

MNU MAQSUT
NARIKBAYEV
UNIVERSITY

VOLUME 05
AUGUST 2023

KAZZGUU LIBERAL ARTS DIGEST





INFORMATION ABOUT THE JOURNAL

“KLAD” is a student journal first published at M. Narikbayev Kazguu University School of liberal arts. This journal is aimed at enhancing students’ involvement into science and research.

«KLAD” journal admits for publication various types of articles: original research, review articles, short reports or essays, reflections, case studies, methodologies and cases in english; containing the results of fundamental and applied research in the field of philosophy and identity, history of kazakhstan, pedagogy, linguistics and methods of teaching languages, translation, and tourism.

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PART 02

KAZGUU LIBERAL ARTS DIGEST

**LITERATURE
REVIEWS**





TRANSLATION STRATEGIES OF HUMOR IN SUBTITLING

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Abstract: This paper presents the analysis of scientific articles on the strategies of humor translation in subtitles into Russian and identify how each strategy may be helpful in translation. The study is focused on subtitles and types of humor based on Alison Ross' classification.

In this study several animated comedies were analyzed to identify the techniques used by subtitling, using the types of strategies in subtitling presented by the author. The results of descriptive study of this concept in audiovisual translation will allow to analyze the target language and the source language in translation and to present the strategies most used by translators. The aim of this research study is to classify the types of humor in animation relying on Gottlieb's categorization of strategies in subtitling.

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

INTRODUCTION

The new era of advanced technologies has altered the humanities relation to the surround world (Manik S.A, Krasnova.A.V, 2021). Such changes proves that audiovisual translation does have its importance today. Audiovisual products bring foreign languages and various cultures together. Due to the large access to the global television and materials that are translated into several languages, an audiovisual translation has become the most relevant and famous type of translations (Cintas, 2003). An audiovisual translation and products started to attract people's attention due to various technologies that appears today and its categories such as subtitling, dubbing and voice-overing Díaz-Cintas. J & Remael.A (2008 b). According to Diaz-Cintas and Remael (2007) subtitling is considered to be a type of translation, that flim industries use and usually show the text track on the down part of the screen.

Subtitling is not always about translation, it can also be related to primarily track of music and other sounds (Diaz-Cintas& Remael, 2007). Subtitling enables people to watch films to see the translation and to hear the original version of the dialogue between characters. (Diaz-Cintas& Remael, 2007). This analyzed articles will discuss about the previous studies that was done by various authors on strategies of humor translation in subtitling and the influence on subtitling quality.

LITERATURE REVIEW

SUBTITLING

Subtitling is a crucial aspect of translation studies, which involves displaying written text on the screen in either the same language as the audio-visual work or in a different language. This method of translation is different from dubbing, as it doesn't involve oral translation through the

acoustic channel, but rather written text superimposed onto the screen. Subtitling involves the transfer of audio-visual media from the source language to the target language while keeping the original message synchronized with the audio-visual content. The challenging task in subtitling is also to preserve the source text without any limitations, specifically in animations. According to (Karamitroglou,1998) subtitling has a particular criterion that first started in Europe, this criteria implies the text track or a line with 35 characters per line in order to save enough area for every text that is translated. The main purpose of that criteria is to eliminate the loss of the original text. The only case when the line can reach up to 40 characters per line is when it is impossible to compress the text (Karamitroglou, 1998).

HUMOR

Having a sense of humor means having the intellectual capacity to recognize and appreciate the amusing or comical aspects of events or situations. This ability is closely linked to one's capacity to identify inconsistencies or paradoxes in the world around them. (Zhumabekkyzy.G,Lyan.V, 2018). Humor is a complex concept that can be appreciated in different ways, and its perception can be influenced by various factors. In some cases, the intended humorous effect may not be fully realized or may be lost due to these factors (Abaeva.E.S, 2015). Ross.A (1949) described the humor as something that will make person happy or amuse, she states that humor does not connect with laughter. On the other side Ross.A (1949) thinks that people may laugh on things that are not humorous at all. The reason Ross.A (1949) considers misconnection of laughter and humor, is that people may laugh because of being scared or confused. An important aspect of successful humor is the reaction. Reaction may show the real emotions of people, why they laughed at a particular moment. Philosopher like Kant proved the theory of Ross.A (1949). He said that usually people in communication tries to predict the

reaction of another person and sometimes depending on situation the successful dialogue between people may lead to laughter (Korostenskienė; Pakrosnytė, 2017: 157). Ross.A (1949) also pointed out that finding the definition of humor is not challenging, whether Gottlieb considers the humorous concept difficult, according to Gottlieb (1992) there is no exact definition of humor.

TRANSLATION OF HUMOR

The translation of humor is a challenging process, translator should consider many concepts to make the translation understandable. Ross.A (1998) suggests several types of humor to facilitate this process. She considers that these types will enable to make the translation more correctly. Types of humor: ambiguity, incongruous and wordplay: phonology, graphology, morphology, lexis and syntax) allusions and intertextuality. These include the sounds used in the language (phonology), the way the language appears in written form (graphology), the structure of individual words (morphology), the specific words used in the language (lexis), and the structure of sentences (syntax). In order not to lose the quality and essence of the humor translation, authors like Gottlieb, Delabastita, Chiaro and Attardo proposed their strategies in translating humor. Delabastita (1996) and Chiaro (1992) both highlighted the significance of having an equivalence of any word, because it may help to preserve the humorous effect of the original expression in the translated version. Attardo (1994) and Chiaro (1992) both suggest that in order to have a similar humorous effect in the target language the humor can be translated through puns and wordplays. Gottlieb's (1992) ten strategies for subtitling, which include expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation, have been used by many other researchers in their own work. These strategies are defined by Gottlieb and have been discussed by

other scholars such as Lomheim (1999) and others.. They conducted a study that where she identified the frequency of strategies used by subtitlers: «transfer» (39.33%), followed by «paraphrase» around 29% and «condensation» around 10%. Other strategies such as «expansion», «imitation», «transcription», «dislocation», «decimation», «deletion», and «resignation» were used less often.

EXPANSION

According to Gottlieb (1992) expansion strategy is utilized in case when subtitler faces difficulties with the meaning of the source language and needs to make more research. (Gottlieb,1992). Cultural references may in somehow help to translate the humor of another culture, however sometimes it may cause a difficulty. There is a risk that the target text may be misunderstandable for the audience and expansion in this way helps to add additional information and is more used in texts Gottlieb (1992). The challenging task in subtitling is also to preserve the source text without any limitations, specifically in animations.

Table 1.

Expansion translation strategy

Original text	Russian translation
Fry: I don't have good depth perception. I once tried to jump a motorcycle over a tank and wound up jumping into the tank.	Фрай: У меня жуткое пространственное восприятие. Как-то раз я попытался перепрыгнуть через танк на мотоцикле, но вместо этого запрыгнул в танк.

In the example provided from the "Futurama" animated comedy, subtitler decides to use this strategy "expansion" in order to translate a joke about depth perception.

The reason for the expansion strategy is to provide additional information and extend the length of the story. This is done because the original English version is shorter and contains fewer details. By adding more information to the story, the Russian version becomes longer and more detailed.

PARAPHRASE

Paraphrasing strategy is applicable in case if the target language requires not to preserve the structure syntactically, in that way the sentence can be reformulated. This frequently happens in translation between English and Russian. The main purpose is to make viewers feel impressed both in target and source language. Paraphrasing means to express the main meaning of the text rather than translating every word in direct meaning. Translators use this rule in subtitling in order to preserve the same meaning in both languages, but express them by using synonyms or other words. Most of humor are subtitled by paraphrase strategy.

Table 2.

Paraphrase translation strategy

Original Texts	Russian subtitles
Rick: «Wubba lubba dub dub!»	Рик: Вубба-любба-даб-даб. Я стрессую, помогите мне!
Rick: I am the Rickiest Rick there is!	Рик: Я самый крутой из всех Риков.

Table 2 demonstrates the example of the "paraphrase" transferring strategy that is taken from "Rick and Morty" animation. Rick declares «Wubba lubba dub dub!» as his catchphrase. In the Russian version, this line was translated as «Я в депрессии, помогите мне!» which means «He is in stress and need a help!» This is a transfer strategy that adapts the joke to the cultural

context of the target language, as the original catchphrase would not have the same meaning to Russian viewers. The sentence has been reconstructed to accommodate the Russian language syntactically. In the second example where Rick and Morty visit an alien planet, Rick introduces himself by saying «I'm the Rickiest Rick there is!». In Russian version uses a similar construction to convey the same meaning.

TRANSFER

Transfer strategy is needed when the original text translated in fully manner. (Gottlieb, 1992). The main purpose of the transfer is minimizing the loss of the humor translation. Gottlieb admits that due to this strategy the meaning of the text can be translated.

According to Gottlieb, a translation strategy must precisely and fully convey the original text with the appropriate equivalent of the same or similar expression in the target language. This approach is usually utilized in cognate languages, such as translating from English to European languages that belong to the same language family.

Table 3.

Transfer translation strategy

Original Texts	Russian subtitles
Mr.Krabs: I'll be checking on you every 15 minutes, like a nervous mother hen.	Мр.Крабс: Я буду проверять тебя каждые 15 минут, как наседка.

Generally, this strategy involves transferring humor from one culture to another without modifying it, often using puns. For example, Mr. Krabs says «I'll be checking on you every 15 minutes, like a nervous mother hen,» which is a play on the English idiom «mother hen.» The humor in this joke comes from the use of the idiom, which may not be found in the same form in other languages, but can be translated to a similar expression

in the target language."Mother hen" means the image of a hen caring for her chicks and keeping them close is often used to convey this sense of overprotectiveness. Therefore the phrase of Mr.Krabs means that he will be as much protective as mothers usually do. By that phrase Mr Krabs wanted to say that he needs to control the process, he is worrying and needs to be 100% assured if it is all right.

IMITATION

This type of strategy means translating proper names, more relying on cultural concepts. However, it is essential to preserve the same meaning in the target language.

It is not limited to literal translation, and sometimes it requires a deeper reflection on cultural concepts (Gottlieb, 1992). For instance, Bart Simpson says «Ay, caramba!» as an exclamation, the Russian version of the show translates this as «Хэй, карамба!» which is an imitation of the original line and preserves the humor of the original joke.

Table 4.

Imitation translation strategy

Original Texts	Russian subtitles
Bart Simpsons: «Ay, caramba!»	Барт Симпсон: Хэй, Карамба!
Marge Simpsons: «I just think they're neat.»	Мардж Симпсон: Как по мне, они очень порядочные люди.

The character of the "Simpsons" Marge Simpsons in one of the episode was watching TV with her husband and said her opinion about this show. In original text it was. "I think they're neat". The translation of this phrase is: Как по мне, они очень порядочные люди». This translation precisely preserves the meaning of the target text.

TRANSCRIPTION

This type of strategy is need in case

when a particular phrase in the source language has no meaning, like words in another languages, names of people and pets or some interpretations. It is less commonly used in subtitling but is still an effective strategy. The method directly mimics the proper names, places and common abbreviations in the original text, without having to rewrite them into word combinations that don't make sense in the target language. This method is helpful when the translator have meaningless words in the source tex. Gottlieb (1992).

Table 5.

Transcription translation strategy

Original Texts	Russian Subtitles
Jake: «I'm not even wearing a tie	Джейк: Я даже не причесывалась
Jake: «I don't know what it is, but it smells like innocent.»	Джейк: Я не знаю, что это такое, но пахнет невинностью.»

Table 5 demonstrates example from "Adventure Time" animation. In the first example Jake is upset about not being invited to a party, he says «I'm not even wearing a tie!» In the Russian version of the show, this line is translated as «Я даже не причесывалась» (which means «I haven't even combed my hair!»), which is a transcription of the original line and captures the humor of Jake's exaggerated response.

In the second example, where Finn and Jake are discussing a strange creature they've encountered, Jake says «I don't know what it is, but it smells like innocent.» In the Russian version of the show, this line is translated as «Я не знаю что это, но пахнет невинностью», which is a transcription of the original line and maintains the humor of the word play.

DISLOCATION

This type of strategy is utilized for making an accent for translation of the special effects like unusual songs, that appears on the screen rather than translating the text (Gottlieb, 1992). This strategy pays more attention on expressions rather than on the content of the text. Subtitler should know the target language, the culture. Gottlieb recommend this approach only for translating songs, poems, translating more the rhythm of the songs, rather than its meaning. It is not just translating the word into another language, but to preserve this artistic impact. For instance, when subtitle translates some songs to the Kazakhstani viewer, it is important to adapt to this culture.

Gottlieb defined the dislocation method for subtitling lyrical, poetic, and musical texts. This method emphasizes the impact of expressions like repetition, rhythm, and stress, in addition to the content of the text. When translating these types of texts, the subtitle should use this method to improve the voice and rhythm of the translated text for the target audience. For example, adapting a song or poem to the Russian viewer using this method can make it sound better and more relatable to the Kazakhstani audience by improving the voice and rhythm of the text.

Table 6.

Dislocation translation strategy

Original Texts	Russian Subtitles
Brooke: You, You, you make me happy! You keep me laughing! You make my world a better place.	Ты, ты, ты делаешь меня счастливой! Ты заставляешь меня смеяться! Ты делаешь мой мир лучше...

Table 6 provides an illustration of the technique called «dislocation» transfer strategy, which is an approach used in the animated movie «Ice Age: Collision Course» (2016) to transfer humor and meaning from one language to another. Other types

like condensation, decimation, deletion, and resignation are the less effective in translation of subtitling, however they are used.

CONDENSATION

Condensation strategy cuts out the original text but tries to save the meaning. Subtitlers tries to eliminate unnecessary information. However, important information is not deleted, and non-verbal elements, like various sounds, music remains to make the text understandable. It is essential to know that the average reading speed for viewers is between 150-180 words per minute, meaning that subtitles with 14-16 words should appear on screen fast, but not too much, something in the gold middle for no more than 5 1/2 seconds. The opposite of condensing, or decimation, is not a common strategy in subtitling.

Table 7.

Condensation strategy

Original Texts	Russian Subtitles
Flash: «I’popped the weasel!	Флэш: Я сделал решительный шаг, я рискнул.
Sloth: “Oh, for wool’s sake!”	Слот: “ За Луну”
Sloth: “Hey, Flash. wanna hear a joke?”	Слот:”Хей, Флэш,- хочешь расскажу одну шутку?”

Table 7 demonstrates three jokes from “Zootopia” animation. In the first example, character Flash says: I popped the weasel! which is a pun on the phrase “popped the question” (meaning to propose marriage). In the Russian version, the line is translated to “Я сделал решительный шаг, я рискнул”, which is similar to he pun on the phrase “take the leap”.

In the second example a character says” Oh, for wool’s sake! As subtitle for “Oh, for God’s sake!. In the Russian version, the line is translated to “ За Луну” which means

“for wool!” but sounds similar to “for God’s sake!”.

Third example is about the joke that is misunderstandable for character. Sloth says” Hey, Flash, wanna hear a joke? and the sloth responds “Sure”. The character then proceeds to tell a very long joke, but the Sloth only understands the punchline. In Russian version, the joke is considered to one line and the Sloth understands it immediately, making the punchline much funnier.

DECIMATION

Decimation strategy is a risky type of one. Because this type of translation may remove the basic, important information.

Decimation is a translation strategy that is even more extreme than condensation. This is when the text is shortened to an extent that important elements are erased, usually due to the fast speech speed of the source language. This method is typically used when translating long and wordy subtitles that contain too many words. However, this approach runs the risk of removing critical information from the source text, which can at the end loss of the intended meaning or humor of the joke.

Table 8

Decimation translation strategy

Original Texts
Matilda: Chuck, share your story wih Red
Chuck: Me? I am the last guy who should be here. A simple speeding ticket. The judge tells me I was going to too fast. So I say, “Your Honor, to be honest, I was. “ You caught me “ I am not angry. I am honest. So shouldn’t I be in an honestly management class? Cause we gotta manage my honesty.

Russian Subtitles
Матильда: Чак, поделись своей историей с Редом.
Я? Я последний парень, который должен быть здесь. Простой штраф за превышение скорости. Судья говорит мне, что я ехал слишком быстро. Поэтому я говорю: “Ваша честно говоря, я был. “Ты поймал меня”- я не сержусь”. Я честен. Так разве я не должен посещать занятия по управлению честностью? Потому что мы должны справиться с моей честностью.

Table 8 illustrates the «decimation» transfer strategy used in «The Angry Birds» animation (2016). This strategy involves reducing the statement due to time limitations in the subtitles. The character in the scene speaks quickly, and the subtitler had to shorten the text as much as possible. However, they made an effort to remove only the less essential words that were unlikely to affect the story.

DELETION

This strategy is ineffective, because the word deletion itself means to eliminate something, in this case the main part, exactly original version of the text. The main advantage is simplicity, it is recommended not to use this strategy or rarely do it, however its simplicity makes the text to be freer spaced. Although it is rarely used, there is an example of this strategy, as it can result in the loss of important information.

Although deletion can be combined with condensation and decimation, it is a more extreme method that is not frequently used in subtitling animated films because conversations and dialogues in such films are often simple and brief. Decimation is typically preferred over deletion. As deletion is a more forceful approach, it is used sparingly in subtitling animated films.

Table 9.

Deletion translation strategy

Original Texts	Russian Subtitles
The Wolf: What kind of candles are those?	Волк: Что это за свечи?
Twitchy: Dee-na-mee-tay. Must be Italian.	Твитчи: Дина-митей.
The Wolf: Ah! Lose the Candle	Волк: Ах! Потеряй свечу

Table 9 displays a case of the «deletion» transfer strategy used in the «Hoodwinked» animation (2005). In this specific scene, Twitchy discovers a box with candles and then Twitchy started to read the name «Deen-a-mee-tay.» It was an Italian phrase, because of that Twitchy said that “he might be an Italian”.

The translator decided not to include the section with Italian, but just translated it. In this specific situation deletion strategy didn't have any effect on humor, that is why it can be not used.

RESIGNATION

The «resignation» strategy of translation is utilized when a translator is faced with a communication aspect that is difficult to translate, resulting in the loss of meaning. This method has the same functions as in the deletion strategy, this method enables subtitler to remove certain elements of the source text. Nevertheless, subtitlers are advised against using the resignation strategy, as it can lead to a loss of meaning for the audience. To preserve the original text, subtitlers avoid using the strategies of deletion, decimation, and resignation when subtitling animated content. This is because the target audience may require more information and explanation to fully comprehend the animation. Table 10

displays an instance of the resignation translation strategy used in the movie “Norm of the North” (2016).

Table 10.

Resignation translation strategy

Original Texts	Russian subtitles
Vera: Mr. Greene, you can't sell the homes yet. We don't have approval from the Council. It's illegal	Вера: Мистер Грин, вы пока не можете продавать дома. У нас нет одобрения Совета. Это незаконно.
Mr. Greene: Aw, I'm wittle Vee-wa I'm scared of po-weece	Мистер Грин: Я напуган.

The Russian subtitler was unable to find a suitable translation for the line “Aw, I'm wittle Vee-wa I'm scared of po-weece” and to change to a simple phrase “I'm scared.” Resignation strategy has caused the humor of the scene to be lost on the target audience, resulting in a less enjoyable experience.

CONCLUSION

In conclusion, it is important to note that, translating humor is a complex issue that involves both linguistic and cultural considerations, and considering this purpose, strategies are needed. There are lots of strategies, that authors may recommend, however every translator choose a specific strategy for themselves. Therefore, the strategies that are recommended above can as effective and ineffective, but they are most popular. This classification system considers cultural differences, including idioms and utilize local references, as well as nonverbal communication. When translating humor in audiovisual texts, it is important to take these factors into account to ensure that the humor is appropriately conveyed to the whole public.

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