

Strategies used in fansubbing logical mechanisms in humour of the comedy movie *Dumb and Dumber*

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Abstract

This research explores the strategies for subtitling Logical Mechanisms in humour, particularly focusing on the fansubbing of the comedy movie *Dumb and Dumber*. The film is renowned for its extensive use of wordplay, puns, and culturally specific jokes, which causes a great deal of difficulty for the subtitler. Utilising a qualitative research methodology, the study employs the subtitling strategies presented by Gottlieb in subtitling Logical Mechanisms, one of the six Knowledge Resources offered in the General Theory of Verbal Humor. English subtitles of the comedy movie *Dumb and Dumber* that carry humour and parallel Sinhalese subtitles were gathered as primary data. Library sources and online sources were used as secondary data. Through a content analysis, this research identifies the strategies the subtitler has used to transfer the Logical Mechanisms that characterise the humour in the original movie. Thus, the study assesses the effectiveness of various subtitling strategies, using the Logical Mechanism as a metric. Findings revealed that in addition to exaggeration being the most frequently used Logical Mechanism, fourteen instances were found where none of the Logical Mechanisms seem applicable. All those instances were related to name-calling, insulting, teasing, or

wordplay. This emphasises the need for two Logical Mechanisms to refer to them that would help in humour studies. Also, the lack of awareness of the use of deletion strategy has caused unsuccessful transfers in humour. This research contributes to the translation studies field by providing insights into fansubbing and practical recommendations for subtitling humour in audiovisual media.

Keywords: *Audio-Visual Translation, Fansubbing, Humour Translation, Logical Mechanisms, Subtitling Strategies*

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Introduction

Humour is a complex and multifaceted phenomenon that is deeply rooted in the culture where it is produced. The subtitling of humour presents unique challenges due to the complexities of linguistic, cultural, and contextual elements that must be preserved to maintain the intended humorous effect. One of the foundational theories in humour studies, the General Theory of Verbal Humor (GTVH), proposed by Salvatore Attardo and Victor Raskin (1991), provides a comprehensive framework for analysing humour through six knowledge resources: Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). The GTVH contributes to the theory of humour subtitling as a metric of joke similarity, which allows the subtitler to evaluate how much a translated joke differs from the source. Among these, Logical Mechanisms (LMs) are pivotal in creating the incongruities and absurdities that elicit laughter. This study attempts to investigate the subtitling strategies used in subtitling LMs from English to Sinhalese using subtitling strategies presented by Henrik Gottlieb (1997) as a framework. Further, the study assesses the effectiveness of various subtitling strategies, using the Logical Mechanism as a metric, based on the extent to which a certain LM is transferred into the target language.

Further, this study particularly focuses on fansubbing, also known as non-professional subtitling, which is described as subtitles that

are carried out by amateur translators (Cintas & JoSánchez, 2006). With the massive spread of social media platforms and applications without strict censorship and scrutiny, devising and adopting adequate subtitling strategies for transferring humour effect has become a necessity to bridge a gap, on accuracy, which was often neglected by fansubbers.

The comedy movie *Dumb and Dumber* (1994) serves as an exemplary case for studying the translation of Logical Mechanisms in humorous texts. Known for its rapid-fire jokes, wordplay, and parodic elements, *Dumb and Dumber* offers a rich corpus for examining how subtitlers navigate the complexities of humour to render it effectively in the target language.

Fansubbing

The fansub movement is believed to have begun in the 1980s in the United States by anime fans who had produced subtitles for original Japanese-language anime shows. The advancement of multimedia and internet technologies has led to the development of a new form of communication known as fansubbing, which was initially used to translate anime around the globe. As a translation category, fansubbing also allows fans to share their knowledge and interests through a free digital network (Rong & OMAR, 2018). Also, due to the reason that companies that provide subtitles had also edited or censored elements that were considered inappropriate for local culture before the products were sold or circulated in the

domestic market (Pérez González, 2007; O'Hagan, 2009). That became one of the main reasons that led fans who expected a more authentic viewing experience to produce their subtitles for anime series.

However, the development of television channels that specialise in specific genres, languages and/or cultures has made audiovisual translation a necessity to capture the increasingly varied target viewers (Diaz-Cintas, 2008; Gambier, 2009). In addition, audiovisual translation must focus on the variations in taste and the increasingly assertive personal opinions of viewers or fans of audiovisual products (Kayahara, 2005; Yusoff & Omar, 2009). The advancement of the world of the internet and the wide range of viewers have influenced and driven the development of Fansub from workflow to the adoption of translation approaches (Pérez-González, 2007).

The fansub phenomenon can be mentioned as one of the best examples that shows the influence of multimedia technology development on audiovisual translation and the viewers, who also act as consumers. Through more extensive academic research, wider exposure and recognition must be given to the world of fansub, as it has become a significant part of audiovisual translation research despite the challenges.

General Theory of Verbal Humour (GTVH)

The aim of GTVH which was introduced by Raskin and Attardo in 1991, is to respond to the question ‘What is humour?’ rather than to address the reason why humour exists or how it has been used (Aromaa, 2011). Six Knowledge Resources (KRs) are presented in GTVH that are Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). GTVH states that each joke can be viewed through six elements (see Figure 1). In other words, each joke may have one or more SOs, no, one, or more LMs, one or more SIs, etc.



Figure 1. Attardo’s and Raskin’s Model of Analysing

Script Opposition (SO)

SO refers to the process in which the two scripts presented in the joke are overlapping and opposite (Attardo, 2001). Oppositeness means that, for example, usual and unusual, normal and abnormal,

smart and dumb, etc.

Logical Mechanism (LM)

LM functions as the resolution of the incongruity presented in a certain humorous text. It deals with how the scripts are presented in a joke. There are several LMs such as exaggeration, missing link, false analogy, etc. presented under GTVH.

Situation (SI)

SI refers to the context of humour that includes the place, time, objects, participants, and any other element that contributes to creating a humour effect (Attardo, 2001).

Target (TA)

As stated by Attardo and Raskin (1991) TA refers to an individual, group, behaviour or even a concept that is ridiculed or criticised in certain humorous texts. According to Attardo and Raskin (1991), this KR is optional, as not every humorous instance contains a target.

Narrative Strategy (NS)

According to Attardo and Raskin (1991), NS is the micro-genre of the joke. In other words, NS is the form in which a certain joke is presented. Attardo and Raskin (1991) introduce several narrative strategies such as expository, dialogue-type, pseudo-riddles, riddles, etc.

Language (LA)

As Attardo states (2002), LA includes all essential elements for the ‘verbalisation’ of a text. Asimakoulas (2004) emphasises that LA revolves around the ‘choices on the phonetic, phonological, morphophonemic, morphological, lexical, syntactic, semantic and pragmatic levels, which determine the entire makeup of the joke’. In other words, LA refers to the words and other linguistic elements that are included in a humorous text.

Subtitling Strategies

Transfer

This refers to translating the source text entirely and accurately into the target language.

Expansion

Expansion is used when a certain humorous text requires an explanation or more information in the target language. This is mostly because some cultural nuances are not retrievable in the target language.

Paraphrase

Paraphrase is used when the phraseology of the source language cannot be reconstructed in the same syntactic way in the target language.

Condensation

Condensation is to shorten the source language text in a way that does not impact the intended meaning.

Decimation

Decimation is the utmost form of condensation in which even the significant parts of the dialogue are omitted, most probably due to speed of speech. The omissions of certain parts in the source language may cause either a semantic loss or a stylistic content.

Imitation

Imitation follows the same forms as in the source language particularly when it comes to proper names such as names of persons, places, countries, etc.

Transcription

Transcription is required when a certain dialogue consists of unusual terms such as nonsense language and a third language.

Dislocation

In circumstances where the source language requires a special effect in the target language and the translation is more important than the content, dislocation is used. subtitling a silly song in a cartoon is an example for this strategy.

Deletion

Deletion is the complete elimination of the insignificant parts of the source language such as repetition, filler words, and question tags.

Resignation

Resignation is used in instances when the translator is unable to find any strategy to translate the dialogues, where the meaning is inevitably lost.

Literature Review

Previous research on humour translation has highlighted the difficulties of maintaining the humorous effect when translating across languages and cultures. Chiaro (2010) and Zabalbeascoa (2005) have underscored the importance of cultural context and the translator's creativity in adapting humour.

Adel Awadh A. Alharthi (2016) focuses on challenges and strategies in translating humour and thus presents a new model of analysing and subtitling humour in sitcoms, based on the GTVH and Pedersen's (2005) model and the findings of the current study.

Rahmawati (2013) discusses the subtitling strategies of translating verbal humour with special reference to English and Indonesian languages and evaluates the acceptability of the Indonesian

translation of verbal humour in Rio animated film. Rahmawati further emphasises the importance of Translation Quality Assessment particularly for amateur translators as proof of their quality work.

Studies applying the GTVH framework, such as Attardo (2002), have provided valuable insights into the structural components of humour and their implications for translation. However, specific investigations into the translation of Logical Mechanisms, particularly in audiovisual media like comedy films, remain relatively underexplored.

However, research focused on subtitles and the strategies employed to convey its humour in the Sinhalese language which is different from the English language in many ways, is limited. Furthermore, considering the lack of interest in the study of fansubbing (Carmona & Lee, 2017), this study fills a gap in the field of Audio-Visual Translation in studying the quality of non-professional translation as they reach the public more easily with the advancement of the technology.

Research Problem

Humour is a complex phenomenon which is deeply rooted in cultural, linguistic, and contextual nuances, making its translation a challenging endeavour. In the case of fansubbing, the unofficial, and often voluntary process of subtitling films, translators face the

dual challenge of maintaining the humour effect while adapting it for a target audience that may lack the source culture's shared knowledge. The Hollywood comedy film *Dumb and Dumber*, renowned for its extensive use of wordplay, absurdity, and situational humour, exemplifies these challenges. Most of the research has largely focused on professional subtitling practices, but there is a significant gap in understanding how fansubbers address the logical mechanisms of humour, particularly in films with a heavy reliance on cultural and linguistic elements. This study aims to explore the strategies used in fansubbing the logical mechanisms of humour in *Dumb and Dumber*, examining how fansubbers navigate linguistic barriers, cultural references, and comedic timing to render the humour accessible to non-native audiences.

Research Questions

The study attempts to answer the following research questions:

1. What Logical Mechanisms are used in the creation of humour in the movie *Dumb and Dumber*?
2. What are the strategies used by the fansubber in fansubbing Logical Mechanisms in humorous texts?
3. How effective are the used strategies in conveying the humour to the target language?

Objectives

The objectives of this research are to:

1. identify the logical mechanisms used in the creation of humour in the movie *Dumb*
2. analyse the strategies employed by the fansubber to translate logical mechanisms into Sinhalese.
3. evaluate the effectiveness of the subtitling strategies in maintaining the humorous effect in the target language.

Methodology

Data Collection Method

The main corpus of the present study *Dumb and Dumber* is renowned for its extensive humour and included in the top fifty comedy movies according to International Movie Data Base (IMDb). The English and Sinhalese subtitles of the movie were extracted from a leading fansubbing website, [baiscopelk](http://baiscopelk.com), which was first launched in 2009 and has been continuing till the present due to the growing demand for fansubs. The website provides subtitles for movies and TV series in multiple languages with the facility of downloading the relevant movies and their original subtitles from the website itself.

Data Analysis Method

The collected data were analysed using the content analysis method using the following analytical framework.

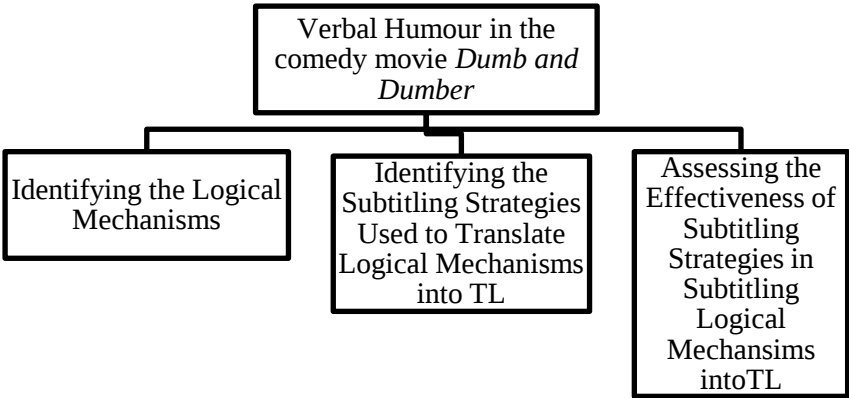


Figure 2. An Analytical Framework to Analyse Data

Results

Table 1. Logical Mechanisms Used in the Creation of Humour in the Movie *Dumb and Dumber* and its’ Frequency

Logical Mechanism	Frequency	Percentage
Exaggeration	07	17%
Ignoring the obvious	05	12%
False Analogy	05	12%
Missing Link	02	5%
Almost Situation	02	5%
Role Reversal	02	5%
Garden Path	01	2%

Faulty Reasoning	01	2%
Referential Ambiguity	01	2%
Not applicable	14	33%
Multiple LMs	02	5%

Table 02. Subtitling Strategies Used to Translate Logical Mechanisms and Its Frequency

Strategy	Frequency	Percentage
Transfer	24	57%
Deletion	08	19%
Imitation	05	12%
Expansion	04	10%
Mistranslation	01	2%

Discussion

Table 3. Humorous Text 1

SL	Person on the phone: Harry, why haven't you dropped those dogs off at the show? Harry: Uh, sir, <u>I didn't want to send them to a performance on an empty stomach</u>, sir.
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TL	<i>Hārī, āyi oyā tavəmə ballanvə saṃdarśanayəṭə genicce nātte? - Sir, <u>maṭə eyālavə his baḍin</u> <u>saṃdarśanayəṭə yavannə ōnā</u> <u>nā.</u></i>
Logical Mechanism	Exaggeration
Subtitling Strategy	Transfer

Since the subtitler has translated the English text into Sinhalese using the transfer strategy, the elements of the source-language text remain the same in the target language. Thus, it can be considered the LM in the Source Language text is preserved in the target-language text.

Table 4. Humorous Text 2

SL	Llyod: Why are you going to the airport? Flying somewhere? Mary: How'd you guess? Llyod: <u>I saw your luggage.</u> <u>Then I noticed the airline ticket, I put two and two together.</u>
TL	<i>Āyi oyā guvantotupəḷəṭə yanne?</i>

	<i>Vidēśagatā vennā nēdā?</i> <i>- oyā kohomādā dānagatte?</i> <u><i>maṃ oyāge gaman mallā</i></u> <u><i>dākkā.</i></u> <u><i>passe mamā guvan tikəṭ patā</i></u> <u><i>dākkā</i></u>
Logical Mechanism (LM)	Ignoring the obvious
Subtitling Strategy	Transfer

The subtitler has translated the source-language text without deleting any element of it using the transfer strategy thus making it a successful transfer of LM.

Table 5. Humorous Text 3

SL	Llyod: So, where're you headed? Mary: Aspen. Llyod: <u>Mmm... California.</u>
TL	<i>Itin oyā koheṭādā yanne?</i> <i>-äspen</i> <u><i>m.....Kälifōniyā.</i></u>
Logical Mechanism	Missing link
Subtitling Strategy	Imitation

The subtitler has translated the source-language humour using the imitation strategy in which the proper names in the source language are used as they are. Thus, the Logical Mechanism of the source

language is preserved in the target language.

Table 6. Humorous Text 4

SL	Llyod: <u>I got worms!</u> Mary: I beg your pardon? Llyod: That's what we're going to call it... I Got Worms. <u>We're going to specialize in selling worm farms, you know, like ant farms.</u>
TL	<i><u>magē gāvə paṇuvō innāvā!</u></i> <i>api paṇu govipoḷəval</i> <i>vikunəḷā viśiṣṭəyo vennayi</i> <i>yanne.</i> <i><u>oyā dannəvanē, hariyətə</u></i> <i><u>kuhum̃bu govipoḷəval vagē.</u></i>
Logical Mechanism	Garden-Path
Subtitling Strategy	Transfer

Although the punch line that contains the Logical Mechanism of the garden path has been translated into the target language using the transfer strategy, the other parts of the humorous text also known as scripts are omitted in the translation. The transfer of LM in the SL is transferred successfully into the TL, yet the other scripts that are required to make the humour effect are not translated into TL.

Table 7. Humorous Text 5

SL	Llyod: Okay, gang, you know the rules... <u>no humping, no pushing, no sniffing heinies.</u>
TL	<i>hoñdayi gānsiyā. oyālā dannāvā nīti-rīti. <u>passəval iṁbinḍa bā, tallu karandā bā.</u></i> <i><u>daruṇu vidihəṭa iva allandā bā.</u></i>
Logical Mechanism	Exaggeration
Subtitling Strategy	Expansion

When rendering the taboos ‘humping’ and ‘no sniffing heinies’ into the Sinhalese language the subtitler has expanded the two phrases using the expansion strategy in the target language. Since the translator has not omitted any of the KRs included in the source-language humour, the humour is thus preserved in the target language. ‘No humping’ has been subtitled as ‘passəval iṁbinḍa bā, and ‘no sniffing heinies’ has been subtitled as ‘daruṇu vidihəṭa iva allandā bā’ in which the taboo ‘heinies’ is omitted in the TL. Although the subtitler has omitted and expanded taboo phrases into the target language, it can be identified the impact remains the same in the target language, as the Logical Mechanism which is an exaggeration is anyway preserved in the Target Language.

Table 8. Humorous Text 6

SL	Llyod: Don't worry about a thing, <u>Mrs. Neugy-burger.</u> Neugeboren: Neugeboren! - Neug-neug-neug...Boren! Llyod: Boren.
TL	<i>ē gānā karādārā vennā epā,</i> <i><u>nigībārgār mahatmiyā.</u></i> <i>-nigībārñ!</i> <i>nig-nig-nig...</i> <i>-bārñ!</i> <i>bārñ.</i>
Logical Mechanism	Wordplay
Subtitling Strategy	Imitation

The subtitler has utilised the imitation strategy in which he has directly taken the real name of the woman, and the wrongly pronounced name of the respective woman. Although the name Neugeboren is uncommon in the Sri Lankan context, the humour is preserved in the target language as the food ‘burger’ is something very familiar in the Sri Lankan context. It would have changed if that utterance made by Harry consisted of food which is only known in the Western context.

Table 9. Humorous Text 7

SL	Llyod: <u>Eenie...meenie... minie...mo!</u>
TL	-
Logical Mechanism	Wordplay
Subtitling Strategy	Deletion

The utterance which carries humour is deleted in the target language following the translation deletion strategy. Nevertheless, the issue in this deletion is that the translator has not deleted a part of the subtitling that includes humour but the entire utterance. Instead, he has not even replaced the phrase with another phrase which is used in the Sri Lankan context with the same effect as there are many similar counting methods particularly popular among children.

Table 10. Humorous Text 8

SL	Airport Officer: Sir, you can't go in there! Llyod: <u>It's okay! I'm a limo driver!</u>
TL	<i>sər, obəʃə dān ātuʃəʃə yannə bā!</i> - <i>ēkəʃə kamak nā! mamə limōsin riyādurek!</i>
Logical Mechanism	Missing link
Subtitling Strategy	Transfer

The subtitler has utilised the transfer strategy to translate the SL utterance into the target language. Due to the reason that the Logical Mechanism contained in the source-language humour is not omitted in the target language, the humorous effect is thus preserved.

Table 11. Humorous Text 9

SL	Llyod: Hey! Chicks love it. <u>It's a shaggin' wagon.</u>
TL	<i>Kellō āsayi ēkaṭa.</i> <i>ēka "śāgin vāgan" ekak.</i>
Logical Mechanism	Homonymy
Subtitling Strategy	Imitation

The subtitler has utilised the imitation strategy taking the exact term into the Sinhalese language. The direct use of the taboo ‘shaggin’ into the TL is problematic as people who are not aware of the English term might not get the humorous effect behind it. The subtitler could have used another taboo or a term that gives the same idea as in the Source Language to preserve the humour to the target audience. As a result, the ST and TT do not share the same Logical Mechanism, and therefore the humorous effect is not transferred into the Target Language.

Table 12. Humorous Text 10

SL	Harry: What’s with the briefcase? Llyod: <u>It’s a love memento.</u>
TL	<i>Brīfkēs ekē monāvadā?</i> <i>- <u>ēkē ādārā sihivaṭanāyak.</u></i>
Logical Mechanism	Exaggeration
Subtitling Strategy	Transfer

The subtitler has accurately translated what is in the SL humour following the subtitling transfer strategy. Therefore, the Logical Mechanism included in the source-language humour is preserved in the target language, carrying the humorous effect.

Table 13. Humorous Text 11

SL	Llyod: The most beautiful woman alive, I drove her to the airport. <u>Sparks flew, and emotions ran high. She actually talked to me, man.</u>
TL	Lōkē innə lassənəmə kelləgen, maṃ äyəvə guvantoṭupoḷəṭə ärəluvā. <u>manəməlākam igillunā,</u> <u>hāṅgīm hayyiyen divvā. ēki</u> <u>ättəṭəmə maṭə katā kārā, baṃ.</u>

Logical Mechanism	Exaggeration
Subtitling Strategy	Transfer

The subtitler has directly transferred what is said in the source-language humour without changing a word while preserving the Logical Mechanism in the source-language humour to the target audience.

Table 14. Humorous Text 12

SL	Llyod: Anyway...She left this in the terminal and <u>flew to Aspen</u> and out of my life.
TL	<i>antiməṭə äyə mēkə dālā...magē jīvitəyen āṭəṭə äspenvaləṭə giyā.</i>
Logical Mechanism	Exaggeration
Subtitling Strategy	Transfer

To translate that comedic effect to the target language, the translator has used the transfer strategy without changing the parts of the SL and logical mechanism.

Table 15. Humorous Text 13

SL	Harry: What's in it? Llyod: Man... I would have to be a lowlife to go rootin' around in somebody else's private property. Harry: Is it locked? Llyod: <u>Yeah, really well.</u>
TL	<i>-monāvadā ēkē tiyenne?</i> <i>Minihō...magē ḷaṅgā</i> <i>eccārāmā pahat...</i> <i>sirit virit nā, kāgevat</i> <i>paudgālikā</i> <i>deyākəṭṭā unandu vennā.</i> <i>- ēkə lok kārāladā?</i> <i><u>ov, tadəṭṭāmā.</u></i>
Logical Mechanism	False analogy
Subtitling Strategy	Transfer

The subtitler has utilised the transfer strategy, and thus both the SL and TL humour share the same Logical Mechanism.

Table 16. Humorous Text 14

SL	Llyod: Could you do me a favour and watch my stuff here while I go break a dollar? Old Lady: Of course. Llyod: Thanks. Llyod: Hey. I guess they're right. <u>Senior citizens, although slow and dangerous behind the wheel, can still serve a purpose.</u>
TL	<i>oyā maṭṭa kārānā udawwak hāṭṭiyāṭṭa magē baḍu ṭikā balāgannāvadā mamā ḍolār ekā māru kārāgenā enākal? -sattākinmā.</i> <i>stūṭiyi.</i> <i>Hēyi, maṇi hitanne ē katāvā hari.</i> <i><u>rōdāvalin yaṇā vāḍihiṭi purāvāsiyan...</u></i> <i><u>harimā mandāgāmīyi sahā bayānākayi...</u></i> <i><u>tavāmat sēvāyā kārannā</u></i>

	<u>puluvan arəmunak venuven.</u>
Logical Mechanism	false analogy
Subtitling Strategy	Transfer

Sharing the same Logical Mechanism, the translator has utilised the transfer strategy to deliver the humour effect to the target audience.

Table 17. Humorous Text 15

SL	Harry: Yeah? And go where? Where are we gonna go? Llyod: I'll tell you where, someplace warm...<u>a place where the beer flows like wine, where beautiful women instinctively flock like the salmon of Capistrano.</u> I'm talking about a little place called...Aspen.
TL	<i>Āttəṭə? api kohē yannədə? kohēṭədə api yanne?</i> <i>- maṇṇ kiyənnam koheda kiyəlā,</i> <i>uṇusum tānak... <u>vayin vagē biyar godə tiyenə tānak, lassənə kello piriccə tānak.</u></i>

	<u><i>mam kiyānā tānā tamāyi...</i></u> <u><i>āspen.</i></u>
Logical Mechanism	Analogy/ exaggeration
Subtitling Strategy	Deletion

When transferring the first simile, that is, where the beer flows like wine’, the translator has directly transferred what is said in the SL into the TL using the transfer strategy. When concerning the second simile, which is ‘beautiful women instinctively flock like the salmon of Capistrano’, the subtitler has deleted the part consisting of the simile that is ‘*like the salmon of Capistrano*’. Therefore, both the Logical Mechanisms that are analogy and exaggeration are lost in that utterance when delivered to the target audience too. Since that quote is foreign to the target reader the subtitler could have expanded the phrase. The direct translation of the first simile, where the beer flows like wine’ does not render the humour effect to the Sinhalese context as it is not a quote popular in the target culture. Moreover, the deletion of the second simile ‘*like the salmon of Capistrano*’ results in the complete deletion of humour in the target language.

Table 18. Humorous Text 16

SL	Harry: What did you sell him, Lloyd? Llyod: Stuff. Harry: What kind of stuff? Llyod: I don't know. A few baseball cards, a sack of marbles...Petey. Harry: <u>Petey? You sold my dead bird to a blind kid?</u> <u>Lloyd, that-that...what are you...</u> <u>Petey didn't even have a head!</u> Llyod: Harry, I took care of it.
TL	<i>Maṃ bilīṭṭa baḍu vagəyak vikinuvā.</i> <i>- andhə ḷaməyaṭṭə?</i> <i>ov!</i> <i>- oyā monəvadə eyāṭṭə vikkē, loyiḍ?</i> <i>baḍu.</i> <i>- monə vagē baḍudə?</i> <i>maṃ dannā. bēs bōl kāḍ vagəyak, jil bōlṭa ṭikak, Pīṭi.</i>

	- <u>Pīṭi? ohē magē mārūṇu</u> <u>kurulləṇə andhə laməyaṭə</u> <u>vikinuvadə? Loyid.</u> <u>ēkə...ēkə... ohē</u> <u>mokədə...Piṭṭṭə oluvəkvat</u> <u>tibuṇə nā.</u> <i>Hārī, ēkə maṃ balāgattā.</i>
Logical Mechanism	Almost Situations
Subtitling Strategy	Transfer

By using the transfer strategy, the subtitler shares the same LM in the SL humour in the TL humour.

Table 19. Humorous Text 17

SL	Waitress: Anything else before I leave the area? Harry: <u>yes yes, my soda's flat. It doesn't have any bubbles.</u>
TL	<i>Tavə mukut kerennə ōnedə, maṃ yannə kalin?</i> - <i>ov, ov, <u>magē sōḍā ekə hari nā. ēken bubuḷu dānnē nā.</u></i>
Logical Mechanism	Faulty Reasoning
Subtitling Strategy	Transfer

By using the transfer strategy, the subtitler shares the same LM in

the SL humour in the target TL.

Table 20. Humorous Text 18

SL	Harry: So, what happened? So, the guy tricks some sucker into picking up his tab, then gets away with it scot-free? Llyod: <u>No, in the movie, they catch up to him a half mile down the road and slit his throat. It was a good one!</u>
TL	<i>Itin mokədə vunē? mārəyekvə āpēṭə tiyāpu minihaṭə...mārəyagē potəṭə dālā baḍu gattə minihā yannə giyā?</i> - <u>nā, bayiskōp ekē nam, mārəyō minihəvə pārē bāgəyak durə yanəkoṭə alləgattā. passē uguru danḍə kāpuvā. ēkə nam niyəmə ekak.</u>
Logical Mechanism	Missing link/ false analogy
Subtitling Strategy	Transfer

Sharing the same LM as in the SL humour, the subtitler has utilised the transfer strategy to render the humour effect in the TL.

Table 21. Humorous Text 19

SL	Llyod: Quick! Get me another bottle. Harry: What? Llyod: Come on. Hurry hurry hurry hurry hurry! Come on! Come on! Harry: Okay okay, here here here. Hold it! Llyod: Hold that. Harry: Jesus. Llyod: Hold that one. Hurry. I'm pinching it. Harry: <u>What are you, a camel?</u>
TL	<i>Ikmanəṭə! maṭə tavə</i> <i>bōtəlayak denḍə.</i> <i>-mokok?</i> <i>Ikmanəṭə.</i> <i>-hari, hari. mennə,</i> <i>alləgandə!</i>

	<i>ōkə alləgandə.</i> <i>-Jēsunē.</i> <i>mēkat alləgandə.</i> <i>Ikmanəṭə. dān ṭikə ṭikə</i> <i>aḍuvenəvā.</i> <i>-Moekdə uṁbā,</i> <i><u>oṭuvekdə?</u></i>
Logical Mechanism	Insulting
Subtitling Strategy	Transfer

Without changing any part of the source-language humour the subtitler has transferred it into the target language, sharing the same LM.

Table 22. Humorous Text 20

SL	Policeman: Pull over! Harry: Huh? Policeman: Pull over! Harry: <u>No, it's a cardigan,</u> <u>but thanks for noticing.</u> Llyod: <u>Yeah. Killer boots,</u> <u>man!</u>
TL	<i>Ayinəṭə kəṛəlā navəttannə!</i> <i>- ā?</i> <i>Ayinəṭə kəṛəlā navəttannə!</i> <i>- <u>bā, mēkə lom kabāyək</u></i> <i><u>vitərayi.</u></i>

	<u>ēt sālakuvaṭṭa stūṭiyi.</u> <u>ov.</u> <u>eḷākiri sapattu jōḍuvā.</u> <u>miniḥō!</u>
Logical Mechanism	Homonymy
Subtitling Strategy	Transfer

The subtitler has translated the utterance using the transfer strategy ‘No, it’s a cardigan, but thanks for noticing’ as ‘*bā, mēka lom kabāyāk vitārayi, ēt sālakuvaṭṭa stūṭiy*’ and ‘Killer boots, man!’ as ‘*eḷākiri sapattu jōḍuvā, miniḥō!*’ into Sinhalese. The issue in this transfer is that although the SL utterance is translated using the transfer strategy into the TL, the LM in the SL, which is related to the wordplay of the word ‘pullover’, is not transferred into the TL. From one aspect, it can be noticed that the humour effect is anyway preserved in the TL according to the miscommunication created in the TL. However, it is questionable whether the subtitler deliberately caused that or not. Accordingly, in the SL, wordplay is used as the LM, while the missing link is used as the LM in the TL.

Table 23. Humorous Text 21

SL	Policeman: Come on, give me that booze, <u>you little pumpkin pie- haircutedt freak!</u> Come on!
TL	<i>Mehe denāvā maṭṭa oyā bōtālayak...</i>

	<i>tamusē, <u>vaṭṭakkā bāgāyak</u></i> <i><u>vagē</u></i> <i><u>koṇḍē kapāpu hādāyā!</u></i>
Logical Mechanism	Insulting
Subtitling Strategy	Expansion

The subtitler has expanded the term so that the humour can be effectively transferred into the TL. Thus, humour in the source language is preserved in the target language, sharing the same Logical Mechanism.

Table 24. Humorous Text 22

SL	Llyod: There's only one thing that could make this moment any better. Harry: What's that? Llyod: <u>If you had a nice set of knockers.</u> Harry: <u>(laughs) That's two things, Llyod.</u>
TL	-
Logical Mechanism	Homonymy
Subtitling Strategy	Deletion

The subtitler has completely deleted the SL utterance making it an unsuccessful transfer of LM.

Table 25. Humorous Text 23

SL	Llyod: Yeah, well, <u>it's a good thing you're not stacked, Harry, or I'd be banging you right now.</u>
TL	-
Logical Mechanism	Role reversal
Subtitling Strategy	Deletion

The subtitler has deleted the entire utterance in the target language resulting in an unsuccessful transfer of LM.

Table 26. Humorous Text 24

SL	Llyod: I'd show you what a real man can do. Split you like an old piece of firewood. You'd probably like it too, <u>you big homo.</u>
TL	<i>Maṃ oyāṭa pennannam niyama minihekuṭa karanṇa puluvan dē. oyāvā kālī kālivalaṭa venkaranāvā. oyā anivā ēkaṭa kāmāti veyi, <u>ponsi hōmōṇayā.</u></i>
Logical Mechanism	Insulting
Subtitling Strategy	Expansion

The subtitler has utilised the expansion strategy to preserve the Logical Mechanism in the target language.

Table 27. Humorous Text 25

SL	Harry: Shut up. Llyod: Don't tell me to shut up, <u>woman</u> .
TL	Kaṭṭa vahəpan. - maṭṭa kaṭṭa vahəganna kiyanna epā, <u>gāṇiyē</u> .
Logical Mechanism	Role reversal
Subtitling Strategy	Transfer

The subtitler has translated the term ‘*woman*’ into Sinhalese as ‘*gāṇiyē*’, which is a slang term in the Sri Lankan context, using the transfer strategy while adapting the term into the colloquial use of the Target Language.

Table 28. Humorous Text 26

SL	Harry: According to the map, <u>According to the map,</u> <u>we've only gone about four</u> <u>inches.</u>
TL	<u>Sitiyamaṭṭa anuvā.</u>

	<i>api tavamā aṅgal hatārayi gihim tiyennē.</i>
Logical Mechanism	Ignoring the obvious
Subtitling Strategy	Transfer

The subtitler has utilised the transfer strategy preserving the same LM as in the source-language humour.

Table 29. Humorous Text 27

SL	Llyod: What do you mean, you don't bet? Harry: I mean I don't bet. I don't gamble. <u>Pussy pussy pussy!</u>
TL	<i>Mamə kivvē mamə oṭṭu allənnē nā. mamə sūdu keḷinne nā.</i>
Logical Mechanism	Insulting
Subtitling Strategy	Deletion

Since the phrase that carries humour is omitted by the subtitler this translation can be considered an unsuccessful transfer.

Table 30. Humorous Text 28

SL	Llyod: <u>You're it.</u> Harry: <u>You're it.</u> Llyod: <u>You're it! Quitsies!</u> Harry: <u>Anti-quitsies.</u> <u>You're it. Quitsies. No anti-</u> <u>quitsies. No startsies.</u> Llyod: <u>You can't do that.</u> Harry: <u>Can too.</u> Llyod: <u>Cannot. Stamped it.</u> Harry: <u>Can too. Double-</u> <u>stamped it. No erasies.</u> Llyod: <u>Cannot. Triple-</u> <u>stamped it. No erasies.</u> Harry: <u>You can't triple-</u> <u>stamp a double-stamp! You</u> <u>can't triple-stamp a double-</u> <u>stamp, Lloyd! You can't</u> <u>triple-stamp a double-</u> <u>stamp. Lloyd! Lloyd!</u>
TL	-
Logical Mechanism	Wordplay
Subtitling Strategy	Deletion

In the above example, if the subtitler directly transferred those phrases into the Target Language, the audience cannot understand them, particularly the humour effect which is the main focus of this

study the phrases ‘You’re it.’ and ‘You’re it!’ along with ‘Quitsies!’ are commonly used in children’s games, particularly tag and other playground games. Instead, the subtitler could have explained them using similar terms or phrases that are familiar to the Sri Lankan context. Nevertheless, the subtitler has completely omitted source-languageutterance causing an unsuccessful transfer of LM in the target language.

Table 31. Humorous Text 29

SL	Joe Mentalino: Why don’t you guys both stop <u>acting like a couple of pussies</u> and go at the same time, huh?
TL	<i>Āyi ohēlā dennāmā <u>nikan gānu dennek vagē raṅganne.</u></i> <i>dennaṭamā ekāmā velāvē kannā bāridā?</i>
Logical Mechanism	Insulting
Subtitling Strategy	Expansion

The subtitler has expanded the taboo using another taboo that does not impact the audience as the source-languageterm. However, although the term is expanded the taboo, the LM which is preserved in the SL.

Table 32. Humorous Text 30

SL	Harry: But he blamed me. You heard him. Those were his last words. Llyod: <u>Not if you count the gurgling sound.</u>
TL	-
Logical Mechanism	False analogy
Subtitling Strategy	Deletion

Although the subtitler can translate that utterance as it does not include any culture-bound term or phrase or any untranslatable term, the subtitler has deleted the entire utterance, making it an unsuccessful transfer of LM.

Table 33. Humorous Text 31

SL	Police Officer 1: Did you get a make on the vehicle? Police Officer 2: Uh, yes, sir. <u>They're driving an '84... sheepdog.</u>
TL	<i>Oyā vāhānē gānā vistārāyak gattādā?</i> <i>- ah, ov, sər.</i>

	<i>eyālā padāvannē '84 lom ballek.</i>
Logical Mechanism	Homonymy
Subtitling Strategy	Expansion

Sharing the same LM as in the source language, the translator has directly expanded the subtitle into the target language using the expansion strategy.

Table 34. Humorous Text 32

SL	Harry: Huh! I expected the <u>Rocky Mountains to be a little rockier than this.</u>
TL	<i>Hah, maṃ balāporottu vunē rokī kaṇḍu vāṭiyā.</i>
Logical Mechanism	Ignoring the obvious
Subtitling Strategy	Mistranslation

The subtitler has mistranslated the source-language utterance, misleading the audience despite the intended meaning of the source-language utterance, making it an unsuccessful transfer of LM.

Table 35. Humorous Text 33

SL	Llyod: I swallowed <u>a big June bug when we were driving</u> . I'm not really <u>hungry</u> .
TL	<i><u>Maṃ arāke enākoṭṭa loku jūni kurumiṇiyekvā gillā.</u></i> <i><u>maṭṭa ättatāmā baḍḍagini nā.</u></i>
Logical Mechanism	False analogy
Subtitling Strategy	Transfer

The subtitler has directly transferred the source-languageutterance into the target language using the transfer strategy, thus sharing the same LM as in the source language.

Table 36. Humorous Text 34

SL	Harry: Maybe it's on the briefcase. Llyod: Oh, yeah! It's right here. <u>Samsonite! I was way off.</u> <u>I knew it started with an "S" though.</u>
TL	<i>Samāharaviṭṭa brīfkēs ekē āti.</i> <i>- ōh, ov!</i> <i>ēkə metənə tiyenāvā.</i> <i><u>sāmsanayit!</u></i>

	<i>maṃ dānən hiṭiyā ēka paṭaṇ ganne "S" vəlin kiyaḷā.</i>
Logical Mechanism	Ignoring the obvious
Subtitling Strategy	Imitation

The subtitler has used the imitation strategy using the same name, *Samsonite*’ in the Target Language. Although it is a travel bag-selling company which is known around the world, it is problematic whether almost every person in the target audience is familiar with the term. Instead, the subtitler could have replaced the term using a different term with the same effect in the rendition of the humour effect into the target language.

Table 37. Humorous Text 35

SL	Harry: Well, come on, <u>Cinderella.</u> We’ve got to get you ready for the ball!
TL	<i>Ikman karəṇəṇā, <u>sinḍərellā.</u></i> <i>apiṭa mēkaṭa lāsti vennə tiyenəṇā.</i>
Logical Mechanism	Teasing
Subtitling Strategy	Imitation

As Cinderella’s story is familiar to the Sri Lankan context as well, the subtitler has used the imitation strategy to translate the source-languageutterance into the target language, preserving the Logical

Mechanism.

Table 38. Humorous Text 36

SL	Harry: oh, look at the <u>funbags on that hose hound.</u> Llyod: <u>I'd like to eat her</u> <u>liver with some fava beans</u> <u>and a nice bottle of Chianti.</u>
TL	-
Logical Mechanism	Exaggeration
Subtitling Strategy	Deletion

When rendering the above utterance into the target language, the subtitler completely deleted the entire utterance, thus eliminating the Logical Mechanism. Therefore, it can be considered an unsuccessful transfer.

Table 39. Humorous Text 37

SL	Harry: <u>Nice set of hooters</u> <u>you got there.</u> The owls, they're beautiful. Mary: Oh. Yeah.
TL	<u>niyāma dum kōcci naḷā</u> <u>dekəkne oyāṭa tiyenne.</u> - <i>bakāmūnō, un harimā</i> <i>lassānayi.</i>
Logical Mechanism	Homonymy
Subtitling Strategy	Expansion

The subtitler has attempted to expand the term ‘nice set of hooters’ as, ‘*niyāma dum kōcci naḷā dekəkne oyāṭa tiyenne.*’ The Logical Mechanism used in this instance, which is homonymy, occurs since the term ‘hooters’ means ‘owl’ and the taboo ‘women's breasts’. Since the Sinhalese term that is adopted by the subtitler ‘*dum kōcci naḷā dekə*’ is not commonly used to refer to women’s breasts and it is not linked to the term ‘owl’, it is problematic whether the humour effect of the source language is successfully transferred into the target language. Nevertheless, although the Logical Mechanism of homonymy is not preserved in the TL, due to the disconnection between Harry’s utterance ‘*niyāma dum kōcci naḷā dekək*’ and ‘*bakāmūnō*’ a new LM which is missing link has been created in the TL.

Table 40. Humorous Text 38

SL	Mary: I love dogs too. Harry: Oh. Mary: So how are you involved with them? Harry: Oh, you know, I've trained them, bathed them, clipped them. I've even bred them. Mary: Oh, really? Any unusual breeding?
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	Harry: <u>No. Mostly just doggy-style.</u>
TL	<i>māt balləntə āsəyi.</i> <i>- ōh.</i> <i>itin kohomədə oyā un ekkə</i> <i>vādə kəranne?</i> <i>-ōh, oyā dannəvanē, maṃ</i> <i>unvə puhunu kəranəvā,</i> <i>nāvanəvā, pīrisidu kəranəvā.</i> <i>maṃ unvə abhijanəṇyat</i> <i>kəranəvā.</i> <i>ōh, ättəṭə?asāmānyə</i> <i>abhijanəṇyə kirīm</i> <i>kəranəvadə?</i> <i>-nā. bohōviṭə balu krəməyətə</i> <i>taməyi.</i>
Logical Mechanism	Wordplay
Subtitling Strategy	Transfer

The term ‘doggy-style’ is taboo and the subtitler has translated the term as, ‘*balu krəməyə*’ using the transfer strategy which loses the humour effect in the target language as that Sinhalese term is not common in the Sinhalese context. The term ‘*doggy style*’ itself is used as a borrowed term in the Sri Lankan context as well. Therefore, the subtitler could have used another term that is familiar to the target audience.

Table 41. Humorous Text 39

SL	Harry: One time, we successfully mated a bulldog with a shih-tzu. Mary: Really? That's weird. Harry: <u>Yeah. We... we called it a bullshit.</u>
TL	<i>Ek vatānvək, api sārthəkəvə ekətu kəḷā...</i> <i>"bulḍōg" ballekvə "ṣih-ṭsu" ballek ekkə.</i> <i>- ättəṭə? ēkə amutuyi.</i> <i>ov. api...api ē āpu pāṭiyəṭə</i> <i>kiyənne "bulṣiṭ" kiyəlā.</i>
Logical Mechanism	Wordplay
Subtitling Strategy	Imitation

The subtitler has used the imitation strategy when translating the name of an unusual dog breed as the term ‘bullshit’ is familiar in the Sri Lankan context as well.

Table 42. Humorous Text 40

SL	Llyod: Mary Christmas. <u>Mrs. Mary Christmas.</u>
TL	-
Logical Mechanism	Wordplay
Subtitling Strategy	Deletion

In the rendition of source-languagehumour into the target language, the subtitler has deleted the entire utterance that carries humour making it an unsuccessful transfer of LM.

Table 43. Humorous Text 41

SL	Llyod: What are my chances? Mary: Not good. Llyod: You mean not good, like one out of 100? Mary: <u>I'd say more like one out of a million.</u> Llyod: <u>So you're telling me there's a chance!</u> <u>Yeah!</u>
TL	<i>Mokaddā tiyenā avasthāvā?</i> <i>- hoñdā nā.</i> <i>oyā kivvē 100kin ekak vagēdā?</i>

	- <u>maṁ kivvē milināyākin</u> <u>ekak vagē.</u> <u>ehenam oyā kiyanṇē maṭa</u> <u>avathāvā tiyenāvā.</u>
Logical Mechanism	Ignoring the obvious
Subtitling Strategy	Transfer

The subtitler has directly transferred the source-language utterance into the target language sharing the same LM as in the source language. Therefore, it can be considered a successful transfer of LM.

Table 44. Humorous Text 42

SL	Harry: You just tell me where to sign, bud. Llyod: <u>Right on my ass</u> <u>after you kiss it!</u> Harry: <u>Kiss it?! You kiss</u> <u>mine!</u> <u>Both cheeks, both lips, right</u> <u>here!</u>
TL	<i>Maṭa kiyanāvā kohedā atsan</i> <i>kārannā ṍnē kiyālā.</i> - <u>magē passā iṁbālā iṭa</u> <u>passe</u> <u>ēka uḍa atsan kārānāvā!</u>

	<u><i>ēka iṁbinda?! uṁbā iṁbāpan magē!</i></u>
Logical Mechanism	Exaggeration
Subtitling Strategy	Transfer

In the rendition of the source-language humour into the target language, the subtitler has directly transferred it to the target language, sharing the same LM.

Conclusions and Recommendations

Based on the results of the present study, several significant conclusions that assist in the development of fansubbing can be pointed out. It was identified that although exaggeration is the most used Logical mechanism used in the humorous texts in the movie *Dumb and Dumber*, fourteen instances were found where any of the logical mechanisms presented in the GTVH are applicable. The humour effect in all fourteen instances is created with either name-calling whether insulting or teasing, or wordplay where homonyms are often used. Therefore, it is evident that no Logical Mechanism has been introduced in GTVH related to name-calling and wordplay. Since those are some of the most common ways of creating humour, the introduction of such Logical mechanisms will be of use when analysing humour in audio-visual media. In this case, the researcher suggests two Logical Mechanisms related to name-calling that are insulting or teasing, and another Logical Mechanism related to the use of words in creating humour wordplay or homonymy.

Further, results revealed that the transfer was the most used strategy. Although transfer is a strategy where the content of a certain dialogue is translated into a target language without any changes, the use of transfer in any instance is not a success. For example, the use of homonyms, which are words having the same spelling or pronunciation but different meanings and origins, are different from one language to another with both linguistic and cultural differences. Therefore, in such circumstances, rather than transferring such a term or phrase into the target language, it is significant to expand or adapt the term, preserving the humour effect. However, in such instances, it was noticed that the occurrence of different Logical Mechanisms than of the source-language utterance, although the synonyms have been translated using the transfer strategy.

In addition, it was noticed that the unnecessary use of deletion strategy has led to unsuccessful transfers of humour as in some instances the terms or phrases that carry humour effect have been deleted by the subtitler. Deletion is defined as the ‘exclusion of part of the whole SL message, particularly less important aspects, such as those having verbal content, leaving the most important content to be expressed intact’ (Michael, 2002). In practice, it means the deletion of insignificant fillers, conjunctions or repetitions to deliver the most important message to the target reader (Bağ & Gwóźdź, 2016).

Furthermore, a lack of consistency in fansubbing was noticed in many instances. For example, in some instances, the subtitler has directly transferred certain taboos and has replaced such taboos using taboos in the target language, which gives the same effect or less effect as the source language word. On the other hand, there are some instances when subtitlers attempt to delete or expand certain taboo terms. The maintenance of consistency is vital in the field of translation studies, not only in the audio-visual translation, as it impacts the final version of the translation and its impact on the target reader.

It can be concluded that the fansubbers who are engaged in the process must be aware of the proper usage of subtitling strategies relevant to their field in the process of distributing quality subtitles to their thousands of viewers and consumers. On the other hand gap in AVT has already been, to some extent, bridged at least by some recent special issues, monographs, and articles on the topic, yet such connections have been formed mainly around professional translation, whereas there still exists a huge gap to be filled in terms of studies involving ‘non-professional’ translation; such deficiency is perhaps due to little research interest in non-professional translation (Pérez-González & Susam-Saraeva, 2012). Accordingly, the Audio-Visual Translation field must be sensitive to the growing area of fansubbing, which has already been added to the AVT field, as the final purpose of any kind of translation must

be focused on sharing accurate translations to a certain target audience while preserving the intended meaning of its source language.

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