

Translating Humor in American Sitcoms. A Case Study of XY and Its Croatian Subtitle

Karniž, Matea

Master's thesis / Diplomski rad

2022

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:142:186785>

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

Download date / Datum preuzimanja: **2025-02-20**



Repository / Repozitorij:

[FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek](#)



Sveučilište J.J. Strossmayera u Osijeku
Filozofski fakultet Osijek
Diplomski studij engleskog jezika i književnosti – nastavnički smjer
i njemačkog jezika i književnosti – nastavnički smjer

Matea Karniž

**Prevođenje humora u titlovanju na primjeru hrvatskih titlova za američku
humorističnu seriju *XY***

Diplomski rad

Mentor: doc. dr. sc. Goran Schmidt

Osijek, 2022.

Sveučilište J.J. Strossmayera u Osijeku

Filozofski fakultet Osijek

Odsjek za engleski jezik i književnost

Diplomski studij engleskog jezika i književnosti – nastavnički smjer

i njemačkog jezika i književnosti – nastavnički smjer

Matea Karniž

**Prevođenje humora u titlovanju na primjeru hrvatskih titlova za američku
humorističnu seriju *XY***

Diplomski rad

Znanstveno područje humanističke znanosti, polje filologija, grana anglistika

Mentor: doc. dr. sc. Goran Schmidt

Osijek, 2022.

J. J. Strossmayer University of Osijek

Faculty of Humanities and Social Sciences

Double Major MA Program in English Language and Literature (Education Studies) and German Language and Literature (Education Studies)

Matea Karniž

Translating Humor in American Sitcoms. A Case Study of XY and Its Croatian Subtitle

Master`s Thesis

Supervisor: Dr. Goran Schmidt, Assist. Prof.

Osijek, 2022

University of J.J Strossmayer in Osijek
Faculty of Humanities and Social Sciences
Department of English Language and Literature
Double Major MA Program in English Language and Literature (Education
Studies) and German Language and Literature (Education Studies)

Matea Karniž

**Translating Humor in American Sitcoms. A Case Study of *XY* and Its
Croatian Subtitle**

Master's Thesis

Scientific discipline: Humanities, Field: Philology, Branch: English Studies

Supervisor: Dr. Goran Schmidt, Assist. Prof.

Osijek, 2021.

Abstract

The theoretical part gives some of the definitions of translation and audio-visual translation, which is a key term to understand when it comes to translating humor in sitcoms. In Chapter 3 the problem of defining humor is described. Although humor is considered a universal trait, the way people react to it is different as it may not always be with laughter, as people are led to believe. Humor translation comes with many restrictions, such as different cultural background knowledge of the source and target audiences or a specific linguistic feature of one language not found in the other, which will be discussed in the same chapter. In the next chapter Yus's (2012) parameters for assessing the quality of jokes will be described in detail as they are used in the comments to assess the translation of jokes and instances of humor found in the American sitcom *The Fresh Prince of Bel-Air*. Yus differentiates between the cultural, semantic, and pragmatic scenario and creates a combination of the three in the form of 16 cases. He points out that although a translation might not preserve a certain scenario that does not mean it is a bad translation. Furthermore, in the comments it will be described how the source text was translated into the target text, and whether the humorous effect has been preserved.

Key words: translation, audio-visual translation, humor, Croatian, English

Sažetak

*Teorijski dio predstavlja neke od mnogobrojnih definicija prijevoda i audiovizualnog prijevoda, pojma koji je ključan u razumijevanju prijevoda humora u humorističnim serijama. Treće poglavlje opisuje problematiku definiranja humora. Smatra se kako je humor osobina koju posjeduje svaki čovjek, no način na koji svaki pojedinac reagira na humor je različit te humor ne izazove kod svakog pojedinca smijeh. Prijevod humora ima mnoga ograničenja te će se u istom poglavlju raspraviti o razlikama u poznavanju kulture izvornih govornika i gledatelja za koje je namjenjen prijevod i jezične razlike izvornog jezika i ciljnog jezika. Sljedeće poglavlje detaljno opisuje parametre za procjenu kvalitete šala koje je definirao Yus. Spomenuti parametri se koriste za procjenu kvalitete prijevoda šala i duhovitih događaja u američkoj humorističnoj seriji *The Fresh Prince of Bel-Air*. Yus razlikuje kulturalni, semantički i pragmatički scenarij i stvara 16 slučajeva koji se sastoje od kombinacije navedenih scenarija. Ističe kako prijevod koji ne sadržava određeni scenarij nije loš prijevod. Nadalje, u komentarima se opisuje način na koji je izvorni tekst preveden te je li očuvan efekt humora u prijevodu.*

Ključne riječi: prijevod, audiovizualno prevođenje, humor, hrvatski jezik, engleski jezik

IZJAVA

Izjavljujem s punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napisao/napisala te da u njemu nema kopiranih ili prepisanih dijelova teksta tuđih radova, a da nisu označeni kao citati s navođenjem izvora odakle su preneseni.

Svojim vlastoručnim potpisom potvrđujem da sam suglasan/suglasna da Filozofski fakultet u Osijeku trajno pohrani i javno objavi ovaj moj rad u internetskoj bazi završnih i diplomskih radova knjižnice Filozofskog fakulteta u Osijeku, knjižnice Sveučilišta Josipa Jurja Strossmayera u Osijeku i Nacionalne i sveučilišne knjižnice u Zagrebu.

U Osijeku, 3.9.2022.

Mateja Varnič, 0122218716

Ime i prezime studenta, JMBAG

Contents

1. Introduction	- 1 -
2. Translation and audio-visual translation	- 2 -
2.1. Translation	- 2 -
2.2. Audio-visual translation	- 3 -
3. Humor and translation	- 4 -
4. Humor translation.....	- 6 -
4.1. Humor translation strategies	- 12 -
5. Analysis	- 14 -
6. Conclusion.....	- 33 -
7. References	- 34 -

1. Introduction

The following paper deals with humor translation in the American sitcom *The Fresh Prince of Bel Air*. It will compare the original text of the sitcom and its Croatian translation.

The paper begins with the definitions of translation and the aspects that the translator has to consider in order to produce a successful translation. Another term to understand is audio-visual translation which is a recent occurrence in the field of translation. Audio-visual translation has been popularized by the spread of the Internet and globalization, therefore it has an immense influence on the media consumption of the audiences. Before one crosses to humor translation, it is important to understand what humor exactly is, and explain why it is difficult to define humor. Furthermore, a typology of humor will be mentioned and explained why audio-visual humor should be considered as a standalone type. Because the paper is portraying humor translation in a sitcom, it will also explain the constraints translators face when having to deal with audio-visual texts.

Yus (2012) has established certain parameters that assess the quality of a translation, which he has named “scenarios”, and these parameters are a further explanation of what is included in the translation process. In addition to that, four strategies of translation of humorous instances by Chiaro (2005) are presented.

The collected jokes and mentioned instances of humor will be divided according to the season and episode they appear in, and after every instance a comment will be given on the translation. The comment uses the parameters and strategies to conclude if the translation of the joke and instance of humor is successful in preserving the meaning and if it has the same humorous effect on the Croatian viewers as it has on the American watchers. This is also the main point of this paper and lastly will be summarized in the conclusion.

2. Translation and audio-visual translation

2.1. Translation

Translation can be defined as the process of transferring messages and meanings from one language into another. When translating a text multiple factors have to be taken into consideration and it is often not an easy task to fulfil.

One of the most influential scholars in the field of Translation Studies, Newmark, defines translation as “rendering the meaning of a text into another language in the way that the author intended the text” (1988:5). This definition puts the emphasis on the author and their intention when writing and translating a text. He further states that translation is the most important means of transmitting culture.

According to Nida and Taber (1982:12), “translating consists in reproducing in the receptor language the closest natural equivalent of the source language message”. This definition gives the meaning the priority and the translator should not strive to keep the form of the source language.

Yus (2012:6) has given the following explanation of translation:

“Translation [...] can be explained as an inferential gap-filling activity in which the translator has to infer the intended interpretation, context accessibility and predictions of mutuality between the source-language communicator and the source-language addressee, all that framed in the source language culture, and then transfer all this information to a target audience with a different language and a more or less different way of coding information, and possibly different social values, norms and stereotypes.”

A translator has to take interpretation, context, the source language and its culture and the target audience with their own language and culture into consideration in order to produce a successful translation. This notion will be further discussed in the Chapter 4.

2.2. Audio-visual translation

Another important term to understand when it comes to translating is audio-visual translation (AVT). Audio-visual translation has only recently gained popularity; since the development of the film industry and the Internet, multimedia can be easily accessed and consumed. Because of that it does not take long to come across dubbed, subtitled, and voice-overed content (Diaz Cintas 2009). The media has offered the audiences to identify with the characters they see on screen and that gives the media the power over the same audiences.

When one takes into consideration that audio-visual translation is part of the media consumption and the language used in it can be affected by social constructs as gender, race, and class it is safe to say that that AVT “is the means through which not only information but also the assumptions and values of society are filtered and transferred to other cultures” (Diaz Cintas 2009:8). A translator often has to translate identities and stereotypes which can cause difficulties if the locations and dislocations that the source language has, cannot be adequately transferred to the target language. It can happen that the cultural identities and the way they are expressed in the two languages are mismatched. This particularly affects the field of audio-visual translation as the dialogue exchange happens in a concrete situation in time that is permanently captured by images (Diaz Cintas 2009).

Furthermore, Diaz Cintas points out that context is not the primary focus of the translator when it comes to audio-visual texts, but translators “must undertake a very precise examination of the audio-visual situation, of the relationships established between images, character interaction and individual verbal strategies” (2009:9).

It is expected that the growth of audio-visual products will only increase and therefore the importance of audio-visual translation has gained more interest in the academic community.

3. Humor and translation

Before discussing the aspect of humor in the field of translation, it is important to understand the concept of humor. According to the Cambridge Dictionary, humor is “the ability to find things funny, the way in which people see that some things are funny, or the quality of being funny” (Cambridge Dictionary). Humor can be considered a universal human trait, but the way people express and react to it is different, especially when one considers that people come from very different backgrounds. Countries, ethnicities, gender, age etc. play a key role in what an individual may find funny because those factors contribute to shaping each individual as a person.

There is no definition that has been agreed on because of the complexity of humor. Humor has been the main study topic of many perspectives; from medical, psychological to linguistic, therefore “it is not surprising that a myriad of theories and approaches have emerged, justifying the plural (theories of humor) instead of the singular form (a theory of humor)” (Veiga 2009:159).

Laughter is often seen as a reaction to humor but people do not always react with laughter when presented with a humorous instance, and neither does laughter only occur in instances of humor. Laughter is a physical reaction which could be caused by tickling, for example, whereas humor is a psychological phenomenon whose result is not always laughter (Veiga 2009).

Fuentes (2000) distinguishes visual humor, verbal humor, audio-visual humor, and graphic humor. Visual humor, just as the name suggest is only visual, apart from the other above-mentioned types of humor which use language as a means to render the instance of humor. The author suggests that humor can be transmitted through visual and auditory channels at the same time and therefore categorizes it as a separate type of humor.

De Rosa points out that “the translatability and the reproducibility of humor” is an aspect of humor that is the most relevant “in audio-visual translation, due to technical, linguistic and cultural constraints” (2014:108). Furthermore, Zabalbeascoa (1996) explains that these may include:

“differences in background knowledge of the original and respective audiences; differences in cultural and moral values, customs and traditions; differences in conventional themes and techniques of joke-telling; the translator’s professional context; timing and lip-synchronisation, verbal humour depending strictly on features of the source language and/or the visual context which defies manipulation, and so on.”

The visual and auditory parts of an audio-visual text are not perceived the same by the source language audience and the target language audience, mostly because of the mentioned restrictions. Therefore, the target language text needs to be altered to fit the visual part of the source text but also contain the target language that the target audience is able to understand. (Chume qtd. in Cobeta 2021:83)

The translator faces many restrictions and, in order to transmit humor, the translator chooses how she or he will proceed and what the final result will be. Furthermore, the translator has to be capable and skillful in both the source and target language to adequately translate, whilst bearing in mind the way the target audience is going to perceive the text and the instance of humor represented in it.

4. Humor translation

In Section 1.2. Yus's (2012) definition of translation has been explained and the factors that the translator has to consider have been given. The author goes further to explain that problems occur when the gaps between the speaker's intentionality and what they code, and between what is coded and, in the end, interpreted, widen. Those gaps increase when translating humor as now there are gaps (a) between what the author of the joke in the source language intended and what they have coded, (b) between the joke in the source language and how the translator interpreted it, (c) between how the translator interpreted the joke and how they coded it in the target language and (d) between the coded joke in the target language and how the target audience interprets the joke (Yus 2012).

All these gaps mean that the joke in the source language has to cross a long distance until it reaches the target audience, as Gutt (qtd in Yus 2012:6) states: "the text comes with a promise or presumption of interpretively resembling the original text, but the original text does not reach the target audience".

Furthermore, Yus points out that it is not always possible to translate a joke and stay faithful to both the content and pragmatic qualities of the joke and therefore suggests three parameters that he calls "scenarios" in order to evaluate the quality of the translation:

1. "Cultural scenario"

Every community has a set of cultural assumptions that they collectively share because of their mutual surroundings. These assumptions are transmitted through communication. However, some instances of humor can be directly translated from the source language to the target language and keep the humorous effect as they are a phenomenon that the culture attached to the source language and the culture of the target audience share. In instances where a joke cannot be translated directly because of the different cultural background the translator has to choose whether she or he is going to keep the cultural reference and therefore risk lowering the humorous effect and increase the mental effort the target audience has to undertake in order to understand the humor behind a certain

culture-based joke. Another option for the translator is to modify or substitute the joke in the target language therefore adapting it to the cultural background of the target audience which may keep the same humorous effect that the translated joke has on the source language audience and then transfer it to the target language audience. The latter option is difficult because the translator has to know the cultural implications the translated joke has in the source language and find the best equivalent it has in the target language. However, Martinez Sierra (qtd. in Yus 2012:8) claims that the target audience might have a negative reaction to the latter option if they realize that the reference does not exist in the source language joke.

2. “Semantic scenario”

The semantic scenario understands the similarities in the way the source and target language code information. When there are similarities in coding idioms or different expressions that can cause a humorous effect, the task of translation becomes easier. However, when the translator has to find an equivalent for example of an idiomatic expression which does not carry the same meaning as the idiomatic expression in the target language, to preserve the humorous intention, the semantic scenario cannot be upheld. The semantic scenario, as the name might suggest, puts the emphasis on meaning.

3. “Pragmatic scenario”

According to Yus, this is the most important scenario, and the translator should do everything they possibly can to preserve it, even if it meant to disregard the semantic and cultural scenarios.

He divides the scenario in two parts: “inferential steps” and “balance of the effect and effort”. “Inferential steps” refers to the steps the translator has to use in order to translate a humorous instance as truthfully as possible to the humorous intention of the source language joke. For example, this would mean that the translator while translating a pun from the source language should also use a pun in the translation. When it comes to balance of the effect and effort, Yus cites Gutt (qtd in Yus 2012:8):

“[I]f we ask in what respects the intended interpretation of the translation should resemble the original, the answer is: in respects that make it adequately relevant to the audience -that is, that offer adequate contextual effects. If we ask how the translation should be expressed, the answer is: in such a manner that it yields the intended interpretation without causing the audience unnecessary processing effort”.

What this means is that the target audience should not have to thoroughly think to understand a joke if the source language audience did not have to experience the same. The source language joke and its translation should equally be easy or difficult to understand, and therefore the joke should never be translated as to cause the target audience to put more effort and energy into understanding it.

When combining all 3 scenarios, Yus presents a chart of 16 cases (Table 1) in which he marks “yes” if the case has preserved a scenario or “no” if the scenario has not been preserved. The cases with the most “yes” marks are not necessarily bad translations, just as the cases with the most “no” marks are not bad translations. The marks describe to what degree the translation has remained faithful to the source language joke and what modifications had to be made to achieve the humorous effect.

	CULTURAL SCENARIO	SEMANTIC SCENARIO	PRAGMATIC SCENARIO (A) INFERENCEAL STEPS (AS PREDICTED)	PRAGMATIC SCENARIO (B) BALANCE OF EFFECTS AND EFFORT
1	YES	YES	YES	YES
2	YES	YES	YES	NO
3	YES	YES	NO	YES
4	YES	YES	NO	NO
5	YES	NO	YES	YES
6	YES	NO	YES	NO
7	YES	NO	NO	YES
8	YES	NO	NO	NO
9	NO	YES	YES	YES
10	NO	YES	YES	NO
11	NO	YES	NO	YES
12	NO	YES	NO	NO
13	NO	NO	YES	YES
14	NO	NO	YES	NO
15	NO	NO	NO	YES
16	NO	NO	NO	NO

Table 1. 16 cases of translated humorous instances according to Yus (2012)

Many scholars have developed their own classifications of humor and jokes, e.g. Zabalbeascoa (2005) has introduced a categorization of types of jokes and humor in which he presented the most important aspects that are relevant to the translator:

Unrestricted, Inter-/bi-national refers to the jokes that are easy to translate because the source and target language audiences “have the same shared knowledge, values and tastes that are necessary to appreciate a given instance of humor in the same way”

(Zabalbeascoa 2005:5). Jokes that belong to this type can be translated without the worry that the humor or meaning will be lost.

Restricted by audience profile traits: are jokes that highly depend on the linguistic knowledge the audience has about some subjects, themes, genres, and types of humor and thus are a challenge for the translator. Zabalbeascoa (2005) differentiates between linguistic-restricted jokes that depend on the knowledge of certain features of a language; ethnic jokes which are jokes that depend on the knowledge of the audience of certain features of an ethnic group, which includes stereotypes; and finally, theme-restricted jokes are jokes which depend on the popularity of a theme in a culture or community for it to be understood.

Intentionality: means whether the audience perceived a text or instance as humorous even if the author or translator have not noticed it and it was in fact accidental. Zabalbeascoa (2005) warns that translator should be careful not to make an accidental pun when translating sensitive text such as the Bible.

Improvisation: humorous instances can be planned or improvised which challenges the translator to translate it properly since planned humor is complex and thus challenging to translate, whereas improvised humorous instances make it difficult to track where the joke is going to fall.

Signals (of the intention to joke): sometimes the humorous instance in the source text is not explicit and the translator has to make it more overt in order for the target audience to perceive the attempt at funniness, even if is not as funny. The problem may arise when the translator has to translate irony or allusion, in which the humorous effect may not be preserved, because the translator has to explain the meaning.

Private (or in-group) jokes: this type of jokes are jokes which rely on persons belonging to a certain group of people; whether that group consist of pupils in the same school or a people from a certain geographical region.

Wordplay v. Narrative (linguistic v. textual): Wordplay includes puns, one-liners and much more, and a narrative consist of humorous instances developed through the story. Translating the humorous instances that appear in the narrative is not as difficult to

translate but the translator has to follow it throughout the story in order to properly translate them. Zabalbeascoa (2005) reminds that the way a word or sentence is translated does not entirely depend in the word or sentence translated but on context that may appear to be distanced from that word or sentence. As solutions, he suggests compensation of kind, which means to use different means to compensate for not using the one from the source text, and compensation of place, which refers to inserting an item from the source text in a different place in the translation so that the meaning, or humorous effect could be preserved.

Target: Humor can be victimless, in which case is it either childlike (toilet humor) or intellectual (riddles), and humor that involve some sort of victim. These victims can be individuals or groups of people, institutions, ideas, believes and so on, and all of them are perceived different in different communities, which can be challenging to translate.

Meaning: humor often relies on double meaning, ambiguity, metaphorical meaning, and often on abstract and symbolic meaning, which can make the process of translation very difficult.

Optionality and familiarity (regarding theme, genre, etc.): There are instances in which is it expected that humor will appear but there are occasions on which humorous instances are rare, if not completely excluded. Zabalbeascoa (2005) states that the job of the translator is to assess what degree of humor a certain occasion demands, and whether to include or exclude humor in that instance, regardless of whether the humor appears in the source text or not.

Taboo (embarrassment, offence, etc.): Taboo is universal, but what exactly is taboo depends on each culture individually. It can be either an external factor, in which humor itself is taboo in certain situations, or a component of humor, which refers to aspect of society that one considers taboo (bodily functions, sex, religion). Therefore, the translator has to assess the risk and make changes if appropriate.

Metalinguistic humor: “By metalinguistic humor we mean that its object is language, and its objective language awareness” (Zabalbeascoa 2005: 195). This category of humor includes forms: pun, acrostic, rhyme, anagram, witticism, and is used to fulfil functions:

phatic, image-enhancing; part of a game, entertainment, educational, mind-teaser, tongue-twister; mnemonic. This type of humor is particularly difficult to translate because it is very language dependent.

Verbal and non-verbal combined, or iconic representation of idiom and metaphor: humor can be verbal or non-verbal, and in some cases a combination of both. People think that translation is aimed only at verbal humor, but translators have to take into consideration the non-verbally expressed cultural meaning in the source text and adequately translate them into the target text.

The forms of humor (& contrastive studies): Zabalbeascoa (2005) refers to translation as a process in which the translator has to decide what to do with a certain form of expression and to choose which form to translate it into. He is referring to rhetorical devices such as irony, paradox, contradiction, parody, metaphor.

4.1. Humor translation strategies

Chiaro (2010) states that if the goal of the expressed humor is to evoke funniness, then a translation is considered successful if the target audience is able to perceive the humorous intent of the source language in the target language, even though the humor in the target language is not equivalent in formal terms with the humor in the source language. “Because translational equivalence is regarded in terms of degrees of equivalence rather than absoluteness, the more similar the translated humor is to the source humor, both in terms of form and function, the more successful it will be” (Chiaro 2010:2).

Translating verbally expressed humor can be a challenging task, therefore Chiaro (2010) mentions four translation strategies used to translate verbally expressed humor on screen.

The first strategy is to leave the verbally expressed humor just as it is. If it is possible, the translator should translate the verbally expressed humor literally and be as similar as possible to the humor expressed in the source language.

The second strategy consists of replacing the verbally expressed humor in the source language with **a different instance** of the verbally expressed humor in the target language.

Although this strategy is said to be the most difficult and depends greatly on the skills of the translator, it results in great satisfaction for the translator and the audience.

The third strategy mentioned is to replace the verbally expressed humor in the source language with an idiomatic expression in the target language. If the humor in the source language cannot be translated using the first strategy, the translator should replace with an idiom or similar expression in the target language.

The fourth and final strategy discussed is to ignore the verbally expressed humor altogether. The translator can choose to not translate the humor and translate literally. In this case the target audience would not perceive the instance of humor.

5. Analysis

In this chapter the jokes and humorous instances collected from the American Sitcom *The Fresh Prince of Bel-Air* from Season 1 to Season 4 will be presented. They are divided according to the episode they appeared in. Furthermore, each joke and humorous instance in the source language and the translation in the target language will receive a comment. It will be discussed in the comment if the translation was successful, as in if it had preserved the same humorous effect as in the source language, what strategy mentioned in Chapter 3 the translator used in order to try to produce a translation and to which of the cases presented by Yus the translated joke belongs to.

The sitcom *The Fresh Prince of Bel-Air*, which aired from 1991 to 1996., follows William “Will” Smith while he navigates his life in a new environment after he was forced by his mother Viola “Vy” Smith to move from West Philadelphia to Bel Air and live with his Aunt Vivian “Viv” Banks, his Uncle, Phil Banks, a wealthy lawyer, his cousins Hilary, Ashley, and Carlton, and their butler Geoffrey.

Season 1:

Episode 4

In the fourth episode of the first season, after Uncle Phil has proudly declared that he is getting a reward for the following accomplishment:

Uncle Phil: Well, the community leaders are recognizing me for helping our brothers and sisters on the streets.

Tetak Phil: Zajednica mi odaje priznanje što pomažem braći i sestrama s ulice.

Will makes a witty remark:

Will: But the only time I've ever seen you on the streets is when you're waiting for the valet to bring your car around.

Will: Na ulici sam te vidio samo kad si čekao da ti dovezu auto.

Will used the meaning of the word street and made a pun to poke fun at Uncle Phil. In this instance the translator opted for the literal translation as the meaning of "(on the) streets" can be interpreted as being homeless and literally standing on the street in both English and Croatian with a slight adjustment in Croatian. This translation would be case 1 according to Yus (2012).

Aunt Viv: Well, your uncle deserves this award. Now he's fought a lot of discrimination cases. He's prosecuted slumlords. He's started scholarship funds.

Will: All that and he still found time to vote for Reagan. Twice.

Teta Viv: Zasluhuje nagradu. Zastupao je slucajeve diskriminacije, tužio mnoge izrabljivače podstanara, zalagao se za školarine.

Will: I uspio je glasovati za Reagana. Dvapat!

Ronald Reagan was an US President who is known for causing a turmoil in the United States in his time of presidency. The translator uses literal translation although the instance of humor would not cause any reaction from Croatian viewers who are not familiar with Reagan's presidency and understand as to why Will would oppose all Uncle Phil's great doings to him voting for former president Reagan. According to Yus (2012), this is a case 1.

Later in the same episode Uncle Phil is checking if Ashley, Hilary, and Aunt Viv have remembered what they are supposed to say when the reporter for the interview arrives. Aunt Viv replies with the following statement:

Aunt Viv: What is this, the Von Trapp family?

Tetka Viv: Ovo su Moje pjesme moji snovi?

Aunt Viv is referring to an Austrian singing family that achieved fame in Austria but permanently emigrated to the United States during World War 2. In the translation the translator used the reference to the American musical from 1965 that is based on the true story of Maria von Trapp and the von Trapp family. The translator chose this reference as it may be more familiar with the Croatian audience and managed to achieve the same humorous effect as the source language. Although the translator chose to replace the original phrase in the translation, by substituting it with a reference that holds the same background as the one in the source

language, they managed to successfully translate the joke. According to Yus (2012), this is a case 1.

Episode 5

At the beginning of the episode, Will was feeling homesick and Aunt Viv suggested his friend named Ice Tray come over for a visit over the weekend, which Will and Ashley accepted as a delightful idea, while Uncle Phil made a comment on Ice Tray's name:

Uncle Phil: Wonderful. First Will, now Ashley. I can't wait till Ice Box gets here.

Tetak Phil: Divota! Prvo Will, onda Ashley. Jedva čekam Medenoga.

Uncle Phil poked fun at Ice Tray's name and the translator chose to find another expression that would have the same humorous effect since a literal translation does not represent the best translation method in this instance. By using a different name of Will's friend in the translation, the main idea behind the name has been preserved so that in the instance where Uncle Phil purposefully uses another name, the translator had the space to adapt it to the target language and achieve a successful translation when considering the humorous affect, it has on the Croatian audience. According to Yus (2012), this translation is case 3.

Another instance where Uncle Phil uses a similar tactic is when he is talking to Aunt Viv:

Uncle Phil: That shouldn't matter to you, Vivian. You're the one who invited Ashtray.

Tetak Phil: Zar ti to smeta? Ti si pozvala Ledenjaka.

After Ice Tray has arrived, he asks Uncle Phil for money to pay for the limousine he came with. Uncle Phil was astounded and Ice Tray replied with:

Ice Tray: Prince said y'all was loaded, and when in Rome, do as.

Ledeni: Princ je rekao da ste puni love. Htio sam se uklopiti...

The humor in this instance lies in that Ice Tray uses a proverb *When in Rome do as the Romans do* to justify his action. Since there is no complete equivalent of the proverb in the Croatian language, the translator opted for a translation that directly expresses the meaning of the proverb in the source language. As mentioned before, because the Croatian language does not have a proverb with the same or similar meaning, it has become usual that the literal translation *Kada si*

u Rimu, čini što i Rimljani is used which suggests that a literal translation would cause the same humorous effect in the Croatian just as it has in the English language. According to Yus (2012), this translation is case 11.

Ice Tray and Will reminisce about all the girls they used to date and poke fun at each other for dating “ugly” or “dumb” girls:

Will: Stacy was so dumb that she took the Pepsi Challenge and chose Jif.

Will: U nagradnoj igri za Pepsi je slala čepove Coca Cole.

Will makes a reference to a popular blind taste test called the “Pepsi Challenge” in which participant take sips out of two cups, one containing Pepsi and the other containing Coca Cola. For the source audience the humor is expressed in naming the brand Jif instead of Pepsi or Coca Cola, as Jif is not one of the suggested and is also a peanut butter manufacturer. The target audience is able to understand the humor because the translator chose a different type of game that is popular in Croatia; many brands offer prizes if their customers collect enough bottle caps, and thus the humorous effect is preserved in the target language. According to Yus (2012), this translation is case 9.

Season 2:

Episode 4

Will and Carlton are preparing for a college aptitude test and Carlton has decided to study as hard as possible, but this has not been welcomed by everyone:

Hilary: Carlton, will you quit!

Carlton: Quit. From the Latin *quietare*, to be at rest or satisfied.

Hilary: Carltone, hoćeš li prestati?

Carlton: Riječ quit potječe iz latinskog korijena quietare. Biti smiren, zadovoljan.

Carlton’s annoyingness is the humorous instance described in the source text, but the translator has chosen to literally translate the source text and ignore the possibility to convey the humor to the target audience. Another option for the translator is to research the etymology of words that

could be used in this instance and use them in the translation. According to Yus (2012), this translation is case 7.

Uncle Phil and Aunt Viv have decided to give Geoffrey his annual raise, which consists of 20 dollars more per week and a new uniform. Geoffrey, visibly displeased, expresses his gratitude towards Uncle Phil and adds:

Geoffrey: And with my newfound wealth I can treat myself to a Happy Meal.

Geoffrey: Uz svoje novo bogatstvo mogu se počastiti i Happy Mealom.

Even though a Happy Meal originates in the United States, because of the popularity and prevalence in the world of the fast-food franchise McDonald's, a Happy Meal is a well-known product among the members of the target audience, and thus a direct translation can be made without risking losing the humorous effect. According to Yus (2012), this translation is case 1.

Season 2:

Episode 5

Will is taping a video recording of himself to send to his mother. He brags to his mother how he aced a Spanish test:

Will: Man, muchos brainos en el cabeza, si?

Will: Muchos mozgos u los tikvos!

In this instance the humor lies in the usage of a grammatical category in one language in another language (noun+os). In the translation, the translator took a step further and adjusted the expressions so that the humorous effect this joke has, is even greater on the target audience. According to Yus (2012), this would correlate to case 1.

Episode 6

In the following episode Will's Aunt Janice is getting married, and the Banks family has decided to arrange their wedding at their house, Naturally, Hilary is responsible for the decorations:

Hilary: I'm sorry. Pea-green patio chairs? I don't think so. This is not a Ninja Turtle wedding.

Hilary: Svijetlozeleni stolovi? Ne može. Ne žene se ninje kornjače.

The joke here lies in the correlation of the color green of the chairs and Ninja Turtles that are popular children cartoon characters. The Teenage Mutant Ninja Turtles are well-known in both countries and cultures because of the popularity of American media products and therefore the translation was successful at transmitting the meaning and humorous effect while being literally translated. According to Yus (2012), this translation is case 1.

Later that night, Vivian is caught by surprise by her sister Helen in the kitchen at night. Vivian asks her what she is doing in the dark:

Helen: Well, I couldn't find the lights in this bowling alley you call a kitchen.

Helen: Nisam našla prekidač u tvojoj kuhinji!

The translator chose not to translate this instance of humor literally, although it could have been done. The target audience has recently been familiarized with the concept of bowling alleys as they have become more popular in Croatia. The full humorous effect of the source text has not been preserved. According to Yus (2012), this translation is case 11.

Episode 8

Will accidentally hurt the girl he liked and she decided to go to the school dance with another boy. At the dance, Will approaches her:

Wille: Where did you find him? Rent-a-sucker?

Will: Otkud ti on? Rent-a-pljuger?

Because the concept of rent-a-car shops is known to both the source and the target audience, the translator could literally translate this joke without fearing that it would lose its humorous effect. According to Yus (2012), this matches the case 1.

Later in the same episode, Will is sitting at the table with the girl he came to the dance with and sticks two straws in his nose:

Will: Do you do know what color I really like? Strawberry.

Will: Znaš koju boju volim? Slamkastu.

The humor lies in the visual and verbal aspect of the joke. The pun is hidden in the word “strawberry” as it contains the word “straw”, exactly what Will is holding in his nose at the time of speaking. The translator has managed to keep the same humorous effect of the source text and transmit it to the target audience by playing with words in a similar way. In this instance the meaning of the joke has been preserved and therefore, according to Yus (2012), it is an example of case 1.

Episode 9

Hilary comes home with her boyfriend Eric, who works at Uncle Phil’s legal firm, to which Uncle Phil comments how they came back early:

Eric: You know me, Sir. I wouldn’t want to violate your curfew.

Will: His curfew he ain’t worried ‘bout you violatin’.

Eric: Znate mene. Ne rastežem vrijeme za izlazak.

Will: Više ga muči rastežeš li nešto drugo.

In this humorous instance Will is using a word that changes meaning depending on the context in which it is used. The translation has kept the same sexual notion as the source text, but because of the linguistic differences, the translator opted to change the expression in the translation into one that would preserve the humorous effect on the audience. According to Yus (2012), this translation is case 3.

Furthermore, Will made another comment towards Hilary and her new boyfriend:

Will: So, Hilary. Has Eric shown you his legal briefs?

Will: Je li ti Eric pokazao svoje pravne vještine?

In this humorous instance, Will is making a sexual joke by using the double meaning of the word briefs. Brief can be either understood as underwear or a legal document used in court. It was not possible for the translator to find a word in the target language that would match both of the meanings of the word brief, or even one that would be related to the legal system and therefore decided to use a sexual innuendo that hides behind the words skills, whilst still staying in the legal world. According to Yus (2012), this translation is case 3.

Eric and Will got into a car accident and blame each other. They end up in the courtroom and Will's friend Jazz, who was in the same car as Will at the time of the accident, is about to testify in front of the judge. A courtroom police officer is holding the Bible in front of Jazz so he would swear to speak the truth but Jazz refuses to put his hands down even after Uncle Phil told him to:

Jazz: No way. Dude's got a gun. Next thing you know, I got six warning shots in my back.

Jazz: Nema šanse. Tip ima pištolj. Mogao bih zaraditi šest metaka upozorenja u leđa.

This source text has been translated directly and has heavy cultural implications. African-Americans have been in a disadvantageous place in the United States, apart from the everyday racism most of them face, they also experience police brutality. In this instance, the humor lies in the idea that warning shots are not supposed to be fired at a person, but nonetheless Jazz claims he would get injured if he does put his hands down. In the literal translation, the audience can perceive that there was an instance of humor because of the wording, but because warning shots and the cultural implication is not common knowledge among the target audience, the humorous effect is at risk of being lowered in the target audience. According to Yus (2012), this translation is case 9.

Episode 11

Uncle Phil and Aunt Viv are leaving for the weekend and Will is helping them carry their belongings. Carlton asks if he cannot wait until they left to which Will replies:

Will: Does Barry White want seconds?

Will: Traži li Barry White repete?

Barry White, an American singer-songwriter, may be an unknown name to the target audience that is not familiar with the American music scene. Because of the outer appearance of Barry White, in this instance Will is making a fat joke, but the target audience cannot recognize the humorous effect it should have because it was translated literally, although the cultural background knowledge of the audiences differs. According to Yus (2012), this translation is case 13.

Episode 13

While preparing for a trip during the Christmas holidays, Carlton is singing the famous children Christmas song Deck the Halls but with has changed the lyrics:

Carlton: Deck the slopes in babes in tight pants. Carlton`s gonna get some romance.

Carlton: Skijanje i curice u uskim hlačicama. Carlton će se grijati s vama.

The humor here lies in the fact that Carlton has replaced the original lyrics of the song with his own version. The translator opted to replace the second sentence in the text with their own lyrics which still carry the meaning and intention of the source language. In the source language there was an attempt at rhyme which can be seen as successful in the spoken language, however and in the translation the attempt was completely avoided. The translator decided to play with the notion of winter coldness and the coziness of warmth, then connect that with the hidden innuendo. The humorous effect and meaning of the instance of humor have been preserved in the translation. According to Yus (2012), this translation is case 3.

Episode 15

Carlton and Will go to see a basketball match of Will`s fierce rival Marcus Stokes, with whom he competes against for the attention of a college basketball scout. Carlton expresses his amazement of Marcus:

Will: Carlton, the brother's from Malibu. The only tough break he had is when the Izod shop ran out of pink.

Will: Teško mu je samo kad mu ponestane majica s krokodilčekom.

The mentioned joke is very culture-based and therefore the translator had to replace the expression describing a famous clothing shop in the Unites States with the expression describing a symbol which the vast majority of the target audience would be familiar with. The “krokodilček” the translator mentioned in a condescending way is a symbol of the clothing and shoe brand Lacoste. According to Yus (2012), this joke translation is case 13.

After the match, Will approaches Marcus and introduces himself:

Marcus Stokes: No, I don't recognize the face, brother but I do recognize them ears. They covered up half of "Dear Abby”.

Marcus Stokes: Ne prepoznajem lice, buraz, već uši ko pol novinske stranice.

“Dear Abby” is a popular column section in a newspaper in the United States and therefore culture dependent. The translator chose not to translate it directly but change the expression into a more general term which the target audience could understand. By doing so the humorous effect has been preserved and successfully transmitted to the target audience. According to Yus (2012), this is an example of the case 3.

Marcus and Will continue their bickering:

Will: I'm the only reason that scout is coming in the first place. Only scout looking for you trying to sell you some cookies.

Will: Zbog mene i dolazi scout s faksa. Zbog tebe dolaze bolničari.

In the source text, the humor lies in the double meaning of the word “scout”. Scouts are persons whose job it is to find new talent and scouts are also members of a voluntary educational movement that is very popular in the United States and are famous for selling cookies to raise money for certain charities. This play on words cannot be translated into the target language directly as the target language does not have the same linguistic capabilities. Therefore, the translator decided to replace the expression from the source language into another general expression that would still preserve the humorous effect the source language joke has on the audiences. According to Yus (2012), this play on words is case 3.

Will goes to his barber and they discuss how Will should advertise the barber shop:

Barber: Our motto is, "It may be nappy, but we'll make it snappy."

Barber: Naš je moto: Rudlavu kosu sredimo k`o osu.

The expression in the source language cannot be directly translated into the target language as some words in the expression are dependent on the culture of the source language, that is on the culture of African-Americans. Nevertheless, the translator replaced the expression with one that is able to render the humorous effect to the target audience, whilst omitting the cultural aspect of the joke. According to Yus (2012), this motto translation is case 9.

The barber and Will keep discussing Will's career in basketball and his rivalry with Marcus:

Will: A few years from now, I'll be dunking basketballs in the NBA and Marcus will be dunking doughnuts in a deep fryer.

Will: Zakucavat ću u NBA-u dok će Marcus zakucavati čavle na baušteli.

Another play with words is shown, which the translator has managed to successfully translate with another expression into the target language, while keeping the humorous effect and meaning. The term “dunking” describes gaining points in basketball and literally dipping, in this case, doughnuts in hot oil. The idea of someone working in fast food is seen as derogatory, in the same sense that construction work is condescended upon in the Croatian culture. The translator manages to make the correlation between basketball and a “humiliating” job position in the target language, just as it has been presented in the source text, therefore this translation is considered to be case 3, according to Yus (2012)

Season 3:

Episode 9

Will answers the phone of the Banks family:

Will: Home of the whopper. What's your beef?

Will: Tko smeta?

The source language joke is very idiomatic and language dependent. The translator could not find an expression with the same or similar meaning and decided to replace it with an expression that that target audience is familiar with. The culture-based meaning has been lost and the humorous effect has been lowered, as the target audience will not perceive the play with words in the source text. According to Yus (2012), this translation fits the case 14.

Episode 14

Will and Carlton play a card game where they have to pick the Black Lady from the mixed card deck in front of them, for money, and they decide to ask Geoffrey to join.

Geoffrey: Do you play the Hell's kitchen version or the Atrain hybrid?

Geoffrey: Igrate li verziju s Dubrave ili onaj hybrid s Hrelića?

The humor in the source language lies in the fact that Geoffrey is unexpectedly familiar with the different versions of the card game versions associated with different Neighborhood areas in New York. In the translation, the translator chose to change the names of the neighborhood areas into ones that the Croatian audience would be more familiar with: places in the capital Zagreb. Although, it is uncertain whether those mentioned card game versions do in fact exist, the translator had managed to keep the humorous effect in the translation while simultaneously adapting it to the target audience. According to Yus (2012), this translation is case 3.

Will and Carlton made Geoffrey think he won the game but when Geoffrey asked Will to play again, Will and Carlton tricked him and won the money back. That, of course, did not sit well with Geoffrey, who made sure Carlton and Will knew that:

Carlton: Hey G., would you make me a sandwich?

Geoffrey: Of course. (Geoffrey puts a slice of bread onto Carlton`s head) Now you are a sandwich.

Carlton: G.! Hoćeš li mi pripremiti sendvič?

Geoffrey: Naravno. Sada ste Vi sendvič.

This humorous instance relies on the visual and verbal aspect of the joke. Without the audience seeing that Geoffrey put a slice of bread on Carlton`s head, the joke would go unnoticed. Language also plays an important part in the joke as “make me a sandwich” can be understood in two different ways; preparing a sandwich and turning the speaker into a sandwich. By placing the bread slice on Carlton`s head, Geoffrey implies he understood the latter. The target language does not possess the same linguistic capability in this instance, and therefore only the visual part of the joke would be perceived by the audience as humorous. According to Yus (2012), this translation is case 7.

Episode 20

At the beginning of this episode Aunt Viv was rushed to the hospital thinking that she is going to give birth. Aunt Viv did not give birth and came home where everyone was surprised to see her. Uncle Phil expressed his wish for the baby to finally come to which Aunt Viv agreed:

Aunt Viv: You think I don`t? I feel like I ate a Buick.

Will: More like a Winnebago from here.

Teta Viv: Misliš da ja ne želim? Velika sam kao auto.

Will: Više kao autobus.

Buick is a popular American car manufacturer and Winnebago produced mobile homes. Because these brands are not present on the Croatian market, there is only a small group of people that would be familiar with them. Therefore, the translator chose to only name vehicle types that would somewhat correspond to the vehicles mentioned in the source language (a Winnebago is not a bus), and manage to reserve the humorous effect in audience and keep the same meaning of the source language. According to Yus (2012), this translation is case 9.

Episode 24

Geoffrey is asked to babysit Nicky as the family is getting ready for the graduation, which he accepts but with a snarky comment:

Geoffrey: Why would I be invited to such an illustrious event after a mere 15 years of wiping, picking and sucking up after you all?

Geoffrey: Zašto bih bio pozvan na slavlje nakon 15 godina crnčenja za vas?

Geoffrey made a sarcastic comment and the humor is presented the way this sentence was uttered sarcastically, but to the target audience another the humor may lie in the fact that the translator chose the word “crnčiti”, which has some racial implications, and avoided translating the other verbs that are used by Geoffrey to describe how hard he has worked. According to Yus (2012), this translation is case 3.

After arriving for Will’s graduation, Will’s mother, Viola “Vy” Smith excitedly professes how long she has been waiting for that moment:

Aunt Vy: I’ve been waiting 18 years for this moment.

Will: C`mon, mom, you must have done something else in all that time.

Aunt Vy: Nothing more important than this.

Butler Geoffrey: Apparently, you’ve never danced the “Achy Breaky”.

Butler Geoffrey: Očito niste plesali Pačji ples.

Geoffrey makes a reference to a dance that was choreographed for the popular song “Achy Breaky Heart” by the American country singer Billy Ray Cyrus. The dance includes simple steps that were a craze in the early 1990s, whereas the translation mentions a popular children’s dance with equally simple choreography. The cultural aspect in this translation was omitted because the dance was not and is not known by the target audience. According to Yus (2012), this translation is case 9.

Later in the episode, Will is dressed in a tutu for a graduation performance because he was failing drama class and he was going to graduate only if he participated in the performance:

Will: I guess that means you’re noticing how truly fly I am.

12-year-old performer: Speaking of flies, yours is open.

Will: Oh, a tutu fly!

Will: Znači da primjećuješ kako sam guba.

12-year-old performer: Guba ti je i otvoreni šlic.

Will: Joj! Na haljinici!

Another instance where in the source text the author plays with the double meaning of the word fly; a word that describes an interesting and good-looking person and an opening part usually on jeans. As it heavily depends on the language, a direct translation was not possible, but the translator chose to use a wordplay as well. According to Yus (2012), this translation is case 3.

Season 4:

Episode 4

Uncle Phil wants to have a romantic lunch with Aunt Viv but since she had the baby all she does is take care of Nicky, therefore Uncle Phil decided that Carlton and Will would babysit while they get to enjoy their lunch. Aunt Viv does not like the idea:

Aunt Viv: Do you think we can rely on them to take care of the b.a.b.y.?

Hilary: Who’s Bobby?

Teta Viv: Hoće li oni znati čuvati b.e.b.u.?

Hilary: Tko je Bobo?

Another language dependent joke is shown in this instance, but the resemblance of the source and target language make it possible to translate the instance and make only slight adaptations in the target language. Words “baby” and “beba”, as well as the names “Bobby” and “Bobo” share similarities which makes it possible to translate this humorous instance without risking the loss of meaning or humorous effect. According to Yus (2012), this translation is case 1.

Will is trying to pick up girls by pretending to be a single father while babysitting Nicky, and in order to stop Carlton from ruining his plan, he distracts him:

Will: Hey, isn't that the guy that played Greg Brady?

Carlton: Where?

Will: Nije li to tip koji je glumio Tarzana?

Carlton: Gdje?

The humor in this instance depends on the visual and verbal representation of the situation, as well as the cultural aspect. The visual part is Carlton turning his head and looking for someone, and the verbal part is Will's question aimed to distract Carlton. In the source text the person mentioned is Greg Brady, a character in the American television show *The Brady Bunch* that aired from 1960 to 1974, but in the translation that character was replaced with a popular book and movie character, Tarzan. *The Brady Bunch* is not a well-known television show in Croatia; therefore, the target audience would recognize that it is a humorous instance based on the reaction of the characters, but would not find the humor in the mentioned reference. This justifies the translator's choice to replace the character in the target text. According to Yus (2012), this translation is case 5.

Episode 9

Will asks out Jackie, his boss, out on a date and she accepts and after he dresses himself up, he has to compliment himself in his own way:

Will: I guess I can kiss heaven goodbye 'cause it got to be a sin to look this good.

Will: Mogu se oprostiti s rajem jer je grijeh biti tako zgodan.

In this instance the translator has managed to keep the meaning and similar wording to the source language without having to sacrifice the humorous effect, since this joke can be understood in the target language as well. According to Yus (2012), this translation is case 1.

Episode 14

In the following episode Hilary was bragging how a director decided she should act in a commercial for a coffee brand. Ashley asks her how she got the part to which she responds that she reminded the director of coffee. Will makes a witty remark:

Will: Oh, yeah, he probably thought you was hot, creamy and rich.

Hilary: Oh, yeah, that's it. I was pretty sure I wasn't mountain-grown.

Will: Sigurno te vidi kao vruću, gustu i bogatu.

Hilary: To je to! Sigurno nisam fino mljevena.

In the mentioned humorous instance, the humor depends on the double meaning behind the adjectives used to describe coffee. These adjectives can in certain context be attributed to people. For example, in the source language “mountain-grown” is used to describe a place where coffee beans can be grown and implies that the speaker did not grow up on a mountain. Opposite to that, the translation in the target language cannot make the same connections and therefore, the translator uses different expressions to relay the meaning and humor but not in the same intensity as the source audience may perceive it.

Episode 24

After Will's father appeared in the café he was working in after 14 years, Carlton tries to comfort Will by stretching his arms out as to invite Will for a hug:

Carlton: I am here for you, my brother. Let me hold you.

Carlton: Padni mi na grudi.

The joke here relied on the visual aspect of Carlton stretching his arms out for Will and used a phrase that is not part of their everyday language. The translator decided to have a bit fun and

use a phrase that is not commonly used in the spoken Croatian language either. Although the source text was not directly translated, the translation preserved the humorous effect of the source language because the translator chose to keep the meaning but adapt the expression. According to Yus (2012), this translation is case 3.

Will and his father were on a rollercoaster and Uncle Lou said how he was not scared of a rollercoaster:

Will: You were screaming so loud I thought I was sitting next to Patti LaBelle.

Will: Toliko si glasno vrištao da sam mislio do mene sjedi Patti Labelle.

Will makes a reference to Patti Labelle, an American pop singer and actress who began her career in the 1960s and is still active. In the time this episode came out, she had also released an album. To the Croatian audience who may not be familiar with the American music scene, Patti Labelle is an unknown name. The translator decided to literally translate this instance and therefore most of the humorous effect has been lost. According to Yus (2012), this translation is case 9.

Episode 26

Aunt Vy has invited everyone to come visit her in Philadelphia to see how she redecorated her house. As Will was showing Carlton, Hilary and Ashley all the places he loves in Philadelphia, they decide to eat at a local diner. The owner of the diner Duke names his products after people. Dukes named his chicken sandwich Will Smith and explains to Carlton the reason for that.

Duke: We named it after this guy that got into a little scrape across the street only instead of fighting, he ran clear across the country to California. He was a chicken – to go.

Duke: Nazvao sam ga po tipu koji je izbjegao tučnjavu i odjurio poput strašljivog pileta sve do Kalifornije.

Two puns are present in the source text. One uses the double meaning of the word chicken; a kind of meat and an easily scared person. The other uses the fact that Will had run away to California and the phrase “to go” which describes a meal or drink that can be consumed outside of a cafe or restaurant, in this case a diner. The translator chose to translate literally since in the target language the word “chicken” is not used to describe people in any way. The second

instance was not translated. The translator chose not to do so presumably because a possible solution would be to describe the meaning and explicitly state why this instance is humorous, which would only cause the loss of the humorous effect for the target audience. According to Yus (2012), this translation is case 3.

In the same scene, Duke recognizes Will and goes to introduce him to another customer. Duke makes a joke about how Will should do a little dance, to which the customer replies:

Customer: He`s got a good beat, and you can run to it.

Customer: Ritam je dobar. Možeš dobro bježati na njega.

The humor in this instance relies on the pun that it connected to the previous scene. The double meaning of the word “run” has been used in this instance and is referring to the acts of running and running away, which makes it very language dependent. In the translation, such correlation to the previous scene could be made only by translating it into the former meaning of the word “run”. The translation has preserved the meaning but not the humorous effect. According to Yus (2012), this translation is case 3.

Later in the episode, Will was confronting the person from whom he ran away. He and Carlton are standing on the courtyard while Will is preparing himself for a fight:

Will: It`s like, his brain is so tiny when he shakes his big head like this, it sounds like a bb in a canteen.

Will: Mozak mu je toliko sićušan da zvuči poput zvečke kad tresu glavom.

In this humorous instance Will is referring to the plastic bullets used in so called bb guns which make a rattling noise when shaken in a canteen. In the target language there is no specific name for that type of object, and if translated literally, could only be described. The translator chose a different kind of allegory in which the target audience would be able to understand the meaning and thus preserve the humorous effect. According to Yus (2012), this translation is case 13.

Will tries to start a fight with the former bully but he refuses to fight Will as he believes that violence is not the solution. Nevertheless, Will is determined to provoke him:

Will: Okay, well, you`re so stupid you thought a quarterback was a refund.

Will: Toliko si glup da misliš da quarterback znači povrat novca.

A quarterback is a player position in American football and has no direct translation in the target language. The source text consists of wordplay on the word “quarterback” as “quarter” is the name for the 25-cent coin, and “back” is used in the sense of returning. The target language does not possess the same linguistic capability and cultural background. The translator chose to literally translate which caused the loss of the humorous effect. According to Yus (2012), this translation of an insult is case 14.

6. Conclusion

To conclude, humor translation presents one of the biggest challenges in the field of translation. Not only is it necessary for the translator to know the source and target language, but she or he needs to also understand the different implications and restrictions of humor translation, especially humor translation in an audio-visual context.

What this paper has shown is that the translator has to compensate in order to produce successful translations. The translator uses every strategy she or he deems acceptable and adjusts the translation so it would fit the context, but not only the verbal context but also the visual. The best way to translate is literally translating a joke or an instance from the source language into the target language without losing the humorous effect, but as the analysis has shown, there are instances where that is impossible. The translator has to improvise and compensate with a different expression to relay the humor to the target audience. Furthermore, not all instances can be translated into the target language and the translator has to decide if he or she is going to ignore the humor and translate literally or completely omit the translation, which has happened in a few instances. Another aspect of humor translation is the cultural dependence of joke or humorous instance. There are numerous groups of people which share certain cultural ideas and assumptions. In order to successfully translate the translator has to have vast background knowledge not only of his/her own culture, but also of the culture of the source language. In some instances, the cultural meaning behind the humor could not be transmitted to the target audience, either because it does not share the same values or because the translator may lack in that area.

Translation is not an easy task, but rather a complicated one, and depends heavily on the decision-making skills of the translator and his/her knowledge in order to succeed in rendering the meaning and humor, which is the main purpose of humor translation.

7. References

- Cobeta, Marques Noelia (2021). *The Translation of Humour in the American Sitcom Modern Family*. University of Zaragoza. PhD dissertation. Digital Repository at University of Zaragoza. Available at: <https://zaguan.unizar.es/record/101121/files/TESIS-2021-108> (visited on 10. October 2021)
- Chiaro, Delia (2010). Translating Humour in the Media. *Translation and Humor: Translation, Humor and the Media*. (2): 1–16.
- Díaz Cintas, Jorge (2009). Introduction - Audiovisual Translation: An Overview of Its Potential. *New Trends in Audiovisual Translation*. Díaz Cintas, Jorge eds. Buffalo, NY: Multilingual Matters, 1–18.
- “humour.” *Cambridge Dictionary*. Cambridge University Press.2021.
<https://dictionary.cambridge.org/dictionary/english/humour>. (Visited on 13. September 2021)
- Luque, Adrián Fuentes (2003). An Empirical Approach to the Reception of AV Translated Humour: A Case Study of the Marx Brothers’ ‘Duck Soup’. *The Translator*. 9(2): 293-306.
- Newmark, Peter (1988). *A Textbook of Translation*. Hertfordshire: Prentice Hall International,
- Rosa, G. L. de (2014). Back to Brazil: Humor and Sociolinguistic Variation in Rio. *Translating Humour in Audiovisual Texts*. Rosa, G.L. de, Bianchi, Francesca, De Laurentiis, Antonella, Perego, Elisa, eds. Bern: Peter Lang, 105–28.
- Vandaele, J. (2002). (Re-)Constructing Humour: Meaning and Means. *The Translator*. 8(1): 149-172

Vandaele, Jeroen (2010). Humor in translation. Gambier, Yves, van Doorslaer, Luc, eds.

Handbook of Translation Studies. (1). Amsterdam/Philadelphia: John Benjamins Publishing Company, 147–52.

Veiga, Maria José (2009). The translation of audiovisual humour in just a few words. Diaz

Cintas, Jorge, eds. *New Trends in Audiovisual Translation*. Buffalo: Multilingual Matters, 158–75.

Yus, Francisco (2012). Relevance, humor, and translation. Wałaszewska, Ewa, Piskorska,

Agnieszka, eds. *Relevance Theory: More Than Understanding*. Newcastle: Cambridge Scholars Publishing, 117–45.

The Fresh Prince of Bel-Air, TV sitcom.

The Fresh Prince of Bel-Air. Subtitles of the TV Series The Fresh Prince of Bel-Air.

<https://titlovi.com/titlovi/?prijevod=the+fresh+prince+of+bel-air>. (Visited on 10. October 2021)

Zabalbeascoa, Patrick (2005). Humour and translation: an interdiscipline. *Humor - International*

Journal of Human Research. 18: 185–207.

Zabalbeascoa, Patrick (1996). Translating jokes for dubbed television situation

comedies. *The Translator*. 2(2):235-257.