.

Bobbi: Umarım, bu sefer beni iyi bir yere götürürsün canım.

Grace: Nereye gideceğimiz fark etmez anne. Tavuk chow main ve çantadaki çay poşeti için sıcak su ısmarlayacaksın.

Bobbi: Çay poşetini cüzdanımda genelde torun resimlerinin olması gereken yerde saklıyorum canım.

Bobbi, ridiculed by her daughter on account of her unswerving habits and her tightfistedness, responds to Grace's innuendos with an even sharper line that expresses her disappointment with her for not having settled down yet. An international joke with no particular cultural or language-specific references, which is "where the pictures of the grandchildren go" in this case, is easily transferred to the target language by both versions, whereas, the joke on "chow-mein" is a culture-specific reference and adds to the humor of the scene by implying that Bobbi always orders an affordable dish. As seen both the subtitle and the dubbed version could not manage to render the joke that includes the culture-specific reference, which leaves the international reference the mere humorous element of the quip. Further examples for the culture-specific type of jokes will be given in the later sections.

Example 4:

Will arrives at Karen's mansion to tell her to improve her tenants' living conditions.

Otherwise, the nonprofit organization he has just started working for will sue her. He

initiates the subject by letting her know he started his new job today.

Will: So, I, uh, started my new job today.

Karen: Mm. That thing where you save the world and get paid in soup? Doesn't sound like much of a job to me.

Will: Karen, the work I do is incredibly important. I have dedicated my life to helping those who can't help themselves. You know, since this morning.

Subtitles:

Bugün yeni işime başladım.

Dünyayı kurtarıp karşılığında
çorba içtiğin iş mi?

Bana pek iş gibi gelmiyor.
-Yaptığım iş çok önemli, Karen.

Hayatımı çaresiz insanlara yardım
etmeye adadım. Yani bu sabahtan beri.

Dubbed version:

Will: Şey, ben yeni işime başladım.

Karen: Dünyayı kurtartıp maaşı çorba olarak aldığın bir iş. Bana pek iş gibi görünmedi, Wilma.

Will: Karen, benim yaptığım iş çok önemlidir. Hayatımı kendine yardım edemeyen insanlara yardıma adadım. Yani bu sabahtan beri.

The subtitles render the content and the humorous effect perfectly through a literal

translation which might be expected, given that there is no need for any shifts or

adaptations for the joke is quite overt and international. In the dubbed version, there is an interesting addition to the original utterance. In the dubbing script, Karen calls Will "Wilma", which is a name-calling she very frequently conducts in various episodes. However, in this episode Karen does not call him "Wilma" in the original dialogue. This is either an assumption of the translator that the dubbing actor's intonation will not be able to deliver the comic effect that the original actor's does and makes use of a compensation strategy by adding that funny element, or the translation was shorter than it had to be in order to obtain lip sync; thus the dubbing artist, familiar with Karen's habits, added this nickname spontaneously during recording.

International/binational jokes comprise the category that poses the least amount of translational problems for the audiovisual translator and offers easier comprehension and appreciation of humor to the target audience. However, the dubbed version submits negative shifts even in jokes under this category, which is assumed to be one of the two "problem-free" joke types as they do not contain translational challenges such as cultural references and/or wordplay. The miscomprehension of utterances by the dubbing translators results in negative shifts in the transfer of semantic content leading to loss in meaning, hence loss in humorous effect.

This is the group of jokes that received the second highest percentage of laughter from the thirty viewers, especially among the third group, consisting of participants with high school degrees and with no knowledge of English; the only time when members of this group smiled was during the international/binational and visual jokes, and not once did they laugh.

2.4.2 Visual Jokes

Visual jokes depend more on the visual code of the film or programme than the verbal code. As Diaz Cintas and Remael put it, "Visual jokes get their punch from visually conveyed information, whether through editing, the gestures and facial expressions of the actors, or the typical suspense set-up in which the viewers can see more and know more than the character(s) concerned" (227). Visual jokes are more often than not universal rather than culture-specific, and thus they are the second group of jokes that do not pose many problems for the translator; furthermore, as the visual code of the audiovisual product assists the audience with the comprehension of humor, it is also regarded as one of the best-received joke types, regardless of the viewers' knowledge of the foreign language and education levels. Below are some examples for how jokes that fall under this category are rendered to the Turkish versions of *Will and Grace*.

Episode "The Newly Dreads":

Example 1:

In this episode, Will and Jack find out that a bookstore that sells gay and lesbian literature and is an important landmark for the gay community is about to be closed due to financial reasons and that it is going to turn into a gym. They decide to save the bookstore by organizing a charity event. At the end of the episode, however, it turns out the money raised at the event only covers a month's rent and the owner of the bookstore suggests that they hold a similar fund-raising event every month, which leaves Will and Jack frustrated.

Linus: This just covers November's rent. I assume we'll be doing one of these every month. Next month, maybe we could put on a festive holiday ball.

Jack: Oh. Every month...

Linus: Mm-hmm.

Jack: So we get to do this again. Wow. Well, that sounds like fun. [chuckles]

Will: Yeah, sure. We'll start working on that, you know... It's not like you can just adopt a cause and then abandon it.

Will: [whispers into Jack's ear] We're abandoning it.

Will: [to Linus] We won't let you down. [whispers to Jack] We're letting him down.

Jack: [whispers to Will] You can count on us, Linus. [loudly to Linus] Can't wait for the gym to open!

Will: So close, sweetie. So close.

Subtitles:

Bu sadece Kasım ayının kirası.

Sanırım her ay bunlardan bir tane
yapmamız gerekecek.

Belki gelecek ay eğlenceli bir
tatil balosu yaparız.

Her ay.

Yani bunu bir daha yapacağız.
Eğlenceli olacağa benziyor.

Evet, tabii, bunun üzerinde
çalışmaya başlayalım.

Bir davayı savunup sonra terk
edemezsin. Terk ediyoruz.

Seni yüzüstü bırakmayacağız.
Onu yüzüstü bırakacağız.

Bize güvenebilirsin Linus.
Spor salonunun açılması için...

...sabırsızlanıyorum.

Çok yaklaştın tatlım.

Dubbed version:

Linus: Bu çekler Kasım'ın kirasını kapatıyor. Her ay bunlardan bir tane yapmamız gerekecek. Gelecek ay belki de tatile uygun güzel bir top kopyalayabiliriz, ne dersiniz?

Jack: Her ay mı? Yani bunu yine yapacağız. Eğlenceliye benziyor.

Will: Evet, tabii ki. Bunu üzerinde çalışmaya başlayabiliriz. Yoksa davaya girip terk etmeye benzer. [whispers into Jack's ear] Terk ediyoruz. [To Linus] Yüzüstü bırakmayacağız. [whispers into Jack's ear] Yüzüstü bırakıyoruz.

Jack: [whispers to Will] Bize güvenebilirsin Linus. [Loudly to Linus] Salonun açılmasını bekliyorum!

Will: Çok iyiydin, tatlım.

The subtitles do a good job rendering what seems to be a problem-free scene for translation, with no references to a particular culture and no play on words. There is only one significant point though, which is the line-breaks. As mentioned in Chapter 1, the fluency of subtitles is crucial for the audience's appreciation of the translations, which requires meticulously segmented and spotted lines. Jack's line "can't wait for the gym to open" which he accidentally delivers loudly to Linus is what provokes laughter in the source audience. In subtitles, however, the punch line is divided into two captions, which might interfere with viewers' concentration and hence cancel out the humorous effect.

The dubbed version introduces a translation of the utterance "Next month, maybe we could put on a festive holiday ball" as follows: "Gelecek ay belki de tatile uygun

güzel bir top kopyalayabiliriz, ne dersiniz?". Ball is a homonymic word with several uses in the language. In the above utterance, ball refers to a social gathering for dancing, rather than a round object used in sports activities. The translator seems to have misunderstood the use of the noun, hence coming up with a negative shift in the translated text, which caused puzzlement in the target culture audience. As the dubbed version was screened after the subtitled one, some careful viewers (especially the ones in the first group with fluent English and with M.A. degrees) who have a high linguistic awareness, remembered the original dialogue from the previous screening, and laughed at the translation, which conspicuously makes no sense.

Example 2:

Will resigns from the corporate law firm, seeking to do something meaningful with his life, and he decides to work for a nonprofit organization. It is his first day at his new job, and his colleague welcomes him and shows him his desk.

[Will wipes off his desk and almost knocks over a desk lamp.]
Will: That could have been embarrassing.
[Will nods to a man passing by his desk in a flirtatious fashion.]
Will: Morning.
[Will leans back on his desk and it tips, almost knocking him to the floor.]
Gerald: Oh, yeah. That desk only has three legs.
Will: Yeah. That's what I like about non-profits. A little rough around the edges. The last place I worked, all the desks had four legs. [laughs] Asses.

Bu utanç verici olabilirdi.

Günaydın.

Bu masanın üç bacağı var.

Evet. Kâr amacı gütmeyen
kuruluşları bu yüzden seviyorum.

Amatör ruhludurlar.

Son çalıştığım yerde tüm masalar
dört bacaklıydı.

Sersemler.

Dubbed version:

Will: Utanç verici olurdu.
Will: Günaydın.
Gerald: Evet, masanın üç ayağı var.
Will: Kâr amacı gütmeyen yerleri işte bunun için seviyorum. Limitlerde yaşanıyor. Son çalıştığım yerde tüm masaların dört ayağı vardı. Pislikler.

The scene's first and probably funniest moment is launched by Will's leaning back on the three-legged table, which results in him losing his balance and almost falling down on the floor, thereby establishing the very strong visual component of the joke. All the participants laughed or at least smiled at this moment, regardless of their education level or command of the foreign language. Later on, there is an idiom "rough around the edges", which addresses something that is not quite mature yet, in need of refinement, although still looking promising. The subtitler transfers this idiom, which is nonexistent in the target language, as follows: "Amatör ruhludurlar". This translation emphasizes the fact that charity organizations prefer to put their hearts and efforts into their causes rather than showing an interest in fancy, chic offices, which is basically what Will

means to say. In the dubbed version the idiom is translated as "limitlerde yaşanıyor", which would in fact be a good transfer for "living on the edge". This is probably due to a comprehension problem; however, it does not seem to bring with it a loss of meaning. On the contrary, it might bring an additional- and accidental- comic effect, since it is funny that Will, who is obsessively clean and neat, would consider working at a three-legged desk, living on the edge.

Example 3:

Grace's mother Bobbi is visiting and Grace is having problems with her never-ending, soft-spoken digs and innuendos. Jack wants to help Grace to deal with her mother's constant insinuations and does an impersonation of Bobbi so that Grace will have a chance to practice interacting with her.

[Jack disappears behind the table, and then pops up, wearing a red wig and a scarf around his neck]
Jack: And... I'm Bobbi.
Grace: [Screams] Aah!
Jack: Grace, focus! Now remember, no matter what I say, don't react. Okay? Here we go. [Clears his throat]
[Jack sits down on the sofa next to Grace and impersonates Bobbi]
Jack: Darling, you chased away your husband and apparently your colorist.
Grace: That is not fair! I did not chase away--
Jack: Ah, ah, ah! I am your mother. Don't take the bait. I can say or do anything I want. Like this.
[Jack flicks grace on the chin]
Grace: Ow, you bitch!
Jack: Hey, hey! Do not react! Keep it inside.

Jack: [While continuously flicking Grace's face] Gonna hit your mother? Gonna take the bait? Sit up straight. Straighten your hair. Date a straight guy. Find a man, find a man, find a man--

Grace: Aah!

[Grace pulls the wig off jack's head and beats it on the coffee table.]

Grace: I think I might need to do this a few more times.

Subtitles:

Ve Bobbi oldum.

Konsantre ol Grace! Ne söylersem
söyleyeyim tepki verme, tamam mı?

Başlıyoruz.

Hayatım, yalnız kocanı değil
makyaj uzmanını da kaçırmışsın
-Bu haksızlık! Ben onu...
-Ben annenim, yemi yutma.

İstediğimi söyleyip yapabilirim.
Bunun gibi.

Seni kaltak!

Tepki verme! İçinde tut.

Annene vuracak mısın?
Yemi yutacak mısın?

Dik dur. Saçını düzelt. Eşcinsel
olmayan biriyle çık. Bir erkek bul.

Bir erkek bul. Bir erkek bul.

Bunu birkaç kez tekrarlamam
gerekebilir.

Dubbed Version:

Jack: Ve ben Bobbi'yim.

Jack: Grace, odaklan. Sakın unutma! Ne dersem diyeyim tepki verme, tamam mı? Başlıyoruz, evet.

Jack: Hayatım, kocanı kovaladın gitti.

Grace: Bu hiç doğru değil, ben kocamı--

Jack: Hayır, hayır! Ben annenim, yemi yutma. İstediğimi yapabilirim. İşte böyle.

Grace: Aa! Sürtük!

Jack: Hey! Tepki verme! İçinde tut. Annene vuracak mısın? Yemi yutacak mısın? Düzgün otur, saçını düzelt. Düzgün birini bul! Bir erkek bul! Bir erkek bul!

Grace: Aaa!

Grace: Birkaç kere daha yapmak gerekebilir.

Jack's gestures and face expressions are the key elements in the scene that make the source audience burst out laughing. However, the visual code goes hand in hand with the verbal code in this one, as the words Jack utter impersonating Bobbi are quite hilarious. The subtitles and the dubbed version introduce similar translations as the dialogue does not present any translational challenges; however, the pace of the dialogue is challenging. As addressed in the first chapter, when the tempo of the dialogue the translator is to render is high, the translator is confined by a technical problem, which is striving for lip sync in dubbing and providing the viewer with readable and thus somewhat reduced lines in subtitling. Even though the pace of Jack's utterances is quite high, the subtitler manages to convey the dialogue without omission; whereas, the dubbed version offers the source content with a mere reduction of the phrase "and apparently your colorist". What seems to be more important than this loss in the dubbed

version is that the utterance "date a straight guy", which ridicules Grace's habit of falling for gay men, is rendered as "düzgün biriyle çık" by the dubbing translator, which does not connote "heterosexual" in Turkish. However, it should also be noted that, Turkish language does not have a commonly used word for 'straight', as can be seen in the subtitler's solution "eşcinsel olmayan biriyle çık", which would be impossible to employ in the dubbed version due to lip synchronization. The word "heteroseksüel" could have been an option, only it contains much more syllables than "straight". On the other hand, the dubbing translator might have been striving to retain the repetitive use of 'straight' in Jack's sentence: "Sit up straight. Straighten your hair. Date a straight guy."

In the subtitles, there is one overlooked point in the translation of "You chased away your husband, and apparently your colorist", which is subtitled as "Hayatım, yalnız kocanı değil makyaj uzmanını da kaçırmışsın". The colorist, who is mistaken for a make-up artist in the subtitles, is a hairdresser who specializes in dyeing hair. However, the use of the 'make-up artist' at this point does not interfere with the humorous effect, since Grace's mother probably would have something to say about her daughter's make-up as well, as can be seen at the end of the episode where she says: "I was just distracted by your garish eye shadow. Do you really need three colors?" The dubbed version conveys this line as follows: "Kocanı kaçırdın gitti", which omits the 'chasing away the colorist' part, thereby eliminating the primary element in the joke, which is Bobbi's constant criticisms towards Grace through nonchalant innuendos and insinuations.

This group of jokes does not pose many translational challenges since references to a particular national culture or language-dependent wordplays are nonexistent. As Delabastita notes: "Since in visual humour, the image obviously does the job, the

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translators can rest on their laurels" (Delabastita and Remael 227). Nevertheless, it is important to note that however strong the visual component of jokes are, they are always accompanied by utterances that enhance the humor in the quip. The negative shifts in the translations of some visual jokes submitted by the dubbing translators interfere with the appreciation of humor even in this less problematic joke category.

What also has to be emphasized concerning this group of jokes is that visual jokes were the most well-received group of humorous quips, appreciated by all of the three groups, especially by the third group, which comprise participants with high school degrees and no knowledge of the foreign language. The third group of viewers only smiled during the visual jokes and the international/binational jokes, while showing either no reaction or signs of puzzlement in response to the rest of the witticisms.

2.4.3 Jokes Referring to a National Culture or Institution

Defined by Zabalbeascoa as jokes referring to a national culture or institution, jokes in this category contain culture-bound components that the source audience is expected to be familiar with whereas the target culture audience is probably not. In these cases, Zabalbeascoa suggests the adaptation of those references according to the target culture in order to preserve the meaning, and thereby the comic effect:

> With national-culture-and-institutions-jokes there is a need to adapt national, cultural or institutional references of the original to retain the humorous effect for the foreign audience. (…) The joke is lost if the background knowledge required to appreciate it cannot be expected of the target audience. (Translating Jokes, 252)

On the other hand, there are cases where a national culture reference is assumed to be known to the target culture audience, especially if there is an intended group of viewers. For instance, in the light of the interview conducted with the translation department of Digiturk, it is safe to say that the intended audience of *Will & Grace* in Turkey belongs to the AB sociocultural group, the members of which tend to have a university degree, a certain level of command of the English language and familiarity with American pop culture. Thus, the lack of responses to national and community-based jokes in the third group of viewers might be considered irrelevant since they are not the members of the targeted audience.

Episode "The Newlydreads"

Example 1:

Recently divorced from his former husband Leo, who she thought was the love of her life, Grace develops a bad temper, getting angry at everything. In the scene, she opens the refrigerator and finds a pack of Turkey bacon.

Grace: I need an outlet for my frustration. I just keep getting angry at everything. Angry at Leo, angry at the gym, angry at you.
Will: Me?
Grace: Turkey bacon is not bacon! I could kill you, Will!
Will: You know it tastes more like bacon after you cook it, right?
Grace: You know what? I just gotta focus on the good stuff. Got my health. Got my friends. I'm meeting a new client today. If I could just get a decent piece of bacon, I could turn this douche of a day around. Oh, I know where I have one.
[Grace walks back into her bedroom.]

Subtitles:

Asabiyetimden kurtulmamı sağlayacak
bir şeye ihtiyacım var.

Her şeye kızıyorum. Leo'ya,
spor salonuna ve sana kızgınım.

-Bana mı?
-Hindi pastırması pastırma değildir.

Seni öldürebilirim Will.
-Pişirdikten sonra tadı daha çok...

...pastırmaya benziyor, değil mi?
-İyi şeylere yoğunlaşmalıyım.

Sağlığım yerinde, dostlarım var,
bugün yeni bir müşteriyle...

...buluşacağım. Güzel bir dilim
pastırma bu berbat günü tersine...

...çevirebilir.
Nerede bulabileceğimi de biliyorum.

Dubbed version:

Grace: Hüsranım için çıkış yolu bulmalıyım. Her şeye öfkelenmeye başlıyorum. Leo'ya kızgınım. Salona kızgınım. Sana da kızgınım.

Will: Bana mı?

Grace: Hindi salamı, salam sayılmaz. Seni öldürüm, Will.

Will: Sen pişirdikten sonra tadı salama benziyor, değil mi?

Grace: Dikkatimi iyi şeylere vermeliyim. Sağlığım yerinde, dostlarım var. Yeni müşterilerimle buluşacağım. İyi bir salam yiyebilseydim, bugün daha iyi olabilirdi.

Grace: Neyse ki bir paket saklamıştım.

The first thing that catches the eye in the subtitles is the haphazard segmentation of

lines. In order to ensure readability and avoid interfering with the enjoyment of the

programme, the subtitles should be distributed "in sense blocks and/or grammatical units" (Ivarsson and Carol 1). In his article "A proposed Set of Subtitling Standards in Europe", Karamitroglou suggests the segmentation of the lines at the highest nodes:

> Subtitled text should appear segmented at the highest syntactic nodes possible. This means that each subtitle flash should ideally contain one complete sentence. In cases where the sentence cannot fit in a single-line subtitle and has to continue over a second line or even over a new subtitle flash, the segmentation on each of the lines should be arranged to coincide with the highest syntactic node possible. (8)

In the light of these suggestions, it is fair to say that the reorganization of the mentioned subtitles as follows would provide the audience with a more readable set of lines, also considering the fact that the less three dots there are, the easier the text is to follow:

Asabiyetimden kurtulmamı sağlayacak
bir şeye ihtiyacım var.

Her şeye kızıyorum.

Leo'ya, spor salonuna ve
sana kızgınım.

Bana mı?

Hindi pastırması pastırma değildir.
Seni öldürebilirim Will.

Pişirdikten sonra tadı daha çok
pastırmaya benziyor, değil mi?

İyi şeylere yoğunlaşmalıyım.
Sağlığım yerinde, dostlarım var.

Bugün yeni bir müşteriyle
buluşacağım.

Güzel bir dilim pastırma
bu berbat günü tersine çevirebilir.

Nerede bulabileceğimi de biliyorum.

As for the content of the translation, the national culture reference 'bacon' is the issue the translators have to deal with. Subtitler opts for the use of 'pastırma', and the dubbing translator employs 'salam', both of which are valid adaptations for the target culture of bacon, which is a food not commonly known to the Turkish viewership. Nonetheless, the joke revolves around the fact that Grace is extremely obsessed with food, which is why Will mocks her for probably eating uncooked bacon, which is supposed to be cooked before eating. Thus, Will implies that Grace does not enjoy turkey bacon because she has probably eaten it uncooked. While bacon is supposed to be cooked before eating it, salami and pastrami do not necessarily require to be cooked, and this difference between the three kinds of meat poses a translational challenge.

On another point, the translations in both versions seem to suffer from an extreme syntactical literalness, which causes the utterance to sound somewhat unnatural and awkward in Turkish. The syntax resulting from this literal translation seems to have interfered with the meaning as well. The subtitles translate Will's utterance "You know it tastes more like bacon *after* you cook it, right?" as "Pişirdikten sonra tadı daha çok pastırmaya benziyor, değil mi?", which sounds like Will is asking Grace whether bacon tastes better after it is cooked. In the dubbed version, however, the line is transferred as "Sen pişirdikten sonra tadı salama benziyor, değil mi?" Interestingly, the dubbing actor puts a special emphasis on "sen", which makes it sound like a genuine question rather than a sarcastic remark, which is what Will seeks to voice in the American original. A translation offering the spirit of Will's remark that Grace *should* cook the bacon before

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eating would render the content and the humorous effect successfully, such as

"Pastırmayı yemeden pişirmen gerek, biliyorsun, değil mi?" or something in that sense.

On the other hand, it could also be argued that the intended audience of *Will &*

Grace in Turkey watches American television shows frequently and is probably familiar

with the food bacon, which might have justified the use of the "loan" strategy, which

Diaz Cintas and Remael explain as such:

> In the case of a loan, the source text, word or phrase is incorporated into the
> target language and text, because no translation is possible and both languages
> use the exact same word. Such words often have the same foreign language
> source. Examples are references to drinks or culinary specialities such as
> 'cognac' or 'muffin' (…). (Remael 207)

Episode "Swish out of Water"

Example 2:

The scene starts in Will and Grace's apartment, where Jack is eating a bowl of cereal

while Will and Grace are getting ready to work.

Excerpt 1:

Jack: Will, you have got to go shopping. This cereal is stale. It doesn't hold milk, and it

tastes horrible.

Will: That is a box of stuffing mix.

Jack: Alright, if this isn't cereal, then why did it come with this cool prize?

Will: That is a bag of seasoning.

After a conversation between Will and Grace concerning Bobbi's visit and Will's new

job, Grace asks Jack if he would like to come to dinner with her and Bobbi.

Excerpt 2:

Grace: Jack, can you come with me?

Jack: I would love to join you and Bobbi for lunch.

[Jack takes another bite of what Jack assumes to be cereal, but is in fact turkey stuffing]

Jack: I don't know why, but I'm in the mood for roast turkey. And a parade.

Later on, Karen arrives at the apartment and when Will tells her about his new job, she expresses her sympathies saying "Oh, well, honey, I'm sorry. You'll find a real job soon." Jack responds to Karen saying Will's new job is inspirational.

Excerpt 3:

Jack: I think what Will's doing is inspirational. I don't know why, but I'm feeling really thankful today.

As the 'Thanksgiving" quip is a recurrent witticism in this scene, the three excerpts are considered to be a part of one 'global' joke. The fact that Jack mistakes turkey stuffing mix for cereals, which leads to his references to Thanksgiving through the whole scene makes the first cereal joke important on a "global level" (Zabalbeascoa, Translating Jokes). Let us take a look at the translations in the subtitled and dubbed versions:

Subtitles (Excerpt 1):

Alışverişe çıkmalısın Will.
Bu gevrek bayatlamış.

Sütü tutmuyor, tadı da berbat.

O hindi doldurma malzemesi.

Gevrek değilse neden yanında
hediyesiyle geliyor?

O bir paket baharat.

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Subtitles (Excerpt 2):

-Sen gelebilir misin Jack?
-Bobbi ve seninle yemek yemeyi…

…çok isterim.

Neden bilmiyorum ama canım
kızarmış hindi çekiyor.

Ve bir yürüyüş.

Subtitles (Excerpt 3):

Bence Will'in yaptığı
ilham verici bir şey.

Neden bilmiyorum ama bugün
kendimi şükran dolu hissediyorum.

Dubbed version:
Excerpt 1:
Jack: Will, alışverişe gitmen gerek. Bu gevrek bozulmuş, hiç süt tutmuyor ve tadı da berbat.
Will: O bir dolma harcı kutusu.

Jack: Madem gevrek değil, neden yanında hediyesi var?

Will: O da baharat poşeti.

Excerpt 2:

Grace: Jack, sen gelir misin?

Jack: Yemekte seninle Bobbi'ye katılmayı çok isterim. Neden bilmem, kızarmış hindi yiyesim var. Ve tatlı.

Excerpt 3:

Jack: Bence Will'in yaptığı ilham verici bir şey. Neden bilmem ama kendimi şükran dolu hissediyorum.

Even though Thanksgiving is mainly celebrated in the United States and Canada, it might be considered a somewhat "international" culture reference, largely thanks to American movies. Thus, it is fair to say that the intended Turkish audience of *Will & Grace* will probably be familiar with the American holiday and will enjoy the Thanksgiving references such as "I'm in the mood for roast turkey" and "I'm feeling really thankful today" after the first 'cereal' dialogue between Will and Jack. There is a good chance, however, that the target culture viewers might be unfamiliar with Thanksgiving parades, and the fact that the word "parade" has no counterpart in the Turkish language and culture brings about an extra translational challenge. At this point, the subtitler adopts the word "yürüyüş", which does not exactly cover the meaning of the original word and holds no associations with the word parade. The dubbing translator, on the other hand transposes the mentioned word to "tatlı", probably supposing it would be impossible to transfer "parade" to the target language, looking both from a linguistic and a cultural viewpoint.

The first dialogue between Will and Jack concerning the cereal is the trigger of all the following Thanksgiving jokes, and is therefore very significant. However, the dubbed version seems to have omitted the 'turkey' element in the utterances, rendering Will's words "that is a box of stuffing mix" as "O bir dolma harcı kutusu." The original audience, familiar with the local culture and also assisted by the writing on the box "Turkey Stuffing" easily understands that Jack is eating turkey stuffing. The target culture audience, on the other hand, would probably not be able to understand the turkey reference through the translated script alone. Not opting to emphasize that the box contains *turkey* stuffing, the translation fails to convey the most important funny element in the whole scene, resulting in the loss of comic effect in two following quips.

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Example 3:

Having started working for a charity organization, Will sues Karen for letting her tenants live in horrible living conditions. Because Karen was not willing to compromise and made fun of his new job, he convinces the judge to force her to live in one of those awful apartments. The police officers escort her to the apartment, which immediately terrifies Karen, and she starts singing:

Karen: Raindrops on roses and whiskers on kittens...
[Her singing is interrupted by a scream coming from outside]

Subtitles:

Yağmur damlaları düşer güllere
Ve kedilerin bıyıklarına.

Dubbed version:

Karen: Güllerin üstüne ve kedilerin bıyıklarına yağmur düşer.

Here, Karen is singing an excerpt from "My Favorite Things", a tune from the musical *The Sound of Music,* which was produced in Broadway in the late 1950s. The tune is sung by the leading lady Maria Vontrapp to distract her from negative thoughts during hard times. In this scene, Karen is certainly having a hard time, having to live in those horrible living conditions, since normally she is a billionaire living in a mansion with tens of servants at her beck and call. Thus, in themselves the lyrics of the song have no direct semantic relevance at this point. The audience is expected to recognize the song and its role in the mentioned musical. The translators' strategy was to carry out a literal

translation, which is one of the two common strategies in the case of song translation. Simply not translating the song in the subtitled version and letting the original actor's voice be heard in the dubbed version would have been the second strategy. Neither strategies offer adaptations for the target audience to help them appreciate the humor better; indeed, the lack of such a translatorial intervention can be expected in a field where far-reaching interventions on the part of the translator are not well-received by either commissioners or audiences. The result is laughter in the original audience and no reaction in the target audience.

Example 4:

Will, regretting what he did to Karen, arrives at the slummy apartment, where Karen is obliged to live for a week, and they both regrettably agree that their fight was meaningless and spiteful.

Karen: Honey, why do we do it? Why are we always at each other? Can you imagine what Nora Ephron would do with our story?

Will: No, but I'm sure it would feel familiar. And we could sleep through most of it.

Subtitles:

Hayatım, bunu neden yaptık?
Neden hep birbirimizle uğraşıyoruz?

Nora Ephron bizim öykümüzle
ne yapardı, düşünebiliyor musun?

Hayır ama eminim tanıdık gelirdi.
Yarısı boyunca da uyurduk.

Dubbed version:

Karen: Canım, neden böyle, neden böyle hep birbirimize giriyoruz? Nora Ephron bizim hikayemizle ne yapardı, bir düşünsene canım.

Will: Bayağı tanıdık gelirdi. Ve filmin çoğunda uyurduk.

The conversation between Karen and Will alludes to Nora Ephron, a film director best known for her romantic comedies such as *When Harry Met Sally* and *Sleepless in Seattle*, which are apparently deemed dull and uninteresting by the writers of the show. Mocking celebrities, or in Zabalbeascoa's words, using them as "victims of humor" (Zabalbeascoa, Humor and Translation) is a very commonly used strategy to produce humor in *Will & Grace*. In the case of world-renowned big names like Cher, Britney Spears, Madonna, etc., these ridicules are likely to be appreciated by the target culture audience as well. However, when the local celebrities with little odds of recognition outside of the USA are butts of humor, and the translator opts for literal transfers, then a puzzled audience is a foregone conclusion. Even though Nora Ephron's movies are well-known, her name as a director might not instantly be recognized by the Turkish audience, which might provoke the mentioned effect of confusion, or at least a lack of reaction.

2.4.4 Jokes Reflecting a Community's Sense of Humor (Community-based Jokes)

The jokes under this category reflect the sense of humor of a particular country or community (Zabalbeascoa, Translating Jokes, 252-253), which Diaz Cintas and Remael explore as such:

Many communities make jokes at the expense of sub-communities inside their borders, or poke fun at other nationalities. […] Such jokes in a way rely on a form of intertextuality, as one must know the insider national tradition to understand them. (221)

Community-based jokes, which are very commonly used tools for humor in the series, refer mostly to the Jewish and gay/lesbian communities. With respect to Jewish jokes, Grace becomes the butt of humor at the hands of the creators of the show David Kohan and Max Mutchnik, who are themselves Jewish. Gay jokes use Will and Jack as butts of humor, while these two characters occasionally like teasing lesbians.

Episode "The Newlydreads"

Example 1:

It is the opening scene of the episode, where Will and Grace are seen entering their apartment with sports outfit on, and they complain about how far away their new gym is from their apartment.

Will: Oy. The gym is so far. It's such a *shlep*.
Grace: You go, *goyim*.
Will: I figured since you're practically a gay man, I should become a little Jewish.

Subtitles:

Bu spor salonu çok uzak.
Sürünüyorum.

Oraya sen git, gavur.

Pratik olarak sen eşcinsel bir
erkeksen ben de Yahudi olabilirim.

Dubbed version:

Will: Spor salonu çok uzak. Git git, bitmiyor.
Grace: Haklısın, ahbap.
Will: Artık sen de gay sayıldığına gore biraz Yahudi olabilirim.

In his opening lines, Will utters a Yiddish exclamation "oy", then makes use of a word of Yiddish origin "*schlep*", which takes Grace by surprise, leading her to tease Will "You go, *goyim*", goyim being a common word in Hebrew and Yiddish to refer to non-Jews. Grace has been continuously mocked throughout eight seasons by Will, Jack and Karen for displaying 'gay male' personality traits, probably because she has lived with one for too long. Will decides to act a little Jewish since Grace is "practically a gay man." The writers of the show expect the audience to be familiar with the words of Jewish origin and with the repeated jokes at Grace's expense that allude to the characteristic traits of a gay man, such as Will's comment in a previous episode about Grace having sex on a plane: "Oh my God, Grace! You ARE a gay man!", which is based on gay men's habit of having sex in public places. Thus, this humorous dialogue refers both to Jewish and gay humor, with which the original viewership is assumed to be familiar.

As for the ways the translators handled this conversation, the subtitler transferred "it's such a schlep" as "sürünüyorum" delivering semantic equivalence, since *schlep* refers to a difficult journey. The dubbing translator retains the semantic content as well with "Git git, bitmiyor." However, the source of humor in the original dialogue is Will's preference to use the word "schlep" which would not be expected from a non-Jewish person. However, whereas there are words of Yiddish origin commonly known to the

general public in America, there are no such words existing in the target language with which the general Turkish population would be familiar. This poses a translational challenge, since Will is supposed to say something unusual to give Grace the opportunity to mock him. However, the nonexistence of a counterpart for the mentioned Yiddish word in the target language forces the translators to transfer the semantics of the utterance, leaving out the unexpected use of the Yiddish word by Will. The subtitler transfers "You go, goyim" as "Oraya sen git, gavur", which offers a literal translation of "you go" which in fact is a sarcastic chiding, rather than a directive to Will. As for the transfer of "goyim", the sub-titler opts for the Turkish word "gavur", which refers to non-Muslims. The use of the mentioned word might have been effective had there been a religious reference in the translation of Will's previous utterance. The dubbed version includes a rendition of the word *goyim* as "ahbap". "Ahbap" is a word used to call a friend; however, it is unlikely to be used in daily language, especially by a woman. Thus, it does sound sarcastic and connotes that Grace is implying something, but the lack of a similar absurd utterance in Will's first statement result in confusion as to why Grace is being sarcastic. On the other hand, one might simply define this as a negative shift. Confined by cultural differences between the two nations, the translators cannot come up with a strategy to incorporate the humorous effect into the target text. The role of the space and time limitations is also crucial. If the mentioned conversation were in a literary text, the translators could make use of footnotes or similar explanatory tools, which is not possible when translating for the screen.

Example 2:

Will and Jack are in a gay-themed bookstore, which has significant importance for the gay and lesbian community. Later on, when they find out that the bookstore will be closed by the end of next month due to financial reasons, Will suggests that they should do something to save the bookstore.

Jack: You know what? Why not? I will save a bookstore today.
Will: Good for you.
Jack: Ooh, but while we're here, can we check out lesbian erotica? I'm still trying to figure out exactly what it is they do.
Will: Yeah. I imagine it's like bumper cars.

Subtitles:
Aslında neden olmasın?
Bugün bir kitapçıyı kurtaracağım.

-Aferin.
-Ama hazır buradayken…

…Lezbiyen Erotik Filmlerine
bakabilir miyiz?

Hala yaptıklarının ne olduğunu
anlamaya çalışıyorum.

Çarpışan arabalar gibi bir şey.

Dubbed version:

Jack: Biliyor musun? Neden olmasın? Bugün bir kitabevi kurtaracağım.

Will: Aferin sana.

Jack: Hazır gelmişken lezbiyen erotikasına bakar mısın? Hala ne yapmamız gerektiğini düşünüyorum da.

Will: Evet, bence çarpışan arabalara benziyor.

As they have done in numerous episodes, Jack and Will are expressing their confusion concerning lesbian sexuality, for they cannot imagine a sexual act that does not involve a penis. Jack, who once said "lesbian sex is very confusing and if you're not careful, one can lose their way", has mentioned his curiosity in many occasions. Thus, Jack wants to further explore lesbian sexual acts, and Will says that he assumes lesbian sex is like bumper cars, which once more alludes to the non-existence of a penis in the sexual act. The conversation involves gay/lesbian humor, which the original audience is expected to enjoy.

The subtitler opts for a semantically and linguistically equivalent translation, which delivers the humorous effect quite well. However, the third group of viewers, probably not familiar with gay/lesbian humor, did not show any reaction to this conversation during either the dubbed or the subtitled version, whereas most members of the first two groups laughed at the utterance in the subtitled version. The dubbed version transfers the "(…) but while we're here, can we check out lesbian erotica? I'm still trying to figure out exactly what it is they do" as "Hazır gelmişken lezbiyen erotikasına bakar mısın? Hala ne yapmamız gerektiğini düşünüyorum da." One might assume that this negative shift in the translation occurred because the translator was not provided with a dialogue list and misinterpreted the dialogue he was trying to decode from the original soundtrack. However, they were provided with a dialogue list, as the translator coordinator of Saran Studio stated in the interview. The comprehension problem results in a translation error, which leads to an utterance that does not seem to make much sense, engendering puzzlement on the part of the viewers. Again, careful viewers from the first two groups who remembered the original dialogue from the previous screening with subtitles pointed out the negative shift in the lesbian joke through oral comments.

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Jokes referring to a national culture and institution and jokes reflecting a community's sense of humor are the main sources of humor in the sitcom *Will & Grace*. National and community-based jokes were generally well-received, invariably eliciting at least a smile in the first group, and mostly raising a smile in the second. However, some participants in the first two groups stated that they enjoyed the humor that falls under this category through hearing the original soundtrack, rather than through subtitles. As for the dubbed version, the members of the first two groups did not show any positive reaction when watching these jokes dubbed. The third group did not respond with laughter or smiling, and in some cases they showed signs of puzzlement in both the subtitled and dubbed versions. However, the third group might be assumed irrelevant since they are probably not the group of audience Digiturk intends to have for a show like *Will & Grace*, which contains countless culture-specific references and community-based humorous utterances.

2.4.5 Complex Jokes

Complex jokes combine two or more of the joke types, constituting "instances of humour in which culture-bound references, image, sound and/or linguistics are combined" (Diaz Cintas and Remael 228). Although Diaz Cintas and Remael's "complex jokes" category refer to the combination of any two or more of the five categories, in this study the combination of the previous two types of jokes will be analyzed under this heading, namely the jokes referring to a national culture or institution and community-based humor, since this is the most common combination observed in the sitcom *Will & Grace*.

Episode "The Newlydreads"

Example 1:

Will and Jack are at the gay themed bookstore, which is on the verge of bankruptcy.

Will suggests that they do something for the bookstore, hence the gay community.

Will: We owe it to our community to, to pay tribute to the literary giants who paved the way for us to live our lives openly. People like Oscar Wilde, James Baldwin--

Jack: Oh, I love James Baldwin! It makes me sick that none of the other Baldwin brothers talk to him.

Subtitles:

Hayatımızı açıkça yaşamak için bize
yol açan edebiyat devlerine...

...toplumumuz bunu borçlu.
Oscar Wilde, James Baldwin gibi.

James Baldwin'e bayılırım.
Diğer Baldwin Kardeşler'in...

...onunla konuşmaması beni üzüyor.

Dubbed version:

Will: Bunu kendi topluluğumuza borçluyuz. Hayatımızı açık bir şekilde yaşamamızı

sağlayan bu insanlara destek olmalıyız. Örneğin Oscar Wilde, James Baldwin—

Jack: Aaa! Ben James Baldwin'i çok severim. Diğer Baldwin'lerin onunla konuşmaması

beni kahrediyor.

Will appreciates the contributions of eloquent gay writers, one of whom is James

Baldwin, a gay novelist and civil rights activist. Jack, terribly intrigued by celebrities of

pop culture, mistakes James Baldwin for one of the Baldwin brothers, who are all

American actors. Here, Jack is the butt of humor for his ignorance. Both translations

offer an adequate, literal rendition of the meaning. The subtitles do a good job reducing, hence summarizing what seems to be a long and complicated sentence with a number of subclauses. The dubbed version also presents a translation with syntactical modifications, thereby avoiding awkward and unnatural phrasings in the target language and assisting viewers' comprehension and appreciation of the utterances. The audience's appreciation of the humor, however, depends on its cultural knowledge in that if the target viewers are familiar with the writer James Baldwin and the actors the Baldwin brothers, they will appreciate the humor; if not, they are unlikely to react with appreciation. That was the case in our reception study, where the first two groups smiled or laughed at the quip while the third group, probably not familiar with James Baldwin, showed no reaction.

Example 2:

When Will finds out that the bookstore will turn into a beautiful, new gym, he starts to have second thoughts about saving the place, and shares the news with Jack.

Jack: […] A gym? That is fantastic. Wait a minute. What about the bookstore?

Will: Oh, who cares? So they sell a few less copies of some crappy coming out story. [Whining] "I'm so confused. I don't understand my feelings." Do a one-man show like everybody else!

Subtitles:

Bir spor salonu. Bu harika.

Dur bir dakika. Kitapçı ne olacak?
-Kimin umurunda? Zor bulunan...

...birkaç eşcinselliğini açıklama
temalı kitap satıyorlarsa ne olmuş?

"Kafam karışık.
Hislerimi anlamıyorum".

Herkes gibi
tek kişilik gösteri yap.

Dubbed version:

Jack: Spor salonu mu? İşte bu harika bir şey. Bir dakika. Kitabevi ne olacak?

Will: Kimin umurunda? İkinci sınıf hikayelerden birkaç kopya eksik satsınlar. "Aklım karıştı, duygularımı anlamıyorum. Herkes gibi düzgün yazsana sen de!"

The joke revolves around the soft spot gay men have for fitness centers. Will, who was utterly frustrated when he heard that the bookstore where he bought his first gay-themed books is now closing, seems not to care anymore about the bookstore now that he knows it will turn into a beautiful fitness center. In order to justify his new and regrettably shallow attitude, he insults gay literature and suggests that authors do a "one man-show like everybody else", referring to popular American gay/lesbian stand-up comedians such as Ellen DeGeneres, Jason Stuart, Mario Cantone, Rosie O'Donnell, Sandra Bernhardt and many more. The gay/lesbian celebrities are not even named here, but subtly alluded to, and deciphering of this allusion requires familiarity with both national pop culture and gay/lesbian celebrities. The subtitles present a translation with a modification in the meaning. Instead of saying "so they sell a few less copies of some crappy coming out story", the translation conveys "they sell rare/out of print coming out books, so what?" (my back translation) removing the 'crappy' quality of the books; however, this does not result in a meaningless utterance since Will's lines follow more offensive remarks. The rest of the conversation is translated word for word by the subtitler, which brings us to the translation of "Do a one-man show like everybody else!" The subtitler retains the content intact and prefers a literal translation. The

dubbing translator probably assumes that the target audience might be unfamiliar with the obscure celebrity references and thus implements a modification on meaning, building up on Will's degrading attitude towards gay literature and says "Why don't you write decent texts like everyone else?" Both methods will probably work in this utterance, for they are well-designed for their intended audiences. Viewers opting for the subtitled versions of films are usually cinema-goers with some degree of knowledge of the foreign language, culture and source of humor; such people will probably understand the hidden reference in the "one-man show" quip and appreciate the literal translation. Viewers opting for the dubbed version of films, on the other hand, are generally less familiar and less interested in the foreign language and culture and will probably prefer a translation that would assist them with easy comprehension, which the translation of the mentioned conversation apparently does.

Episode "Swish Out of Water":
Example 3:

Grace, Jack and Grace's mother are about to leave the apartment for lunch. When Bobbi enters the bathroom, Grace asks Jack "Before my mother comes out of the bathroom, where can we go to lunch that is really quick?"

Jack: Well, don't you want to ask Bobbi where she'd like to go?
Grace: She would like to go to Schraft's in 1952 and be discovered by Swifty Lazar.
Jack: Grace, you know I don't speak Jewish.

Subtitles:

Nereye gitmek istediğini Bobbi'ye
sormayacak mısın?

1952'deki Schrafts'a gidip Swifty
Lazar tarafından keşfedilmek ister.

Yahudi dilinden anlamadığımı
biliyorsun Grace.

Dubbed version:

Jack: Bobbi'ye nereye gitmek istediğini soramaz mısın?

Grace: 1952'den kalma bir lokantaya gidip Swifty Lazar tarafından keşfedilmek ister.

Jack: Ben İbranice bilmem canım.

In this quip, Grace's mother Bobbi is the butt of humor, for she is still a wannabe movie star at this relatively late age and sort of lives in yesterday. These personal traits are mocked by Grace who refers to a restaurant chain named Schrafft's, which thrived in the 1950s and the 1960s but then vanished. Then she mentions a top tier agent who represented well-known cinema and literature celebrities in his time. Jack, unfamiliar with the restaurant and the famous agent, assumes these are references to Jewish cultural institutions and he responds "Grace, you know I don't speak Jewish"[6]. Both the subtitler and the dubbing translator opt for semantic equivalence, although the dubbing translator omits the restaurant's name and renders it as "a restaurant from the 1952", which is an explanatory approach for the target culture audience who is believed to be unfamiliar with the reference. The writers of the show produce humor exploiting national

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[6] Regarding the previous negative shifts put forth by the translator of the dubbed version, the transmission of "Jewish" in "I don't speak Jewish" as "Ben İbranice konuşmam" is not regarded as an ideological choice, rather as a misinterpretation of the cultural context with which the dubbing translator is presumed to be unfamiliar.

celebrities and institutions as the original audience is expected to recognize these references. The target culture audience, on the other hand, will probably not recognize the culture-bound references and appreciate the humorous quips based on the mentioned local culture references less than the source audience, which is perhaps inevitable and expected, no matter how "good" the translations are.

2.4.6 Language-dependent Jokes

This category of witticisms, which mostly rely on wordplay, utilizes linguistic features of the source language to produce humorous effect. Delabastita defines wordplay as follows:

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

This type of joke is frequently employed in *Will & Grace* as a way to provoke laughter, but much as such jokes work on the original audience, they might pose some challenges for translators, who might or might not be able to come up with a creative solution in order to offer the target culture audience similar enjoyment of these humorous instants.

Episode "The Newlydreads":

Example 1:

Will and Jack enter the gay themed bookstore. At first glance, Jack does not seem to remember visiting the bookstore before, but in a few seconds his memories come flooding back.

Excerpt 1:

Jack: Wait a minute... I think I have been here before. Years ago. Why yes, I have very *fondled* memories of this place.

Will: You mean *fond*.

Jack: Both, actually.

Subtitles:

Bekle biraz.
Buraya daha önce gelmiştim.

Yıllar önce. Evet burasıyla ilgili
okşayan anılarım var.

-Ruhunu okşayan mı demek istedin?
-İkisi de.

Dubbed version:

Jack: Dur bir dakika. Buraya daha önce gelmiştim. Yıllar önce. Evet, buraya ait çok leziz anılarım var.

Will: Yani güzel?

Jack: Aslında ikisi de.

Excerpt 2:

Jack and Will meet the elderly bookstore owner, who shows them the picture of his late husband.

Jack: [whispers to will] Will. I think that's the guy who *fondled* me.

Subtitles:

Will, sanırım beni okşayan
adam buydu.

Dubbed version:

Jack: Will, benimle ilgilenen adam buydu.

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Excerpt 3:

At the end of the episode, Will writes a check for 2,500 dollars to save the bookstore, which moves Jack very deeply.

Jack: Oh, my gosh, Will. This is the second time I've been *touched* in this bookstore.

Subtitles:

Tanrım, Will. Bu dükkanda ikinci
defa bir şey bana böyle dokunuyor.

Dubbed version:

Jack: Aman Tanrım, Will! Bu kitabevinde ikinci kez duygusal olarak etkileniyorum.

This recurrent quip revolves around Jack's unusual choice of the phrase "fondled memories", an example of wordplay based on two paronyms, with paronyms being two words that have "slight differences in both spelling and sound" (Delabastita, Introduction, 128). Jack would be expected to say "I have very fond memories of this place", which is reflected in Will's astoundment "You mean fond?" However, although Jack holds fond memories of the place, he also remembers being touched in the bookstore, and answers Will's question accordingly: "Both actually." This witticism is significant in this episode since there are two following allusions. When Jack and Will meet the bookstore owner and he shows them the picture of his late husband, Jack takes a close look and whispers into Will's ear "I think that's the guy who fondled me." In the last minutes of the episode, where Will stops having second thoughts about saving the bookstore and decides to write a $2,500 check to cover the rent of the store, Jack is moved to tears and says "This is the second time I've been *touched* in this bookstore."

The subtitler attemts to retain the humorous effect that the wordplay triggers in the original text, making use of a Turkish idiom "ruhunu okşamak". The idiom means to please someone immensely, whereas its literal translation would be to 'caress' someone's soul. The back translation of Jack and Will's dialogue is as follows:

Jack: I have very caressing memories of this place.
Will: You mean memories that caress your soul?
Jack: Both actually.

This is a literal back translation to give an idea as to how the subtitler came up with a creative strategy to retain the play on words and its comic effect. Giving the idea that Jack was once 'caressed' in this bookstore in the subtitled text presents the viewers with the opportunity to appreciate the two following witticisms, which was translated as follows: "Will, I guess that's the guy who *caressed* me" and "That's the second time something has touched me in this bookstore." The dubbed version, on the other hand, translates the first conversation between Will and Jack as follows:

Jack: I have very *delicious* memories of this place.
Will: You mean *beautiful*?
Jack: Both actually.

This translation, employing the Turkish counterpart of the word "delicious", has no sexual connotations like "fondle" or "caress" does. Thus, the fact that the Jack was once sexually "fondled" in this bookstore is not conveyed. As a result, the audience unfamiliar with this fact will be confused by the latter two jokes, which, in the source text, hark back to the first quip. The second excerpt is translated as "Will, benimle ilgilenen adam buydu", however in the dubbed version, Jack does not mention "a man

who showed an interest in him" before this utterance, making the second utterance puzzling for the target culture audience. "This is the second time I've felt emotionally moved in this bookstore" is the translation of the third excerpt, which again begs the question: "And when was the first time?"

Episode "Swish Out of Water":

Example 2:

Will has just won the lawsuit he filed against Karen and is very enthusiastic to tell Grace about it.

Will: Well, I got big news. I finally did it. Today, I stuck it to the man!
Grace: Oh, finally. That was a long dry spell.
Will: Not that, *Karen*. I got the judge to order her to pay for all the improvements to that building she owns.

Subtitles:

Büyük haberlerim var.

Sonunda başardım. Bugün
adama geçirdim.

Nihayet. Uzun zamandır
kurumuştun.

Öyle değil, Karen'a. Yargıcın ona
sahibi olduğu binanın...

...tüm onarımlarını ödeme cezası
vermesini sağladım.

Dubbed version:

Will: Evet, haberler iyi. Sonunda başardım. Bugün adamı mahvettim.
Grace: Ah, en sonunda. Uzun zaman olmuştu.

Will: Hayır, öyle değil. Karen! Bir yargıç sahip olduğu bir binanın tüm masraflarını ödemesini emretti.

In this quip, the humor is produced through Will's attempt to tell Grace that he won the lawsuit he filed against Karen and Grace's misinterpretation of Will's utterance, which implies that Will slept with a man after a long period of time. The subtitles convey the *double-entendre* through a similar choice of words as the original text, that is, with "Bugün adama geçirdim", which could either be interpreted as meaning that Will achieved a law-related victory at work, or that he is using vulgar language to imply that he had a sexual relationship with a man. The divergence between Will's intention and Grace's interpretation triggers the funny effect in the original, which is successfully rendered in the subtitles. "Bugün adamı *mahvettim*" is the translation of Will's utterance "Today, I stuck it to the man!" the dubbing translator submits, which could be back translated as "Today, I ruined the man!" The word *mahvettim* ('ruin'), however, includes no sexual connotations to give Grace the idea that Will might have slept with someone. In the dubbed version, Grace responds to Will as follows: "Finally, it has been a long time", which will bring the question to the viewers' minds "What is it that hasn't happened in a long time?" Will answers Grace "It's not like that…" and there is a good chance that the viewers will not understand why Will negates Grace's utterance. The translation presented by the dubbed version eliminates the sexual connotations of Will's sentence, thereby denying Grace the chance to mistake Will's professional victory for a sexual act, which results in the loss of meaning, and hence the humorous effect.

Language-dependent jokes are a tool commonly used by sitcom writers to produce humorous quips and they might pose major translational challenges for

audiovisual translators whose creativity, command of both the source and target languages, and will to strive for an effective transfer is put to the test. In the case of *Will & Grace*, the members of the first two groups in the reception study responded to the previous two quips with a smile or laughter when they were shown the subtitled version. The dubbed version of the mentioned excerpts received either no reaction or a serious amount of criticism from the first two groups of viewers who remembered the original dialogues. The third group did not show any reaction to either quips, neither subtitled nor dubbed.

Overall, it is safe to say that the subtitlers did a much better job rendering both the semantic content with a very few number of negative shifts in the translation of both episodes. As for the transfer of humor, in the transfer of certain jokes the subtitles presented the viewers with quite creative solutions as can be seen in the "fondled memories" and "stuck it to the man" jokes. However, the arbitrary segmentation of lines, and the extensive use of three dots, which is a result of these haphazard segmentations interfered with the readability of the lines on screen, which challenges the viewers' concentration as was seen in the participants' comments in the questionnaires. As for the dubbed version, there was a clear comprehension problem of the translators, who are most probably not very familiar with the idiomatic American English and culture, as can be seen in the frequent misinterpretations, hence the mistranslations of utterances. The negative shifts in the dubbed versions, of which the two episodes held seventeen examples, were the main issue that posed a serious problem to the quality of the dubbed audiovisual products. The translations submitted by the dubbed versions failed to deliver the semantic content of the humorous utterances, let alone coming up with creative solutions to enhance the humorous effect for the target culture audience, which resulted

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in a lack of appreciation of humor in all members of the reception study. The intonations of dubbing artists- especially of Jack's dubber's, who was criticized for caricaturizing Jack's flamboyant attitude by many members of the first two groups- were criticized for sounding unnatural and random when they would be expected to be more successful rendering the intonations and attitudes of the original characters. Now, let us take a further look at the responses of the subjects who participated in the reception study, to explore their expectations from audiovisual translations and criticisms towards the subtitled and dubbed versions of *Will & Grace*.

2.5 The Reception Study

There were three groups who took part in the reception study, each consisting of ten participants. The groups were organized in accordance with the participants' education levels and command of the English language. The members of the first group were either MA students or had MA degrees, and all are fluent in the source language, i.e. near-native speakers of English. The second group consisted of members with MA or BA degrees with an upper-intermediate command of English language. Finally, the third group comprised people who had only graduated from high school and had no knowledge of the English language.

In the first part of the study, the reactions of the viewers were observed and classified by Fuentes Luque (2003), who suggests four categories for the evaluation of humor reception as such: smile, laughter, puzzlement and no reaction. After the screenings, the viewers were asked to fill out a questionnaire concerning their general opinions regarding audiovisual translation in Turkey and specific questions regarding

the dubbed and subtitled versions of the show *Will & Grace*. Firstly, let us take a look at their reactions to the translated humorous quips.

The first two groups, the members of which reported that they frequently watched foreign TV shows among which are *House, Friends, Sex and the City, How I Met Your Mother, Lost, The L Word, Fringe, Everybody Loves Raymond* and *Will and Grace*,[7] were initially shown the subtitled version of the episodes, then the dubbed versions. This was an attempt to render the dubbed version "vulnerable" for once (Diaz Cintas and Remael 55). Normally, subtitles are a vulnerable form of audiovisual translation since viewers with knowledge of the foreign language have the chance to compare the translated text with the original soundtrack. Dubbing, denying the audience access to the original conversations, is a "safer" mode to implement modifications, or simply to keep translation errors, i.e. negative shifts, concealed. Screening the subtitled version first gave viewers access to the original soundtrack, which meant they had the opportunity to compare the dubbed text with the original and express some comments regarding the quality of both translations through their answers in the questionnaire. The third group was shown the dubbed version first since they had no chance to compare the original soundtrack with the translated texts as they do not speak the source language. The documented tendency for audiences with no command of foreign languages and relatively lower educational levels to prefer dubbing over subtitles was another factor in this sequencing (Chiaro, Issues in AVT, 150), since the dubbing was assumed to offer the third group easier comprehension with less effort.

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[7] As will be noted in the further paragraphs of this section, the members of the third group stated that watching foreign shows is not a common daily activity for them.

Before offering the brief reactions of each group to the jokes translated, it should be noted that individual factors also play a role in the response acquired, therefore, translation is not the only reason as to why the response to a particular joke differs from one member of a particular group to the other, or from the members of one group to those of another group. Chiaro cites this individual factor among the rationales to the difference in response acquired in reception studies as such:

> The question which we might ask now is how far a positive humor response to translated VEH (Verbally Expressed Humor) is dependent on cultural differences, individual differences, or on the translation itself. (Verbally Expressed, 205)

To begin with, regardless of the group they belonged to, all viewers favored the binational/international and visual jokes the most. However, the first group responded to most of the relatively more problematic joke types with either a smile or laughter- i.e. the jokes referring to a national culture or institution , jokes reflecting a community's sense of humor (community-based humor), jokes that combined the previous two types (complex jokes), and language-dependent jokes. The second group, reacting much like the first group overall, favored the complex jokes and language-dependent jokes less than the first group. The mentioned reactions of the first two groups to the humorous quips occurred during the screening of the subtitled versions of the episodes. During the screening of the dubbed versions, the members of the first two groups responded only to some of the binational/international and visual jokes, in cases where there were no negative shifts in the translation. Especially the first group was busy taking down notes concerning the 'errors' in the transfer, which amounted to ten negative shifts in the first episode and seven in the second. The third group's reactions to the subtitled and the dubbed versions were very similar. None of the participants ever laughed, showing

slight signs of smiling during visual jokes, and in some cases, binational/international jokes. The third group showed either signs of puzzlement or no reaction to national jokes, community-based jokes, and language-dependent jokes. In order to further analyze the reception of humor by the viewers, let us take a glance at the questionnaires filled out by the participants after the screenings.

The first question in the questionnaire concerned the participants' usual choice of method for audiovisual translation, and the reason behind this choice. All members of the first two groups stated that they opted for subtitling for various reasons, some of which are: "I want to hear the original soundtrack because I speak English, so I want to compare the subtitles to the original, and confirm their quality", "Subtitles allow the viewer to hear the original dialogues while also helping with comprehension. When one fails to comprehend the original, s/he can turn to subtitles; and when the subtitles present poor translations, then one can resort to the original", "I opt for subtitling even when I don't speak the foreign language since hearing the original dialogues are important to me because I believe acting depends highly on intonations." Those were the most common responses to "Why subtitling?" articulated more or less as written above. The viewers responded to the question "Why not dubbing?" as follows: "Not being able to hear the original makes me uncomfortable and I can't concentrate because I'm not sure if the translators and the dubbing actors did a good job reflecting the original", "I don't trust the translators, I have to hear the original conversations", "The dubbing actors do not do a good job portraying their characters, they sound unnatural", "The voices of the original actors hold the essence of the film and when they are gone, the essence is gone. I haven't watched a dubbed movie in years", "I don't think there's quality dubbing in

Turkey. Both the translators and the dubbing actors mostly fail to do a good job rendering the original."

The members of the third group all stated that they prefer dubbing over subtitling. However seven members stated that watching foreign programmes or movies is not their habit. When they do, they find that subtitles require extra effort and concentration and do not let them do anything else, and these are the most commonly stated reasons as to why they prefer dubbing. Others included responses such as "I can't keep up with the text on the screen, they flow too fast", "Why should I have to read when I'm supposed to be having fun" and "I don't want to have to look at the screen and read all the time".

The question "Which one of the audiovisual translation methods do you think transferred the humorous quips better?" was answered by the members of the first two groups as follows: "Subtitles were much better", "Subtitles were much better. Although they had their problems, subtitles offered some very creative solutions to what seemed impossible to translate", "Subtitles were relatively better because the dubbed version was a disaster. Watching the dubbed version, I laughed at the translator, not at the jokes", "The translation of the 'fondle' joke was really creative in the subtitles. However, following the subtitles was not that easy; there was something wrong with the display, I guess", "Subtitles were much better. It was shocking to observe that many errors in the dubbed version.", "Even when there were no obvious errors in the dubbed version, the humor was lacking."

When the third group was asked the same question, they all gave similar answers: "Both were good, but I enjoyed the dubbed version more", "The dubbed and the subtitled versions were both okay, but I did not enjoy the jokes. They don't appeal to

my sense of humor", "Both versions were fine, but I had a hard time following the subtitles and missed a lot, so I would prefer the dubbed version", "I constantly heard some laughter in both versions, but I couldn't understand what they were laughing about."

The first two groups were then asked whether they had observed any translational errors in the translations presented in the subtitles or the dubbed version. The participants commonly stated they had noticed at least ten translation errors in the translation of the two episodes presented by the dubbed version. The subtitles were said to be "much better", yet they too were alleged to include three or four mistranslations. Many participants referred to the 'turkey joke' and the 'fondled joke' where the dubbing translators were accused of eliminating the jokes. Two members of the first group said "if I had watched this show dubbed on TV, I would probably think there was something wrong with the writers of the show, and hence with the original audience who were laughing at their jokes that seemed to make no sense!"

When asked whether they came across translation errors on television frequently and if yes, why they think this is the case, many of them listed the following reasons after giving an affirmative answer: Translators with no training and scarce familiarity with the source language and culture, and translators who are very much limited by time because of the volume of work they have to handle in order to earn a decent living. Whereas, three members of the first group and two members of the second group stated that they do not watch television; instead they download movies and television series, and watch them with English subtitles.

The next question in the questionnaire concerned the performance of the dubbing artists in that the participants were asked to rate their performance on a scale of one to

ten and leave a comment as to what shaped their ratings. The average rating of the first group was four. Almost every member of the first group mentioned their frustration with Jack's dubbed voice in that it was much too exaggerated and caricatured to a extent that "it felt like Jack was being mocked at, and that felt very offensive", which is in no way the show's intention. While the dubbing of the other characters was relatively received better than that of Jack, the members of the first two groups criticized the dubbing actors for not reflecting their characters' intonations successfully. However, fourteen members of the first two groups stated that they do not believe it is possible to successfully reflect the original actors of *Will & Grace*, since "they are incredibly talented actors, and they rely heavily on their outlandish intonation patterns to provoke laughter, which seems impossible to imitate. So, admittedly it's a hard job. That's why sitcoms should rather be subtitled than dubbed." Seven members of the third group gave a rating of nine for the performances of the dubbing actors, leaving no comments, whereas the rest stated that they had not paid much attention to the original actors' voices and the performance of the dubbing artists was fine, leading to them receiving an eight.

   The last question was "Would you like to watch *Will & Grace* again?". Seventeen members of the first two groups said yes. Only one member of the third group gave an affirmative answer, while the rest wrote similar reasons as to why not: "It might be a good show, but it's not for me."

CHAPTER 3

CASE STUDY: *WILL & GRACE* – "BEHIND THE SCENES"
(THE PRODUCTION PROCESS)

3.1 Audience Responses

The reception study mentioned in the previous chapter offered some very significant insights into the expectations of the audiences from different educational backgrounds despite its limited scope. Since meeting audience expectations are crucial for good quality audiovisual translations, we have to further analyze the responses of the thirty participants who took part in the reception study before we delve into the production process of audiovisual translations.

The participants of the first two groups all opted for subtitling, and most common reason behind this preference was their lack of trust in the translations, meaning they felt the need to 'check' the translations with the original soundtrack. One of the participants' comment as to why she preferred subtitles was a good articulation of many similar comments: "Subtitles allow the viewer to hear the original dialogues while also helping with comprehension. When one fails to comprehend the original, s/he can turn to subtitles; and when the subtitles present poor translations, then one can resort to the original." This is a significant comment as it indicates the "supplementary" characteristic of the subtitles, as Gottlieb says, "Whenever- as is now the case in several parts of the world – major segments of target language viewers understand the source language, subtitles are no longer dialogue substitutes, but become supplementary in the reception of foreign language productions" (Gottlieb, Multidimensional, 43).

One of the most commonly submitted comments concerned the originality of the movies in that subtitles present the original soundtrack whereas dubbing denies the audience the access to the original conversations. Demanding the original soundtrack is not only on account of distrust in translations, but it also concerns the intellectual profile of the members of the first two groups, who follow the cinema of foreign countries, hence are used to coming across different cultures/languages, and prefer to experience the essence of the foreign audiovisual products through the original soundtrack. The elimination of the original actors' voices was a prominent factor listed by the members of the first two groups as to why they do not opt for dubbing, which is again related to the factor of originality the audience is seeking. The dubbing actors were deemed to fail to reflect the original actors' outstanding intonations, which constituted the main strength of the show along with good writing. Numerous members of the first two groups expressed their general lack of trust both in the translators and dubbing artists at doing a good job reflecting the original version of films and television shows. These comments verify the widespread assertion that subtitles are associated with more "elite and highbrow" audiences whereas dubbing serves better to less intellectual viewers (Chiaro, Issues in AVT, 150).

All members of the third group opted for dubbing stating that reading subtitles ask for effort and concentration, and do not allow for any other activity meanwhile. Regarding the *Will & Grace* screenings, they again expressed their preference for the dubbed version, simply because they had a hard time following the subtitles, and missed a lot. When asked whether the dubbed or the subtitled version transferred the humor better, almost all members wrote "Both were good", however, adding that the sense of humor did not appeal to them, and they did not understand "what all the laughter was

about." The members of the third group were very helpful to prove the assertions that dubbing appeals more to less intellectual audiences, and the sitcom *Will & Grace* aimed at more intellectual audiences who are used to coming in contact with foreign cultures and senses of humor on a frequent basis. Thus, the expectations and responses of the third group will not be mentioned in the following paragraphs since they are deemed irrelevant from this point on.

The first two groups were asked whether they had observed any translational errors in the translations submitted by the subtitled or the dubbed version. Numerous participants stated they had noticed at least ten translation errors in the dubbed version. The subtitles were considered to be "much better", however was claimed to present a few number of negative shifts as well. The absence of humorous effect in the dubbed version was also a commonly pointed out issue by the participants in comments such as "Even when there were no obvious errors in the dubbed version, humor wasn't there" and "If I had watched this show dubbed on TV, I would probably think there was something wrong with the writers of the show, and hence with the original audience who were laughing at their jokes that seemed to make no sense!". While the dubbed version was harshly criticized for the elimination of humor in the target text, the subtitlers were acclaimed for coming up with creative solutions that managed to retain the comic effect of the original utterances. However, there were a considerable number of comments regarding the readability of the subtitles. Line-breaks is an extremely important factor in the reception of subtitles since arbitrary line breaks and text segmentation interfere with viewers' concentration and hence, their enjoyment of the audiovisual programme (Perego 2008). Antonini mentions the poor quality of subtitles in Italy on account of the lack of agreed-upon subtitling standards: "[…] there seems to be no adherence to shared

conventions and standards with regard to the number of characters per line, sentence fragmentation, and the times of insertion and removal of the titles" (211).

When asked whether they came across translation errors on television frequently and if the answer is yes, why they think this is the case, many of them answered "Yes, very frequently." Self-taught translators with no academical background or limited professional experience in the field was the first reason listed by the participants. That the translators were unfamiliar with the American culture and idiomatic American English was the second reason the viewers submitted. Finally, the time pressure on the translators because of the volume of work they have to deal with to earn a decent living was the last reason which they believed to be the problem leading to the observed translational drawbacks.

In a few words, twenty participants, who belonged to the intended target culture audience of the show *Will & Grace*, expressed their discredit of the audiovisual translations through their constant emphasis on the need to compare the original and the subtitles, which rendered dubbing the undesired choice of method. The participants expressed their choice towards subtitles, as this method retains the originality of the film or programme in two ways: the original soundtrack presents the original language, and thereby the actors' voices that are assigned a vital importance as it is one of the most important features of the actor that reveals his/her talent. Both their demand for originality, and the "poor" quality of dubbing in Turkey were their reasons to ask for subtitles. The comments on the translation errors, i.e. negative shifts concerning both *Will & Grace* screenings, and their general opinions regarding audiovisual translations suggested that the participants held a discredit of the audiovisual translations in Turkey. As to the reasons why they think they come across "poor quality" subtitles and dubbing

in Turkey, they listed mainly two factors: untrained, incompetent translators with scarce familiarity with the idiomatic American English and with the American culture; and the working conditions of the translator.

At this point, in the light of the audience responses obtained by the reception study, we ought to take a glance at the profile of the translators, their working conditions, and the production process 'behind the scenes' so as to fully understand how good or poor quality occurs, and to find an answer to the question whether the quality is achieved through personal efforts of the translator or it is acquired through a joint effort. In the rest of the chapter; the elements deemed relevant in the production process of audiovisual translations will be studied, which are translator profile and working conditions, recruitment criteria for the hiring of translators, training, and the reviewing/editing systems. Under each heading, the facts concerning the production process of the subtitled, and the dubbed version of Will & Grace will be examined in the light of the interviews conducted with the translation department of Digiturk, Özlem Karakaya and her colleagues, the interview with the translation coordinator of Saran Dubbing Studio, Firuzhan Özçelik, and the cast director of Saran Dubbing Studio, Sait Çataltaş.

3.2 Translator Profile and Working Conditions

Although the training and the experiences of the audiovisual translators vary greatly, they are more often than not self-taught (Zabalbeascoa *et al* 107), and only a few of them has academic training in Translation Studies (Pavesi and Perego 104). Most of the subtitlers and dubbing translators work alone at home, thereby having no face-to-face contact with colleagues in the channel or dubbing/subtitling agency, neither have they

dialogue with many fellow audiovisual translators, simply because they do not have the chance to meet them working in isolation. Translating in isolation has its consequences: Firstly, in the case of dubbing, the translator does not have the chance to take part in the post-production process, that is to offer his/her professional opinion when the translated text needs slight modifications to fit lip movements, etc. Secondly, in the case of translational challenges audiovisual translators have no "stylebook" (Zabalbeascoa, Translating, 250-251) to resort to, thus they could use tips from a fellow translator, which is mostly not the case since they do not work at the channel or the subtitling/dubbing agency as part of an in-house translation team in most cases.

On account of the fact that the volume of audiovisual translations has shown a great increase in the last two decades, the subtitlers and dubbing translators now have an enormous amount of work keeping them busy day and night. Urgent deadlines, hence the time pressure restrict the audiovisual translators concerning the time they spare to contemplate on the translation strategies when translational challenges occur. Delabastita addresses the issue of time pressure as an important factor that establishes the strategies, "Time pressure may be an important factor; time usually being at a premium for translators, they will often go for the first more or less acceptable solution that crosses their mind" (Introduction, 135). Gottlieb points out the relationship between choosing the right translation strategy among many, and the time pressure the translator is under as follows:

> In much professional translation work – and whenever even talented translators work under time pressure, a common occurrence indeed – there simply is no 'process of choosing among various possible solutions' and no awareness of 'all the operative factors' involved. Often, translators are happy to be able to just hit on one solution to the problem at hand; conscious comparisons of the pros and cons of a whole series of alternative solutions is wishful thinking, rather than

normal practice, in great parts of today's translation industry. […] most translators see themselves as common soldiers in the battlefield, rather than armchair strategists calmly considering their next move (Multidimensional, 48).

The audiovisual translators in Turkey are paid per number of words, or per number of minutes. However, agreeing on fixed fees is also common in that the dubbing/subtitling agency or the channel offers the translator x amount of money for the translation of ninety-minute-movies, and y amount of money for the translation of twenty-minute-sitcoms, etc. As an audiovisual translator of five years, I will submit some numbers from personal experience, to point out the fact that subtitlers and dubbing translators in Turkey are paid regrettably low fees. In 2009, I wrote the dubbing script for the ninety-minute movie "*One Fine Day*" starring George Clooney and Michelle Pfeiffer, a popular romantic comedy notably dense with dialogues[8], for 200 TL's. In 2010, I subtitled many episodes of *House M.D.*[9], an extremely popular American medical drama starring Hugh Laurie; thick with medical terminology, and very high-paced, lengthy dialogues, for which I was paid 100 TL's per episode. Again, last year, I subtitled a whole season of the popular American sitcom *Two and a Half Men,* with many humorous quips posing translational challenges, hence calling for time and effort to come up with creative solutions. The translation of each episode, which took at least five hours, was worth 40 TL's. The amount of effort and time spared for the subtitling/dubbing process of these

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[8] On average, a ninety-minute movie is translated for dubbing in 7500-9000 words, which usually takes about 9-10 hours to translate. The translation of "*One Fine Day*" contained over 14.000 words, which lasted 15 hours.

[9] The translated texts of the show contained 3200-3800 words. However little this may seem, translating *House M.D.* was a challenging undertaking since it required a lot of research so as to find the Turkish correspondents of the medical terms. The reduction of the notably lengthy dialogues called for a huge amount of effort and time as well. In the light of these facts, translating an episode of the show lasted at least 12 hours.

audiovisual programmes by the translators is conspicuously not matched by the fees submitted above. That is why audiovisual translators take on a vast amount of work in very tight schedules in order to make a decent living, which in some cases, result in "poor" quality subtitles or dubbing.

As for the profile of subtitlers and dubbing translators in Turkey, they are mostly self taught as well, coming from different educational backgrounds. Some audiovisual translators in Turkey have B.A. degrees in languages, and there are some who learn to translate on the job. Some work exclusively for the audiovisual sector while some translate works of literature as well. The working conditions of the translator is shaped by the low fees mentioned above in that translators have to work in a tight schedule if they look to earn a decent living, which results in translating three 40-minute TV series a day. Low fees is not the sole reason why AV translators have to work quick and a lot since the commissioners' top priority is "speed" as indicated by both Özlem Karakaya (Digiturk) and Firuzhan Özçelik (Saran) in the interviews. When asked about the first quality they look for in a translator, representatives of both Digiturk and the Saran Studio gave the same answer: "The translator should work fast as we operate on a very tight schedule." Thus, the "fast" translators are assigned most of the translations as this is the most important aspect of the translation process in the eyes of the producers. Özlem Karakaya noted that they have been working with a translator who translates a 40-minute episode in ninety minutes, and a 90-minute movie in four hours, which gives us a very insightful clue as to why we come across many translation errors in audiovisual translations. A 90-minute movie entails the translation of a dialogue script of sixty to ninety pages, which is done by the translator in only four hours and is put on

air without being edited, as will be explained in the following pages. A good quality audiovisual translation under these circumstances seems to be quite hard to achieve.

The factors that will be analyzed from this point on, are classified under the responsibilities of the commissioner- in our case, either the television channel or the dubbing studio; namely recruitment criteria for the hiring of translators, training, and the reviewing/editing systems.

3.3 Recruitment Criteria for Hiring Translators

The competence of the individual translator to whom a particular audiovisual programme is assigned, is of crucial importance considering the fact that his/her familiarity with the source culture and the idiomatic uses in the source language, comprehension level, and writing/rephrasing skills within time and space constraints posed by dubbing and subtitling have a direct effect on the output. Thus, the presence of a set of recruitment criteria employed by television channels and dubbing/subtitling agencies is helpful to determine whether a translator is competent in the field of audiovisual translation.

Gummerus and Paro, working for the Swedish section (FST) of the Finnish Broadcasting Company (YLE) as in-house editors and educators, state that recruiting can be a challenging task as only a few audiovisual translators are formally trained. Thus, they seek individuals with vast experience as a translator in any field, or as a writer; through tests that evaluate their knowledge and skills thoroughly, and then give the training required for the audiovisual translation field themselves. Paying special attention to requirements of competence when recruiting translators, Gummerus and Paro (2001) denote, is vital to ensure quality audiovisual translation products. When

recruiting a translator, FST looks for competence and writing skills in the mother tongue

through a written test and a summary of a newspaper article. The translator is tested for

his/her translation skills via two written tests, which require adaptation for an intended

group of audience and the purpose of the translation. Next step is observing the listening

comprehension skills of the translator in the foreign languages[10] where s/he is asked to

do an intralingual translation from audio tape. Additionally, a graduate degree in

languages or another field is considered a plus, since it is important "as an indicator of

the applicant's maturity" (141).

Mueller, an editor of subtitles, who works with Subtitling and Language at the

SBS Corporation (Sydney, Australia), lists their selection criteria for subtitlers as

follows: native-speaker level aural comprehension of all registers of the source

language, a high degree of written facility with the target language, a wide vocabulary in

both languages, sound general knowledge and bicultural skills. Meuller places special

emphasis on the comprehension level of the translator, lack of which might cause

serious translational drawbacks, "100% comprehension is absolutely essential. It

includes all varieties of slang, cultural references, half-finished sentences, body

language, irony, puns, etc." (144).

During our interview with Özlem Karakaya, head of the translation department

of Digiturk, and her colleagues, when they were asked about the recruitment process of

the department, they stated that the department has been working with the same group of

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[10] Listening comprehension skills hold vital importance since it is not uncommon for the translators to work without a script, or with a poorly-written one. For further details on the topic, see Diaz Cintas's article "Striving for Quality in Subtitling: The Role of a Good Dialogue List."

freelance translators[11] for six years, since their team took over the department. In the recruitment process, the translator who is expected to be experienced in the field of audiovisual translation, is asked to subtitle a movie, then the subtitle translations submitted by the translator is evaluated by a member of the translation department for his/her competence in the source and target languages, and comprehension level along with skills in rephrasing/reducing for subtitles. If the translator is considered competent, the translation department starts working with the translator, gradually assigning him/her more important programmes and films.[12] Özlem Karakaya denotes that no subtitler has ever been fired for continuous translation errors, "If there is something wrong with the translational aspect of the subtitles, the translator is contacted regarding the errors, and we make sure it does not happen again."

During our interview with Firuzhan Özçelik, she also mentioned a test translation by which the translator is evaluated for his skills mainly in the target language and particularly in writing a dubbing script that requires meticulous time coding, and extratextual references such as the pauses between utterances, the position of the speaker (i.e. on-/off-screen), and the tone of the speaker (i.e. "crying", "screaming", etc.). If the dubbing translator is considered to be competent in writing a translated dubbing script, s/he is recruited by the studio.

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[11] This group comprises subtitlers alone since the translation department commissions only the subtitle translations whereas the commissioning of the translations for dubbing is left to the dubbing studio, who is assigned the task of dubbing the audiovisual products.

[12] Özlem Karakaya states that the translation of blockbuster movies and television dramas/sitcoms hold an additional significance because of their popularity. Thus, these audiovisual programmes are commonly assigned to trusted translators the department has worked with for a long time.

3.4 Training

Many translators have studied and worked in different fields before entering the field of audiovisual translation, hence "learned their trade on the job" (Gummerus and Paro 136). Thus, some translators unfamiliar with the specific requirements of the field might be in need of on-the-job training. Certain dubbing/subtitling agencies and television channels offer professional training to improve their translators' competence in the audiovisual field. A subtitling manual or "style guide" (Mueller 146) is also provided by various companies, thereby assisting the translators with their subtitling/dubbing conventions, and solutions to commonly-encountered translational challenges. On-the-job training and a subtitling manual introduced by the television channels or agencies is a very useful tool to enhance both the translational and the technical skills of the translator, thereby improving the quality of the audiovisual translations.

Postulating that providing thorough training on the job is one of the vital requirements to ensure good quality audiovisual translations, Gummerus and Paro denote that it takes six to twelve months for a "beginner" audiovisual translator to get confident in this specific field of translation, and acquire the skills to master technical aspects of the work at hand (141). The FST introduces a crash course to beginner subtitlers that offer various exercises, first of which is intralingual subtitling practices- a helpful method to teach translators spotting and reduction techniques. Subtitlers are also provided with further training in subsequent stages.

> For further training, we place a lot of trust in the "greenhouse effect" provided by an in-house translation department. We encourage discussion and co-operation between free-lancers and in-house translators, emphasizing the importance of the reviewing system as a means of education, rather than mere quality control. About once a year, we arrange a screening or seminar focusing on some aspect of screen translation, like subtitling rhythm or text linguistics. (136)

Mueller mentions that two senior subtitlers sit down with the trainee translators when they are first recruited, and engage the translators in subtitling practices for about two hours (145). Then the translations submitted by the recently-recruited subtitlers are constantly assessed by means of a progress report rating criteria such as command of the source language, writing skills in the target language, technical proficiency, and editability from unsatisfactory to excellent in order to ascertain further training needs. The translators who have been observed to make progress and meet the subtitling standards of SBS are offered to work. SBS also submits a subtitling manual that presents essential information concerning the subtitling conventions of SBS such as line-breaks, segmentation and punctuation.

As for Digiturk and Saran Dubbing Studio, both the television network and the studio prefer to recruit experienced audiovisual translators, hence providing the trainee translators with a crash course is beyond the concern since the to-be-recruited translators will not be beginners. Training in the form of seminars or courses in later stages is offered neither by the TV network nor the dubbing studio. Digiturk submits a manual that mainly contains some do's and don't's, mostly comprising some fundamental rules as to what to say and what not to say. For instance, as Özlem Karakaya exemplifies, the utterances that contain harsh swearwords, or utterances insulting Muslims are simply omitted in the subtitle translations.

3. 5. Reviewing/Editing Systems

The existence of a reviewing/editing system might be the most crucial step in the production process so as to ensure good quality subtitles and dubbing. There is a good chance that even the top notch translators might miscomprehend or miss certain

references, perform poor spotting/line-segmentation in certain parts of the text (in the case of subtitling), make grammatical mistakes, etc. However, when there is an editor to make sure that none of those drawbacks are let into the final draft of the translated text, the risk posed to the quality of the final product is eliminated. Apart from helping to avoid translational errors, an editing system also allows for the evaluation of the translators' works, which helps to determine their weaknesses and strengths, thereby contributing to the commissioning process of the translation coordinators.

In FST, as Gummerus and Paro explain, a translator from the in-house translation team edits and reviews the spotted version of the translations, offering help to freelance translators both with translational and technical matters (142). An established reviewing system not only contributes to the quality of the final product through eliminating the initial drawbacks in the final draft, but also helps the coordinators monitor the competence level of the translators.

Mueller refers to the role of the editor as one of the major components in the production process that contribute to the quality of SBS subtitles (147). The editor, with an excellent command of the target language in both formal and colloquial registers, checks the grammatical, lexical and semantic correctness of the text, meanwhile assessing the overall readability of subtitles. In the editing process, the editor seeks to eliminate deficiencies caused by poor timing, poor legibility, failure to comprehend the original or to recognize a reference, or failure to convey humor and irony. Mueller alludes to the fact that the presence of an editing process contributes to the quality of the final output, and it also offers the translator a chance to review his/her own work after a subsequent "conference" between the editor and him/herself (146).

Heulwen James, a subtitle editor in Wales, speaks of a three-stage reviewing system they employ that comprises "a spellcheck, a preliminary reading of the subtitled texts followed by a full viewing of the subtitled programme" (156). The subtitles are checked for clarity of meaning, accurate interpretation, the appropriateness of cultural adaptation and character portrayal, selective reduction of original dialogue, correct grammar and perceived errors (ibid. 156-159). James places a specific emphasis on the translation errors caused by the translator's misinterpretation of references, and problematizes how it would lead to confusion in the audience if the subtitles with translation errors were to be broadcast unedited.

In the light of the interviews conducted by the representatives of Digiturk and Saran Dubbing Studio, it is fair to say that neither the television network nor the dubbing agency employs a reviewing/editing system, which unveils the fact that the first drafts of the translations submitted by the audiovisual translators are broadcast without being checked or edited.

The same criteria mentioned above concerning the quality of subtitles are applicable to the quality of dubbed products as well. However, when assessing the quality of dubbed programmes, there are some additional components at work apart from translational considerations. Although there is scant literature on the quality of translations presented by dubbed audiovisual programmes, it is safe to say that the quality of a dubbed programme is established by four components: the quality of translation, lip synchronization, sound mixing, and the performances of the dubbing actors (Zabalbeascoa, Disentangling, 106-107). The issue of lip synchronization was explained in detail in the first chapter, and the quality of sound mixing is not an issue

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anymore thanks to technological advances in the recent years, which is why the study will proceed with the performance of the dubbing artists.

The ultimate goal of a dubbed audiovisual programme is credibility through the naturalness (as mentioned in the first chapter) of the dubbed product, which can be acquired through good lip sync[13], fluency in the target language, and well-rehearsed intonations submitted by the dubbing artists. Dubbing artists strive to create the illusion that it is the original actor speaking in the target language rather than to have the audience be aware of the fact that they are watching/hearing an "imitation". In order to contribute to the credibility of the dubbed audiovisual programme, the artists are expected to reflect the original actors' character by means of intonations, whereas in reality "dubbing actors do not tend to be creative but rather imitate the dominant speech and intonation patterns" (Zabalbeascoa, Disentangling, 106).

In the light of our interview with the cast coordinator of Saran Studio, Sait Çataltaş, it is fair to say that dubbing actors do not have the opportunity to be creative and authentic when rendering their characters' voices and intonations since they do not have the chance to rehearse their lines due to lack of time. Surprisingly, they do not even have access to the episode which they are to dub before the recording. The fact that they enter the recording session without any previous rehearsals, and that in some cases they have to record seven to eight episodes a day gives us a clue as to why they are criticized for sounding unnatural and for failing to transfer the features of the original characters. Apart from the poor quality of translations, the dubbed versions were criticized for the

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[13] See Chapter 1 for a detailed discussion on lip synchronization.

unsatisfactory performances of the dubbing artists, and the reasons behind this fact is again the working conditions presented by the audiovisual translation sector.

The quality of audiovisual translations is shaped by the above-mentioned components of the audiovisual translation process, namely the translator profile and working conditions, the existence of a set of recruitment criteria, on-the-job training, and reviewing/editing systems. As revealed by the interviews conducted with the professionals responsible for the audiovisual products analyzed in the previous chapter, there are deficiencies in the overall functioning of the AVT system in Turkey due to the lack of some of the mentioned components in the production process. This reality inevitably has repercussions on the quality of the final product. The issues of readability in the subtitled versions of Will & Grace episodes due to arbitrary line-breaks and text segmentation, and the vast amount of negative shifts in the dubbed version, which interfere with the humorous effect, hence the enjoyment of the programme are examples of the repercussions mentioned above, all of which could have been prevented, had there been a well-established set of criteria for the recruitment of the translators (especially in the case of the dubbed version), or a reviewing/editing system that could have eliminated the issue of poor legibility of the subtitled texts.

CONCLUSION

In this study, I aimed to question the issue of quality in audiovisual translations in Turkey with an approach that embraces not only the audiovisual products, which were the subtitled and dubbed versions of *Will & Grace* broadcast by Digiturk, but also the reception and the production constituents. In order to unveil some general patterns and rationales behind the obvious shortages of audiovisual translation products in Turkey, the study head out from humor for it is believed to present the translator with a vast amount of translational challenges to deal with.

After providing a brief overview of audiovisual translation theory, mainly touching on the theoretical arguments that concern subtitling, dubbing and quality assessment, in Chapter 1, I revealed the data obtained from the empirical study I conducted with the participation of thirty respondents equally divided up into three groups of viwers sorted according to their different levels of education and foreign language command in Chapter 2. The aim of the reception study was to measure the responses of the viewers to audiovisual translated humor, whose primary goal is to trigger laughter or at least a smile in the audience. The participants' reception of the translated humor was observed through the first phase of the study, where the participants were shown two episodes of *Will & Grace*, first subtitled and then dubbed in Turkish (and vice versa for the third group). This was an attempt to render the dubbed version "vulnerable" for once (Diaz Cintas and Ramael 55). Normally, subtitles are a vulnerable form of audiovisual translation since viewers with knowledge of the foreign language have the chance to compare the translated text with the original soundtrack. Dubbing, denying the audience access to the original conversations, is a "safer" mode to

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implement modifications, or simply to keep translation errors, i.e. negative shifts, concealed. Screening the subtitled version first gave viewers access to the original soundtrack, which meant they had the opportunity to compare the dubbed text with the original and express some comments regarding the quality of both translations through their answers in the questionnaire they would be asked to fill out, which consisted the second part of the reception study. The third group was shown the dubbed version first since they had no chance to compare the original soundtrack with the translated texts as they do not speak the source language. The documented tendency for audiences with no command of foreign languages and relatively lower educational levels to prefer dubbing over subtitles was another factor in this sequencing (Chiaro, Issues in AVT, 150), since the dubbing was assumed to offer the third group easier comprehension with less effort.

In the second phase of the empirical study, the viewers were asked to fill out a questionnaire that concerns the Will & Grace screening and also included some general questions that sought to determine their opinions on audiovisual translation in Turkey. The answers of the first two groups, who are assumed to belong to the intended target culture audience of the TV show Will & Grace, indicated a discredit of audiovisual translations through constant comments as to how they always feel the need to check the subtitled text with the original, emphasizing the complementary role of subtitles, which meanwhile rendered dubbing the undesired choice of method since it denied the audience the access to the original soundtrack.

The participants expressed their choice towards subtitles, as this method retains the originality of the film or programme in two ways: the original soundtrack presents the original language, and thereby the actors' voices that are assigned a vital importance as it is one of the most important features of the actor that reveals his/her talent. Both

their demand for originality and the "poor" quality of dubbing in Turkey were their reasons to ask for subtitles. The comments on the translation errors, i.e. negative shifts concerning both *Will & Grace* screenings, and their general opinions regarding audiovisual translations suggested that the participants held a serious discredit of the audiovisual translations in Turkey. As for the reasons why they think they come across "poor quality" subtitles and dubbing in Turkey, they listed mainly two factors: untrained, incompetent translators with scarce familiarity with the idiomatic American English and with the American culture; and the working conditions of the translator.

In the light of the audience responses obtained through the reception study, I embarked on issues concerning the profession and sector such as the profile of the translators, their working conditions, and the production process 'behind the scenes' so as to understand how good or poor quality occurs, and to figure out whether the quality is achieved through personal efforts of the individual translator or it is acquired through a joint effort, a team work. In the final part of the study, the elements deemed relevant in the production process of audiovisual translations were scrutinized, which are translator profile and working conditions, recruitment criteria for the hiring of translators, training, and the reviewing/editing systems. Under each heading, the facts concerning the production process of the subtitled, and the dubbed version of *Will & Grace* were unearthed benefiting from interviews conducted with the translation department of Digiturk, Özlem Karakaya and her colleagues, and the interview with the translation coordinator of Saran Dubbing Studio, Firuzhan Özçelik.

The working conditions of the translator, i.e. urgent deadlines, and regrettably low fees, were regarded among the first factors that shaped the quality of the audiovisual products. Then the existence of the recruitment criteria that determines requirements of

competence such as native-speaker level aural comprehension of all registers of the source language, listening comprehension skills, a high degree of written facility with the target language, a wide vocabulary in both languages, sound general knowledge and bicultural skills. Providing thorough on-the-job training was addressed as the next component in the production process to ensure quality, whether in the form of a crash course for trainee translators or in the form of seminars and courses in later stages. Last but not least, the existence of a reviewing/editing system was mentioned as probably the most important constituent of the production process. An editor checks the grammatical, lexical and semantic correctness of the text, in the meanwhile, s/he assesses the overall readability of subtitles seeking to eliminate deficiencies caused by poor timing, poor legibility, failure to comprehend the original or to recognize a reference, or failure to convey humor or cultural references. A reviewing system not only prevents the first draft submitted by the translator with possible translational or technical drawbacks from being broadcast unedited; but it also gives the translation coordinators an idea about the translators' competence, weaknesses and strengths, thereby contributing to the commissioning stage of the translation process.

As displayed by the interviews conducted with the representatives of Digiturk and Saran Dubbing Studio, there are deficiencies in the overall functioning of the AVT system in Turkey due to the lack of some of the mentioned components in the production process, which inevitably has repercussions on the quality of the final audiovisual translation products. The issues of readability in the subtitled versions of Will & Grace episodes due to arbitrary line-breaks and text segmentation, and the vast amount of negative shifts in the dubbed version, which interfere with the humorous effect, hence the enjoyment of the programme are examples of the repercussions

mentioned above, all of which could have been prevented, had there been a well-established set of criteria for the recruitment of the translators (especially in the case of the dubbed version), or a reviewing/editing system that could have eliminated the issue of poor legibility of the subtitled texts.

In the light of the findings obtained through the textual analysis of humor translation, the small-scale- however illuminating- reception study, and the interviews with the AVT professionals in Turkey; it might be safe to state that the quality of translations is not achieved nor jeopardized by the audiovisual translator alone. Apart from the profile of the translator, the working conditions offered to the translator, the recruitment criteria for the hiring of translators, on-the-job training provided, and a reviewing/editing system, all of which are the responsibilities of the commissioner, are the main components of the production process that constitute the quality of translations. While a well-established, functioning system through the joint effort of all the actors in the production process will result in good quality final products, the lack of team work through a well-established system will probably bring about products with questionable quality.

APPENDIX A: Questionnaire Submitted to the Third Group

1. Orijinal dili İngilizce olan bir filmi dublajlı mı altyazılı mı izlemeyi tercih edersiniz?

Neden altyazı/dublaj?

Neden altyazı/ dublaj <u>değil</u>?

2. Orijinal dili İngilizce olan altyazılı bir filmi izlerken altyazılardan ne derecede faydalanıyorsunuz?

- Altyazıları okumuyorum, tümüyle orijinal dili takip ediyorum.
- Çoğunlukla orijinal dili takip ediyorum ancak altyazılardan da faydalanıyorum.
- Orijinal dili dinliyorum ama altyazılar olmasa belirli noktaları kaçırabilirim.
- Tümüyle altyazıyı takip ediyorum.

3. Amerikan dizilerini takip ediyor musunuz? Ne sıklıkta? Takip ettiğiniz Amerikan drama ve komedi dizileri hangileri?

4. Will & Grace'in bu iki bölümünde mizah öğesi taşıyan diyalogları, esprileri dublaj versiyonunun mu altyazı versiyonun mu daha iyi aktardığını düşünüyorsunuz?

5. Dublaj sanatçılarının aktörlerin seslerini, tonlamalarını iyi aktarabildiğini düşünüyor musunuz? Performanslarını puanlar mısınız. (1-10)

6. Will & Grace'i tekrar izlemek ister misiniz?

1. Orijinal dili İngilizce olan bir filmi dublajlı mı altyazılı mı izlemeyi tercih edersiniz?

Neden altyazı/dublaj?

Neden altyazı/ dublaj <u>değil</u>?

2. Orijinal dili İngilizce olan altyazılı bir filmi izlerken altyazılardan ne derecede faydalanıyorsunuz?

- Altyazıları okumuyorum, tümüyle orijinal dili takip ediyorum.
- Çoğunlukla orijinal dili takip ediyorum ancak altyazılardan da faydalanıyorum.
- Orijinal dili dinliyorum ama altyazılar olmasa belirli noktaları kaçırabilirim.
- Tümüyle altyazıyı takip ediyorum.

3. Amerikan dizilerini takip ediyor musunuz? Ne sıklıkta? Takip ettiğiniz Amerikan drama ve komedi dizileri hangileri?

4. Will & Grace'in bu iki bölümünde mizah öğesi taşıyan diyalogları, esprileri dublaj versiyonunun mu altyazı versiyonun mu daha iyi aktardığını düşünüyorsunuz?

5. Gösterimlerde hiç çeviri hatasına rastladınız mı?

6. Televizyonlardaki film ve dizide ne sıklıkta hatalı çevirilerle karşılaşıyorsunuz? Bunun nedeni olarak hangi etkeni görüyorsunuz?

7. Dublaj sanatçılarının aktörlerin seslerini, tonlamalarını iyi aktarabildiğini düşünüyor musunuz? Performanslarını puanlar mısınız. (1-10)

8. Will & Grace'i tekrar izlemek ister misiniz?

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