Translation Strategies of Humor in Subtitling

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ABSTRACT

Audiovisual translation, especially subtitling, attracts the attention of many scholars. However, the translation of Persian subtitles is scarce. Translation of cultural differences is even more difficult when an animation has to convey the interesting parts such as humour that includes a broad collection of cultural and linguistic expressions. The present study attempts to investigate the translation strategies of humour in subtitles into Persian and determine the extent each translation strategies are utilised. The study focused on personification-based animation subtitles and primarily on three types of humour -universal, cultural and linguistic- from Schmitz's categorisation of humour. Sixteen animations form the corpus of the study. The study was carried out based on Gottlieb's classification of subtitling strategies to determine the translation strategies employed by subtitlers. This descriptive research examined the transferring strategies employed by the subtitler by comparing the segments of the source text and the equivalent of the target text. The outcomes of the study indicate that the most common translation strategies applied by translators in the subtitling of animation comedies from English into Persian are "transfer", following by "paraphrase", and the less common translation strategies are "deletion" and "resignation". Such usage suggests that the translation is aided by the simplicity of the source language and the non-verbal elements of the animation.

Keywords: Animation, audiovisual translation, subtitling translation, translation strategy

INTRODUCTION

The increasing significance of audiovisual translation (AVT) is self-evident with the growth of multimedia technology and rapid globalisation. One of the primary ways of connecting with foreign languages and cultures is audiovisual products. AVT is the most-proliferated translation activity

nowadays due to the number of people who can access it and a large number of translated products that are distributed globally (Cintas, 2004). Díaz-Cintas and Remael (2007) identified the limit on subtitling as a system of translation where the text was often written on the bottom of the movie screen. Subtitling also illustrates original information in regard to the soundtrack of voices and songs (Díaz-Cintas & Remael, 2007).

The increasing development of digital technology has led to an increase in attention to the audiovisual translation, and its types include subtitling, dubbing, and voice-overing, but most of the research done in this field centres on the European scene (Gambier, 2008). The language pairs studied are the languages that the cultures involved are closely related and the languages all belong to the same alphabetical writing system. However, the Persian culture and language are very different from the English culture and language, and the writing systems are different. Furthermore, Iranian are less familiar with English culture than Europeans. Considering the fact that studies in Persian subtitles are not sufficient and the fact that Persian language and Iranian culture are very different from English language and culture, this study is conducted with the aim of studying the methods of translating Persian subtitles of humour in English-language animation.

Literature Review

Many scholars in translation field have defined the subtitling. Gottlieb defines subtitling as translating media messages into another language, which is represented in the form of a line or lines of text written on the screen simultaneously with the original verbal message (Gottlieb, 2005). From a linguistic perspective, there are two types of subtitles: interlingual subtitles, which transfers from source language to target language, and the intralingual subtitles, which moves the language into the same language (Cintas, 2003).

Gottlieb believes that interlingual subtitling with societal and language-political implications is a tool for improving reading skills, improving foreign language skills, exchanging free international education programs and dominating English (Gottlieb, 1992). Gottlieb (1992) emphasized that to evaluate the quality of particular subtitling, the translation of each verbal segment should be examined according to the stylistic and semantic features). Accordingly, he proposes ten translation strategies for the movie subtitling. Gottlieb believed that these ten types of translation strategies of subtitling were found in the translation of a variety of genres including humour because the humour was the inseparable part of Western movies and culture. Gottlieb's interlingual subtitling strategies are discussed in detail in this study.

Most of AVT researches into Persian is in the form of short articles and case studies, and the majority of analyses focus on dubbing which is the primary method of AVT in Iran. Investigations in this area include difficulties in interlingual subtitling

(Vazifehkhah, 2017), subtitling strategies in translation of humour (Hassanvandi et al., 2016), translation of allusions (Salehi, 2013), humour translation in Persian subtitled comedy movies: Lizard case study (Sadeghpour & Omar, 2015), and revisiting the humour translation, the case of Woody Allen (Kianbakht, 2015) amongst others, are clear examples. Since there is not much research in this specific field, it may be accompanied by generalization, introspection, and bias, as can be observed most of the translation strategies by these authors, are based on their personal experience and subjective opinions.

MATERIALS AND METHODS

This descriptive research examined the transferring strategies employed by the subtitler by comparing the segments of the source text and the equivalent of the target text. The study was organized based on Schmitz's categories of humour and Gottlieb's classification of subtitling was used as the primary theoretical framework of the research.

Sixteen personification-based animations subtitled by official translators and known agencies were collected to conduct comprehensive research and explore the translation of the subtitle in the Persian language. In this research, the strategies of translation used were examined, the original text was compared with the Persian subtitles, as well as non-verbal elements and translation constraints. The selected animation had been released and subtitled between 2005 to 2016 years.

The study seeks to categorise elements of humour from personification-based animation based on Gottlieb's classification of subtitling strategies in the light of the Sapir-Whorf theory as the underlying theoretical framework. The Sapir-Whorf hypothesis which is also known as the hypothesis of linguistic relativity that suggests the structure of a language affects its speakers' world view or cognition. The Sapir-Whorf hypothesis has been used as evidence that the way the researchers looks at humour is rooted in her culture and language, in other words, the language and culture of a person has a significant role in understanding and perceiving a concept. Perhaps, if another person with a different cultural, linguistic background wants to analyse and evaluate the data in this research, it will yield somewhat different results. Although the selected data, 16 animations with different translators indicate that the results are comprehensive and not subjective and it is not affected by personal preference of the interpreter or researcher's impression, as the results of the research also indicate this.

As the result of the study, the researchers determined the type, frequency, and percentage of the transferring strategies using SPSS in which elements of humour had been used in the subtitling of animation from English into Persian and provided an example of each component.

RESULTS

Among 17,150 jokes found in 16 animation, 444 times "expansion" translation strategy

(2.59%), 4,837 times "paraphrase" translation strategy (28.2%), 6,746 times "transfer" translation strategy (39.33%), 902 times "imitation" translation strategy (5.26%), 1,327 times "transcription" translation strategy (7.74%), 656 times "dislocation" translation strategy (3.83%), 1,704 times "condensation" translation strategy (9.94%), 342 times "decimation" translation strategy (2%), 149 times "deletion" translation strategy (0.87%), and 43 times "resignation" translation strategy (0.25%) were applied by subtitlers in this study.

It should also be noted that, in some cases, there might be more than one translation strategy observed in a translation unit, but the most dominant one which is mainly focused on the translation of the elements of humour is considered as the translation strategy used in the TT. The study conducted among the Persian subtitles revealed that the most commonly used technique was a transfer (39.33%), paraphrase (28.2%) and condensation (9.94%). The perception of the Persian viewers is that they are less familiar with the source language. Even with this challenge, studies conducted on Persian viewers still showed some similarities with other previous major research.

The data collected from this examination can be compared with similar studies such as Hartama (1996) and Gottlieb (1992), which show that although Persian language and culture are very different, the result is somehow similar to the result of the studies between languages which are closely

related. The results of this study indicate that direct translation strategies are used more than any other transferring strategy in the Persian subtitles, and the original text usually does not undergo significant changes, which suggests that Persian subtitlers tend not to show much change in the original text.

The study illustrates the frequency of each approach in the translation of elements of humour in personification-based animation based on Gottlieb's classification of subtitling strategies, however, the result suggests that this classification is inadequate in Persian subtitles, and the choice of a translation strategy by subtitler(s) is affected. The subtitler has to use other methods of translation, such as addition, euphemism, generalization, compensation, substitution, lexical creation, paraphrasing and many other transferring strategies to convey the elements of humour accurately. It also suggests that whilst the source language is directly inputted into the target text, the jokes have been preserved in the target language, which is due to the simplicity of the language used in animation, in which the primary audience is children, as well as non-linguistic, non-verbal elements regardless of transferring strategy deployed by translator helps to understand the original conversation. Globalisation and the impact of English language and culture in Persian and the breaking of the cultural and linguistic boundaries are some other reasons to preserve the humour in the target language.

DISCUSSIONS

One of the pioneering endeavours to conclude strategies for subtitling is Gottlieb's (1992) ten strategies (expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation), upon which many other researches are based (Lomheim, 1999; Schwarz, 2002; Taylor, 2000). The translation strategies are discussed below with Gottlieb's definitions (1992).

Expansion

According to Gottlieb, the expansion is used when the original text is incomprehensible due to cultural differences in the target language and needs further explanation and interpretation (Gottlieb, 1992). The most significant challenge in AVT is the exact and precise expression of the source text, considering the limitation of the subtitling of the animation.

Karamitroglou (1998) in his proposed set of subtitling standards in Europe pointed out that each subtitle on the screen could include two lines, each line could only contain 35 characters in order to accommodate the satisfactory requirement for the translated text and translation. The reduction and deletion of the original text should be reduced as much as possible. To increase the number of characters, sometimes a line can contain even 40 characters because sometimes the text font makes the text inevitably shorter (Karamitroglou, 1998). Referring to this guideline, it is expedient that there should not be more than about 35 characters in a line in English. In Persian, regardless of the different writing systems, the suggested number of characters per line is still applicable. The only notable difference is that Persian is written in contrast to English from right to left, which, regarding the relatively equal number of words between English texts (277,138 original English words) and Persian text (267,572 Persian translated words) do not differ significantly from each other. Although the Persian script and English version are very different, comparing the Persian and English translations suggests that translators have used an almost identical number of words.

The expansion is usually used when the original text, or the expression and the original spoken language, goes beyond the perception of the target reader. For example, in English-language films that cast Western festivals such as Halloween, the subtitler translates the words into a translated text to convey the festival to the target audience; therefore, it uses the method of explaining and developing words.

In practice, this strategy helps the target viewers to have a better and more appropriate understanding of the new reference and, for example, to understand if the event is shown in the jokes, what purpose and meaning are there. However, this translation method is in no way suitable for translating elements of humour, especially if the source and target culture/culture are entirely different, since the translation restrictions, especially the space constraints, do not give the translator an opportunity to explain much of the problem.

Therefore, direct translation, based on the guideline proposed for subtitling, will not be a significant challenge for the subtitlers, but since "expansion" translation strategy is used more often in cultural cases, which requires a broader explanation than the word-to-word translation of the source text, and since Iranian and English culture is very different, translating cultural elements and explaining the references with respect to the limited number of characters allowed in each line requires careful consideration.

For the subtitlers dealing with cultural humour, accordingly, the possibility to make the translation more readable by attaching more information and knowledge, for example, to heighten the appreciation of particular cultural settings, is extremely restricted. Furthermore, in the means of investigating the 16 animation's subtitling, it can also be observed that some subtitlers use the strategy of condensation (9.94%) rather than expansion (2.59%), whereas visually, the translated Persian subtitles are not longer than the original ones. In spite of the English-Persian cultural gap, subtitlers prefer to use word-for-word translation or direct translation instead of explaining the culture-related humour to avoid translation constraints.

Although this transfer of cultural issues in the way expressed in the culture of origin is a great help to TT viewers in terms of getting to know the culture and the English language, but in terms of translating the cultural humour, there is a high probability that the TT will lose its initial meaning and content, and the jokes are not adequately understood or misleadingly perceived by Persian viewers, or even no longer funny.

The following example is taken from the "Madagascar 3: Europe's Most Wanted" animation, in which the subtitler has used the "expansion" translation strategy, therefore the cultural humour can be readily and clearly understood by Persian viewers. The researcher needs to point out here, additional phrases from the conversations before or after the central Translation Unit from that scene have been included in the provided examples to discuss the subject. The reason is that it is complicated to understand the jokes for someone who has not seen the actual scene of the animation and cannot have a precise understanding of the subject. In the following example, the translation unit "Well, someone else has the Canadian work ethic!" has been discussed considering "expansion" translation strategy. In my data, 444 out of 17,150 subtitles of humour are translated by "expansion" translation strategy.

It is the scene right after they get away from the casino. The comments about French labour laws and Canadian work ethics are hilarious. Also, the singing of "New York, New York" after this conversation is comical. Table 1 demonstrates the example of the "expansion" transferring strategy that is taken from "Madagascar 3: Europe's Most Wanted" animation (2012).

The funny part is when the skipper says, "someone else has the Canadian work ethic!" which means they have a Canadian

Table 1
Expansion translation strategy

Original Texts	Persian Subtitles
Alex: Skipper, what about the plane?	الکس: اسکیپر، هواپیما چی میشه؟
Skipper: Well, the chimps will work all through the night no breaks, no safety restrictions...	اسکیپر: خب، میمون ها کل شب رو کار میکنن ، بدون استراحت، بدون محدودیت های ایمنی
Skipper: Hey! Where are you going? Get back here, we have a contract!	اسکیپر: هی !کجا دارین میرین؟ برگردین. ما قرار داد داریم!
Mason: Yes, well, I'm afraid the labour laws are slightly more lenient in France.	میسون: من فکر میکنم قوانین حزب کارگر در فرانسه یکم ملایم تر باشه.
You see, they only have to work 2 weeks a year.	میبینید، اونها فقط مجبورن ۲ هفته در سال کار کنن
Skipper: Well, someone else has the Canadian work ethic!	اسکیپر: خوب یه نفر دیگه با اخلاق کاری کانادایی دل به کار نمیده

work ethic. It refers to the fact that the Canadian work ethic is not as severe as would be expected; instead, it is lenient and flexible. Persian viewers may not have any knowledge of the rules of work in France or Canada, so in the Persian subtitles, the translator uses the "expansion" translation strategy to explain the subject further and make it understandable to the TT readers.

The sentence "Well, someone else has the Canadian work ethic" has been translated into "well, someone with Canadian work ethic doesn't give heart to work". دل به کار ندادن is an idiomatic expression which literally means "not giving heart to something". This sentence is used when someone is not interested in the heart and does not want to work. The number of words in both texts is shown below. The original translation unit has 5 words, which is expanded to 12 words in the target language.

By applying the "expansion" translation strategy, the subtitler has made the jokes understandable to TT viewers and made them laugh at the joke. The added phrase, which is usually used in a ridiculous tune, makes the joker even funnier.

Paraphrase

Paraphrase strategy is used when the original language structure cannot be preserved in a syntactic way in the target language and the translator has to restructure the phrase or sentence (Gottlieb, 1992). Despite the possible relations of some common concepts between English and Persian, the expression of these languages in many respects needs to be restructured so as to give the same impression to the target text viewers. This translation strategy is the translation of the concept in the form of "sense for sense" versus "word-for-word" or literal translation. Applying 'paraphrase,' the subtitler tries to reach the same meaning of the word by using other words in a different

structure, which is obviously understandable to the TT audience. In most of these cases, this translation method is also accompanied by other processes such as condensation and expansion.

Out of 17,150, 4,837 subtitles of humour are translated by "paraphrase" translation strategy. Table 2 demonstrates the example of the "paraphrase" transferring strategy that is taken from "Sing" animation (2016).

When Buster Moon suggests Eddie to guide her 90 years old grandmother to the royal box, Nana annoyingly replies, "Oh, for heaven's sake, I'm perfectly capable of walking". That is funny because, in reality, she is incapable of walking in a perfect way without help due to her age. Subtitler translated the "Oh, for heaven's sakes, I'm perfectly capable of walking" to یا خدا، من خودم قابلیت راه رفتن عالی دارم which literally means "O God, I have the ability to walk perfectly". The sentence has been reconstructed to accommodate the Persian language syntactically. Despite the structural change of the statement, the meaning and concept of the sentence have been preserved, and the TT viewer, knowing that Nana is physically unable to walk perfectly, sees the joke as funny when hearing his claim that he does not need help. So, the jokes retain the meaning in the subtitled translation.

Transfer

A transfer is a strategy in which the original text is fully and accurately translated (Gottlieb, 1992). The primary purpose of the transfer is to ensure that the meaning of the jokes is not weakened or not lost. Gottlieb says that this translation strategy should accurately and completely state the original text with the correct equivalent of the same or a similar expression in the target language. Besides, this strategy is often used in cognate languages, for example, for translating from English into European languages, all of which belong to the same language family.

Therefore, it can be said that this method may not be suitable for English and Persian, which do not belong to the same linguistic family, and therefore there is no close relationship between the languages, and the terms and words used in the animation do not have the appropriate equivalent in the Persian language. However, the number of 6,746 out of 17,150 subtitles of humour is translated by the "transfer" translation strategy. The characteristics of animation can explain this large number of examples applying the strategy of the transfer. The target audiences and expected viewers for animation are mainly kids, teenagers, and their parents. As a consequence, the

Table 2
Paraphrase translation strategy

Original Texts	Persian Subtitles
Buster Moon: You got it, Eddie Please show your Nana to the royal box.	باستر مون: حتما. ادی لطفا مادربزرگت را به سمت جایگاه ویژه راهنمایی کن
Nana: Oh, for heaven's sakes, I'm perfectly capable of walking.	نانا: یا خدا، من خودم قابلیت راه رفتن عالی دارم

"transfer" translation strategy applies to some degree because of the target audiences' appropriate reading age, and educational and informative background as well as the content of the animation itself. Besides, other factors, such as non-verbal elements, signs, etc., also help viewers to understand the original language. In turn, translators can deploy literal translation or find equivalence between the original English text and Persian subtitles.

Another reason for the high percentage of "transfer" translation strategy is that Persian subtitlers are reluctant to change the original text; the subtitle as a preferred and favoured method for the majority of Iranians is a tool to transfer the excitement and exotic experience of the original film to target viewers. It also shows that most of the elements of the source texts are directly moved to the target text without making any changes to the original version. Table 3 demonstrates the example of the "transfer" transferring strategy that is taken from "Trolls" animation (2016).

Branch, who is extremely tired of listening to Poppy, tries to interrupt her and says, "Shhhh" which indirectly ask her to be quiet and stop talking. Poppy realizes

his will and says with annoyance، "There's no Bergen is there? You just said that, so I'd stop talking" and Branch confesses that "Yes Maybe."

The subtitler translated the "there's no Bergen is there? You just said that, so I'd stop talking" to هیچ برگنی وجود نداره، اینطوری گفتی که من دیگه دیگه حرف نزنم (There's no Bergen is there? You just said that, so I'd stop talking) completely and accurately without any change. Hence it can be said that "transfer" translation strategies forward the jokes correctly and without change to the target language.

Imitation

Imitation preserves the original language form, this method is particularly applicable to the names of individuals and places (Gottlieb, 1992). Imitation forms a similar phrase, comparable transferring of proper nouns, multicultural greetings, etc. The expression of meaning is not limited by translating into what is stated literally but may have a cultural concept that requires more reflection. For example, European countries have a lot of festivals and occasions, and they share common

Table 3
Transfer translation strategy

Original Texts	Persian Subtitles
Branch: Shhh!	برنچ: هیس!
Poppy: A Bergen is coming?	پاپی: برگن داره میاد؟
Branch: Maybe.	برنچ: شاید
Poppy: There's no Bergen is there? You just said that so I'd stop talking.	پاپی: هیچ برگنی هم وجود نداره ، اینطوری گفتی که من دیگه حرف نزنم
Branch: Yes Maybe.	برنچ:آره شاید

culture and customs. For example, the United States and many European countries celebrate Christmas and are therefore well versed in Christmas Eve and can easily communicate with the concept of Santa. While the Iranians do not celebrate Christmas and celebrate Nowruz for the start of the New Year, in order for Iranians to understand the idea of Santa Claus, they need to get acquainted with the culture and the ceremony of Christmas and Santa Claus in other countries. Otherwise, Christmas or Santa Clause, which are simple terms, may not be understood by many Iranian viewers.

Imitation translation strategy aims to maintain the original text in a very precise and exact manner as if no translation has ever been done. Santa's example suggests this strategy, like transfer, is suitable for translating between languages that have many common features, such as English and Swedish. In fact, the connections and interactions of the European countries with English are much more than those of Iran in English; a European person can more easily communicate with an American concept or a specific culture in the English language than a Persian viewer.

Out of 17,150, 902 subtitles of humour are translated by the "imitation" translation strategy. This number indicates that Iranian translators are now inclined to imitate the names of famous people and places such as the streets, Penang bridge, Malaysia, the Eiffel Tower of Paris. However, trying to translate names into Persian can eliminate the original English meaning, and in practice, there may not be any logical and correct equivalents in TT. Also, due to the rapid growth of globalization, people more than ever have external communications and interactions with other countries, so they are gradually getting to know different cultures and languages. Due to these justifications, keeping the original name promotes intercultural communication and, in the primary sense, respects and accepts the names of the English culture and language.

Table 4 demonstrates the example of the "imitation" transferring strategy that is taken from "The Secret Life of Pets" animation (2016).

Snowball sees Max and Duke on a ferry and informs Tattoo that they are heading to Brooklyn Bridge. Tattoo assumes he is talking about the business trend, Hipster Real Estate located in Brooklyn and says, "They say everyone's going to Brooklyn these days. It's making a real comeback".

Table 4
Imitation translation strategy

Original Texts	Persian Subtitles
Snowball: They're going to Brooklyn.	اسنوبال: اونا به‌بروکلین میرن.
Tattoo: They say everyone's going to Brooklyn these days. It's making a real comeback.	تاتو: اونها میگّن این روزها همه دارن به‌بروکلین میرن ، تا به‌اوج برسن
Snowball: I'm not talking about hipster real estate trends. I'm taking vengeance, Tattoo!	اسنوبال: من در مورد اژانس مشاور املاکی هیپستر صحبت نمیکنم. من در مورد انتقام صحبت میکنم، تاتو!

Snowball clarifies that what he means is that they are going to Brooklyn Bridge to revenge and rescue their friend. Brooklyn is the most populous borough of New York City, and for most Americans, it is a well-known and famous place. Despite its reputation, Brooklyn Bridge is not known to most Iranian viewers, so Tattoo's interpretation of Snowball's statement at first may not look so funny.

The subtitler deploys "imitation" translation strategy and has precisely brought the word B to the Persian subtitle. Although this transferring strategy has weakened the joke, it has introduced Iranian viewers to the culture and the country of the United States by transmitting a cultural element.

Transcription

Transcription strategy is used when a word or phrase is not even meaningful in the original language, for example, a third language or meaningless language is used in the original language (Gottlieb, 1992). In cases of nicknames, foreign vocabularies, pet names, or slips of the tongue, which is generally viewed as meaningless in the source language, the subtitler applies this transferring strategy. Despite creating a little division of the application, the "transcription" translation strategy is not discarded from subtitling strategies. In this transferring strategy, people's names, place names and some popular or well-known abbreviations are imitated directly from the original text, which means there is no pressure to transcribe them into a meaningless combination of several similarly pronounced Persian words. Hence, the strategy of transcription is applicable when translators confront the vague language or nonsense language.

Out of 17,150, 1,327 subtitles of humour are translated by "transcription" translation strategy. Table 5 demonstrates the example of the "transcription" transferring strategy that is taken from "The Secret Life of Pets" animation (2016).

The Sausages gleefully sing a song for them, while Max and Duke swallow them up one by one in their imagination. The song "We go together" was first released in 1978 in the American movie "Grease," and then became a viral song. The song has a lot of vague words that are meaningless even to the source language viewers, so the subtitler has

Table 5
Transcription translation strategy

Original Texts	Persian Subtitles
Sausages: We go together Like rama lama	سوسیس ها : ما با هم میریم. مثل راما لاما
lama ka dinga da dinga dong.	لاما کا دینگا دا دینگا دونگ
Remembered forever	به یاد میمونیم
As shoo-bop sha wadda wadda yippity boom de boom	مثل شوبوپ شا وادا وادا ایویتی بوم د بوم
Chang chang	چانگ چانگ
changitty chang sha-bop	چانگیتی چانگ ها بوپ

used a "transcription" strategy. It is therefore assumed that the Persian transcription of the song will have the same effect and meaning of the ST, and the humorous aspect of the scene is still preserved, both viewers laugh at the joy and celebration of sausages, while they are at the risk of being eaten by Max and Duke.

Dislocation

Dislocation strategy is used when the original language uses some special effects in the film, such as a stupid song, in which the translation of this effect is more important than text and content (Gottlieb, 1992). It was applied for different phrases and adjusted content of lyric or visualised language-related aspects. Sometimes the translation process emphasizes the impact of the expression and does not stress the content of the text, for example, when a song or poem is displayed in an animation. In order to meet these conditions, Gottlieb proposed the dislocation translation approach to produce a musical and rhythmic text for the TT viewers. However, this requires the subtitler to have a high degree of understanding of the target language, and at the same time have a high degree of knowledge and information about TT culture and literature.

According to Gottlieb's definition, when a subtitler faces a lyric, poem, song, old song, uses a dislocation method between two languages, which emphasizes and focuses not only on the content but also on the impact of its expressions, such as repetition, a new rhythm, and stress. For example, poetry and song adapted to the Persian viewer have a better voice and rhythm for the second audience. As a result, the Iranian audience feels that he/she knows the song and can relate to it.

Out of 17,150, 656 subtitles of humour are translated by "dislocation" translation strategy. Table 6 demonstrates the example of the "dislocation" transferring strategy that is taken from "Ice Age: Collision Course" animation (2016).

Since in "dislocation" translation strategy, the emphasis is not on the content of the song and the viewer's impression of that animation scene will not be much affected, it can sometimes be used in the translation of animation in which the main target audience are mainly children and their parents. The initial part of the song has been translated to تو تو قند و نباتی ... شکلاتی شکلاتی ... which literally means "You, You, you are candy and sugar-cube! You chocolate chocolate". The Persian translation is a funny, popular kids' song in the Persian language. For this song, the subtitler practices a dislocation strategy between the two languages to highlight the effect of expression. The song's lyrics in Persian have a new rhythm and

Table 6
Dislocation translation strategy

Original Texts	Persian Subtitles
Brooke: You, You, you make me happy! You keep me laughing! You make my world a better place.	بروک: تو تو قند و نباتی .... شکلاتی شکلاتی... تو دنیای منو با خودت بردی.

music of the Persian language. The target audience may feel that the poem seems more familiar to their way of expression.

Condensation

Condensation is a typical strategy in which the text is shortened in a way that the original text retains its original meaning (Gottlieb, 1992). Shortening or cutting down on redundant expressions is a common strategy used in the subtitling of animation. The mechanical constraints of subtitling mean that subtitlers always leave nothing untested to condense the original phrase, especially when they are redundant. Shortening or summarising a phrase is a common way of translating an animation subtitle. The technical constraints sometimes force a subtitler to look for a way to write a shorter text that occupies less space. Given the time and space constraints in the subtitle translation and the short-term appearance and fade of images at a very short pace, the message must be accurately translated into the target language, despite all of these conditions. However, no original text or critical information is deleted in the text; deletions with the least effort can be understood with the help of non-verbal

factors, for example, visual effects and sounding. Karamitroglou (1998) in his proposed set of subtitling standards in Europe pointed: "The reading speed of a full two-line of the "average" viewers for a text of average complexity has been proven to range between 150-180 words per minute, i.e. between 2 1/2-3 words per second. This means that a full two-line subtitle containing 14-16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds."

Out of 17,150, 1,704 subtitles of humour are accommodated by the "condensation" translation strategy. Table 7 demonstrates the example of the "condensation" transferring strategy that is taken from "Ratatouille" animation (2007).

In the Persian subtitle, some words and phrases are removed from the original text, which does not have much effect on the original version and the story, and the "condensation" translation strategy is used only to shorten the sentence. As mentioned earlier, the average reading speed of adult viewers based on the proposed guideline for subtitling is 150-180 words per minute, while the average reading speed for children (aged 6-14) that are the main target

Table 7
Condensation translation strategy

Original Texts	Persian Subtitles
Colette: What are you doing?	کولت: چی کار داری میکنی؟
Linguini: Uh, I'm cutting vegetables. I'm cutting the... vegetables?	لینگویینی: من دارم سبزیجات خورد میکنم. من دارم سبزیجات خورد میکنم؟
Colette: No! You waste energy and time! You think cooking is a cute job, eh? Like Mommy in the kitchen? Every second count, you CANNOT be MOMMY!	کولت: تو انرژی و زمان رو تلف میکنی! آشپزی کار بامزه ایه؟ مثل مامان تو آشپزخونه؟ نمی تونی مثل مامان باشی

audience of the animation is around 90-120 words per minute (Karamitroglou, 1998). Therefore, the subtitler sometimes has to use a "condensation" strategy because of the time constraint.

Decimation

Decimation is more extreme than the condensation, in which the text may be shortened due to the high speed of the speech speed of the source language, in this way some important and essential elements may have been eliminated (Gottlieb, 1992). This translation strategy is usually used to translate lengthy subtitle translations with too many words and wordy content in which a large part of the text and the original information are deleted. In this way, the critical information is removed from the original text; as a result, the joke greatly loses its meaning and hilarity.

In the entire comparison of the source text with the subtitles in 16 animations, 342 out of 17,150 subtitles of humour are found when a significant moment of expression is lengthy or spoken quickly, and subtitler applies "decimation" translation strategy.

Due to the cultural difference between the two languages, the use of the "decimation" strategy in the Persian language is not recommended. Table 8 demonstrates the example of the "decimation" transferring strategy that is taken from "The Angry Birds" animation (2016).

The statement is reduced in the above example. Since this character expresses a lot of words and phrases speedily and swiftly, due to the subtitles time limitations which previously described in the "condensation" strategy, the subtitler has no other option than to shorten the text as much as possible. However, the subtitler has tried to remove words that are less necessary and less likely to affect the story.

Deletion

In the deletion strategy, part of the text is completely deleted (Gottlieb, 1992). Deletion means removing a significant portion of the original text. In the selected data, the elimination of the content of the source text is rarely seen. Deletion due to the animation features such as shortness and simplicity of conversations and dialogues,

Table 8
Decimation translation strategy

Original Texts	Persian Subtitles
Matilda: Chuck, Share your story with Red	ماتیلدا: چاک ، داستانت رو برای قرمز تعریف کن
Chuck: Me? I am the last guy who should be here. A simple speeding ticket. The judge tells me I was going too fast. So I say, "Your Honor, to be honest, I was. "You caught me" I'm not angry. I'm honest. So shouldn't I be in an honesty management class? 'Cause we gotta manage my honesty.	چاک: من؟ بلیط سرعت معمولی. قانون به من میگه من خیلی سریع میرفتم. بنابراین من میگم آره تند می رفتم. پس من باید در کلاس مدیریت صداقت باشم؟
Matilda: My one problem, that's a different story than you told last time.	ماتیلدا: تنها مشکل من اینه که تو دفعه قبل داستان دیگه ای رو تعریف کردی

there has not been applied much. Sometimes a subtitler, along with condensation and decimation, may want to use the deletion strategy and not translate a part of the text entirely. As with the translation strategy of decimation, nevertheless, deletion is also recognized in preference to a more intense approach in subtitling. Since deletion is stronger than decimation, the use of this strategy in animation film subtitle translation is also limited.

Out of 17,150, 149 subtitles of humour are accommodated by the "deletion" translation strategy. Table 9 demonstrates the example of the "deletion" transferring strategy that is taken from "Hoodwinked" animation (2005).

Twitchy finds something which he assumes is a box of candles and when Wolf asks what kind of candle it is, Twitchy tries to read the label on the "candle," it is "Deen-a-mee-tay." The word "dynamite" is written in the Italian language; then Twitchy says: "Must be Italian." The subtitler has deleted this section for an unknown reason. Although in this example, the deletion of this phrase has not drastically affected the jokes, however, "deletion" strategy is not recommended at all.

Resignation

When the translator finds no solution or strategy for translation, and meaning is inevitably lost, this translation strategy is called resignation (Gottlieb, 1992). This subtitling translation strategy is similar to the deletion approach. "Resignation" translation strategy would employ where the subtitler gives up on the translation of particular aspects of verbal communication. It is not recommended for subtitlers to use resignation to prevent losing any meaning from the source text. Therefore, to keep the essence of the limited original purpose, it is a commonplace that the strategies of deletion, decimation, and resignation are seldom used in the subtitling of animation. From one aspect, the target audience may need as much explanation and information as possible from the translation to perceive the animation fully.

From another viewpoint, given the characteristics of the animation, the original text should not too challenging or complex language, because the film producers consider the age range that constitutes the majority of the audience. In my data, 43 cases of resignation out of 17,150 subtitles are seen. Table 10 demonstrates the example of the "resignation" transferring strategy that is taken from the "Norm of the North" animation (2016).

Table 9
Deletion translation strategy

Original Texts	Persian Subtitles
The Wolf: What kind of candles are those?	گرگ: این چه جور شمع هایی هستن؟
Twitchy: Dee-na-mee-tay. Must be Italian.	توبینچی: د ی ن ا می تی.
The Wolf: Ah! Lose the Candle!	گرگ: اوه. شمع رو بنداز

Table 10
Resignation translation strategy

Original Texts	Persian Subtitles
Vera: Mr. Greene, you can't sell the homes yet. We don't have approval from the Council. It's illegal	ورا: آقای گرین، شما نیتونین این خونه ها رو بفروشین ما اجازه اجازه اش رو از کنسول نگرفتیم. این غیر قانونیه
Mr. Greene: Aw, I'm wittle Vee-wa I'm scared of po-weece	آقای گرین: اوه، ترسیدم!

It seems Persian subtitler has given up translating "Aw, I'm wittle Vee-wa I'm scared of po-weece" and just replaced it with ترسیدم (I'm scared). The subtitler has been unable to find an appropriate equivalent, and this has dramatically curtailed the scenes the joke, and the TT viewer does not see it funny.

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