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Abstract: *This study explores humor as a language art that appears in many parts of our everyday lives. The specific focus is on the "Country Comfort" series, aiming to identify the types of humor prevalent within it and assess the efficacy of translating the humorous effects into the target language. Employing a qualitative descriptive method, particularly content analysis, the researchers are the primary instrument to collect and analyze data, discerning humor types, features, and effects within the series. Raphaelson-West's theory on humor translation guides the data processing, while humor categories such as linguistic, cultural, and universal humor serve as lenses for presenting and examining the research corpus. Additionally, Translation decisions are analyzed using Peter Newmark's strategies, including adaptation, extensive explanation, editorial techniques, and transcreation. The findings show that only 13 out of 24 wordplay (54%) instances and 1 out of 8 cultural references were successfully dubbed, leading to a noticeable loss of humor. However, all 10 examples of universal humor were effectively retained. This highlights the need for strategies like adaptation and transcreation to preserve humor in translation.*

Introduction

In today's globalized world, information spreads rapidly and widely through various means like the internet, television, books, magazines, and newspapers. Various countries seek to endorse their culture on a global scale. In this context, dubbing and translation are vital in conveying cultural content, including novels, graphic stories, films, and music. Some publications have brought intricacies of humor, a particularly challenging aspect of audiovisual translation. Despite this, there has been limited investigation into Hindi audiovisual translations. Like other translators, screen translators confront diverse challenges and constraints influenced by the genre, target language, and source language. Therefore, there is a need for attention to be directed towards humor and its features in English-to-Hindi audiovisual translations.

In Asian societies, particularly in India, foreign movies play a significant role in cultural consumption and economic impact. In 2019, the revenue from the Indian cinema industry surpassed US\$2.5 billion (Diwanji, 2020), contributing substantially to the country's economy, where the services sector

constitutes over 50% (Dastidar & Elliott, 2020). Notably, India produces its films and dubs of English movies in Hindi that underscores the pervasive nature of audiovisual translation in the 21st century. Dubbing has emerged as one of the most used methods of audiovisual translation in modern cinema. It enhances the original movie's soundtrack with additional speech or other audio components. When translating a film into another language, the performers' lip movements are carefully matched with the translation of the original dialogue (Diwanji, 2020). In this situation, the translator is the one responsible for making sure everything makes sense to the people who speak the new language. Similarly, Savory said that a technical translator focuses on what something means, not just how it's said (Savory, 1969). And, each language has its unique features (Chomsky, 1981). That's why, to change words from one language to another, you often need to recreate or transcreation the content, not just translate it directly. If something from the original culture doesn't exist in the new culture, it's a challenge. This often happens when translating jokes or references specific to one culture. People who watch might think the original words must be different and connected to the culture of the original language because what's said is a part of that culture. Not only culturally but also linguistically,

Literature Review

Translation goes beyond merely converting written and performance literature from one language to another; it also involves conveying the context and essence of the source language. The fundamental aim of translation is to translate a document or speech from one language (Source Language/SL) to another (Target Language/TL) while maintaining the original author's purpose. In this regard, various researchers have proposed theories to preserve the original essence when translating from one language to another.

One study aimed to determine whether humor was successfully translated into Hindi. It was noted that English movies were commonly dubbed in Hindi rather than Urdu. However, due to linguistic similarities, Urdu speakers found these movies easily comprehensible (Gumperz, 1971). To ensure the credibility of the data analysis, references from The Urban Dictionary and Google Translate were utilized to verify any observed variations. Therefore, it can be deduced that translation goes beyond the mere conversion of text from one language to another. It encompasses the transfer of both meaning and the author's intent.

In the Pakistani context, researchers predominantly focus on subtitling romantic, heroic, and tragic series and dramas due to their comparatively straightforward translation (Shah, 2022), rather than dubbing sitcoms and comic movies. Remarkably, in Pakistan, there's a noticeable lack of attention given to the dubbing of movies. This oversight can be attributed to the fact that English is not the native language in Pakistan, and children often face challenges in understanding English. The difficulty in translating humor from movies into Hindi (a language with many similarities to Urdu) is a key area that warrants investigation.

The term "audiovisual translation" (AVT) became prevalent. According to Díaz (2009), the emergence of another term, "screen translation," encompasses all forms of content distributed via different screens, spanning television, cinema, computers, and mobile devices. In this context, Audiovisual Translation (AVT) refers to the conversion of multimodal and multimedia texts from one language and culture to another. According to Díaz Cintas and Orero, there are two main methods for translating audiovisual content: one involves presenting written text on the screen to convey the original dialogue, commonly known as subtitling, while the other method involves replacing the original soundtrack with a new one in the target language, typically referred to as dubbing (Díaz & Orero, 2010).

Dubbing, a type of audiovisual translation (AVT), involves replacing the entire dialogue track, and

occasionally even the accompanying music and effects track, with a version in the target language (Gottlieb, 1994). Dubbing is often more costly than subtitling due to the involvement of an entire production team in dubbing a movie. After translating and writing the dialogue or synchronizing it with lip movements in the script, the translated dialogue is then performed by dubbing actors or voice talents. This is done under the guidance of a dubbing director, and sometimes with input from a linguistic consultant or dubbing assistant if available. This process is quite complex, involving linguistic, cultural, technical, and artistic aspects, and it relies heavily on teamwork to achieve a high-quality result (Chaume, 2013). This study focuses on the prominent audiovisual translation mode of dubbing. The aim is to analyze humor and how it is translated into another language through dubbing, examining whether its humorous effect in the target language is maintained.

The inclination towards dubbing could stem from its ability to provide audiences with a complete representation of the dialogue, eliminating the need for them to engage in an additional cognitive process (reading) alongside watching and listening (Gottlieb, 1994).

Hollywood and Bollywood are two of the biggest movie industries globally. There's a huge demand for English movies in India, so Hollywood often translates its films into local languages to reach more people. Dubbing varies by region and can present a challenge for viewers who don't understand the original language. Hollywood films are typically dubbed into about 90% of non-English languages. In India, the recent Hollywood release *Spider-Man 3* has been dubbed into five languages: Hindi, Tamil, Telugu, Bhojpuri, and Malayalam (Ahamed, n.d.).

To convey an authentic oral discourse, dubbing actors must meticulously consider their intonation, rhythm, and pitch. This aspect of dubbing presents a valuable area for research exploration (Mompeán, 2012). A total of 24 Hollywood movies, the highest number ever in India, are currently undergoing the process of translation and adaptation into Hindi and other regional languages (Bhushan, 2017).

Humor is a significant source of joy, but it remains a complex concept with various theories attempting to explain it. Today, humor is commonly understood as something that is amusing and elicits laughter, which aligns with the definition found in the *Oxford Advanced Learner's Dictionary*, defining humor as a quality in something that makes it funny or entertaining (Hornby, 2000, p. 665). In the world of humor, like in other definitions, there can be exceptions. Sometimes, something can be considered funny even if nobody laughs at the moment. "Humor is not easy to understand or enjoy because it depends on having a good understanding of language and culture. As Ross pointed out, the social situation or context is important for humor. This means that a joke might be hilarious in one situation but not funny at all in another" (Ross, 2007, p. 2).

To effectively translate humor, the process begins with accurately identifying the humorous content in the source language. The most important initial step for translators who decide to use humor is to closely examine the source material. Translators are better able to decide whether to translate a piece, how to translate it, and how to complete the assignment effectively, soon after they understand the type of humor.

Different researchers work in different genres. In attempts to compare the original text with its translated counterpart, researchers consistently find that certain elements of the original are inevitably omitted, despite the translator's best efforts. Saood Khan addressed the audiovisual transcreation of English films into Hindi, acknowledging the limitations of word-for-word translation due to the unique linguistic and cultural aspects of each society. He emphasized the necessity of transcreation for effective cross-cultural adaptation, citing the example of dubbing the film *Dumb and Dumber 2* into Hindi. Khan highlighted the deliberate choice of transcreation over literal translation by the translator, considering

the linguistic and cross-cultural disparities to ensure resonance with the target audience (Khan, 2021).

The question arises: whether the humorous effect in the source language is carried over to the dubbed version in the target language, and whether the viewers perceive it in the same way as the original. Bucaria examined how different audiovisual translation methods influence viewers' perceptions of the same content. The study analyzed dubbed and subtitled versions of an episode from the American TV series *Six Feet Under*. Italian viewers were shown excerpts from the dubbed version, while another group watched subtitled versions of the same scenes. Both groups then completed a questionnaire gauging their appreciation of the scenes (Bucaria, 2006, p. 34).

Linguistic humor is associated with wordplay, which revolves around the pronunciation and spelling of words (Delabastita, 1996). Wordplay, a linguistic phenomenon deeply ingrained in daily communication, serves as a vital component. It can occur both intentionally and unintentionally. This study examines wordplay through the lens of humor. It is crucial to understand that not all words in one language have an exact equivalent in another, and not all ideas represented in one language's vocabulary are the same as those stated in another (Qian Han, 2011).

Raphaelson-West observed that while translating cultural jokes may convey similar meanings on a semantic level, they often lack the cultural and pragmatic elements necessary for successful translation, rendering them untranslatable (Raphaelson-West, 1989). Translating such humor involves extensive explanation. Translators employ this method by providing supplementary context or details regarding cultural elements in the joke to ensure comprehension. The translator may opt for editorial techniques such as providing footnotes or endnotes that explain cultural references embedded within the humor (Raphaelson-West, 1989). However, this approach is seldom feasible in subtitling due to constraints of space and time. Consequently, transferring cultural humor into the target text in subtitling is challenging, leading translators to frequently omit the transfer of cultural values. Raphaelson-West suggests that universal humor presents the least challenge in translation (Raphaelson-West, 1989). Strategies proposed by Newmark and others can effectively be employed to translate universal humor, as it lacks linguistic or cultural intricacies.

Similarly, Newmark characterizes adaptation as the most liberal form of translation (Newmark, 1988). In this approach, the translator modifies cultural references from the source language to correspond with analogous cultural concepts in the target language, essentially transforming the cultural context from the source to the target language.

Translators faced with the task of translating humor must carefully consider their approach. Vandaele emphasizes that humor can be effectively recast to achieve the same humorous effect in translation. Therefore, successful translation of humor hinges on replicating the humor features present in the source language to ensure that the desired humorous effect resonates with the target readership (Vandaele, 2002).

Research Questions

1. What forms of humor — linguistic, cultural, and universal — are present in the series' original as well as in the dubbed version of *Country Comfort*?
2. What translation strategies are employed to negotiate the transfer of humor in the Hindi dubbed version of the series?

Methodology

This study focuses on analyzing the "Country Comfort", a sitcom consisting of 10 episodes, duration 25 minutes each, and its Hindi version, as the primary unit of analysis. "Country Comfort" follows the story of a country singer named Bailey who, after a rough breakup, stumbles upon a diverse and chaotic

household. The family, headed by a widowed father of five children, needs a nanny. Bailey steps into this unexpected role, blending her musical talents with her newfound responsibilities, and brings warmth and harmony to the family. The sitcom explores this mismatched family's humorous dynamics and challenges, combining music, laughter, and heartwarming moments.

The study is guided by Raphaelson-West's Categorization of Humor, which classifies humor into linguistic, cultural, and universal humor. Furthermore, Peter Newmark's strategies, such as adaptation, extensive explanation, editorial technique, and transcreation, are used to explain translation decisions (Newmark, 1981).

The research adopts a qualitative content analysis method. Selected humorous scenes from the original English version and their Hindi dubbed counterparts were compared. Humor instances were categorized into linguistic, cultural, and universal, and then analyzed according to Peter Newmark's strategy based on how well humor was retained or transformed.

Episodes of *Country Comfort* were viewed in both English and Hindi. Humorous instances were identified by comparing the original and dubbed versions to assess the comic effect. The identified humor was classified into linguistic, cultural, and universal types based on Raphaelson-West's framework to analyze the mechanisms behind each instance.

Analysis and Discussion

In this section, the focus is on detailing the research data pertinent to the research aim. The specific kinds of humor in the season, aligning with Raphaelson-West's theory, are identified. Additionally, an investigation was conducted to scrutinize the strategies employed for conveying humorous expressions in the dubbed version of the series "Country Comfort." This analysis seeks to determine how much the comic effect is maintained in the dubbed version. The details are as under:

Linguistic Humor

Jokes that use language, like wordplay or rhyming, are called linguistic humor. These jokes can be tricky to translate because they often rely on the sounds or spellings of words. In simple terms, linguistic humor is all about playfully playing with language. However, the success of these jokes depends on various factors, including the context in which they are told. There are different ways to produce wordplay. There are different wordplay types: Alliteration, Homograph, Homophone, Idiom, Metaphor, Onomatopoeia, Pun, simile, and Spoonerism (MasterClass, 2021). Euphemisms are also included in wordplay.

Table 1: Linguistic Humor

No	Source Language English	Target Language Hindi	Dubbed the Strategy of English into Hindi
01	I was a bit Tongue-tied.	Mai preshan ho gaya tha.	Transcreation
02	I was cool as a cucumber in a summer salad.	Mai bikul cool the, zara bhi pareshan nhe the.	Transcreation
03	Bailey said 'Love is funny.	Love bhi kamal hai	Literal Translation
04	I told you those smoking eyes are dangerous.	Mai nay kaha tha k wo naseeli ankhay khatarnak hai?	Literal Translation
05	summer so much!	Mujhy nafrat hai summer say!	Literal Translation

06	I saw Broddy skipping through the yard.	Mai nay usay hawa mai qalabazia karty hovy dekha hai.	Literal Translation
07	Hurry! hurry! Hurry!	Jaldi aoo! Jaldi aoo!	Literal Translation
08	Your shake and your wiggle.	Tumhara dance aur rythem	Transcreation
09	“liar, liar, pants on fire’	tumharay jhoot say mera dil jal raha hai.	Transcreation
10	Peeing then fleeing	Bas ja he rahi hu	Adaptation
11	Has dropped out! has dropped out!	Esa nhe ho sakhta, esa nhe ho sakhta	Literal Translation
12	-uh-oh	Afsos!	Literal Translation
13	“heck” and “crap.	Ganday	Substitution
14	Cue the band.	Music chalao.	Literal Translation
15	Brody to Jo, You really sprouted up.	Tum bhut khobsoorat ho gaye ho.	Transcreation
16	You two have been in this ridiculous dogfight.	Kitnay waqat say tum dono k beech ye larai hai.	Transcreation
17	Why does she wanna rock the boat?	Usay naoo hilanay ke kia zarorat the?	Transcreation
18	The circle of life, the wheel of fortune.	Zindagi ek safar hai suhana, ek chakkar hai bharosay ka aur qismat ka.	Adaptation
19	It is a hellish life.	Pori zindagi Narak ho jaye gi.	Literal Translation
20	He stabs me in the heart by stealing my girl.	Mujh say meri pasand ke larki cheen kar mera dil tora.	Literal Translation
21	Free as a bird.	Mai punchi ke tarha akeela hu.	Literal Translation
22	We are settling this today, and not like two screaming hens, like two grown men.	Es ka faisla aj ho ga, aur bacho ke tarha laar kar nhe balkay baro ke tarha.	Transcreation
23	‘Stand by your man’ does not specify which man.	stand by your man’ mai ye nhe kaha k konsa admi.	Literal Translation

Cultural Humor

Cultural humor relies heavily on the values embedded within a particular culture, leading to its humor being primarily derived from cultural references. To check whether the cultural humorous effect is transferred successfully or not, Cultural humor data is identified accordingly to Peter Newmark’s five cultural categories.

Table 2 Cultural Humor

No	Source Language	Target Language	Strategy of Dubbing
01	I got ten bucks on her not opening it	Lage das ke sharat k wo nahe kholengi	Adaptation
02	Message via Kelly Clarkson	Khuda nay ye pegham mujhy ek kavita mai bheja.	Adaptation
03	Oh, geez, Louise!	Mary khudaya!	Adaptation
04	Chewbacca	Bhootni	Adaptation
05	It's a whole Dawson's Creek situation.	Ye moqa bilkul Dawson's creek ke tarha hai.	Literal Translation or Retention
06	I look like Uma Thurman.	Ho gai tasali, deekh lia mujhy	Omission
07	All I wanted was a Barbie dreamcamper!	Lakin mujhy apni pasand ka toy nhe mila na!	Omission/Adaptation
08	I pictured him more Brad Pitt-ly.	Mujhy tu laga koi hero type ho ga.	Adaptation

Universal humor

A universal joke can be seen as a joke that transcends cultural boundaries and is amusing to a wide audience. It possesses inherent humor, independent of specific linguistic or cultural contexts (Jabbari & Nikkiah Ravizi, 2012). Numerous translation methods, such as those outlined by Newmark, can be employed to translate universal humor effectively.

Table 3 Universal Humor

Source Language English	Target Language Hindi	Strategy of dubbing English into Hindi
No, I am not equipped to do anything...	Mai tu kisi laiq reh he nhe gai	Literal Translation
This means you are single.... Wink	Es ka matlab hai k tum akeli ho,	Literal Translation
Who would walk out on you?	Tumhay kon chor kar ja sakhta hai?	Transcreation
She needs a woman's touch	Shaid meri baath karnay say kuch ho jaye...	Adaptation
No man has ever folded laundry	Kisi admi nay aj tak aurat k khapray fold nhe kay.	Adaptation
I thought you were gonna ask for cash.	Mujhy laga tum paisay mago ge jesay aurtain mangti hai	Transcreation

Mama would want me to go to your girlfriend's wedding?	Wow! Kia mama chahati hai k mai ap ke girlfriend ke behan ke shadi mai jao?	Literal Translation
See you in a few hours. Going for a run to burn some frustration.	Kuch ghanto k lia mai run karnay k lia ja raha hu ta ka apna gham bhula sako.	Transcreation
Man, they are so stubborn.	Ye mard, kitnay ziddi hotay hay na.	Literal translation
Don't come in! My face is naked!	Andar mat ana mera makeup uthar gaya hai.	Transcreation

We explored 23 linguistic humor examples. Out of these 23 humorous wordplay examples, only 11 were successfully retained. The remaining 12 were either omitted or altered in ways that lost the original humor. In Cultural Humor, out of the eight examples analyzed, only three successfully retained cultural humor through adaptation, such as localizing “ten bucks” to “lage das ke sharat.” In the remaining five, references like Kelly Clarkson, Chewbacca, Uma Thurman, Barbie Dreamcamper, and Brad Pitt were either omitted or generalized, leading to a dilution of humor. The line about Uma Thurman, for instance, lost its cultural flavor entirely. Interestingly, “Dawson’s Creek” was directly retained, assuming audience familiarity, which may not resonate with all viewers. In Universal **Humor**, I found that ten instances of universal humor were noted, all of which were successfully conveyed in the Hindi version.

Strategies Observed

The study found that when direct translation was not feasible, translators used the following strategies:

- Adaptation (modifying the original to suit the cultural context)
- Extensive Explanation (Another technique is explanatory translation, where translators add brief context to clarify cultural elements and ensure the humor is understood). (Raphaelson-West, 1989, p.131).
- Editorial Technique (Translators may use editorial tools like footnotes to explain cultural humor, but this is rarely practical in subtitling due to time and space limits. As a result, cultural references are often omitted, making their transfer challenging. (Raphaelson-West, p.132-133).
- Transcreation (creative re-interpretation to maintain the humorous effect)
- Omission (in cases where humor could not be transferred)
- Literal Translation (effective mainly for universal humor)

This research aimed to address two key objectives: identifying the different types of humor present in both the source and target languages of the dubbed series *Country Comfort* and examining the strategies employed to transfer humorous expressions while assessing the effectiveness of maintaining the humorous effect in the dubbed version. To achieve these objectives, the study utilized the Raskin-Attardo-GTVH framework and Raphaelson-West's theory of humor, focusing on three categories: linguistic, cultural, and universal.

The findings revealed that all three types of humor outlined in the theoretical framework—linguistic, cultural, and universal—were present within the ten episodes of the series. The collected data were systematically categorized and analyzed based on these types. Notably, the results demonstrated

variability in the effectiveness of humor retention across categories. While some humorous expressions were successfully transferred to the target language, others were either omitted or altered, leading to a diminished humorous impact.

A significant observation was that the target (dubbed) version retained fewer humorous effects compared to the source version. This finding underscores the inherent challenges in humor transference during the dubbing process, even when dubbing is generally considered closer to the source material than traditional translation. Such discrepancies often stem from the interplay between linguistic and cultural differences that are difficult to reconcile without creative adaptation or transcreation. These findings align with existing literature on humor translation, emphasizing the critical role of transcreation in bridging linguistic and cultural gaps. Transcreation enables the adaptation of content while preserving the essence of humor, ensuring that the target audience experiences a comparable effect to the source audience. However, the results from this study highlight that even with dubbing, where audio-visual elements can enhance humor delivery, there remains a risk of losing the nuanced impact of humor if cultural and linguistic nuances are not adequately addressed.

The implications of this study suggest that greater attention must be given to context-specific strategies during the dubbing process to ensure effective humor transference. Future research could delve deeper into the role of cultural adaptation and audience reception studies to further understand the nuances of humor translation in audio-visual media.

Conclusion

To conclude, when translating culturally bound humor, it is essential for the translator to seek an equivalent in the target language that conveys the humor effectively. If not found, a transcreation strategy should be adopted to preserve the humorous effect and adapt the content creatively to the target audience's cultural context. For universal humor, the translator should use a direct translation strategy to maintain the joke's original meaning and comedic impact. Direct translation is only possible in cases of universal humor or phenomena. Data analysis revealed that word-for-word translation is not feasible for most dialogues and jokes. Humor often does not translate directly due to cultural specificity and language differences in phonology, syntax, idioms, wordplay, and morphology. Therefore, translators adopt various strategies, theories, and models to overcome these challenges. Overall, it can be concluded that the translation's purpose (the Skopos) has been successfully achieved, despite the challenges of culturally specific humor and language differences.

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