Humour and Subtitle Translation in Stand-Up Comedy: Case Study of Netflix Specials

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Diplomski studij engleskog jezika i književnosti – prevoditeljski smjer i filozofije – nastavnički smjer

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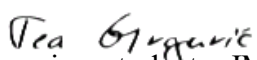**Prilog: Izjava o akademskoj čestitosti i o suglasnosti za javno objavljivanje**

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Abstract

Every translation is a challenge in itself, approached by the translator through methods they have learnt and strategies they have honed over the course of their career. However, translating humour is a distinct category of translation, not only because of the obligation to remain faithful to the source but also because of the need to elicit a smile from the reader, or in this case, the viewer. In an era of global connectivity and cross-cultural media transmission, there is an increasing demand for accurate and high-quality conveyance of all the nuances of stand-up comedy across linguistic and cultural boundaries. Various constraints unique to subtitling, such as character limits per line, reading speed, and the constraints of culture and language, do not make the translator's task any easier. Therefore, translators must exert additional effort in subtitle creation, be well-versed in translation strategies, and assess when each strategy is appropriate and how to convey the experience to the viewer as faithfully as possible. Although many translators do all of this quite intuitively, stand-up humour itself can be categorized, and based on these categories, the choice of translation techniques can be narrowed down. This master's thesis will analyse the translations of several Netflix stand-up specials from English to Croatian by explaining the joke's context, its cultural tone, the type of humour, and the translation method chosen by the translator to bring the joke closer to the viewer. The thesis will also assess the impact of the translator's choices on the humour and cultural significance of the stand-up performance.

Key words: *stand-up comedy, Croatian translation, subtitling, Netflix specials*

Sažetak

Svaki je prijevod izazov za sebe kojemu prevoditelj pristupa s pomoću naučenih metoda i strategija uvježbanih tijekom radnoga vijeka. Međutim, prijevod humora zasebna je kategorija prijevoda ne samo zbog obveze vjernosti izvorniku, već i zbog potrebe da se čitatelju, ili u ovom slučaju, gledatelju, izmami osmijeh na lice. U doba globalne povezanosti i međukulturološkog prijenosa medija, sve je veća potražnja za točnim i kvalitetnim prijenosom svih nijansi stand-up komedije preko jezičnih i kulturoloških granica. Ovaj prevoditeljev zadatak ne olakšavaju niti razna ograničenja koja su jedinstvena za posao podslovljavanja, bilo da je riječ o broju znakova u retku, brzini čitanja ili samim ograničenjima kulture ili jezika. Samim time, prevoditelji moraju uložiti dodatan trud tijekom prevođenja podnaslova, poznavati prijevodne strategije, no moraju znati i procijeniti koja je strategija primjerena kojoj situaciji te kako što vjernije prenijeti iskustvo gledatelju. Iako mnogi prevoditelji sve ovo čine vrlo intuitivno, sam stand-up humor može se kategorizirati, a prema dobivenim se kategorijama može uskladiti i sam prijevod. U ovom će se diplomskome radu analizirati prijevodi nekoliko Netflixovih stand-up specijala koji su prevedeni s engleskoga na hrvatski kroz objašnjavanje konteksta šale, njezina kulturološkog tona, vrste same šale, pa sve do prijevodne metode za koju se prevoditelj odlučio kako bi šalu približio gledatelju i utjecaja koji je prevoditeljev izbor imao na humor i kulturološku važnost stand-up izvedbe.

Ključne riječi: *stand-up komedija, hrvatski prijevod, podslovljavanje, Netflixovi specijali*

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1. Introduction

The rise of streaming platforms such as Netflix, HBO Max, and SkyShowtime ushered in a new era of broadcasted audiovisual materials. Amongst movies, documentaries, and series, there is also quite a bit of stand-up comedy that is just a click away. Until recently, stand-ups were reserved for live shows in theatres or bars, hence the limited audience was able to experience the specific show only once. Today, streaming platforms such as Netflix have revolutionized the accessibility of stand-up comedy shows by bringing them to a much wider audience – there is even a concept called „Netflix special". This is an original comedy special that only airs on Netflix and is most probably being funded by the platform itself.

Notably, the majority of these stand-up shows are performed in English. Amongst the visual media, audiovisual translation is a way of communicating with the audience. Despite Netflix's presence in Croatia since 2016, it was not until 2020 that the company localized its interface and started producing and adding Croatian subtitles. Due to wider audiences and an ever-growing demand for translation, the field of audiovisual translation "has grown exponentially, parallel to the production, consumption, interaction with and general interest in audiovisual products" (Chaume 2018:41) This study embarks on an analytical exploration of two stand-up comedy specials available on Netflix, namely *Ricky Gervais: SuperNature* and *Jimmy Carr: His Dark Material.* Materials last about 60 minutes each and have been translated into Croatian. These subtitles will be used in this analysis as a source for detecting translation strategies used in order to bring the humour closer to the audience. Before undertaking the analytical part of this thesis, which will consist of twenty-four examples taken from the video materials, the research design shall be explained.

2. Subtitling

Subtitling is a form of audiovisual translation (AVT) that is the most usual means of translation in Croatia (child programs excluded (Baotić, 2020: 3)). When discussing subtitling, we refer to the "method of language transfer used in translating types of mass audio-visual communication such as film and television" (Hatim and Munday, 2004: 295). Diaz-Cintas and Remael (2007:8), on the other hand, define subtitles not as translation, but rather as "a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like,) and the information that is contained on the soundtrack (songs, voices off)". In his research, Gottlieb defined subtitling as "rendering in a different language" of utterances spoken either as a part of narration or as a part of dialogue, which are "in sync with the original written message." (as cited in Chiaro, 2009:148).

The most common classification of subtitles concentrates on the linguistic dimension, and according to Corrizzato (2015), there are three types of subtitles: *intralingual* subtitles, *interlingual* subtitles, and *bilingual* subtitles. Subtitles are mostly positioned on the bottom of the screen and consist of one or more lines of text. Accordingly, intralingual subtitles are not translations, as the written and spoken materials are within the same language. Their main purpose is to help deaf and hard-of-hearing persons to better understand the audio-visual material (also called SDH). Intralingual subtitles also include non-spoken information that is important for understanding the material. These can be sound effects, identification of speakers (usually in the brackets), song lyrics, etc. Intralingual subtitles can also be used when learning a language, as they help to simultaneously both hear and see the words, but are sometimes used plainly because of the strong accent of the speakers. For example, in the British movie *Trainspotting,* the actors spoke with a very thick Scottish accent, which audiences in other English-speaking countries could not understand, so they had to include English subtitles. Interlingual subtitles translate the text from the source language (SL) to the target language (TL). The third type of subtitles is the bilingual subtitle which is used in geographic areas where two official languages are spoken (i.e. in Belgium, subtitles come in both French and

Flemish), as well as international film festivals in order to attract a larger audience. (Corrizzato, 2015:12)

Another way of classification is based on the methods of writing the subtitles: open and closed subtitles. Open subtitles are in a way burned into the image and cannot be turned off. Nowadays, they are mostly used in social media videos as well as in materials broadcasted on TV (viewers cannot choose if they want to see the subtitles). Closed captions or subtitles are created separately from the video, most often in the .srt format, and can be toggled on or off by the viewer. Most streaming platforms today use closed captions/subtitles. Additionally, there are many different methods of projecting the subtitles, but some of the historically relevant methods are: mechanical and thermal subtitling, photochemical subtitling, optical subtitling, laser subtitling, and electronic subtitling.

2.1. Subtitling Constraints

Like each and every form of translation, subtitling "is always subject to constraints" (Bogucki, 2004: 72). Unlike other forms of translation, audiovisual translation comprises both contextual and technical constraints. During subtitle translation, a translator should shift modes (spoken to written), usually reducing the source text (due to character-per-second and maximum characters per line constraints), the meaning that is to be conveyed, as well as matching the subtitles to the image, to name a few. Audiovisual translation is not only a process of translating a text - it consists of "language transfer, localisation, adaptation, revision, editing, co-authoring, converting currencies, the way of giving time, dates, and addresses, multilingual text creation, minding legal, fiscal, and security regulations", and much, much more, as quoted in Mikolčić (2021: 4). All of these can be divided into three larger categories: technical, cultural, and linguistic challenges or constraints.

2.1.1. Technical constraints

Technical constraints or challenges are divided into four classes, according to Khalaf (2016: 124): spotting, space, time, and position on the screen. Spotting is not always the translator's task, but when it is, it is crucial in subtitling. The subtitle must appear on the screen in sync with the original audio and the video – a situation where a character utters something, and there is no text on the

screen is frowned upon at best. Also, spotting depends on the space and time limitations (i.e. Netflix's Timed Text Style Guide says that in-time should be within 1-2 frames of the first frame of audio, and the out-time can be extended up to half a second past the time code at which the audio ends).

Subtitle translators only have a limited number of characters they can use to translate utterances and context. Accordingly, subtitle translators do not have unlimited space to translate the meaning of what is being said in the SL. In Croatian standards, subtitle translators have to cram their translations into more or less 37 characters per line (numbers vary according to different streaming service providers or TV networks) with a maximum of two lines per subtitle. This makes omitting or reducing parts of the utterances unavoidable.

When speaking about time, translators must keep in mind that time plays a crucial role in translating and the choices they will make during the task. Although there are no generally accepted rules for timing, traditionally it is considered that up to five seconds is enough time to read two lines of text. However, the constraint on the minimum time the subtitle has to appear on screen varies from 5/6 (or 0.8333) seconds for Netflix to two seconds for HRT. Another way of measuring time in subtitles is readability measured in characters per second (CPS), as the average viewer can read between 15 and 21 characters per second. After taking all of this into consideration, the natural conclusion is that subtitle translators usually cannot and will not translate utterances verbatim – they will translate the meaning according to context and time and space constraints that are imposed upon them.

Positioning the subtitles is yet another challenge all subtitle translators will face. Generally, subtitles should be positioned in the lower third of the screen in order for the content to be as visible to the viewer as possible. However, in some instances, important information about the material might appear in the position where subtitles are usually put. In these cases, subtitles are positioned elsewhere, most often in the upper part of the screen.

All of these technical constraints are usually already set up by the vendor if subtitle translators are working in an online translation tool (i.e. Ooona or GTS Pro), or can be set up easily in other subtitling software (i.e. Wincaps Q4 or Subtitle Edit).

2.1.2. Cultural constraints

Contrary to prevailing misconceptions, the fidelity of translations, particularly in the realm of subtitles, need not adhere strictly to a verbatim replication of the source text. The fundamental objective of every translator resides in the seamless conveyance of the original message into the linguistic and cultural context of the target audience. It is imperative to recognize that distinct countries and cultures manifest unique norms, frequently encapsulated within their language structures. According to Gahemi and Benyamin (2010: 46), it's not always sufficient to provide a word-for-word translation because languages and cultures often have different ways of expressing ideas and emotions. Therefore, a good translation should capture the true meaning and intent behind the dialogue, even if it means adjusting the words used to make it more culturally relevant or contextually accurate for the target audience.

According to Khalaf (2016: 125), there are a few ways of adapting cultural constraints, namely, domestication, foreignisation, functionalism, etc. Additionally, the more cultures, religions, and other cultural nuances differ between the SL and the TL, the greater the challenge for the translator in bringing the meaning as close to the audience as possible.

2.1.3. Linguistic constraints

The most obvious challenge of all, the linguistic constraint, becomes an even larger problem when interfered with the aforementioned two. There are many linguistic challenges of subtitling: accents, dialects, pronunciation, idioms, idiolects, syntax, collocations, and grammatical mistakes, to name a few. The most important element of a high-quality translation is that it corresponds with the spoken word, but also to be "correct, as subtitles serve as a model for literacy" (Carroll, Ivarsson, 1998: 2)

3. Netflix style guide

Since the materials that will be used in this research can be watched on the streaming platform Netflix, the following text contains Netflix's rules and guidelines for successful subtitle translation into Croatian. Some rules are general and apply to, if not all, then most of the languages Netflix provides subtitles in, and some are language-specific. The general requirements contain duration

rules, line treatment, consistency, positioning, title cards, currency, brand name treatment, quotations, and translator credit. The general requirements are always to be followed alongside the language-specific rules.

All rules can be found at Netflix's Partner Help Center, but only the ones that are most important for this paper will be pointed out. It should be noted that subtitle translators usually receive a template - a subtitle file in English with already timed subtitles (i.e. subtitles' in and out times are already set and should not be mended). As listing all of the rules for subtitle translation would take up too much space, the following are the most important rules to keep in mind when discussing translation.

According to Netflix's Croatian Timed Text Style Guide, subtitles are to last no less than 0.8333 seconds and no more than seven seconds. As subtitles are already timed before the translator gets to translate them, this information is only relevant in the case of merging. The maximum number of characters (including spaces) per line is 42, and as there is a maximum of two lines per subtitle, this comes up to a maximum of 84 characters per subtitle. The translator is to use a hyphen without a space to indicate two speakers in one subtitle, with a maximum of one character speaking per line. Text in each line in a dual speaker subtitle must be a contained sentence and should not carry into the preceding or subsequent subtitle. This is more easily accommodated by creating shorter sentences.

Reading speed is one of the crucial elements of a successful translation. In children's programs, the recommended reading speed is up to 13 CPS and in adult programs is up to 17 CPS. Nevertheless, translators are occasionally allowed to go up to 20 CPS in up to ten per cent of the total number of subtitles. Numbers from one to ten are to be written out: "jedan, dva, tri…" and numbers above ten are to be written numerically. When a sentence begins with a number, it should always be spelt out. The translator "is not to translate words or phrases repeated more than once by the same speaker". (Netflix's Croatian Timed Text Style Guide, last changes made in December 2022) Dialogue must never be censored and expletives should be rendered as faithfully as possible.

4. Stand-up comedy

According to Encyclopaedia Britannica, stand-up comedy is "a sort of comedy generally delivered by a solo performer speaking directly to the audience in some semblance of a spontaneous manner" (Zoglin, 2023). Stand-up comedy as we know it today is a fairly recent means of entertainment. It first developed in the United States where it reached its largest popularity, and it originated from the comic lecturers in the 19th century. It became widespread in the early decades of the 20th century, as a part of vaudeville performance (vaudeville being a farce with music). The comedian who presumably did the most to make stand-up comedy a staple in American popular entertainment was Bob Hope. He once was a vaudeville song-and-dance man, but in 1938 he became a host of his own top-rated radio program. Having to write new material weekly, Hope hired a team of writers who came up with jokes that were based on news and gossip in the towns where Hope toured. That was a novelty to the traditional vaudeville comedy whose jokes were generic and hence could be repeated as long as that human experience was still relevant.

Then came the so-called new wave of stand-up comedy – in the 1950s, the comics rejected mechanical storytelling. The groundbreaker of this new wave certainly was Mort Sahl who did his gigs sitting on a stool, commenting on popular culture, political leaders, and many more in a conversational and relaxed tone. The most influential comedian of this group was Lenny Bruce who mostly entertained the audience at small venues. He attacked America's most sacred values – everything from religion and moralistic attitudes to drugs and sex, exposing himself as no other comedian has done before, opening the door for the next wave – the countercultural comedy.

The first of these Bruce's apostles who broke through was none other than the legendary George Carlin. Breaking away from larger venues, he reinvented himself as the voice of the counterculture, speaking openly against the war culture, his own Catholic upbringing, and middle-class hypocrisy. By the 1970s, stand-up comedy became a voice of the Vietnam War generation, along with rock music and Hollywood's independent movies. Comedy clubs opened across Los Angeles and New York, giving the young comics a place to prove themselves (Zoglin, 2023). This is where the observational style developed. It was less interested in the socio-political commentary, and more interested in everyday urban life, relationships, and basically surviving. With the rise of this wave came the popularization of self-parody and ironic put-on with leaders such as Steve Martin and Jerry

Seinfeld. The success of these writers and comedians is best shown by the fact that Martin was "selling out 20,000-seat arenas and releasing best-selling comedy albums, becoming arguably the most popular stand-up comedian in history" (Zoglin, 2023).

According to Britannica (2023), on the other side of the pond, in the United Kingdom, stand-up comedy originated from music-hall performers of the 19th and early 20th centuries. During the 1950s and 1960s, the tradition of satirical college revues at the Universities of Oxford and Cambridge led to the growth of the more progressive comedy, as well as the widely popular Monty Python troupe. In the workingmen's clubs all over Northern England, comics performed comic monologues mostly based on sexual and racial stereotypes (i.e. Barnard Manning and Frank Carson, who later got their spotlight on television). Television also served as a perfect stage for a unique style of stand-up comedy, personified by the witty Irishman, Dave Allen. Allen, with his suave demeanour, became a beloved host of multiple talk-variety programs on British television. His performed casually perched on a stool, as many stand-up comedians do today, holding a cigarette in one hand and a drink in the other. His material ranged from the everyday nuisances of life to trenchant observations on subjects like the Roman Catholic Church, which he often humorously critiqued. During the 1970s and 80s, stand-up took its "irreverent, high-energy observational" (Zoglin, 2023, https://www.britannica.com/art/stand-up-comedy) form due to the rush of younger comics such as Dawn French, Jennifer Saunders, and Eddie Izzard, whose free-form stand-up translated successfully into the US.

Meanwhile, in the US, the stand-up scene had inevitably slowed down, as the saturation of comedy clubs and TV programs resulted in oversaturation and a weakening of the talent pool. Many of the most promising comedians found themselves drawn into the world of TV sitcoms that became sort of a zeitgeist of American culture during the 1980s and 1990s, such as Bill Cosby's *The Cosby Show* (1984-92) and Jerry Seinfeld's *Seinfeld* (1989-98).

Today, with the rise and institutionalization of late-night TV shows led by such as Letterman and Leno, stand-up comedy's role has been reinforced as "American culture's primary means of processing and commenting on political leaders, Hollywood gossip, and the headline news of the day" (Britannica). When it comes to the faces of stand-up comedy today, we are talking about Dave Chapelle, infamous Louis C.K., Bill Burr, Kevin Hart, Chris Rock, Jim Gaffigan, Tig Notaro, Sarah Silverman, Margaret Cho, Jimmy Carr, Ricky Gervais etc.

5. Translation of humour and stand-up comedy

In the realm of humour translation, it is imperative to identify various categories of humour. This is a very unforgiving task due to the sheer multitude of categories, as well as the inherent subjectivity associated with humour. Humour has always been a part of the human experience, and many eminent thinkers, philosophers, authors, and scientist gave their own taxonomies of humour, ranging from Plato and Aristotle to Freud and Bergson. Hence, there are many classifications of humour. For instance, John Robert Schmitz (2002: 89) classifies humour into three respective groups: reality-based jokes (humour that is based on the context and functioning of the world as it is), culture-based jokes (humour based on a specific culture) and word-based jokes (also known as the linguistic joke – a joke based on phonology, morphology, or syntax of the language). On the other hand, Díaz-Cintas and Remael (2007: 215) point out that humour can appear on different occasions: "It can arise from the interaction between word and image, or a play on words, but it can just as well be an integral part of the story plot, reside in experiments with genre features and intertextuality, etc.", which subsequently shows the degree of translatability.

The main gist is summed up nicely by Patrick Zabalbeascoa in his 2005 (p. 4) paper *Humour and translation – an interdiscipline:* "So the common practice and general rule, when it comes to translating humour, could be summed up as 'translate the words and/or the contents and then keep your fingers crossed and hope that the humour will somehow come across with the rest." It is also Zabalbeascoa's (1996: 251) classification that shall be used in this research. He divides jokes into six categories:

1) **International (bi-national) jokes**: the humorous element is not language or culture-dependent, as it consists of jokes considering people, things or facts familiar to virtually everyone. It "does not depend on either language-specific wordplay or familiarity with unknown specific aspects of the source culture" (Zabalbeascoa. 1996: 251). Objects of these kinds of jokes are usually internationally known celebrities, politicians, events known to the general public, and so on.

2) **National-culture-or-institution jokes:** humour is specific to the SL's culture, hence, there is a need to adapt "national, cultural or institutional references of the original" in order to retain the humorous effect for the TL audience.

3) **National-sense-of humour jokes**: jokes that are culture-specific and are made about religion, historical events, or prejudice towards ethnic groups. These jokes reflect the SL nation's 'inside jokes' targeted at some national communities, other nations, and they often include "religious undertones, prejudices, stereotypes or even racist instances." (Gadže, 2016: 31)

4) **Language-dependent jokes**: jokes that rely on language properties such as homophony, homography, homonymy, and paronymy, and usually cannot both be translated literally and still retain the humorous effect. Even though these jokes are often translated literally, Chiaro (2010: 136) argues that the best methods of translation in these cases are substitution and compensation, even if the results are not the most successful or true to the original.

5) **Visual jokes:** based on visually conveyed information through the speaker's gestures and facial expressions. Here, Diaz-Cintas (2007: 227) added another type, the so-called aural jokes which incorporate accents, intonation, and noises.

6) **Complex jokes:** jokes that integrate two or more of the five aforementioned categories.

Now that the categories of humour that will come in the next segment have been enumerated, we will classify the methods of translating humour according to the Delia Chairo's four strategies, as listed in Mikolcic (2021: 9):

a) Leaving the verbally expressed humour (VEH) unchanged. The translator should translate a joke into TL as literally as possible, whenever they have a chance. This is, according to Chiaro, the best strategy to produce a translation as close to the original as possible.

b) Replacing VEH from the SL with a different instance of VEH in the TL, obtaining an equally humorous effect. The author states that this is the most challenging strategy for translators.

c) Replacing the source VEH with an idiom in the TL. This strategy aims at the translator trying to find an idiomatic expression in the TL which will preserve the humour of the joke in the SL. The author adds that this strategy works best with puns.

d) Ignoring the VEH altogether, translating the SL literally, preserving none of the humorous effect.

6. Research design

In the empirical part of this master's thesis, translation strategies used in translating humorous elements of the materials will be analysed. The examples used were collected from Netflix specials, which were translated into Croatian by uncredited translators. Each example will be presented in context, with subtitles both in the SL (English) and the TL (Croatian). Additionally, a back-translation will be presented where needed in order to explain the translator's choices more coherently. After each example has been presented, the strategy (according to Chiaro, 2010: 11-12) used by the translator will be identified and described. Where possible, a suggestion for a more suitable translation will be proposed and explained. As aforementioned, the study will use Zabalbeascoa's (1996: 251) classification of jokes as well as translation strategies proposed by Chiaro.

6.1. International jokes

The first examples to be analysed will be international jokes (as classified by Zabalbeascoa, 1996), which are said to be the easiest ones to translate. These jokes (funny stories or one-liners) are understandable anywhere in the world due to the restrictive force of the language and cultural differences being reduced. Hence, the humorous effect does not depend on either language-specific wordplay or familiarity with specific cultural aspects. (Zabalbeascoa, 1996) These jokes are almost always translated literally, while still transferring the VEH.

In Jimmy Carr: His Dark Material, the comedian is talking about body-positivity and obesity, when he makes a universally applied joke about fast-food chains using wild animals (or domesticated ones) which are not usually killed for food in Western societies. These jokes are often told everywhere in the world, and in Croatia, they often portray the lack of dogs or cats running around low-quality fast-food restaurants or diners.

Carr goes on to say:

> "You never see a pigeon outside of KFC, do you? It's like their Auschwitz."

This joke is considered international not only because of the aforementioned reason but also because KFC is a well-known fast-food chain that serves chicken which has its restaurants in some Croatian

towns. Additionally, Auschwitz, a complex of over 40 extermination camps used by Nazi Germany in World War II to exterminate Jews, Romani people, Poles, Soviet prisoners of war, and members of the LGBTQ+ community is also known in both SL and TL cultures.

The Croatian translator translated this utterance as:

> „Nikad se ne vide golubovi ispred KFC-ja? To je kao njihov Auschwitz.",

The translator opted for a literal translation, the best option for international jokes according to Chiaro, while also keeping the humorous effect.

Another instance of an international joke made by Carr was as follows:

> My girlfriend's younger than me, so when she's 45, I'll be… with someone else.

This joke plays with a well-known fact that ageing is not portrayed the same for both men and women, as well as the concept of men "running away with a younger woman" due to a mid-life crisis. This concept is known in both SL and TL cultures and hence can be translated literally while keeping the humorous effect.

The translator chose to translate this utterance as:

> Moja cura je mlađa od mene, pa kad bude četrdesetpetogodišnjakinja, ja ću biti… S nekim drugim.,

which leaves VEH unchanged as Chiaro suggested in her first strategy.

However, literal translation is not the only option for international jokes, as will be shown in the further examples. While talking about COVID and its consequences, Carr talks a lot about the benefits of vaccinating and the unfortunate outcomes of the people who passed away due to COVID-19-related causes.

He asks the audience:

> Do you think we overreacted to COVID-19? [Audience: Yes]. Yeah, a lot of survivors think so.

This joke is considered international due to the fact that COVID-19 affected the whole world and the community is well-acquainted with this term. Also, the point of the joke is that many people who survived or never caught COVID-19 think that we (the community) overreacted to it because many countries spent a year quarantined, with social distancing regulations etc. However, the ones who unfortunately did not survive COVID-19 cannot oppose it because they are dead. The Croatian translation goes as follows:

> *Mislite li da smo pretjerano reagirali na COVID-19? [Publika: Da.] Da, puno preboljelih to misli.*

The back-translation of this subtitle is:

> *Do you think we overreacted to COVID-19? [Audience: Yes] Yes, a lot of the recovered [patients] think so.*

The Croatian translation tones down the humorous effect and tones down the moral of the joke. If the translator chose "preživjeli" (the survivors) instead of "preboljeli" (the recovered), the joke would be translated literally and the humorous effect would remain intact. This translation will still be deemed as a part of the first strategy, but it definitely could have been translated more adequately.

In his stand-up show, Ricky Gervais talks about diseases and viruses that shaped the world as we know it. He mentions AIDS (acquired immunodeficiency syndrome) and the way it shaped people's lives, views, and sentiments during the 1980s and 90s, as it rapidly became an epidemic among homosexual men. It should be noted that during the 1980s, some 100,000 Americans died from AIDS, and the HIV virus became the scarecrow of the LGBTQ+ community during the 1980s and 90s. While comparing AIDS to COVID-19, Gervais says:

> *I mean, in its heyday it was fucking amazing, wasn't it, AIDS? Coronavirus? Fuck off. That couldn't hold a candle to AIDS.*

This joke is international because AIDS is a condition known in both SL and TL cultures, as is coronavirus. The Croatian translator decided to translate this joke as follows:

Na svom vrhuncu sida je bio jebeno nevjerojatna. Koronavirus? Odjebi. Sidi nije ni do koljena.

The back translation of the Croatian translations would be:

At its peak, AIDS was fucking unbelievable. Coronavirus? Fuck off. It has nothing on AIDS.

In their translation, the translator decided to adapt the idiom "can't hold a candle to" (which, according to the Cambridge Dictionary means: to not be as good as the person or thing mentioned) into the Croatian equivalent idiom "nije ni do koljena", applying the third strategy, as proposed by Chiaro.

6.2. National-culture-or-institution jokes

As aforementioned, national-culture-or-institution jokes are either recognized only by the SL culture, or by cultures with similar cultural, institutional, or religious references, and as such should be adapted to TL. Logically, literal translation of these jokes cannot be done in a way that the humorous effect remains as that would automatically make the joke international. The following joke made by Jimmy Carr wonderfully depicts this theory.

When talking about how life has changed drastically during the last thirty years, Carr comments on social media, taxis, dating, but also movies, or rather how we watch them. He goes on to say:

Netflix used to be called Blockbuster Video. Instead of sitting on the sofa, arguing about what you were gonna watch, you had to go to a special shop in the high street and fight in public.

Although the Croatian audience knows very well what Netflix is, the term "Blockbuster Video" is not something they would automatically recognise. Blockbuster Video is an American video rental store chain, and even though video rental stores were a usual occurrence in Croatia until some 15 years ago, there was no nationwide chain of stores.

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Nonetheless, the translator decided to translate this joke as follows:

> *Netflix se zvao Blockbuster Video. Umjesto sjedenja na kauču i raspravljanja što ćete gledati, trebali ste ići u posebnu trgovinu u glavnoj ulici i svađati se u javnosti.*

This is a great example of the fourth translation method proposed by Chiaro as the translator did not change "Blockbuster Video" into something recognizable in the TL culture, and this resulted in the joke losing most, if not all of its humorous effect. This could be changed simply by translating "Blockbuster Video" as "videoteka", a common noun meaning "video store":

> *Netflix se zvao videoteka. Umjesto sjedenja na kauču i raspravljanja što ćete gledati, trebali ste ići u videoteku i svađati se u javnosti.*

By doing this, the second method of translation is used, and the humorous effect is preserved.

Another example of this kind of joke is presented by Ricky Gervais in his special SuperNature, where he gives his take on the rules of comedy and topics or taboos that are "not to be joked about". As an introduction to the joke that will be commented on soon, Gervais talks about paranormal occurrences, ghost-hunting shows, and how the viewers never actually see the ghosts on these shows. He goes on to say:

> *The pedo hunter shows, on the other hand... There's usually a couple in the crew just in case. Particularly if it's a BBC production.*

This joke leans on the ever-popular theory that paedophilia is widespread in the entertainment and show business circles, especially after the Jimmy Savile sexual abuse scandal that rocked the UK. This dark joke was translated into Croatian as:

> *Emisije o lovu na pedofile, pak… U ekipi je obično par za svaki slučaj. Osobito u produkciji BBC-a.*

Now, as these scandals are not as well-known in Croatia as they are in the United Kingdom, this joke would not be considered bi-national. The translator decided to go with the fourth method of translation, leaving the cultural element (BBC) unchanged. Luckily, as there were no similar scandals in Croatia, there is no way of adapting this joke into the TL, and so it stays the same, losing its humorous effect.

Another one of the national-culture-or-institution jokes is made yet again by Carr. While talking to a member of the audience, a young man from Southend-on-Sea, Carr comments on his age, saying:

Seventeen, but it's Southend. You could be a father of four.

This joke is indeed very specific to the United Kingdom, as it relies on the fact that Southend is one of the most deprived areas in the country. Also, it is a stereotype that poor people procreate at a young age, and tend to have many children. However, the fact that Southend is one of the poorest cities in the UK is not something the average Croatian viewer would know. Nonetheless, the translator decided to translate this joke literally, as follows:

Sedamnaest, ali to je Southend. Mogao bi već imati četvero djece.

Due to the literal translation and complete loss of humorous effect, this translation is characterised as the fourth strategy according to Chiaro. This joke would also be difficult to adapt to the TL, as there is no particular area of Croatia which would be considered to be determined by low-paying jobs, high unemployment, drugs, and large families living in poverty. However, there is a common stereotype in Croatia about Romani people living in filth, poverty, being uneducated, and marrying and having children at a young age. If the translator were to adapt this joke to Romani people (which, admittedly, would make for a very racist joke), that would be the second method according to Chiaro, and would make this joke a community-sense-of-humour joke in the TL, according to Zabalbeascoa's categorisation.

The fourth and last example in this category is a joke delivered by Jimmy Carr, while he was doing the part of his performance which comments on little people. One of the jokes he says is as follows:

We've hired loads of dwarfs, and we're not open during the panto season. We can't get the staff.

The "panto season" which is used in the joke is the season in the UK and Ireland when many pantomime productions travel across the country and put up pantomime shows. This usually happens from late November to February. As this is not a known concept in the TL culture, this joke is a national-culture-or-institution joke. The Croatian translation goes as follows:

Zaposlili smo hrpu patuljaka. Zatvoreni smo tijekom zimskih praznika. Ne možemo naći osoblje.

(We've hired a bunch of dwarfs. We're closed during the winter break. We can't get the staff.)

The translator took out "the panto season" as it is a concept not familiar to the TL audience and put in "the winter break" which more or less happens during the same time. Even though the Croatian audience will now assume that the company in question cannot find staff because all the little people are playing Santa's helpers (which became rather popular because of the American films and influence), the joke still keeps its humorous effect. The VEH from the SL was adapted into a different VEH in the TL, but still remained funny, making this the second method according to Chiaro.

6.3. National-sense-of-humour jokes

According to Zabalbeascoa (1996), national-sense-of-humour jokes are a certain joke-types that are more popular in one country then it would be popular in others. Due to the rise of political correctness, woke culture, but also of racial prejudice and gender stereotypes, all jokes that would be deemed as not politically correct today will be added into this category within this research. This may not be part of the original Zabalbeascoa's categorisation, but he did call this category "the most controversial one" (1996: 252), so the jokes about race, religion, gender, sexual orientation, and ethnicity will be incorporated in this section.

Going on with, in his own words, career-ending jokes, Jimmy Carr talks about so-called „gold star lesbians", an LGBTQ+ slang that refers to a lesbian woman who has only had sex with other women (Exton, 2020). Carr says:

So a gold-star lesbian is a lady that has never had a vitamin D injection.

This joke is considered a community-sense-of-humour joke because it is aimed at a certain group of people (in this case lesbians) solely because of their sexuality. Even though this topic is not controversial in the SL, it still is partly taboo in many areas of TL society. The "vitamin D injection"

in this case, however, means intercourse with a male. The translator noticed this and adapted into the TL as:

> *Zlatna   lezbijka   je   dama   koja   nikad   nije   primila   injekciju   vitamina   K.,*
> which would be back-translated as:

> *A golden lesbian is a lady who has never had a vitamin K injection.*

It is now apparent that there has been a change in the TL regarding euphemisms used in both languages in order to talk about male genitals. Here we can see the use of the second translation model according to Chiaro, as VEH in SL was replaced by another VEH in TL, while still maintaining humorous effect.

Another example of community-sense-of-humour is also a part of Jimmy Carr's show which comes up when Carr talks about gingers. It is a pretty straight-forward joke, so no context is needed:

> *Are there ginger people in? We've kept them back there in the darkness, have we?*

The point of this joke lies in the demonization of redheaded people during history, but these jokes are still pretty relevant in the UK and Ireland today as most of the redheaded population comes from those countries. Even though redheads were demonized in the whole of Europe during the Middle Ages due to the witch-hunting manual Malleus Maleficarum, the jokes and prejudice about redheads (or gingers, as they are called in the UK) are still only very prevalent in the UK and Ireland. Nonetheless, the translator chose to translate this joke literally, while losing all of the VEH:

> *Ima li ovdje riđih ljudi? Držimo ih tamo dolje u mraku, zar ne?*

Since there is no prejudice about redheads in Croatia today, there would be no point in adapting this joke into Croatian, especially because the comedian goes on to talk to a redhead person in the audience. Hence, this translation is a perfect example of Chiaro's fourth method.

Another example of community-sense-of-humour is made by Gervais in a joke about racism and Chinese people. The following is the joke in its entirety.

> *I know you can't say "Chinaman" anymore, right? I can't believe you ever could because*
> *that is the laziest labelling of a demographic I've ever heard. So the first one lands on our*

shores, and we gather round, going, "Where are you from?" And he goes, "China." And we
go, "Oh, you're a Chinaman." And he goes, "I'm a what?" "You're a Chinaman." "A
Chinaman?" "Yeah." "What's my wife?" "Duh. Lady Chinaman." "Why don't you call me by
my name?" "I don't know your name, do I?" "It's Ling." "Ling?" "Yeah." "Is that your first
name or your surname?" "Both." "Ling Ling?" "Herro?"

This whole joke culminates in the punchline based on the English stereotype about Chinese people mixing their "R" and "L" sounds. This would mean that the name Ling Ling could actually be understood as "ring-ring", also often used as a telephone onomatopoeia. Due to the switching of "L" and "R", we also get "herro" instead of "hello". In the TL, the punchline is translated as:

Ling Ling? Haro?

We can see that the translator chose to translate this joke literally, just by switching R's and L's in the usual translation of "Ring-ring? Hello?" and adapting "hello" into Croatian "halo". This would make for a literal translation which does not come through as funny due to the lack of similar stereotypes in the TL culture. Hence, this translation would still fall into the fourth category proposed by Chiaro.

Yet another example is a joke made by Carr while he was announcing the last five minutes of his show, calling them career-ending:

That said, this next five minutes is gonna be closer to the bone than a fat girl eating KFC.

This joke has a motif of a "fat girl", also known as fat-shaming, which, according to the Cambridge Dictionary is "the act of criticizing or drawing attention to someone for being fat, making them feel embarrassed or ashamed". Fat jokes are not taken lightly in most parts of Western societies, making this joke obviously community-related. The Croatian translation of this joke is as follows:

Stoga će sljedećih pet minuta biti bliže srži od debele cure koja jede KFC.

As aforementioned, the fast-food chain KFC is well-known in Croatia so that part of the joke needed no adapting. However, the idiomatic expression "closer to the bone" is not a usual idiomatic expression in Croatian, nor does it have an exact pair. So, the translator made a great choice by translating that idiom as "biti bliže srži". Back-translation would be:

So the next five minutes will be closer to the bone marrow than a fat girl eating KFC.

This ingenious translation choice makes this translation a prime example of the third model according to Chiaro, also the one that is most difficult to achieve.

The last example to be analysed in this category is a joke made by Gervais when he was commenting on Boris Johnson's statement that women in burkas look like postboxes. He says:

Now, it's not up to Boris Johnson what a Muslim woman wears on her face. It's up to her husband.

This joke is aimed at the stereotype that Muslim women have no freedom of choice and speech, including the freedom of choosing what they wear. This joke is aimed at one religious group and their beliefs, and as such is a clear example of community-sense-of-humour jokes. The translator decided to translate this joke as follows:

Ne ovisi o Borisu Johnsonu što muslimanka nosi na licu. Ovisi o njezinom mužu.

This is a literal translation of the utterance which still transfers VEH into the TL, making this the first category of translation according to Chiaro.

6.4. Language-dependent jokes

Language-dependent humour comes from linguistic elements such as polysemy (a word or phrase having more than one meaning), homophony (different words sound alike), zeugma (one word is made to refer to at least two other words) etc. and is also commonly known as puns (Zabalbeascoa, 1996). From the cultural perspective, these jokes might be somewhat international and could be translated literally when the SL and the TL are closely related.

The first joke to be discussed is a joke made by Carr:

Dwarfism is a growing problem.

This joke is an obvious pun due to the comedian's decision to choose "growing" in order to describe adult people of short stature (up to 147 cm) that result from a genetic or medical condition. The Croatian translation of this joke is:

Patuljaštvo je rastući problem.

As the collocations "growing problem" and "rastući problem" have the same meaning and the same relation "dwarfism – growing" and "patuljaštvo – rastući", this is a literal translation and the first strategy suggested by Chiaro.

Another example of this sort of humour is presented by Gervais when talking about how people always say they would kill Hitler if they had the chance to go back in time and do only one thing. He then says:

"Hitler is the man who killed Hitler, isn't he?" Give him his due. Due. D-U-E."

This wordplay is based on the fact that the words "due" and "Jew" sound similar. Yet again, this is a Holocaust reference due to the fact that Hitler is responsible for the death of some six million Jews in the Nazi-occupied territories. However, the Croatian word for "due" (zasluga) and "Jew" (Židov) do not sound even remotely similar, so the translator had quite the task in their hands. In order to save the humorous effect, they translated the joke as:

Hitler je čovjek koji je ubio Hitlera, zar ne? Dajte mu taj lovor. Lovor, ne logor.

The back-translation would be:

Hitler is the man who killed Hitler, isn't he? Give him that laurel [wreath]. Laurel, not a concentration camp.

The words "lovor" (laurel) and "logor" (concentration camp) differ in only one letter and could be misheard. By doing this, the translator went with the second strategy proposed by Chiaro and changed VEH in the SL with a different VEH in the TL, therefore retaining the humorous effect.

Another example of language-dependent humour is made by Carr. He comments on making jokes that are not deemed politically correct, and one of those is jokes aimed at people with dwarfism (or little persons). He goes on to tell an anecdote about a little person approaching him after a show and says:

He wasn't angry, but he was a little short with me.

According to Collins Dictionary, being short with somebody means that "you speak briefly and rather rudely to a person, because you are impatient or angry". This is an obvious pun on a *short* person being *short* with somebody. In order to preserve both elements, the translator opted for the following translation:

> *Nije bio ljut, no imao je kratak fitilj.*

The literal translation of this sentence is:

He wasn't angry, but he did have a short wick. (translating the idiom literally to showcase the wordplay.)

In this case, the translator successfully translated the idiom from the SL as an idiom in the TL, while also retaining the puniness of the utterance. Therefore, this translation falls into the third category of translation according to Chiaro.

However, the next two examples will show that it is not always easy to translate language-dependent humour in a manner that transfers the humorous effect. In the first example, Jimmy Carr is talking about cancer, and goes on to say a joke without additional context. The joke goes as follows:

> *"My father died."*
>
> *"Really? What was it?"*
>
> *"The big C."*
>
> *"Cancer."*
>
> *"No. He drowned."*

The point of this joke lies in the fact that the sound "C" is homophonous with the word "sea", leading to a humorous misunderstanding on the topic of the cause of death. However, the sound [ce-e] in Croatian and the word "more" (sea) are in no way homophonous, so the translator is in quite a problem. They go on to translate this joke as:

> *"Moj otac je umro."*
>
> *"Stvarno? Od čega?"*

"Veliki K."

"Karcinom."

"Ne. Utopio se."

To understand the problem better, the following is a back-translation of the TL translation:

"My father died."

"Really? What from?"

"The big K."

"Cancer."

"No. He drowned."

Unfortunately, the humorous effect of the SL joke did not transfer into the TL due to the lack of homophony, and the literal translation of this joke did help to achieve it. Hence, this is another great example of the fourth strategy according to Chiaro.

Another terrific example is found in Carr's show when he talks about COVID:

The spread of COVID was directly linked to how dense the population is, and some of the population, quite fucking dense.

This joke is language-dependent due to the polysemy of the word "dense". In the first part of the sentence, "dense" is used in the context of population density (population divided by total land area). In the second part of the sentence, "dense" is used to characterize the population in a completely another way. According to Collins dictionary, if a person is called dense, it means that somebody thinks "they are stupid and that they take a long time to understand simple things."

This joke is somewhat complicated to translate due to the lack of polysemy between the words in the translation:

*Širenje COVID-a izravno je povezano s **gustoćom** stanovništva, a neko stanovništvo prilično je prokleto **gusto**.*

Even though the translator chose to keep "dense" in the second part of the sentence and to translate it literally, that does not give the translation a humorous effect. Hence, Chiaro's strategy that was used here was the fourth strategy. However, this translation could have been adapted in a way that still transfers both the meaning and the VEH.

> *Širenje COVID-a povezano je s **kapacitetima** prostora. Doduše, dio stanovništva **potkapacitiran** je.*

6.5. Visual jokes

When visual joke is concerned, Zabalbeascoa (1996) argues that one could discriminate between "humour derived solely from what one sees on the screen and the kind of joke that may seem entirely visual but is really the visually coded version of a linguistic joke." Due to that fact, Diaz-Cintas (2007) expanded the definition of visual jokes by adding accents, intonation, and noises. In the following examples, visual elements will be described in parentheses.

When going on with jokes about little people, Carr says:

> *I had a dwarf come up to me after a show. Not right up to me. Up to about there.* (points to his stomach area)

This joke is visual due to the fact that the element of Carr pointing to his stomach area is what makes the humorous effect. The Croatian translator opted to translate this joke as follows:

> *Nakon showa pojavio se patuljak. Nije došao do mene. Otprilike dovde.*

This is a literal translation of the humour which still kept the humorous effect, which falls under the first category described by Chiaro.

Another instance of visual humour is yet another joke from Jimmy Carr's show. In this joke, Carr asks the audience some fast questions. In the following text, the parentheses depict visual elements, and brackets depict the audience's answers.

Just shout if this applies to you. Ever been ghosted by a girl? Sent a message, got nothing? [Yeah!] Ever had the opposite, send a girl a message, got 30 back? She's way too keen. [Yeah!] Had a girl cry during sex? [Yeah!] (Change of demeanour and tone, pointing finger at a single male member of the audience) You're a rapist.

This joke falls under the category of visual humour due to Carr's change of behaviour, switching the tone to a very serious voice, and pointing his finger at a member of the audience. The following is the Croatian translation:

Samo viknite ako se ovo odnosi na vas. Je li vam ikada djevojka nestala bez riječi? Poslali poruku, dobili ništa? [Da!] Suprotno, pošaljete curi poruku, dobijete 30. Preoduševljena je. [Da!] Je li vam cura plakala za vrijeme seksa? [Da!] Vi ste silovatelj.

This is a literal translation that kept the humorous effect and hence falls under the first Chiaro's category.

The last example in this category is from Carr's depiction of donating semen to a semen bank. He describes a humorous incident of him donating a sample while helping himself to a homosexual pornography material (as a heterosexual man), unaware that there are heterosexual materials available. This joke is accompanied by Carr imitating masturbation. He says:

I'm on what's referred to as the vinegar strokes... (Imitating masturbation and making a face similar to the facial expression of eating something extremely sour)

The term "vinegar strokes" refers to the last strokes during the male masturbation, just before ejaculation. The Croatian translator decided to translate this utterance as:

Upravo sam na onome što nazivaju zadnja kisela faza...

The back-translation of this would be:

I'm just on what's referred to as the last, sour phase...

As "vinegar strokes" does not have its counterpart in the Croatian language that is widely used, the translator found another case of VEH that managed to keep the humorous effect, making this translation strategy the second one according to Chiaro's method.

6.6. Complex jokes

Finally, the complex joke combines two or more of the abovementioned categories of jokes. In this category, three examples will be analysed.

The first example in this category is a joke made by Jimmy Carr about the concept of "cheat days". A cheat day is a scheduled break in a diet, and it is a concept well-known in bodybuilding circles all over the world.

> *My girlfriend had us on a diet where there was a cheat day, which I thought was great. Turns out a cheat day's not what I thought it was. She came home all excited. „I ate pizza". I ate pussy. I thought it was what we're doing. Sorry.*

Due to the fact that a cheat day is a concept known all over the world due to the popularisation of fitness, this element makes the joke international. However, the word-play on cheat day also being a day where a person is allowed to cheat on their partner, as well as the zeugma on the verb "to eat" both in its literal meaning of food consumption as well as a sexual act, this joke is also deemed language-dependent. The following is the Croatian translation:

> *Moja cura stavila nas je na dijetu u kojoj je bio dan varanja, što je meni bilo sjajno. Na kraju je ispalo da dan varanja nije ono što sam ja mislio. Došla je kući sva uzbuđena. „Jela sam pizzu!" Ja sam jeo picu. Mislio sam da to radimo. Oprosti.*

Even though "cheat day" was translated literally, it still kept its relevance as an international joke, and kept the ambiguity that led to possible twofoldness of meaning. Additionally, the translator kept the literal translation of the verb "to eat" in both cases which is still natural in Croatian, keeping this translation under the first category in its entirety. Namely, even though the translator opted for a literal translation, the humorous effect of the joke transferred into the TL. It is worth mentioning that the homophony of "pizza" and the word the translator chose while translating the female reproductive organ adds an additional layer of humour that is not present in the SL.

Another example of a complex joke is made by Carr when talking to a member of the audience that has already been mentioned in the Southend joke. When asked about his name, the man answers that his name is "Charlie". To that, Carr responds:

-What's your name?

–Charlie.

–Named after what you sell.

This short joke is both a language-dependent and a national-culture-or-institution joke. The word "Charlie" in British culture is a slang expression for cocaine, but also a common name, which makes this joke language-dependent. On the other hand, being "named after what you sell" makes this joke deeply connected to SL culture, as the drug is not called Charlie in the rest of the world. This theory is confirmed by the translation:

–Kako se zoveš?

–Charlie.

–Nazvan po onome što prodaješ.

In this literal translation, the VEH is completely lost its humorous effect due to the fact that the name was not adapted (nor it could be) to any common Croatian name that is also used as slang for cocaine. As a consequence, the pun makes no sense, and the translation loses all of its VEH, making this translation fall under the fourth category.

The last example of complex humour is provided by Gervais. The comedian is finishing the show with a story from his childhood about a boy from his class.

> *And Gary developed Tourette's syndrome. Every sentence had a swear word in it. He had a tic. We learned all about it in assembly. (...) But sometimes his tics seemed relevant. I'll never forget, we were having this lesson with a young female teacher called Miss Wilkie. She was at the blackboard. (turns his back to the audience, imitating writing on a blackboard) She was doing calling-out suggestions. Can't remember what it was about. She'd go, "Simon, what do you think?" (pointing at an imaginary pupil, then turning around and imitating writing on a blackboard) "Yeah, that's good. Yes, that works. Brian, what do you..." (points to another imaginary pupil) "Yeah. Yeah, good. Yeah." (continues writing) And she went, "Gary." (points to the imaginary protagonist of the story) He went, "I'll finger you, miss." (pointing a middle finger in front of himself, imitating a sexual act) And she just went,*

"Anyone else?" (pointing to the imaginary rest of the class) And she pointed to Sean Dixon, and Sean went, "Yeah, I'll finger ya."

This joke is multi-layered: firstly, it is an international joke as no cultural context is needed to understand the joke. Additionally, due to Gervais mimicking movements, voices, and roles of the people he is talking about, this joke is also partly visual. The translation of the joke goes as follows:

I Gary je razvio Touretteov sindrom. U svakoj je rečenici bila psovka. Imao je tik. Sve smo to naučili na zboru. (…)Ali katkad su se njegovi tikovi činili smislenima. Ovo nikad neću zaboraviti. Imali smo sat s mladom učiteljicom, gđicom Wilkie. Pisala je po ploči. Svi su nešto predlagali. Ne sjećam se što. Govorila je: „Simon, što misliš? Da, to je dobro. Brian? Da, odlično.” Onda je rekla: „Gary?” A on će: „Prstenjarit ću vas!” Samo je rekla: „Netko drugi?” Pokazala je na Seana Dixona, a on je rekao:„Dobro, prstenjarit ću vas.”

The joke was translated literally, and the VEH remained relevant and funny, putting this translation in the first category according to Chiaro.

7. Conclusion

In this study, six categories (Zabalbeascoa, 1996) of jokes were analysed: international jokes, national-culture-and-institutions jokes, national-sense-of-humour jokes, language-dependent jokes, visual jokes, and complex jokes. The video materials used in this research were two Netflix specials: *Rick Gervais: SuperNature* (2022) and *Jimmy Carr: His Dark Material* (2021). After putting analysed jokes into their respective categories, the official translations (provided by Netflix) were divided into four strategies proposed by Chiaro (2010: 11-12). From the total of twenty-four examples, results will be explained through each of Zabalbeascoa's categories.

The first category, the international jokes, was presented by four examples. Of those, three were translated literally, as was both predicted and suggested by Chiaro. One was translated using the third strategy – replacing the source VEH with an idiomatic expression in the target language, while the humorous effect remained in the TL.

The second category, the national-culture-and-institutions-jokes, also had four samples. One sample was translated by the second strategy — replacing the source VEH with a different instance of VEH in the TL. The remaining three examples were translated using the fourth strategy proposed by Chiaro.

The third category, the national-sense-of-humour-jokes, had five examples. There was one example translated by the first, second, and third strategy respectively, and two examples translated using the fourth strategy — ignoring the VEH altogether.

The fourth category, language-dependent jokes had the same result as the third. Hence, there are one example for the first, second, and third categories respectively, and two examples for the fourth strategy.

The fifth category – visual jokes – had three examples in total. Two of these were translated literally, using the first strategy proposed by Chiaro, transferring the humorous effect into the TL. One example was translated using the second strategy, replacing the VEH from the SL with a different VEH in the TL.

The last, sixth category – complex jokes – also had three examples in total. Two of these examples were translated using the first strategy, and one was translated using the fourth strategy. This goes to show that, regardless of the result in transferring the humorous effect, all four examples were translated literally.

The results are best shown in table one:

	First strategy	Second strategy	Third strategy	Fourth strategy
International (bi-national) jokes	3	0	1	0
National-culture-or-institution jokes	0	1	0	3
National-sense-of humour jokes	1	1	1	2
Language-dependent jokes	1	1	1	2
Visual jokes	2	1	0	0
Complex jokes	2	0	0	1
Total	9	4	3	8

To conclude, in the 24 analysed examples, the first Chiaro's strategy was used in most cases (nine). The second strategy was used four times, and the third strategy was used in only three examples. The fourth strategy was used eight times, only one less than the first and most used strategy. These numbers imply that the translators mostly had one goal in mind: to deliver a translation as true to the original as possible. The first and the fourth strategies, which are also the most used ones, are both literal translations, differing in the final outcome of whether the VEH will or will not be delivered. The second and the third strategies could have been used more, as was proved by suggestions offered in most cases when the fourth strategy was used. The fourth strategy was mostly used in culture-related jokes which were impossible or very difficult to translate, resulting in the complete loss of the VEH.

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