

Quality Assessment of Pun-Based Humor in Fansubbed Versus Professional Subtitles: The Case of Brooklyn Nine-Nine (2013–2015)

Rana Raafat Abdel Rahman Al Kalamawy

(Translator & Editor, Information and Decision Support Center, the Egyptian Cabinet)

Supervisors:

- Dr. Radwa Kotait: Associate Professor of Translation and Interpreting Studies, Department of English, Faculty of Al-Asun, Ain Shams University
- Dr. Lobna Elhakim: Lecturer of Translation and Interpreting Studies, Department of English, Faculty of Al-Asun, Ain Shams University

Abstract

Fansubbing has started to spread widely and become more developed and accessible, thanks to the rise of the new media age and globalization, along with several technological advances. Nevertheless, there is still a perception that fansubbing is an unreliable source of translation. To examine this perception, the present study pursues three main objectives. First, it compares and evaluates the quality of subtitles produced by professional subtitlers, represented by *Netflix*, with those created by the fansubbers of EGYBEST for the first and second seasons of the American sitcom *Brooklyn Nine-Nine*. These seasons were selected because they offer numerous examples that serve the objectives of the study. Second, it also assesses the extent to which the quality of fansubs has improved, and third, it identifies the strategies used by each platform, with particular attention to linguistic challenges such as pun-based humor. Drawing on Zabalbeascoa's (1996) classification of jokes, the study determines each type of pun-based joke, and by adopting Delabastita's (1993) strategies of translating puns, the study qualitatively analyzes and compares the strategies used to render the pun-based humorous instances. Relying on Pederson's (2017) FAR model, the study then assesses the quality of both the professional and fansubbed versions and categorizes and determines the types of errors and their severity, either minor, standard, or serious, according to the three parameters of the model: Functional Equivalence, Acceptability, and Readability. Moving on to the quantitative analysis, the study quantifies the number of errors committed in each parameter in professional subtitling vis-à-vis fansubbing. It is worth mentioning that few previous studies have examined Arabic subtitles of sitcoms, as most focus on other languages or on comparing subtitling with dubbing.

Therefore, this paper fills that gap by comparing two target Arabic subtitles of pun-based humor, which remains under-researched, and highlighting the strengths and weaknesses of each version.

Keywords: Subtitles quality assessment, pun-based humor, fansubbing, professional subtitling, FAR model.

تقويم جودة الفكاهاة القائمة على التورية في ترجمة الهواة مقابل ترجمة المحترفين: دراسة
حالة عبر مسلسل بروكلين ناين ناين (2013-2015)

المستخلص:

أخذت ترجمة الهواة في الانتشار على نطاق واسع وأصبحت أكثر تطوراً وذلك بفضل عصر الإعلام الجديد والعولمة، إلى جانب التقدم التكنولوجي. ومع ذلك، لا يزال هناك ثمة تصور راسخ بأن ترجمة الهواة تعد مصدراً غير أهل بالثقة. ولهذا السبب، تتطلع هذه الدراسة إلى تحقيق ثلاثة أهداف رئيسية. أولاً، تقارن الدراسة وتقيم جودة ترجمة المنصة الاحترافية (نتفليكس) و ترجمة منصة الهواة (إيجي بست)، وذلك في الموسمين الأول والثاني من المسلسل الكوميدي الأمريكي (بروكلين ناين-ناين) نظراً لكونهما غنيين بالأمثلة التي تسهم في توضيح الفرق بين نسختي الترجمة التي تقدمهما المنصتان وفي تحقيق أهداف الدراسة. ثانياً، ترصد الدراسة مدى تطور جودة ترجمة الهواة، وثالثاً، تحدد الدراسة الاستراتيجيات التي اعتمدتها كل منصة وتحلل كل منهما على حدة، لا سيما فيما يتعلق بالنطاق اللغوي الذي يُشكل تحدياً للمترجمين، مثل الفكاهاة القائمة على التورية. وباعتماد على تصنيف زابلبيسكو (1996) للنكات، تحدد الدراسة أنواع النكات المذكورة في الأمثلة محل الدراسة، وبناءً على استراتيجيات ديلاستينا (1993) لترجمة التورية، تحلل الدراسة الاستراتيجيات المستخدمة في ترجمة تلك الأمثلة في الموسمين المذكورين تحليلاً نوعياً. تستند الدراسة أيضاً إلى نموذج بيدرسون (2017) FAR لتقويم جودة الترجمتين، وتُصنف أنواع الأخطاء، وتحدد مدى تأثيرها على النص والترجمة، سواء كانت أخطاء طفيفة، متوسطة، أو شديدة، وذلك وفقاً للمعايير الثلاثة الخاصة بالنموذج: التكافؤ الوظيفي، والمقبولية، وقابلية القراءة. وعلى صعيد التحليل الكمي، تحصى الدراسة عدد الأخطاء المرتكبة في كل معيار في نسختي الترجمة التي قدمتها المنصة الاحترافية ومنصة الهواة. يجدر بالذكر أنّ الدراسات السابقة التي تناولت ترجمة المسلسلات الكوميديّة إلى العربية قليلة، إذ يتركز معظمها على لغات أخرى أو على المقارنة بين السطرحة والدبلجة. ومن هنا تسدّ هذه الدراسة تلك الفجوة من خلال مقارنة نسختين من الترجمة العربية للنكات القائمة على التورية، والتي لم تحظَ بالبحث الكافي بعد، مع إبراز مواطن القوة والضعف في كلّ منهما.

الكلمات المفتاحية: تقويم جودة الترجمة، الفكاهاة القائمة على التورية، ترجمة الهواة، الترجمة الاحترافية، نموذج FAR.

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I. Introduction:

Audiovisual translation (AVT) is a well-established practice that has played a key role in spreading different cultures by addressing the increasing demand to make foreign films, series, and media programs accessible across various linguistic and cultural contexts (Perego, 2014, p.9). Recently, it has expanded into a broader field that inspires many researchers and helps advance the field of translation studies. Additionally, AVT is largely linked to technological progress, which has strengthened the connection between technologies, languages, and cultures. The ongoing developments on media platforms shape how subtitles are created, as subtitling is an important method that simplifies communication with the target audience, enabling them to gain different perspectives on cultures and languages. As a vital part and major modality within AVT, subtitling evolves directly in line with technological changes. This has led to the emergence of a new form of subtitling called amateur subtitling, or fansubs.

It is believed that this form of subtitling is more inventive, idiosyncratic, and peculiar than the conventional and well-known form. Furthermore, its main purpose is not to be sold in the market but to be freely disseminated and made available via the Internet. Bogucki (2009) asserts that the primary objective of fansubbing is to "promote the popularity of a subject of particular interest and facilitate its dissemination in foreign countries, thereby expanding its audience to encompass readers and viewers from various linguistic communities" (p.49). Thus, the present study examines how far fansubbing has evolved by comparing it with professional subtitling and by identifying the strengths and weaknesses of each. It assesses the

quality of both versions in a particularly challenging area for translators, pun-based humor, hypothesizing that the fansubbed version from Egybest is not as inferior as commonly assumed, while acknowledging that Netflix also exhibits notable shortcomings.

1. Statement of the Research Problem:

Normally, the process of subtitling demands a high level of proficiency and meticulous attention to detail. Professional subtitles must not only ensure accuracy and fluency in translation but also avoid technical issues such as grammatical errors, improper punctuation, or formatting problems, including font choices and the number of characters per line (CPL), as the overall quality of the subtitles ultimately reflects the translator's competence and professionalism. Despite its widespread use in all languages and all genres of movies, fansubbing is still deemed unreliable and of lower quality when compared to professionally produced subtitles. This perception may stem from the first impression left by fansubs to the viewers at their very first emergence, as the fansubs used to feature unprofessional fonts, unusual colors, and a lack of linguistic and technical precision, which contributed to their reputation for inaccuracy and informality.

It is worth noting that fansubbing has significantly evolved in recent years, to the point where, in some cases, it may surpass professional subtitling in terms of effectiveness. This development has prompted growing interest in comparing the quality of subtitles produced by professionals vis-à-vis amateurs, particularly when dealing with linguistically challenging features such as the translation of humor that relies heavily on puns. To the researcher's best knowledge, this domain remains relatively underexplored and continues to present a persistent challenge for translators. Hence, this study offers a comprehensive insight into how the subtitling process has developed across both platforms and traces the way each of them deals with the complexities of rendering linguistically nuanced content.

Another problem that should be taken into consideration is that the focus of this study, humor, is a universal phenomenon; nevertheless, it is culturally tinted and deeply shaped by the cultural context. In most cases, humorous instances cannot be translated literally as they may lose their effect or corrupt the message that the author intends to deliver. Furthermore, they need to be understood in the target language as much as in the source language and to maintain the humorous effect.

As it is remarked by Martin and Ford (2018), humor is a common human experience that occurs frequently over the course of daily life and in all social settings, yet its use and timing are strongly influenced and shaped by various cultural norms (p.30). That is why the nature of humor presents a unique challenge for subtitlers, as they should possess not only linguistic proficiency but also a high degree of intercultural awareness to render humor effectively across languages and cultural boundaries.

2. Significance of the Study:

Most of the studies that tackle this kind of sitcom, to the best of the researcher's knowledge, are conducted to focus on the analysis of only one target subtitle, and in other studies, the comparison is drawn between the subtitling and the dubbing of the same work. Moreover, only a few studies have been conducted to examine Arabic subtitles, as most of the examined subtitles are into other languages; including, but not limited to, Spanish, Finnish, Japanese, and Croatian. However, the present study attempts to fill in such a gap not only by analyzing the source and target texts but also by comparing two different versions of the Arabic target subtitles: one rendered by professionals and another by amateurs, to clarify the points of strength and weakness of both and recommend ways to overcome weaknesses and amplify strengths. Furthermore, the study scrutinizes an important and challenging aspect of language, pun-based humor, to point out the strategies used in conveying it from English into Arabic.

3. Objective of the Study:

By comparing the subtitles provided by both platforms, the present study brings the quality of the fansubs into the center of attention. The study not only endeavors to uncover the deeper layers of fansubbing by analyzing its points of strength and weakness that need to be developed, but also to challenge the prevailing assumption that professionally produced subtitles, such as those offered by the well-established platform, *Netflix*, should be accepted without scrutiny and blindly trusted. In doing so, the study aims to contribute to a more balanced evaluation of subtitles across both professional and amateur platforms. Furthermore, the present study aspires to bridge the gap of cultural hindrances between Arabic and English by proposing some

strategies that can assist novice translators in overcoming obstacles in a challenging area of language.

4. Scope of the Study:

The present study examines the first and second seasons of the American sitcom *Brooklyn Nine-Nine*, which comprises 45 episodes. These two seasons are specifically selected due to their richness in linguistic instances that effectively illustrate the difference between professional subtitles and fansubs. Such differences provide a valuable basis for assessing the quality of both subtitling approaches, giving room for an evaluation of the extent to which fansubs have developed, as well as the degree to which both professional and amateur translators have succeeded, or else failed, in rendering linguistically challenging elements such as puns.

5. Methodology:

The study adopts a mixed approach to analyze instances from the first and second seasons of the American sitcom *Brooklyn Nine-Nine*, by comparing two versions of subtitles: the professional subtitles provided by the well-known platform *Netflix* and the fansubs available on *Egybest*. After reviewing all 45 episodes, the most significant examples of puns are systematically selected. The selection process is guided by several criteria, including the clarity and relevance of each example to the study's focus, noticeable difference between the two subtitle versions, and the suitability of the examples for clear and meaningful analysis and evaluation.

These examples are divided into tables, with each table containing three columns. The first one is dedicated to the source script, the second presents the subtitles provided by *Netflix*, and the third contains the subtitles produced by *Egybest*'s fansubbers. Each entry is accompanied by a code indicating the platform, season, and episode in which the example is mentioned; "B99" refers to the series *Brooklyn Nine-Nine*, "Net" denotes the professional subtitles from *Netflix*, and "Egy" represents the fansubbed version from *Egybest*, and finally, the subsequent numbers identify the season and episode, respectively.

Starting with the section that qualitatively analyzes the puns, a summary of the scene is first provided to establish the context in which the pun occurs, thereby facilitating a clearer understanding of the intended meaning. Second, the English meaning of the pun is explained, drawing on definitions from reliable dictionaries such as *Collins*, *Merriam-Webster*, and *Longman*, with emphasis on its contextual usage. Third, the type of pun-based joke is classified according to

Zabalbeascoa's (1996) classification, after reviewing the six different categories to determine the most appropriate one for each instance.

Subsequently, a comparative analysis is conducted between the subtitling strategies employed in the professional and amateur versions, guided by Delabastita's (1993) strategies for translating puns. This includes assessing how effectively each strategy conveys the intended meaning of the pun, while also aiming to replicate, for the target audience, the viewing experience of native speakers. In addition, Pederson's (2017) FAR model is applied to both versions of the two platforms to identify the type and severity of errors and assess the quality of the two versions, focusing on the three key parameters: Functionality, Acceptability, and Readability. Errors concerning semantic content or stylistic appropriateness fall under Functionality; those related to grammar, idiomaticity, or linguistic convention are categorized under Acceptability; and issues involving line length or reading speed are classified as Readability errors. Each error is assigned a penalty score of 0.25, 0.5, or 1, depending on its severity. In the final stage of analysis, errors are further categorized as minor, standard, or critical, contributing to a comprehensive evaluation of subtitling quality.

6. Research Questions:

The analysis conducted in this study attempts to answer the following questions:

1. In light of Zabalbeascoa's (1996) model of joke classification, what are the most frequent types of jokes in *Brooklyn Nine-Nine*?
2. In light of Delabastita's (1993) strategies of translating puns, what are the most frequent strategies used by both professional and amateur subtitlers in dealing with puns?
3. What are the most frequent types of errors committed by professional vis-à-vis amateur subtitlers?
4. In light of Pederson's (2017) FAR model, what is the severity of the errors committed by the two platforms?
5. In light of Pederson's (2017) FAR model, what is the total penalty score given to each of the platforms?
6. Does the perception that fansubbing is less reliable than professional subtitling prove accurate?

II. Review of Literature:

The quality assessment of subtitles in the present study is based on the FAR model proposed by Pederson (2017), which, to the best of the researcher's knowledge, has been employed in very few studies, including but not limited to the study conducted by Abdelaal (2019) entitled "Subtitling of culture-bound terms: strategies and quality assessment." In this study, the author uses 32 examples collected from the subtitles of the well-known movie *American Pie 2* to analyze culture-bound terms and determine the strategies employed in the rendition of Arabic-tabooed expressions. After applying Pederson's (2017) model of quality assessment, Abdelaal (2019) has concluded that most of the examined subtitles are of good quality, except in a few instances where several serious problems and errors have been identified.

In another study entitled "Quality Assessment of the English Subtitles in Five International Award-Winning Colombian Films," Gil (2023) has examined the Colombian films that gained international recognition, such as *La sirga* (2012), *La playa D.C.* (2013), *Tierra en la lengua* (2014), *La tierra y la sombra* (2015), and *Niña errante* (2018). The study employs Pederson's (2017) FAR model, where she has assigned penalty scores to different types of errors and then quantitatively evaluates the quality based on the three main dimensions of the model. One of the most significant findings of the study is that the Functional Equivalence category tops the list of committed translation errors in the five movies, followed by Acceptability and then Readability.

Similarly, the quality assessment of subtitles in Wahyuningsih's (2023) study "Evaluation on the Quality of Subtitling Translation," is grounded in Pederson's FAR model, where it is used to evaluate the subtitles by analyzing a student's Indonesian subtitles to a cooking video entitled *Simple Leftover Tips* by Gordon Ramsay, focusing on the linguistic and technical accuracy of the provided subtitles and examining the extent to which they deliver the message to the target Indonesian audience. The findings showcase that most of the errors committed lie within the category of the first parameter, Functional Equivalence, amounting to 8 penalty points, indicating that the translator has faced some difficulties in rendering some of the cultural references and idiomatic expressions. This is followed by the third parameter, Readability, and lastly, Acceptability errors. Wahyuningsih (2023) has concluded that greater attention is required to better grasp

the source script, apply appropriate translation strategies, and adhere to the Indonesian linguistic norms.

One more study is conducted based on Pederson's (2017) FAR model, "Expertise in interlingual subtitling: Applying the FAR model to study the quality of subtitles created by professional and trainee subtitlers" by Ludera, Szarkowska, and Orrego-Carmona (2024). The study investigates the quality of interlingual English-to-Polish subtitles created by professionals and novices through the lens of the FAR model. Participants subtitle a fast-paced excerpt from *The Newsroom*, which contains culture-bound references and puns. Contrary to the hypothesis that professional subtitles would provide higher quality, and based on the FAR model (2017) scores, it is shown that the trainees have achieved higher scores in two of the three FAR parameters and higher total scores. The study, additionally, emphasizes that the only parameter where professionals achieve a higher score is Readability. The analysis demonstrates a correlation between the participants' age and the strategies used, highlighting that professionals adhere more strictly to traditional subtitling norms.

Finally, a recent study conducted by El-Sayed (2024) entitled "The assessment of subtitling the Arabic Movie Extracurricular to English on Shahid using the FAR model" applies Pederson's (2017) FAR model to assess the English subtitles provided for the movie on the professional platform, Shahid. A total of 28 examples are analyzed using a mixed approach, qualitatively and quantitatively, showing that the errors committed within the parameter of Acceptability top the list with 65.4% of total errors, followed by Functional Equivalence, and then Readability errors. The study concludes that adherence to the FAR model during revising the subtitling contributed to improving the provided quality.

Moving to the data of the study, the American sitcom *Brooklyn Nine-Nine*, Benedi (2021) in her study "The translation of humor in the audiovisual medium: the case of Brooklyn 99" has compared between the Spanish subtitles and the Spanish dubbing to analyze some excerpts from the series aiming to know whether the Spanish translators have been target-oriented or have been loyal to the source language. Rising from this point, Benedi (2020) has realized that the translators proved their familiarity with both languages, the source language (SL) and the target language (TL) as well; accordingly, this is the reason why they have been able to render most of the humorous parts correctly.

Pakka (2020), in his study, “Tell that to the Dutch Hookbill: Translation of Cultural References in the Finnish Subtitles of Television Series,” has examined the cultural references in 22 episodes of season 4 of *Brooklyn Nine-Nine* and the Finnish subtitles to conclude which strategies have been frequently used by the translator to deliver such references. After conducting his analysis, he mentions that despite the fact that he has watched the episodes twice, the episodes should be revisited, as many other language aspects could be analyzed.

Furthermore, Nikolašević (2021) has conducted a study titled “Subtitling Wordplay and Idioms: A case study of subtitling Brooklyn Nine-Nine into Croatian,” in which she analyzes various instances of wordplay and idioms when translated from English to Croatian. Concluding the results of her study, Nikolašević (2021) has stated that the paper provides an overview of subtitling, highlighting that the translator has to be meticulous when choosing the strategy that can render the meaning and fit within the context, and also allow the target audience to live the experience equally with the native audience. She has also alluded to the fact that the subtitler has to evaluate each strategy when conveying any instance of wordplay or idiom before deciding which one to use, and finally, emphasized that there are various aspects of the process to be taken into consideration beyond just translating and synchronizing.

Focusing on comparing professional subtitling and fansubbing, Martin (2016) has conducted a study entitled “I Couldn’t Help But Wonder: Does Fansubbing or Official Subtitling Do More Justice to S.A.T.C. Bawdy Puns?” to shed light on the approaches and strategies used by both types of subtitles to render bawdy puns featured in American sitcoms. The paper analyzes some examples mentioned in several episodes of *Sex and the City* by relying on a hypothesis that amateur subtitlers are more likely to produce more daring and bold versions for ribald words or phrases being analyzed, assuming that they are not committed to any form of AVT regulations or guidelines. Concluding the study, it is shown that professional subtitlers successfully render most of the examples, while amateur subtitlers offer less satisfactory versions, alluding to the fact that more studies need to be conducted to reach more definitive conclusions.

“Non-professional Subtitling in Italy: The Challenges of Translating Humor and Taboo Language” is another study carried out by Magazzu (2018) in an attempt to show the main translational differences between the Italian mainstream subtitling and fansubbing

by focusing on the rendering of humor and taboo language. The analysis carried out in the paper demonstrates that the preferred translational choice adopted by fansubbers is foreignization, as fansubs retain as much as possible of the original script, in order to make the viewer read and feel the foreignization that is usually lost or hidden in mainstream translation.

Comparing professional subtitling vis-à-vis amateur subtitling has been tackled by Dore and Petrucci (2021) in their study “Professional and Amateur AVT: The Italian Dubbing, Subtitling and Fansubbing of *The Handmaid’s Tale*”. In this study, they have investigated the dubbed and subtitled versions. Furthermore, they examine different renderings of religious references, text-internal references, and coarse language in the dubbed/ subtitled and the fansubbed versions of this series to reach a conclusion that proves the fluidity of both the professional and amateur AVTs.

In the same comparative framework and by examining another genre, Lumerto (2021) in the study “Translating puns in the manga *Kuroko no Basuke*, its fan translation and professional subtitles” has compared fan translation and professional subtitling of puns and the strategies used in both versions in the Japanese manga *Kuroko no Basuke* (2008-2014). The findings indicate that there is little difference between the strategies used by either the fansubtitlers or the professional ones, as they both successfully capture the character's pun-based humor. The only difference that the author highlights in her study is that professional subtitlers give priority to the readability of the pun in the target language and reflect a greater consideration for readability among a broader audience; however, the fan translators emphasize the consistency of the pun used. Lumerto (2021), furthermore, recommends that further research with a larger corpus be conducted to focus on the core differences between the versions provided by the two platforms in anime and manga contexts.

Last but not least, in their study “A corpus-based study on the English-Chinese swearwords produced by amateur (fansubbing) and professional (prosubbing) subtitling,” Jiang and Doherty (2024) have investigated how English swearwords are rendered into Chinese by professional and amateur subtitlers, by using a self-built corpus of 57 recent English films. The results and findings of the study prove that fansubbers demonstrate a higher tendency to retain vulgarity and preserve swearwords in 55% of the examples compared to 46% in professional subtitles. According to Jiang and Doherty (2024), the

study showcases that the fansubbed version is faithful to the source script rather than the professional version that takes into consideration the censorship policies and norms.

Finally, Sahari (2025), in his study “Rendering swearing across cultures: Arabic Professional Subtitles and fansubs of Pulp Fiction,” has examined how swear words are rendered in Arabic. By adopting a mixed approach, he also examines whether there are core differences between the strategies used in the subtitles provided by professional and amateur subtitlers. The results of the study show that even though both types of subtitlers resort to omitting swear words, fansubbers employ a higher percentage of literal translation and maintain a stronger level of offensiveness compared to professional subtitling, which complies with the norms and traditions of the target audience.

Fansubbing is one of the most common forms of non-professional audiovisual translation today, whose popularity is increasing, thanks to advances in digital technology. That’s why it has become the center of attention for many researchers. As reviewed in the abovementioned studies, and as per their results and conclusions, none of them, to the best of the researcher’s knowledge, has applied the idea of comparing between fansubbing and professional subtitling to the English-Arabic language pair, which is considered the first gap to be addressed in the present study. The second gap is that none of them, again to the best of the researcher’s knowledge, has worked on the analysis of idiomatic expressions together with humor. Furthermore, the present study is based on Pederson’s (2017) FAR model, which is considered the third gap to be covered, as very few papers have tackled such model, especially in the Arabic-English pair, and there is still a need for more papers and studies to be conducted using it.

III. Theoretical Framework:

1. Audiovisual Translation (AVT):

Audiovisual translation (AVT) has recently grown into a broad field that inspires many researchers and contributes to advancing translation studies. According to Pérez-González (2014, p.5), AVT is a more complicated area with a broader scope, which is consistent with the assertions made by Denton and Ciampi (2012), who have stated that AVT is currently considered a concrete sub-discipline of Translation Studies (TS); a position that it has reached over the last twenty years (p.399).

Furthermore, Khalaf and Rashid (2012) assert that the increasing recognition of AVT can be attributed to the desire and curiosity regarding the idiosyncrasies of various cultures (p.296). Besides, Orrego-Carmona (2014, p. 77) emphasizes that the content of the AVT available on the internet has widely contributed to elaborating the concept of intercultural infusion.

2. Subtitling as a Mode of AVT:

AVT has such a close relationship with technological advancement. Subtitling that falls under this domain goes hand in hand with new technological advances. The scholars not only divided the subtitles according to the technical and linguistic criteria, but also according to professionalism, either professional or non-professional, which is also called amateur subtitles or fansubs. As for professional subtitling, it is the commonly known type where all the subtitling rules are followed and adopted. Nevertheless, the close relationship between AVT and the recent technical development has resulted in the emergence of new computer-based techniques, new audiovisual products, and a new form of subtitling, namely amateur subtitling; what made this new type of subtitling possible is the internet's widespread use and the use of freeware software.

2.1. Subtitling Code of Conduct and Constraints:

Before highlighting the core differences between professional subtitling and non-professional subtitling, the general standards and norms of professional subtitling should first be introduced. According to De Linde and Kay (1999), the key conditions of subtitling stem from the integration of text, sound, and image, and the target audience's reading capabilities, together with the constraints that these two elements place on space and time (p.45). This definition is comprehensive enough to summarize, in a few lines, the fundamental characteristics of subtitling, as rendering the message is communicated through both the aural and visual channels under several spatiotemporal constraints.

Concerning the issue of reading speed, Díaz-Cintas (2008) states that the quantity of information that can be written or given as subtitles depends on the expected reading pace of the target audience, which varies according to age and educational background, making the issue exceedingly complicated (pp.96-7). As a result, Díaz-Cintas (2008, p.97) explains that the “six-second rule”, which has been traditionally used in TV subtitling, states that two lines with 37 characters per line can be read by the average spectator in six seconds; this ultimately results in 12

characters per second (cps) or 140-150 words per minute (wpm). Currently, digital technology has made it easier to shift from the calculations of characters to proportional lettering, which allows more space to be available. This shift has made it easier to maximize the use of space while subtitling, for instance, the letter “I” occupies less space than the letter “o” in a word (p.97).

Subtitles should be "semantically and syntactically self-contained," according to Díaz-Cintas and Remael (2007, p.172), since clear and well-crafted line breaks are meant to aid in the viewer's readability and comprehension. If a subtitle has two lines, the first line should ideally be shorter than the second, and given the difficulty of segmentation, this is not always possible. Thus, priority should be given to the completeness of meaning within each line, and the aesthetic standard mentioned above should only serve as a supporting factor.

According to Kovačič's (1991) classification, the discourse elements can be distinguished among three levels: the indispensable, the partly dispensable, and the dispensable (p.409). The indispensable elements are necessary and must be translated for the spectators to understand the plot of the program or the show, as they can affect the meaning and the message rendered in case of being omitted. As for the partly dispensable, they can be condensed to save space and to facilitate the reading process with the time given to such discourse elements. Finally, the dispensable elements can be simply omitted without affecting the message, and because of this, subtitlers frequently omit phrases that are common and widely understood such as “yes” and “no”, repetitions, utterances that serve a phatic function, such as “well” and “you know”, false starts, and exclamations that are so clear that they do not have to be translated.

2.2. Professional Subtitling Vs. Non-Professional Subtitling:

One of the main differences that the scholars have highlighted between fansubbers and professional translators is that the way that fansubbers adopt while translating is not restricted by any traditional or orthodox translation standards. On the one hand, professional translators frequently discuss the concepts and techniques to be used in translation; on the other hand, fansubbers seldom consider this point. They translate the way that they perceive as suitable, and all they care about is finding the most convenient way to deliver what has been mentioned in the original work. Generally speaking, versions of subtitles provided by fansubbers are more flexible and can include many instances of colloquial and slang language, which is considered part of daily life (pp.63-4).

The aforementioned difference between professional subtitling and fansubbing is also emphasized by Nornes (1999), as adhering to the values, language, and culture of the target audience, professional subtitling conceals the otherness of the original audiovisual product. Conversely, fansubbing maintains the original's linguistic and cultural flavor even though it is deemed offensive or abusive (p.19).

Despite the differences between the two types of subtitling, there is an agreement that both types should follow the same process to ensure the quality of the provided subtitling; starting from the cueing or timing process, and this process of specifying the in and out timing can be performed either by specific programmers, technicians, or by the subtitlers themselves. The next phase involves translating the original script or dialogue, followed by an editing process based on semantic and syntactic criteria, along with the segmentation of subtitles. Finally, the revision is carried out either by the subtitler or by a reviewer.

2.3. Challenges Facing Professional and Amateur Subtitlers:

I. Humor:

a. Definitions of Humor:

Before diving deep into the translation of humor, a conceptual understanding of humor is required. Vandaele (2010) defines humor as anything that provokes an expression of joy, chuckle, or laughter (p.147). One of the standard definitions of humor stated by Warren and McGraw (2016) is “a psychological response characterized by the positive emotion of amusement, the appraisal that something is funny, and the tendency to laugh.” (p. 407).

Fry (1994) notes that humor is a prevalent aspect of human civilization; however, it may hold distinct meanings for individuals from diverse cultural backgrounds (pp. 111-13). This is remarked by Martin and Ford (2018) when defining humor as the universal human activity that most people engage in throughout a typical day and in a variety of social contexts, adding that it is quite clear that cultural factors have a significant impact on how humor is employed and the situations in which it is appropriate to laugh (p.30).

Zabalbeascoa (2005, p.186) claims that humor plays with double meaning, ambiguity, and metaphorical meaning. In certain cases, it resorts to using absurdity, surrealism, or symbolic meanings that result in what he named “victims in humor”. Emphasizing this point, he explains that victims in humor can be people, institutions, ideas, or beliefs, as humor can be interpreted in various ways depending on culture, community, or even context, which should be considered when deciding on the strategy to

deliver the humorous effect successfully. Additionally, he highlights that victimless humor is not much easier to translate, as it depends heavily on language.

b. Translatability of Humor:

Translating audiovisual humor poses a significant obstacle for subtitlers, whether professionals or amateurs, as humor is a universal phenomenon, but it is also culturally tinted. Vandaele (2010) has elaborated this by stating that out of all the types and ways of expressing humor, the verbally expressed one is a particularly difficult task for subtitlers to accomplish when providing subtitles for a certain show or program (p.148). He has also added that this is due to the fact that it requires implicit knowledge and incorporates sociolinguistic factors, including but not limited to culture. Translation scholars, including Santoyo (1994), unanimously agree that culture is “untranslatable” and state that rendering humor rooted in culture to an audience with diverse cultural backgrounds is extremely difficult, if not impossible (pp. 141-152).

According to Vandaele (2010), connotation and denotation are considered problematic concepts in the context of humor. For instance, denotation is problematic when an exclusively SL-known word or concept is employed to generate a humorous instance. Conversely, if the used concept has a unique social implication in the SL and TL, connotation could implicate the translator’s task (pp.147-52). For such reason, Yus (2012, pp. 117-45) emphasizes that within humor contexts, inconsistencies may arise between the authorial intentions of the SL joke and the way it is coded, the SL joke and the translator’s interpretation, the translator’s interpretation, and the TL joke, and finally between the TL joke and the interpretation of the target audience. In order to illustrate this, Zabalbeascoa's (1996) classification of jokes is adopted in the present study.

c. Classifications of Jokes:

To translate humor, numerous scholars and theorists have proposed various attempts to classify it. One of them is Zabalbeascoa (1996), who suggests a classification model organizing jokes into 6 different categories: (1) International jokes, (2) National-culture-and-institutions jokes, (3) National-sense-of-humor jokes, (4) Language-dependent jokes, (5) Visual jokes, and the last category is (6) Complex jokes, which combine two or more of the categories mentioned (pp. 251-255).

International jokes refer to a funny narrative or one-liner in which the limitations imposed by language and cultural differences are

significantly lessened, provided that the humorous effect is independent of language-specific wordplay or knowledge of obscure details of the source language or culture. This category of jokes is subdivided into a bi-national joke that refers to these pairs of languages in which the same joke is understood. International/bi-national jokes include internationally known referents such as internationally famous stars, well-known politicians, or historical facts. It is worth mentioning that this kind of joke imposes several problems, and in case of spatial constraints, literal translation is the best solution to be resorted to.

Second, National-culture-and-institutions jokes are the kind of joke-based humor required to be adapted in the TL for the target audience to be able to relate to and understand the meaning of the reference, either the national, cultural, or institutional one. Otherwise, the humorous effect faces the risk of being lost. Commenting on this type, Diaz-Cintas and Remael (2014) highlight a delicate line between what falls under the umbrella of the first and the second type of jokes, and it is to a great extent subjective. It is considered the subtitle's decision to determine the scope of each instance and to which type it belongs.

Third, similar to the jokes referring to a national culture or institution, a National-sense-of-humor-joke is the kind of joke or humor that is typical of a particular community in certain places or related to certain religions, historical events, or ethnic communities. For instance, some groups like making fun of themselves, while others would rather laugh at the expense of others. (Zabalbeascoa, 1996, p.252). He notes this type is the most controversial one and needs a lot of research, as knowing the target audience and which references to use is an inevitable step to determine the strategy to be used to deliver the humorous sense and the intended message.

Fourth, Language-dependent jokes are the kind of humor that depends on the features of languages. For instance, polysemy refers to an occurrence in which a word or phrase has more than one meaning. Another example, as mentioned by Zabalbeascoa (1996), is zeugma, which means that one word is made to refer to two or more other words but has to be differently understood in different contexts (p.253). Such jokes can be treated as international ones, regarding the referential or cultural perspective, and can be fairly translated literally. Nevertheless, they pose difficulty when translating them as the SL and the TL are not closely related, and, accordingly, significant changes and radical substitutions are needed.

Fifth, visual jokes are the type of jokes that mainly depend on an interplay between verbal and non-verbal cues. Additionally, this kind of joke highly relies on the iconic representation of the idiom or metaphor factor; it also depends on the verbal element, which is not uttered. It is worth highlighting that humor derived from what one sees on the screen can only be differentiated from the jokes that may seem entirely visual, as if it is a visually coded version of the linguistic one.

When facing this type of joke, the translator's leeway is restricted to finding more forms of compensation for the chosen words in the translation to fit with the non-verbal context, which usually cannot be altered because of either normative restrictions or technological limitations. Zabalbeascoa (1996, p.254) states that it is noteworthy that future scientific advancements in the field of digital image processing could resolve the technological aspect of this issue shortly; accordingly, digital manipulation of pictures may be used in addition to dubbing or subtitling in foreign versions of films or television shows.

The sixth, and last type, is the complex joke that combines any two or more of the aforementioned types of jokes; for example, jokes in which culture-bound references, images, sounds, and/or linguistics are combined (Zabalbeascoa, 1996, p.255).

But aside from jokes, which are mostly hermetic and don't usually need to be mentioned in context, there are a variety of other contexts in which humor can be found in language use, such as regular discussions. Dynel (2009) describes it as conversational humor, distinguishing multiple devices that can convert a conversation into a humorous one (pp. 1284–1299). Dynel (2009) categorizes these devices into lexemes, phrasemes, witticisms, stylistic figures, and puns, which will be thoroughly analyzed in the present paper. She states that puns are statements that have a linguistic ambiguity of some kind, which can be interpreted in two different ways, making them inconsistent.

d. Puns as a Type of Humor:

1. Definitions of Puns:

One of the many definitions of puns is stated by the *Oxford English Dictionary* (n.d.) as “the use of a word in such a way as to suggest two or more meaning or different associations, or of two or more words of the same or nearly the same sound with different meanings, so to produce a humorous effect: a play on words.” According to Hempelmann and Miller (2017), a pun is a part of a humorous text that is compatible with two meanings in a given context, possibly an implied and overtly expressed part, albeit not with the same degree of compatibility with both (p. 95).

They define a pun as a form of witticism wherein a single sound possesses two distinct meanings with minimal phonetic similarity; this distinction is what gives rise to the humorous value of the two meanings. Additionally, a pun is defined as "a type of joke in which one sound sequence (e.g., a word) has two meanings and a thin similarity in sound creates a relationship for the two meanings from which humor is derived"(p.96).

2. Strategies of Translating Puns:

Delabastita (1993, pp.191-218) proposes nine different strategies to translate puns; they are as follows: the first strategy is the pun to pun, which means that the translator can render the SL pun into a TL pun, which may or may not share the same properties as the SL pun (p.191). The second strategy is a pun to non-pun, meaning that the pun in SL is translated into a word or phrase in the TL, which may or may not share one or more senses of the original pun (p.193).

Inside this category, there are several possibilities: (I) non-selective non-pun, meaning that the original meaning of the SL pun is transferred to TL translation even if it is in a word or phrase instead of pun; (II) selective non-pun, in which one of the SL pun linguistic meaning has been selected and translated more or less equivalently; (III) diffuse paraphrase, which means that the original meanings have been changed beyond recognition while being translated, as a result of free treatment of the entire punning passage (pp. 194-205).

The third strategy is a pun-to-punoid, in which the translator notices and perceives the original pun and tries to recreate its effect by using some other wordplay-related devices, including but not limited to irony, allusions, repetition, and assonance (pp. 206-208). The fourth strategy is zero translation, meaning that the original pun is omitted and ignored (p.209). The fifth strategy is direct copy, in which the translator reproduces or copies rather than translates the pun and uses the same SL pun in the TL (p.210).

The sixth strategy is transference, which is similar to direct copy; however, the only difference is that the latter imposes the original signifiers into the TT, which considers any potential semantic ramifications, but the former forces signifiers from the SL onto a text written in the TL (pp.211-15). The seventh strategy is addition or non-pun to pun, where a pun is added in the TL when none is present in the SL. This is meant to compensate for the puns that the translator misses and could not render appropriately to the TL in earlier instances (pp.215-18).

Last but not least, the eighth strategy is addition (new textual material) or zero to pun, where the translator adds a new pun in the TL that has no counterpart or equivalence introduced in the SL (p.218). Finally, the ninth strategy is the editorial technique, which encompasses a range of phenomena, including the translator writing in a volume or periodical, introduction or epilogue, or footnotes or endnotes within the volume (p.219).

3. Subtitles Quality Assessment- FAR Model (2017):

Moving to the quality assessment of the translation of subtitles, Pederson (2017) proposes a quality assessment model that he calls FAR. FAR stands for the three main areas being assessed in the model: Functional Equivalence, Acceptability, and Readability. According to Pederson (2017), the first parameter, Functional Equivalence, is directly related to the accurate delivery of the original meaning of the message, and its evaluation is conducted through pragmatic equivalence. The second parameter, Acceptability, assesses how well the subtitles adhere to the linguistic and stylistic norms of the target language and the extent to which they sound correct and natural to the target audience. Errors under this parameter are typically classified into grammar, spelling, and idiomaticity. Finally, the third parameter, Readability, evaluates the ease with which the subtitles can be read and comprehended by the target audience. This parameter is tied to the technicalities of the subtitling, such as segmentation, punctuation, line length, and reading speed (p.217).

The three parameters that are used to test the quality of translation are based on an error-analysis typology. Errors are classified into ‘minor,’ ‘standard,’ and ‘serious’ errors, for which Pederson proposes scores in the Model, which are 0.25, 0.5, and 1, respectively. Minor errors are the type of errors that can go unnoticed unless the viewers are very attentive. Standard errors, on the other hand, are errors that ruin the subtitles for most viewers. Serious errors may affect the comprehension of the audience not only of that subtitle, but also of the following one (s), either because of misinformation or by being so blatant that it takes a while for the user to let go of it and resume automated reading of subtitles (p.217).

According to Pederson (2017, p.218), the first parameter, which is functional equivalence, is divided into two types of errors: semantic errors and stylistic errors. As for the second parameter, acceptability, it is divided into 3 types of errors: grammar errors, spelling errors, and idiomaticity errors. Here in this model, idiomaticity does not signify the use of idioms, but the natural use of language, i.e., that which would sound natural to a native speaker of that language (p.221). As

for the third parameter, readability, it refers to the following issues: errors of segmentation and spotting, punctuation, and reading speed, as well as line length.

IV. Analysis:

Example 1:

Source Text	Netflix	EgyBest
B99-1-1	Net-1-1	Egy-1-1
- Peralta: All right, listen up, everybody. Better contact Captain Holt, let him know <u>we got a ten-tie situation.</u>	- إستمعوا جميعاً. الأفضل أن نتصل بـ "كابتن هولت". <u>لدينا 10 أشخاص يرتدون ربطة العنق.</u>	- حسناً. أنصتوا جميعاً. من الأفضل أن تتصلوا بالقائد (هولت). أخبروه <u>بأننا لدينا مشكلة بعشرة ربطات للعنق.</u>

Upon meeting the team for the first time, Captain Holt confronts Peralta over his refusal to adhere to the dress code of the precinct by wearing a tie like the rest of the team, emphasizing the importance of setting a professional example. Despite being one of the department's most skilled detectives, Peralta's sarcastic and defiant nature leads him to disregard Holt's instructions. In this particular scene, the team is at a crime scene, stuck with a highly complex case that none of them can unravel. Amid the tension, Peralta adds a sense of humor to the situation by suggesting that Captain Holt should know that they are facing a problem that ten people wearing their ties cannot solve, describing it as a "ten-tie situation."

Based on Zabalbeascoa (1996), this joke can be classified as complex, as it combines elements of both language-dependent and visual jokes. The humor arises from the pun on "ten-tie situation," which conveys two distinct meanings. As noted in *Collins Dictionary* (n.d.), "ten-tie" refers to being watchful, alert, or cautious, implying that the situation is unpredictable or challenging. Additionally, "tie" denotes a long, narrow piece of fabric worn around the neck beneath a shirt collar and knotted at the front. The joke is further enhanced visually by depicting the ten individuals either wearing or holding ties, which reinforces the dual interpretation and adds a layer of humor through the interplay between the verbal pun and its visual representation.

In the professional subtitling provided by *Netflix*, the phrase is translated as "لدينا 10 أشخاص يرتدون ربطة العنق" (we have 10 people wearing ties), which captures only one of the two meanings conveyed by the pun in the original dialogue. Based on Delabastita's (1993) model of

translating puns, the subtitler employs the Pun-to-Non-Pun strategy, specifically using the selective non-pun approach by retaining only one of the pun's meanings. Although the translation accurately conveys the literal sense of the phrase, it fails to capture the essence of the pun, which forms the core of the joke. Consequently, the intended humorous impact in the scene is entirely lost, rendering it a straightforward and humorless script.

The amateur subtitler, represented by *Egybest*, translates the pun as "أخبروه بأننا لدينا مشكلة بعشرة ربطات للعنق". Upon analyzing this version, it becomes evident that the translator attempts to convey both senses of the original pun: the complexity of the crime itself and the literal depiction of the team wearing ties, as instructed by Captain Holt. Using Delabastita's (1993) model of translating puns, this approach can be classified under the Pun-to-Non-Pun strategy, specifically the paraphrase category. The translator seeks to clarify the dual meaning embedded in the pun by explicating its significance. However, this explanation does not produce a pun in the target language (TL), thereby failing to replicate the linguistic effect of the original. While the translator succeeds in partially delivering the layered meaning of the joke, the humorous wordplay central to the scene remains absent.

The attempt to balance accuracy and clarity results in a more descriptive translation, which, although informative, dilutes the comedic impact and fails to maintain the playful tone of the original pun. Additionally, the structure of the fansubbed version is flawed. The attempt to link the first sense of the pun, "مشكلة", with the second sense, "عشرة ربطات للعنق", disrupts the coherence of the sentence and compromises its overall meaning in Arabic. This lack of clarity results in a translation that does not make sense to the target audience, ultimately failing to deliver the intended humor.

Moving to Pederson's (2017) FAR model, the problem of this example lies within the first parameter, Functional Equivalence, as the version provided by *Netflix* misses the other sense intended to be conveyed by the pun and is considered a semantic error. Nevertheless, not conveying the other sense does not affect how the target audience perceives the humorous effect of the scene; accordingly, the error is a standard one, which is equal to 0.5 in the penalty score.

Applying the FAR model (2017) to the version provided by *Egybest*, the errors committed in the subtitles not only affect Functional Equivalence but also Acceptability. Trying to merge the two senses of the pun leads to a semantic error, as the subtitles provided make no sense to the audience, hence affecting the natural flow of understanding and

idiomaticity. By calculating the penalty score for each of the previously mentioned errors, the semantic error is a standard one with a 0.5 penalty score, and the same is applied to the idiomaticity, with a 1 total penalty score.

Example 2:

Source Text	<i>Netflix</i>	<i>EgyBest</i>
B99-1-2 - Captain Holt: I assume you have a plan to catch this <u>gentleman</u>. - Peralta: Did you just say <u>genital-man</u>?	Net-1-2 - أفترض بأن لديك خطة للقبض على <u>هذا السيد</u>. - "أعضاء ذكورة هل قلت <u>رجل</u>؟"	Egy-1-2 - أعتقد أن لديك خطة للإمساك بهذا <u>الشخص المحترم</u>. - هل قلت للتو "الشخص <u>المحترم</u>"؟

In this scene, Captain Holt instructs Peralta to brief the team on the vandalism they are investigating. Peralta explains that the perpetrators are retaliating by drawing graphic genital images on police cars and seemingly have no intention of stopping until every cop car in Brooklyn bears such drawings. In a characteristic display of sarcasm, Captain Holt urges Peralta to set a plan to apprehend the offender, humorously referring to the vandal as a "gentleman." Peralta, ever quick-witted, seizes the moment to create a pun, introducing the word "genital" as a humorous play on Holt's description, thereby comically drawing attention to the nature of the crime.

Relying on Zabalbeascoa (1996), this kind of joke is a complex one, as it merges the visual one and the language-dependent jokes. The joke here is based on the pun used in the scene, as the drawings on the police cars are clearly illustrated on the screen, accompanied by the pun that Peralta makes when describing the perpetrator as a genital-man to align with the description of the whole scene, instead of a gentleman, as described by Captain Holt.

Netflix, as a professional subtitler, translates the pun in the source script as "أعضاء ذكورة رجل", which misrepresents the intended meaning conveyed by Peralta in this context, as he means the man who draws genitalia on the cars. The humor in the original dialogue lies not in directly referencing male genitalia but in Peralta's clever wordplay, using "genital" as a humorous twist on Captain Holt's description of the criminal as a "gentleman." This nuance is evident in the context provided by the preceding sentence, where Holt says, " أفترض أنك لديك خطة للقبض على " هذا السيد (I assume you have a plan to catch this gentleman). The *Netflix*

subtitle fails to capture this layered humor, as it focuses solely on the literal meaning of "genitalia" without connecting it to the pun's broader implication. A suggestion to keep the pun in the subtitles is to use another negative description for that man using the same tone of "السيد", such as "السفيه", to keep the humorous harmony in terms of both meaning and sound.

According to Delabastita's (1993) model, the subtitler employs a Pun-to-Non-Pun strategy by rendering "genital" literally, without adapting the wordplay to the target language. While this approach somewhat aligns with the scene's general meaning, it sacrifices the comedic effect and subtle wit of the pun. The translation, while technically accurate in referencing male anatomy, fails to deliver the intended humor to the target audience. The comedic interplay between Holt's formality and Peralta's irreverent wordplay is lost, reducing the scene's impact and altering the tone. The failure to adapt the pun to Arabic limits the audience's ability to fully grasp the humor as intended in the original script.

In the subtitles provided by *Egyptbest*, the pun is rendered as "الشخص المحترم", which results in a complete omission of the pun itself. According to Delabastita's (1993) model of translating puns, this approach falls under the Zero Translation strategy, as the pun on the word "gentleman" and its transformation into "genital man" is entirely ignored. The translator chooses to repeat the same translation for both senses, rendering "gentleman" and "genital man" identically, thereby eliminating the humorous wordplay.

While the Zero Translation strategy avoids introducing unnatural phrasing or compromising the idiomaticity of the sentence, as seen in the *Netflix* version, it also fails to capture the pun or the humorous tone intended by the scene. This omission diminishes the humor and creates a disconnection between the dialogue and the visual elements of the scene, such as the drawings of male genitalia prominently displayed on-screen. It is worth mentioning that the success of this version of translation, to a great extent, depends on the audience; if the audience is able to link the visuals displayed before them with the sarcastic tone of "الشخص المحترم", the pun may still evoke some humor. However, for viewers relying solely on the subtitles for context, the joke is likely to be lost entirely.

Moving to the FAR Model (2017), the problem with the professional *Netflix*'s version lies within the first parameter; functional equivalence, as the rendered version "أعضاء ذكورة رجل" introduces a semantic error, misrepresenting the pun "genital-man." This kind of misalignment with the intended meaning disrupts the function of the pun

in the scene. Nevertheless, the translation aligns with the broader context of the situation, ensuring that the audience can still follow the plot. As such, the error is classified as a standard semantic error with a penalty score of 0.5.

As for *Egybest*, the translation preserves the idiomaticity and fluidity of the sentence, but at the expense of the humor and the intended meaning of the pun. Additionally, the lack of alignment between the translated text and the on-screen visuals weakens the comedic effect and risks confusing the audience. Thus, the omission deprives the audience of the comedic tone central to the scene but without distorting the meaning; therefore, it lies within the first parameter, Functional Equivalence, and is considered a standard stylistic error with a penalty score of 0.5 as well.

Example 3:

Source Text	Netflix	EgyBest
B99-1-4	Net-1-4	Egy-1-4
- Boyle: My only question is, why did you do it? - Woman: He drove me to it! He had affair after affair. <u>He was a real Don Juan!</u> - Peralta: <u>Are you sure you don't mean Don Flan?</u>	- سؤالي الوحيد هو، لماذا فعلت ذلك؟ - دفعني إلى القيام بذلك. كان يقيم علاقة تلو العلاقة. كان زير نسائي حقيقي. - اتعنين "زير فطائر"؟	- والسؤال الوحيد هو ما الدافع لذلك؟ - أجبرني على فعلها. كان لديه علاقات غرامية كثيرة. وكان (دون خوان) حقيقي. - هل أنت متأكدة أنك لم تقصدي (دون) الكعكة؟

Peralta and Boyle are investigating the death of an obese man, a case marked by the evident circumstances surrounding the victim and the descriptive remarks provided. As the investigation begins, the man's wife confesses to committing the crime, justifying her actions by referring to her late husband as a "Don Juan." With his signature sharp wit, Peralta seizes the opportunity to play on her words, humorously rebranding the victim as "Don Flan" rather than "Don Juan," a nod to his pronounced obesity.

The joke in this scene, as categorized by Zabalbeascoa's (1996) classification of jokes, is a complex one, blending elements of both international and language-dependent humor. According to *Merriam-Webster*, "Don Juan" refers to a legendary and fictional Spanish character widely recognized as a symbol of a man with numerous love affairs, a cultural cliché that transcends linguistic boundaries. The humor here is based upon a pun between "Don Juan" and "Don Flan," with the latter referencing food that has a base and sides of a sponge, according to

Collins Dictionary (n.d.). By employing this pun, Peralta cleverly juxtaposes the victim's alleged romantic skills with his physical appearance, adding a layer of humor that ties the cultural reference to the context of the scene.

As outlined in Delabastita's (1993) model, the Pun-to-Pun strategy is used in Netflix's version, as the pun is skillfully adapted into Arabic by using the terms "زير فطائر" and "زير نساء", thereby preserving both the humor and the intended wordplay in a manner that aligns with the cultural and linguistic norms of the target language. This approach ensures that the audience experience the same comedic effect as the original.

Similarly, *EgyBest* applies the Transference strategy, rendering the wordplay in Arabic as "دون الكعكة" and "دون خوان". The translator opts for a different method by maintaining "دون" as a part of the original name in the first instance and pairing it with a dessert-related term in the second. While this version retains the pun, the humor's impact is slightly diminished because it lacks the seamless integration and natural flow evident in Netflix's adaptation. Consequently, the humor in the *EgyBest* version may feel less effective to the target audience.

Assessing the *Netflix* version according to the FAR model, it is found that the three parameters, Functional Equivalence, Acceptability, and Readability, are fulfilled. The pun used in the Arabic language clearly and correctly delivered the meaning and the humorous effect intended to be rendered to the audience in a simple style; accordingly, making it easily readable for the audience, without affecting either its idiomaticity, the line length, or the reading speed.

On the other hand, the *Egybest* version affected the meaning to a certain extent. The word "Don" in Spanish means "Lord" or "nobleman," so here, the translator decides to transliterate it and impose the same signifier used in the SL, leaving it as it is in the colloquial language "دون" to refer to the concept of "Don Juansism" or "Don Juan syndrome." Deciding to leave the TL signifier in the SL and add the modifier mentioned on the TL pun "Flan", renders the pun in the TL; however, it affects its idiomaticity and makes it a little bit disfluent to the target audience, or takes time to be understood. Hence, the committed error is considered standard as it does not corrupt the meaning, but takes a while to be understood by the audience. As a result, it lies within the first two parameters, Functional Equivalence and Acceptability, with a penalty score of -0.5 for idiomaticity and another 0.5 for style.

Example 4:

Source Text	Netflix	Egybest
B99-1-6	Net-1-6	Egy-1-6
- Peralta: Well, ring it up, Nerds. I just arrested my first Halloween idiot of the season. He was trying to rob a bank but had a little trouble with the getaway. - Peralta: <u>Trying to "Split," huh? Don't worry, I'm sure you'll get out on "a peel."</u>	- حسنًا أيها الأغبياء، صفقوا لي. قبضت لتوي على أول مغفل للـ "هالوين" لهذا الموسم. حاول أن يسرق المصرف لكنه واجه مشكلة بسيطة في الهرب. - <u>تحاول النجاة، صحيح؟ لا تقلق. أنا متأكد بأنك ستخرج بالإستئناف.</u>	- حسنًا، اقرعوها أيها الحمقى. لقد قمت بإيقاف أول احمق في الهالوين في الموسم. كان يحاول سرقة مصرف لكنه عانى من مشكله صغيره في طريقه للهروب. - <u>تحاول ان "تنقسم" ها؟ لا تقلق، أنا متأكد انك ستخرج من القشرة.</u>

In this episode, the entire team is focused on apprehending anyone committing crimes on Halloween. In this particular scene, Detective Peralta attempts to arrest a bank robber disguised in a banana costume. As the robber tries to flee, he becomes comically stuck in the doorway. Seizing the moment, Peralta cleverly employs his signature wit, delivering a series of puns such as "split" and "a peel." These wordplays humorously connect the robber's banana costume to the legal consequences of his actions, adding a layer of levity to the situation.

According to Zabalbeascoa (1996), this type of joke is particularly complex as it relies on language-dependent humor and the visuals displayed on the screen, primarily through the use of puns in the two aforementioned instances. The term "split," as defined by the *Collins Dictionary* (n.d.), generally means to divide something into parts, but it also carries a slang meaning of leaving or departing from a place. Peralta cleverly employs this dual meaning: the first sense refers to the banana costume the robber is struggling to remove, while the second alludes to the robber's attempt to flee after committing the bank robbery.

Similarly, the pun "a peel" operates on multiple levels. It evokes the action of peeling a banana while also phonetically resembling the term "appeal," which, as defined by the *Merriam-Webster Dictionary* (n.d.), refers to a legal process where a case is brought before a higher court for review. This layered wordplay is tied to both the visual context of the scene and the actions taking place, making the humor inherently dependent on the interplay between language and visuals.

In the version provided by *Netflix*, the subtitler opts to omit the humorous dimension of the scene and conveys only one of the possible meanings. Consequently, the puns are rendered as "تحاول النجاة" and "أنا متأكد أنك ستخرج بالاستئناف", without reflecting the connection to the banana costume worn by the robber. According to Delabastita's (1993) model, this approach exemplifies the Pun-to-Non-Pun strategy, specifically the selective non-pun type. While this strategy ensures that the translation remains accessible and preserves the basic meaning, it sacrifices the comedic nuance intended in the original script. As a result, the audience misses out on the humorous interplay between the visual and linguistic elements of the source material.

In contrast, the version provided by *Egybest* focuses on the meanings related to the banana splitting and peeling, with the puns translated as "تخرج من القشرة" and "تنقسم". The translator employs the Pun-to-Non-Pun strategy here, rendering the pun in a manner that maintains its comprehensibility for the audience. This approach successfully conveys the humorous aspect of the pun related to the banana costume but omits the secondary meaning tied to the legal penalty. By relying on both the linguistic and visual context, the audience can grasp the humor and the situational context of the scene. However, the omission of the legal connotation indicates that the full meaning of the original pun is not entirely conveyed. While this strategy preserves part of the joke, it sacrifices the dual-layered humor present in the source text, focusing only on the visual and language-based elements that are immediately accessible to the audience.

Upon comparing the two versions presented by *Egybest* and *Netflix*, it becomes evident that *Netflix*'s rendition captures only one aspect of the pun's meaning. Consequently, this approach diminishes the humor intended to be conveyed and deprives the non-native audience of grasping the pun, creating a disconnection between the native audience and those who primarily rely on subtitles. *Netflix* does not alter the overall meaning of the pun; nevertheless, it fails to effectively deliver the intended humorous nuance. As a result, the error falls within the umbrella of the stylistics of the first parameter, Functional Equivalence, and is categorized as standard one with a penalty score of 0.5.

In contrast, *Egybest* succeeds in choosing the meaning of the pun that fits with its visual representation, which is displayed before the audience on the screen, delivering the humorous sense that needs to be conveyed. Despite the fact that the pun is correctly rendered, the subtitler makes some spelling errors in the same scene that eventually do not affect the meaning but fall under the second parameter of the FAR model

(2017), Acceptability, and they are considered minor ones as they do not hinder the readability of the sentence. These errors include "اول احمق" instead of using "الهزمة" (hamza) to be "أول أحمق", and also "مشكله صغيره" instead of "مشكلة صغيرة", "انا" and "انك" instead of "أنا" and "أنك", and their penalty score is 0.25 for each.

Example 5:

Source Text	Netflix	Egybest
B99-1-10 - Santiago: I'll just go, I actually prepared a little something - Peralta: You did? - Santiago: When I was a little girl playing cops and... - Captain Holt: - Excuse me, please continue Santiago. - Santiago: I could wait - Terry: No waiting, just <u>toasting</u>. I want you <u>to toast</u>. Now I want to eat <u>toast</u>, give me some <u>toast</u>!	Net-1-10 - أعددت خطابًا صغيرًا - حقًا؟ - عندما كنت طفلة صغيرة ألعب لعبة "الشرطة واللصوص"... - عذرًا. وأصلي من فضلك "سانتياغو". - يمكنني الانتظار. - لن ننتظر. لنشرب <u>النخب</u>. أريد سماعك <u>تقترحين النخب</u>. <u>أسمعيني النخب</u>!	Egy-1-10 - في الحقيقة لقد حضرت شيء ما - هل فعلتي ذلك؟ - عندما كنت فتاه صغيره ألعب الشرطة والحرامي... - اعذروني. ارجوك أكملني سانتياجو - او بإمكانني الانتظار - لا انتظر، فقط <u>النخب</u>، اريدك أن تقولي <u>النخب</u> وأريد <u>اكل التوست</u>. اعطوني <u>بعض من التوست</u>.

In this episode, Amy Santiago hosts a Thanksgiving dinner for the precinct in an effort to get Captain Holt to be her own mentor. Santiago, by nature, is such a very competitive person who is trying to reach her own goals, even by being an adulator, and that's exactly what she has been trying to do. She asks everyone not to eat anything to start giving a toast, so she can seize the chance to praise Captain Holt. Nevertheless, when she starts giving her toast, Captain Holt gets a call as there is an urgent case to be solved; that's why he leaves with Jake Peralta. At that point, when Santiago suggests waiting for the Captain to come back to continue the toast, Terry starts to get annoyed as he has been extremely hungry, and starts to humorously express that he wants to listen to her toast and wants to eat toast as well.

Based on Zabalbeascoa (1996), this type of joke is a complex one, as it merges the usage of the word "toast" with its dual meanings and the

virtualization of each of them on the screen. The joke here depends on the pun made by Terry by using the word toast in the same sentence but with two different meanings; the first is (to give a toast) which means to give a short speech and take a drink in honor of someone or celebration of something, and the second is (to eat toast) which refers to slices of bread. Here, the two senses should be mentioned in the translation to render the joke correctly.

As for the *Netflix* version, the translator has not captured the difference in meaning, as in the source script. In the source script, the character mentions two different sentences to give two different connotations; the first one is to make Santiago deliver her toast, and the second is to make her give him toast to eat. According to Delabastita's (1993) model, the translator employed the Zero Translation strategy by omitting the second part, which pertains to the toast to be eaten. By rendering these two senses as “أريد سماعك تقترحين النخب. أسمعيني! لنشرب النخب!”, the translator fails to deliver the pun upon which the joke is mainly based.

On the contrary, the meaning intended by the pun is well-illustrated in the version provided by *EgyBest*. Based on Delabastita's (1993) model of translating puns, the translator has used the Pun-to-Non-Pun strategy as the translator has been able to differentiate between the two senses mentioned in the source script, but because of linguistic and cultural differences between the two languages, the translator has not found a way out of this problem except to translate it to non-pun but without affecting the intended meaning of the joke. By rendering the joke as “لا انتظار، فقط النخب، اريدك أن تقولي النخب وأريد اكل التوست. اعطوني بعض من التوست” the translator has clarified the joke, as Terry was saying this sentence while looking at the food, so definitely, the translation is rendered correctly when it comes to the meaning. Despite the fact that the word “توست” is transliterated from the English language, it is very clear to the Arab audience, as they are familiar with calling this type of bread “توست”.

Moving to Pederson's (2017) FAR model, the problem in this example lies within the first parameter, which is Functional Equivalence. The translation provided by *Netflix* encompasses a semantic error, since the omitted part affected the understanding of the joke and the whole scene, as Terry, while saying his words about eating the toast, he has been looking at the food on the table. Accordingly, omitting this part confuses the audience as to why he is looking at the food before him and talking about the toast that Santiago is giving at the same time. As per Pederson's (2017) FAR model, this error is considered a standard semantic error, which equals 0.5 in the penalty score. The error that seems crystal clear in

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the fansubbed version is a grammatical one, as it does not follow the Arabic grammar rule that differentiates between two letters and two sounds, which are (الهاء) and (التاء المربوطة). This is clear in the words (صغيرة/ فتاة/ الشرطة) that should have been (صغيرة/ فتاه/ الشرطة) in addition to not following the correct rule of (الهمزات) in (اريدك). This kind of error lies under the parameter of Acceptability according to Pederson's (2017) FAR model, with a 0.25 penalty score, as it does not affect the meaning, but violates the grammatical rules of the Arabic language.

Example 6:

Source Text	Netflix	Egybest
B99-1-19	Net-1-19	Egy-1-19
- Boyle: For you. And you. And you. - Santiago: What are these? - Boyle: These, Madam, are <u>STDs</u>. - Peralta: What are you talking about, Buddy? - Boyle: <u>STDs. Save The Dates.</u> For Vivian and my wedding. - Santiago: Ah, yes. - Peralta: Hey, just out of curiosity. <u>How many people have you given STDs to?</u> - Boyle: Lots, like 100.	- هذه لك. وهذه لك. ولك. - ما هذه؟ - <u>إنها دعوات "إس تي دي" لزفافي.</u> - عمّ تتحدث يا صاحبي؟ - <u>"إس تي دي". دعوات "حفظ التاريخ" لزفافي أنا و"فيفيان"</u> - اه، نعم. - بدافع الفضول، كم شخص <u>أعطيته "إس تي دي"؟</u> - الكثير، ربما مئة. - ماذا يحدث؟ فهمت "إس تي دي" تحمل معنى آخر. إنكم مقرفون. لن يظن أحد غيركم ذلك. - سيظن الجميع ذلك. ومن اللطيف أنك لم تفعل. - شكرًا، هذا لطيف بعض الشيء. - هل ستكون رقصتكما الأولى <u>على أغنية "الحمي"؟</u> - هل ستقدمون <u>السلطعون</u>	- لك، وأنت وأنت - ما هذه؟ - هذا يا سيدتي <u>"أنت"</u> - <u>* (أعتقدوا أنه يقصد أمراض جنسية) *</u> - ما الذي تتحدث عنه يا رفيق؟ - <u>"أنت"، أحفظوا التواريخ</u> لزواجي أنا و(فيفيان). - نعم. - فقط بدافع الفضول، كم <u>من الناس أعطيتهم أمراض منقولة جنسيا؟</u> - الكثير، مثل 100 - ما الذي يحدث؟ حسناً فهمتها، "أنت" لها معنى آخر. أنت مقرف. لا أحد آخر سيظن ذلك. - الجميع سيظنون ذلك. لكن هذا جميل أن ذهنك لم ينجرّف لهذه الأفكار. - شكرًا لك. إنه نوعاً ما جميل. - هل رقصتك الأولى ستكون على <u>أنغام "أنت أعطيتني الحمي"؟</u> - هل ستقدم <u>السلطعون في</u>

[Laughter]

- Boyle: What's going on? Uh-Oh, Okay. I get it. "STD" has another meaning. You are gross. No one else is gonna think that.

- Santiago: Everyone is going to think that. But it's sweet that your mind didn't go there. - Boyle: Thank you. It's kinda sweet. - Santiago: Will your first dance be to <u>You Give Me Fever</u>? - Terry: Will you be <u>serving crabs</u> at the reception? - Gina: <u>Do you have herpes</u>? - Boyle: Guys, this is my wedding. This is very important to me. No more jokes. - Terry: You're right, we are sorry. - Peralta: We love you, buddy. <u>Warts and all</u>. Sorry, I <u>made a rash decision</u>. I was <u>itching</u> to say it.	<u>بحفل الاستقبال؟</u> - هل أنت <u>مصاب القوباء</u>؟ - إنه حفل زفافي يا رفاق. وهذا أمر مهم لي. لا مزيد من الدعابات. - إنه محق. ونحن آسفون. - نحبك يا <u>صاح رغم تورم وجهك</u>. <u>أعتذر. أخذت قراراً متعجلاً كنت متحمساً لقولها</u>.	<u>الإستقبال ؟</u> <u>*(يقصد مرض قمل العانة)*</u> - <u>مرض هل لديك الهريس؟</u> - رفاق، هذا زواجي. هذا مهم بالنسبة لي. لا مزيد من المزح. - أنت محق، ونحن آسفون - نحن نحبك يا <u>صديق الثأليل</u>. <u>آسف، لقد عملت قراراً متسرعاً كنت متأهباً لأقول ذلك</u>. <u>*(يقصد الطفح الجلدي)*</u>
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In this scene, Charles Boyle enthusiastically invites the entire squad to his wedding, distributing "STDs" (Save The Date cards). However, his failure to recognize that "STDs" is a widely known acronym for (Sexually Transmitted Diseases), as per *Merriam-Webster Dictionary* (n.d.), leads to a humorous exchange in which his colleagues exploit the double meaning of the term. The comedic effect of the scene arises from wordplay, as the characters incorporate phrases that can be interpreted in both contexts. Various translation strategies are employed to preserve humor, particularly in instances where puns are central to the dialogue. Notable examples related to STDs include expressions such as "Give me fever," "Will you be serving crabs at the reception?" "Warts and all," "Do you have herpes?", "I made a rash decision," and "I was itching to say it."

Based on Zabalbeascoa (1996), this type of joke is classified as language-dependent, as it mainly depends on using the double meaning of words and using puns throughout the scene to create humorous harmony among the actresses. The puns are used in many instances, the first of which is STDs, which is well known for Sexually Transmitted Diseases, and also means Save the Date cards in this scene. Second, “Give Me Fever,” which is a famous romantic song for Peggy Lee, also means transmitting fever, which is a symptom of STDs.

Third, “Will you be serving crabs?” Here, crabs have a double meaning. The first, as per *Longman Dictionary*, is an animal with a hard shell, five legs on each side, and two large claws, and the flesh of this animal can be cooked and eaten. As for the other meaning, crab disease or crab lice is a disease caused by small insects that can live in the hair around the genital organs and can spread by sexual contact. Moving to the fourth pun, “I made a rash decision, and I’m itching to say it,” here, the word “rash” means that the decision made is marked by or proceeding from undue haste or lack of deliberation or caution, according to *Merriam-Webster Dictionary*. Peralta uses that adjective specifically in order to refer to its second sense, a lot of small red spots on the skin, as it fits with the context of STD symptoms, and he links it with the verb “itching” used in the subsequent sentence.

Analyzing the version of *Netflix*, it is clear that the subtitler uses multiple strategies from Delalbastita’s (1993) model, the first of which is Transference, where the acronym “STDs” is translated as “إس تي دي”. This strategy corrupts the meaning of the entire scene, as it fails to convey any of the intended meanings of the pun, neither Save the Date cards nor Sexually Transmitted Diseases. Additionally, it confuses the audience, as the whole scene is built on the interpretation of this term. The second strategy that is used is the Selective Pun-to-Non-Pun in rendering “give me fever” as “أغنية الحمى” as the translator chooses to convey one of the meanings of the puns related to the context of the song that is played at the wedding. Nevertheless, semantically using “أغنية الحمى” does not convey the meaning of the name of the song and seems confusing to the target audience. The same strategy is also used to render “serving crabs at the reception” into “ستقدمون السلطعون في حفل الاستقبال” and “I made a rash decision” into “أخذت قرارًا متعجلًا”, which corrupts the sarcastic meaning intended to be delivered by the pun as it fits in the context of the wedding without referring to the context of the STDs, which is the base of the whole scene.

Using the Editorial Technique, *Egybest*'s subtitler successfully renders most of the puns used in the scene by adding a footnote in order to pave the way for the audience to understand the double meaning of the puns, upon which the humorous sense is displayed. This is clear in rendering "STDs," "serving crabs at your reception," and "I made a rash decision" into "هل ستقدم", * (أعتقدوا أنه يقصد أمراض جنسية)*, " لقد أخذت قرارًا متعجلًا " and *, السلطعون في الاستقبال" * (يقصد مرض قمل العانة) **, respectively. As for the fourth pun "give me fever", both *Egybest* and *Netflix* use the same strategy to render it; however, *Egybest* conveys it as "أنغام أنت أعطيتني الحمى" to merge between the translation of the song's name itself and using the verb "أعطيتني". This reflects the idea of the transmitted disease clear in STDs and seems more linguistically smooth to the target audience than "أغنية الحمى" within this context.

Assessing the two versions based on Pederson's (2017) FAR model, it is evident that the problem lies within the first parameter, Functional Equivalence, as the errors committed are mainly semantic. For instance, "STDs" is conveyed in *Netflix's* version throughout the whole scene, as "إس تي دي", which can arouse multiple inquiries in the minds of the target audience. This is particularly true if it is inserted in a sentence like "أعطيته إس تي دي", which makes no sense to the target audience, especially since the whole scene is based on the understanding of the STDs pun; hence, the entire scene is misunderstood. This, accordingly, affects the idiomaticity of the translation, which lies within the second parameter, Acceptability. Proving this point, if the audience do not grasp the concept of STDs in the first place, they are unable to link the other puns, such as "fever, warts, crabs, rash, itching," and this is the case in the version provided by *Netflix*. As a result, translating each of the aforementioned puns in such a way is considered a serious error with 1 penalty score for each, for not conveying the intended meaning and corrupting the sense of the scene.

Example 7:

Source Text	Netflix	Egybest
B99-2-4 - Terry: Handing out these safety pumpkins to neighborhood kids is a <u>cornerstone</u> in community relations. - Rosa: And putting them together is a <u>boring-stone</u> in testing my patience.	Net-2-4 - إن توزيع هذه البقطينات الآمنة للأطفال يعتبر <u>حجر الزاوية</u> في العلاقات الاجتماعية - إن تجهيزها يعتبر <u>حجر الملل</u> في اختبار صبري	Egy-2-4 - تسليم هذه البقطينات الآمنة لأطفال الحي هو <u>حجر الأساس</u> لبناء علاقة مع المجتمع - لكنه هو <u>حجر الملل</u> ويختبر صبري

During Halloween, the precinct's squad is engaged in the cheerful vibes of the day. Detective Peralta, on one hand, engages in a competitive challenge with Captain Holt, and Terry, on the other hand, focuses on organizing a charitable activity with the rest of the team. He instructs them to start preparing the pumpkins as a way to cheer up the children, an act that reflects his paternal nature and stresses the significance of this gesture in fostering strong social relationships, referring to it as a "cornerstone". In contrast, Rosa expresses her disdain for such activities by sarcastically describing them as "boring-stone," creating a pun that shows her very practical personality.

According to Zabalbeascoa (1996), the pun-based joke here is considered a language-dependent joke, as the humor here is created from the phonological manipulation of words. Cornerstone, according to *Merriam-Webster Dictionary* (n.d.), is a stone that forms a part of a corner or angle in a wall, which serves being the basic element of something. The joke here is derived from changing the first component of "cornerstone" to "boring-stone," to show the rigidity and the indifference of the character. This, accordingly, poses a challenge when being translated into Arabic because it is not easy to find the same morphological structure.

As for rendering the pun, both of the platforms, *Netflix* and *Egybest*, attempt to translate the pun by applying one of the strategies mentioned in Delalbastita's (1993) model, which is Pun-to-Non-Pun. *Netflix* renders the pun as "حجر الزاوية" and "حجر الملل", while *Egybest* renders it as "حجر الأساس" and "حجر الملل", as both of them try to preserve the pun by keeping the first part "حجر" in the Arabic language; nevertheless, "حجر الملل" sounds more awkward and unnatural in Arabic, especially when it comes to collocation. This, accordingly, affects the idiomaticity of the whole joke when perceived by the target audience. Another suggestion that can fit better in this context to maintain the naturalness and idiomaticity, as well as the humorous effect of the pun, is to use "حجر الأساس" and "حجر النعاس"; "حجر البناء" and "حجر البلاء", or even "الحجر المهم" and "الحجر الممل". All of these versions can maintain the phonological effect of the pun and the contrast intended to be delivered in the original pun.

By applying Pederson's FAR (2017) model on the two provided versions of *Netflix* and *Egybest*, it is shown that literal translation is used in rendering the original pun, as *Netflix* renders it as "حجر الزاوية" and "حجر الملل", and *Egybest* conveys it as "حجر الأساس" and "حجر الملل", which reflects that they do not either convey the pun by using similar words

phonologically or deliver the meaning in a correct and idiomatic way by omitting the whole pun. This accordingly affects the Functional Equivalence, especially the stylistic one, which is considered a standard error with a 0.5 penalty score, as it does not totally corrupt the meaning. Additionally, rendering the pun in such a way seems very unnatural in Arabic, as it is uncommon for the Arab audience to hear "حجر الملل", especially since it is not phonologically connected to the other part of the pun, which may help the audience to understand the rhyme intended to be created. That is why this error is a standard one that lies within the second parameter, Acceptability, as it affects the idiomaticity of the humorous effect, with a 0.5 penalty score as well.

Example 8:

Source Text	Netflix	Egybest
- Gina: Ooh, that's a great idea, Terrance. However, is there any way I can skip doing that and instead not do that? I have an urgent matter to attend to. - Terry: Okay, no problem. Just come back and help us when you're done. - Gina: Thank you. <u>One-duhl plus one-duhl equals...</u> <u>Toodles.</u>	- هذه فكرة ممتازة يا "تيريس" ولكن، هل هناك طريقة يمكنني بها أن أتغيب عن فعل هذا وبالمقابل لا أفعل هذا؟ لدي أمر ملح عليّ الاهتمام به. - طيب، ليست هناك أي مشكلة. إرجعي وساعدينا عندما تنتهين. - <u>شكراً. سأترككم وهذا "دل" واحدة زائد "دل" ثانية تساوي "توديليس".</u>	- هذه فكرة عظيمة (تيريس). على أي حال، أيمكنني بأي طريقة تجنب فعل هذا وبدلاً أفعل أي شيء سواه؟ لدي مسألي مهمة لأعتني بها. - حسناً، لا مشكلة. فقط عودي وساعدينا عندما تنتهين. - شكراً لك. سأترككم يا رفاق مع هذا. <u>"دل" زائد "دل" يساوي... الوداع.</u>

Continuing the scene mentioned in the previous example, this pun occurs during a humorous exchange between Gina and Terry, as Terry is leading a charitable group activity where he tries to encourage the rest of the team to get engaged. Gina, in this scene, sarcastically asks if there is any chance to leave them and not participate at all as she has an urgent personal matter. After negotiating the situation and as she exits, she mockingly says "One-duhl plus one-duhl equal toodles" in a playful and childish tone to show how much she is not even interested in what they are preparing for.

Based on Zabalbeascoa's (1996) classification of jokes, this pun falls under the category of language-dependent jokes, as the comedic effect is based on wordplay and phonological manipulation. In this example, two puns are mentioned: the first is the made-up word "duhl,"

and the second is “toodles,” which is phonetically similar to “two-duhls.” The pun here lies in Gina’s playful use of the word “duhl,” which she makes to mimic the sound of “dull” to express how the whole situation is boring. Gina has stated the pun in the form of a mathematical equation as “one-duhl plus one-duhl equals toodles”. As for the second pun, “toodles,” according to the *Cambridge Dictionary* (n.d.), the word “toodles,” or “toodle-oo,” is an informal or casual way of saying goodbye, which is usually used playfully. That is why this kind of pun-based humor is mainly linked to the linguistic perspective, which exacerbates the difficulty of translating it across different languages.

Netflix translates the puns as "دل" واحدة زائد "دل" ثانية" تساوي "توديليس", using a Transference strategy according to Delalbastita's (1993) model, as the translator maintains the same words used in the English language, “duhl” and “toodles”, and renders them with the same sounds but by using the letters of the Arabic target language. The translator also uses quotation marks before and after the words to clarify that they are transliterated words borrowed from English. Despite the fact that this version maintains the playful and sarcastic tone intended to be delivered in the SL, the transference of the made-up words "دل" and the transliteration of the word "توديليس" may confuse some of the Arab viewers, as it is uncommon for them to see terms like these on the screen in the Arabic language. Accordingly, the process of understanding such terms and linking them to the context of the scene may affect the reading speed of the Arabic-speaking audience and may make them unable to follow the plot of this scene and the following one, trying to grasp the meaning of the transliterated words used.

Moving to *Egybest*, it translates the pun using two strategies of Delalbastita's (1993) model: Pun-to-Non-Pun and Transference, by rendering it into "دول زائد دول يساوي... الوداع". At first glance, "دول" may seem like a real Arabic word, which is the plural of "دولة" (plural of the word country), but the case is different here, since this is not the intended meaning. *Egybest* uses the Transference strategy to render “duhl” as "دول" in an attempt to preserve the pun intended to be delivered in the source script. Accordingly, "دول" here does not function as a meaningful Arabic word, but rather a copying of the made-up word used by Gina. As for the second part, *Egybest* uses “Pun-to-Non-Pun strategy to render “toodles” as "الوداع", which is a meaningful and clear Arabic word. Using this version may help the Arab audience understand what is going on. Even if they do not understand the first part of the sentence, which is related to the made-up word “duhl”, at least they can read the second part, "الوداع",

which is clearer than the version rendered by the professional platform Netflix, "توديليس", which is totally vague to the Arab audience.

By applying Pederson's (2017) FAR model to the previous analysis, it is shown that the version of *Netflix* "دل واحدة زائد دل ثانية تساوي" affects functional equivalence. It retains the pun format and maintains the invented words "duhl" and "toodles" by transliterating them as "دل" and "توديليس"; however, using this strategy affects the meaning intended to be understood by the target audience and seems very awkward and unfamiliar to them. Accordingly, it negatively impacts the reading speed as some of the target audience are not used to this style of subtitles and may take a longer time to read these transliterated words and link them to the context of the scene itself. As a result, these errors lie within the three parameters of Pederson's (2017) FAR model: Functional Equivalence, Acceptability, and Readability, and are considered standard errors with a 0.5 penalty score for each of them because they affect the message intended to be conveyed and impact the understanding of the audience.

Conversely, *Egybest*, by conveying it as "دول زائد دول يساوي..." attempts to preserve the punning structure and mirror the sound of the English pun of the first part; nevertheless, it has not applied the same strategy in the second part, which, to a certain extent, makes the two parts of the sentence irrelevant. This, as a result, affects the semantic meaning of the sentence, which is considered a standard error that lies under the first parameter of the model, Functional Equivalence, with a 0.5 penalty score. Nevertheless, translating the word "toodles" as "الوداع" gives room to the target audience to understand the meaning of what Gina says, even if they do not get the first part. Accordingly, this saves the time of reading and understanding, which offers better Readability and Acceptability, and ensures smoother comprehension.

Example 9:

Source	Netflix	Egybest
B99-2-5	Net-2-5	Egy-2-5
- Peralta: Captain, why are you sitting on my desk? - Captain Holt: Lieutenant Miller from <u>Internal Affairs</u> is here; he is taking over my office. - Peralta: Hey, I'm about to sit down with <u>Internal Affairs</u>. I figure that I will charm them with a couple of quips about my own <u>internal affairs</u>.	- أيها الملازم، لماذا تجلس على مكتبي؟ - الملازم "ميلر" من <u>الشؤون الداخلية</u> هنا وجالس في مكتبي. - أهلاً، اقرب الوقت الذي سأتحدث فيه مع <u>الشؤون الداخلية</u>. سوف <u>أسحرمهم ببعض النكات عن شؤوني الداخلية الخاص بي</u>.	- يا نقيب، لم أنت جالس في مكتبي؟ - الملازم (ميلر) من <u>الشؤون الداخلية</u> هنا. لقد أخذ مكتبي. - أنا على وشك الجلوس مع <u>الشؤون الداخلية</u>. أظنني <u>سأسحرمهم ببعض مزحات عن شؤوني الداخلية</u>.

In this episode, Captain Holt is being displaced from his office which is taken over by Lieutenant Millar, who is being sent from the

Internal Affairs Department. Jake Peralta, known for his sense of humor, arrives and finds Holt sitting at his desk, and humorously remarks that he is about to meet with the officials of Internal Affairs. He illustrates that he intends to charm them with a few jokes about his own “internal affairs”, employing a wordplay that hinges on the dual meaning of the term used.

The pun-based joke mentioned in this scene is classified as a language-based joke according to Zabalbeascoa’s (1996) model, as it depends mainly on polysemy; the dual interpretation of “internal affairs.” In its literal sense, it refers to the department investigating the internal affairs of the precinct and the police conduct. Peralta, in a witty sense, tries to alleviate the intensity of the situation and the problem that they are going to face with the officials, and uses the same term to allude to his own private matters or romantic relationships.

This is one of the few cases where both the professional and non-professional platforms use the same strategy according to Delabastita’s (1993) model, which is the Pun-to-Pun strategy. The pun-based joke “Hey, I’m about to sit down with Internal Affairs. I figure that I will charm them with a couple of quips about my own internal affairs” is rendered by *Netflix* as "سوف أسحرهم ببعض النكات عن شؤوني الداخلية الخاصة" with the added part "الخاصة بي". However, the phrase "شؤوني الداخلية الخاصة" includes a redundancy, as the possessive pronoun "ي" attached to "شؤوني" sufficiently conveys the meaning of “my,” making the addition of "الخاصة بي" grammatically and stylistically unnecessary. Moreover, the use of "سوف", although grammatically correct, may be considered lengthy in the context of subtitling, as space and CPL are critical. Instead, "سـ" is a more concise alternative to "سوف" for indicating the future tense. Another point that should be considered is the correct usage of "الهمزة" in the Arabic language, as "أسحرهم" should be spelled as "أسحرهم". This point, despite the fact that it seems minor, is very critical in the Arabic language and proves the professionalism of the translator.

Egybest, using the same strategy, preserves the pun and renders it as "أظنني سأسحرهم ببضعة مزحات عن "شؤوني الداخلية"" but uses quotation marks around "شؤوني الداخلية" to highlight it as a wordplay, relying on the quotation marks as cues to emphasize the pun as it appears to be catchy for the audience, since it is uncommon to add quotation marks in the normal context of subtitling. *Egybest*, on the contrary, depends on adding the possessive pronoun "ي" to indicate the possessiveness without any kind of redundancy. It also uses "سـ" instead of "سوف" to indicate the future tense in a concise way that aligns with the guidelines of subtitling and the CPL.

Reflecting on Pederson's (2017) FAR model, *Netflix*'s translation of the pun "internal affairs" as "سوف اسحرهم ببعض النكات عن شؤوني الداخلية" maintains the semantic meaning of the pun and delivers the meaning correctly. However, the redundancy in using "شؤوني الداخلية" and "الخاصة بي" may affect the fluency and the naturalness of the Arabic language used, the line length, and the speed, as standard Arabic typically avoids such constructions when the possessive meaning is already illustrated. Accordingly, this error is a standard one that lies within the second and third parameters: Acceptability and Readability, with a 0.5 penalty score for each of them. Regarding the spelling error of "اسحرهم", it lies under the second parameter, Acceptability, and is considered a minor error as it does not affect the comprehensibility of the provided subtitles. As a result, it is a minor error with a 0.25 penalty score. As for the version provided by *Egybest*, it delivers the intended meaning precisely and without any redundancy or spelling errors in a way that aligns with the three parameters of the model.

Example 10:

Source	Netflix	Egybest
B99-2-5 - Peralta: Now, <u>hammer</u> , it's time. <u>It's Hammer time</u> . I love this life	Net-2-5 - الآن يا " <u>مطرقة</u> ", حان الوقت. <u>إنها وقت المطرقة</u> . أنا أحب الحياة.	Egy-2-5 - أيها <u>المطرقة</u> ، حان الوقت. <u>إنه وقت المطرقة</u> . أنا أعشق الحياة.

In this episode, the squad is divided between celebrating the holiday and engaging in the precinct's annual Halloween Heist. Jake, as usual, is trying to outsmart Captain Holt in order to win "Ultimate Detective/Genius." As a result, Peralta puts a plan together with the rest of the team to be able to steal Captain Holt's watch and win the bet and gives each of them a codename. In this scene, Peralta calls Terry, using his codename "Hammer," to start acting according to the plan, drawing on the cultural resonance of the phrase "it's Hammer time."

Based on Zabalbeascoa's (1996) model of classification of jokes, this joke is categorized as a National-culture-and-institutions one, since it mainly relies on the audience's familiarity with the pop culture and the famous American Rapper, MC Hammer, and this line is quoted from his song *U Can't Touch This*. Accordingly, the first "Hammer" is the codename given to Terry as he is responsible for breaking into Captain Holt's office using his own hammer; however, the second "Hammer" serves as a cultural reference for the singer. The humor arises from the character pretending to address a literal hammer while acting dramatically and layering it with a famous cultural reference.

As for rendering the pun, both platforms, *Netflix* and *Egybest*, use the Pun-to-Pun strategy according to Delabastita's (1996) strategies of translating puns. *Netflix*, despite rendering the pun correctly as "الآن يا" "إنها وقت المطرقة", it fails to maintain the cultural reference as the second name "Hammer", which refers to the American Rapper, is stripped of its cultural identity and misinterpreted as a literal object. This, consequently, undermines the humorous effect intended to be delivered to the target audience and changes the semantic meaning. Additionally, the phrase "إنها وقت المطرقة" is grammatically awkward and incorrect, as it should be "إنه وقت المطرقة" to seem natural and smooth for the Arabic-speaking audience.

Similar to *Netflix*, *Egybest* uses the same strategy to translate the first and the second "Hammer" literally as "المطرقة"; as a result, it ignores the fact that "Hammer" is a name, not a tool, and loses the humorous impact as well. Conversely, *Egybest*'s version is slightly smoother than *Netflix*'s, translating it as "إنه وقت المطرقة", which is grammatically correct and seems natural to the target audience.

Upon assessment based on Pederson's (2017) FAR model, both versions provided by *Egybest* and *Netflix* fall short in accurately rendering the cultural reference intended to be delivered when mentioning "Hammer" in "It's Hammer Time". This is a well-known allusion to the American rapper "MC Hammer, but both platforms translate the two instances as "المطرقة" and resort to the literal meaning of the word, eliminating its humorous and cultural effect. The audience, as a result, may interpret the second "Hammer" as the tool itself, not the singer, which leads to a major functional equivalence error with 1 penalty score for each. This is due to the fact that the rendered subtitles, despite maintaining the pun in the original script and its stylistic impact, affect the interpretation of its semantic meaning. In terms of Acceptability, *Netflix*'s version "إنها وقت المطرقة" seems awkward as it is grammatically incorrect and unnatural in Arabic; hence, it is considered a standard error with a 0.5 penalty score.

V. Discussion and Findings:

In the above analysis, it is found that the most repeated jokes, based on Zabalbeascoa's (1996) classification of jokes, are the Complex ones, as out of 10 examples, 5 examples are classified as complex, representing 50% of the jokes. They mainly depend on merging both the language and the visuals. For example, "we got a ten-tie situation;" "gentleman" and "genital-man;" "don Juan," and "don Flan;" "split," and "peel;" and finally, "toast." The difficulty in rendering such a type of joke

is that the subtitles should carry the two layers of the pun, the linguistic and the visual ones. Therefore, the translator has to render the pun in a way that fits the linguistic message intended to be delivered and the visuals that are displayed on screen, so that the audience do not get distracted by the two meanings.

This category is followed by the second one, which is language-dependent jokes, as 4 examples of the analyzed jokes primarily depend on linguistic interplay and the duality of meaning, representing 40% of the examples. This is illustrated in the whole scene analyzed in example 6, related to STDs, which mainly relies on the interpretation of STDs as (save the date) and (sexually transmitted diseases), and the rest of the scene that includes more than five terms related to STDs, which are translated as sexually transmitted diseases. This comes in addition to “cornerstone,” “boring-stone,” “toodles,” and finally “internal affairs,” which refer to both the department and personal issues. The difficulty of rendering this kind of joke is that the translator must be aware of the duality of meanings. If the translator is not aware of the two meanings, the message can be totally changed, which, as a result, affects the functional equivalence and the meaning being conveyed to the target audience. The last category represents only 10%, which is National-culture-and-institutions, as only one example is classified as a cultural one, where the pun is based on knowing the famous American rapper, MC Hammer. These kinds of jokes pose a challenge to translators because if they are unaware of the difference between the literal meaning of the word and the person that the name alludes to, the meaning will not be correctly delivered, which, consequently, affects the sense of humor and the functional meaning that the target audience have the right to understand clearly.

As for the strategies used by both platforms in dealing with puns in light of Delabastita’s (1993) strategies, it should be noted that the frequency of the strategies used differs from one platform to another. For instance, *Netflix* uses the Pun-to-Non-Pun strategy in most of the analyzed cases, as out of 10 examples, 5 are rendered using this strategy. The subtitler tends to choose only one meaning of the double meanings intended to be delivered by the pun used in the SL. This can be shown in *Netflix* using such a strategy to convey multiple examples of the pun, including “ten-tie situation,” where one meaning of the two meanings of the pun is rendered, and the other one, illustrating the complexity of the situation, is ignored.

The same strategy is applied to “gentleman” and “genital-man,” as the translator renders the second part of the pun literally without adapting

the wordplay in a way that fits the context of the target language. The same thing applies to “split” and “peel,” where the rendered subtitles are correct; however, they do not match the image that is displayed on the screen. As for “give me fever,” “I made a rush decision,” and “serving crabs at the reception,” the translator chooses the direct meaning and conveys it. This rendition, accordingly, corrupts the sarcastic meaning intended to be delivered by the pun, as it refers to the context of the wedding and ignores the context of the STDs upon which the whole scene is based. Furthermore, the translator employs this strategy to convey the instances of “cornerstone” and “boring-stone;” however, its application does not succeed in producing an equivalent effect that resonates with the target language audience and seems acceptable and natural in Arabic.

The second commonly used strategy by *Netflix* is the Pun-to-Pun, with three examples rendered using this approach. In most cases, this strategy successfully conveys the pun while preserving both its humorous and phonological effects for the audience. For instance, the pun of “Don Juan” and “Duan Flan” is correctly rendered as "زير نساء" and "زير فطائر", respectively. Similarly, “internal affairs” is appropriately conveyed, reflecting its dual meaning. Nevertheless, the use of this strategy in the case of “Hammer” proves less effective, as it fails to capture the second layer of meaning, which is a reference to the well-known American rapper MC Hammer. Ignoring this reference, as a result, diminishes the cultural resonance of the pun and undermines the image that should have been evoked for the target audience.

Transference is the third most commonly employed strategy by *Netflix*, as it is used only in two examples. One example is in the STDs scene, where the *Netflix* translator transliterates “STDs” as "إس تي دي," hence corrupting the meaning for the audience because they cannot understand what "إس تي دي" refers to or how it connects to the rest of the scene, especially since it is the main focus. The second example is in “one duhl plus one duhl equals toodles,” where the translator again fails to convey the intended meaning, resulting in an unnatural and unconvincing subtitle for the target audience. Lastly, the Zero Translation strategy appears once in example 5, where the translator renders the “toast” pun literally, as if it only refers to bread, neglecting the dual meaning. This strategy causes the translation to miss the scene’s context and the intended humor or meaning conveyed by the pun.

Similarly, the most common strategy used by *Egybest* is Pun-to-Non-Pun, with 6 out of 10 analyzed examples employing this approach. This strategy is used to illustrate the “ten-tie situation,” where the

translator fails to effectively convey the two meanings of the pun within the same sentence. It is also used to convey the pun mentioned in example 4, “split,” and “peel,” where the translator selects the meaning that fits the context of the whole scene and the image being displayed on screen. Thus, one of the two meanings of the puns is rendered with the humorous sense preserved. Additionally, the same strategy is used in example 5, where the two meanings of “toast” are accurately rendered. In examples 7 and 8, the translator employs the same strategy, where “cornerstone” and “toodles” are translated into their literal meanings without preserving the phonetic sound between “cornerstone” and “boring-stone. Nevertheless, using this strategy in example 8 facilitates the illustration of the meaning intended to be delivered to a certain extent.

The Pun-to-Pun strategy comes in second place, as it is used only twice in examples 9 and 10, where the translator renders “Internal Affairs” and “Hammer” by also using a pun in the Arabic language. It is worth mentioning that this strategy works well for the first example; however, it eliminates the cultural reference cited in the second example. This, accordingly, corrupts the meaning and the cultural references intended to be embedded in the source script to help boost the humorous sense of the whole scene.

The third commonly used strategy is Transference, where it is used in example 3 as “Don” and transliterated into "دون" in order to preserve the pun in the SL. However, using the word "دون" in the Arabic language affects the natural flow and idiomaticity for the target audience. Regarding example 8, “duhl” is transliterated into "دول", which is considered a little bit awkward in the Arabic language. The last two strategies are used reciprocally by the fansubbers: Zero Translation and the Editorial Technique. Zero Translation is used in example 2, as the translator conveys “genital-man” as "السيد المحترم". As discussed in the analysis, the version of "السيد المحترم" does not fit the drawings of male genitalia, unless it is understood by the audience that it is meant to be said sarcastically. Finally, the Editorial Technique is also used in only one example, example 6, to render all the puns related to STDs. Using such a strategy in conveying this example is a very successful choice from the translator, as it paves the way for the target audience to be on the same page as the native speakers.

An analysis of the types of errors committed in the version provided by *Netflix* reveals that the majority fall under the first parameter: Functional Equivalence, which accounts for a total of 9 errors, 6 of which are semantic, and the rest are stylistic. It is worth mentioning that several examples involve errors that lie within two or more parameters. This can

be illustrated in example 7, as it contains errors that affect both Functional Equivalence and Acceptability, whereas example 9 demonstrates a broader scope, with errors classified under the three parameters: Functional Equivalence, Acceptability, and Readability. Additionally, example 10 comprises errors categorized under Functional Equivalence and Acceptability. Based on this categorization, Functional Equivalence tops the list with 9 errors, followed by Acceptability with 6 errors, and finally, Readability with 2 errors.

As for *Egybest*, the majority of errors committed fall under the second parameter, Acceptability, as the number of errors committed within that parameter is 7 errors, followed by the first parameter, Functional Equivalence, reaching 6 errors, three for semantic errors and the other 3 for stylistic errors. It is worth noting that there are a couple of examples where the errors committed are categorized within the first two parameters together; this is demonstrated in examples 1, 3, and 7. Accordingly, the errors committed by this platform are categorized within the first two parameters only, with 6 errors in Functional Equivalence and 7 errors in the second parameter, and no errors committed in the third one.

Moving to the severity and the penalty score of the errors committed by the professional platform vis-à-vis the amateur platform, the analysis shows that most of the committed errors by *Netflix* are standard ones, as the total number of standard errors reaches 13, followed by 3 serious errors, and 1 minor error. Regarding the errors in the other platform, *Egybest*, the majority of the errors are standard ones, as 8 standard errors were identified through the analysis of the examples, followed by four minor errors, and only one serious error. Counting all the errors on the two platforms reveals that *Netflix* committed 17 errors, compared to 13 errors in the version provided by *Egybest*. By applying the penalty score specified by Pederson's (2017) FAR model for each error, each minor error scores 0.25, the standard error scores 0.5, while the serious error equals 1. This means that the 13 standard errors in the *Netflix* version equal a 6.5 penalty score, with 3 serious errors scoring 3 points, and finally 1 minor recording 0.25 penalty score. Accordingly, the total number of errors committed by the professional platform *Netflix* reaches 9.75 points. As for *Egybest*, there are 8 standard errors, each with a 0.5 penalty score. Accordingly, standard errors in total equal 4. Concerning minor errors, there are 4 minor errors, each with a 0.25 penalty score, all in all amounting to 1 point. This comes in addition to one serious error with another point. By adding the points given to each

error, it is concluded that the total penalty score of the amateur platform equals 6, which is lower than the penalty score given to the professional platform, *Netflix*.

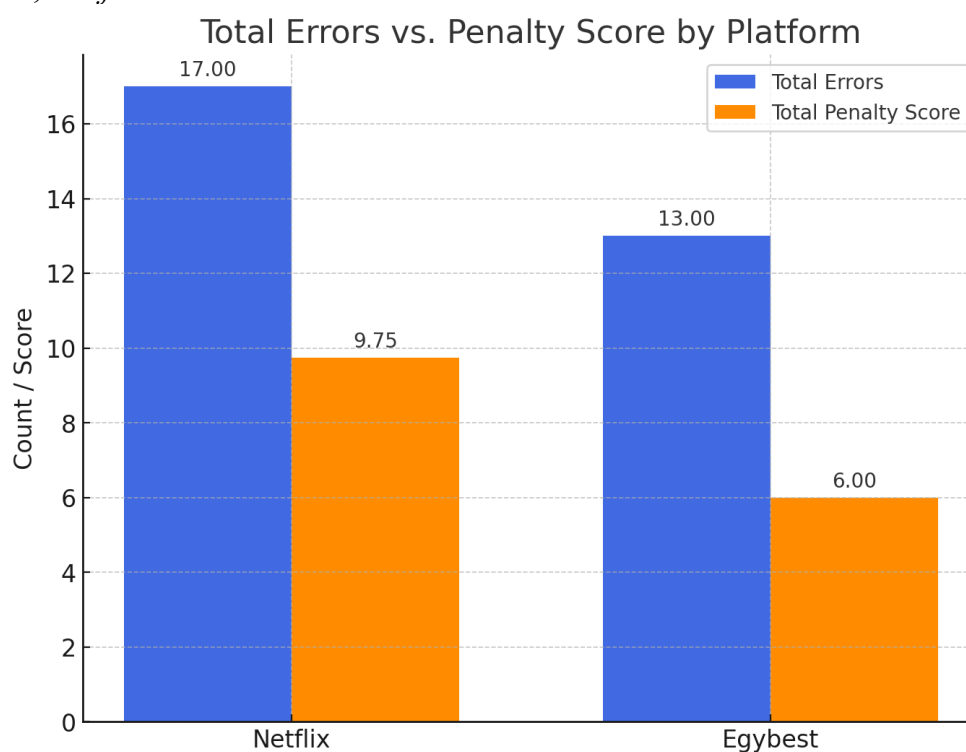


Fig (1): Total Penalty Score and Errors of *Netflix* Vs. *Egybest*

The comparative analysis illustrated in the graph highlights a notable difference in both the total number of errors and the cumulative penalty scores between the two platforms. This disparity indicates that *Netflix*, despite being a professional platform, commits more errors overall, and the severity of these errors is also greater. These findings challenge the assumption that professional subtitling guarantees superior quality, as the results prove otherwise. The results also refute the bad reputation of fansubs, underscoring the need for a more critical evaluation of both professional and amateur subtitles in terms of accuracy, acceptability, and readability.

VI. Conclusion:

To conclude, this study aims to highlight the differences between the professional subtitles rendered by *Netflix* and the fansubs represented by *Egybest*. By doing so, the points of strength as well as of weakness can be determined and analyzed. The analysis focuses on the pun-based humor in the first two seasons of the American sitcom, *Brooklyn Nine-Nine*, which includes 45 episodes. To accurately achieve the study's objectives, Pederson's (2017) FAR model of quality assessment is employed, in addition to Zabalbeasoca's (1996)

classification of jokes and Delabastita's (1993) strategies of translating puns. This study presents an opportunity to challenge the notion that professional subtitles can be blindly trusted and that fansubs are of low quality. Furthermore, it paves the way for novice translators to be introduced to such types of errors in order to improve the quality of their subtitling.

As shown above, the most recurrent type of jokes based on Zabalbeascoa's (1996) classification of jokes is the Complex type, as 50% of examples are classified under this category. These examples rely on merging the script with the images displayed on screen, and this poses a challenge to the translator, as the rendered version should fit both the meaning and the scene itself. Concerning the strategies used to overcome such challenges, the Pun-to-Non-Pun strategy, one of Delabastita's (1993) strategies of translating puns, tops the list of strategies used by both platforms, *Egybest* and *Netflix*. The second strategy is Pun-to-Pun, as it is also frequently used by both platforms. It is worth noting that such strategies succeed in rendering some examples correctly and fail to render others.

Concerning the errors committed in both platforms, according to Pederson's (2017) FAR model, it is noted that the errors analyzed in the version rendered by *Netflix* account for seventeen errors, most of which are categorized under the first parameter, Functional Equivalence, followed by the second one, Acceptability, and then the third, Readability. Out of the total number of errors, thirteen are classified as standard errors, three as serious ones, and one as a minor error. As for the total penalty score, it reaches 9.75. *Egybest*, on the other hand, committed a total of thirteen errors, which are categorized within the first two parameters only, Functional Equivalence and Acceptability. 8 errors out of them are standard ones, 4 are minor, and 1 error only is serious. Calculating the sum of the penalty score given to each error, it is shown that the total penalty score reaches 6.

Based on these results, it is obvious that the quality provided by the amateur platform, *Egybest*, exceeds that of the professional platform, *Netflix*. Accordingly, this proves that both versions should be analyzed via a meticulous lens and based on specific parameters in order to reach the most accurate and suitable version, which allows the target audience to enjoy their experience while watching in the same way as native speakers enjoy it.

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