



---

## An Analysis of Audiovisual Subtitling Translation Focusing on Wordplays from English into Persian in the *Friends* TV Series

---

Samira Afsari<sup>1</sup>, Elahe Abootorabi<sup>2\*</sup>, Seyed Nezamaddin Moeinzadeh<sup>3</sup>

<sup>1</sup> Department of English, Kerman Institute of Higher Education, Kerman, Iran.

<sup>2</sup> Department of English, Kerman Institute of Higher Education, Kerman, Iran

<sup>3</sup> Department of English, Shahid Bahonar University of Kerman, Kerman, Iran.

---

Received: 04 April, 2018

Accepted: 03 July, 2018

---

### Abstract

Translation of humor and transferring its effect is one of the most challenging tasks of a translator due to the cultural clashes between the source language (SL) and the target language (TL). Accordingly, the present study aimed to specify the most frequently applied strategies in terms of Delabastita's wordplay model used in SL and their translation strategy by Persian translators according to Gottlieb's theory. To do so, the wordplay samples were gathered by analyzing the Persian subtitles of the Friends TV series. Next, each translation version was compared with its English version based on Delabastita's model and Gottlieb's translation strategies to see if they had been applied. The results showed that 4% of wordplays in Friends were based on homography and 38.66% on homonymy while paronymy accounted for 60% of the data thus being the most frequently used wordplay strategy proposed by Delabastita. The results also indicated that 78.66% of wordplays were translated based on replacing strategy (the most frequently used strategy), 12% adapting strategy, 0% inserting, while 9.33% of them were left untranslated (not rendering strategy) in terms of Gottlieb's translation strategy.

**Keywords:** Audiovisual translation, Subtitling, Translation technique, Wordplay

---

### INTRODUCTION

In the modern world and with the growing technologies which is a turn into a global village, there is an urgent need for translation. Translation and translators break the boundaries between languages and cultures and cause peace between them across the world. To this end, Snell-Hornby views translators as homo communicators in today's world (Schäffner, 2000). People use different languages to communicate with each other

and amidst this communication, there are some words or phrases that they use in their daily life to be humorous such as wordplay (Adams, 2009). Wordplay is one of language features by which humorous expressions can be made. According to Delabastita (1993) wordplay is the general name indicating the various textual phenomena on the level of performance or parole in that certain features are inherent in the structure of the language used in the level of competence or langue are exploited in such a way as to establish a communicatively significant, (near) simultaneous con-

---

\*Corresponding Author's Email:  
e.abootorabi@kermanihe.ac.ir



frontation of at least two linguistic structures with more or less dissimilar meanings (signified) and more or less similar forms (signifiers).

As wordplay has always played a crucial role in everyday life, it is necessary to find efficient ways for it to be transferred across cultures, especially nowadays in the world of globalization. However, there are many problems in the translation of wordplay, many of which are culture-bound terms, full of grammatical and lexical differences, linguistic barriers, such as idioms, dialects, slang, etc. (Mikołajczak, 2015), which cause big challenges and obstacles toward the process of translation.

Therefore, translators should pay attention to all of these differences and different aspects and present an accurate translation accepted in TL audience without any big changes and finally transfer the sense of original such as humor. Therefore, the aim of the present study was to evaluate the audiovisual subtitling translation of wordplays used in the American comedy television series *Friends* based on Delabastita (1996) and Gottlieb (1997) theories to determine the accuracy and functional effectiveness of Persian subtitle translation. In addition, this study aimed to investigate the most frequently used strategies in the translation of wordplays in the series and also to find out the translation strategies employed by Persian translators for rendering wordplays. Furthermore, this study aimed to determine which type of Persian wordplays have substituted their English counterparts in the process of translating.

By analyzing wordplays subtitled from English to Persian, this study can be a step towards more investigation and research about wordplay and its translation. Since the results of this study may reveal the translation strategies of subtitles applied by Persian translators, it may be beneficial for translation tutors and translation students as well as all translators and subtitlers who are interested in movie translation and subtitling. Moreover, translators and translation scholars should act very conservatively when they are coping with translation of wordplay. Also, it

could be beneficial for those working in contrastive analysis by showing the differences between the linguistic structures of English and Persian wordplays languages.

Many studies have been performed on the translation of different wordplays in subtitling and dubbing, of which those more relevant to the present study were reviewed and presented in this part.

Taşdan (2016) in a similar study, analyzed Turkish translations of language-specific expressions in Dan Brown's famous popular novels in order to underline the necessity for carrying out analyses on popular literary translations from a more restricted and subgenre based perspective. For this reason, she gathered the examples of wordplays, codes and symbols from Brown's five novels of *Digital Fortress*, *Angels and Demons*, *The Da Vinci Code*, *The Lost Symbol* and *Inferno*. She, then, examined within the framework of creativity concept in translation and Venuti's (in)visibility approach and concluded that the translators have generally preferred to use creative and invisible translation methods and to benefit from para-textual elements in certain situations where invisibility would damage the nature and structures of the novels. Furthermore, Taşdan found out that translators have managed to create fluent translations without intervening in the style and preferences of the writer by applying creative and invisible strategies as much as possible in their translations. Accordingly, she confirmed that creativity and invisibility are effective methods for translations of popular literary works.

Koochacki (2016) looked into how puns in Sa'di's *Ghazals* have actually been treated in two available English versions. For the purpose of carrying out a meaningful analysis of translated puns, she used Delabastita's (1996) proposed model as the main theoretical framework of the study. She analyzed the data from a corpus comprising 92 *ghazals* along with their two target versions. Following an exact contrastive analysis of data based on Delabastita's classification, she concluded that the two Iranian translators have applied eight different strategies included

Delabastita's model. Then, she arranged strategies in descending order based on their total frequencies. They were Pun>RRD (Related Rhetorical Device); Pun>Non-Punning expressions (both senses); Non-Punning expressions> Pun; Pun>Non-Punning expressions (one sense); Zero>Pun; ST Pun=TT Pun; Pun>Zero and Pun>Pun. Finally, she found out that the applicability and feasibility of Delabastita's model to English translation of puns created in Sa'di's *Ghazals*.

Alharthi (2016) investigated the subtitling strategies used by Arab translators to solve the technical, linguistic and cultural problems of translating humor in *Seinfeld* utilized General Theory of Verbal Humor (GTVH) and Pedersen's (2005) model of subtitling cultural references between English and Arabic. He showed that different types of humor were used in the selected data (eight types). These types were rendered into Arabic using a variety of strategies which were governed by a number of parameters, including cultural and linguistic differences between the SL and TL cultures, inter-semiotic redundancy, intertextuality, media-specific constraints, viewers' knowledge of the show, and the simplicity of the humor in the source text. The Arab subtitlers managed, in many instances, to translate humor successfully into Arabic. However, some instances of humor that contained cultural references, wordplay, and catchphrases proved to be more challenging.

In another similar study, Ruijven (2015) concluded that wordplay is indeed maintained more often in situations that are important for plot and character developments. Register and grammar humor are always maintained and homonyms and portmanteaux are sometimes maintained. Some instances of wordplay are only partially maintained, for example the "I O U" which is translated without wordplay in the subtitles, but the wordplay is maintained in the visuals and the audio. She, further, noted that when the wordplay did not survive in the target text, the translator either tried a different type of humor, or he only maintained those elements of the ambiguous

source text wordplay that were important for the plot, or the wordplay was translated in a confusing manner, often a literal translation, especially when the humor was not important for the plot. In this series only a small variety of translation methods was used, namely mainly "PUN > NON-PUN", some "PUN > PUN", some "PUN ST = PUN TT", and one "PUN > ZERO". The methods that were used indicated that humor might almost have been neglected by the subtitler. The results from this series, therefore, supported her claim that wordplay in situations important for plot and character development is more likely to be maintained in the target text. But, the results from the comedy series *The Big Bang Theory* show something different. In the case of this series, the puns seemed to be more important than the plot. Almost every type of wordplay in situations unimportant for the plot has been maintained in the subtitles. Although the joke was sometimes altered slightly in the translation, but many instances of wordplay were at least maintained in a humorous way in the target text.

Kashikolaei (2015) studied the strategies translators applied in translating humor in children's literature between ages 8-12. The corpus consisted of four English books with their Persian translations: Dan Guttman's *Mr. Docker Is off His Rocker*, *Miss Daisy Is Crazy*, *Mrs. Cooney Is Loony* and *Miss Small Is off the Wall* (by Mahboubeh Najafkhani). The humors were identified according to the definition of humor mentioned in this study and a detailed comparison was made between the humors in the original books and their Persian equivalents. By examining the collected data, it was concluded that reproduction and substitution are the most useful strategies and domestication, omission and compensation are the least applicable strategy for the purpose of translating humor. When a translator who is aware of this matter can focus on the strategies that are more useful, s/he will reach a better result.

Mohammadisalari and Behjat (2014) applied Delabastita's (1996) strategies for translating

humorous puns from English into Persian. In order to conduct the study, according to the categorization of puns by Delabastita, they gathered puns in *Alice's Adventures in Wonderland* and analyzed their three versions based on these strategies. Eventually, the results of the research showed that six out of eight strategies proposed by Delabastita were applied by Persian translators and pun to non-pun strategy was the most frequent strategy.

Chairina (2014) focused on Humor Translation in *The Simpsons Movie* from English into Indonesian to find out what types of humor appears in *The Simpson Movie* and whether or not the humorous effect in them was successfully translated into target language. For this purpose, she employed the qualitative descriptive method, especially content analysis, in this research. She collected data by determining and analyzing the types of humor, humor features, and humorous effects of humorous texts from the movie script. To process the data, Raphaelson-West's theory about humor translation was applied as the reference of the research. The types of humor such as linguistic humor, cultural humor, and universal humor were used to present and analyze the corpus of this research. There was also a supporting theory to uphold this research's notion. Allison Ross gives the list of humor features used in this research. The finding of this study is that the movie has all three types of humor, which consists of three data of linguistic humor, four data of cultural humor, and five data of universal humor. The translator successfully brought the humorous effect of one datum in linguistic humor, but the wordplay was left out in target language. The humorous effect still existed in the TL because it has another humor feature beside wordplay. The translator also successfully translated the humorous effect in one datum of cultural humor because it has a reference that is globally known by people around the world. The humorous effects of two data of linguistic humor and three data of cultural humor were failed to be translated into Indonesian subtitles. This happened because of the difference that existed be-

tween the two languages (linguistic) and the absence of the contextual reference (culture) to the target audience. On the contrary, the translator successfully brought the humorous effect of all universal humor in the movie because the humor in this type is considered funny by most audience and has nothing to do with being aware to the culture reference or linguistic matter.

Williamson (2014) examined the translation strategies applied to wordplay in the English subtitles of the French film *Bienvenue chez les Ch'tis* [Boon 2008]. To do this, instances of wordplay in the source text and the target text were classified according to the typology of wordplay as proposed by Delabastita (1996), and subsequently analyzed using the General Theory of Verbal Humor (GTVH) (Attardo & Raskin 1991) in order to contrast the differences between source text and target text instances of wordplay. The findings show the trends in the application of translation strategies and demonstrate that GTVH, albeit with some modifications, is a useful analytical tool in the context of audiovisual translation in that it could show how the puns evolved in translation and therefore give a better understanding of wordplay to aid the choice of translation strategy. As long as a narrow view of equivalence is avoided, this study demonstrates that the translation of wordplay is possible even within the polysemiotic structures of audiovisual texts.

Rahmawati (2013), in her descriptive qualitative research, investigated how verbal humor dialogue in the animated film *Rio* was translated from English into Indonesian in subtitling. She focused on the categorization of verbal humor, the application of subtitling strategies, and the assessment of the acceptability level of the translated text. For this purpose, data were collected manually from *Rio*. The main instrument of this research was the researcher herself and the second instrument was the data sheets. The data were categorized based on the Verbal Humor Theory proposed by Spanakaki (2007) and the subtitling strategies theory proposed by Gottlieb (2001). To achieve data trustworthiness, the data

sheets were repeatedly checked by the researcher and some peers and the results were discussed with the consultants and the respondents. The results of this research show that there are three kinds of verbal humor found in *Rio* including wordplay, allusion, and verbal irony, and the last one appears most often to amuse the audience. There are eight subtitling strategies applied in translating verbal humor dialogues. They are expansion, paraphrase, transfer, imitation, transcription, condensation, and decimation. In determining the acceptability level, the questionnaire was used to gain information from the three respondents about translation quality assessment in term of acceptability. From 48 data, 27 data in this research belong to the acceptable level. This finding indicates that the translation of verbal humor dialogues in *Rio* is considered acceptable.

Bucaria (2008) also analyzed the ways in which dark humor travels cross-culturally in audiovisual translation. For this purpose, the processes involved in dubbing humor from English into Italian as observed in the English- and Italian-language versions of 10 British and American dark comedies from the 1940s to the 2000s were evaluated. In order to identify some of the main mechanisms of the dark humor genre, the humorous content of the films was analyzed in terms of the elements on which specific scenes are based, mainly the nonverbal and verbal components. In the cases in which verbal elements were involved, i.e., the examples of verbally expressed humor, the analysis was concerned with the translation strategies adopted and with possible effects of alteration of the dark humor content as a result of translation. As far as the presence of censorship/manipulation of the ST, the study does not seem to provide conclusive results. In fact, the considerable amount of cases in which verbal dark humor was either omitted or weakened (for a combined 14.4%) seems to indicate that a conscious effort was made to tone down the darkly humorous elements, perhaps viewed as a potentially disturbing factor. However, the fact that compensation for omitted or weakened darkly humorous elements is indeed present in some

cases might be interpreted as an indication that no specific agenda exists for the diluting of dark humor and that the omission or weakening of darkly humorous elements in Italian was due to objective translational constraints in specific portions of the text. Furthermore, the question was raised of potential differences between the acceptability of dark humor with respect to sexual humor, in view of the occasional insertion of the latter in the Italian dubbed versions. However, it was concluded that close rendering was the most commonly adopted translational strategy throughout the sample of dark comedies.

## METHODS

In this descriptive qualitative study, the researcher evaluated the translation of wordplays in subtitles on the third season of American comedy television show *Friends*, created by David Crane and Marta Kauffman, which aired on NBC from September 22, 1994, to May 6, 2004, lasting 10 seasons, based on Delabastita (1996) and Gottlieb (1997) models in order to determine the accuracy and functional effectiveness of Persian translation of subtitle. Delabastita has suggested four possible strategies for rendering wordplays:

- 1) **Homography:** homographs are spelled identically, but not necessarily pronounced the same way. They present an opportunity for humorous use of their graphical ambiguity, for example bow (verb) and bow (noun), lead (verb) and lead (noun), or wind (verb) and wind (noun) (Delabastita, 1996).
- 2) **Homonymy:** homonymy occurs when words (lexical homonymy) in context (collocational homonymy) or phrases (phrasal homonymy) are pronounced and spelled identically whilst their meanings are entirely unrelated, such as the words mean (average) and mean (nasty), or down (feathers) and down (opposite of up). This can be due to the fact that a link between them has ceased to

exist or has been forgotten, or that they simply happen to share a signifier (Delabastita, 1996).

- 3) **Paronymy:** paronymic wordplay is based on phonemic or graphemic similarity, meaning that two words or expressions are spelled or pronounced in almost (but not quite) the same way (Delabastita, 1996).
- 4) **Homophony:** Homophony occurs when two words have a similar sound, but have a different spelling such as maize and maze, omnipotent /a:mnipətənt/ and I'm impotent /ʌm impətənt/ (Delabastita, 1997).

Regarding rendering wordplay in TL, Gottlieb (1997) suggested the following ways:

- 1) **Replacing** the SL wordplay by non-wordplay in the target language: this strategy sacrifices humorous effect in favor of remaining close to the SL, and is therefore focused on the SL.
- 2) **Not rendering** the wordplay at all and using the available space for the dialogue surrounding the pun. This means that any humorous effect is lost. Rendering the wordplay verbatim which either preserves the humor inherent in the original or it is lost in the process. This is a relatively SL-oriented strategy.
- 3) **Adapting** the wordplay and its context to the local setting in order to retain the humorous effect. This strategy represents more of a target culture-oriented approach.
- 4) **Inserting** the wordplay somewhere else in the text where the TL makes this possible. This compensatory strategy shifts the effect but retains it nonetheless,

and is therefore relatively TL-oriented.

Depending on how the wordplay components are arranged in the text fragment in question, the wordplay is either horizontal or vertical according to Delabastita (1996). Wordplay is vertical when its meaning is exposed in one glimpse (Gottlieb, 1997). According to Delabastita (1993, p.78), the vertical wordplay is "the simultaneous confrontation of meaning" seeing that the two confronting linguistic components are represented simultaneously within the same portion of the text even though only one of them is materially present. In horizontal wordplay, on the other hand, the two confronting linguistic components occur one after another in the text. It is the repetition of a word in context that triggers the secondary meaning. This is what Delabastita referred to as the near-simultaneous confrontation of meaning in his definition.

For this purpose, original wordplays, purposefully those words which contain humorous sense, which were used for some intention rather than words with basic meanings, and their equivalents in the target texts were recognized. Then each translation version was compared and contrasted with their English version based on Delabastita's (1996) model and Gottlieb's (1997) translation strategies of wordplays to see if they have been applied. Then the frequency of each strategy used for the translation of wordplays was determined. Finally, it was investigated whether humor is preserved in the target subtitle or not and the type of wordplays (horizontal or vertical) was identified. For example, in the English expression of "I need to get some **Richard**" and its Persian translation "یه کم ریچارد لازم دارم", the wordplays are vertical because the two confronting linguistic components are represented simultaneously within the same portion of the text. And in the English expression of "**Now she sounded breezy**" and its Persian translation "حالا اون بنظر بیخیال میومد", the wordplays are horizontal because the two confronting linguistic components occur one after another in the text according to Delabastita's model (1996).

## RESULTS

The analysis was presented based on the type of wordplay recognized in the ST. They were categorized based on Delabastita's (1996) subtypes of wordplays including: horizontal, vertical, homonymy, homography, homophony, and paronymy. And wordplay rendering was categorized based on Gottlieb's (1997) strategies such as replacing, not rendering, adapting and inserting.

In this study, 75 cases of wordplay in SL subtitles were found. According to Delabastita's (1996) model, 45 cases of paronymy (60%), 29 homonymy (38.66%), 3 homography (4%) were reported. But no case of homophony (0%) was reported in this study.

The frequency of all wordplays found in the ST based on Delabastita's (1996) model, is presented in Table 1.

**Table 1.**

*Frequency of wordplays used in the Friends series according to Delabastita's (1996) model*

Delabastita Strategy	Frequency	Total Percentage
Paronymy	45	60%
Homonymy	29	38.66%
Homography	3	4%
Homophony	0	0%

As shown in Table 1, the most frequently used wordplays in *Friends* based on Delabastita's (1996) model were paronymy (60%), homonymy (38.66%) and homography (4%), respectively. However, no cases of homophony (0%) was re

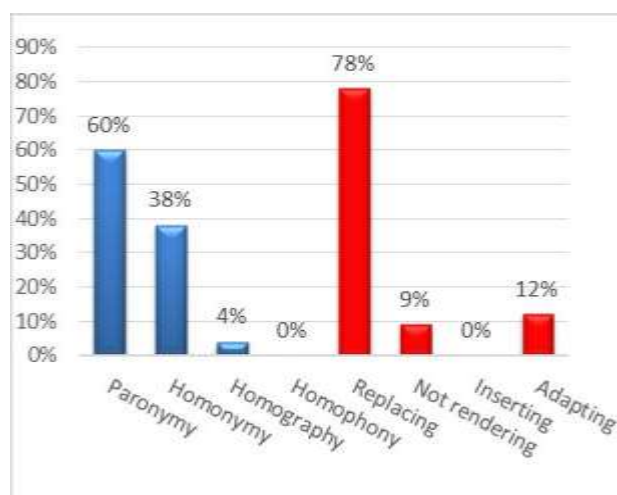
ported in this study.

The frequency of Gottlieb's (1997) strategies used for translating wordplays in ST is presented in Table 2.

**Table 2.**

*Frequency of Gottlieb's (1997) strategies applied for translating ST wordplays*

Gottlieb's Strategies	Frequency	Total Percentage
Replacing	59	78.66%
Adapting	9	12%
Not rendering	7	9.33%
Inserting	0	0%



**Figure.1. Comparison of the frequency of Delabastita (1996) and Gottlieb's (1997) strategies used for translating wordplays**

According to the above table, the most frequently used strategy based on Gottlieb's (1997) strategies was replacing (78.66%). And, the other frequent strategies were adapting (12%) and not rendering (9.33%), respectively. However, inserting was not found in the analysis (0%).

The frequency of Delabastita (1996) and Gottlieb's (1997) strategies used for the translation of wordplays was compared and the results are presented in Figure 1.

According to Figure 1, among Delabastita's (1996) wordplay strategies (paronymy, homonymy, homography, and homophony), paronymy (60%) is the most frequently used strategy in translating wordplays in *Friends* TV series. The results also indicated that by applying Gottlieb's (1997) translation strategies (replacing, adapting, not rendering, inserting), Replacing (78.66%) is the most frequently used strategy in translating wordplays in this series.

Finally, the analysis of the results shows that 18 wordplays (12 paronymys and 6 homonymy) are vertical and 56 wordplays (33 paronymys and 23 homonymys) are horizontal. The analysis revealed that vertical wordplays have been translated into Persian mostly by replacing strategy, and also the horizontal wordplays were translated into Persian by replacing strategy. This might be the result of difference between the structures of wordplays in Persian and English.

## DISCUSSION AND LIMITATIONS

According to the previous studies such as Koochacki (2016), Delabastita's (1996) model is a good model for assessment of the translation of wordplays in movies and literary texts, which is consistent with the present study. In the present study, consistent with the study of Mohammadisalari and Behjat (2014), Delabastita's model was used as the analytical tool for determining the strategies used in the Persian translation of wordplays in the *Friends* TV series. In this study, this model could completely support most of the strategies used in the Persian translation of the English series; therefore, the use of this model is recommended to those who are interested in audiovisual translation studies.

Mohammadisalari and Behjat (2014) in their study evaluated the Persian translation of humorous puns in *Alice's Adventures in Wonderland* and found that pun to non-pun strategy was the most frequently strategy, and therefore, the humorous effect was lost. The results obtained from the study of Mohammadisalari and Behjat is consistent with the present study because rendering (78.66%) was the most frequently used strategy

by the translator in translating wordplays in *Friends* from English into Persian and therefore, the humorous effect of wordplays was lost in translation. In the present study, also the use of the rendering strategy led to the loss of the humorous effect of wordplays while the main characteristics of the *Friends* series is its humorous expression because it is a social-comedy series. By the loss of this effect, it also lost its main characteristic.

Also Kashikolaei (2015) who investigated the strategies the translators applied in translating humor in children's literature between ages 8-12, concluded that reproduction and substitution are the most useful strategies and domestication, omission and compensation are the least applicable strategies for the purpose of translating humor, which is inconsistent with the results of this study. In the present study, the common strategies used in the subtitling of the series were replacing (78.66%), adapting (12%), not rendering (9.33%) and inserting (0%), respectively. As the frequency of replacing is more than other strategies, it is indicated that most of the humorous expressions in the English series had an equivalent in the Persian language and there was a consistency between the languages in terms of humorous expression. Hence, the humorous effect of *Friends* in English was maintained and transferred into its Persian subtitling.

## CONCLUSION

According to the results, based on Delabastita's (1996) model, 60% of wordplays in the *Friends* TV series were paronymy, 38.66% homonymy, and 4% homography. Therefore, paronymy is the most frequently used wordplay in the series.

It was also revealed that 78.66% of wordplays were translated based on replacing strategy and 12% of wordplays based on adapting strategy, 0% inserting and 9.33% of them left untranslated (not rendering strategy) in terms of Gottlieb's (1997) translation strategies. Therefore, replacing strategy is the most frequently used strategy, according to Gottlieb.



And finally, it was concluded that the Persian translation more or less does not contain the humorous sense of the original which may be due to the cultural differences between SL and TL. Therefore, the translator needs to have enough creativity in translation and according to the genre, s/he should transfer their humorous sense. Maybe there is an intensive need for adapting strategy to transfer humor in the same way as the original.

## References

- Adams, M. (2012). *Slang: The people's poetry*: Oxford University Press.
- Alharthi, A. A. A. (2016). Challenges and strategies of subtitling humour: a case study of the American sitcom Seinfeld, with particular reference to English and Arabic. University of Salford.
- Bucaria, C. (2008). Dubbing dark humour: A case study in audiovisual translation. *Lodz Papers in Pragmatics*, 4(2), 215-240.
- Chairina, A. (2014). Humor Translation in the Simpsons Movie from English into Indonesian.
- Delabastita, D. (1993). *There's a Double Tongue: An investigation into the translation of Shakespeare's wordplay, with special reference to Hamlet (Vol. 11)*: Rodopi.
- Delabastita, D. (1996). *Wordplay and Translation: Essays on Punning and Translation. The Translator: Studies in Intercultural Communication*, 2(2), 1-22.
- Gottlieb, H. (1997). You got the picture? *Traductio. Essays on punning and translation* (2), 207.
- Heidari, M., & Moinzadeh, A. (2014). *Journal of Science and Today's World*. Journal home page: <http://www.journalsci.com>, 3(6), 217-222.
- Kashikolaei, S., & Kasmani, M. (2015). The Strategies Applied in Translating Humor for Ages 8 to 12 on the Basis of Attardo's Model from English into Persian. *International Journal of Language Learning and Applied Linguistics World*, 9(2), 208-220.
- Koochacki, F. (2016). An Investigation of Pun Translatability in English Translations of Sa'di's Ghazals Based on Delabastita's Proposed Model. *Advances in Language and Literary Studies*, 7(4), 147-157.
- Mikołajczak, J. (2015). *Translating Wordplay in Mel Brooks' Spaceballs and Robin Hood: Men in Tights*. World Scientific News, 8, 132-210.
- Mohammadisalari, Z., Behtaj, H., & Moinzade, S. (2014). A Contrastive Analysis of Translation of Puns in Alice Adventures in wonderland. *International Journal of Language Learning and Applied Linguistics World*, 7(1), 44-55.
- Rahmawati, A. A. (2013). Verbal Humor in the Rio Animated Film and Its Translation in the Indonesian Subtitling. Universitas Negeri Yogyakarta.
- Schäffner, C. (2000). *CILS (Vol. 6): Multilingual matters*.
- Taşdan Elif, T. (2016). *Creativity In Translation: Analysis Of Turkish Translations of Wordplays, Symbols and Codes in Dan Brown'S Books*. Sosyal Bilimler Enstitüsü.
- Van Ruijven, N. (2015). *Subtitling Wordplay: A Case Study of Sherlock and the Big Bang Theory*.
- Verbruggen, N., & Engels-Zweeds, M. The translation of wordplay in fansubs and original subtitles.
- Williamson, L., & Ricoy, R. D. P. (2014). The translation of wordplay in interlingual subtitling: A study of Bienvenue chez les Ch'tis and its English subtitles. *Babel*, 60(2), 164-192.

**Biodata**

**Samira Afsari** has a master's degree in English Translation Studies from Kerman Institute of Higher Education, Kerman. She is interested in translating and teaching.

Email: v.s.afsari@gmail.com

**Elahe Abootorabi** has a master's degree in English Translation Studies from Kerman Institute of Higher Education, Kerman. She has translated and edited many essays and books. She has also participated in several National conferences and seminars and published articles in the field of translation studies. She is interested in translating, editing, teaching, and essay writing.

Email: e.abootorabi@kermanihe.ac.ir

**Dr Seyed Nezamaddin Moeinzadeh** is an assistant professor at Bahonar University of Kerman and at Kerman Institute of Higher Education, Kerman. He is also Head of English Department of Kerman Institute of Higher Education in Kerman. He has been teaching English Translation Studies for about 25 years. He has carried out a number of research projects, translated and edited a number of books and articles. He has also taken part in a number of conferences and seminars. His area of research interest is literature.

Email: nmoeinzadeh@yahoo.com