

Audiovisual Translation: Challenges of Traslating Humor from English into Croatian in the American Sitcom "The Office"

Lacković, Laura

Undergraduate thesis / Završni rad

2022

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Rijeka, Faculty of Humanities and Social Sciences / Sveučilište u Rijeci, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:186:349541>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2025-02-03**



Repository / Repozitorij:

[Repository of the University of Rijeka, Faculty of Humanities and Social Sciences - FHSSRI Repository](#)



UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
DEPARTMENT OF ENGLISH

Laura Lacković

Audiovisual translation: Challenges of Translating Humor from English
into Croatian in the American sitcom 'The Office'

Submitted in partial fulfilment of the requirements for the B.A. in English Language and
Literature and Pedagogy at the University of Rijeka

Supervisor:

Dr. sc. Mirjana Borucinsky

Rijeka, September 2022

Abstract

This thesis presents the theoretical background of audiovisual translation (AVT) in the context of the broader field of Translation Studies. The concept, practice and challenges of the three main modalities, dubbing, voice over and subtitling are examined. The thesis also explores the idea of fansubs, subtitles produced by fans, as they are analysed in the latter part of the thesis. The main part of the thesis is focused on the translation of humor and the challenges that arise in the process of translation. The analysis was carried out on fansubs of the series *The Office*, where the main goal was to determine whether fansubs achieve the humorous effect or not after being translated from English into the Croatian language and to determine which strategies were used by non-professional translators in the process of translating humor in subtitles.

Keywords: Audiovisual Translation, Subtitling, Fansubbing, Humor

Table of content

Introduction.....	1
1.The Development of Translation Studies as a Discipline	2
2. Audiovisual translation	3
2.1. Dubbing.....	5
2.2. Voice-over	8
2.3. Subtitling	10
2.4. Fansubbing	13
3. Translating humor and its challenges.....	15
4. Analysis of translating humour in The Office.....	18
Conclusion	27
References:.....	28

List of acronyms

The following list shows the common acronyms used in this thesis.

Acronym	Meaning
AVT	Audiovisual translation
ST	Source text
TT	Target text
SL	Source language
TL	Target language
TC	Target Culture

Introduction

Since the rapid development of technology and media, people have been looking for ways to enjoy the new benefits of the digital era. By means of Audiovisual Translation (AVT), more information, knowledge or enjoyment such as visual media (cinemas, films, series) was available to a wider audience. Therefore, in following chapters this thesis will analyse the idea of AVT as a subject of study in the field of Translation Studies, with an emphasis on the three modalities of dubbing, voice over, and subtitling, assessing their characteristics and problems, and presenting their practice in Croatia. One chapter is dedicated to a somewhat new phenomenon called fansubs, considering that fansubs of TV series *The Office* will be the main basis of the analysis.

Furthermore, this thesis explores one of the most complex aspects of AVT, that is the translation of humor. Translators have a difficult task translating humor given the fact that while maintaining the humorous effect, they need to manage the textual and technical limitations of subtitles. Therefore, the difficulties associated with identifying humor, classifications and techniques that can be used in the process are discussed in the thesis.

The aim of this thesis is to analyse and examine how humor was translated and whether it the same humorous effect could be achieved in the target language (TL), i.e. Croatian language in the source language (SL) – English. The analysis was based on the American TV series *The Office*. Given the fact that series do not have official subtitles, the analysis is based on the fansub translation by the Croatian fansub community titlovi.com. The purpose of this study is to raise awareness of the difficult and intricate task of translating humor while also showing how fansub communities in under-resourced languages like Croatian translate humor.

1. The Development of Translation Studies as a Discipline

Firstly, in order to analyse the development of translation studies as a discipline, we first need to determine what Translation Studies (TS) are. The term ‘translation studies’ was first introduced by the American-Dutch scholar James S. Holmes in his paper “The name and nature of translation studies” published in 1975, but became widely available in 1988 (Munday, 2008). In this paper, Holmes proposes this term as the most suitable and advocates for the development of a new discipline with its own classification system (Holmes, 1972). The area of study of Translation Studies is concerned with the theory, explanation, and use of translation. Translation Studies examine translation as an applied study which involves teaching, practice (translating) and criticism, but also as a pure study which involves theoretical (partial, integrative) and descriptive (product, process, function) sections (Bulut, 2007). In addition to focusing on the translator’s actual experiences, translation studies also examine the background and philosophies of translation, as well as the most recent developments in the industry. It is important to say that translation studies is an interdiscipline that touches on many different areas of knowledge, including comparative literature, cultural studies, psycho-linguistics, linguistics, computer science, biochemistry, and geophysics (Bulut, 2007).

The word translation can have many different connotations including a broad topic field, the product which is the text that is translated, and the process which refers to the act of producing the translation, i.e.. translating. The process of translation is a transfer of an oral or written language from one language (SL) into another (TL) (Munday, 2008). However, in the translation process, it is not only the language that is being translated but cultural context or references as well.

Terms translation and media have most frequently been used interchangeably in the context of multimedia translation. This field has been expanding steadily for the past 15 years and has quickly gained international attention and recognition (Di Giovanni, 2008). Today, the media provides access to the most recent news and information on global events, but it also covers various fields of interests. Media translation has become essential for every mass media because of the vast amount of news, movies, and television shows that are only available in one language. Mass media can be divided into visual (e.g., books, newspapers, magazines, bulletins), audio (e.g., radio, audio

recorders) and the one I will focus on in this paper, audiovisual media (television, cinema, video, internet and SMS) (Akbar, 2012).

2. Audiovisual translation (AVT)

AVT, which is still considered a somewhat new theory within TS and was once considered a ‘virgin area of research’ (Munday, 2008), has developed greatly since the expansion of cinema, television and the internet. The beginning of audiovisual translation can be linked to the development of cinematography by the Frenchman Louis Lumière in 1895. However, it was not until 1920 that the need for translation arose in order to increase the availability of films to a larger audience (Díaz Cintas, 2008). Although it is not a new theory, AVT has only recently received the attention it deserves.

AVT refers to the process of transferring audiovisual materials from one language to another, firstly on two different levels – audio and visual, as the name suggests. The audio channel refers to “words, paralinguistic information, the soundtrack and special effects”, i.e., the things one can hear, while the visual channel refers to “images, colours, movement, posters or captions with linguistic signs, etc.” that is, the things we see on the screen (Chaume, 2013, pp. 105). However, extra meaning in audiovisual material is also contributed in the use of “nonverbal sound effects and background noises, body sounds (breathing, laughter, crying, etc.), and music, (...) actors’ facial expressions, gestures and movements, costumes, hairstyles, makeup, (...) scenery, colors, special effects, and three-dimensionality” (Chiaro, 2013, pp 1).

Precisely because the transfer of audiovisual materials takes place simultaneously on several levels, Delbasita (1989) distinguishes four categories: visual presentation-verbal signs, visual presentation – non-verbal signs, acoustic presentation-verbal signs and acoustic presentation – non-verbal signs. Visual-verbal refers to the writings, subtitles or notes, while visual-nonverbal refers to other writings that can be seen on screen. Acoustic-verbal refers to words that are being said, that is the dialogue; acoustic-nonverbal refers to all other sounds which can be, as mentioned before, background noises, songs, sound effects etc. (Díaz Cintas, 2008). Therefore, we can conclude that audiovisual texts are in fact multimedial, meaning that they exist in a variety of media and are being channelled via them.

Today, there is a large number of different types of audiovisual translations. However, all can be divided into two large groups: captioning and revoicing. Revoicing refers to modes in which oral output stays oral, while the SL is replaced with the TL. This includes modes like “voice-over, narration, audio description, free commentary, simultaneous interpreting and lip-synchronized dubbing” (Pérez-González, 2019, pp. 16). Captioning refers to modes in which oral output is changed into a written text which can be seen on the screen. Scholars like Chaume (2013) differentiate up to 10 different modes in audiovisual translation. In the chapters that follow I will offer a more detailed analysis of the three most commonly used modes – dubbing, voice-over and subtitling and one fan-produced mode fansubbing, while at this point I will present a few other, less popular modes based on Chaume’s (2013) paper.

The simultaneous interpretation of the film, which is more similar to interpretation rather than translation, is used mostly in Thailand. In this method, the movie is being played and the translator/interpreter simultaneously translates the dialogue from the movie using a microphone. As the interpreter translates all character’s voices, he/she needs to have some mimetic ability.

Narration is similar to simultaneous interpretation in terms of the process since the text is prepared in advance. However, in narration, the dubbing actors do not perform or use their voice as an acting tool, but they only read the text literally (Cabrera & Bartolomé, 2005).

Free commentary can be seen as the reproduction of the original text in which commentators do not need to produce a text that faithfully represents the original, but are free to give additional information and their opinion. This mode is used mostly in sports programs or children’s programs in Europe (Chaume, 2013).

Audio description is the mode for those who are blind and visually impaired. It consists of a new soundtrack that is inserted into silent moments to bring the visual elements such as characters’ body language, costumes, or other elements which are crucial for the story, closer to blind and visually impaired people (Chaume, 2013).

Surtitling is used in operas or theatres where they are usually displayed on a screen above the stage so that the audience in the boxes may read the translations while watching the play or opera. As Chaume (2013) states, surtitles may be displayed on the back of the chairs in parts of the theatre or opera house where the view of the stage is not as good.

Subtitling for the deaf and hard of hearing (SDH) is used to improve accessibility for those with hearing difficulties, as well as for elderly or foreign audiences. It displays actors' dialogue as well as other audio elements crucial for the storyline which are then made into subtitles. They usually differ from standard subtitles as they can be in a different colour, so people can differentiate which character is speaking which part of the dialogue and these subtitles frequently stay on screen for a longer amount of time (Chaume, 2013).

Live subtitling, also known as respeaking or real-time subtitling, is used in live programs like news for the community with hearing difficulties. The interpreters need to summarise the text they hear and re-read them in order for the software to produce written subtitles that are shown at the bottom of the screen (Chaume, 2013).

2.1. Dubbing

Dubbing is the second most developed approach to handle the translation of the original program from the SL to another language, and the most popular one out of the verbal audiovisual modes. The goal of the dubbing process is not only to create a finished product that can be broadcast in a different country, in their target language, and for a different target audience, but also to create a text that is considered original by the target audience while also meeting the cultural and linguistic needs of the target community (Marqués Cobeta, 2021).

Hatim and Munday (2004, pp. 338) define dubbing as “a technique used in the translation of foreign films which involves the substitution of the ST actors' voices in translation with a new TT voice, often attempting to synchronize the original lip movements with the TT sounds.” Additionally, Ajabbad (2016) states that the dialogue that is being dubbed must match wording, timing, and lip movements of the original dialogue as closely as possible. Therefore, we might say that dubbing is an audiovisual translation technique in which the original dialogue, speech or soundtrack in one language is replaced with a soundtrack in another while trying to synchronise actors' lip movements so that the target audience believes that the actors are speaking in their native tongue.

The dubbing process is usually considered a complex and expensive process in which many professionals like translators, adaptors/dialogue writers, dubbing directors and actors, sound

technicians are involved. The first stage included in the process of dubbing has the translator whose task is to do a word-for-word translation of the original script. This means that the translator translates word for word, without conveying the real meaning of context. That rough translation is then passed to the dialogue adapter who writes realistic speech that corresponds to all lipsync guidelines. The translated text is altered at various levels at this point in order to generate various sorts of synchronization. All of this is feasible because dubbing gives the translator more liberty which helps to explain why dubbed versions frequently deviate significantly from the original (Zanotti, 2014). Meanwhile, a dubbing director, i.e., the person who monitors the dubbing process chooses the dubbing actors. Dubbing actors need to have needed qualities to match the acting, emotion, and intonation exactly or similarly to the original actors. While creating the translated script, the dubbing actor watches the recordings and listens to the dialogues in each take. The recording of the final dialogue occurs once the performers' speech has synchronized with the original visual characteristics. Following that, the staff attends to minor matters like matching the dubbed recordings with the international versions as well as the originals (Chiaro, 2009).

There is also a new, modern method of dubbing – digital technology- which is less expensive and faster. Chiaro (2009) states that this new technology has simplified technical and organizational aspects of the dubbing process and improved lip-synchronisation and voice characteristics since new software can now automatically change original footage to synchronize the movement of the actor's lips with the new soundtrack.

One of the main features of dubbing that distinguishes it from other audiovisual translation modes is synchrony. According to Fodor (1969) and Agost, Chaume et al. (1999) there are three types of synchronies – phonetic synchrony, kinetic synchrony and isochrony (Diaz-Cintas, Orero, 2010; Marqués Cobeta, 2021). The phonetic synchrony, another term for lip-sync(hrony), refers to the fact that the speaker's words are in sync with the movement of the actors' lips. Here the dialogue adapter must do a great job to make the dubbed version look as close to the original as possible, especially in close-up where the adjustment must be more exact than in other scenes. The second type of synchrony is known as kinetic synchrony and it refers to the translation of the actors' movements and gestures. The goal is to make sure that the speech does not contradict the visual, such as when making a negative statement and shaking your head. The translator must be familiar with the body language used in each nation in case any discrepancies should be taken into account

so that the audience does not feel alienated. The third synchrony is isochrony. This requires that the length of the source and target sentences must be equal in order to precisely match the duration of the actor's speech. This element is important for the quality of the dubbed text because not all languages use the same number of words to express the same notion (Marqués Cobeta, 2021). The digitalisation, mentioned earlier, is of great help that "makes it technically easy to tweak the actors' lips in the most accommodating ways so as to make the movements coincide with the new soundtrack" (Diaz-Cintas, Orero, 2010).

After analysing dubbing methods and processes, I would like to point out the advantages and disadvantages of dubbing. Dubbing and lip synchronisation are favoured audiovisual translation method in large number of countries in the world because it allows audience to follow the plot or sequences even if they are not familiar with the source language. This is especially useful in countries with a high percentage of illiteracy within the population. On the other hand, dubbing is frequently criticised for destroying the original soundtrack and limiting audience the chance to hear the actual actors' voices, which causes the loss of authenticity (Tveit, 2009). In her study, Tveit (2009) discovered that students from 'dubbing nations' found listening comprehension to be far more difficult than students from 'subtitling nations,' with the former group displaying a much higher demand for new vocabulary while chatting in English. Therefore, it can be said that another reason to avoid dubbing is that watching audiovisual content material in its original version allows the audience to learn or practise the language. Due to its high expenses and complex procedure involving many specialists, dubbing is considered less popular, more expensive and is therefore practised in fewer countries.

Dubbing in Croatia is reserved mostly for content aimed at children or for documentaries. The first feature film to be dubbed into Croatian was 'Stuart Little,' which was released on VHS and sold an incredible sixty thousand copies. After that arrived the specialist children's networks, the most popular of which is Nickelodeon, which broadcast feature and animated shows (Laslavić, 2019). In Europe, dubbing is mostly used in bigger and wealthier countries such as France, Germany, Italy and Spain. It is also favoured in England, but in smaller volumes since most films are imported from America and don't require translation (Danan, 1991).

2.2. Voice-over

The term ‘voice-over’ (VO) refers to one of the AVT modes which are used in the film industry, but it is also a part of translation studies. The voice-over is used to bring the fictional and non-fictional contents and their messages closer to a larger audience that does not know the original language of a media. The voice-over is the least popular AVT mode out of the three best known, the first two being subtitling and dubbing. As Díaz Cintas and Orero (2006) suggest, little attention has been paid to less popular modes of transfer such as voice-over, surtitling, narration, interpreting, and commentary.

One of the best definitions for the term ‘voice-over’ was given by Díaz Cintas and Orero (2006, p. 477) who define it as “technique in which a voice offering a translation in a given target language (TL) is heard simultaneously on top of the source language (SL) voice”. In the voice-over practice, the sound of the original dialogue is reduced so it can still be heard in the background. This is one of the main differences between voice-over and dubbing, which can sometimes be confusing since both are vocal audiovisual translation modals. When the media is dubbed, one can no longer hear the original conversation or text. In the second case, the voice-over, the original conversation in TL can still be heard in the background (Gadže, 2016). The voice-over starts about two seconds after the original sound, but they both end at the approximately same time. Another difference to dubbing is that there is no attempt in the voice-over to produce the illusion of lip synchronization. The voice-over does not give the impression that the screen characters are speaking the translation’s language. Therefore, the audience is continually reminded that there is a coexistence of the original dialogue and translation of that dialogue in voice-over (Matamala, 2018). For example, if the original text contains spontaneous colloquial speech like ‘hesitations, false starts, repetitions and discourse markers’ (Matamala, 2018, pp. 69) they are removed and the text is reformed so that is easy to understand. Voiceover is technically simpler and less demanding, as well as cheaper and faster to produce than dubbing or subtitling, because there is no need to adjust the translation to meet the motions of the lips.

The voice-over process requires two roles: the translator and the voice-over narrator or artist. The translator is in charge of linguistic translation from one language to another, while the voice-over narrator’s task is to read the target-language text. The translator’s task is to create a written

translation from a pre-recorded material, and then the voice-over narrator reads that text aloud to record the voice-over. One explanation for these two roles is that translators do not always have the required vocal quality, and voice artists are not always skilled linguists (Díaz Cintas and Orero, 2006).

There are two types of voice-overs based on the number of people used for the voice-over. Grigaraviciute and Gottlieb (Matamala, 2018) distinguish first-person voice-over from the third-person voice-over, where the first is a direct voice over and the second is a reported voice over. The first-person voice-over is normally used, which means that the same pronoun as in the original speech, are used in the translation. Another categorization factor might be the number of voices in the translated version, where we distinguish between single-voice voice-over and multiple-voice voice-over. Single-voice voice-over means that one voice-over narrator is being used in the translation for all speakers, while in the multiple-voice voice-over there is one voice-over narrator for each speaker in the original media. This also means that a women voice-over narrator is used for a women speaker in the original speech and a male voice-over narrator for a male speaker in the original speech.

Díaz Cintas and Orero (2006) indicate the difficulties that can occur in the process of voice-over. Firstly, there is a necessity for the lexical reduction in the translation. Due to the fact that the translation begins a few seconds after the original and ends a few seconds sooner, the reduction is made because then the oral delivery does not appear rushed and unnatural when filmed. Secondly, the translation must additionally consider any conceivable link between text and image in the original. For example, when the SL speech is accompanied by visual pictures, the translation must rely on solutions that, to the extent possible, also reproduce the link between the speech and image at the same time in the program.

As well as dubbing, the use of voiceover in Croatia is typically restricted for content aimed towards children, documentaries aimed at a family audience or interviews in radio or tv news programmes. On the other hand, in some Eastern European countries such as Poland, Bulgaria, Russia, Estonia, Latvia, Belarus, Lithuania the voice over is used in fictional audiovisual content. In these countries, it is more often possible to see voice over rather than subtitles due to being very cheap to produce.

The voice-over in Spain is used in documentaries, reality shows and news programmes (Matamala, 2018; Díaz Cintas, Orero, 2006).

2.3. Subtitling

After analysing two verbal AVT modes, I am now going to examine the most popular non-verbal mode which is used in Croatia, subtitling.

When speaking of subtitling we refer to the “method of language transfer used in translating types of mass audio-visual communication such as film and television” (Hatim and Munday, 2004). Subtitles are normally shown in the lower portion of the screen as one or more lines, and by employing them, the speakers’ originally spoken messages are delivered in a more concise manner. Díaz-Cintas and Remael (2007, pp. 8) also state that is not only the original dialogue that is being presented with subtitles, but also “the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like,) and the information that is contained on the soundtrack (songs, voices off).” That is, when watching an audiovisual text with subtitles, the spectator hears the original soundscape (words, noise, and music) while also reading what the actors say in the lower part of the screen (in the original language or any translated language).

The subtitling process comprises placing a written text on the screen that is a condensed version of the target text’s audio. Subtitles can be open meaning that they are printed on the film, closed if they are chosen by a viewer from a menu, or projected although the latter form is mostly used at film festivals where subtitles are shown in real time. According to Antonini (2005), for a translator to successfully generate good subtitles, he or she must perform one of the three main activities: elimination, rendering, and simplification (quoted in Chiaro, 2009). Elimination means deleting any information that can be gleaned from the images, as well as any aspects that do not change the meaning of the original discourse, but merely the form (e.g. hesitations, false beginnings, redundancies, etc). Simplification is the process of simplifying and fragmenting the original syntax to make it easier to read. Slang, dialect, and taboo language are examples of elements that need to be dealt with and usually deleted.

Many professions are involved in the subtitling process. The first phase is generally performed by a technician who estimates the duration of the subtitles based on the display time of each frame.

Spotting or tagging is the process of tagging a transcript or dialogue list to indicate where subtitles should begin and end. The translator then completes the actual translation using the annotated dialogue list as a cueing tool. The third operator is usually employed to polish the final subtitles, checking not only language but also technical aspects like as synchronization with frame changes. However, because of the technology development, it is now not unusual for one person to perform all three parts of the complete method.

Because there are a large number of rules and limits related to the synchronization process, the very act of conveying the original message in target language is even more complicated and difficult. Therefore, Khalaf (2016) categorises the challenges of the subtitling process into three main categories: Technical, Cultural and Linguistic. In this paper, I will focus on Cultural challenges and how they are dealt with in subtitling from English language to Croatian language. Technical challenges are the ones that include space, time, spotting, position on screen and font. Because each line has a restricted number of characters, the first and most obvious constraint in the technique is space or the amount of text in the subtitle. Typically, each line contains 37 characters, with a maximum of two lines per image. Due to this restriction, the program's original dialogue can be decreased from forty per cent to a surprising seventy-five per cent (Uzelac, 2017). Khalaf (2016) states that the number of characters may be different from country to country depending on the syllables used. For example, a syllable consisting of letters such as w, m or z, will take more space than a syllable consisting of a letter i, l or j. Time is also an important aspect that translators may have difficulties with. That is because the allowed time for subtitles is no longer than six seconds on the screen. This means, that some parts of the dialogue must be left out because there is no room for intricate structures or wordy formulations. The translator must choose the right words and expressions to present the thought in the given time, but also must think if the audience will be able to catch the subtitle and understand the content. The next challenge is spotting which refers to the exact timing of the subtitle on the screen. The position of the subtitle is also a challenge because they have to be positioned in the centre, between 10% from each frame edge. The last challenge in this category is the font whose size and colour must be changed if they are affected by the background (Geoghegan, 2020). The second category, Cultural challenges, includes challenges translators face when they translate cultural bound elements. Language usage and translation from one language to another reveal differences in cultural norms between

countries. Culture-based humor is especially difficult to translate because, in some TV shows, laughter is more significant than the meaning. I will deal with this challenge more in-depth later in the paper. The third category is called Linguistic challenges and it comprises grammar, syntax, lexicon, and annotation, carried by linguistic characters in audiovisual programs. The translator must deal with different dialects, accents, pronunciations or even grammatical mistakes and have specific knowledge and skills to translate them correctly (Khalaf, 2016).

Díaz-Cintas (2008) differentiates three types of subtitles categorized from the linguistic perspective- intralingual, interlingual and bilingual subtitles. According to Diaz-Cintas and Remael (2007) , intralingual subtitles are a type of screen translation that involves the conversion of spoken to written language within one language. They are used for deaf people and those with hearing impairment to help them to better understand the film. They are also used as a tool for language learning, especially for students in learning foreign languages, because subtitled films, because watching subtitled films “improve our linguistic skills and helps us “contextualize” both the language and the culture of a particular country” (Gadže, 2016, pp. 15). This type of subtitle is also used for public announcements or different dialects, or as an instrument for the karaoke effect. The second type is interlingual subtitles, a type of screen translation that entails not just text translation from one language to another, but also a transition from spoken to written language. Gottlieb (in Leshkovich, 2016, pp.17) names this semiotic jaywalking because the text is not translated directly “from spoken SL to spoken TL, nor from written SL to written TL, nor from spoken SL to written TL”, but instead, it "jaywalks" from spoken SL to written TL. The third type of subtitles is called bilingual subtitles. This type is used in countries in which two languages are used so there is a need for subtitles in two languages. In Belgium, for example, subtitles are available in both French and Flemish, and in Jordan and Israel, Hebrew and Arabic are presented on the screen (2016, Gadže).

Subtitling is referred to as the most popular and most used audiovisual translation method. It is used in many European countries, such as the UK, Benelux (Belgium, Netherlands, Luxembourg), Scandinavian countries, Greece and Portugal (Chiaro, 2009). Subtitling in Croatia began in the 1960s, when Hrvatska televizija (HRT), the country's national television, began producing and broadcasting its own programs, including international films and television shows with Croatian subtitles. In 1989 Translation and Subtitling Department (TSD) at HTV (Hrvatska Televizija,

Croatian Television) was established, and since then it has undertaken the translation and subtitling of “films, TV series, documentaries (partly dubbed), cartoons (occasionally dubbed), news reports and domestic productions for the overseas market (i.e. subtitled into the foreign language)” (Nikolić, 2010, pp. 100). Subtitlers in Croatia are usually young freelancers, who work for the national television, or national commercial television and foreign-owned cable and satellite channels. In a survey conducted by Nikolić (2010), Croatian subtitlers expressed dissatisfaction with their status and salary. They also believe that subtitling is sometimes hard and stressful, but more interesting than the translation of legal documents, regulations or manuals.



Figure 1: Map of AVT mode preferences in Europe¹

2.4. Fansubbing

Although Croatia is a subtitling country, the Croatian language is still not represented in the translations of all movies or series offered by the larger streaming services like Netflix or HBO. Due to that, movies and series are usually being translated and subtitled by fans - through a

¹ <https://bigthink.com/strange-maps/dubbing-map/>

phenomenon called fansubbing. A product of fansubbing is a fansub, which can be defined as a subtitle made by fans and usually distributed on the Internet. The fansub phenomenon is considered to have begun in the United States in the 1980s when fans of Japanese anime made subtitles for the original series in the Japanese language (Diaz-Cintas and Muñoz Sánchez, 2006). Fansubbing flourished with the development of the Internet as various translation software became free and available to everyone interested in translation (Diaz-Cintas, 2008).

Many people with different knowledge or skills that work together are involved in the process of fansubbing. The first is raw providers whose job is to prepare an unchanged, original material. This usually includes collecting and recording original episodes or movies on DVD or television (Diaz-Cintas and Muñoz Sánchez, 2006). Translators are involved in the second stage of fansubbing process. Their contribution is exclusively related to translation as they generally do not have the necessary knowledge and skills for other parts of the process. Mainly, the translator who is working on the English version is usually not a native English speaker, but they usually rely on the English fansub as the pivot language (Diaz-Cintas and Muñoz Sánchez, 2006, pp.39). The third phase involves timers whose task is to create a time code to display subtitles in digital recordings while at the same time making sure that the subtitles will be displayed in the correlation with the spoken dialogue (Zhe Rong and Che Omar, 2018). Next are typesetters who are in charge of picking out font types, size and colour for subtitles for dialogues, as well as the opening and ending music. The fifth stage includes editors and proof-readers. The responsibilities include making the translation more cohesive and natural-sounding in the target language and correcting any errors. Their part in the fansubbing process is crucial if the translator does not have knowledge of the TL, and because of that editor should have a basic understanding of the SL (Diaz-Cintas and Muñoz Sánchez, 2006). The last stage of the process includes incorporating the timecoded and typeset subtitles text file using software, into a digital file recording of a movie or series with subtitles in the target language.

Fansubs differ greatly from subtitles produced by professionals. The first and most obvious difference is that the fansubbers use different font types and colours. For example, they use different colours for each actor, bold font for songs, and try to match font colour and size with the aesthetics of the scene. The second difference is that the fansubs contain notes that can be seen on top of the screen where explanations for foreign words are usually found. That means that if a

dialogue contains a word that may be unfamiliar to understand for the target audience, the fansubber will provide its explanation or definition on top of the screen. The next difference is that the fansubs are not necessarily placed in the lower part of the screen, but they can be placed in any place, but only if they do not interfere with viewers' enjoyment. The last evident difference is that fansubbers often place their name at the beginning or end of a section, thus showing their contribution to the translation of a series or movie (Zhe Rong and Che Omar, 2018).

With the development of the Internet the phenomenon of fansubs has greatly spread to other audiovisual genres and many movies and series are being translated by fans to many different languages. This has attracted the great attention of many researchers (Verbruggen, 2010; Tian, 2011) who analysed and compared subtitles made by fans and those made by professionals (In Zhe Rong and Che Omar, 2018). The rise of the fansub phenomenon also happened in Croatia where now exist two bigger fansub communities - prijevodi-online.org and titlovi.com. The aim of both communities is to produce subtitles, but also to share their subtitles with the general audience on the Internet. The number of active fansubbers in these communities is not easy to estimate, because translators are free to move from one community to other, and produce subtitles for both communities (Cemerin and Toth, 2017). However, this paper will be based on the subtitles produced by the titlovi.com for the series *The Office*. The Croatian language, and many other languages spoken by less people, is not popular and widespread, so these communities are the only way in which the Croatian audience can enjoy foreign series or films given the fact that a large number of films and series do not have official translations and subtitles.

3. Translating humor and its challenges

Humor, which refers to something that is intended to be humorous or comical, has always challenged translators in their intentions to transfer humorous content from SL into TL. That is because humor is a cultural phenomenon and while some cultures may find one thing funny, the same thing might be offensive in the other culture. However, many authors (Chiaro, 2010; Newmark, 1988; Jankowska, 2009 in Geoghegan, 2020) state that even though translating humor, especially culture-based humor is a difficult task, it is not impossible.

Therefore, in order to correctly translate humor, scholars have come up with many classifications of humor types. Díaz-Cintas and Remael (2014, in Geoghegan, 2020) have identified seven types

of humor based on Zabalbeascoa (1996). The first one is international and bi-national jokes which consist of jokes concerning people, things or facts familiar to almost all people. The second type is jokes referring to national culture or institution. As the authors suggest the distinction between the two types mentioned above and this one is subjective, so it is ultimately up to the translator to judge to which category the joke belongs. The third type consists of jokes that reflect a community's sense of humour which include jokes based on religion, historical events, or prejudice towards ethnic groups. The fourth refers to language-dependent jokes, which as the name suggests, depend on the SL and usually cannot be translated literally. It is because each language has its own semantic and pragmatic characteristic, which cannot be transferred into the target language while translating. The fifth and sixth types, visual and aural jokes, do not cause such problems for translators since there is no need for translating jokes that are based on visually or auditorily conveyed information. The last type of humor refers to complex jokes which have two or more of the previously mentioned characteristics.

Since humor cannot function in itself, it is always bound to some cultural or social references. Díaz-Cintas and Remael (2014, in Geoghegan, 2020) have identified three groups of cultural references: geographical, ethnographic and socio-political. Geographical references include names of geographical features, like deserts, mountains, and seas, but also flora and fauna species. Ethnographic references refer to everyday objects or references to art and culture. Socio-political references include socio-cultural life references, like famous events, people or institutions. While translating the cultural-bound humor, the translator needs to determine whether the TL reader will understand the comedy, but he must also replicate the humorous effect established in the source material which made the audience laugh.

The process of translation is complex and difficult alone, but the translation of humor presents an even greater challenge for the translators. The translator must not only determine whether humor is comprehensible to the TL audience but also replicate the source text's effect, which incites laughter in the SL audience. Sometimes humor from SL has little or no significance to the TL audience, and translators must invent new jokes that are somehow related to the culture of the original language and have the same or a comparable amusing effect when translated. Additionally, there are times when a humorous effect is more important than conveying the text's exact meaning, and other times it is the opposite. Because of that Zabalbeascoa proposed a scale of importance on

which a translator may determine whether an example satisfies higher-order priorities or lower-order priorities. Next, there is a horizontal scale that indicates whether humor is a priority for the entire text or a local rhetorical device. Lastly, there is a scale of equivalence-non-equivalence that determines if translation equivalence to the source text is necessary (Gadže, 2016).

In order to translate humor more efficiently, scholars have proposed many classifications of strategies for the translation of humorous or culturally bound references. Diaz Cintas and Remael (2014, p. 202) differentiate 9 strategies: Loan, Calque, Explication, Substitution, Transposition, Lexical recreation, Compensation, Omission and Addition. A loan occurs when a word or phrase from the ST is used directly in the TT without any changes. This happens because translation is not possible or because both languages share the same word, for example, New York or sign stop. Calque or literal translation refers to literal translation word-for-word, for example, English 'beer garden' from German 'Biergarten.'. Explication is the process of adding information to the target text that is only implicitly present in the source text but that can be inferred from the situation or the context or by using generalization, hypernym or superordinate, specification, or a hyponym. For example, Heathrow (airport in London) can be translated only as London airport or as London Heathrow airport. Substitution is used in situations where a long term is present in the TC but cannot be inserted because of a spatial restriction for example, Croatian phrase 'postaviti na internet' can simply be translated into English as upload. Transposition occurs when a cultural idea from one culture is replaced with one from another, but also describes situations in which expressions and idioms are modified to mimic the impact of the ST, for example, "it is raining cats and dogs" as "lije kao iz kabla" (it is pouring like from the cable). Lexical recreation involves the creation of new words by ST speakers. One example for this can be from *The Office* where Michael said, "The business world is a doggy-dog world." Since doggy-dog is made up (the correct is dog eat dog), the translators may translate this with made up word 'pseći pas' in Croatian. In compensation, something is added or over-translated to make up for a translational loss that occurred in one context. For example, the English language has only one way for saying 'you', while Croatian has both 'ti' (informal) and 'Vi' (formal). Finally, omission and addition involve taking away and adding words, phrases, or information. For example, the phrase 'The capital of France, Paris.' can be shortened into Paris, since target readers can be expected to know that Paris

is the capital of France or vice versa. Despite spatial limitations, addition is still used in subtitling, especially when it comes to cultural references that require more explanation (Geoghegan, 2020).

4. Analysis of translating humour in *The Office*

The Office is an American mockumentary (“a facetious or satirical work (such as a film) presented in the style of a documentary” (Merriam-Webster.)) sitcom picturing the daily lives of employees at the Dunder Mifflin Paper Company in Scranton, Pennsylvania. This US version is an adaptation of the eponymous British series, so all characters are based on roles in the original British series. The main starring cast includes Steve Carell as Michael Scott, a regional manager who considers himself the world's best, most adored, and funniest boss. Rainn Wilson depicting Dwight Schrute and John Krasinski depicting Jim Halpert who both work as salesmen and love to prank each other. Jenna Fischer portrays Pam Beesly, a receptionist with a love for graphic design and arts. In other roles: B.J. Novak, Ed Helms, Phyllis Smith, Leslie David Baker, Kate Flannery, Angela Martin, Oscar Nunez, Brian Baumgartner, Creed Bratton, Paul Lieberstein, Mindy Kaling, Melora Hardin and Rashida Jones. The series was broadcasted on NBC from March 24, 2005, to May 16, 2013, consisting of 201 episodes in 9 seasons. (IMDb)

In order to adapt *The Office* for the American audience, the producers had to change the humour from British humor to American humor. As already mentioned, to understand a joke, one needs be conversant with a society's or nation's "culture code.". This includes references to famous personalities or figures from popular culture in the country. Throughout this sitcom, many famous American people, organizations or events were included in puns, for example, Abraham Lincoln, NBA, slavery, Bob Hope, Saturday Night Live, Bono, Girl Scouts, Battlestar Galactica, The Muppets, etc. The specific thing that reoccurs in this series is Michael's tendency to fail to deliver and use common phrases and idioms throughout the series. In this scenario, translators must determine whether to render those phrases literary in order to create humor or to render them literal in order for the audience to comprehend the true meaning of the phrase. Actually, the majority of the amusing elements force the translator to cope with the obvious cultural differences while maintaining the joke's content to achieve humorous impression without sacrificing coherence of the subtitles. The humor in this series mostly consists of puns, word-play and connotations to American culture. Therefore, translators have a great challenge in translating this sitcom, given

that it is rich in culture-based humor and botched phrases, that is fixed phrases and idioms that people sometimes get wrong.

The analysis was made by watching all episodes on online streaming service Netflix with English subtitles. After identifying examples that I could use in this paper, the series was watched again with the Croatian subtitles which were downloaded from the Croatian fansub community titlovi.com. Subtitles were categorized into four categories based on translation strategy that was used: complete omission, weakening, close rendering and increased effect (Bucaria, 2008). Complete omission occurs when there is a full removal of the humor component and replacement with a neutral comment. Weakening is used in examples where the humor element is replaced with one that does produce as much humorous effect as the original one. Close rendering happens when by retaining the ST parts, the target language version is able to express the humorous content. Increased effect occurs in examples where humorous effect intensity has been amplified in the target version (Bucaria, 2008). Subtitles were then compared and analysed in terms of achieving humorous effect. There are comments on each example of comedy translation underneath.

ST	TT	Backtranslation
1. Michael: Where did you get that information? Oscar: manual Michael: Manuel who? S6E15	Michael: Odakle ti to? Oscar: Iz priručnika. Michael: Tko ti je taj?	<i>Michael: Where did you get that?</i> <i>Oscar: From the manual.</i> <i>Michael: Who is that?</i>
Strategy used: Weakening		
In this example, humor is expressed through wordplay. Michael misheard what Oscar was saying and mixed the words ‘manual’ and ‘Manuel’ since they are pronounced alike. The Croatian translation does not have a humorous effect, since the translator could not find a Croatian name that would sound similar to ‘priručnik’.		
2. Michael: I have a cause, it is because i hate him S5E9	Michael: Imam razlog. Zato što ga mrzim.	<i>Michael: I have a reason.</i> <i>Because I hate him.</i>

Strategy used: Complete omission		
In English, the word because consists of the syllable <i>cause</i> and a <i>prefix</i> be-, so when Michael was asked to give a cause as to why he would want to fire Toby, he used the word play to say that it is be-cause he hates him. This word play is not possible in the Croatian language, so there is a lack of humor.		
3. Pam: Did you miss the bus? Jim: No, I just missed my wife S9E9	Pam: Zakasnio si na bus? Jim: Nisam, nedostajala mi je žena.	<i>Pam: Were you late for the bus?</i> <i>Jim: No, I missed my wife</i>
Strategy used: Complete omission		
The word miss has several meanings in the English language. The meaning of the first ‘miss’ in this example is to arrive too late to get on a bus, while the meaning of the second ‘miss’ is to be sad when a person or item is absent. The use of the same word made this humorous. However, this wordplay does not exist in Croatian language, so the humorous effect is not achieved.		
4. Michael: Im not superstitious, Im just little stitious S4E2	Michael: Nisam praznovjeran, ali... Mrvicu sam znovjerman	<i>Michael: I’m not supersitious, I’m just little stitious</i>
Strategy used: Close rendering		
The humorous effect here is achieved by removing the prefix super- from the word superstitious. As Michael is trying to say that he does not believe in old ideas about luck and magic, he removes the prefix super- and says he is just a little sititous. The humorous effect is achieved because stitious cannot stand on its own. In this case, the translator decided to do the same thing with the translation, so he removed the prefix ‘pra’ to achieve a humorous effect.		
5. Michael: Well,well,well, how the turntables S5E23	Michael: Da, da, da kako se samo priča preokrenula.	<i>Michael: Yes, yes, how the story turned around.</i>
Strategy used: Complete omission		
The humorous effect here is achieved by the misuse of the common phrase ‘The tables have turned’ meaning the roles between two people have switched and are now the polar opposite of what they were. However, in the translation the translator has used the equivalent of a correct phase, not the misused one, and therefore did not achieve a humorous effect..		

<p>6. Dwight: R is among the most menacing of sounds. That's why they call it murder not mukduk S6E6</p>	<p>Dwight: R je jedan od najviše prijetećih zvukova. Zato se i kaže umorrstvo.</p>	<p><i>Dwight: R is one of the most menacing sounds. That's why it's called murrder</i></p>
<p>Strategy used: Close rendering</p>		
<p>In this example, the translator achieved the humorous effect by including the letter R which is repeated in the original dialogue in the word murder, into the Croatian equivalent umorstvo.</p>		
<p>7. Michael: Your dentist's name is Crentist. Sounds a lot like dentist S3E3</p>	<p>Michael: Zubar ti se zove Krubar. Strašno zvuči kao zubar.</p>	<p><i>Michael: Your dentist's name is Krubar. Sounds an awful lot like a 'zubar'.</i></p>
<p>Strategy used: Close rendering</p>		
<p>Word play is used here to achieve a humorous effect. Just like in the original, the translator decided to use the word zubar, meaning dentist, to think up a name for the dentist's name Krubar. The humorous effect was achieved the same way as it was in the original.</p>		
<p>8. Michael: What's so funny Pam: You had to be there Michael: Oh, geography joke S5E26</p>	<p>Michael: Što je tako smiješno. Pam: Trebao si biti ovdje. Michael: Zemljopisna šala.</p>	<p><i>Michael: What's so funny? Pam: You had to be here. Michael: Oh, geography joke.</i></p>
<p>Strategy used: Weakening</p>		
<p>In this example, Pam says to Michael that he had to be present to hear and understand a joke, and he responds with 'Oh, geography joke' which in American urban culture represents the type of joke that one must be around to understand. However, in the Croatian language, there is no such phrase, therefore the meaning of this phrase and the humorous effect is not achieved.</p>		
<p>9. Michael: I will have the spagetthi and a side salad Waitress: Okay</p>	<p>Michael: Uzet ću špagete i salatu. Bude li salata na špagetama, vraćam.</p>	<p><i>Michael: I'll have spaghetti and salad. If there is a salad on the spaghetti, I will return it.</i></p>

<p>Michael: If the salad is on top I will send it back.</p> <p>S6E5</p>		
<p>Strategy used: Complete omission</p>		
<p>In this example humorous effect is achieved by the different meaning of the word 'side'. Side salad means that the salad is served as subsidiary to the main dish, in this case spagetthi. Other meaning of the word side is position which is left or right of an object. This is not possible in the Croatian language, and therefore the humorus effect is lost.</p>		
<p>10. Darryl: This particular time, I was reaching for a supply box on the top shelf, when one office worker, who shall remain nameless, kicked the ladder out from under me and yelled...</p> <p>Michael: "Hey Darryl, how's it hangin'?!"</p> <p>S3E19</p>	<p>Darryl: Popeo sam se na ljestve, a jedan je radnik iz ureda, ostat će bezimen, šutnuo ljestve i viknuo...</p> <p>Michael: Izvisio si.</p>	<p><i>Darryl: I climbed the ladder, and an office worker, who shall remain nameless, kicked the ladder and yelled...</i></p> <p><i>Michael: You've failed.</i></p>
<p>Strategy used: Close rendering</p>		
<p>The phrase "How's it hanging?" has the meaning "How are things going with you?". However, in this context phrase adds a humorous effect because Darryl was actually hanging from a shelf. In the Croatian translation, the translator used the phrase 'izvisio si' which references dangling. Another meaning is not to succeed, which is also appropriately used because Darryl didn't succeed in taking the supply box from the top shelf.</p>		
<p>11. Jan: Surely you cannot be serious?</p> <p>Michael Scott: I am serious. And don't call me Shirley. Airplane.</p> <p>S2E22</p>	<p>Jan: Šališ se, dakako.</p> <p>Michael: Ne šalim se. I ne zovi me Dakako. (Iz ima li pilota u avionu)</p>	<p><i>Jan: Certainly, you're joking.</i></p> <p><i>Michael: I'm not joking. And don't call me Certainly. (From airplane)</i></p>
<p>Strategy used: Close rendering</p>		

<p>Humoristic effect in this example is achieved by the phrase first used in the film Airplane in which person decided to use the adverb surely as a name, to make humorous effect. The Croatian translation has humorous effect because it is translated by using Croatian equivalent. Additionally, just like in the source text, translator decided to put the reference to the movie Airplane.</p>		
<p>12. Michael: Wish I could, but I can't. Well can, but won't. Should maybe, but <i>shorn't</i> S4E14</p>	<p>Michael: Volio bih da mogu, ali ne mogu. Mogu, ali neću, točnije. Trebao bih možda, ali <i>njeću</i></p>	<p><i>Michael: I wish I could, but I can't. I can, but I won't, more precisely. Maybe I should, but shorn't.</i></p>
<p>Strategy used: Close rendering</p>		
<p>In this example, Michael was following the same pattern for the shortened negative form (n't) and therefore created shorn't for should not or shouldn't. In Croatian translation, the translator has decided to do the same thing and changed the correct form (neću) into the wrong one (njeću). Meaning that the humor was achieved.</p>		
<p>13. Michael: A particular concern for office workers is a sedimentary lifestyle, which can contribute— S2E19</p>	<p>Michael: Za uredske radnike problem može biti sedimentaran način života.</p>	<p><i>Michael: For office workers, the problem can be a sedimentary lifestyle.</i></p>
<p>Strategy used: Close rendering</p>		
<p>In this example, a humorous effect was achieved when Michael said sedimentary lifestyle, instead of sedentary lifestyle. The Croatian translation used the Croatian equivalent, and therefore a humorous effect is achieved.</p>		
<p>14. Angela: Anyways, last night he was so tired he just “wanted a little Mexican brought in.” S9E6</p>	<p>Angela: Sinoć je bio tako umoran, htio je samo malo meksičke.</p>	<p><i>Angela: He was so tired last night, he just wanted some Mexican.</i></p>
<p>Strategy used: Complete omission</p>		
<p>In this example, humor is achieved by different meanings of the word Mexican. In this scene, Angela was saying how her boyfriend wanted to have little Mexican food for dinner. However, given the fact that her boyfriend was having an affair with her fellow Mexican coworker, little</p>		

<p>Mexican can also be a reference to him. The Croatian translation does not have a humorous effect, because Mexican can be translated into Mexican food (meksička hrana) or Mexican man (Meksikanac).</p>		
<p>15. Jim: I have always been your biggest fan. E1S1</p>	<p>Jim: Dwight, žao mi je, jer uvijek si mi bio najdraži za podvaliti.</p>	<p><i>Jim: Dwight, I'm sorry, because you've always been my favourite to play pranks on.</i></p>
<p>Strategy used: Weakening</p>		
<p>This example shows a play on words, as the characters in the series are trying to tell jokes about Jim putting Dwight's staplers into Jello. The original phrase is "your biggest fan", so by using flan instead of a fan, Jim continued the joke. The Croatian equivalence does not have a humorous effect as the wordplay has been completely omitted, and replaced with a neutral phrase.</p>		
<p>16. Ryan: You, uh, you should have put him in „custardy“ E1S1</p>	<p>Ryan: Trebali biste ga staviti u hladetinu da se ohladi!</p>	<p><i>Ryan: You should put him in the 'hladetina (cold jelly dish)' to cool him down!</i></p>
<p>Strategy used: Increased effect</p>		
<p>In this example, the humorous effect is achieved by using the word custardy instead of the word custody. To put someone in custody means to keep the person that has been arrested in prison until they can be tried in court. Custard is a dessert or sweet sauce made with milk and eggs, or milk and a proprietary powder. Here we have the play of words as the characters in the series were joking about the stapler in jello. The Croatian translation does have a humorous effect which is achieved by using the name of a dish made in Croatia, which is a bit similar to the jello.</p>		
<p>17. Ryan: Did you see Saw? Dwight: Of course I seesaw. Mose and I seesaw all the time. S6E16</p>	<p>Ryan: Jesi Saw gledao? Dwight: Naravno da sam sisao kao mali. Zajedno s Moseom.</p>	<p><i>Ryan: Have you seen Saw? Dwight: Of course I sucked as a kid. Along with Mose.</i></p>
<p>Strategy used: Weakening</p>		
<p>This example contains a reference to the American culture as the humorous effect consists of a reference to the American movie Saw. However, humor is achieved by homonymy. When Ryan asks Dwight did he see Saw, ie. watched the movie, he understands it as a seesaw, which means to play at the seesaw, the kids' toy on which children sit and swing up and down by pushing the ground</p>		

<p>alternately with their feet. The Croatian translation does not have a humorous effect since there is no word that could be in homonymy with the word Saw.</p>		
<p>Strategy used: Weakening</p>		
<p>18. Michael Scott: IMF I'd brought in some burritos or some colored greens or some pad thai. I love pad thai. Stanley:, It's collard greens. Michael Scott:, What? Stanley:, It's collard greens. Michael Scott:, That doesn't make sense. You don't call them 'collard people'... that's offensive. S1E2</p>	<p>Michael: Mogao sam donijeti malo burrita, zelenjave, tajlandske hrane, obožavam je. Stanley: Mislite na obojano povrće. Michael: To nema smisla jer crnce ne zove obojanima. To je uvredljivo.</p>	<p><i>Michael: I could have brought some burritos, vegetables, Thai food, I love it.</i> <i>Stanley: You mean colored vegetables.</i> <i>Michael: That doesn't make sense because he doesn't call black people colored. That's offensive.</i></p>
<p>Strategy used: Close rendering</p>		
<p>This example consists of homophones: collard and coloured. Because these two words sound alike, Michael mixed up their usage. Collard greens are a type of vegetable, similar to cabbage or broccoli. Coloured people refer to a racial descriptor historically used in the United States to refer to an African American. The humorous effect here is that Michael misuses the word collard and coloured, ie. he believes that the terms are coloured greens and collard people. The Croatian translation contains a humorous effect. The translators used the term collard greens and translated it as 'coloured greens' so that they could later say 'you don't call black people coloured'.</p>		
<p>19. Michael: Two queens on Casino Night. I am going to drop a deuce on everybody. S2E22</p>	<p>Michael: Dvije kraljice na Kasino Večeri. Danas će mi se posrećiti dvostruko.</p>	<p><i>Michael: Two queens at Casino Evening. I will be doubly lucky today.</i></p>
<p>Strategy used: Complete omission</p>		
<p>This example consists of homophones: collard and coloured. In this example, Michael says that he is going to „drop a deuce on everyone“ by bringing two dates to the party. Here as well we have the</p>		

misuse of the expression. The correct expression is „drop a bomb on everyone.“ which means to do or say something that is very shocking and unexpected. „Dropping a deuce“ is a slang reference to the act of defecating. In Croatian translation, translators decided not to include the botched phrase, and therefore there is no humorous effect.

20. Michael: When you meet that someone special you just know. Because a real relationship can't be forced. It should just come about effort-lend-lessly.
E2S3

Michael: Kad upoznaš tog nekog posebnog, jednostavno znaš, jer prava veza ne može biti forsirana. Trebala bi doći bez muke.

Michael: When you meet that special someone, you just know, because a real relationship can't be forced. It should come easily.

Strategy used: Complete omission

The humor in this example is achieved by Michael's misspelling of the word effortlessly. The Croatian translation does not have a humorous effect because the translator decided to omit the misspelling and just translate the word correctly.

Conclusion

At the end of this fansub translation analysis, we can see that the complete omission of humorous effect occurred in 7 out of 20 examples. This means that translator did not manage to preserve the humorous effect. Close rendering happened in 8 examples where translator had to improvise and come up with a Croatian equivalent of an English idiom or established phrase. Weakening of humorous effect happened in 5 examples, while increased effect happened in only 1 example. As a result, we have reached a conclusion on the research's primary aim, which was to examine if the hilarious effect was accomplished in the translated subtitles. Therefore, we can conclude that humorous effect was mostly lost and was not achieved in the Croatian translation. However, the question remains whether the same results would have been obtained if the analysis had been done on official subtitles translated by a professional translator.

All in all, it is crucial to say that translators have a difficult task while translating humor especially if humor depends on extremely specific linguistic and cultural context. To correctly and successfully translate a joke, it is more important to maintain the joke's humorous effect than to translate it directly. That is way, the majority of the time, the translator must improvise and create original humoristic text because the one's from the source language do not have the intended comedic effect or cannot be translated at all. Due to this, translators need to have knowledge of source and target language, a thorough knowledge of the culture of the nation speaking the source language and target language, as well as sense of humor in order to successfully improvise.

This analysis shows that sometimes the audience from under-resourced and less popular countries may not have access to media that is translated in the best possible way. Therefore, it is important to pay attention in the future to those cultures and languages that are not so represented in the media so that people from those regions have equal or at least better opportunities to learn the language, follow the news or watch movies and series that are not on their native language.

References:

1. Ajabbad, Y. (2018). *Humour In Subtitling: The Rendition Of Extralinguistic Culture-bound Humour Into Arabic In The Subtitling Of The American Sitcom "F.R.I.E.N.D.S"* [Master thesis, Faculteit der Letteren] Retrieved from <https://theses.ubn.ru.nl/handle/123456789/8896> (23, February, 2022)
2. Akbar, M. (2012). *Media Translation*. Cambridge Scholars Publishing.
3. Bucaria, C. (2008). DUBBING DARK HUMOUR: A CASE STUDY IN AUDIOVISUAL TRANSLATION. *Lodz Papers in Pragmatics* 4.2: 215-240. Retrieved from <https://www.degruyter.com/document/doi/10.2478/v10016-008-0014-2/html> (July, 10,2022)
4. Bulut, A (2007). FLT AND TRANSLATION STUDIES: AN INTERDISCIPLINARY PERSPECTIVE. *HAYEF: Journal of Education* 2007; 4: 65-77. Retrieved from <https://hayefjournal.org/Content/files/sayilar/101/65.pdf> (30, June, 2022)
5. Cabrera, G.M., & Bartolomé, A.I. (2005). New trends in audiovisual translation: the latest challenging modes. *Miscelánea: A Journal of English and American Studies*, 89-104. Retrieved from <https://www.semanticscholar.org/paper/New-trends-in-audiovisual-translation%3A-the-latest-Cabrera-Bartolom%C3%A9/e0289cacdf7371083a5c8880b6d3e2861e5d2e4d> (5, May, 2022)
6. Cemerin, V., & Toth, M. (2017). An exploration of motives for fansubbing based on several croatian fansubbing communities. In D. Orrego-Carmona & Y. Lee (Eds.), *Non-professional subtitling* (pp. 199-234): Cambridge Scholars Publishing.
7. Chaume, F. (2013). *The turn of audiovisual translation: New audiences and new technologies*. *Translation Spaces*, 2, 105–123, doi:10.1075/ts.2.06cha
8. Chiaro, D. (2009). Issues in Audiovisual Translation. In Munday, J. (Ed.) *The Routledge Companion to Translation Studies*. London: Routledge (pp. 141-165). Retrieved from: <http://dcac.du.ac.in/documents/E-Resource/2020/Metrial/421RatikaAnand1.pdf> (10, March, 2022)
9. Chiaro, D. (2013). Audiovisual translation. In C. A. Chapelle (Ed.), *The encyclopedia of applied linguistics*. Oxford, England: Wiley-Blackwell. Retrieved

- from https://www.researchgate.net/publication/319544591_Audiovisual_Translation (20, April, 2022)
10. Danan, M. (1991). *Dubbing as an Expression of Nationalism*. *Meta*, 36(4), (pp. 606–614) Retrieved from <https://www.erudit.org/en/journals/meta/1991-v36-n4-meta334/002446ar/abstract/> (17, March, 2022)
 11. Di Giovanni, E. (2008). Translation, cultures and the media. *European Journal of English Studies*, 12(2), 123–131. Retrieved from <https://www.tandfonline.com/doi/abs/10.1080/13825570802151330> (30, June, 2022)
 12. Díaz Cintas, J. (2008). Audiovisual translation comes of age. In D. Chiaro, C. Heiss & C. Bucaria (Eds.), *Between text and image: Updating research in screen translation* (1-9). Newcastle upon Tyne: Cambridge Scholars Publishing. Retrieved from https://www.researchgate.net/publication/300855510_Introduction_Audiovisual_translation_comes_of_age (20, April, 2022)
 13. Díaz Cintas, J. and P. Orero (2006). ‘Voice-Over’. In K. Brown (Ed.) *Encyclopedia of Language & Linguistics*, vol. 13, 2nd edition, Oxford: Elsevier (477–479) Retrieved from https://www.academia.edu/22558823/2006_Voice_over (22, February 2022)
 14. Diaz-Cintas, J. and Muñoz Sánchez, P. (2006) *Fansubs: Audiovisual translation in an amateur environment*. *The Journal of Specialised Translation* 6(July): 37–52. Retrieved from https://jostrans.org/issue06/issue06_toc.php (10, April, 2022)
 15. Diaz-Cintas, J. and Orero, P. (2010) Voiceover and Dubbing. In Gambier, Y., & Doorslaer, L. (Ed.) *Handbook of translation studies: Vol. 1*. Amsterdam: John Benjamins Pub. Co. (pp.441-445) Retrieved from https://www.researchgate.net/publication/314278234_Voiceover_and_Dubbing (10, March, 2022)
 16. Díaz-Cintas, J., and Remael, A. (2007) *Audiovisual Translation: Subtitling*. Manchester, UK: St. Jerome Pub. Print.
 17. Gadže, K. (2016). *Subtitling Humor - The Case Study of The Big Bang Theory* [Undergraduate thesis, University of Zadar] Retrieved from <https://repozitorij.unizd.hr/islandora/object/unizd:467> (23, February, 2022)

18. Geoghegan, L. (2020) *The Translatability of Culture-Based Humour in Subtitling* [Master's thesis, University de La Rioja] Retrieved from https://www.researchgate.net/publication/340062713_The_Translatability_of_Culture-Based_Humour_in_Subtitling (20, March, 2022)
19. Holmes, J. S. (1987). *The name and nature of translation studies*. Indian Journal of Applied Linguistics.
20. IMDb. (n.d.). *The Office*. Retrieved from <https://www.imdb.com/title/tt0386676/> (22, February, 2022)
21. Khalaf, B. (2016). *An Introduction to Subtitling: Challenges and Strategies*. International Journal of Comparative Literature and Translation Studies, 3(1) (pp. 122-129) Retrieved from <http://www.ijelr.in/3.1.16/122-129%20BILAL%20KHALID%20KHALAF.pdf> (20, March, 2022)
22. Laslavić, Ž. (2019, May 26). *Sinkronizacija filmova: Nužno zlo postalo dobar biznis i škola za kreativce*. Lider. Retrived from <https://lidermedia.hr/aktualno/sinkronizacija-filmova-nuzno-zlo-postalo-dobar-biznis-i-skola-za-kreativce-26101> (23, February, 2022)
23. Leshkovich, A.Y. (2016). *Translation of Humour in Media From English Speech to Swedish Subtitles: A Pilot Study of Selected Episodes in the Sitcom Friends*. [BA essay, Göteborgs universitet] Retrieved from https://gupea.ub.gu.se/bitstream/handle/2077/47629/gupea_2077_47629_1.pdf;jsessionid=E9556C8CC76355F4E7411E41FE9A8B56?sequence=1 (20, March, 2022)
24. Marqués Cobeta, N. (2021) *The Translation Of Humour In The American Sitcom Modern Family* [PhD thesis, UNIVERSIDAD DE ZARAGOZA] Retrieved from <https://zaguan.unizar.es/record/101121/files/TESIS-2021-108.pdf> (10, March, 2022)
25. Matamala, A. (2018). Voice-over; Practice, research and future prospects. In L. Pérez-González (Ed.) *The Routledge Handbook of Audiovisual Translation*. London: Routledge. (pp. 64-81) Retrieved from <https://doi.org/10.4324/9781315717166> (24, February, 2022)
26. Matkivska, N. (2014). *Audiovisual translation: Conception, types, characters' speech and translation strategies applied*. Studies About Languages, 25, (pp. 38-44). <http://dx.doi.org/10.5755/j01.sal.0.25.8516>

27. Merriam-Webster. (n.d.). *Mockumentary*. In Merriam-Webster.com dictionary. Retrieved from <https://www.merriam-webster.com/dictionary/mockumentary> (22, February, 2022)
28. Munday, J. (2008). *Introducing translation studies: Theories and applications*. London: Routledge.
29. Nikolić, K. (2010) The subtitling profession in Croatia. In Díaz Cintas, J. ; Matamala, A., and Neves, J. (Ed.). *New Insights into Audiovisual Translation and Media Accessibility: Media for All 2*. Amsterdam; New York: Rodopi, (pp. 99-108) Retrieved from <https://www.bib.irb.hr/566306> (20, March, 2022)
30. Stolze, R. (2011). *The Development Of Translation Studies As A Discipline – From Linguistics To Cognition*.
31. Tveit, JE. (2009). Dubbing versus Subtitling: Old Battleground Revisited. In: Cintas, J.D., Anderman, G. (eds) *Audiovisual Translation*. Palgrave Macmillan, London. Retrieved from https://link.springer.com/chapter/10.1057/9780230234581_7#citeas (17, March, 2022)
32. Uzelac, M. (2017) *Translating Culture-Bound Humorous Content from English into Croatian in the British Television Show "Only Fools and Horses"* [Master's thesis, University of Rijeka] Retrieved from <https://zir.nsk.hr/islandora/object/ffri%3A1473/datastream/PDF/view> (20, March, 2022)
33. Zanotti, S. (2014). *Translation and Transcreation in the Dubbing Process: A Genetic Approach*. CULTUS, 7, 107-132. Retrieved from <https://iris.unipa.it/retrieve/handle/10447/130535/197987#page=109> (10, March, 2022)
34. Zhe Rong L. and Che Omar, H. (2018) *Understanding fansub as one of the audiovisual translation methods*. *Kemanusiaan : The Asian Journal of Humanities* (Volume 25, No. 2, 2018) (pp. 109-127) Retrieved from https://pdfs.semanticscholar.org/d29a/d6257882b0dd89eb4ac2442c5804d5d3435f.pdf?_ga=2.167473534.1315234288.1645704434-1310225722.1645704434 (10, April, 2022)