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A Comparative Study of Humour Translation Strategies in the Turkish and Persian Dubbings of *Shrek 2*

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Abstract

Due to the interplay of linguistic creativity, cultural nuances, and audience expectations, translating humour across languages and diverse cultures presents one of the most complex challenges in audiovisual translation. This study explores the art of translating humour by analysing the Persian and Turkish dubbed versions of *Shrek 2*, a movie renowned for its rich, layered humour and cross-generational appeal. This qualitative research categorizes and analyses selected scenes from the source text in terms of verbal, cultural, universal, and genre-specific humour. The findings indicate that the Turkish dubbing tends to preserve the humour intact through subtle changes, whereas the Persian version often resorts to omission or heavy domestication due to stricter censorship regulations and cultural norms. While universal humour, like physical comedy, largely crosses linguistic boundaries easily, verbal puns and culturally specific jokes often lose their punch, particularly in Persian dubbing. This study underscores the dual nature of humour, of how it is both universal and culturally specific and emphasizes the importance of translator's role as a linguist and cultural mediator in balancing cultural sensitivity and creativity in ensuring humorous equivalence.

Keywords: *humour translation, audiovisual translation, Shrek 2, Turkish, Persian*

1. Introduction

Humour is the flavour and fundamental aspect of human expression. It depicts not only one's intelligence and level of knowledge but also their cultural background. Therefore, the translation of humour is an extremely complicated task, as it is closely bound to both language and culture. According to Attardo (2002), "humour relies on incongruity, cultural reference, and shared knowledge," all of which are not easily transferrable from one language into another (p. 42). This is especially true in the case of audiovisual translation (AVT), where additional

limitations such as lip-sync, censorship and audience expectations must be considered (Chaume, 2020). Among the various forms of AVT, dubbing is one of the most widely used but particularly demanding ones, requiring the translator to obtain a balance between faithfulness to the source text and cultural adaptation. This often results in the implementation of creative solutions for retaining humour, sometimes even leading to its total erasure (Pedersen, 2011). This challenge becomes especially pronounced in the case of animated storytelling like *Shrek*, and more so *Shrek 2*, which masterfully integrates wordplay, genre parody and intertextual references.

Humour is often deeply tied to language, shared cultural knowledge, and situational context (López González, 2017). As Vandaele (2010, as cited in López González, 2017) emphasizes, humour is so ingrained in everyday life that its absence becomes very obvious when mishandled in translation. In addition, theories like the Superiority Theory, Relief Theory, and Incongruity Theory (Buijzen & Valkenburg, 2004; Treetrapetch et al., 2017) underscore the complex and multifaceted psychological and social roles of humour, which further complicates the transfer across cultural boundaries without losing its meaning. The psychological dimension of translating humour is not only related to the translators, but also the audience itself. Deciphering an allusion or wordplay or any humorous element is akin to solving a math problem. The epiphany felt after solving a complex math equation can be likened to the satisfaction of recognizing a humour reference that results in a chuckle or a smile. If this anticipated moment of cognitive and emotional resolution is not met, then it is a failed attempt at handling humour by the translator and for the audience.

This study explores how various humorous elements in *Shrek 2* are translated in Persian and Turkish dubbed versions. By conducting a detailed qualitative analysis, the study addresses the following research questions:

- How are different types of humour, including linguistic, cultural, universal, and genre-specific, translated in the Persian and Turkish dubs of animated comedies?
- What dubbing strategies, such as retention, substitution, adaptation, omission, and paraphrasing, are employed in rendering these humorous elements?
- Which translations succeed or fail in preserving the humorous function and why, based on criteria such as creativity, cultural adaptation, and audience accessibility?

Through a systematic comparison of the English original with its Persian and Turkish versions, this study assesses the translation not only in terms of linguistic fidelity but also functional equivalence in humour reception and emotional impact.

By addressing these questions, the study moves beyond technical analysis and toward understanding the broader implications of humour translation in cross-cultural media.

This study is expected to contribute to several research areas: cross-cultural media studies, dubbing strategy analysis, humour translation studies, and the larger field of

audiovisual translation (AVT). As globalization makes for greater cross-cultural interaction, recognizing how translation and re-interpretation of humour are carried out has been considered more important (Çavuşoğlu, 2023; Dore, 2020).

The results of the study thus offer valuable insights for media-localization practitioners, translators, and academics interested in how humour functions across different languages and cultures. It reinforces Attardo's (2002) principle of maintaining "total meaning... with a touch of humour" (p. 42) by demonstrating how innovative techniques, even when deviating from literal translation, can effectively recreate the original text's intended comedic effects and emotional resonance.

2. Theoretical Background

This section outlines the theoretical foundations that are present in the current study, focusing on three main areas: theories of humour, audiovisual translation (AVT) and dubbing, and translation strategies relevant to humorous content. These frameworks are essential for understanding both the nature of humour as a culturally and linguistically rooted phenomenon and the specific challenges posed by its translation in dubbed animated films.

2.1.   Humour & Translation

The concept of humour is deeply intertwined with human experience and social experience. Following this idea, one might ask, "Are jokes universally funny?" More often than not, the answer to this question leans towards a clear "no". Abrams (1993) describes humour as something "purely comic" (p.220), yet this comic effect is created by the symbolic conceptualization of a concept or content by the recipient's mental processing that may cause an epiphany after a shock or uncertainty, which consequently results in laughter. Building on this cognitive view, Critchley (2002, as cited in López González, 2017, p. 281) suggests that "humour is human", a notion that points out the cultural and cognitive specificity of what individuals or different groups find humorous. Despite appearing to be a straightforward concept, humour, in fact, is a complex and layered entity interconnected with language, cultural subtleties, context, and the shared experiences of a specific community.

Although it may sound simple, translating humour across languages is highly demanding due to the translator having to shoulder the burden of having adequate linguistic proficiency and the knowledge and skill of grasping subtle cultural nuances, in addition, as Vandaele (2010, as cited in López González, 2017) emphasizes, humour is so normalized in daily exchanges that one hardly notices its presence until it gets lost in translation. In spite of the inherent challenges of humour translation, as globalization furthers the interaction between different cultures and languages, the role of translation in bridging gaps becomes increasingly significant (Çavuşoğlu, 2023). The translation of humour is demanded more

frequently day by day within the wide range of translation studies, particularly within the dynamic field of audiovisual translation (AVT) (Çavuşoğlu, 2023; Dore, 2020).

Humour is multifaceted in nature; it can be verbal (e.g. puns, wordplay) or non-verbal (e.g. slapstick, visual gags), and each type presents its own unique challenges. Verbal humour often relies on linguistic features like homophones, polysemy, or idioms, which may not have direct equivalents in the target language (Delabastita, 1994). Non-verbal humour consists mostly of physical comedy, situational comedy, character-specific humour, and even music. As López González (2017) mentions, non-verbal humour allows humorous instances to be created without the need for translation from a source language to a target language. However, while seemingly universal, non-verbal humorous elements can also be culture-specific, as seen in the physical comedy of *Mr. Bean*, which transcends language barriers but may still require subtle adjustments for certain audiences (Chiaro, 2024).

In the context of media, particularly movies, verbal and non-verbal humour are often simultaneously present, which further enriches the comedic effect for the audience by conveying the comedic reference or message in different codes like acting, the background information and objects, the sounds and even white noise, and the '*witty*' dialogue said by the actor (Chiaro, 2010). Therefore, the translators of AVT must not only deal with the intricate details of verbal humour but also with how they are intertwined with and amplified by the non-verbal humorous elements in a scene. Indeed, movies like *Shrek*, which target international audiences, frequently employ visual or non-verbal humour, because of its relatively easier transferability across different languages and cultures (Xia et al., 2023).

2.2.   Theories of Humour

Among the theoretical frameworks that inform humour studies, touching on the three particularly influential theories in literature is essential: Incongruity Theory, Superiority Theory, and Relief Theory (Bujizen & Valkenburg, 2004). The Incongruity Theory suggests that humour is created by bringing together incongruous elements (Treetrapetch et al., 2017), or in other words, the unexpected violation of expectations. The Superiority Theory, as the name suggests, posits that the misfortunes and perceived inferiority of others are humorous. The Relief Theory suggests that individuals laugh to release the built-up tension from their daily lives (Treetrapetch et al., 2017). Additionally, theories like Raskin's (1985) Semantic Script Theory of Humour and the General Theory of Verbal Humour (GTVH) by Attardo and Raskin (1991) could be considered more specifically as linguistically based humour theories (Dore, 2020). The General Theory of Verbal Humour (GTVH), developed by Attardo and Raskin (1991), provides a detailed framework for analysing verbal humour. This theory suggests that a joke is based on the overlap of six "Knowledge Resources" (KRs): Script Opposition, Logical Mechanism, Situation, Target, Narrative Strategy, and Language (Attardo, 1994; Attardo &

Raskin, 1991, 2017). These KRs help work out why some jokes are comedic, and some are not, and if two jokes have more resources in common, they are more familiar, and if at least two resources are different, the jokes will most probably be different (Beresnevičiūtė, 2023). For instance, this theory is particularly useful for understanding how humour functions in *Shrek 2*, where jokes often rely on incongruity (e.g., an ogre as a romantic hero in *Shrek*) and cultural subversion (e.g., fairy-tale tropes being mocked). As Attardo (2002) notes, "the main objective throughout the entire process of translation regarding humour is to maintain the total meaning of the original version, but at the same time with a touch of humour" (p. 42).

2.3.   Audiovisual Translation and Dubbing

Audiovisual translation (AVT) is a field of translation studies that emerged after the rise of the film industry and its widespread popularity (Jabbari & Nikkhah Ravizi, 2012). It is a field that deals with the transfer of meaning in multimedia products. Within AVT, dubbing stands out as a prominent mode of translation, mostly utilized in Europe (Chaume, 2020) and particularly favoured for specific audiences, such as children. Dubbing involves replacing the original speech with a target language voice track that synchronizes with the actors' lip movements, gestures, timing, pauses, even breathing and overall performance (Chiaro, 2010; Chaume, 2020). These constraints further challenge translators so that they are forced to make compromises, such as altering jokes according to a specific culture, which might cause the joke to lose its humorous effect. Additional constraints include medium (children's films tend to be dubbed even in subtitle-oriented countries), censorship, and local broadcast norms (Herrero Perucha, 2015).

The process of translating humour from one language to another involves two fundamental components: linguistic and cultural (Navarro Brotons, 2017). To address this challenge in translating humour in media, many strategies have been proposed by numerous scholars (Gan, 2023). Pedersen (2011), for instance, proposes seven strategies for translating Extralinguistic Cultural References (ECR): 'Retention', keeping the original reference or making small changes; 'Specification', making the ECR more specific by adding extra information in the TL; 'Direct translation/Official Equivalent', directly translating SL to TL with no alteration in semantics; 'Generalization', making the translation less specific than it is in the SL; 'Substitution', replacing the ECR with another ECR all together; 'Omission', dropping the untranslatable humour (p.76). Fuentes (2000, as cited in Navarro Brotons, 2017, pp. 59-61) makes a distinction between the following translation techniques: compensating translation, effective or functional translation, explanatory translation, and literal translation. Similarly, Chiaro (2006, 2008, 2010) proposes four strategies specifically for translating Verbally Expressed Humour (VEH): leaving the humour unchanged, replacing it with a different VEH in TL, replacing it with an idiomatic TL expression, and ignoring VEH entirely.

Delabatista (1994) questions the translatability of puns and offers the following strategies: Pun to Pun (translation of a pun to another pun), Pun to related rhetorical mediums (capturing the pun-ness with a medium like alliteration, rhyme, irony, etc.), Pun to Non-pun (pun reshaped to a non-pun), Pun to Zero pun (omitting the pun), Non-pun to Pun (compensation), Zero to Pun (a newly created pun in TL) (pp. 192-226).

Meanwhile, alongside the previously mentioned strategies, Venuti's (1995) theory of domestication and foreignization provides a broader view for translating cultural references. It is important to note that audiovisual translators, especially in dubbing, often employ a combination of these strategies, depending on specific humorous expressions and the situational constraints they encounter. Ultimately, it must be emphasized that the perception of the recipient and the audience expectations play a crucial role in determining the effectiveness of these strategies and the appreciation of the creativity of the translator.

These translation strategies are not applied uniformly across languages and cultures. For instance, research on Turkish and Persian translations reveal significant differences in terms of tackling humorous elements. Jabbari and Nikkhah Ravizi (2012) investigated American animated movies dubbed into Persian and found that the translators and the dubbing team used a range of strategies such as Delabatista's (1996) pun translation strategies, Leppihalme's (1997) allusion strategies such as retention, replacement by SL/TL name, omission, minimum/literal translation, and Mateo's (1995) strategies for translating irony such as literal TT irony, equivalent effect translation, enhancement, reduction to single meaning.

In contrast to the more constrained and regulated Persian context, Çavuşoğlu's (2023) study of *Shrek* in Turkish dubbing highlights a more flexible target-culture-oriented approach. Although both contexts displayed creative problem-solving and employed strategies like substitution, retention with adaptation, paraphrasing, and addition with no single strategy clearly dominating, they differ significantly in their retention or omission of satirical content.

3. Methodology

3.1. Research Design

The Shrek series is, one might say, THE classic of animated films that ingeniously balances humour for children and adults. From wordplay and slapstick comedy to cultural satire and genre-specific jokes, its profound and multidimensional humour is what underpins its widespread appeal (Çavuşoğlu, 2023; Xia et al., 2023). Shrek 2, in particular, stands out for its seamless blend of wordplay, satire, parody, and intertextual references. Yet, it is precisely the elements that make Shrek 2 a comedic success that put the biggest strain on translators' shoulders, especially in dubbing, where linguistic and cultural qualities must be exquisitely treated in order to maintain the humorous value of the movie. Translating Shrek 2's humour

can be likened to teaching an ogre to tap dance: improbable, absurd, and somehow irresistibly entertaining when it succeeds. Based on these identified characteristics, *Shrek 2* is singled out for analysis from the complete *Shrek* series.

This study employs a qualitative, descriptive, and comparative research design to analyse how various types of humour from selected scenes in *Shrek 2* (2004) are rendered in its Persian and Turkish dubbed versions. The research follows an analytical framework to examine how linguistic, cultural, universal, and genre-specific humour is translated and adapted across languages to preserve the humorous impact. The methodology of this study is inspired by Raphaelson-West's (1989) classification of humour, which categorizes jokes into linguistic, cultural, and universal types, with an additional category introduced as genre-specific humour (e.g., dark comedy, sarcasm, adult-oriented jokes).

3.2.   Data Selection

The data consists of key humorous scenes from *Shrek 2*. The original English version is compared with:

- The Persian dubbed version, which was sourced from official Iranian dubs by the dubbing studio Glory Entertainment (The Association of Tehran Young Voice Actors; in Persian: انجمن گویندگان جوان تهران). This studio is commissioned under the IRIB but has also increased its dubbing projects from local video companies to directors and even the UN.
- The Turkish dubbed version was sourced from Netflix. However, the dubbing production was conducted by the studio of İmaj Seslendirme (or, in short, İmaj), an Istanbul-based Dubbing studio.

This movie was chosen due to its widespread international popularity over the years after its release and its rich use of diverse humorous elements that appeal to a broad audience, including both children and adults (Çavuşoğlu, 2023). A broad range of humour types were included by selecting scenes based on their diversity of humorous characteristics. The selection of humorous instances was based on a systematic, time-coded breakdown of the film created by the researchers, mainly the corresponding author. Moments were classified as humorous based on established humour theories and typologies, including those by Buijzen and Valkenburg (2004), Attardo and Raskin (1991), Chiaro (2010), etc., which encompass universal, cultural, linguistic, and genre-specific humour. To minimize subjectivity, the initial identification was reviewed collaboratively by the authors, ensuring consistency in classification.

The selected excerpts in the original English version of *Shrek 2* and their corresponding dubbed versions in Persian and Turkish were thoroughly examined and analysed. To identify each instance of humour, the analysis was conducted in a four-step process:

- First, the humorous elements in the transcribed and time-stamped scenes in the English version of *Shrek 2* were identified based on visual, verbal, and contextual cues.

- Second, each identified humorous element was categorized into one of four types—verbal, cultural, universal, or genre-specific—based on the typology proposed by Raphaelson-West (1989). The additional category of genre-specific humour was introduced by the researchers to account for elements such as fairy tale parody and adult humour.

- Third, the corresponding segments in the Persian and Turkish dubbed versions were examined and compared with the original English version to identify how the humour was manipulated and/or altered in the target languages.

- Fourth, the translation strategies applied by the dubbing translators to convey the humour were analysed based on not a singular but a plural established frameworks and theories of audiovisual translation, particularly dubbing and humour translation. This included strategies such as substitution, paraphrasing, addition, adaptation, literal translation, omission, and compensation, following the models proposed by Pedersen (2011), Chiaro (2006, 2008, 2010), and Delabastita (1996), as well as the broader concepts of domestication and foreignization described by Venuti (1995).

This comparative analysis aimed to identify the translation strategies frequently used for different categories of humour and to understand how the humorous effect was maintained, altered, or lost in the dubbing process.

3.3. Classification and Categorization of Humour

To further refine the analysis of humour in *Shrek 2* and the challenges of its translation, it is useful to consider different classifications of humour. Various theories exist on the categorization of humorous elements, such as Zabalbeascoa's (1996, 2005) classification of jokes in translation and Martínez-Sierra's (2006) classification of audiovisual humour in *The Simpsons*. However, although several humour classification models exist, this study will use a modified typology of Raphaelson-West (1989) because of its clarity, functional categorization, and its compatibility with audiovisual media. The model's distinction of universal, cultural, and verbal humour pairs well with the multi-tiered humour strategies present in *Shrek 2*. In addition, its flexible structure allowed for the creation of an additional category: genre-specific humour, which was necessary to accommodate the heavy emphasis placed on fairytale parody and the characteristic of adult-oriented humour within the film. This framework, hence, served to provide both a theoretical framework and room for analytical flexibility when locating and analysing instances of humour in the original and dubbed versions. The resulting four distinct types of humour used in this study are as follows:

- Universal humour, which consists of universally funny elements that tend to be cross-culturally understandable, such as slapstick, visual gags, and general absurdity

- Language-specific (verbal) humour, which relies on morphology, phonetics, and semantics and encompasses examples of wordplay, puns, idioms, irony, rhymes, and alliteration, drawing theoretical insights from Delabastita (1996) and Chiaro (2010).

- Culture-specific humour, which is culturally constructed humour that resonates with a specific community and culture and includes references to pop culture, fairy tales, ethnic jokes, and various forms of intertextuality.

- Genre-specific humour, which captures instances related to tone, style, and topic, including dark humour, adult jokes, sarcasm, dry wit, and self-deprecating humour. This category was added to provide a more comprehensive analysis of the humour in *Shrek* [1], with a characteristic comedic mockery and satirical play with genres.

This categorization allows for a comprehensive, more sensitive reading of the movie's complex and witty humour landscape.

3.4.   Evaluation Criteria

In evaluating the translations, the study defined success not in terms of literal accuracy, but rather in terms of maintaining the humorous function and emotional effect of the source on the audience. Following the model proposed by Gan (2023), a translation was deemed successful if it achieved three core goals: it recreates the intended humorous impact, demonstrates creative problem-solving and cultural adaptation, and remains accessible and engaging for the target audience. Conversely, translations were considered unsuccessful if they failed to deliver humour, caused confusion, undermined emotional tones, or unnecessarily censored or omitted comedic material. These criteria endorse a pragmatic and audience-centred evaluation framework suitable for analysing audiovisual media where often matters of linguistic correctness are subordinated to issues of performance and reception.

Three primary dimensions guided the evaluation process: creativity, cultural adaptation, and audience accessibility. Creativity referred to the translator's ability to come up with inventive solutions and context-sensitive strategies when direct translation was impossible (Chiaro, 2010; Pedersen, 2011). An example would be if a culture-specific joke in English was replaced with a locally relevant joke in Persian or Turkish that received a similar reaction; this was deemed a creative success. Cultural adaptation evaluated the extent to which translations were rendered relatable and appropriate within the target audience's sociocultural context (Venuti, 1995; Vandaele, 2010). This can be exemplified in scenes where, due to sensitivity to censorship constraints, especially in the Persian context, certain themes (e.g., gender roles or bodily humour) were restricted. Audience accessibility examined whether the humour remained understandable and effective for viewers without requiring specialized

knowledge beyond their cultural frame (López González, 2017). The translation of American or British pop-culture references to Persian and Turkish could be an example of this.

Each excerpt was analysed through a qualitative comparative study using these criteria. Translations were assessed as not fully achieving their intended effect if they failed to convey the humour, caused confusion, or departed from the original tone, and as successful if they met all three dimensions (or demonstrated strong effectiveness in at least two). Partial successes or contextually limited adaptations were considered in borderline cases.

Overall, the emphasis was on functional equivalence rather than formal equivalence, hoping to understand whether the translations could achieve a similar reception and emotional effect in the target cultures, as proposed by Nida's (1993) dynamic equivalence model.

4. Analysis

The primary analysis was conducted by the first author, a native speaker of Persian with advanced proficiency in both Turkish and English. Having lived in Iran until the age of thirteen and in Türkiye for the past twelve years, the first author possesses deep cultural and linguistic familiarity with both Persian and Turkish. Additionally, she has advanced command of the English language and culture, which was essential for understanding and interpreting the original humour in Shrek 2. The second author, an Assistant Professor at a university with extensive academic expertise in the English language, specifically translation studies, and a native speaker of Turkish, cross-checked the categorizations and evaluations. All humorous scenes were initially selected, transcribed, and categorized by the first author, who also performed the primary comparative analysis. The second author subsequently reviewed the identified humour types, translation strategies, and success evaluations to ensure intersubjective consistency and analytical reliability. This collaborative approach helped to ensure that the findings were linguistically grounded, culturally informed, and methodologically sound.

4.1.   Verbally Constructed Humour

Shrek 2 is exceptional with its rich and various humour types, especially verbally expressed humour (VEH). Verbally constructed humour, or in other words, linguistic humour, including puns, idioms, word plays, double meanings, and more, is considered one of the greatest challenges faced by translators and dubbing studios. Despite these difficulties, humour translation is not only possible but also an exceptionally creative process, and when handled skilfully, the translation of verbally constructed humour can produce effective and engaging outcomes that resonate with the target audience while preserving the comedic effect of the original. Correspondingly, the Persian and Turkish dubs have employed different strategies to

tackle the challenges of verbal humour, with varying degrees of success. In the following parts, examples from the movie and their dubbing will be demonstrated and analysed.

During the first five minutes of *Shrek 2*, a notable instance of verbally expressed humour is presented, as demonstrated in Table 1.

Table 1

Verbal Humorous Elements in a Song

Time Stamp:	Type:	Scene:
00:05:10	Verbal – Wordplay	[Shrek scoops Fiona up in his arms and walks to the door of his home] [They open the door to find Donkey lying in Shreks chair, singing]

English version:
Donkey: ***One is the loneliest number that youll ever do…*** ***Two can be as bad as one***

Persian:		**Turkish**:
	"مرا ببوس...برای آخرین بار "	"Tek başına olmak kadar kötü bişey yok… ki hiç yoktan daha iyidir"

In this scene, Donkey is singing the song "One (Is the Loneliest Number)" by Filter (1998). The choice of song is entirely related to the words in the lyrics, which humorously highlight Donkey's loneliness while Shrek and Fiona were on their honeymoon. In the Turkish dubbed version, although not a real song, similar lyrics and melody can be seen: "There's nothing worse than being alone (tek meaning single or one), but at least it's better than nothing". In the translation, there is still a wordplay with numbers and being alone, which would be considered successful preservation due to the achieved creativity, adaptation, and audience accessibility. In contrast, in the Persian version, the song and the lyrics are replaced by an original Persian song by Viguen. The lyrics of the song translate to "Kiss me…for the last time," which captures Donkey feeling down about being alone but completely misses his sense of loneliness. Nevertheless, the song choice compensates for the loss of humour and adds a localized version of the humour in the song because having an old classic Persian song sung by a Donkey in animation is absurd and humorous.

Another example from the first quarter of the movie showcases verbally expressed humour through double meaning, as given in Table 2.

Table 2

Double Meaning in Dialogue

Time Stamp:	Type:	Scene:
00:17:05	Verbal – Double meaning	[We cut the dining room. Queen Lilian mentions how Shrek's swamp would be a fine place to bring up Shrek and Fiona's children]

English version:	
Shrek: (chuckling) Its a bit early to be thinking about that, isnt it?	
King Harold: ***Indeed. I just started eating.***	

Persian:	**Turkish**:
"واقعا سر غذا اصلا زشته "	"elbette, ama burda yemek yiyoruz"

In the scene presented in Table 2, King Harold makes a seemingly literal statement of what he is doing at that moment; however, there is a double meaning in the utterance, and it is him being disgusted by the idea of Shrek and Fiona's children, which is reflected in his wording and tone.

In the Turkish version, his sentence is translated as "obviously, but we are eating now." His sarcastic tone and the implied disapproval are achieved in the Turkish dub by using the contrastive conjunction "ama", meaning "but", and his disgusted tone.

The Persian version is translated as "It's so inappropriate (to say this) while eating". In the Persian culture, it is impolite and inappropriate to talk about disgusting subjects like poop jokes or suggestive things like sexual innuendos, and with this in mind, the translator has been able to capture King Harold's disgust through this custom. Although both Turkish and Persian dubbings have managed to encapsulate King Harold's intention in his verbal humour, the degree of success in these dubbings is still debatable.

Table 3 presents an instance of an idiom-based wordplay.

Table 3

Wordplay on a Well-Known Expression

Time Stamp: 00:24:36	**Type**: Verbal – wordplay	**Scene**: [King Harold walks back inside the bedroom. Queen Lillian is sitting in bed with a book in hand]

English version:		
Queen Lillian: Ugh, you act as if love is totally predictable. Dont you remember when we were young? And oh, we used to walk down by the lily pond, and they were in bloom.		
King Harold: (starting to reminisce) Our first kiss... (snapping out of it) its not the same! I dont think you realize that our daughter has married a monster!		
Queen Lillian: Oh, stop being such ***a drama king***.		

Persian:	**Turkish**:
"اوه! مثل **شاه های توی قصا ها** شدی! "	"Ah! Bu kadar **abartmaktan vazgeç**!"

A drama queen is commonly used to describe an individual who gets furious or too upset over trivial matters. In this sense, Queen Lilian is trying to emphasize the dramatic nature of King Harold's behaviour by using the popular expression 'drama queen' but altering it to 'drama king'. The humour arises from a twist on a well-known colloquial expression, which fits the narrative context as he is a real king.

In Turkish, the expression 'drama king' is omitted, and it is translated to "Ah! Stop exaggerating!", which contains the dramatic element but fails to convey the wordplay into Turkish.

"Drama King" is translated to "The king in fairy tales" in Persian, which fails to capture the dramatic part of this humorous wordplay entirely. However, since most fairy tales are exaggerated stories after all, it can be deduced that King Harold is dramatic; therefore, the degree of success might be open for interpretation.

Rhyme and alliteration are useful tools for creating humour, as well. The example in Table 4 below illustrates this different instance of a verbally constructed humour.

Table 4

Alliteration in Creating Humour

Time Stamp: 00:36:45	Type: Verbal – Alliteration/nearswearing	Scene: [Puss in Boots forcefully steps on Donkeys hoof so that Donkey sheds a tear on Fairy Godmother's card. Donkey screams in pain]
English version: Donkey: You *little*, hairy, *litter-licking [1] sack of [2]*...		
Persian:	"پشمک کوچولو خیلی بی معرفتی..."	**Turkish**: "Ayağıma bastın *kıllı* çocuk."

In this scene, Donkey's alliteration with the letter "L" gives the sentence a rhythmic quality, and his choice of words creates a humorous expression not only through the musical quality but also because the words evoke feline behaviour. Additionally, his unfinished insult cleverly stays within the guidelines of a family-oriented audience but still manages to achieve comic exaggeration and humour.

In the Turkish translation, "you stepped on my foot, you hairy kid," the translator goes for a direct translation strategy by focusing on clarity and quick emotional expression rather than attempting to reproduce the stylistic flourish and falls flat in transferring the rhythmic aspect created by alliteration overall.

The Persian translation "You're so cruel, you little hairball," while not a literal translation, it uses substitution and creative adaptation but also fails to convey the alliteration, the musical element, and the unfinished insult into Persian.

Another notable example appears around the 40-minute mark, where Shrek verbally expresses a humorous phrase through a pun, as shown in Table 5.

Table 5

Puns as Verbal Humour

Time Stamp: 00:40:37	Type: Verbal Puns/Double meaning	Scene:
		– [Shrek, Donkey, and Puss in Boots find Fairy Godmother's potion factory and are unsure whether to go inside or go back]

English version:
Puss in Boots: Thats the Fairy Godmothers cottage. Shes the largest producer of hexes and potions in the whole kingdom.
Shrek: Then why dont we ***pop in there for a spell?*** Ha-ha! Spell!

Persian:	**Turkish**:
"پس سری میزنیم به **جادوکده**! ه ه جادوکده"	"o halde gidip neden **büyü yaptırmıyoruz**! Haha biraz büyü."

The word "spell" may refer to "an indeterminate, short period of time" or to "a spoken word or form of words held to have magic power". This pun creates a dual comedic effect by the double meaning of popping in the cottage for a short time and also getting a spell. This pun is contextually fitting as the characters are talking about the Fairy Godmother, who deals in magic, which also enhances the humour.

The Turkish dub, "Then why don't we get cast under a spell, Haha a little spell", defeats the point of the pun and focuses on the magic element of the expression, not the double meaning, or in Delabatista's (1996) words the strategy used is the translation of a pun-to-a zero pun. The strategy used here is primarily adaptation, ensuring that the reference remains understandable within the context of the story, but sacrificing the linguistic wit and layered humour of the source. On the other hand, it might also fall under the category of a pun-to-pun strategy through substitution, taking into consideration that the Turkish version introduces its own form of wordplay. The phrase *"büyü biraz"* can be interpreted both as "grow up a little" and "a bit of magic," depending on intonation and context.

The Persian translation does not reflect the same level of pun-based humour as the original English, but succeeds slightly more in keeping the casual, colloquial tone of "popping in": "Then let's drop by the magic-house! Haha magic-house!" This translation focuses both on the magic element and stopping by somewhere for a short time, and there is a pun-like aspect in the word "magic-house", or as Delabatista (1996) states, a pun was translated to a non-pun; nevertheless, it did not fully capture the wordplay in the pun.

Another example of a pun is present in the scene where Donkey grabs the potion from Shrek and drinks it. Then Puss in Boots makes a comment on Donkey's appearance, which contains a pun.

Table 6

Puns Having a Double Meaning as Verbal Humour

Time Stamp:	Type:	Scene:	
00:49:08	Verbal Puns/verbal irony	–	[Donkey grabs the bottle with his mouth and chugs half of it down. Shrek grabs the bottle]

English version:
Shrek: How do you feel?
Donkey: Well, I dont feel any different. I look any different?
Puss in Boots: You still look like an ***ass*** to me.

Persian:		Turkish:
	”هنوز برای من مثل الاغی.“	“bence hala ***eşşeksin***.”

In this scene, the humour is constructed around verbal wordplay and sarcasm, hinting at the double meaning of the word "ass." In English, "ass" functions both as a colloquial term for "donkey" and as a mild vulgar expression referring to a person's buttocks. The joke thus operates on two levels: it literally references Donkey's unchanged physical form while simultaneously mocking him through a sarcastic insult. This layered humour presents a significant challenge for translators, especially in dubbing, where timing, cultural sensitivities, and lip-sync constraints must be managed (Delabastita, 1996; Chiaro, 2010).

In the Turkish dubbed version, the translator preserves the sarcastic insult effectively by having Puss say "bence hala eşşeksin," which translates roughly to "I think you're still a donkey." While the emphasis on "eşşek" (donkey) in delivery captures the mocking tone and maintains the audience's laughter, the translation loses the double meaning present in the English "ass." Thus, the Turkish translator opts for the substitution strategy to tone down the vulgarity of the original joke. This choice is likely to balance humour with audience appropriateness, given that *Shrek 2* targets family viewing.

Similarly, the Persian dub renders the line as "هنوز برای من مثل الاغی," which directly translates to "You still look like a donkey to me." Here, too, the sarcasm and tone are retained through the intonation and choice of words. However, Persian offers two words for donkey, and the specific lexical selection indicates the use of adaptation and paraphrasing strategies, where the humour's function (mocking Donkey) is prioritized over preserving the complex linguistic play, but while not surely a pun, there is still verbal irony and wordplay present in this version.

The final example in this section is demonstrated in Table 7.

Table 7

Puns in a Popular Expression

Time Stamp:	Type:	Scene:
00:49:46	Verbal – Puns	

	[Shrek drinks the rest of the potion. His belly starts rumbling, and Donkey and Puss in Boots take cover behind a log. Shrek lets out a loud fart, and the two come out from cover]

English version:
Donkey: Ooh, got to be. I think you grabbed the "***Farty Ever After***" potion.

Persian:	**Turkish**:
دست ننت درد نکنه با این **شربت** دزدیدنت. مال **تخیلیه گاز** " "دزدیدی؟	"olamaz bu şişeler karışmış olmalı! ***Osuruk iksiri*** içmiş!

Donkey's line parodies the fairy tale cliché "happily ever after" by inserting the word "farty," thereby comically undermining the romantic ideal with a childish joke. The visual humour, combined with Donkey's linguistic pun, makes this a clever, verbally constructed humour. The Turkish dubbed version translates the line as "Oh no, these bottles must have gotten mixed up! He drank the fart potion!" Here, the translator successfully preserves the basic humorous idea of the fart-related joke and keeps the comedic tone appropriate for a family audience.

However, the Turkish version abandons the specific wordplay on "happily ever after," and instead goes for a straightforward description. The strategy used here is adaptation through simplification.

In Persian, the line roughly translates to "Thanks a lot, genius, for stealing the potion. You stole a gas leakage potion?" Although the original pun for the fairy tale parody is omitted, by using a localization and cultural adaptation strategy, the comedic aspect is partially maintained. In addition, in the Persian version, the vulgarity of the joke is toned down to fit Iranian cultural norms about public decency.

4.2. Culturally Constructed Humour

Much of the humour in *Shrek 2* is extremely culture-dependent and often references American pop culture, Western Fairy Tales, and Medieval Parody, creating real challenges for translators in terms of equally preserving the humour across different audiences. The different interpretations of the Persian and Turkish dubbing teams are illustrated here through the strategies of retention, adaptation, substitution, omission, etc.

One brief yet culturally charged moment in *Shrek 2* parodies the iconic "Spiderman kiss" from the 2002 *Spiderman* movie, in which the superhero kisses Mary Jane upside-down. In this scene, the humour relies heavily on the audience's shared pop-cultural knowledge. In the Turkish dubbed version, the visual gag is kept exactly as in the original, with no censorship or alteration. The Persian dub cuts the kiss completely and censors the moment altogether. Due to Iranian broadcasting and dubbing codes, the depiction of romantic physical intimacy, particularly kissing, in movies aimed at a general audience is restricted (Jabbari & Ravizi, 2012).

In another example, as shown in Table 8 below, a moment involves cultural humour that combines a fairy tale reference (Pinocchio) with American lifestyle imagery, which is the idea of a casual Sunday barbecue, a common social activity, and a symbol of relaxed weekend culture in the U.S.

Table 8

Cultural Humour in an American Setting

Time Stamp: 00:06:30	Type: Culture Specific American culture	Scene: [Donkey is leaving Shreks cottage because he made him leave to be alone with Fiona, and Donkey is whining and nagging while going out.]

English version:
Donkey: Oh, okay. All right, cool. I guess, uh, me and Pinocchio was gonna catch a tournament, anyway, so uh.... maybe Ill see yall Sunday for a barbecue or something.

Persian:	Turkish:
منو پینوکیو میخواستیم خرم به هوا بازی کنیم. پس بنبراین " یکشنبه توی مسابقه میبینمت "	"Pinokyo ile bir turnuvaya katılmamız gerekiyor, sizinle Pazar günü mangal yaparız, pijamalarınızı da giyin."

The Turkish translation is almost identical to the original. It preserves the fairy tale allusion to Pinocchio and the weekend barbecue culture, as Türkiye shares similar social practices: Sunday is a day off, and barbecues are a popular family activity. The translators also add a small, playful touch with the phrase "pijamalarınızı da giyin" ("wear your pajamas, too"), reinforcing Donkey's informal, playful tone.

In the Persian dub, however, more significant adaptation is necessary. Iran's official weekend is on Thursday and Friday, meaning Sunday is a working day. Thus, a literal translation mentioning Sunday would confuse the Iranian audience. The Persian version changes the day while reworking the line to suit local expectations: "Me and Pinocchio wanted to play donkey-in-the-air, so we'll meet at the competition on Sunday." Notably, the phrase " خرم بههوا" ("donkey-in-the-air") replaces the tournament reference with a localized idiomatic game term, "gorgam be hava," translated as "wolf-in-air", which is really the game of Tag, but adapted for Donkey's character. This reflects a substitution strategy used to add back the humorous effect caused by Donkey's rant and his tone.

In another scene, Donkey's exclamation, "Wow! It's going to be champagne wishes and caviar dreams from now on!" functions as cultural humour found in Western lives of luxury and indulgence. The humour lies not just in the imagery but also in its irony since Donkey and Shrek are anything but glamorous figures. This contrast is illustrated in Table 9 below.

Table 9

Western Cultural Norms as Humour

Time Stamp: 00:11:26	Type: Culture Specific – Western culture	Scene: [Donkey is on the back of Shrek and Fionas carriage, observing the surroundings in the kingdom of Far Far Away]

English version: Donkey: Wow! Its going to be ***champagne wishes and caviar dreams*** from now on!		

Persian: پسر چه حالی میده! بریم یه دست **چلو کباب سلطانی** بزنیم " " تو رگ حالشو ببریم تو نمیری.	**Turkish**: "Ana! bundan sonra ***şampanya içip sadece havyar yiyeceğiz!*** "

The Turkish dub translates this line almost directly: "Oh my! From now on, we'll drink champagne and only eat caviar!" This faithful translation retains both the imagery and cultural references of the original and assumes that the Turkish audience is familiar enough with champagne and caviar as symbols of luxury. The translator uses a retention strategy, maintaining the semantic and emotional impact of the original line without any significant cultural adjustment. This strategy is effective since modern Turkish culture, especially through media and globalization, has absorbed many such Western luxury symbols throughout the years (Çavuşoğlu, 2023).

In contrast, the Persian dub rewrites the line as " پسر چه حالی میده! بریم یه دست چلو کباب سلطانی بزنیم تورگ حالشو ببریم تو نمیری," which can be roughly translated as "Boy, this feels amazing! Let's go and devour a Chelow Kebab Soltani and really enjoy it!" Although caviar is also a symbol of luxury in Iran, alcohol is not; hence, here, the translator substitutes champagne and caviar with Chelow Kebab Soltani, a quintessentially luxurious Persian dish consisting of rice and premium quality meat kebab. The translator also infuses the sentence with colloquial Persian (" بزنیم تو رگ" meaning "let's inject it into our veins") to enhance the humour and local element. This approach represents a creative substitution and cultural adaptation strategy.

Figure 1

Screenshot of the ad Sign

The case of humour goes both ways in the dubbing. In this scene at 00:11:41 time stamp, Shrek and Donkey come across a big advertisement sign for the Fairy Godmother, and her magic wand is moving up and down. There is no humorous aspect present in the original English version or in the Turkish dub. In the Turkish version, Shrek simply says, "sonsuza kadar mutlu yaşamak için peri anne," which translates to "Fairy Godmother for living happily ever after." This is a direct translation of what is written on the billboard seen in the film.

However, the Persian dub takes a much more creative and adaptive approach. Here, it is Donkey who speaks, saying, "شریک اینجارو باش مادمازل برقی," which roughly translates to "Hey Shreik (a botched version of Shrek's name), look at Mademoiselle Electricity over here!" The translator inserts extra cultural humour by having Donkey spontaneously nickname the Fairy Godmother "Mademoiselle Electricity" ("مادمازل برقی") because of her moving magic wand in the advertisement. This is an example of a cultural adaptation and addition strategy. Giving humorous nicknames is a common cultural practice in Persian popular culture, often used to mock or exaggerate someone's traits affectionately or sarcastically. By doing this, the Persian version not only preserves but amplifies the humour, making the scene more lively and relatable to its viewers.

Table 10 presents another moment that blends cultural humour with absurdity in a scene where, after a dramatic buildup suggesting something dangerous, the characters arrive at a drive-thru window modelled after an American fast-food restaurant.

Table 10

American Fast-Food Culture as Humour

Time Stamp:	Type:	Scene:
00:26:11	Culture Specific – American fast-food culture	[Fairy godmother, Prince Charming, King Harold, and two men go through a drive-through, and Fairy Godmother rolls down the window to place her order]

English version:
Fairy Godmother: Harold…
[The men crack their knuckles]
Fairy Godmother: You force me to do something I really dont want to do.

[Fairy Godmother rolls down the window]
King Harold: (gasps) Where are we?
[The carriage is stopped at a drive-thru window]
 PRICILLA: Well, hi, there! Welcome to **_Friars Fat Boy_** ,[1] may I take your order?
Fairy Godmother: My diet is ruined! I hope youre happy. (turns to the clerk) Er okay.
Two Renaissance Wraps, no mayo chili ring... [2]
Prince Charming: Ill have **the Medieval Meal.** [3]

Persian:	**Turkish**:
[1] " سلام به رستوران ما **خوش اومدین!** چی میل دارید؟ "	"[1] Merhaba! **Şişmanın Yerine** hoşgeldiniz"
" دو تا بسته ی **باقالا قاتق** بدون سس [2] "	"[2] iki **Rönesans** dürüm mayonezsiz ve soğan halkası"
"من **سوسیس ترکی** میخورم [3]"	"[3] **ortaçağı menüsü**"

Specifically, the "Friar's Fat Boy" drive-thru parodies the famous Bob's Big Boy chain, with added medieval references in the food names ("Renaissance Wraps" and "Medieval Meal"), humorously combining modern fast-food culture with the fairy-tale setting. The Turkish dubbing translator domesticates creatively, keeping most of the surface display of the puns intact. The restaurant name is now changed to "Şişmanın Yeri", keeping the medieval pun of "Friar's Fat Boy", which is a little side reference to Bob's Big Boy. Notably, this translation is not only humorous but also culturally relevant, as similar expressions are widely used in the Turkish context and so resonate well with the target audience. Likewise, "Medieval Meal" and "Renaissance Wraps" are mostly retained in Turkish, which preserves the medieval vs modern contrast in the original. The Turkish dub keeps its intended meaning mostly by employing a cultural adaptation through retention strategy.

The domestication is far more apparent in the Persian dub. The restaurant name is completely omitted; instead, Priscilla offers them a generic welcome: " سلام به رستوران ما خوش اومدین! چی میلدارید؟" literally meaning "Welcome to our restaurant! What would you like?". two دو تا بسته ی باقالا قاتق بدون سس—"Renaissance Wraps" are turned into a Persian regional dish (packs of baghali ghatogh without sauce") and "Medieval Meal" gets turned into سوسیس ترکی ("Turkish sausage"). The Persian translators, hence, use complete substitution and cultural domestication strategies. They take away the medieval and junk-food references and replace them with more easily recognized, local foods that resonate with Iranian audiences. While such a move ensures that the comic tone of ordering food casually at a drive-thru is retained, it does so at the expense of the layered satire, which draws modern consumer culture into the realm of fairy-tale absurdity.

There is another scene where King Harold sends Shrek and Donkey into the forest to be intercepted by Puss in Boots. In the original English version, Donkey points to a bush shaped

like a voluptuous figure and calls it "Shirley Bassey". This is a clear example of culture-specific humour, as illustrated in Table 11.

Table 11

Pop-Culture as Humour

Time Stamp: 00:32:55	Type: Culture-Specific – pop culture	Scene: [Donkey points to a figure-shaped bush in the forest]
English version: Donkey: "Past the sinister trees with those scary-looking branches." Shrek: Check. [Donkey runs over to a bush in the shape of a busty figure] Donkey: Yeah, and theres the bush shaped like ***Shirley Bassey***!		
Persian: „درخت چغاله بادوم“	**Turkish**: “**Shirley Bassey**“	

The joke assumes the audience's familiarity with Shirley Bassey, a famous Welsh singer who is well known for her association with James Bond music. The humour lies in the incongruity with which a simple bush can be said to be related to a female singer which produces an unexpected and absurd image that depends on cultural knowledge and the visual appearance. This, therefore, falls very nicely into incongruity theory in humour (Attardo & Raskin 1991, 2017; Attardo 1994, 2001) since it creates a cognitive mismatch between what is seen and what is referenced in a funny way. The Turkish dub keeps the name verbatim without addition or explicitation. In Pedersen's (2011) framework, this strategy can be classified as a form of retention, which keeps the original cultural reference (Shirley Bassey) even though the local Turkish audience may not fully recognize her. This also aligns with foreignization in Venuti's (1995) terms, preserving the source culture reference without local adaptation. In contrast, the Persian dub changes the reference entirely, substituting it with a "Persian green almond tree". This strategy is best categorized under substitution according to Pedersen's (2011) classification: replacing a culturally specific reference with a new one more accessible to the target audience. It also fits into what Chiaro (2010) describes as replacing a culturally loaded reference with a different, target-culture-friendly humorous equivalent. Here, the Persian dub employs a domestication strategy, adapting the content so that the audience can relate to it more naturally. While this version makes the scene culturally accessible, it loses the layered humour that comes from likening a bush to a famous diva's silhouette, and the sexual innuendo and absurdity are diluted; nevertheless, it is still considered funny in Persian culture.

4.3.   Universal Humour

Universally constructed humour, comprised of physical comedy, slapstick, and absurdity, typically survives translation relatively in one piece and without alteration due to its reliance on visual and situational cues rather than linguistic or cultural knowledge (Vandaele, 2010). While the delivery and tone may vary across versions, the humour is often accessible. Universally expressed humour is usually dependent on visual elements; however, there are a few examples from *Shrek 2* that align with this category.

Table 12 presents the scene where Shrek, Donkey, and Puss in Boots go inside Fairy Godmother's cottage, where they come across the receptionist called Jerome, who immediately tells them that Fairy Godmother is not in the building.

Table 12

Situational Contradiction as Humour

Time Stamp: 00:41:00	**Type:** Universal–situational humour	**Scene:** [The three enter through the front door of the cottage and into a reception area. At the desk sits an elf writing in a book.
English version: Shrek: Hi. Im here to see the -- Jerome: The Fairy Godmother. I'm sorry. ***She is not in*** [***Fairy Godmothers voice sounds from a speaker system next to the receptionist***]		
Fairy Godmother: Jerome, coffee, and a Monte Cristo. Now! Jerome: [sighs] Yes, Fairy Godmother. Right away.		
Persian: "اجروم. قهوه و یخ بستنی همین الان"		**Turkish:** "Jerome, kahve ve ***dört-karışık tost***. Hemen!"

The comedic effect stems from the immediate contradiction: Jerome claims that the Fairy Godmother is not available, but she instantly responds through the speaker, giving orders as if she were present and in charge. This falls under situational or incongruity humour, where expectations are exchanged for a quick laugh.

In the Turkish dubbed version, the translator changes "Monte Cristo" to "dört-karışık tost" ("four-mixed toast"), which domesticates the reference. This move uses substitution as per Pedersen's (2011) strategies, and it can also be seen as a form of domestication (Venuti, 1995).

In the Persian dub, the Monte Cristo is replaced with "یخ بستنی" ("ice cream"), which again is a clear case of substitution. However, unlike the Turkish version, the Persian adaptation introduces a slight shift in tone: ordering ice cream, especially in an office context, adds an extra layer of absurdity to the scene. It still preserves the original humour's incongruity but enhances it a little by making Fairy Godmother's command sound even more out of place.

Figure 2

Screenshot of the mud Bath

In the first few minutes of the movie, when Shrek and Fiona are on their honeymoon, they go to a mud bath and fart in it while the fairies react with disgust. This clearly falls under the category of universal humour. Bodily humour is a classic example of slapstick humour and has been a recurring element in cinematic comedy for decades. It plays on simple, childish behaviour and reaction to it, resulting in laughter through immediate imagination and absurdity, which resonates with the relief theory.

In the Turkish dubbed version, the scene is preserved as it is: the farting and the fairies' reaction remain intact. This means the translators opted for retention. This approach reflects a belief that the Turkish audience, like the global audience, would find bodily humour amusing without the need for domestication or censorship.

In contrast, in the Persian dub, the scene is censored, meaning the farting joke is omitted to tone down not only the bodily humour but mainly due to Shrek and Fiona having a mud bath together, which is considered inappropriate according to the IRIB guidelines.

4.4. Genre-Specific Humour

Genre-specific humour, especially adult jokes, dark humour, sarcasm, and euphemisms, poses significant challenges for translators working within the constraints of child-oriented media in conservative or semi-conservative societies. DreamWorks has been known to include edgy, dark, and adult humour in their animations to appeal to adult audiences as well; therefore, many instances of various genre-specific humour are determined.

An example of adult humour can be seen in the part where Shrek and Fiona come back from their honeymoon and talk to Donkey in Shrek's swamp.

Table 13

Adult Humour Instance as Genre-Specific Humour

Time Stamp: 00:05:14	Type: Genre-specific – Adult humour	Scene: [Shrek scoops Fiona about in his arms and walks to the door of his home. They open the door to find Donkey laying in Shreks chair]

English version:

Donkey: Shrek! Fiona! Arent you two a sight for sore eyes! Give us a hug, Shrek, ***you old love machine***. And look at you, Mrs. Shrek. ***How bout a side of sugar*** for the steed?

Persian:	**Turkish**:
چشای بابا قوریم دارن درست میبینن؟ یالا بغلم کن ببینم **تو** **ای دلدار صمیمی تو ای یار قدیمی**! اوهوهو اینجارو بپا خانم شریک یه خرده عسل رو این لبا بریز بینیم."	"Şrek! Fiona! Ay ne kadar da yakışmışınız birbirinize! Hadi sarıl bana Şrek **seni çapkın seni**! Bayan Şrek'e bakın hele! Eşşeğe bir öpücüğe ne dersiniz?"

Donkey's enthusiastic greeting, calling Shrek a "love machine" and asking for a "side of sugar" from Fiona, contains adult-oriented, genre-specific humour. Donkey flirts lightly with sexual innuendo, with a playful, exaggerated language. The phrase "love machine" particularly suggests Shrek's implied sexual prowess, an adult joke that is humorous but subtle enough to slip into a children's movie without crossing a line.

In the Turkish dub, the translators chose to tone down the "love machine" reference. Donkey says "seni çapkın seni," which roughly means "you little flirty!" This softens the sexual innuendo significantly while keeping a playful tone. Here, the translation strategy seems to combine adaptation and generalization (Pedersen, 2011). Although some of the adult nuance is lost, the flirtatiousness remains.

In the Persian dub, the translators radically rephrased the entire dialogue while keeping the humorous energy. Instead of preserving exact phrases like "love machine," they created a friendly, exaggerated greeting: "ای دلدار صمیمی تو ای یار قدیمی" ("Oh, my sincere sweetheart, my old comrade!") and then jokingly inviting Fiona to "pour some honey on these lips," which keeps a hint of flirtatious imagery. The approach here shows creative problem-solving where the function (humorous, exaggerated affection) is preserved over the form (literal translation).

Being comedically accepting and multiculturally sensitive for its time, there are humorous but queer elements mentioned in a few scenes here and there. These scenes, containing what might now be called "woke humour", add to the diversity of genre-specific humour in this movie. One such instance occurs when Prince Charming finally gets to the tower where Fiona is locked up and finds a wolf reading a 'pork illustrated' magazine instead of Fiona.

Table 14

Woke/Queer Culture as Genre-Specific Humour

Time Stamp: 00:25:37	Type: Genre-specific – Woke/queer humour	Scene: [King Harold gets into Fairy Godmother's carriage and sees Prince Charming.]

English version:	
King Harold: Charming! Oh! Is that you? My gosh! Its been years! How -when...when, when, when did you get back?	
Prince Charming: (calmly) Oh, about 5 minutes ago, actually... (angrily) after I endured blistering winds! Scorching desert! I climbed to the highest room of the tallest Fairy Godmother: Mummy can handle this... (continuing her sons rant) He endures blistering winds and scorching desert! He climbs to the highest bloody room of the tallest bloody tower!	
King Harold: But, but, but...	
Fairy Godmother: And what does he find? Some ***gender-confused wolf*** telling him that his princess—	
Persian:	**Turkish**: "**Gerizekalı kurt!**"
"گرگ احمق!"	

This scene blends genre-specific humour with a touch of culture-specific humour. The humour hinges on two main elements: first, the exaggerated, melodramatic rant by Prince Charming and his mother, which mocks traditional fairy tale quests; second, the phrase "gender-confused wolf," which is a playful, edgy joke about the Big Bad Wolf's appearance and behaviour. The term hints at gender fluidity in a light, slightly controversial way, which is intended to be humorous through surprise and absurdity.

In the Turkish dub, the term "gender-confused wolf" is changed to "gerizekalı kurt", literally, "idiot wolf." This is a clear case of substitution due to the potential backlash of the audience finding the original version controversial or inappropriate for children's media. While this choice offers a more neutral alternative and avoids the potential negative feedback, it also eliminates the layered, playful social commentary and satirical humour.

Similarly, in the Persian dub, the "gender-confused wolf" becomes "گرگ احمق" ("gorge ahmagh" = "stupid wolf"). Given the stricter cultural context in Iran, particularly regarding gender representation in media, this choice is predictable and necessary for the dub to be broadcast without censorship.

Other genres of humour in *Shrek 2* are self-deprecating humour and sarcasm. An example containing both can be observed in the scene where, right after Puss in Boots' attack on them, Donkey and Shrek want to go to the Fairy Godmother's cottage, and Puss in Boots wants to accompany them, but Donkey is against it.

Table 15

Sarcasm and Self-Deprecating Humour as Genre-Specific Humour

Time Stamp: 00:37:25	Type: Genre-specific Sarcasm/self-deprecating jokes	Scene: [Shrek and Donkey start walking off]
		–

English version:	
Puss in Boots: Stop, Ogre! I have misjudged you.	
Shrek: ***Join the club. Weve got jackets*** . [1]	
Puss in Boots: On my honour, I am obliged to accompany you until I have saved your life as you have spared me mine. [2]	
Donkey: Im sorry, ***the position of annoying talking animals has already been taken***.[3]	
Lets go, Shrek! Shrek?	

Persian:	**Turkish**:
" ابفرما تو دم در بده [1] "	"[1] Külube hoş geldin! Ceket de veriyoruz."
به شرافتم قسم تا وقتی زندگیت را نجات نداده [2] "	"[2] Söz veriyorum! Hayatını kurtaracağıma kadar sana hizmet edeceğim çünkü sen benim hayatımı bağışladın."
" !ام در کنارت **خواهم ماند**	"[3] Özür dilerim ama konuşan sinir bozucu hayvanların kontenjanı çoktan doldu!"
ببخشید حضرت آقا جاتونو دادیم گدا اولی [3] " " !اورداشت برد	

In the original English version, this scene is filled with different humour types across three quick exchanges: First, Shrek's "Join the club. We've got jackets" is a clear example of sarcastic humour, which is dry and witty. Second, Puss in Boots' vow bears cultural humour, referencing the language and ideals of medieval chivalry that add a playful nod to fairy tale traditions. Third, Donkey's line about "the position of annoying talking animals" is self-deprecating humour because he humorously acknowledges his own annoying nature.

In the Turkish dub, Shrek's sarcastic line is translated directly as "Külube hoş geldin! Ceket de veriyoruz." ("Welcome to the club! We also give jackets.") which corresponds to a direct translation (Pedersen, 2011). Puss in Boots' chivalric declaration is translated almost identically, but the Turkish version may not fully capture the full medieval dramatic delivery of the original. The translation focuses on literal meaning ("Söz veriyorum...") without emphasizing the medieval idea of "honour" or dramatizing it in a way that highlights the medieval setting. Donkey's joke is also translated almost word-for-word: "Özür dilerim ama konuşan sinir bozucu hayvanların kontenjanı çoktan doldu!" ("I'm sorry but the quota for annoying talking animals is already full!"). This retention with minor adaptation perfectly maintains the self-deprecating humour just as it is.

In the Persian dub, the approach is more flexible and inventive. For Shrek's sarcastic line, the Persian version "بده در دم تو ابفرما!" ("Come right in, don't stand at the door!") changes the words but retains the sarcastic tone by hinting that Shrek is sarcastically welcoming him into his imaginary club. This reflects substitution combined with functional translation, focusing on the message rather than the literal words, which is effective at maintaining Shrek's sarcasm for the Persian audience. Puss in Boots' vow is translated as "قسم شرافتم به..." ("I swear on my honour...") and delivered with a dramatized tone that fully preserves the medieval chivalric idea. Donkey's line undergoes the most creative transformation: " جاتونو آقا حضرت ببخشید برد ورداشت اولی گدا دادیم!" ("Sorry, Your Excellency, your place was already taken by the previous beggar."). By making Donkey call Puss "Your Excellency" and indirectly calling him "beggar" at the same time, the translator has succeeded in maintaining the sarcastic tone of Donkey, and

by indirectly declaring donkey as "the previous beggar", the message that Donkey is self-mocking and recognizes his own absurdity is conveyed perfectly, which without doubt, makes this a genius translation.

In another scene, King Harold, Fairy Godmother, and Prince Charming discuss Charming and Fiona's situation. As shown in Table 16, the whole idea of a "strong, handsome, honourable prince" in traditional fairy tales is ironically questioned and parodied in this particular scene.

Table 16

Parody and Irony as Genre-Specific Humour

Time Stamp: 01:02:24	Type: Genre-specific – Parody/irony	Scene: [Charming, Fairy Godmother and King Harold are conversing while Shrek, Donkey, and Puss in Boots are eavesdropping.]
English version: King Harold: Well, Im afraid Fiona isnt really warming up to Prince Charming. Prince Charming: ***Umm, F-Y-I, not my fault.***		
Persian: " آ به من چه. همینه که هست. "		**Turkish**: "**Oha falan oldum yani**. Bu benim hatam değil."

This moment captures a particular type of genre-specific humour: a parody of the classic fairy tale prince. Prince Charming's use of the modern, casual acronym "F-Y-I" (For Your Information) is agitating and unsettling in a medieval setting. It mocks the traditional fairy tale expectation that princes are noble, brave, and powerful. Instead, this Charming is petty, entitled, immature, and a mama's boy.

In the Turkish dub, the line becomes "Oha falan oldum yani. Bu benim hatam değil." ("I was like wow or something. It's not my fault."). Here, the translator uses substitution, forgoing the attempt to keep the acronym "F-Y-I," which eliminates the medieval-modern language clash. However, Prince Charming's whiny, immature, and dramatic tone is successfully maintained by adding a typical exaggerated Turkish slang that teenagers might use ("oha falan oldum" is very informal and expressive).

In the Persian dub, the line becomes "آ به من چه. همینه که هست." ("Oh, it's not my concern. That's just the way it is."). Similarly, the Persian dub drops the "F-Y-I" acronym and rephrases the line in a casual, bratty tone that fits a spoiled attitude. Again, this strategy corresponds to substitution, focusing on maintaining Prince Charming's self-centred, dramatic persona.

This comparative analysis shows that the Turkish version of *Shrek 2*, as opposed to the Persian version, remains true to the original text in terms of keeping a humorous spirit and tone. This outcome may result from a conjunction of several factors, including fewer censorship restrictions, greater cultural proximity to Western media conventions, and more flexible dubbing traditions in Türkiye.

It is observed in the selected examples that Turkish translators often employ substitution and slight paraphrasing to preserve jokes while maintaining lip-sync, sometimes sacrificing literal references but sustaining comic tone and impact. Persian translators, operating within stricter boundaries of censorship and cultural sensitivities, more frequently resorted to omission or heavy domestication, leading to a greater loss of layered humour but added extra localized humour to compensate for the loss in the original version.

5. Conclusion

This study set out to explore the translatability of humour in *Shrek 2* and demonstrated that different types of humour respond differently to cultural and linguistic translation challenges. The analysis illustrates that universal humour, which is comprised of elements like physical comedy and situational incongruity, remained largely intact across both the Turkish and Persian dubs. This supports Vandaele's (2010) claim that visually constructed humour is the humour that most consistently resonates with audiences across cultures. Verbal humour, including puns, wordplay, and alliteration, proved to be the most mouldable due to the freedom of not having to stick to a visual cue given. Both dubs frequently resorted to "pun-to-zero-pun" or "pun-to-non-pun" strategies (Delabastita, 1996), prioritizing clarity and propriety over linguistic accuracy. Culture-specific references, such as the "Shirley Bassey" gag or "champagne wishes and caviar dreams," were maintained in the Turkish version through foreignization (Venuti, 1995) but were often domesticated in the Persian version to ensure audience comprehension and avoid violating the guidelines established by the IRIB and facing censorship. Finally, genre-specific humour, being adult humour, sarcasm, and fairy-tale parody, was altered more heavily in the Persian dub to adhere to local norms, whereas the Turkish dub preserved more of the original's satirical edge, which confirms Gan's (2023) argument that censorship and cultural context can define how humour is transferred (Gan, 2023).

Overall, the Turkish dub proved more successful in preserving *Shrek 2*'s original humour and cultural references across all categories. It consistently remained true to the universal gags and situational incongruities and only ever so lightly domesticated adult-oriented or potentially sensitive jokes to suit broadcast standards. The Persian dub, while it was often more creatively adaptive by substituting local idioms and inventing new humorous details, tended to omit or neutralize several key layers of verbal and cultural humour. These omissions sometimes led to a loss of the original's satirical edge and nuanced wordplay.

These findings reinforce the value of a dynamic equivalence approach (Nida, 1993) in audiovisual translation: translators must carefully balance loyalty to the source text with the target audience's expectations and cultural framework of the target languages. As no single, blanket theory for translating humour is established, the most effective approach seems to be

employing a hybrid strategy maintaining universal elements, foreignizing widely popular references, and creatively domesticating potentially sensitive content.

Theoretically, this study contributes to translation studies by mapping which humour categories are the ablest at enduring cross-cultural transfer, especially in the context of lesser-analysed language pairs such as Turkish and Persian. It also highlights which types of humour demand creative solutions and inventive effort.

This research, however, is limited to a single movie (*Shrek 2*), a single year, and two language contexts. Future studies could examine additional versions of the *Shrek* franchise or other animated series across different time periods to evaluate the generalizability of these patterns. Moreover, integrating audience reception analysis into the research through surveys, focus groups, or psychophysiological measures would provide empirical evidence of how translation choices affect viewer engagement and laughter. Finally, comparing further language pairs, preferably more rarely approached languages with different cultural norms, would help determine which strategies are universally effective and which are culture-bound.

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Revisiting Freud's Uncanny in *The Oblong Box* of Poe[*]

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Abstract

The short stories of Edgar A. Poe elevate fear and tension to the highest level while exploring the dark side of humanity. *The Oblong Box* (1844) is one of Poe's gothic stories. The story is about an unfortunate man who attempts to send his wife's corpse in a pine box to her mother. The text evokes in the reader a sense of ambiguity between life and death as well as a feeling of fear. This fear is a state of uncanny that occurs when things that seem familiar, harmless, and normal become foreign and dangerous in the human consciousness, thus arousing fear. The primary source of the uncanny is the remembrance of unwanted events and feelings, creating a profound sense of unease in the individual. Freud, who developed theories examining human consciousness and neurotic situations, also considers alienation and uncertainty to be important factors in evaluating the stages at which the feeling of the uncanny emerges. Hence, reading the story in light of Freud's theories not only prompts us to reconsider Poe's style but also enables us to reevaluate the common aspects of universal human behavior through the influential use of death, mourning, and fear themes in Gothic literature. From this perspective, although the text appears to be a conventional Gothic story, it also possesses the characteristic of being a suitable narrative for evaluating the relationship between Gothic fiction and psychology**.** Therefore, this study aims to analyze *The Oblong Box* through the lens of Freud's theory of the uncanny.

Keywords: Edgar A. Poe, The Oblong Box, uncanny, Freud, gothic story

1. Introduction

The short story is a genre that relies on the economy of language. Though the thematic content of the short stories in the English and American canons is overtly transparent, E. A. Poe's short stories demonstrate a complex engagement with the layers of the human psyche. Edgar Allan Poe (1809-1849) is renowned for his Gothic stories, which invoke a sense of fear in the reader. He also has a proclivity for creating paradoxical situations that prompt readers to ponder the

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vicissitudes of his characters. His Byzantine stories focus on the evil side of humans, utilizing horror, suspense, and the vicissitudes of his fabula, which are based on fragile relationships and macabre themes. Therefore, his Gothic style frequently unsettles the reader with its loquacious descriptions of despair and madness, unfolding a dark reality in his characters' minds. In this regard, Poe's works often transcend being simple horror stories through the deep psychological explorations of the human condition. In line with his style, Dayan (1993) claims that "Poe's gothic depends upon experiences that trade on unspeakable slippages between men and women, humans and animals, life and death" (p. 10). Poe's style of gothic literature displays a parallelism with Abrams (1999), who notes that "the Gothic genre encompasses fiction that, despite lacking the exotic settings of early romances, evokes a sombre and terrifying atmosphere, often characterized by uncanny or grotesque events and the search for anomalous psychological conditions" (p. 111). Unconventionally, Poe deciphered the appearance of horror, which is the most influential emotion for human beings necessary for survival, and its more effective reflection in his gothic stories such as *Ligea*, *Fall of the House of Usher*, *Haunted Palace*, *The Raven* and *The Cask of Amontillado*. He forces the reader to confront their deepest fears by weaving psychological complexity and emotional tensions into his stories.

Poe, who prefers to portray extraordinary situations with unconventional characters, effectively creates a reminiscent atmosphere through allusive settings, a clear prose style, and rich symbolism that implies the psychology of his characters. These elements contribute to his act of creating suspenseful horror stories that illuminate the intriguing aspects of human psychology. Among the stories that shed light on bizarre situations and characters, "the general indifference and lack of curiosity with which most readers have reacted to *The Oblong Box* seems to defy a natural human impulse to uncover what is concealed" (McMullen, 1995, p. 203). Thus, also among the gothic stories of Poe, *The Oblong Box* has a special place since it provides qualities of horror and abnormality of a character suffering from a loss, which makes it a case study and an insightful story that can be read from the perspective of Sigmund Freud's theories and whose worth will increase even more.

While Poe's masterfully crafted stories of horror and gothic provide a ground to understand the primary reasons for his characters 'actions, Freud's theory of the uncanny, which focuses on the nature of the birth of unusual acts of fear, offers a suitable frame for the analysis of the psychological aspects portrayed in the story. However, Freud, who maintained a scientific and critical distance from the psychological problems of his patients, traced the fundamentals of their actions, which stem from the powerful drives existing within individuals. Moreover, "the concept of human consciousness and the unconscious have become more comprehensible through Sigmund Freud's theories that reveal the structure of the subconscious" (Kalecik, 2017, p. 46). His theoretical approaches, structured into stages,

facilitate an understanding of the nature of common constituents and the emotions that drive people's reactions to events encountered in daily life, as well as extraordinary matters. For this reason, reading texts that primarily focus on psychology, particularly in the context of Freud's theory of the Uncanny, provides insights into a deeper understanding of the text and presents ways to bridge the gap between literature and psychology, specifically paving the way to understanding the reasons behind unconventional actions and their representations. Accordingly, this study aims to analyze *The Oblong Box* through the lens of Freud's theory of the uncanny, highlighting how Poe's depiction of fear and psychological tension, combined with suspense, reflects the fundamental aspects of the theory.

2. Revisiting Freud's Uncanny in *The Oblong Box* of Poe

In *The Oblong Box*, Edgar Allan Poe crafts a tale of suspense that centers around a mysterious sea voyage, psychological tension, and horror that evokes Freud's theory of the uncanny. The story begins with the unnamed narrator, who recounts a sea voyage from Charleston, South Carolina, to New York City in a packet ship "Independence" (Poe, 2006, p. 570). The narrator realizes from the list that Cornelius Wyatt, one of his old friends from C---- University, is on the ship with his wife and two sisters (p. 570). Although he has reserved three state-rooms with only two berths, he brings more from his family (p. 570). The narrator initially believes that this state-room is reserved for a servant or extra baggage, but he discovers that his friend has brought an oblong pine box on board: "It was about six feet in length by two and a half in breadth." (p. 572). The oblong box catches the narrator's attention due to its "*peculiar*" shape and the disgusting odor emanating from it (Italics are original) (p. 572). However, he supposes that his friend has bought a copy of "The Last Supper" and put the copy in it (p. 572). The narrator hopes to meet Mr. Wyatt's wife, but he later learns that she is sick and will come at the hour of sailing. After this, the narrator hears from the captain that the voyage will be delayed due to circumstances. When they all set out on the journey, the narrator realizes that Wyatt shares the state-room with the oblong box and his wife, but the two sisters share the second room. On the other hand, the narrator witnesses his friend's unattractive wife leaving the state room every night and entering the third state room (pp. 73-75). When she leaves the room, the narrator believes that he witnesses his friend opening the box and sobbing. When the Independence passes Cape Hatteras, it is caught in a terrible hurricane (p. 575). While the passengers are escaping from the damaged ship via a lifeboat, Wyatt refuses to part with the box, but Captain Hardy rejects his intention to return to the ship. Wyatt decides that he cannot part with the box and jumps into the sea with it (p. 577). Approximately a month after the incident, the narrator meets Captain Hardy, and he explains that Wyatt, in fact, brought the corpse of his wife in the box. He wants to return the body to her mother, but getting a corpse on board may cause panic among the passengers. Captain Hardy allowed him to register the

box as baggage, and his maid also pretended that his wife was present to avoid arousing suspicion among the passengers (p. 578).

Following a concise overview of the story, it is essential to reconsider the fundamentals of Freud's views on the "uncanny" and to evaluate the story in terms of psychoanalytic literary criticism. Masschelein (2002) notes that "Freud introduces the uncanny as a special shade of anxiety, which can be experienced in real life or in literature, caused by the return of the repressed or by the apparent confirmation of surmounted, primitive beliefs" (p. 54). Freud's study on the "uncanny," published in 1919, is divided into two major sections. The first part of the study lays the groundwork for defining the uncanny, drawing on the semantic structure of the conflict between the two German words, "heimlich" and "unheimlich". The second part is an analysis of Hoffman's short story, *The Sandman*, its psychoanalytic background, and its relationship with the concept of the "uncanny." Freud (2025) accepts that the term uncanny is related to something frightening in the first part and he points out that: "It is undoubtedly related to what is frightening — to what arouses dread and horror; equally certainly, too, the word is not always used in a clearly definable sense, so that it tends to coincide with what excites fear in general" (p. 1). He tries to explain the two German words "heimlich" and "unheimlich". However, Freud's definition of "uncanny" (unheimlich) is the class of frightening things that leads us back to what is known and familiar but Freud's intention is to find the reasons for the appearance of it since it is related to horror and displays ambiguity in mind. Therefore, his primary definition of 'Heimlich' is observed as follows:

> *Heimlich,* adj., ... I. [B]elonging to the house, not strange, familiar, tame, intimate, friendly, etc. ... (b) Of animals: tame, companionable to man. ... (c) Intimate, friendly comfortable; the enjoyment of quiet content, etc., arousing a sense of agreeable restfulness and security as in one within the four walls of his house. (Freud, 2025, pp. 2-3)

However, the second definition of "Heimlich" is "what is concealed and kept out of sight, secretive and private" (p. 3). At the end of the first part, Freud concludes that "uncanny" is something unknown and unfamiliar but revealed and uncovered. Namely, the German word "Heimlich" thus has a meaning that collides with its opposite, "unheimlich.". Ultimately, Freud's thesis that the unheimlich/uncanny is a revelation of what is private and concealed, of what is hidden not only from others but also from the self. In the words of Bennet & Royle:

> "The uncanny, then, is an experience – even though this may have to do with the unthinkable or unimaginable. It is not a theme that a writer uses or that a text possesses. [...] The uncanny is not so much in the text we are reading; rather, it is like a foreign body within ourselves" (Bennet & Royle, 2023, pp. 59–60).

However, at the end of his study, Freud comes to two conclusions. Firstly, he conceives that every effect which belongs to an emotional impulse turns into anxiety if it is repressed. In addition, these instances include a frightening element, which can be shown to be something repressed that recurs. These frightening things constitute the uncanny. Secondly, the uncanny is not something new or alien; in contrast, it is familiar and old established in the mind, but

has become alienated from it through the process of repression. Repression is a crucial factor that turns the familiar thing into the uncanny. After this explanation about the term "uncanny" with its linguistic ambivalence, it has a psychological ambivalence that "involves the unsettling feeling when childhood fears seem more real than adult rationality" (Malewitz, 2020, para. 12). Therefore, *The Oblong Box* can be examined through a Freudian lens, particularly in terms of the "return of the repressed," the "ambivalence" in the characters' actions, and the appearance of the "uncanny," which pave the way for the solidification of fear blended with suspense in Gothic narratives.

The protagonist of the story is Mr. Cornelius Wyatt, a college friend of the narrator and a young artist. He possibly displays uncanny characteristics because he acts in an unfamiliar way to the narrator, although he has had feelings of warm friendship before. Fisher (2008) argues that "Poe's creative writings are consequently peopled by characters whose emotions are fragile" (p. 24). It is the first instance of ambivalence in the story because the narrator expects some intimacy from his friend, but he is unable to find it. In the second paragraph of the first page, the narrator presents the qualities of his friend and says: "He had the ordinary temperament of genius, and was a compound of misanthropy, sensibility, and enthusiasm. To these qualities he united the warmest and truest heart which ever beat in a human bosom" (Poe, 2006, p. 570). Following this seemingly favorable judgement about Mr. Wyatt, the narrator brings us into one of the central problems of the story, by which the narrator's and the reader's suspicion arises. The narrator may seem over-suspicious, but as he describes it, Mr. Wyatt reserves three state rooms for four people: himself, his wife, and two sisters. The narrator accepts this situation as a dilemma or an enigma because in each state room, there are two beds. The narrator remarks: "It was no business of mine, to be sure, but with none the less pertinacity did I occupy myself in attempts to resolve the enigma." (p. 570). Although the narrator supposes that this extra room is reserved for their servant, he learns that no servant comes with the party, and the writing "and servant" is underscored in the list (p. 570). Apart from this, the narrator again considers that the extra room is for additional baggage, which Mr. Wyatt may wish not to be put on hold; instead, it should be kept under his own eyes, thereby increasing the tone of curiosity. Besides, Mr. Wyatt bargains with an Italian Jew, Nicolino. Still, although the narrator thinks they are haggling over the price of the picture, they are dealing with another matter. This idea satisfies the narrator for a while, but he does not accept the queer situation as it is when he hears about the delay of the voyage due to the circumstances (p. 570). The narrator finds this delay unreasonable because there is nothing that can hinder the voyage except for a soft breeze. He expects to meet Mr. Wyatt's wife on the board, but he cannot because Mrs. W is ill. In a moment that contains not just anticipation but disillusionment, the narrator reflects: "I waited on board an hour longer than I had designed, in the hope of being presented to the bride, but then an apology came: "Mrs. W. was a little

indisposed, and would decline coming on board until to-morrow, at the hour of sailing" (Poe, 2006, p. 571). In this sentence, the word "indisposed" is important because if you say that someone is indisposed, it means he/she is not available because of an illness, or for a reason that you do not want to reveal. The narrator insists that there is a secret and uncanny thing around Mr. Wyatt because he is familiar to the narrator, but he has changed. The narrator's suspicion deepens:

> I MUST except, however, Wyatt and his sisters, who behaved stiffly, and, I could not help thinking, uncourteously to the rest of the party. I did not so much regard Wyatt's conduct. He was gloomy, even beyond his usual habit--in fact he was MOROSE--but in him I was prepared for eccentricity. For the sisters, however, I could make no excuse. They secluded themselves in their staterooms during the greater part of the passage, and absolutely refused, although I repeatedly urged them, to hold communication with any person on board. (Poe, 2006, pp. 572-573)

In this quotation, the words "morose" and "secluded" are important because someone who is morose is miserable, bad-tempered, and unwilling to talk much to other people. Mr. Wyatt's characteristic is described with these words. Therefore, it is possible to infer that this character, initially *Heimlich* (familiar, known), starts to become an *unheimlich* (unfamiliar, foreign) person in time as the story unfolds. Moreover, Freud asserts that in order to define "uncanny," repression is necessary, and he says:

> We can understand why linguistic usage has extended *das Heimliche . . .* into its opposite, *das Unheimliche;* for this uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression" (Freud, 2025, p. 13)

In *The Oblong Box*, Mr. Wyatt's attitudes gradually take on an uncanny character, and he becomes alienated from himself, a phenomenon related to his unfortunate experiences and the process of repression. As a result, he is estranged from the old-established qualities that comprise his transformed personality due to repression. This repressed event might be related to his guilt or deep grief over his wife, and it transforms into an indispensable aspect of his new self and identity as a widower who cannot overcome the deep agony of losing his beloved wife. Furthermore, it is possible to argue that the uncanny is not limited to a character and his qualities as represented in the story.

The oblong box is an uncanny object that the narrator describes as "*peculiar*" (Poe, 2006, p. 572). On the other hand, the object becomes an uncanny element because it is repeatedly mentioned throughout the story. E. A. Poe employs the word "box" twenty times in the story, and he gives the details about the box, and shows the reader its secretive aspects, and invokes the idea of danger blended with mystery. Both the details of the box and the unfolding events surrounding it evoke a mood of restlessness while also pursuing suspense and fear. As far as the narrator observes, the mysterious box is "six feet in length and two and a half feet in breadth," and it generates unease and discomfort (p. 572). He does not know what is inside, but he makes some assumptions about it and thinks that a copy of Leonardo's *Last Supper* is

inside it (p. 572). It appears that bringing a huge box on board the ship raises some suspicions. Although the narrator hopes that it will be placed in the extra state room, he witnesses that Mr. Wyatt keeps it in his own state room, occupying the entire floor of the room. It spreads a disgusting odor and writes on it "*To be handled with care*" (Italics are original) (p. 572). The box may symbolize a big secret not only for the narrator but also for the reader. Given that it seems erratic to bring a large box on board and that Mr. Wyatt places such a high value on it, one could argue that the reader is also put in a contradictory position. Although it should be handled with care, it also spreads a disgusting odor. It is quite paradoxical to describe a beautiful handmade object that smells terrible. Therefore, these questions in the mind trap the reader, but they may be answered with "uncanny" because a box is something the reader is familiar with. However, in this case, it is not so easy to surmise what is inside. Due to its shape and limited nature, the box may symbolize the unconscious mind, which many people fill with and conceal unwanted incidents that are stored unconsciously, much like a combination safe. It may also include something frightening, as the odor is a clue to its presence, but the second clue is the subdued noises and sounds. When the narrator observes Mr. Wyatt's room, he hears not only the opening sound of the box but also his sobbing.

Poe provides details about the box and reveals its secretive aspects, thereby evoking a sense of fear. Both the physical details of the box and the unfolding events surrounding it intensify the tone of restlessness and anxiety. In the final part of the story, a revelation takes place because Mr. Wyatt refuses to part with the box, but Captain Hardy rejects his intention of returning to the ship. Wyatt decides that he cannot part with the box and jumps into the sea, tying himself to it with a rope. He says:

> "The box!" vociferated Mr. Wyatt, still standing--"the box, I say! Captain Hardy, you cannot, you will not refuse me. Its weight will be but a trifle--it is nothing--mere nothing. By the mother who bore you--for the love of Heaven--by your hope of salvation, I implore you to put back for the box!" (Poe, 2006, p. 577)

The uncanny appears when the bond between the regular and the understandable breaks, and when, particularly, a familiar acceptance of normal, which is assumed to be controlled by preconceived rules, is interrupted by illogical forces that challenge not just our understanding of the quotidian but also our fundamental assumptions about what might subsist. Roeger (2016) argues "the sinking of Wyatt and the coffin in *The Oblong Box* signals an epistemological terror as well as the anxiety of premature burial" (p. 237). However, the fear and anxiety, portrayed in this scene, are not limited to an early death; instead, they further imply the uncanniness of the box and Mrs. Wyatt's uncanny quality, both of which are compounded in this scene as a material object that is ordinarily familiar becomes strange and unfamiliar –alienating not just the reader but also itself- by initially containing a frightening presence, and ultimately revealing its repressed, captivating and secretive nature through Wyatt's unification with his wife with his strong desire to reach the box. Confronted with the

overwhelming grief of his wife's death, Wyatt forgoes the mourning period. He instead either consciously or unconsciously represses his sorrow, a psychological repression symbolically represented in the story by the oblong box, the coffin of his wife, which later manifests as anxiety and leads to his tragic death. Besides, it becomes a concrete object with Mrs. Wyatt's corpse, which is put into a box with salt. Although Mr. Wyatt does not completely pass his mourning term, he unconsciously feels the obligation of repressing this frightening event and must limit his sexual impulses because though the body of his wife is a familiar sexual object, it turns out to be a corpse preserved with salt, that symbolically reminds that his agony will prevail. In other words, he passes an ambivalent term and becomes indecisive between life and death, body and corpse. His neurosis culminates with his tragic death when he leaps into the sea after tying himself with a rope to the box. Sweeney (2018) states that *The Oblong Box* evokes Wyatt's peals of hysterical laughter as his wife's coffin sinks beneath the waves, an uncanny sound that still haunts the narrator" (p. 200). Therefore, as the final scene proposes, the box, whose shape is more or less known by everyone, is a familiar object used in daily life, evokes fear and restlessness owing to the corpse it contains and changes its meaning and perception with the reader because once represented as an object of minor differences turns out to be a coffin box that destabilizes the reader's sense of reality and create creepy ambivalence.

  The Oblong Box dramatizes a profound misrecognition not only of individuals and their motives, but also of repressed grief and the tension between socially imposed decorum and authentic emotional expression. Through the mysterious existence of the rectangular box and the narrator's portrayal of the tragic but scary emotional bond, Poe limns the uncanny, the eerie metamorphosis of the perception of the individual who experiences anxiety by regarding the familiar as alien, with the return of the repressed emotions and knowledge that Freud calls the uncanny. Thus, as seen in the story, with the eerie symbolism embodied in the oblong box, the most horrifying realities, such as death, are those that exist in plain sight, but are attempted to be covered up by denial, rationalization, and emotional repression, returning as befitting Freud's theories.

3. Conclusion

It is obvious that literature and psychology are complementary disciplines which display a symbiotic relationship. Accordingly, Poe, long before Freud, clearly demonstrated in his Gothic stories that fear holds a significant place in human psychology and has deep roots. The dark, oblong box in the story is a crucial symbol of the human psyche, which is unlimited, often filled with fear and sorrow, and ready to be opened with the help of unexpected events. In *The Oblong Box*, instead of analyzing a change in the perception of an ordinary object that later evokes fear- the uncanny, as in Freud's terms- Poe demonstrates that a human being can also

become uncanny and transform into a source of fear, as exemplified by the character of Cornelius Wyatt and his tragic death. *The Oblong Box* explicitly provides an outlook for examining the unveiled aspects of universal human experiences, such as death, mourning, and fear, which are key themes that continue to appear in Gothic fiction. However, Poe's gothic tales of psychology are also an uncanny experience, which, as Freud's theory of the uncanny proposes, appears when the psychological ambivalence to the familiar is experienced, and what Poe creates through his narratives embroidered with suspense and fear and the themes of psychological viciousness, evolves into more insightful psychological texts –as in the case of *The Oblong Box*- when analyzed with the theories of literature and psychology.

Disclosures

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Translator as Narrator: Aspects of Narratology in Translation

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Abstract

This study examines Genette's narratology concepts to highlight the important relationship between translation and narratology utilizing comparative analysis of original and translated texts. The translator's task requires an awareness of the need to study a literary text within the framework of narrative theories, gaining insight into the intricate and complex narratological qualities that define its literariness, which should also be recreated in the target language. Drawing inspiration from Russian formalism and structuralism of the early to mid-twentieth century, translation studies scholars have highlighted the importance of narrative concepts in literary texts when discussing how to recreate literariness in the target language. Once again, this study underscores that translation is a multidisciplinary act essential to literary and linguistic studies.

Keywords: literary translation, narratology, narrative, narration

1. Introduction

This paper explores how the relationship between translation and narratology theories can be evaluated in light of Genette's theory of narratology. To this end, Genette's central concepts of narratology will be discussed under three headings: order, duration, mood, and voice (point of view). Their applicability in translation, as revealed in the translator's decision–making process, will be examined through analyses of specific passages from literary texts and their translations into Turkish. Indeed, translation scholars such as Theo Hermans and Jeremy Munday have highlighted the intersection of translation studies and narratology, pointing out that "when we read the translated narrative, the original narrator's voice is not the only one which comes to us" (Hermans, 1996, p. 23). By stating this, he emphasizes the translator's reproduction of the narrative structure using "paratextual intervention for the benefit of the implied reader of the translated text; when self-reflexive references to the medium of communication itself are involved; when 'contextual overdetermination' leaves no other option" (p. 23). The reworking of the narrative structure is related to linguistic use, cultural context, and the translator's choices and contextual manipulations of the original text. In the

same article, Theo Hermans, who is the earliest translation studies scholar to draw attention to the relation between translation and narratology, explains his reasons as follows:

> Translated narrative discourse, it will be claimed, always implies more than one voice in the text, more than one discursive presence. It may be that in many narratives, this 'other' voice (the translator's) never clearly manifests itself. Still, it should nevertheless be postulated, on the strength of those cases where it is manifestly present and discernible. (Hermans 1996, as cited in Ferreira, 2019, p. 26)

Additionally, Ferreira in her MA thesis writes that another scholar who expresses her views on narratology and translation is Schiavi, who "postulated that the process of translation significantly changes the structures of narrative, not only its stylistic, also using the concept of the "translator voice" to analyze shifts in translation with a narratological approach to literature." (Schiavi, as cited in Ferreira, 2019, p. 26). Schiavi emphasizes that the translated text, unlike the original, has two narrators: the original text's narrator and the translator, addressing one reader, the target reader. This observation recalls Bakhtin's concept of polyphony, or in Hermans' terms, "plurivocality of discourse" (Hermans, 1996, p. 44). M. Bakhtin's book *The Dialogic Imagination* mentions that in a literary text, primarily a novel, the narrative structure consists of multiple voices, perspectives, worldviews, and attitudes that coexist and interact. Meaning emerges from the interaction of different voices. In translation, it is the task of the translator to identify and understand this plurality of voices in order to recreate the meaning in the translation (Bakhtin, 1981). Jean Boase-Beier, one of the prominent scholars of Translation Studies, writes about the importance of style and its weight in literary translation and how a style analysis of the text to be translated will yield more successful translations in many of her works, such as *Literary Translation: Redrawing the Boundaries* and in her article that appeared in Language and Literature (See Boase-Beier, 2014; Boase-Beier et al., 2014). In her study, Ferreira (2019) also underscores Boase-Beier's opinions on the importance of narratological awareness and knowledge of translators in their literary translation endeavours. Within this background, this paper postulates that Genette's concept of narratology can be studied to explore how translation's path intersects with narratology and equips the translator and the translation studies scholar with valuable insights into the theory and practice of translation.

At the beginning of the 20th century, the Russian formalists' systematic investigation of the structure of literary narrative and their questioning of what makes a literary text literary in terms of its formal composition paved the way for a thorough study of narrative structure. The literary quality of a text and its presentation in narrative form are significant concerns for the translator as they undertake a smooth transference of literariness.

Therefore, Genette's theories of narratology significantly impact the translator's decision-making process and provide insights into how to explore the narrative mechanisms to fully understand the text and translate it effectively.

French literary critic and narratologist Gerard Genette, in his seminal work *Narrative Discourse: An Essay in Method*, delved into the diachronic relationship between what we may refer to as content and form, asserting that a literary text is an independent entity that should be read from the perspective of the distinction between "fabula" and "sujet": between the "what" and the "how" of the narrative (Lodge, 1980). Genette's proposed method, discussed in this paper, is inspired by the structuralist movement, Russian formalism, and Chomsky's 1950s generative grammar concept. According to Genette, methodological clarification (Genette, 1980, foreword) is required to facilitate a more precise description of a narrative in its particularity and to subordinate poetics to criticism, transforming the concepts, classifications, and procedures he proposes in his writing into ad hoc instruments exclusively for such analysis (Genette, 1980, p. 22). Genette postulates that systematically investigating and differentiating fabula and sujet will provide both the narrator and the translator with a range of options in the literary work and develop "a true poetics of fiction" (Lodge, 1980).

Studying the impact of Genette's narratology theory on translation may serve as a solid starting point for understanding his concepts of narrative. In his seminal book, *Narrative Discourse*, Genette employs three meanings to clarify what he means by narrative. In his own words, the first meaning is:

> A first meaning-the one nowadays most evident and most central in common usage-has narrative refer to the narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events. (Genette, 1980, p. 25)

This statement implies that the term "narrative" refers to any speech or discourse found in a literary text. Genette explains the second meaning as follows:

> A second meaning, less widespread but current today among analysts and theoreticians of narrative content, has narrative refer to the succession of events, real or fictitious, that are the subjects of this discourse, and to their several relations of linking, opposition, repetition, etc. (Genette, 1980, p. 25)

Here, Genette means that the actions in a literary text constitute the second meaning of narrative. He describes Ulysses' adventures from the fall of Troy to his arrival on Calipsyo's island in Ulysses (Genette, 1980, p. 26). Similarly, Genette explains a third meaning to the notion of narrative:

> A third meaning, apparently the oldest, has narrative refer once more to an event: not however, the event that is recounted, but the event that consists of someone recounting something: the act of narrating taken it itself. (Genette, 1980, p. 26-27)

This definition concerns the translator; in the translation, he will be the second narrator narrating what someone has already narrated. Narrative, then, depends on what is narrated and how it is narrated in the translation.

This plurivocality of discourse confirms what Hermans and Schiavi underline: the voice of the narrator and the voice of the translator. Hence, a translator who is well-informed about the intricacies of narrative and aware of their role as the voice of the narrator, who narrates the narrative, as well as their voice for the translated and transformed narrative, will try to

understand the structures and processes of translation and work more carefully on their steps in the translation process.

Genette underlines that without a narrating act, there is no statement and sometimes even no narrative content (Genette, 1980, p. 26). He concludes that his study mainly deals with the most common use of the term narrative, which is narrative discourse, since it is most pertinent to literature and represents the literary text itself (See Genette, 1980, introduction).

2. Discussion

In translation, the narrative structure of a literary text and its analysis are the primary undertakings of the translator. Although the translator may exert some degree of manipulation in the narrative structure of the translation that does not correspond to the original, their task remains the same: to recreate the narrative for the reader. Manipulative initiatives may depend on how cultural signs and linguistic forms are handled, on the audience's expectations, and on the literary conventions of the target culture. Nevertheless, a translator must fully understand what is told (narrative events) and how it is told (narrative discourse). Genette's key concepts and structural analysis of narrative events and narrative discourse reveal the structure of a story. Additionally, the narrative situation, which refers to the perspective from which the story is presented, plays a crucial role for the translator in analyzing and exploring all the formal and stylistic qualities of a text for translational purposes. Genette's distinction between fabula (story) and sujet (discourse), or the events in the story in chronological order and the way the narrator conveys them, is vital for the translator to combine them in the target text as in the original text. According to Genette, sujet differs from fabula in time, mood, and voice (Genette, 1980, pp. 25-35). These levels are essential for the translator to decide how the content matter (story) and how it is narrated (sujet) should be recreated in the translation.

These aspects of narrative levels are not Genette's only contributions to translation. His key concepts in narratology, categorized as follows, also offer a relevant framework for analyzing a literary text for translational purposes. The first one of these concepts is the order. It refers to the sequence of events in a literary text. Events can unfold in chronological order, or through flashbacks and flashforwards. The translator must identify flashbacks that recount events occurring before the point in time being narrated, or project events expected to transpire as flashforwards, where the story is presented before the anticipated events occur (Genette, 1980). In Jack London's story *How to Build a Fire*, the order of events is conveyed through flashbacks and flashforwards as the man and his dog venture into the harsh winter conditions of Yukon Valley in search of gold. The story reveals the order of events in a disjointed manner, as the "plot" begins earlier than the story "narrated," exemplified by the opening paragraph: "Day had dawned cold and gray when the man turned aside from the main Yukon trail" (London, 2013, p. 1).

According to the story, the dawning day had already broken before the man began to walk. Aware of this fact, the narrative is recorded after some time has passed. This narrative structure, when carefully explored and interpreted by the translator, allows them to choose the appropriate verb tenses and time adverbs in the target language to recreate the meanings behind the language's structure while preserving and conveying the non-chronological narrative. Here is the Turkish translation of the same passage by Cinemre:

> Adam ana Yukon yolundan ayrılıp nehrin yüksek kıyısına tırmanarak geniş ladin ormanının içinden doğuya doğru uzanan yola, üzerinde çok az gidilip gelinmiş belli belirsiz bir izden ibaret patikaya saptığında, soğuk ve renksiz, fazlasıyla soğuk ve renksiz gün henüz yeni ağarmıştı. (London, 2019, p. 1)

Among other shortcomings in the translation, one first notices that the translator has merged the two sentences into one. This unnecessary choice diminishes the impact of the two short sentences, which stylistically parallel the fast-moving pace of the man walking in the snow and the narrator's style. Furthermore, the order of events narrated is compromised, as the temporal significance of the first sentence in the original opening statement appears at the end of the combined translation, leading to a loss of the temporal sequence's impact. From a translational perspective, the translator may have opted to expand the translation by repeating "Day had dawned cold and gray" as "soğuk ve renksiz, fazlasıyla soğuk ve renksiz gün.." likely believing that this would add fluency to the text, a change that seems pointless and represents an unnecessary intervention on the translator's part.

The second concept Genette mentions is "duration" between narrative and story, which he describes as "inaccessible and unverifiable" (Genette, 1980, p. 87). Genette asserts in his book that: "Comparing the 'duration' of a narrative to that of the story it tells is a trickier operation for the simple reason that no one can measure the duration of a narrative. What we spontaneously call such can be nothing more, as we already said, than the time needed for reading, but it is too obvious that reading time varies according to particular circumstances and that, unlike what happens in movies or even in music, nothing here allows us to determine a normal "speed of execution" (Genette, 1980, p. 86).

In other words, the development of the narrative, the speed and time it takes to unfold, and the order and period of the events in the story are not always compatible or equal. In translation, the concept of duration helps translators identify the specific time events take and, conversely, the time the narrative takes to unfold that particular event, which is not the same. The translator must decide whether to adhere to the same period for a specific event. This decision should consider the pace that the target language allows, the purpose of the translation, and the nature of the intended audience. The use of time adverbs, verb tenses, and other grammatical conventions of the target language influence the translator's choices. Additionally, the duration of the narrative and the events in the story should also guide the

translator. To clarify Genette's concept of duration and its importance in translation, a paragraph from Joyce's short story *Araby* and its Turkish translation might be examined:

> The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent Street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the backdoors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harnesses. (Joyce, 1965, p. 1965)

The Turkish translation by Belge is as follows:

> Soğuk hava iğneliyor, vücutlarımız alev alev olana kadar oynuyorduk. Bağırtılarımız sessiz sokakta yankılıyordu. Koşup oynarken evlerin arkasındaki karanlık ve çamurlu ara yollara girdiğimiz oluyordu-burada gecekondularda oturan vahşi kabilelerin arasına düşüyorduk, karanlık ve nemli bahçelerin arka kapılarına geliyorduk- çöp çukurlarının kokusunu alıyorduk; bir arabacının beygiri kaşağıladığı ya da süslü koşumları sallayarak müzik yaptığı kokulu karanlık ahırlara bakıyorduk. (Joyce, 1992, p. 36)

The events unfold in consecutive order, within a brief time frame and without pause. This sequence illustrates how swiftly the children run and roam while playing on the street. Consequently, the narrative pace is fast-moving and unfolds in sequence. According to Genette, such narration is called "iterative narration" combined with stretched duration and represents a habitual but important action (Lodge, 1980).

The concept of duration also includes tempo, and for the translator, it represents a significant dimension in translation that depends on the characteristics of the target language. A description in the original language may not be transferred directly and may require expansion or condensation based on the target language's potential and literary conventions.

In the excerpts taken from the original story and its Turkish translation, the iterative narration, which depicts habitual events that occur when children play outside, is expanded in the translation using semicolons after each translated action. This punctuation choice affects the rhythm and flow of the narrative: while the original conveys a sense of continuous, fluid motion as the children swiftly move through various gardens and places, the semicolons in the translation introduce pauses between actions. As a result, what was initially a seamless, dynamic sequence becomes a series of discrete, segmented events. Thus, the children's swift running through various gardens and places loses its sequential quality and is presented as paused actions, unlike in the original.

Genette's third key concept, which is significant for translation, is focalization, and he discusses it under the "mood and voice" concept. Genette prefers the term "focalization" over "point of view." To him, the Anglo-American term "point of view" conceals and confuses two very different aspects of narrative: the perception of the action and the narrating of that action; in other words, the question "who sees?" and the question "who speaks?" These are never one and the same person except in present-tense interior monologues such as Molly Bloom's in *Ulysses* (Lodge, 1980).

In Ben Okri's *The Famished Road*, the narration describing Azaro, the abiku child's first encounter with his father's humiliation at being seen while performing slave labour is as follows:

> And as the salt poured on his shoulder, tears streamed from his eyes, and there was shame on his face as he staggered right past me, almost crushing me with his mighty buckling feet. He appeared not to have seen me and he struggled on, trying to bear the load with dignity, weaving in the compensating direction of the load's gravity ….. My wanderings had at last betrayed me, because for the first time in my life I had seen one of the secret sources of my father's misery. (Okri, 1991, p .114)

The narrator in this passage is not the small abiku-child Azaro; instead, the scene is viewed through the boy's eyes. He serves as the "seer" while an adult narrator recounts the scene. Although it is a first-person narration focused on the boy, there exists the "distance" that Genette refers to between the narrator and the narrated events. The boy, Azaro, observes his father in this situation, and the distant and mature narrator conveys the scene to the reader. The Turkish translation by Aksoy is as follows:

> Omuzlarından ter dökülürken, gözlerinden yaşlar boşandı babamın ve güçlü ayağıyla beni ezercesine önümden tökezleyerek geçerken yüzünde utanç ifadesi vardı. Beni görmemiş gibi davrandı ve onurla yükü taşımaya çalışarak, yükün ağırlığının ters yönüne eğilerek mücadelesini sürdürdü…….. Gezintilerim sonunda ihanet etmişti bana; çünkü yaşamımda ilk kez babamın mutsuzluğunun gizli nedenlerinden birini görmüştüm. (Okri, 2002, p. 176-177)

The first-person narrator is preserved in the translated narrative, maintaining the distance between the boy's and the narrator's accounts. What Genette calls 'internal focalization' in the novel means that the narrator presents the story through the eyes or perspective of Azaro, limiting the information available to the reader to what the character sees, knows, and narrates. This concept of "focalization" helps the translator construct the grammatical and linguistic structures allowed by the target language's rules and conventions. By remaining aware of the focus in the narrative, the translator, as seen in the above excerpt, can create the same effect on readers as felt by the original audience, thus replicating the same immersive quality.

As mentioned earlier in this study, in Genette's narratology, focalization is the key element in his concept of "mood and voice." Mood refers to the narrative's handling of the events occurring in the story and how they affect the reader. In some narratives, the mood is gloomy, as in Dickens's Bleak House; indifferent, as in *To Light a Fire* by London; or bleak, as in Hardy's *The Withered Arm*. It can be joyous and emotional in other narratives, as seen in Alexander Mccall Smith's *Ladies No. 1 Detective Agency* novels. In Jack London's *To Build a Fire*, the narrative voice is a heterodiegetic narrator. This third-person narrator is not a character in the story. However, the main character, the man on his way to a camp in Yukon Valley, is presented through his own experiences, judgments, and decisions, which have grave consequences for his life. On the other hand, the narrator is detached and unintrusive, creating

the impression for readers that what happens in the end is solely the result of man's misjudgement in the face of the forces of nature.

The following passage describes how the third-person narrator establishes the mood and voice in the story:

> The man put more tobacco in his mouth and started a new growth of yellow ice on his face. Again, his moist breath quickly powdered the hair on his face with white. He looked around him. There did not seem to be so many pools of water under the snow on the left side of Henderson Creek, and for half an hour the man saw no signs of any. And then it happened. At a place where there were no signs, the man broke through. It was not deep. He was wet to the knees before he got out of the water to the firm snow. (London, 2013, p.70-71)

Genette's concepts of mood, voice, and focalization provide the translator with significant insights when deciding on the next steps. The narrative mood of detachment and the internal focalization on the character help the translator recreate the equivalent mood and focus, ultimately resulting in a similar effect on the reader. The Turkish translation by Cinemre is as follows:

> Adam ağzına bir tutam tütün atarak yeni bir kehribar rengi sakal oluşturmaya başladı. Nefesinin nemi çok geçmeden bıyığında, kaşlarında ve kirpiklerinde beyaz zerreler oluşturmuştu. Henderson Deresi'nin sol kolunda öyle çok kaynak var gibi görünmüyordu, nitekim yarım saat boyunca adam buna dair bir işaret fark etmedi. İşte her şey o anda oldu. Hiçbir işaretin bulunmadığı, altı gayet sağlam görünen yumuşak ve bozulmamış karlarla kaplı bir yerde, ayağının altındaki katman kırılıverdi. Düştüğü yer fazla derin değildi. Hemen sağlam tabakanın üstüne çıktı ama bu arada dizlerinin yarı mesafesine kadar ıslanmıştı (London, 2019, p.10).

The translator has preserved the narrative voice of indifference and detachment in his translation, while internal focalization offers the reader limited information about the event. The gloomy mood is also effectively conveyed in the translation. This example leads us to conclude that the translator has paid careful attention to the narrative quality of the original story and has succeeded in recreating it for the target reader.

3. Conclusion

This study discusses two issues: first, the significance of narratology in translation studies, primarily as proposed by Genette; second, by examining excerpts from original English stories and their Turkish translations, it explores how aspects of Genette's narrative concepts apply in translation to illuminate the translator's task of recreating the literary text in the target language while preserving the narrative qualities that contribute to its literariness. Thus, we can conclude that a translator should cultivate a thoughtful understanding of the narrative qualities of a literary text to maintain the elements that constitute its literariness.

However, it is important to acknowledge the limitations of this study. The analysis is restricted to literary texts and focuses specifically on the English–Turkish language pair, which may limit the generalisability of the findings to other genres or language combinations.

Additionally, the study primarily draws on Genette's narratological framework, which, while influential, does not encompass the full spectrum of narrative theories that could enrich translation analysis. Future research might expand the scope by exploring different narrative models or applying similar methods to other language pairs and textual genres.

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Cultural and Intercultural Awareness and Competence as Key Traits in Translation and Interpreting

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Abstract

The role of interpreters and translators extends beyond language conversion. This article explores the importance of cultural and intercultural awareness and competence in translation and interpreting practices. Drawing on existing literature and empirical studies to argue for the centrality of these competencies in the field, a theoretical and conceptual approach is adopted to examine their role in effective translation and interpreting practices. This approach highlights the indispensable value of cultural and intercultural awareness and competence in avoiding unintended miscommunication that can cause irreparable damage. Moreover, suggestions as to what the education and training of translators and interpreters should include are made. Ultimately, this article positions cultural and intercultural awareness and competence not as secondary or supplemental skills but as essential for achieving effective and appropriate translation and interpreting.

Keywords: Translators/interpreters, cultural awareness, intercultural awareness, cultural competence, intercultural competence

1. Introduction

Interpreters and translators are indispensable agents in this increasingly interconnected and globalized world. They are critical mediators of meaning. They contribute immensely to the exchange of knowledge, information, values, and ideas. Spoken and written language is infused with cultural conventions. Their work goes beyond the mere linguistic conversion to serving instead as a form of cultural brokerage that mediates meaning across cultural contexts (Katan & Taibi, 2021). The latter role is heightened as migration, global developments, international commerce, and digital communication intensify. Interpreters and translators facilitate linguistic understanding, but they are also involved in complex processes of cultural negotiation, as they are expected to transcend cultural boundaries and facilitate mutual understanding in culturally diverse interactions (Tessicini, 2014).

Although various schools of thought within translation studies (e.g., British contextualism and the Prague School) have emphasized the significant role of the social and cultural context within which translation takes place, they still view translation mainly as a linguistic activity (Cook, 2010) or a language-focused process, thereby implying the secondary role culture plays in practice. However, a subsequent shift in the way translation and interpreting are viewed affirms the valid contribution of culture to interpreting and translation activities, thus giving it a centre-stage role or a co-star role (Armstrong, 2014; Bernárdez, 2013).

The premise that language is deeply embedded in the cultural context in which it is used highlights the importance of cultural and intercultural awareness and competence for interpreters and translators. Interpreting and translation are not merely the acts of converting words from the source language into the target language; they also convey meaning, nuance, and intent grounded in a particular cultural framework. Such awareness ensures that communication is accurate, appropriate, and respectful (Deardorff, 2009). The development of cultural and intercultural awareness and competence is also about seeking to achieve effective and appropriate communication between cultures. In this sense, translators and interpreters do not function only as language experts but also as cultural mediators, roles that are both fundamental to professional practice.

This article examines the pivotal role cultural and intercultural awareness and competence play for translators so as to create a target text that conveys the intended meaning clearly and concisely, but also suitably taking into account the cultural nuances. Likewise, for interpreters, these traits are important because they help to facilitate communication by relaying the information in a way that the message or utterance is received and understood with clarity, taking into account the social and cultural context the interpreting is taking place in. The process of translating and interpreting differs since translators can translate at their own pace, affording them time to research, revise, reflect, and make necessary adjustments, while interpreters have very little time to think and process the information and are often unable to revise. However, cultural and intercultural awareness and competence play an important role in both processes. Both are concerned with functional equivalence and by extension, both focus on how to convey meaningful messages across cultures.

In the section that follows, theoretical scaffolding by conceptualizing key terms is created, followed by a discussion of the importance of raising cultural and intercultural awareness and cultivating cultural and intercultural competence in both translators and interpreters. This article then presents some characteristic examples of mistakes made by these professionals due to the lack of understanding of specific cultural subtleties and overtones in a given context. Finally, it proceeds with suggestions regarding the necessary education and

training that translators and interpreters ought to have regarding cultural and intercultural awareness and competence.

2. Conceptual Considerations

Cultural and Intercultural Awareness, Cultural and Intercultural Competence

The key terms that need to be addressed herein to create a conceptual understanding and that are central to this article are cultural awareness, intercultural awareness, and overall cultural and intercultural competence. Each term will be discussed in relation to translators and interpreters.

Cultural awareness refers to one's understanding and appreciation of similarities and differences between cultures (Spencer-Oatey, 2012). Being culturally aware means being cognizant of value systems, thought patterns, and beliefs that are shaped by and grounded in a particular cultural milieu. Cultural awareness further implies understanding the characteristics of other cultures (Byram, 1997). It also involves recognizing and understanding that an individual's culture is one among many and that his or her culture is not superior to another. In other words, cultural awareness helps one move away from an ethnocentric perspective towards cultural relativism, which means withholding judgements based on his/her cultural norms and standards. Cultural awareness is, in essence, the first approach to effective and appropriate intercultural engagement.

Intercultural awareness refers to one's cognitive understanding of the role culture plays in the behaviors exhibited, the communication styles employed, and the overall skills used to interact effectively and appropriately in intercultural settings (Byram, 1997). Intercultural awareness goes beyond cultural awareness and accentuates the powerful and dynamic interactions of people from diverse cultural backgrounds. It also underlines one's ability to first perceive and then interpret the existing cultural differences when communication takes place between people who come from culturally different environments (Baker, 2015).

While the terms awareness and competence are often used interchangeably in the relevant literature as they are interconnected concepts, they do indeed carry distinct meanings. In a sense, "awareness" is more passive in nature in that it involves perception and understanding of the cultural nuances, whereas "competence" is more active and involves having the necessary skills to be able to act and behave effectively and appropriately in culturally diverse contexts. However, both awareness and competence are important since competence presupposes awareness, which is the foundation on which competence develops.

A further distinction is made between cultural competence and intercultural competence. Lustig and Koester (2010) state that "cultural competence" refers to various skills and behaviors that enable people to work appropriately and effectively in any given cultural

context, so the scope is more context-specific. "Intercultural competence," according to Deardorff (2006), is related to the broader capacity to deal with interactions across several cultural contexts in an adaptable, respectful, and empathetic manner. In other words, intercultural competence is more context-general.

One notices that the words "effective" and "appropriate" are used frequently, and this is not by coincidence. Their meaning is crucial as they relate to this particular context. "Effective" implies that the meaning of the message sent and received is the one intended, which presupposes recognizing various verbal and nonverbal cues (Gudykunst & Kim, 1992). Recognizing these cues is the bedrock for clarity and accuracy. Delivering the message effectively is clearly important but will not suffice. "Appropriateness" in communication is complementary because being aware of the target audience, context, communication style, tone, and register will ensure culturally sensitive and respectful communication and subsequently reduce the possibility of unintended misunderstanding or miscommunication.

3. From Language Conversion to Active Cultural Facilitation

Let us now see how the above concepts relate to translators and interpreters in particular and consider their importance in the work these professionals perform. In doing so, I will explore how and why cultural awareness, linguistic sensitivity, and contextual understanding work in tandem when they influence the quality and effectiveness of their practice.

Translation involves navigating and often negotiating meaning across diverse cultural terrain. Being merely linguistically competent will not suffice. Nida (1964) purports that translation goes beyond functional equivalence as it requires sound knowledge and understanding of the cultural context at hand. That said, cultural and intercultural awareness are not considered ancillary competencies but the sine qua non of professional translators and interpreters.

Pöchhacker (2022) accentuates the importance of intercultural competence in interpreting. Interculturally competent interpreters are able to convey the speaker's intentions and emotions more accurately, understanding the cultural nuances and subtleties that the message may contain. Similarly, Tipton and Furmanek (2016) claim that the interpreter's cultural awareness has a direct impact on the integrity and equality of the interpreted event, highlighting thus the importance of having deep knowledge and understanding of the source and target cultures they work between. This principle arguably forms the basis for translation as well.

In reference to interpreters, Wadensjö (1998) argues that they are co-participants in communicative events and uses this as the central theme in her work. Being a co-participant implies that interpreters move beyond linguistic conversion to cultural facilitation, which

involves the effective and appropriate interaction and understanding of individuals or groups from different cultural backgrounds.

The importance of cultural and intercultural awareness and competence in reference to functional equivalence is especially evident and tangible in the areas of marketing and software, where the preferred term is localization. Localization is more than just linguistic adaptation; it is also about "adapting content culturally to suit the target audience's norms, expectations, and conventions" (Esselink & Vries, 2000, p. 3). Esselink and Vries' claim further underscores the importance cultural fluency has in producing translations that address the cultural nuances and adhere to the norms and conventions these audiences expect to see. For instance, in a pamphlet about diabetes and dietary requirements written in English and translated for an Arabic-speaking audience, a culturally competent translator would adapt words like "toast" and "bagels" to functionally equivalent terms relevant to an Arabic diet, such as "pita bread." They would also reword any sensitive terms and adjust the tone and formality to align with Islamic traditions and cultural expectations.

The above example illustrates that successful translation is not merely a matter of linguistic substitution but a rather complex act of cultural negotiation. Without cultural and intercultural competence, even technically accurate translations risk confusing the target audience. In contexts like marketing, healthcare, and software—where clear, culturally resonant communication is required—the ability to localize content with cultural sensitivity can determine the success or failure of the message conveyed. Therefore, cultivating these competencies is not optional but compulsory for translators and interpreters who aim at equivalent and culturally appropriate translations across diverse contexts.

4. Translators and Interpreters as Cultural Mediators

In the literature, translators and interpreters are often referred to as "cultural mediators." However, what does this characterization actually mean? A cultural mediator is someone who facilitates understanding and communication between people from different cultural backgrounds. They help build bridges across communication gaps that may result from cultural differences. Hatim and Mason (1997, p.147) explain that translators are "cultural mediators who must understand the values, beliefs, and assumptions of both source and target cultures." Roy (2000) also highlights the added function of interpreters as mediators of power and identity. Along the same lines, Angelelli (2004) discusses the dual role interpreters have, that of communicator and cultural negotiator.

Compared to translators, interpreters face the added pressure of responding in real-time to culturally loaded communication, not only verbal, such as informing participants of culturally sensitive topics but also nonverbal, such as clarifying body language that may

become a cause for misinterpretation in communication that takes place between people from culturally different frameworks. Interpreters facilitate communication in various demanding and often high-stakes environments and sensitive contexts such as international relations and diplomacy, judiciary, and healthcare. A case in point is when an interpreter assists refugees in navigating the complex bureaucratic procedures often encountered when dealing with social services.

Despite the fact that translators and interpreters may operate in different modalities and contexts, they are both required to have cultural insight into both the source and the target cultures. In other words, they need to be culturally and interculturally aware and competent to be able to convey the message in an accurate, culturally sensitive, and respectful way.

5. Examples of the Importance of Cultural and Intercultural Awareness

The importance of cultural and intercultural awareness and competence in the profession of translators and interpreters is exemplified through many succinct arguments. Intercultural awareness helps these professionals to avoid assumptions that stem from an ethnocentric viewpoint (Byram, 1997). Such ethnocentric assumptions may lead to irreparable misinterpretation or distortion of the original text or the original utterance. To be more concrete, essential meaning can be lost or misconstrued when the information has cultural overtones that have not been properly addressed or understood because they may not align with the cultural framework of the translator or interpreter. The translator or interpreter may appear disrespectful or even offensive when cultural nuances are lost, or sensitive content is miscommunicated due to differing norms and communication styles. Moreover, prejudice, biases, and stereotypes may be stumbling blocks in communicating the written or oral language and thus hinder the accuracy of the intended meaning (Ahieieva-Karkashadze & Lymar, 2023; Simo & Ahmed, 2022). Also, ethical standards of neutrality may be jeopardized or undermined when translators or interpreters make personal, often arbitrary, judgments or act in ways that go beyond their duty of impartiality (Ahmadova, 2025; Chesterman, 1997).

Taking the above considerations in mind, many examples can be drawn where the pivotal role cultural and intercultural awareness and competence play is put to the fore. In this section, a few such examples will be illustrated to highlight how translation and interpreting mistakes due to a lack of cultural and intercultural awareness led to unpleasant situations that cost companies and people money and their reputations, which unequivocally damaged the integrity of the translators and interpreters directly involved.

The first example used is that of the famous soft drinks giant "Pepsi" and, more specifically, Pepsi's slogan in China. Pepsi's initial slogan was "Come alive with the Pepsi Generation." In preparation for the Chinese market, the slogan was translated into Chinese.

The translator, however, rendered the phrase "come alive" literally and thus translated into "Pepsi brings your ancestors back from the grave." From a non-Chinese perspective, this mistake may even come across as nonchalant. Nonetheless, this mistake had far-reaching repercussions. In the Chinese culture, any reference to ancestors, death, and the afterlife can be controversial as they are spiritually sensitive issues. In the American culture, "come alive" connotes energy and liveliness, but taken literally in its translated form, it may mean some form of supernatural resurrection or resuscitation, which is naturally deemed inappropriate in such a context. Hence, many Chinese consumers possibly took offence to such a slogan as it may have impinged on their views of ancestral respect and their views of the afterlife, thereby derogating their cultural values. This mistake resulted in an unsuccessful advertising campaign, leading to subsequent costly rebranding. Naturally, it also damaged the image of the product being advertised as negative associations were created between the potential consumer and the product. This is a prime example illustrating that intercultural awareness is not of secondary importance but vital for translators to possess if they are to deliver messages that are linguistically and culturally effective and appropriate. Subsequently, this mistake underscores the importance of employing culturally aware and competent translators.

The following example comes from a medical context. The scenario showcases the imminent danger that comes with preconceived notions, biases, prejudice and stereotypes. If a patient who comes from a culture (e.g., Latin American, Turkish, Greek) that espouses the folk belief of the "evil eye" stemming from an envious look presents him/herself with a severe headache, they might attribute this headache to the "evil eye" and say so in his/her mother tongue. The interpreter who is relaying this information to the medical staff may disregard this information as being irrelevant to Western medicine and simply interpret it by saying that the patient has a severe headache. This approach reduces the intended meaning because the cultural reference is undermined, stripping it of its depth and significance. It ought to be noted that for the medical professional, such information may be of value as there may be underlying issues such as emotional distress, spiritual concerns, and so forth.

Another example put forward comes from the business world. An American and a Japanese businessperson come together to negotiate a pending deal. After much discussion, the Japanese businessperson states that he/she will consider the proposal carefully. The interpreter, assuming directness is universal, "misreads" this statement to mean "they are interested" and interprets it as such to the American party, potentially leading to false expectations or strained relations. The reason is because such statements uttered by Japanese people usually imply reservation or a less confrontational decline and not agreement.

Other more general examples (e.g., formality levels in legal documents, sensitivity to health beliefs in medical settings, brand voice in marketing content, user interface expectations

in software localization, and etiquette in diplomatic or political discourse) include the importance of adapting to the tone and values a given cultural context may dictate. In North American advertising campaigns (i.e., in Nike's slogan "Just Do It"), the imperative mood is often employed to instruct or command the consumer or audience to take a specific action, that is, to prompt them to buy a product or service. Nevertheless, in other cultural contexts, such as the Japanese one, such an approach may come across as unnatural and rather forceful. Therefore, the translator must bear this in mind and phrase the advertisement differently to be in line with the expectations, conventions, and values of the Japanese culture.

6. Educating and Training Translation and Interpreting Professionals

Undoubtedly, education and training are both vital in helping future translators and interpreters prepare for the challenges of the profession. Obviously, a major part of the curriculum involves developing linguistic proficiency in various genres, such as literature, politics, law, technical, etc. However, it is also vital for the curriculum to include courses that aim at educating students in the cultural and social contexts in which the language operates.

While comprehensive global statistics on the curriculum offered by the university departments of translation and interpreting are not readily available, an overview of such departments reveals that to a lesser or larger extent, a significant number of them do indeed offer specialized courses, such as intercultural communication, sociolinguistics, cultural pragmatics, etc. Even a glance at university department names in various universities across the globe, such as in Spain, The United States of America, Italy, and The United Kingdom, show their commitment to the areas outlined above. Such names include "Translation and Intercultural Communication" (Princeton University), "Modern Languages Translation, Interpreting and Cultural Mediation" (University of Essex), "Translation and Intercultural Communication Studies" (University of Sheffield), "Translation and Cultural Mediation" (University of Udine), "Translation and Intercultural Studies" (Universidad Autónoma de Barcelona). These names clearly illustrate the importance of including such education and training in their programs.

By definition, any program that educates and trains translators and interpreters necessarily includes language courses to advance their language proficiency. As much as many language teaching experts underscore the significance of incorporating cultural knowledge into language education (Climent-Ferrando, 2016), one must have reservations about whether culture is always given the priority it deserves. Therefore, despite culture being addressed either directly or indirectly, it should be done so in a more systematic way.

In any case, suggestions of key elements are made as to what such education and training should include to help future translators and interpreters deepen their cultural and

intercultural awareness and competence. First of all, courses on cultural and area studies should be incorporated early on in the curriculum. Courses on the source culture, target culture, and global culture (e.g., arts, history, literature, customs, traditions, etc.) should be offered in abundance. In addition, courses that focus on comparing cultures are beneficial as addressing similarities and differences in values, norms, beliefs, and worldviews can help students gain a more in-depth understanding. Courses in sociolinguistics and cultural pragmatics can also prove very valuable, as students can understand how language shapes one's social identity and how it varies depending on the social context. Moreover, cultural pragmatics can help students understand how cultural values and norms influence the way people communicate in social interactions and in culturally diverse contexts. Obviously, courses in intercultural communication are needed. The content of these courses can stem from theories of intercultural communication (e.g., Ting-Toomey's theories on identity and face-saving) and cultural dimensions (e.g., Hall, Hofstede, Lewis, etc.). These courses can also help students, who are future translators and interpreters, address stereotypes and critically reflect on their own biases with the aim of cultivating their intercultural sensitivity, which is a predictive and determining factor of intercultural competence (Chen & Starosta, 1998). In other words, this positive correlation implies that the more interculturally sensitive a person is, the more likely he/she is to be interculturally competent.

Courses can be enriched by the use of various valuable tools. Case studies, for instance, are beneficial because they are realistic in nature and allow learners to critically reflect on diverse perspectives. Equally important is the use of critical incidents. Critical incidents are "brief descriptions of situations in which a misunderstanding, problem, or conflict arises as a result of the cultural differences of the interacting parties, or a problem of cross-cultural adaptation and communication" (Apedaile & Schill, 2008, p.8). Similar to case studies, critical incidents can help learners reflect on, for example, the subtle dynamics of culture as it relates to translating and interpreting. The program should also include courses in ethics and codes of conduct, as defined by international professional associations of translation and interpreting. Sensitizing learners to culturally respectful interpretation and translation helps ensure accurate, ethical, and context-aware communication across cultures. Interpreters, in particular, need to understand the fine lines between advocacy (be partial or promote a specific viewpoint) and neutrality (remain unbiased and impartial and refrain from projecting values) in intercultural contexts. They also need to be provided guidance to develop strategies to maintain neutrality and impartiality.

Aside from academic courses, learners should be given opportunities for study abroad programs and internships, which, apart from helping them develop their linguistic skills, will give them opportunities for deeper cultural understanding and intercultural learning and the

chance to cultivate a deeper global perspective. Such exposure to diverse worldviews and communication styles can encourage learners to reflect on their own cultural assumptions and develop the adaptability required for cross-cultural interaction. These experiences can also foster personal growth, independence, and a global outlook, which are key traits in today's interconnected world.

For the preparation of future translators and interpreters, education and training must go beyond technical proficiency and linguistic accuracy. The development of cultural competence requires pertinent pedagogical strategies that provide learner immersion in culturally rich content and reflective practice. This is why other essential components of training include exposure to several genres of texts with cultural nuances, be it political speeches or literature. Learners should also be given ample opportunities to take part in simulated interpreting sessions that, again, are loaded with cultural references. All this will be even more valuable if the learners are encouraged to practice self-reflection. Self-reflection is essential as it can help with withholding intentional or unintentional biases, it can support and encourage ethical practice, and it can help one better understand subtle or covert cultural cues. Self-reflection, in general, helps foster the learning of both languages and cultures. Self-reflection must start early in the education and training of interpreters and translators. Norberg (2014) discusses the importance for students to analyze their translation processes as it helps them develop self-awareness and a deeper understanding of the cultural and ethical aspects of their work. Baker and Maier (2011) also underscore the integral role self-reflection plays in promoting ethical awareness and accountability among interpreters and translators.

If all the above suggestions are implemented, learners will be given ample opportunities to help them raise their cultural and intercultural awareness and competence. It is hoped that through a combination of academic study, experiential learning, and direct engagement with diverse communities, learners will be able to develop an awareness of how values, beliefs, behaviors, and communication styles vary across cultures before claiming true intercultural competence for navigating diverse social contexts effectively. Such awareness, when matured into competence, is expected to enable learners to interpret meaning beyond words, respond effectively and appropriately to culturally specific cues, and navigate situations where norms and expectations differ from their own. And if avoiding offence, misunderstanding, or breakdown in communication can be claimed to be the direct result of cultural sensitivity and understanding, the importance of nurturing intercultural competence for fostering smoother, more respectful interactions cannot be emphasized enough.

7. Conclusion

It is apparent that the role of translators and interpreters extends far beyond linguistic conversion to being able to navigate across cultural boundaries that pose communication

challenges. They are both important conduits of communication in culturally complex conditions. Apart from obvious language proficiency, translation and interpreting professionals should possess cultural and intercultural awareness and competence, as they are essential ingredients in performing their translation or interpreting events effectively and appropriately and minimizing the risk of distortion, misunderstanding, misinterpretation, disrespect, and offence. In an increasingly interconnected world, these traits have become indispensable, and universities must play their role in ensuring that the students majoring in such disciplines are equipped with the necessary tools and skills to meet the demands of the profession.

To meet professional demands, universities should plan the integration of cultural and intercultural competence into the core curriculum of translation and interpreting programs rather than treat it as an ancillary subject. Interdisciplinary coursework encompassing cultural studies, sociolinguistics, ethics, and communication theory can provide students with a thorough and sophisticated understanding of the cultural and social dynamics that underpin language use. Moreover, partnerships with international institutions, participation in study abroad programs, and exposure to real-world case studies constitute excellent experiential learning opportunities. On the same note, simulated interpreting sessions, reflective practice, and guided discussions around ethical dilemmas should also be integrated to foster critical thinking and cultural sensitivity.

To sum up, in order for future translators and interpreters to operate confidently and responsibly in multilingual and multicultural environments, they need to seek education and training whose curricula prioritize the integration of cultural awareness and competence, ethical training, interdisciplinary knowledge, and practical experience. By choosing to do so, these professionals will not only be linguistically skilled but also culturally attuned and ethically grounded in their practice.

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