Audiovisual Translation of Humor: A Cross-linguistic Analysis of Selected Episodes from 'Brooklyn 99'

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Abstract

Sitcoms are one of the most popular sub-genres streamed worldwide. Sitcom humor is unique as it combines attributes of both canned humor and conversational humor. Drawing on Juckel et al.'s Humor Typology and Molina and Albir's translation techniques, this study examines Netflix's Arabic audiovisual translation AVT of humor of five episodes from the CNBC sitcom 'Brooklyn 99' (2013-2021). The study employs Molina and Albir's translation techniques to investigate the Arabic AVT of humor in the selected episodes. The study attempts to add to the literature on both humor and AVT studies, while filling the gap in Arabic AVT of humor in particular. The study aims to answer the following questions: "What are the types of humor found in the selected episodes from 'Brooklyn 99' according to Juckel et al.'s humor typology for sitcom analysis?" and "What techniques are the translators more inclined to use throughout their translation of humor?". The humor analysis concludes that the most found humor types are absurdity and peculiar face. The translation analysis concludes that the most employed translation techniques are literal translation, linguistic compression, and reduction. The study concludes that literal translation is the most successful at rendering a more semantically and humorously loyal target text TT. This study hopefully contributes to the literature on both sitcom humor studies and Arabic humor translation studies, providing research input for translation and humor affiliated researchers. The study also aims to provide feedback to subtitlers on their delivery of humor in the ST, and how to better their translations of sitcoms.

1. Introduction

Sitcoms have grown in popularity over the years, and according to Parrot Analytics (2021/2022), sitcoms rated highest on streaming popularity, making it the most streamed sub-genre of comedy worldwide. Given the state of globalization that the Internet has caused, streaming platforms aim to deliver content to a more inclusive target audience (TA), so they resort to Audiovisual Translation (AVT) as a means of cross-linguistic and cross-cultural communication with target audiences (hereinafter TAs) of different backgrounds. Translators are required to process the content from the Source Language (SL) to provide a linguistically and culturally comprehensible Target Text (TT) (Șerban & Cercel, 2016, pp. 291-303). The current study focuses on analyzing the types of humor employed in the selected episodes from American sitcom 'Brooklyn 99' using Juckel et al.'s (2016) humor typology, as well as Molina and Albir's (2002) translation techniques to analyze the Arabic AVT of the extracted humor, and investigate the achievement of semantic and humorous equivalence in the TT.

Due to sitcoms' abovementioned popularity as a sub-genre of comedy, and AVT's employment to broaden the TA of streamed media, the current study focuses on conducting a dual-layer analysis of selected episodes from American sitcom 'Brooklyn 99'. The study aims to add to the literature of humor translation studies. The study analyzes the US Box Office top five rated episodes according to the Internet Movie Database (IMDB, 2021). Since Netflix is the only authorized platform that streams a translated version of the sitcom, the current study is restricted to the Arabic subtitles provided by Netflix. Neither Netflix nor any other platform provides an Arabic dubbed version of the sitcom, so the current study is limited to analyzing subtitling as the sole available form of Arabic AVT.

The current study aims to:

1. Investigate the semantic features of the humorous discourse in the SL

2. Investigate the humorous features to find out which humor type is more recurrent

3. Compare and contrast the AVT of the extracted humor

4. Examine the semantic and humorous equivalence in both ST and TT to identify their effect on humor in the TT

The current study aims to answer the following research questions:

1. What are the types of humor found in the selected episodes from 'Brooklyn 99' according to Juckel et al.'s humor typology for sitcom analysis?

2. What techniques are the translators more inclined to use throughout their translation of humor?

3. What translation techniques are frequently employed to translate specific humor types?

a) To what extent do the frequently coupled translation techniques and humor types achieve semantic and humorous equivalence?

2. Literature Review

Subtitling involves rewriting a text from the SL to the TL; therefore, subtitlers and translators are restricted by the TL's rules and culture to ensure the target audience's comprehension and acceptance of the TT (Dore, 2019). Analyzing the TT reveals the translation approaches, strategies and techniques that translators employed to attempt to relay both semantic meaning and humor. Molina and Albir (2002) compiled some translation techniques, through which they differentiated between strategies and techniques, mentioning that strategies are followed by translators to achieve a certain type of translation (e.g. foreignized or domesticized), while techniques are employed by translators to achieve the strategies. Table 3 in the Methodology chapter (chapter 3) of this thesis contains elaborate explanation and exemplification of Molina and Albir's (2002) translation techniques.

As for humor typology, Juckel et al. (2016) tailored their humor typology to cater for the multimodal nature of sitcom humor. Juckel et al. (2016) included two tools named 'peculiar face' that is used to analyze odd facial expressions or gazes produced by characters on screen to induce humor, and another auditory tool named 'peculiar music' that specifically caters for investigating odd sounds or music that instigate humor.

The popularity of 'Brooklyn 99' reached Spain in 2015, when Netflix released its subtitled seasons on Netflix Spain. Alonso (2019) studied the Spanish subtitled version of 'Brooklyn 99's' first season available on Netflix and compared it to a 'fansubbed' version from a Spanish wiki-based website called 'tusubtitulo'. She referred to Delabastita's (1996) definition of wordplay as:

"the general name for various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings" (Delabastita, 2016).

Alonso (2019) uses Delabastita's (1996) categorization of wordplay, as well as Diaz-Cintas and Remael's (2007) categorization of types of lexical wordplay. She also follows the translation strategies proposed by Delabastita (1996) for wordplay translation. She analyzed both subtitles using the abovementioned strategies and typology, and concluded that Netflix subtitles have, in several accounts, failed to translate wordplay into a Spanish equivalent that captures the humorous nature or pun in the SL. On the other hand, the fan-subbed version was more loyal to wordplay, and in some cases more 'inappropriate' or opted for more explicit lexical choices than those used by Netflix translators. The study concludes that it is difficult to categorize wordplay under a single category, as some expressions lay under more than one category, which makes the translation process more challenging and sometimes leads to the untranslatability of wordplay (Alonso, 2019).

Another sitcom was highly rated and accepted in Spain, which is the American sitcom 'Modern Family' (2009 – 2020). The sitcom is both subtitled and dubbed into Spanish. Cobeta (2020) analyzes the Spanish subtitling and dubbing of humor-inducing stereotypes introduced via characters in seasons 1, 2, 5 and 6 of the sitcom. Drawing on Martinez Sierra's (2004, 2008) categorization of humor, Cobeta (2020) examined the humorous discourse within selected scenes to analyze the national stereotype, age stereotype, homosexual stereotype, gender stereotype, bimbo stereotype and bumpkin stereotype. Cobeta (2020) refers to 'stereotype' as a fixed mental and behavioral image linked to specific people belonging to a certain nationality or culture, sexual orientation, gender, intelligence, or civilization level (city or rural upbringing) (Martinez Sierra, 2004;2008). She adds one more layer to humor analysis (stereotypes) by incorporating four of Attardo's (2001) Knowledge Resources KRs: situation, target, narrative strategy, and language (Cobeta 2020). The researcher also uses Delabastita's (1996) strategies of wordplay translation to identify the presence of puns in both the SL and the TL. Analyzing both subbed and dubbed versions of the selected seasons proved that 38% of wordplay is successfully relayed in both subbed and dubbed versions,

19% in the dubbed version only, 12% in the subbed version only, and 31% are lost during the translation processes (Cobeta, 2020). Cobeta (2020) concludes that 26.98% (17 out of 63) of the analyzed examples are not translated successfully, and that translators opted for the compensation technique to translate most of the humorous utterances.

Humor translation is not bound to sitcoms, for Netflix's popularity as a streaming platform has encouraged the translation of some classic Egyptian plays into English to broaden the Arab culture's dissemination. El-Masry (2020) focuses on analyzing Netflix's English subtitling of Egyptian play 'Al Iyal Kebret'. El-Masry (2020) analyzes the translation of Arabic puns by using Alexandrova's (2020) metamodern-semiotic approach to pun translation: quasi-localisation and quasi-globalisation (Gambier 2016), as well as quasi-glocalisation (Aleksandrova, 2020). The researcher applies the combined approaches to analyze the translation of puns throughout the play from Arabic into English, then back translates the subtitles and compares the presence of puns and their meanings in both English versions. El-Masry (2020) concludes that, as Aleksandrova (2020) suggests, the metamodern-semiotic approach can be applied to the translation of puns. The study concludes that using quasi-glocalisation, which is a mix between globalizing and localizing the TT, produces a balance of humor and pun translation in the TL (El-Masry, 2020).

Other researchers focus on the translation of humor in movies. Samir (2022) investigates the translation of dark humor in the subtitled version of the 'Joker' (2019) movie into Persian. The researcher uses the dark jokes uttered by the characters throughout the Joker movie (2019) to conduct an analysis of the Persian subtitles. The translation is analyzed using Molina and Albir's (2002) translation techniques. Samir (2022) selected two versions of subtitles for the study, and the selection criteria were the translation of the entire text and its coherence in the TL. The study comprises analyzing 24 extracted jokes and their translation in both subtitled versions. The results revealed that the translator of the first version of subtitles opted for literal translation the most, using it to translate 25% of the extracted dark jokes. The second most frequently employed translation technique is amplification, which is used to translate 14% of the extracted dark jokes. The translator of the second version of subtitles opted for literal translation to translate 45% of the selected dark jokes, which is the most frequently used translation technique throughout. The

second most used technique is linguistic amplification, with an employment rate of 11%. The study concludes that literal translation is the most commonly used translation technique that is implemented to successfully translate humor from English to Persian (Samir, 2022).

Another example of humor translation in movies is elaborated by Iswardhana and Prajoko (2022) where they tackle the translation of humor punchlines in the American movie 'Werewolves Within' (2021) into Indonesian. The study investigates the subtitled Indonesian version of the American movie using Molina and Albir's (2002) translation techniques. Iswardhana and Prajoko (2022) explain the importance of jokes in communication, and that interpreting jokes from SL to TL while considering both cultures is an arduous task that requires deep knowledge of both languages and cultures. They also elaborate on the importance of punchlines as unexpected humorous conclusions to jokes, and how they build the humorous nature of jokes and induce a response from the audience (Iswardhana & Prajoko, 2022). Upon analyzing the Indonesian subtitles, Iswardhana and Prajoko (2022) conclude that established equivalence is the most frequently used translation technique, and that it is successfully employed to relay humor from the SL to the TL (Iswardhana & Prajoko, 2022).

Humor is an understudied field of research; consequently, sitcom studies are scarce due to the now-changing concept that they are not 'complex' to provide basis for research. (Mills, 2005). As Mills (2005) argues, humor is subjective, because what people find funny is based on their education, social background, cultural association and psychological state; therefore, it is rather difficult to conduct research on humor, particularly on sitcoms.

Juckel et al. (2016) devised a tailored typology that best serves sitcom humor analysis, which integrates audiovisual elements in the tools for sitcom analysis. Juckel et al. (2016) proposed an integrated framework of humor analysis in sitcoms that involved verbal, visual and audio elements to facilitate the process of analyzing sitcoms, as they are a different sub-genre of humor that has its own characteristics.

Studies related to analyzing humor using Juckel et al.'s (2016) humor typology are limited in number. One of those available studies analyzes different humor types presented in US animated sitcoms: The Simpsons, South Park, and Family Guy. Zsila et al. (2021) conducted a survey to show how

different types of humor attract different types of audience, as well as how their usage affects a show's viewer rates. The study employs (Gray, 2006; Raymond, 2013; Juckel et al. 2016) to identify the humor types used throughout the animated sitcoms. The findings conclude that The Simpsons has more mildly-mocking humor based on social events (Gray, 2006), while both Family Guy and South Park resort to more aggressive humor based on absurdity and parody (Juckel et al., 2016). The survey concludes that more males (60%) watch animated sitcoms than females (40%), and that more aggressive or degrading humor attracted younger viewers.

Another study focuses on analyzing humor-based Sri Lankan folk stories using Grice's Cooperative Principle (1975) and Juckel et al.'s (2016) Humor Typology to elaborate the humorous effect these famous stories have on language learners. Gamage and Kondowe (2019) used this study to urge language teachers to use humor in class as a method of language acquisition that helps the learners better understand the language in a 'fun' manner. Upon analyzing the stories, pun, misunderstanding, and ridicule are found to be the most prominent types of humor used within their scripts, while the maxims of relevance, manner, quality and quantity are all flouted throughout. The study uses the humor typology to analyze why readers find these stories funny. The results show that the frequent use of pun and misunderstanding helps language learners understand the different meanings of words or expressions that might be false friends in their mother tongue, and the frequent use of ridicule facilitates their understanding of the Sri Lankan culture regarding what is 'normal' and what is not.

The increasing popularity of adult animated sitcoms, especially on streaming platforms such as Netflix, encouraged Simpson (2020) to conduct a study that analyzes the Netflix original animated sitcom 'Bojack Horseman' using Juckel et al.'s (2016) humor typology to identify the types of humor used throughout twelve selected episodes. Simpson chooses to select the episodes based on the highest fan-ranks, using a website called 'Ranker'. This sitcom is precisely selected for having a sarcasm and dark humor-based script. Simpson (2020) argues that the sitcom uses certain types of humor and integrates them into the plot and catharses of some characters. Upon analyzing the selected episodes, Simpson finds that self-deprecation, irony and absurdity are the three most frequently used types of humor. However, he argues that they have

evolved from 'simple basic tropes' to having their own spin-off storylines. Simpson concludes by elaborating how humor in the form of repeated jokes or one-liners pave the way for sub-plots that tell the stories of certain characters from the show.

3. Theories and Methods

The current study employs Fuentes (2001) unit of analysis for jokes, which recognizes that the unit of analysis is determined by the beginning and end of the humorous utterance. The humorous utterances are extracted from the script of the selected episodes using Juckel et al.'s (2016) humor typology, then they are categorized into humor types. The extracted humor's Arabic subtitles are then analyzed using Molina and Albir's (2002) translation techniques to identify the techniques translators used in translating the extracted humor, and whether the TT achieves semantic and humorous equivalence or not.

3.1 Humor Layer of Analysis

The humor layer of analysis comprises employing Juckel et al.'s (2016) humor typology which is specifically adapted for sitcom humor analysis. The typology is divided into four main categories, which branch out to 22 sub-categories as shown in table 1.

Table 1

Juckel et al.'s (2016) humor typology and techniques

Humor Category	Humor Technique	Explanation
Language	Allusion	Indirect reference
	Irony	Having another different or opposing meaning to what is said
	Pun	Using wordplay (alternating the meaning of words for a humorous effect)
	Repartee	Verbal banter that is usually said in dialogues
	Ridicule	(Non)verbally mocking someone
	Wit	Ingenious humor
	Absurdity	A situation that defies logic
	Coincidence	Something unexpected
	Conceptual	A sudden and unexpected situation meant to

Logic	surprise	mislead the audience
	Outwitting	Outsmarting other people or entities
	Caught out	Getting caught doing something you should not be doing
	Misunderstanding	Not understanding a certain situation correctly
Identity	Parody	Mocking or copying another literary or media style, or genre for humorous purposes
	Rigidity	Being too conservative or inflexible
	Malicious pleasure	Being pleased at other people's misery or misfortune
	Condescension	Arrogantly patronizing inferiors
	Deceitful behavior	Being dishonest or ambiguous to mislead someone
	Self-deprecation	Looking down on oneself
Action	Peculiar face	Making odd or 'funny' faces (suggestion: include gestures, costumes and props)
	Peculiar music	Odd or funny music that does not fit the situation (suggestion: include odd sounds and silence)
	Clumsiness	Being prone to having ridiculous accidents
	Repulsive behavior	Behaving in a discordant manner that could be offensive or disgusting to others

Note Table 1 shows Juckel et al.'s (2016) humor typology for sitcom humor, which includes limited visual and auditory elements. The current study suggests adding odd gestures, costumes and props to the 'peculiar face' sub-category to be more inclusive of visual humor elements. Another modification is suggested for the 'peculiar music' sub-category' where it includes odd sounds or silence as elements of auditory humor.

3.2 Translation Layer of Analysis

The translation layer of analysis comprises employing Molina and Albir's (2002) translation techniques to analyze the Arabic AVT of the extracted humorous discourse. The techniques are explained in table 2.

Table 2

Molina and Albir's (2002) translation tools of analysis

Translation Technique	Explanation
Adaptation	Replacing a cultural term in the ST with a lexically different one that better fits its meaning in the TT, resulting in cultural equivalence
Amplification	Adding details in the TT that are not included in the ST, or explicitly explaining implied information in the ST
Borrowing	Directly using a term or expression from another language
Calque	Borrowing an expression or a structure from another language and incorporating it in the translation
Compensation	Adding a stylistic feature to the TT, or shifting its original place in the ST when translating
Description	Replacing a term or expression in the ST with its explanation in the TT (usually employed to convey a cultural reference that is not present in the TT)
Discursive creation	Using an out of context translation that is completely lexically different from the ST to produce an equivalent TT
Established equivalent	Using an equivalent term or expression defined in a dictionary with a similar meaning to that in the ST
Generalization	Opting for a general TT term as a translation for a more specific one in the ST
Linguistic amplification	Adding elements in the TT
Linguistic compression	Removing elements from the TT
Literal translation	Translating word for word
Modulation	Changing the point of view, the focus or the word category of the ST
Particularization	Using a more specific or precise term in the TT to refer to something general in the ST
Reduction	Removing extra details or information found in the ST when translating

Substitution (linguistic, paralinguistic)	Substituting linguistic elements in the ST with paralinguistic ones (gestures, facial expressions) in the TT, or vice versa
Transposition	Changing the grammatical category of an element in the TT
Variation	Changing linguistic or paralinguistic elements to fit the purpose of translation (tone, dialect, style, etc.)

Note The translation techniques in table 2 are used to analyze the AVT of the humorous discourse extracted from the scripts of the selected episodes. The AVT is also examined to investigate whether the TT is totally or partially successful at achieving semantic and humorous equivalence, or it is totally unsuccessful at doing so.

The dual layer framework is employed to analyze the types of humor and extract humorous discourse from the scripts of the selected episodes. The framework is also implemented to investigate the AVT of the extracted humor, and then evaluate the level of semantic and humorous equivalence of the TT to the ST.

3.3 Data Collection and Procedures

The current study uses the five top rated episodes of 'Brooklyn 99' on the US Box Office (IMDB, 2021). 'Brooklyn 99' consists of eight seasons (2013 – 2021), with a total of 153 episodes, and a total air time of 3519 minutes. The selected episodes have a total air time of 115 minutes. The data is transcribed from Netflix, and tabulated in segments to facilitate the analysis process. The tables are reviewed and proofread to guarantee accuracy. The five selected episodes are 'Manhunter', 'The Suicide Squad', 'Debbie', 'Trying' and 'The Jimmy Jab Games', respectively.

4. Results and Findings

Upon analyzing the data, a total of 832 humorous expressions were extracted from the five selected episodes: 183 in episode 1, 191 in episode 2, 172 in episode 3, 105 in episode 4 and 181 in episode 5. Episode 2 'The Suicide Squad' has the highest number of humorous expressions, while episode 4 'Trying' has the lowest due to a silent montage of a repeated routine for all of the characters that lasted from minute 9:30 till minute 10:55.

The first layer of analysis studies the use of different types of humor in the ST, and how they are rendered in the subtitles. The study implements Juckel et al.'s (2016) humor typology for the humor layer of analysis. This layer of

analysis is also quantitative, as it shows the usage frequency of each humor type as categorized by Juckel et al. (2016). Table 3 demonstrates the statistics on humor type occurrences throughout the humorous utterances extracted from the selected episodes.

Table 3
Humor type frequency statistics

Main Categories	Sub-categories	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5
Language	Allusion	13	14	15	3	19
	Irony	7	4	3	0	2
	Pun	5	1	1	0	3
	Repartee	20	15	4	3	15
	Ridicule	1	8	9	2	7
	Wit	0	11	1	0	2
Logic	Absurdity	75	91	74	54	69
	Coincidence	7	5	4	0	2
	Conceptual surprise	0	13	4	0	0
	Outwitting	5	0	0	0	1
	Caught out	1	0	3	2	8
	Misunderstanding	14	0	1	1	3
Identity	Parody	0	3	1	1	5
	Rigidity	8	7	18	10	11
	Malicious pleasure	4	0	0	0	0
	Condescension	0	5	2	2	2
	Deceitful behavior	5	0	7	0	2
	Self-	4	1	2	0	6

	deprecation					
Action	Peculiar face	8	8	44	22	32
	Peculiar music	1	0	1	0	3
	Clumsiness	0	0	1	0	0
	Repulsive behavior	5	5	2	8	1
Total Humorous Utterances (HU)		183	191	197	108	193

Note. Due to the diverse nature of sitcom content, as table 3 shows, episodes 3 and 5 are found to contain more visual humorous elements, or peculiar face (44 and 32 instances, respectively), while episode 1 depends more on repartee (20 instances) and episode 2 on conceptual surprise (16 instances). Table 4 shows that absurdity is the most commonly used humor type with 9 occurrences in episode 2. Table 4 also shows that clumsiness is the most scarcely identified humor type, having been identified once in episode 3.

The second layer of analysis is concerned with analyzing the Arabic translation of the extracted humorous utterances. The study employs Molina and Albir's (2002) translation techniques in the aforementioned analysis (elaborated in table 4).

Table 4

Translation techniques employment statistics

Translation Strategies	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5
Literal translation	80	54	94	77	111
Linguistic compression	50	30	17	2	6
Reduction	9	30	24	11	28
Adaptation	0	2	7	2	10
Amplification	0	26	1	0	0
Linguistic Amplification	5	3	5	0	8
Calque	3	0	0	0	0
Borrowing	0	1	0	0	0
Modulation	17	25	25	5	8
Established Equivalent	11	10	12	2	10
Transposition	0	0	0	1	0
Compensation	1	4	0	0	0
Variation	0	0	0	0	0
Description	0	0	0	0	0
Discursive Creation	4	5	8	8	10
Generalization	2	0	4	0	2
Particularization	0	0	0	0	0
Substitution	1	0	0	0	0
Total Humorous Utterances	**183**	**191**	**197**	**108**	**193**

Note Table 4 shows that literal translation is the most commonly used with 111 occurrences in episode 5. Literal translation is among the most frequently employed translation techniques in subtitling because it produces simple and concise translation, which facilitates translators' abidance by AVT restrictions. The second most used translation technique is linguistic compression, due to the convenience of omitting linguistic elements to shorten the phrasing of the TT.

Techniques like calque and borrowing are seldom used, 4 times and once, respectively, while others like transposition, variation and substitution are not used at all.

Table 5

Literal translation examples from 'Trying'

No.	SL	TL	Humor Type
1.	You mean the one titled "8: pm coitus"?	أتعنين الدعوة بعنوان "الجماع في الثامنة مساء"؟	Absurdity Rigidity
2.	Nuh-uh. It's my favorite flavor: all the flavors!	لا، هذه نكهتي المفضلة. كل النكهات.	Absurdity
3.	Oh, no, no, no. The Jake Way does not believe in scheduling. You gotta just let go.	لا، أسلوب "جايك" لا يؤمن بالجدولة. يجب أن تكوني عفوية.	Peculiar face

Note. The use of literal translation in translating example 2, which shows how the translators' use of literal translation best relays both the meaning and humorousness of the utterance. Examples 1, 2 and 3 also do not include a change in meaning or humorousness of the utterances, hence both semantic and humorous equivalence are achieved.

Visually, figure 1 shows the peculiar face supporting example 3 in table 5. Figure 1 shows the odd facial expression the character's wife makes as a reaction to his mentioning of 'The Jake Way' of trying for a baby that requires no scheduling and advocates spontaneity.

FIGURE   1
AMY   WITH   A   DISGUSTED   FACIAL

Amy's reaction is considered odd because she is repulsed by a supposedly 'fun' suggestion. Her gaze avoids her partner (both in conversation and in a relationship), which accentuates her disgust at him and prompts for a humorous reaction from the audience.

Table 6

Linguistic Compression (4) and Reduction (5) Examples from 'Debbie'

No.	SL	TL	Humor Type
4.	What'll happen to the person, you know, if you find them?	ماذا سيحل بالفاعل إن أمسكتم به؟	Absurdity Peculiar face
5.	But the trunk is closing on its own, it's definitely not me slamming it.	غطاء الصندوق ينغلق وحده. لن أغلقه بقوة.	Irony Peculiar face

Linguistic compression is used to remove 'you know' in example 4. This change has no effect on the semantic meaning of the TT, but the absurdity of the utterance is lost because this hesitation is what makes the audience realize that something is wrong, making it a partially successful translation.

IGURE 2
DEBBIE SHOWING

Visually, figure 2 shows the peculiar face supporting the absurdity of the utterance in example 4. The character's gaze is avoiding her interlocutor, and she has a frightened expression on her face.

Reducing 'it's definitely not me slamming it' in example 5 into ' أغلقه لن بقوة' alleviates the irony in the SL. The TT back translates to 'I won't slam it', so it is partially successful because the repetition of an action that is clearly visually defied adds to the humorous effect of the utterance, which is reduced in the TT.

ɪɢᴜʀᴇ 3
Jᴀᴋᴇ slamming the trunk

The peculiar face Jake makes in figure 3 while slamming the trunk and simultaneously stating that he is not slamming it adds to the irony of the situation. The visual element enhances the humor because it creates a contradiction with the script, hence instigating humor.

5. Discussion

One of the study's layers of analysis comprises scanning the scripts of the selected episodes for utterances that can be categorized as sitcom humor, following Juckel et al.'s (2016) humor typology. Out of the 832 humorous utterances, 44% used absurdity, 15% peculiar face,7% allusion, 7% repartee, 6% rigidity, 3% ridicule, 3% repulsive behavior, 3% misunderstanding, 2% irony, 2% wit, 2% coincidence, 2% conceptual surprise, 2% deceitful behavior, 2% self-deprecation, 2% caught out, 1% pun, 1% outwitting, 1% parody, 1% condescension, and 1% peculiar music.

Absurdity is the most commonly employed humor type in the selected episodes, with a 44% occurrence rate throughout the episodes. The second most observed humor type in the selected humorous scenes is peculiar face, being employed in 15% of the scenes. The least frequently employed humor types are

pun, outwitting, parody, condescension and peculiar music, all being found in 1% of the analyzed humorous utterances.

Upon researching previous studies that employ the humor typology brought forward by Juckel et al. (2016), one of them investigated the variety of humor types used in three US animated sitcoms: The Simpsons, South Park, and Family Guy, (Zsila et al., 2021). Zsila et al. (2021) conclude that 'The Simpsons' has mildly mocking humor based on social events (Gray, 2006), while both Family Guy and South Park employ aggressive humor based on absurdity and parody (Juckel et al., 2016). Reflecting on Zsila et al.'s (2021) findings, the selected episodes from 'Brooklyn 99' are more in humorous accordance with 'Family Guy' and 'South Park' because the selected episodes mainly depend on absurdity as a main type of humor.

Another study analyzes the humor-based Sri Lankan folk stories using Juckel et al.'s (2016) Humor Typology to elaborate the humorous effect these famous stories have on Language learners (Gamage & Kondowe, 2019). Upon analyzing the stories, pun, misunderstanding, and ridicule are the most prominent types of humor used within their scripts. The current study's findings are in discordance with those of Gamage and Kondowe's (2019).

Another study analyzes the Netflix original animated sitcom 'Bojack Horseman' using Juckel et al.'s (2016) humor typology to identify the types of humor used throughout twelve selected episodes (Simpson, 2020). Upon analyzing the selected episodes, Simpson finds that self-deprecation, irony and absurdity are the three most frequently used types of humor. However, he argues that they have evolved from 'simple basic tropes' to having their own spin-off storylines. Simpson's (2020) results are the most in-accordance with the current study's findings, because absurdity is among the most frequently occurring humor types in the selected data from both 'Bojack Horseman' and 'Brooklyn 99'.

Due to the dearth of literature on sitcom humor, especially studies employing Juckel et al.'s (2016) humor typology, the researcher was not able to find more studies to compare this study's findings to. However, as aforementioned, none of the already-existing studies employ the visual elements suggested by Juckel et al. (2016), which is one of the gaps that the study fulfills.

The other layer of analysis adopted by this study is that of the AVT of humor in the selected episodes. Employing Molina and Albir's (2002) translation techniques, the data findings showed the use of literal translation to translate 51% of the humorous utterances, linguistic compression to translate 12.5%, reduction to translate 11%, modulation to translate 8.5%, equivalent to translate 3.5%, amplification to translate 3%, discursive creation to translate 3%, linguistic amplification to translate 2.5%, adaptation to translate 2%, generalization to translate 1%, calque to translate 0.5%, , established compensation to translate 0.5%, particularization to translate 0.25% and substitution to translate 0.25%.

Literal translation is the most commonly employed translation technique, with a 51% rate of occurrence throughout the selected episodes. The second most frequently used translation technique is linguistic compression, with a 12.5% rate of occurrence, and the third is reduction with an 11% rate of occurrence throughout the selected episodes. The least frequently used translation techniques are generalization, calque, particularization and substitution, having been employed in translating 0.5% and less of the humorous utterances throughout the selected episodes.

Upon reviewing the literature concerned with AVT of humor, the current study compares its findings to a study by Cobeta (2020) that analyzes the subtitling and dubbing of seasons 1, 2, 5 and 6 of the American sitcom 'Modern Family' (2009-2020). Cobeta (2020) focuses on analyzing the humor-inducing stereotypes the characters are based off, and how translators transmitted their characters and scenes into the TT audio-visually (through both subtitling and dubbing). Cobeta (2020) concludes that around 27% of the analyzed examples of humorous utterances caused by stereotypes are unsuccessfully translated, while the remaining 73% are successfully translated. The study also shows that compensation is the most frequently used translation technique, which is in total discordance with the current study. Unlike Cobeta's (2020) findings, the current study concludes that literal translation is the most frequently employed technique that successfully achieved both semantic and humorous equivalence.

Another study tackles the analysis of Indonesian subtitles of joke punchlines extracted from the American movie 'Werewolves Within'. Iswardhana and Prajoko (2022) employ Molina and Albir's (2002) translation techniques to conduct their analysis. The study concludes that the translators

mostly opted for the established equivalent translation technique to successfully translate the selected joke punchlines from the SL into the TL (Iswardhana & Prajoko, 2022). These findings are in total discordance with the current study's findings, since established equivalent is only used in translating 3.5% of the total humorous utterances.

A study analyzed and compared the official Netflix translation and the fan-subbed version of the American sitcom 'Brooklyn 99' into Spanish. Alonso (2019) argues that Netflix's subtitles are more humorously inaccurate because the translators opted for literal translation more frequently than any other translation technique. The fan-subbed version was more humorously faithful to the ST; however, it had notable semantic discrepancies (Alonso, 2019). Another study conducted by Samir (2022) analyzed two different subtitled versions of the Persian translation of dark jokes from the American movie 'Joker' (2019). The researcher employed Molina and Albir's (2002) translation techniques to analyze both versions. The study concludes that literal translation was used to successfully translate 25% of the dark jokes in the first version of the subtitles, and 45% of the dark jokes in the second version. Samir (2022) concludes that literal translation is the most fitting translation technique to translate humor from English into Persian (Samir, 2022). The current study is in total accordance with Alonso's (2019) and Samir's (2022) findings, since all three studies have similar conclusions regarding the suitability of employing literal translation to achieve both semantic and humorous equivalence.

As concluded by the current study, the most commonly used translation technique in translating 51% of the extracted humorous utterances from the selected episodes of 'Brooklyn 99' is literal translation. This result is similar to the findings of Alonso (2019) and Samir (2022), in which literal translation came as the most frequently employed translation technique in the Spanish translation of 'Brooklyn 99', and in the Persian translations of dark humor in 'Joker' (2019). However, it is different from Iswardhana and Prajoko's (2022), which revealed a more frequent use of the established equivalent technique in the Indonesian translation of joke punchlines in 'Werewolves Within' (2021).

6. Conclusions

The study investigated three main points: sitcom humor and its types, humor translation, and subtitling restrictions and their effects on humor translation. The data are examined for cultural and linguistic traces found in humorous discourse, the different types of humor that the scriptwriters use to induce laughter and the techniques translators use to relay humor from ST to TT. Each of these points inspired the research, acting as objectives.

The first objective of the study is to investigate the humor types and their semantic as well as cultural connotations. The study was initiated by scanning the scripts of the selected episodes for utterances, or visual elements, categorized as humor according to Juckel et al.'s (2016) typology. Upon extracting the humor from the scripts of the 5 episodes, it was analyzed to determine its reason for instigating laughter, in order to fully understand all the layers within, which led the study to meet the first two objectives. As for the third objective, it was met by analyzing the TT of the extracted humor, categorizing the translation techniques used in its translation, and examining if and how the TT relayed the ST's humor and semantic meaning (equivalence). Informed by the abovementioned objectives, the study sought to answer three questions. The results and findings that acted as answers for these questions are thoroughly presented, discussed and elaborated on in the results and discussion sections.

To address the first research question 'What are the types of humor found in the selected episodes from 'Brooklyn 99', informed by Juckel et al.'s humor typology for sitcom analysis?' this study filtered the ST for humorous scenes, then categorized the utterances according to Juckel et al.'s (2016) humor typology. Upon screening the five selected episodes, a total of 832 humorous utterances were extracted for analysis. The analysis of these humorous utterances concludes that the most commonly occurring humor types are absurdity at 44%, followed by peculiar face at 15%. The least occurring types of humor are pun, outwitting, parody, condescension and peculiar music at 1% each. All five selected episodes conformed to the humor type occurrence rates, having the highest rates of absurdity, and the lowest of the abovementioned types. The auditory aspect of humor embodied in the 'peculiar music' humor types (Juckel et al., 2016) is also not employed in any of the previous studies. Although it did not present significant usage in the selected data, the study

suggests integrating odd sounds and silence to the tool for further studies. This conclusion fills a gap in previous studies, since none of them integrates the visual nor the auditory aspects of humor into the analysis.

With reference to the second research question which reads 'What techniques were the translators more inclined to use throughout their translation of humor?' this study examined the TT's accuracy by investigating the successful, partially successful and unsuccessful achievement of both semantic and humorous equivalence. The data was then observed for investigating the translation techniques' effects on both semantic meaning and humor type in the TT. The findings conclude that the most frequently employed translation technique (Molina & Albir, 2002) is literal translation, which is found to have been used in translating 51% of the utterances. The second most employed translation techniques are linguistic compression at 11% and reduction at 8.5%. The least frequently employed translation techniques are particularization and substitution, each at 0.25%. This accumulative conclusion of translation technique frequency of use applies to all the selected episodes on individual basis as well.

To address the third research question 'What translation techniques are frequently employed to translate specific humor types?' and its follow-up question 'To what extent do these pairs relay equivalence of the semantic meaning and humor type in the TT?' the study examined the findings of both analysis layers. The most frequently coupled humor type and translation technique are absurdity and literal translation, which are both the most frequently occurring, separately. 67% of the humorous utterances categorized under absurdity are translated using literal translation. As previously discussed, literal translation succeeded in relaying semantic meaning, but humor is often lost in the TL due to the literally translated expression's lack of 'spunk' to induce laughter. Both the accumulative and individual findings lead to the same conclusion regarding literal translation and absurdity.

Limitations of the Study

The study faced three main limitations: space constraints, dearth of literature and the availability of a single form of AVT (subtitling). The first limitation affected data selection, where space constraints limited the episode selection process to five episodes. The limited number of episodes called for a stringent selection criterion, which is high rating. The higher the rating of the

episode, the funnier the audience deems it, hence the study's selection of the top five high rated episodes on IMDB. Selecting the top-rated episodes allowed the study to examine data that supposedly meet the sitcom humor criteria, and that the audience find funny.This criterion ensured that the data are highly representative of the humor types that made the sitcom popular, which gives insights on the sitcom as a whole. The study does not aim to generalize the results or draw generalizable conclusions on the sitcom, but to pave the way for other studies to delve deeper and accumulate results to those of this study.

The dearth of literature represents the second limitation which affected informing this research work and providing adequate theoretical background to inform this study, which also affected the process of situating the study within the literature. Despite Juckel et al.'s (2016) typology being specifically tailored for analyzing sitcom humor, many researchers opt for Attardo's (2002) KRs and GTVH (1993;2002), despite producing mixed analysis results when applied to humor – which is what most studies conclude (AlHarthi, 2016; Nabila et al., 2022; Saude, 2018; Wieczorek, 2018). The scarcity in applying Juckel et al.'s (2016) humor typology for sitcom humor analysis hurdled the process of situating the study within the extant literature.

The third limitation affected the recency of AVT studies that the researcher had access to, because most recent AVT studies tackle dubbing, or compare dubbing to subtitling. Unfortunately, Netflix only provides a subtitled Arabic version of the sitcom, unlike Spanish and Greek which have both subtitling and dubbing. This study aims to add to sitcom analysis studies in general, and more specifically to humor translation into Arabic. Few studies are available on Arabic humor translation, but they tackle memes (EL-Masry, 2021), social media posts (El Falaky, 2018), and another sitcom 'Friends' using Debra and Raphaelson-West's (1989) humour taxonomy (Alnusairat & Jaganathan, 2022). The researcher was not able to find an Arabic dubbed version of the sitcom on any other streaming platform, neither was she able to find electronic copies of an Arabic dubbed version.

Further Research

The study was only able to tackle five episodes from seasons 6 and 7 due to their high ratings, but other scholars could come up with more variable results if they have looser space constraints that allow for the analysis of an entire season. If Neflix or any other platform happens to release an Arabic

dubbed version of 'Brooklyn 99', a comparative study between subtitling and dubbing into Arabic would be quite fruitful. Scholars that speak different languages and come from other cultures also have room to compare Arabic subtitles to Spanish, Greek or even French subtitles of the show. The utilization of Juckel et al.'s (2016) humor typology for sitcom humor analysis is also set to produce analyses with more concrete, accurate and integrated results.

To conclude, humor is a relatively understudied field in linguistics, due to a prior misconception that humor is a purely psychological phenomenon that has little to do with linguistic studies. However, humor has become an essential cultural tool that enriches language and adds deeper layers of self-expression to communication. Humor is a means of communication that contains elements of cultural and individual expression, and interlocutors weave it in their conversations, regardless of the contexts of situation. Investigating the differences in humorous discourse between two (or more) languages takes researchers closer to understanding deeper layers of meaning and enhancing inter-global communication.

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الترجمة المسموعة المرئية للكوميديا: تحليل عبر اللغة لحلقات مختارة من مسلسل كوميديا الموقف "بروكلين 99"

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المستخلص

تعد مسلسلات كوميديا الموقف واحدة من أنواع الكوميديا الفرعية الأكثر شعبية في المسلسلات التي يتم بثها في جميع أنحاء العالم. تعتبر كوميديا مسلسلات كوميديا الموقف فريدة من نوعها لأنها تجمع بين سمات الفكاهة المنصوصة أو المكتوبة وكوميديا المحادثات. يستخدم البحث تصنيف الكوميديا لجوكيل وآخرين وتقنيات الترجمة لمولينا وألبير للبحث في ترجمة الكوميديا المسموعة المرئية للعربية لـ "نتفليكس" لخمس حلقات من المسلسل الكوميدي "بروكلين 99" على قناة CNBC (2013-2021). يهدف البحث ليساهم في الدراسات المختصة بالكوميديا وترجمتها إلى العربية، ويهدف لإجابة الأسئلة التالية: "ما هي أنواع الكوميديا الموجودة في الحلقات المختارة من "بروكلين 99" وفقًا لتصنيف الكوميديا الخاص بجوكيل وآخرون لتحليل كوميديا الموقف؟" "ما هي تقنيات الترجمة الأكثر استخدامًا في ترجمة كوميديا الموقف؟" وأثبت تحليل الكوميديا أن أكثر أنواع الكوميديا شيوعًا هي السخافة والوجه الغريب. وأثبت تحليل الترجمة أن تقنيات الترجمة الأكثر استخداما هي الترجمة الحرفية، والضغط اللغوي، والاختزال. وأثبت البحث أن الترجمة الحرفية هي الأكثر نجاحًا في تقديم نص أكثر وفاءً للنص الأصلي لغويًا وكوميديًا. تساهم هذه الدراسة في دراسات كوميديا الموقف ودراسات ترجمة الكوميديا إلى العربية، مما يوفر مدخلات بحثية للباحثين في مجاليّ الترجمة والكوميديا. يهدف البحث أيضًا إلى تقديم تعليقات للمترجمين حول تقديمهم للكوميديا الموجودة في النص الأصلي، وكيفية تحسين ترجماتهم لمسلسلات كوميديا الموقف.

الكلمات الدالة: الترجمة المسموعة المرئية؛ تحليل الخطاب الكوميدي؛ تصنيف الكوميديا؛ مسلسلات كوميديا الموقف؛ تقنيات الترجمة