

NON-PROFESSIONAL SUBTITLING OF LOGICAL MECHANISMS IN HUMOUR OF THE COMEDY MOVIE *AIRPLANE*: A STUDY BASED ON THE GENERAL THEORY OF VERBAL HUMOUR

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Abstract

This research explores the subtitling strategies used to translate Logical Mechanisms in humour, specifically focusing on the non-professional subtitling of the comedy movie *Airplane*. 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 General Theory of Verbal Humor (GTVH) framework to analyse how Logical Mechanisms, pivotal in creating humour effects are subtitled in Sinhalese subtitles. The subtitling strategies presented by Gottlieb have been utilized as a theoretical framework in analysing subtitling strategies used to translate Logical Mechanisms. English subtitles of the comedy movie *Airplane* that carry humour effects and parallel Sinhalese subtitles have been gathered as primary data. Library sources and online sources have been used as secondary data. By conducting a content analysis, this research identifies the strategies the subtitler has used to translate the Logical Mechanisms that characterize the humour in the original movie. Thus, the study assesses the effectiveness of various subtitling strategies, using the Logical Mechanism subjected to GTVH as a metric. The findings revealed that the transfer strategy is the most used strategy resulting in successful transfers of humour into the Target Language as the content of the Source Texts remained unchanged in the usage of that strategy, and thus preserved the Logical Mechanisms. Also, it was identified that lack of awareness of the deletion strategy, the subtitler has deleted some key elements in rendering Logical Mechanisms resulting in unsuccessful transfers. Further, the researcher suggests a Logical Mechanism related to the use of words in creating humour which is Wordplay to the existing Logical Mechanisms. This research contributes to the field of translation studies by providing insights into non-professional subtitling and practical recommendations for subtitling humour in audiovisual media.

Keywords: Audio-Visual Translation, Humour Translation, Logical Mechanisms, Non-Professional Subtitling, Subtitling Strategies

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Introduction

Background of the Study

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. The present study focuses on what are the strategies utilized by the subtitler in subtitling Logical Mechanisms (LMs) that are pivotal in creating the incongruities and absurdities that elicit laughter. Subtitling strategies presented by Henrik Gottlieb (1997) have been utilized as a framework to analyse the subtitling strategies. The effectiveness of those subtitling strategies is evaluated using LMs as a metric based on how successfully those LMs are translated into the Target Language (TL).

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 initially used to translate anime around the globe. As a translation method, 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. 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 Humour

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 criticized 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 “verbalization” of a text. Asimakoulas (2004) emphasizes 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”.

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 (SL) 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. For example, subtitling a silly song in a cartoon.

Deletion

Deletion is the complete elimination of the insignificant parts of the Source Language such as repetition, filler words, question tags, etc.

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 present 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 humor with special reference to English and Indonesian languages and evaluates the acceptability of the Indonesian translation of verbal humor in Rio animated film. Rahmawati further emphasizes the importance of Translation Quality Assessment particularly for amateur translators as a 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 translations and the strategies employed to convey its humour in the Sinhalese language which is different from the English language in many ways, is limited. This study aims to fill this gap by applying the GTVH framework to analyse how Logical Mechanisms in *Airplane* are translated into Sinhalese.

Furthermore, considering the lack of interest into the study of non-professional subtitling (Carmona and Lee, 2017), this study fills a gap in the field of translation studies in studying the quality of non-professional translation as they reach the public more easily with the advancement of the technology.

Research Problem

The main problem this research addresses is how the General Theory of Verbal Humour can be used as a theoretical framework in assessing the quality of used subtitling strategies in transferring Logical Mechanisms in humorous texts which is one of the six important elements in creating the humour effect. To examine this, the comedy movie *Airplane* which contains a significant amount of humorous texts has been used.

Objectives

The objectives of this research are to:

1. identify the Logical Mechanisms used in the creation of humour in the movie *Airplane*.
2. analyse the strategies employed by the subtitler to translate Logical Mechanisms into Sinhalese.
3. evaluate the effectiveness of these subtitling strategies in maintaining the humorous effect in the Target Language.

Research Questions

To achieve these objectives, the study seeks to answer the following research questions:

1. What types of Logical Mechanisms are used in the creation of humour in the movie *Airplane*?
2. What are the strategies used by the subtitler in translating Logical Mechanisms in humorous texts?
3. How effective are the used strategies in conveying the original humor to the target audience?

Methodology

Data Collection Method

The main corpus of the present study *Airplane* is renowned for its extensive humour and included in the top fifty comedy movies according to International Movie Data Base. The Sinhalese subtitles of the movie were extracted from a website, *baiscope.lk*, popular for fansubs, which was first launched in 2009 and has been continuing till 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 its original subtitles from the website itself.

Data Analysis Method

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

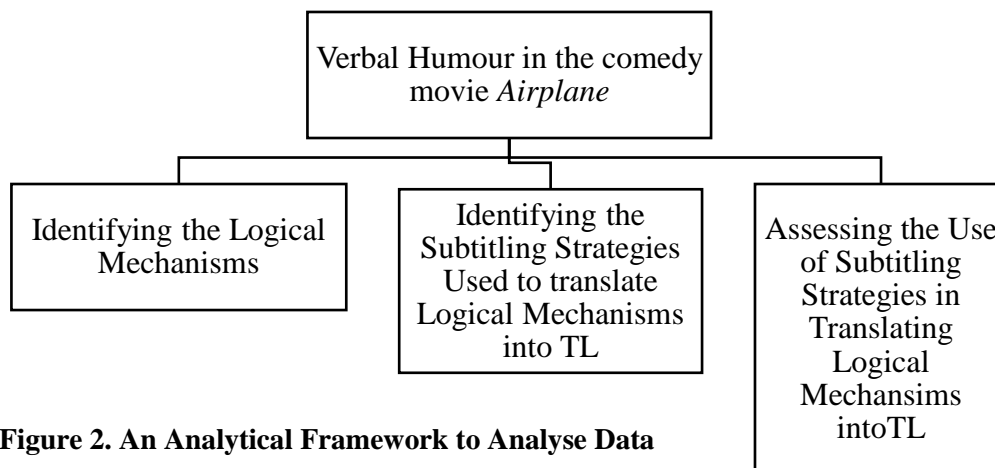


Figure 2. An Analytical Framework to Analyse Data

Results

Table 1. Logical Mechanisms in the Movie Airplane and its' Frequency

Logical Mechanism	Frequency	Percentage
Ignoring The Obvious	03	18%
Garden Path	02	12%
Missing Link	02	12%
False Analogy	02	12%
Juxtaposition	01	6%
Not Applicable	05	29%
Multiple Logical Mechanisms	02	12%

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

Strategy	Frequency	Percentage
Transfer	10	59%
Deletion	03	18%
Multiple Strategies	01	6%
Mistranslation	03	18%

Table 03. Effectiveness of the Subtitling Strategies Used in Translating Logical Mechanisms

Conclusion	Frequency	Percentage
Successful transfer	10	59%
Partial transfer	03	18%
No transfer	04	24%

Discussion

Transfer

Table 4. Humorous Text 01

ST	Old Female Passenger: Nervous? Ted: Yes. Old Female Passenger: <u>First time?</u> Ted: <u>No, I've been nervous lots of times.</u>
TT	<i>bayə velādə inne?</i> <i>-ov.</i> <i>paļəveni pārədə?</i> <i>-nā...man kalin vatāval kīpəyəkəmə bayə velā tiyenāvā.</i>
Logical Mechanism	Ignoring the obvious
Subtitling Strategy	Transfer

The subtitler has translated the SL utterance using the transfer strategy preserving the same LM.

Table 5. Humorous Text 02

ST	Elain: You got a telegram from headquarters today. Ted: <u>Headquarters! What is it?</u> Elain: <u>Well, it's a big building where generals meet, but that's not important right now.</u>
TT	<i>Heḑkvātəs eken oyātə ŧeligrām ekak ävit adə.</i> <i>-Heḑkvātəs? ē mokakdə?</i> <i>janərālvəru hambuvenə loku bildimək. hābāyi mē velāvē ēkə eccərə vādəgat nā.</i>
Logical Mechanism	Ignoring the Obvious/ Exaggeration
Subtitling Strategy	Transfer

Since both SL and TL share the same LM, it can be considered a successful transfer.

Table 6. Humorous Text 03

ST	Dr. Rumack: This woman has to be gotten to a hospital. Elaine: <u>A hospital, what is it?</u> Dr. Rumack: <u>It's a big building with patients. But that's not important right now.</u>
TT	<i>Mē gānu kenā hospitəl ekəḑə geniyannə ōnē.</i> <i>-hospitəl...!! ē mokakdə?</i> <i>ēkə leḑḑu innə loku bildimək...ēt ēkə mē velāvē vādəgat nā.</i>
Logical Mechanism	Ignoring the obvious/ Exaggeration
Subtitling Strategy	Transfer

The subtitler has utilised the transfer strategy which directly translates the SL utterance as it is and thus preserves the LM in the TL.

Table 7. Humorous Text 04

ST	Steve: How about some coffee, Johnny? Johnny: No, thanks.
TT	<i>Kōpi ekak bomudə?</i> <i>-ōni nā, thanks.</i>
Logical Mechanism	Garden path
Subtitling Strategy	Transfer

The subtitler has directly translated the SL utterance into the TL preserving the LM in the SL into the TL. Thus, this can be considered a successful transfer.

Table 8. Humorous Text 05

ST	Tred: Mayday! Mayday! Tred: Mayday! Steve: <u>Mayday? What the hell is that for?</u> Johnny: <u>Mayday? Why, that's the Russian New Year.</u> <u>We'll have a big parade.</u>
TT	<i>māyi dinē! māyi dinē!</i> <i>-māyi dinē? monə mañgulakdə ē?</i> <i>māyi dinē kiyanne rusiyānu alut avurudu davəsə. apiṭə loku</i> <i>peḷəpāliyək yannə venəvā.</i>
Logical Mechanism	Homonymy
Subtitling Strategy	Transfer

Utilising the subtitling transfer strategy, the subtitler has preserved the LM in the SL utterance in the TL making it a successful transfer.

Table 9. Humorous Text 06

ST	Dr. Rumack: Captain, how soon can you land? Captain Clarence Oveur: <u>I can't tell.</u> Dr. Rumack: <u>You can tell me, I'm a doctor.</u> Captain Clarence Oveur: No, I mean, I'm just not sure. Dr. Rumack: <u>Well, can't you take a guess?</u> Captain Clarence Oveur: <u>Well, not for another two hours.</u> Dr. Rumack: <u>You can't take a guess for another two hours?</u> Captain Clarence Oveur: <u>No, no, no. I mean, we can't land for another two hours.</u>
TT	<i>Käpṭən...oyāṭə koccərə ikmənəṭə goḍəbānnə puḷuvandə?</i> <i>-maṭə kiyanne bā.</i> <i>oyāṭə kiyanne puḷuvan...mamə doktər kenek.</i> <i>-nā maṭə şuvər nā.</i> <i>oyāṭə anumānə kərannə puḷuvandə?</i> <i>-tavə päyə dekəkəṭəvat bā.</i> <i>tavə päyə dekəkinvat oyāṭə anumānə kərannə bəridə?</i> <i>-nā apiṭə päyə dekəkəṭəvat goḍəbānnə bā kiyälā kivvē...</i>
Logical Mechanism	Garden path
Subtitling Strategy	Transfer

With the use of the transfer strategy, the LM the SL utterances have been preserved in the TL. Therefore, it can be considered a successful transfer of humour.

Table 10. Humorous Text 07

ST	Airhostess: Excuse me, sir. There's been a little problem in the cockpit... Ted: <u>The cockpit! What is it?</u> Airhostess: <u>It's the little room in the front of the plane where the pilots sit. But that's not important right now.</u>
TT	<i>Samāvennā sār. guvan niyāmu kuṭiyē poḍi prashnāyak.</i> <i>-guvan niyāmu kuṭiyē...ē mokakdā?</i> <i>ē kiyanṇē guvan niyāmuvo innā podi kāmārāyak. ēt ēkā mē</i> <i>velāvē vādāgat nā.</i>
Logical Mechanism	Ignoring the Obvious
Subtitling Strategy	Transfer

The subtitler has utilised the transfer strategy which directly translates the SL utterance as it is. Since this is an utterance that does not consist of any culture-specific items, the subtitling strategy of transfer can be considered successful since all the knowledge resources have been preserved in the Target Language.

Table 11. Humorous Text 08

ST	Airhostess: Cream? Little Girl: <u>No, thank you. I take it black. Like my men.</u>
TT	<i>kiri dānnāda?</i> <i>-nā. stūtiyi, maṃ kaḷuvəṭṭa bonnam. magē minissu vagē.</i>
Logical Mechanism	Juxtaposition
Subtitling Strategy	Transfer

Utilising the subtitling transfer strategy, the subtitler has preserved the LM in the SL utterance in the TL making it a successful transfer.

Table 12. Humorous Text 09

ST	Captain Clarence Oveur: You ever been in a cockpit before? Joey: No, sir, I've never been up in a plane before. Captain Clarence Oveur: <u>Have you ever seen a grown man naked?</u>
TT	<i>attəṭamə, oyā mīṭṭa kalin niyāmu kuṭiyəkəṭṭa avillā tiyenāvada?</i> <i>-nā, maṃ mīṭṭa kalin plēn ekəkə gihinvat nā.</i> <i>loku minihēk heḷuven innāvāvat oyā dākālā tiyenāvada?</i>
Logical Mechanism	Missing link
Subtitling Strategy	Transfer

Utilising the subtitling transfer strategy, the subtitler has preserved the LM in the SL utterance in the TL making it a successful transfer.

Table 13. Humorous Text 10

ST	What was it we had for dinner tonight? -Well, we had a choice. Steak or fish. <u>Yes, yes, I remember. I had lasagna.</u>
TT	<i>api rātā kāvē monāvada?</i> <i>-kāməttā anuvā tōrāgannayi tibunē. mas peti tibbā. māḷu tibbā.</i> <i>ā maṭa matākayi. maṃ kāvē lasaññā.</i>
Logical Mechanism	Ignoring the obvious
Subtitling Strategy	Transfer

Utilising the subtitling transfer strategy, the subtitler has preserved the LM in the SL utterance in the TL making it a successful transfer.

Deletion

Table 14. Humorous Text 11

ST	Elain: Would you like something to read? Old Female Passenger: <u>Do you have anything light?</u> Elain: <u>How about this leaflet, "Famous Jewish Sports Legends"?</u>
TT	<i>oyā kāmātidā monāvāhari kiyāvannā?</i> <i>-mōkakhari poḍi ekak tiyenāvada?</i> <i>mēkā kohomāda? prāsiddhā yudevū krīḍakā vīrāyan ganā?</i>
Logical Mechanism	Homonymy
Subtitling Strategy	Deletion

The subtitler has deleted the term ‘leaflet’ which is the twisting element of the above humorous text which causes failure in the recreation of the LM in the Target Language.

Table 15. Humorous Text 12

ST	Dr. Rumack: Can you fly this plane and land it? Ted: Surely you can't be serious? Dr. Rumack: <u>I am serious. And don't call me Shirley</u>
TT	<i>oyātā mē yānāyā padāvalā godābānnā puluwandā?</i> <i>-oyā sīriyās nemē nēdā kiyannē?</i> <i>mamā sīriyās kiyannē.</i>
Logical Mechanism	Homonymy
Subtitling Strategy	Deletion

The humour effect of the SL utterance has not been transferred into the TL as the opposing twist that creates the humour effect, in the SL has been deleted in the Target Language.

Table 16. Humorous Text 13

ST	Airhostess: What is it, Doctor? What's going on? Dr. Rumack: I'm not sure. <u>I haven't seen anything like this since the Anita Bryant concert.</u>
TT	<i>mokakdā ē doktār? monāvadā vennē?</i> <i>-anē mandā mamā mehemā deyak dākālā nā kavādāvat mītā kalin.</i>
Logical Mechanism	false analogy
Subtitling Strategy	Deletion

The subtitler has deleted the twisting element which is ‘Anita Bryant concert’ in th TL causing an unsuccessful transfer of LM in the TL.

Multiple Strategies

Table 17. Humorous Text 14

ST	Dr Brody: This is Dr. Brody at the Mayo Clinic... I have an emergency call for you on line 5 from Mr. Hamm. Captain Clarence Oveur: All right, give me Hamm on 5, hold the Mayo.
TT	<i>mē katākārannē dostārā Brodī Mayō klinik eken. maṭṭā Hām mahatmāgen hadisi kōl ekak tiyenāvā.</i> <i>-vināḍi pahākəṭṭā māvā Hāmṭā sambandhā kārannā. doktərge kōl ekā hold kārannā.</i>
Logical Mechanism	Homonymy
Subtitling Strategy	Imitation/ Deletion

“This is Dr. Brody at the Mayo Clinic... I have an emergency call for you on line 5 from Mr. Hamm” is translated using the Imitation strategy as, “*mē katākārannē dostārā Brodī Mayō klinik eken. maṭṭā Hām mahatmāgen hadisi kōl ekak tiyenāvā.*”. The LM of this utterance has been preserved in the TL as the terms ‘Mayo’ and ‘Ham’ are familiar to the TL. “All right, give me Hamm on 5, hold the Mayo” is translated as “*vināḍi pahākəṭṭā māvā Hāmṭā sambandhā kārannā. doktərge kōl ekā hōlḍ kārannā*” in which the term “Mayo” has been deleted. That deletion impacts the overall humour effect as it acts as an element of the LM that is used to create humour. Therefore, this can be considered a partial transfer of LM in the TL.

Mistranslation

Table 18. Humorous Text 15

ST	Air Traffic Controller: Flight 209'er, you're cleared for takeoff. Clarence Oveur: <u>Roger.</u> Roger Murdock: <u>Huh?</u> Controller: L.A. departure frequency, 123.9'er. Clarence Oveur: <u>Roger.</u> Roger Murdock: <u>Huh?</u> Victor: <u>Request vector. Over.</u> Clarence Oveur: <u>What?</u> Controller: Flight 209'er, clear for vector 324.
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	<p>Roger Murdock: <u>We have clearance, Clarence.</u> Clarence Oveur: <u>Roger, Roger.</u> Clarence Oveur: <u>What's our vector, Victor?</u> Victor: Tower radioed clearance, over. Clarence Oveur: <u>That's Clarence Oveur, over.</u> Victor: <u>Roger.</u> Roger Murdock: <u>Huh?</u> Controller: <u>Roger. Over.</u> Roger Murdock: <u>What?</u> Roger Murdock: <u>Huh?</u> Clarence Oveur: <u>Who?</u></p>
TT	<p>-flight 209 guvəngatəvīməʃə siyallə sūdānam. -rojər. -piʃatvīmē samkhyātəyə 1 23.9er. -rojər. -dišāvə avas̄yayi, over. -mokak? -Flight 209er, dišāvə 324. -api gāvə inne klārəns, klārəns. -rojər. rojər. -apē dišāvə mokakdə? dišāvə. -maʃə rēḍiyōvə ōnē. klārəns over. -ē klārəns olvər. over. -rojər. -hah:? -rojər. over. -kavudə.. a??</p>
Logical Mechanism	Homonyms
Subtitling Strategy	Mistranslation

The humour effect in this instance occurs due to the use of homonyms as the Logical Mechanism. The names of the officers in the cockpit sound similar to action words that are used in radio communication. Although the subtitler has used the Imitation strategy using the proper names as it is in the SL, the LM has not been translated into TL as the meaning of the SL has been mistranslated into TL.

Table 19. Humorous Text 16

ST	<p>Tred: Let's see. Altitude, 24,000 feet. Level flight. Speed, 520 knots. Course, zero-niner-zero. <u>Trim, mixture. Wash, soap, rinse, spin.</u></p>
TT	<p>hari balə mukō. unnətāmsəyə aḍi 24,000 yi. yānəyə saməbarayi, vēgəyə noʃ 520 yi. --0--9--0-- <u>trim, miśrənəyə hōdənəvā, saban, hōdənəvā, dañgə pandu.</u></p>
Logical Mechanism	Missing link
Subtitling Strategy	Mistranslation

The subtitler has partially preserved the humour effect of the Source Language utterance in the Target Language using the subtitling strategy of transfer. Nonetheless, the subtitler has mistranslated the term “spin” as “*dañgə pandu*” which does not match the context, thus leaving the text partially transferred.

Table 20. Humorous Text 17

ST	Captain Rex Kramer: Striker, you listen, and you listen close. <u>Flying a plane is no different than riding a bicycle. Just a lot harder to put baseball cards in the spokes.</u>
TT	<i>Strayikər hoñdin ahəgannə. plēn ekak padinā ekə bayisikaləyak padinā ekə taram amāru nā. bēsbōl kārđ spōkvələtə dānə ekə ita vadā lēsiyi.</i>
Logical Mechanism	False analogy
Subtitling Strategy	Mistranslation

Although the subtitler has mistranslated the text, the humour effect has been transferred into TL as the comparison of flying a plane to riding a bicycle itself makes it humorous. However, not only the humour effect, but also the quality of the translation must be preserved in the TL.

Conclusions and Recommendations

This section discusses the conclusions made based on the findings of the study. Addressing the first research question, when exploring the types of Logical Mechanisms in creating humour in the movie *Airplane*, it was identified that there were five instances where any of the Logical Mechanisms presented in the GTVH are not applicable. The humour effect in all five instances is created with wordplay where homonyms are often used. Therefore, it is evident that no Logical Mechanism has been particularly introduced in GTVH related to wordplay. Since those are some of the most common ways of creating humour, the introduction of such a Logical mechanism will be of use when analysing humour in audio-visual media. In this case, the researcher has suggested a Logical Mechanism related to the use of words in creating humour which is Wordplay.

Addressing the second research question, when exploring the subtitling strategies utilised by the subtitler in fansubbing humour it was noticed that Transfer is the most used strategy in which Source Language utterances have been translated directly into the Target Language. It resulted in the successful transfer of Logical Mechanisms in the Target Language. Further, it was identified that the subtitler’s lack of awareness of the use of the Deletion strategy has caused 29% of unsuccessful transfers. 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). Also, one instance was identified where more than one subtitling strategy has been utilized. There, it can be concluded that the use of many subtitling strategies in the same humorous text resulted in partial transfers. When one strategy is preserving certain elements in a humorous text, the other strategy might not. That depends on the subtitler’s careful use of subtitling strategies based on the elements included in a certain humorous text. In addition to the above-stated strategies, three instances were found where the intended meaning of the Source Language has not been translated into the Target Language causing 29% of unsuccessful transfers.

Started from fansubbing for Japanese anime to being organized fansubbing groups that provide fansubs in multiple languages to a myriad of formats, such as films, TV series, features and interviews, fansubbing or non-professional subtitling has come a long way (Carmona and Lee, 2017). Despite many positive and negative comments as fansubbing groups garner public attention and media publicity, fansubbing has been already added to the field of translation studies which is why significant attention must be drawn to its improvement as fansubs directly go to public with the advancement of technology and applications, and particularly because of its convenience to be accessed.

According to Carmona and Lee (2017), Fansubbing communities are varied and can evolve into organised structures with well-defined workflows that ensure production quality and efficiency. Jenkins et al. (2013) define the effort made by such self-organised collective translation activities as “meaningful participation”. As to this day, the fansubbing communities are no longer amorphous entities looming in the shadow (Carmona and Lee, 2017) focusing on ways in which the quality and accuracy of fansubs can be improved is of utmost importance.

It is recommended based on the findings of the present study that fansubber must be aware of the certain genres in audio-visual media that they deal with as it is one of the most considered facts by the audience before watching any movie, TV series, etc. Further, fansubbers who are engaged in the process must be aware of the proper usage of subtitling strategies in a way that preserves the intended meanings of the Source Language. Also, expanding knowledge on theories related to translating specific content such as the General Theory of Verbal Humour translating humour is of utmost significance in providing quality content while fulfilling audience satisfaction.

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