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## **Master Thesis**

The Translatability of British Jokes into Azerbaijani

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*To my dear family and all translators who put their heart and soul into their work*

## ABSTRACT

This thesis investigates the translatability of British jokes into Azerbaijani and the challenges that arise in the process. The purpose of the research is to provide insights into the complexities of translating jokes from one language to another and to offer translation strategies and techniques for successful joke translation. To achieve this goal, a systematic comparison was made between a sample of British jokes and their Azerbaijani translations. The study found that not all British jokes can be easily translated into Azerbaijani due to the complexities of jokes, which often rely on wordplay and other nuances that may not have direct equivalents in another language. Moreover, the study found that translators often struggle with translating jokes due to several reasons, including the lack of familiarity with the extralinguistic features of the source or target languages, a lack of understanding of the humour itself, and the difficulty in finding an equivalent in the target language. In response to these challenges, the study proposes three translation methods for successful joke translation: compensation, literal translation, and signalling. The compensation method, which allows for creative and imaginative adaptation and preservation of the humour and context of the original joke, is deemed the most effective method for translating jokes. This method is divided into four sub-methods: adaptation, paraphrasing, footnote/endnote, and 'equivalent effect' translation. Overall, this study provides valuable insights into the translatability of British jokes into Azerbaijani and offers practical translation strategies and techniques for successful joke translation.

**Key words: humour, joke translation, humorous effect, alternative translation methods, translatability, GTVH**

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# INTRODUCTION

## **Actuality of the Topic**

Translation began to play a key part in intercommunication as soon as humans started using writing. We can define translation as a process of transmitting the intended meaning or message of a text (or speech) from a target language to a source language while taking into account cultural, social, psychological, and linguistic factors, as well as all other differences between source and target languages without distorting the intended meaning, as well as the style of message.

Being a translator is easy, you just have to be bilingual, right? Actually, the answer is no. You should be bilingual in order to translate, but bilingualism is not enough for being a professional translator or interpreter, translation demands much more skills rather than just the knowledge of a foreign language. The translation may seem an easy task to several people, however just like in every field, we can take several obstacles on board faced by professional translators during the translation process. But what specific competences are required for successful translation? This process requires great sensitivity to make appropriate and correct word choices and equivalents in a certain context. Transmitting intents, emotions, and implied meanings while maintaining respect for the nuances, idiosyncrasies, and intrinsic beauty of a language is the goal of translation. Translation requires managing both beauty and communication at once, combining linguistics and anthropology, and being a writer and psychologist in the same breath. It is a tiring and challenging process in which many linguistic, social, cultural, and communicative factors need to be taken into account to produce an original-like piece of text in a target language. However, there are also some cases in which the linguistic as well as cultural heaviness of the text ties us to a knot and make the translation process more complicated and troublesome. These kinds of texts usually contain certain elements which are deeply attached to a source language or culture.

Some words or phrases used to describe things, facts, phenomena, etc., might be so deeply ingrained in their source culture (and sometimes exclusive or unique to the culture that developed them) and so particular that there may be no counterpart in the target language because of the fact that they are unknown or have not yet been codified in a target language. We can say for sure that differences in the structure of language (phonology, phonetics, morphology, syntax etc.) and vocabulary may give rise to acute and deep challenges for the translator no fewer than differences in the cultural system of a source and target audiences. Regardless of the translator's professional

skills and abilities, a good transfer is exceedingly difficult, if not impossible, when there are linguistic and extralinguistic disparities between source and target languages. One of the concepts which is difficult to translate due to these differences is apparently a joke which is a specific type of humour.

What you find humorous may vary depending on individual factors such as your social status, age, education, personal sense of humour and so on. But we should not ignore the profound role of language and culture, as well. As humour is an indispensable part of our everyday life, communication, and almost every aspect of lifestyle, every translator or interpreter deals with joke translation at least once. Similar to literary texts, joke differs from other types of discourse since it demands extra skills and abilities from translators such as creativity and transmitting humour and laughter, rather than just translating meanings of words and sentences. We cannot just translate a joke word-by-word and hope that a target audience will get a sense of humour somehow. If the translated text does not generate a smile or laughter it should not be considered a joke or successful translation any more. Translating a joke without killing its humorous effect is an interesting but at the same time a hard task for seasoned translators as well. Specific translation techniques are required in order to produce successful translations of jokes rather than traditional translation approaches.

### **Object of Investigation**

The object of the study at hand includes jokes, the classification of jokes in terms of their translation possibilities and difficulties, and identifying certain translation strategies and techniques to translate jokes from English into Azerbaijani. Analysis of the similarity between British jokes and their translations into the Azerbaijani language with reference to Attardo's General Theory of Verbal Humour and the investigation of the primary methods used by translators while translating jokes are also parts of the object of the research. Generally, the research project aims to shed light on the complexities of translating jokes and provide valuable insights for translators, linguists, and scholars interested in humour and translation studies.

### **Subject of Investigation**

The subject of investigation covers identifying the translatability degree of British jokes into Azerbaijani, determining major difficulties that arise from their translation, classifying joke types considering their resistance to translation, studying some solutions to translate jokes and looking out which of them are more useful and relevant during the process of translating from English into



Azerbaijani. In addition, the research project will explore some solutions and techniques to translate jokes effectively, taking into account the linguistic differences between the two languages. The study will analyze and evaluate the usefulness and relevance of these translation strategies, such as using equivalents, paraphrasing, or changing the joke's punchline.

### **Aims and Objectives**

We have several solid aims to conduct this research. First of all, we intend to identify how jokes can be categorized according to their translation obstacles, how these obstacles can be labelled and to explore strategies can be used to translate jokes effectively into Azerbaijani in this thesis. The primary question is whether British jokes are translatable into Azerbaijani or not. If they are translatable, to what extent? If not, then what is the reason? What are the reasons behind the issue of untranslatability and what are alternative solutions for conveying humour and meaning across languages and cultures? Our approach is based on linguistic factors rather than psychology, literature, culture or society. To achieve the research goals and objectives mentioned above, we have five main and broad research questions:

- *Research Question 1:* Are all British jokes translatable into Azerbaijani?
- *Research Question 2:* Do jokes lose their humorous aspect when translated literally?
- *Research Question 3:* Which factors make translating jokes challenging or completely impossible? The other way around, translators often fail in translating jokes, what are the main reasons?
- *Research Question 4:* Which strategies and techniques are proper for translating jokes from English into Azerbaijani successfully?
- *Research Question 5:* How important is the translator's sense of humour while translating jokes? Does it affect the success of the final result?

### **Scientific Novelty of Research**

The present study is focused on investigating the translatability of British jokes into Azerbaijani, and it aims to fill a gap in the existing research literature. Although the translatability of jokes, their classification based on their translation possibilities, and the translation techniques used to convey humour and meaning have been studied by several researchers in different languages, this topic is new for the English-Azerbaijani language pair. Previous research has mainly focused on analyzing the translatability of jokes in the context of languages with similar linguistic and cultural

backgrounds. However, the English-Azerbaijani language pair represents a unique and challenging case, given the significant differences in language structures and humour norms between these two languages. This research project attempts to address this gap in the literature by examining the translatability of British jokes into Azerbaijani through a comprehensive analysis of linguistic factors that affect the translation process. By focusing on the English-Azerbaijani language pair, the research project aims to contribute to a deeper understanding of the challenges and opportunities in translating jokes across diverse contexts. The study also seeks to provide practical insights and recommendations for translators, language educators, and others who are interested in exploring the translatability of jokes across different languages and cultures.

### **Theoretical and Practical Significance of the Investigation**

Insofar as theoretical contributions are concerned, the study holds promise to fill a sizeable gap in our knowledge about the translation of jokes. Knowledge about the jokes and the translation of jokes is expected to shed light on the other difficult-to-translate concepts and their successful translations into the Azerbaijani language. We will obtain a better understanding of what are the obstacles we can face, how to overcome these obstacles and what are some accepted solutions to translate such concepts. Furthermore, the study can provide insights into how humour works in British and Azerbaijani cultures and how these differences affect the translation of humorous material between these two languages.

Apart from valuable theoretical contributions, trying to find an appropriate strategy for translating a joke and creating a successful translation is a kind of creative process and it develops students' abilities to both learn a language and translate literary texts. Working with the translation of jokes will broaden the knowledge of students about the linguistic features and view of the speakers of that language. We believe this thesis will also increase the motivation of students to work on the translation of difficult concepts such as humour or literary texts and encourage them to learn more about morphology, syntax, phonetics, phonology and other fields of study of linguistics.

To sum up, our study is expected to be of great value theoretically and practically, from the perspective of both generating theory development and proposing practical ideas and techniques in order to solve puzzles during the translation process from English into Azerbaijani and to produce successful outcomes.

## **The Degree of Study of the Topic**

Translatability and translation challenges of jokes have been researched from linguistics, psychological, cultural, pedagogical and social points by various researchers in the language pairs such as English-French, English-Hungarian, English-Arabic, English-Indonesian, English-Hebrew and so on by different researchers. Salvatore Attardo and Patrick Zabalbeascoa, the greatest researchers of humour, have also contributed greatly to the translation of humour.

An application of the General Theory of Verbal Humour (GTVH) that is developed by Salvatore Attardo (2002) enabled us to find differences between the joke and its translated version according to six knowledge resources: Language, Narrative Strategies, Target, Situation, Logical Mechanism, and Script Opposition. This theory can be applied to all kinds of humour and serves as a metric of joke similarity. Besides translation of puns is also discussed by Attardo.

Patrick Zabalbeascoa (2005) claims that translation and humour studies are interdisciplinary fields and they overlap. The findings of each study substantially contribute to the other. Zabalbeascoa discusses the complexity of translation and the problems faced by translators. He set forth a few parameters which may help to develop joke typologies for translation. Moreover, a model is proposed for developing joke typologies in compliance with binary branching.

Tisgam (2009) who mainly focused on translating cultural humour, suggested tools available for the translation of cultural humour based on Mateo's (1995) list of possible strategies and Chapman's (1974) ideas. The study aims to prove that jokes that are culture-specific jokes lose their hilarious effect when translated literally.

Asscher (2010) tried to establish the existence of an institutionalized strategy of amplification in their paper, analysing Charles Dickens's *The Pickwick Papers* and Jerome K. Jerome's *Three Men in a Boat* on the basis of Attardo's General Theory of Verbal Humour (Attardo 2001, 2002).

Kadarisman (2017) studied the translatability of verbal humour using a linguistic approach and identified two kinds of verbal humour: logic-twisting humour and ambiguity-manipulating humour. They claimed that the first type is generally translatable while the second one is typically untranslatable. Claiming that a joke is a result of manipulating linguistic ambiguity, Kadarisman approached the translatability of jokes in terms of Saussure's arbitrary principle (ibid.)

Translation of jokes has been researched from a didactic approach, as well. One of them is Anne Marie Laurian (1992) who researched the translation of jokes mainly from a linguistics point of view, discussed some issues on the functional translation of jokes and how her findings can be used as a possible source of classroom activities to make students more sensitive to linguistic patterns. Appropriate translation strategies and theories have been proposed, and the classification of jokes has been developed.

Kovacs Gabriella (2020) also preferred the didactic approach and suggested theories, principles, and strategies to translate puns, wordplay, jokes and funny idioms as well. Moreover, she discussed strategies used by second-year translator trainees in translating humour from English to Hungarian. Their needs and difficulties were assessed and useful tips were recommended. “Even though translating humour may not be their priority in their work as future translators, we believe that working with humorous texts can be a helpful means of developing our students’ language skills, creativity, openness, and problem-solving skills” (2020, p. 16).

Humour which is a very special kind of discourse has been studied profoundly in the Azerbaijani context too. But as far as we know, jokes have been not researched tolerably in English-Azerbaijani language pairs in terms of their translation and more studies need to be conducted further in this field. This thesis is intended to be one of the stones that will be necessary to build a general description of the mechanisms (difficulties, possibilities, etc.) of the translation of humour.

### **Methods of Research**

We conducted an empirical, didactic, exploratory and comparative study using predominantly a qualitative methodological approach to answer the research questions given earlier. However, together with the qualitative method, the quantitative methodological approach was applied in some circumstances.

### **Structure of the Thesis**

This thesis consists of an introduction, two chapters (theoretical and practical), results, and conclusion parts. In the end, a list of references is given, in which the sources referred to in the dissertation work are indicated.

The actuality of the research topic is justified in the **introduction** part, object and subject, scientific novelty, and theoretical and practical significance of the topic were identified. As well

aims and objectives were clarified accordingly. General information about the structure of the thesis is provided.

The first chapter **Literature Review** includes a review of previous studies. It encompasses seven subchapters.

**The methodology** is the second chapter of the thesis. It discusses research methods, data collection and data analysis techniques, and other methodological choices preferred in the research.

In the **third chapter** of the dissertation entitled “**Discussion**”, types of jokes, challenges of translating humour, reasons for these challenges, some recommended solutions, strategies and techniques for translating jokes, as well as some theories are reflected. Also, information was given about Attardo’s General Theory of Verbal Humour. The first chapter consists of 3 subchapters: “The classification of jokes in terms of their translation possibilities and difficulties”, “Methods and strategies for translating British jokes into Azerbaijani”, and the last one is “An application of Attardo’s General Theory of Verbal Humour to the translation of British jokes into Azerbaijani”. In each subchapter, theoretical information is supported by practical examples to provide a better understanding. This chapter also includes statistical information about the analysis of techniques and strategies used by both university students who study translation studies and seasoned translators in translating jokes with different levels of difficulty. Their difficulties and success of translation will also be analyzed.

The source language is English; the target language is Azerbaijani.

**Conclusion** part reflects the outcome related to the theoretical and practical issues of the thesis.

**References** section includes all of the sources cited in the thesis.

# 1. CHAPTER: LITERATURE REVIEW

## 1.1. What is Humour?

Humour is a complex phenomenon that has puzzled philosophers, psychologists, and scholars for centuries. So what exactly is humour? What exactly is a sense of humour? Simply, humour is a device that makes audiences laugh, or cause amusement or laughter. When it comes to defining humour, there are issues since some academics have expressed scepticism about the feasibility of developing a comprehensive description (Attardo, 1994). But several scholars attempted to define humour from different perspectives. For instance, according to Dudden (1987), humour is an individually moulded cultural experience, culturally driven since the social elements are the main processes leading to its emergence. The clearest explanation of the factors of humour may be found in Sigmund Freud's book entitled "Wit and Its Relation to the Unconscious". Vandaele (2010, p. 147) says, "At first glance, humour is easy to define. Humour is what causes amusement, mirth, a spontaneous smile and laughter. And humour, it seems, is a distinctly human phenomenon". Chomsky (1968) viewed humour as a form of linguistic play, which involves the manipulation of language rules and structures. He suggested that jokes can reveal the underlying structure of language and its creative potential.

In early Western physiological theory, humour (the Latin term meaning "liquid" or "fluid" is said to have evolved into the English word "humour") was one of the four bodily fluids that flow through our bodies. These chemicals were each linked to a person's personality and physical characteristics. The four main senses of humour in the ancient theory of physiology that persisted until the European Middle Ages and beyond were blood, phlegm, choler (yellow bile), and melancholy (black bile). An individual who possessed the perfect balance of all four was considered to be sanguine (Latin: sanguis, "blood"), phlegmatic, choleric, or melancholy (Encyclopedia Britannica).

Humour is a complex and multifaceted concept that has been studied by scholars across various fields, including psychology, philosophy, linguistics, and sociology. At its core, humour involves the ability to perceive, create, and appreciate things that are amusing, funny, or entertaining. However, the exact nature of humour and what makes things funny remains a topic of debate and discussion. Some theories of humour suggest that it involves a sense of superiority or incongruity, while others emphasize the role of context, culture, and individual differences in humour

perception. Understanding the nature of humour and its underlying mechanisms can provide insights into human cognition, social interactions, and mental health.

## **1.2. What is Joke?**

A joke can be defined as a common kind of humour in which the funniness culminates in the final sentence, called the punchline. Different scholars attempted to define jokes from different perspectives according to their professional fields. For example, with reference to Tisgam (2009, p. 2), a joke is “a discourse unit consisting of two parts, the setting of the scene and the punch line”. From a different perspective, Lipps (1915) defines a joke as “something comic which is entirely subjective. We produce, which is attached to the action of ours as such, to which we invariably stand in a relation of subject and never of an object, not even of a voluntary object”. According to the famous psychoanalyst Sigmund Freud (1905), people use jokes to communicate suppressed thoughts that they would typically be unable to voice in polite society. He claimed that jokes let people appropriately express taboo thoughts or feelings. Generally, we agree with Waters who says, "it's not the jokes. It's what lies behind them; Its attitude" (Paton, 1988). Edward de Bono (1970) proposed that jokes are a form of lateral thinking, which involves making unexpected connections between seemingly unrelated concepts. He argued that jokes can stimulate creativity and problem-solving by encouraging people to think outside the box. Humour and joke have several common points, as many scholars use them interchangeably.

A joke is a form of communication that is intended to be amusing or entertaining. Jokes can take many forms, including puns, one-liners, stories, and anecdotes, and they often rely on wordplay, irony, sarcasm, or exaggeration to create humour. Jokes are typically told in social settings, such as parties, stand-up comedy shows, or everyday conversations, and they serve a variety of functions, such as breaking the ice, conveying a message, or simply providing entertainment. The success or funniness of a joke can be subjective, which means that it varies depending on different factors. These factors include the cultural background of the audience, their sense of humour, and the social context of the situation in which the joke is told. What one person finds funny may not be amusing to another, and what is considered humorous in one culture may not be as humorous in another. Therefore, the success of a joke is not determined solely by its structure or content, but also by how it is received and interpreted by the audience.

### 1.3. Humour and Joke Research

Many academic fields approach the study of jokes from different perspectives within their purview. One of these academic disciplines is psychology, to be more precise, social psychology. Social psychology is the study of how individuals interact with one another and what psychological processes occur during these interactions. According to social psychologist Susan Fiske (2010), these processes require five primary motives: belonging, understanding, controlling, enhancing self, and trusting. It goes on to say that humour is defined as a social event influenced by the belonging (belonging to a specific culture, country, group etc.) motive.

To go back a little farther, one of the early researchers was Sigmund Freud who see jokes as an essential area of study. His study “*Jokes and their Relation to the Unconscious*” is especially remarkable in this regard because Freud differentiates jokes, humour, and comics as different concepts. Freud argued that jokes allow individuals to express unconscious thoughts and desires in a disguised form, which can be more acceptable and less threatening than direct expression. He identified several mechanisms that make jokes effective, such as condensation (combining multiple meanings into a single word or phrase), displacement (shifting an emotion or desire from its original target to a more acceptable one), and irony (using language to convey the opposite of its literal meaning). Freud's work on jokes has been influential in the field of psychology, and many subsequent researchers have built upon his insights to better understand the cognitive and social processes involved in humour.

It is important to highlight Willibald Ruch, a psychologist who has significantly contributed to the study of humour. His work on the General Theory of Verbal Humour (GTVH), which he co-developed with linguists Victor Raskin and Salvatore Attardo, is what has made him most famous. The GTVH is a comprehensive model of humour that explains how different linguistic mechanisms, such as incongruity, ambiguity, and aggression, contribute to the creation of humour. He has also conducted extensive research on the psychological and social functions of humour, such as its role in stress reduction, social bonding, and coping with adversity. Ruch (1998, 2016) has developed several measurement tools for assessing different aspects of humour, such as the Humour Styles Questionnaire (HSQ) and the Multidimensional Sense of Humour Scale (MSHS). Ruch's work has had a significant impact on the field of humour research and has helped to establish a more rigorous and interdisciplinary approach to the humour study.



The objective of linguistics in investigating jokes and the questions it seeks to answer differs greatly from that of psychology. If the psychologists' question was how individuals would respond to the joke or punchline, more precisely the attitude of individuals, the linguists' question was the structure of the words and sentences that make up the punchline and how that structure makes the punchline funny. From a linguistics standpoint, there are now two basic theories of humour. "Script-based Semantic Theory of Humour" (1985) developed by the Russian linguist Victor Raskin is the first of them, and the other is the General Theory of Verbal Humour developed by his student Salvatore Attardo. The General Theory of Verbal Humour is an expanded version of the Script-based Semantic Theory of Humour. The following chapters will go into greater detail on these key theories.

Attardo (2008) provides a summary of several major humour theories and distinguishes them into three part:

1. Release theory
2. Hostility or superiority theory
3. Incongruity theory

**Release theory** was first introduced by Herbert Spencer (n.d.), a philosopher and sociologist, in the essay entitled "The Physiology of Humour." This theory suggests that humour is a way of releasing or dissipating tension that arises from incongruity or ambiguity. According to this theory, humour is generated when the tension is released or resolved, and the release is facilitated by a punchline or other humorous device. For example, if one of the colleagues makes a joke during a stressful and busy work day, it exemplifies the release theory. Attardo's release theory emphasizes the role of the listener in the creation of humour. The listener actively constructs a mental representation of the joke or humorous situation, and the punchline provides the final piece of information needed to resolve any tension or ambiguity in this mental representation. This resolution produces a feeling of amusement or humour. Attardo's release theory has been used to explain a wide range of humour types, including puns, wordplay, and incongruity-based jokes. It suggests that humour is a cognitive process that involves the perception, comprehension, and resolution of incongruities or ambiguities.

Attardo's **superiority theory** is another theory of humour that suggests that humour is often based on a sense of superiority or social dominance. According to this theory, people find things

humorous when they perceive themselves as superior to the object of the humour. This theory emphasizes the social and cultural dimensions of humour. It suggests that humour can serve as a tool for social bonding and status positioning, as well as a way of expressing and reinforcing social hierarchies. Attardo's superiority theory has been used to explain a wide range of humour types, including teasing, satire, and insulting humour. It suggests that people use humour to assert their social dominance and to position themselves relative to others in social hierarchies. Consider the example:

- *What happens if you cross Queen Elizabeth II and Prince Phillip?*
- *You die in a car accident in Paris.*

In this situation, the punchline of the joke refers to the tragic death of Princess Diana in a car accident in Paris in 1997 and you laugh the joke due to the hostility and superiority you feel towards Queen Elizabeth II and Prince Phillip.

**Incongruity theory** may be considered the most complicated theory among others. As the name suggests, this theory emphasizes the importance of incongruity or unexpectedness in creating a humorous effect. According to this theory, humour is generated when there is a violation of the listener's expectations or a deviation from a normal or expected pattern. To put it in a simpler way, according to incongruity theory, jokes show us the difference between the world we perceive in our own and reality. Incongruity can take many forms, including linguistic incongruity (e.g., puns, wordplay), logical incongruity (e.g., absurdity, paradox), and situational incongruity (e.g., unexpected outcomes, surprise twists). In all cases, the humour arises from the tension between what is expected and what is actually presented. An example will help to explain it better:

*My grandfather died peacefully in his sleep. But the kids on his bus were screaming.*

The punchline of the joke creates an unexpected situation, where the cause of the screaming kids on the bus is not what the listener would typically expect. The first part of the joke sets up the expectation that the grandfather's death was peaceful and without incident. However, the second part of the joke creates a twist that is incongruent with the listener's expectations. The listener is led to assume that the screaming kids are related to the grandfather's death, but the twist reveals that they are on a bus, creating a humorous juxtaposition between the peaceful death and the chaotic situation on the bus.

The image shaped in our minds while reading the first sentence completely changes and surprises us after reading the second one. And what generates a sense of humour is the sudden change and contradiction in the second sentence. The reader experience incongruity – a situation that does not fit the context. “A sudden change in someone’s point of view is almost always an essential ingredient for successful humour” (Shade, 1996, p. 11). Attardo's incongruity theory emphasizes the cognitive processes involved in the experience of humour. The listener must recognize the incongruity, create a mental representation of the joke or humorous situation, and then resolve the incongruity in order to produce the feeling of amusement or humour.

Hans J. Vermeer's Skopos theory, which formed the foundation of the functionalist translation theory in Germany in the 1970s, offers a fresh perspective on translation that deviates from standard source-text-focused views. Vermeer's theory is rooted in action theory, which posits that every action has a purpose, including translation. Vermeer asserts that the purpose of a translation is determined by the commission given for the translation, thereby assigning a clear objective to each translation. It suggests that “the prime principle determining any translation process is the purpose of the overall translational action.” (Nord, 2005, p. 27).

In the context of joke translation, Skopos theory suggests that the translator should aim to create a translation that achieves the same humorous effect on the target audience as the original joke had on the source audience. The application of skopos theory to the translation of jokes involves a focus on the function of the joke, which is to elicit laughter or amusement from the audience. Therefore, the translator must consider the skopos of the translation and tailor the translation to suit the cultural and linguistic preferences of the target audience, while also preserving the humour of the original joke. This approach may involve adapting or modifying the joke to suit the target audience's cultural context, linguistic norms, and sense of humour. For example, a pun that works well in English may not have the same effect when translated into another language, and the translator may need to come up with a new pun that is more appropriate for the target audience. In addition, skopos's theory emphasizes the importance of the translation process being a collaborative effort between the translator and the client or target audience. The translator must work closely with the client or target audience to ensure that the translation achieves its intended skopos and effectively communicates the humour of the original joke. Overall, the application of skopos theory to the translation of jokes involves a focus on the function and purpose of the translation, as well as a

consideration of the linguistic and extralinguistic differences between the source and target languages and audiences.

#### **1.4. Types of Jokes**

Jokes have been studied by a range of academic disciplines, including psychology, linguistics, and sociology, among others. Each of these disciplines has developed different classifications of jokes based on their unique perspectives and research questions. For example, psychologists have focused on the cognitive and emotional processes involved in the experience of humour, and have developed classifications based on the structure and content of jokes, such as incongruity theory, superiority theory and so on. Linguists have studied the linguistic structures and functions of jokes, and have developed classifications based on how language is used, such as puns, wordplay, and irony. Sociologists have examined the social and cultural contexts in which jokes are produced and consumed, and have developed classifications according to the social functions of humour, such as bonding, challenging authority, and coping with adversity. Despite these disciplinary differences, all classifications of jokes share the common goal of understanding the mechanisms and functions of humour. By examining the different ways in which jokes are structured, used, and interpreted, we can gain insights into the complex and multifaceted role that humour plays in human communication and social life.

One of the taxonomies of jokes is proposed by Mindess et al. (1985) in their book named “The Antioch Humour Test: Making Sense of Humour”. They categorize jokes into the following 10 categories:

1. Nonsense
2. Social satire
3. Philosophical
4. Sexual
5. Hostile
6. Demeaning to men
7. Demeaning to women
8. Ethnic
9. Sick
10. Scatological

**Nonsense jokes** often rely on the use of non-sequiturs or absurdities to create a humorous effect. They may involve wordplays, such as puns or spoonerisms, or they may involve surreal or fantastical situations that defy logic. The humour in nonsense jokes often comes from the sheer unexpectedness of the punchline or the absurdity of the situation described. While nonsense jokes may be particularly appealing to children, they can also be enjoyed by people of all ages who appreciate the silliness and lightheartedness that the jokes bring. Here is an example of a nonsense joke:

*Why did the scarecrow win an award? Because he was outstanding in his field*

**Social satire** is a kind of mixing of humour and satire to criticise and expose certain defects in society or policy-related issues. Social satire can take many different forms, from cartoons and comic strips to television shows, films, and novels. It may focus on a particular issue, such as poverty, inequality, or environmental degradation, or it may take a more broad-based approach, critiquing society as a whole. Social satire can be an effective tool for social commentary because it is often able to reach a wider audience than more traditional forms of political or social critique. By using humour to draw attention to serious issues, social satire can make these issues more accessible and engaging to a broader range of people. However, it is important to note that social satire can also be controversial and may offend some people, particularly those who are the target of the satire.

**Philosophical jokes** are about human nature, religion or life in general. These jokes make the reader laugh while simultaneously making them think about a specific topic. They often use humour to explore deeper philosophical concepts, such as the nature of reality, the meaning of life, or the existence of God. Philosophical jokes can be a fun and engaging way to introduce complex philosophical ideas, and they can help to make these ideas more accessible and relatable to a wider audience.

**Sexual jokes** are jokes that have a sexual theme or content. They often involve explicit or implicit references to sexual acts, body parts, or functions, and can be used to create humour or provoke a reaction from the audience. Sexual jokes can be offensive and inappropriate in certain contexts, particularly if they are explicit or disrespectful.

**Hostile jokes** demonstrate hostile aggression by criticising, humiliating or insulting someone. Chan et al. (2016) defined hostile jokes as “sarcastic expression of aggression”. These jokes may

be intended to express anger or frustration, to assert dominance or superiority, or to humiliate or shame the target of the joke. Hostile jokes can take many different forms, from sarcastic remarks and insults to more subtle forms of aggression, such as teasing or passive-aggressive humour. They may be directed at individuals or groups based on their race, gender, sexual orientation, religion, or other characteristics.

**Demeaning to men** jokes are hilarious content in which men are made fun of by women. Women are usually the ones that tell these jokes. On the contrary, in **demeaning to women** jokes women are made fun of by men. While some individuals may find demeaning jokes to be funny or entertaining, it's important to consider the potential harm they can cause. These jokes can perpetuate harmful gender stereotypes, contribute to a culture of sexism and discrimination, and create a hostile environment for individuals who do not conform to traditional gender roles.

**Ethnic jokes** are a form of humour that targets a particular ethnic or cultural group, often by relying on negative stereotypes or exaggerations of their behaviours, beliefs, or customs. Tellers of ethnic jokes find them funny, however, on the contrary, the target of them regard these joke as very offensive and humiliating.

**Sick jokes** are a type of humour that tackles subjects that are generally considered socially inappropriate or taboo. They revolve around sensitive topics like disease, death, disability, and other controversial subjects. Usually, these types of jokes contain a lot of irony, dark humour, and satire to lighten the mood of these serious issues. However, it's important to note that they can come across as hurtful or offensive to those who have been directly impacted by such issues. Some may argue that sick jokes may help individuals deal with the weight of these heavy topics, while others would argue that there are better ways to cope without resorting to humour that is hurtful to others.

Finally, **scatological jokes** are a form of humour that deal with bodily functions and excretion, including topics such as flatulence, defecation, and other bathroom-related humour. These jokes are often seen as taboo or socially inappropriate and may be considered offensive or inappropriate in certain contexts.

Joke types are not always mutually exclusive, and it's possible for a single joke to fit into multiple categories. For example, a scatological joke may also be considered a sick joke if it deals with topics related to disease or illness. Similarly, a joke that is classified as a sexual joke may also

contain elements of social satire, depending on the context and the specific targets of the humour. The same joke may also be considered a hostile joke if it is intended to be hurtful or insulting to a particular individual or group.

In addition to the traditional classification of jokes, Zabalbeascoa (1996, pp. 251-254), one of the most prominent humour researchers, classified jokes into the six types listed below from a translational perspective:

1. International jokes
2. National-Culture-and-Institutions jokes
3. National-Sense-of-Humour jokes
4. Language-dependent jokes
5. Visual jokes
6. Complex jokes

**International jokes** also known as **binational jokes** are not specific to any particular language or culture and can be understood and enjoyed by people from different cultural backgrounds. These jokes often rely on universal themes such as human nature, common experiences, or puns that can be easily understood by anyone, regardless of their mother tongue or cultural background. Examples of international jokes include puns or wordplay that do not rely on specific language or cultural knowledge, jokes about universal experiences such as travelling or relationships, and jokes about famous people or events that are well-known internationally.

**National-Culture-and-Institutions jokes** often require a deep understanding of the cultural or institutional references used in the joke in order to fully appreciate their humour. These types of jokes are often specific to a particular country or region and rely on references to historical events, social norms, or political institutions that may not be familiar to people from other cultural backgrounds. Therefore, these jokes should be well adapted to a target language and culture when their translation is required. For example, a joke about a specific politician or a local holiday may only be understood by people from that particular country or region, as they would have the necessary background knowledge to appreciate the humour.

**National-Sense-of-Humour jokes** refer to types of jokes or humour that are specific to a particular country or cultural community and reflect the unique sense of humour that is shared by people within that community. These types of jokes are often based on cultural or social norms,

historical events, or language-specific puns or wordplay. They include “certain joke-types and joke-themes that are apparently more popular in some countries or communities than in others and constitute a kind of tradition or intertextual frame of understanding” (p. 252). For example, in the United States, "dad jokes" - which are typically groan-inducing puns or wordplay - have become a popular type of humour. In Japan, "manzai" is a traditional form of comedy that involves a comedic duo engaging in witty banter and comedic skits. And in the United Kingdom, self-deprecating humour and sarcasm are often used as a way of expressing humour.

**Language-dependent jokes.** As the name suggests language-dependent jokes demonstrate language-specific features such as homonymy (*right*), homophony (*tale, tail*), polysemy (*record*), etc. In case there are radical and huge differences between the structures and vocabularies of the source and target languages, a translator should make major changes in the target content (changing situation, adapting language-specific features, etc.) in order to offer an appropriate translation.

**Visual jokes** are jokes or humorous situations that are conveyed through visual means, such as pictures, cartoons, or other forms of visual media. These types of jokes often rely on visual puns, optical illusions, or other visual tricks to create humour. “... an example would be the image of a button, not representing the word *button* but meaning ‘be quiet’ from the idiom *button (up) your lip*” (p. 253).

**Complex jokes**, also known as compound jokes or hybrid jokes, combine elements of two or more of the previously listed categories of jokes at the same time. These types of jokes can be particularly effective at creating humour, as they often involve unexpected or surprising connections between seemingly unrelated ideas or concepts. For example, a complex joke might involve a pun based on a cultural reference that requires knowledge of a specific language, while also incorporating visual humour. These types of jokes can be especially challenging to create, as they require a deep understanding of the different elements of humour and how they can be combined in creative and unexpected ways.

Moreover, Zabalbeascoa highlights some key parameters of jokes from the translator's perspective (2005). These fourteen distinctions include unrestricted jokes, language-restricted, intentionality, improvisation, signals, private (or in-group) jokes, wordplay vs. narrative, target, meaning, optionality and familiarity, taboo, metalinguistic humour, verbal and non-verbal representation and the last, the forms of humour. Now we will discuss them in detail.



**Unrestricted**, also known as **inter-/bi-national** jokes have less resistance to translation than others as previously stated. In most cases, this is due to compatibility between target and source languages, as well as between cultures. Besides, the translator makes little effort to translate these jokes, because they do not lose their hilarious effect even translated literally. But it is not always the case that they can be easily translated without losing some of their meaning or impact.

**Language-restricted** or **linguistic** jokes depend on certain linguistic characteristics of a given language (ex., homonymies, homophones, paronyms, etc.). This category indeed is called **‘restricted by audience profile traits’**, because all is about the degree of familiarity or knowledge of individuals with those linguistic characteristics or encyclopaedic knowledge. For example, maybe a learner of a foreign language is familiar with particular linguistic knowledge, but a native speaker does not. In another saying, not all speakers of a language have the same degree of linguistic or encyclopaedic knowledge. “So, what must be measured is not the difference between the languages involved, but the cognitive distance between the knowledge required to decode a message (i.e. to understand and appreciate a text) and the knowledge one assumes one’s audience to have” (Zabalbeascoa, 2005, p. 7).

**Intentionality** in a joke refers to whether the author deliberately created the humorous effect or not. A joke may be intentionally funny, such as a well-crafted pun or a clever play on words, or it may be unintentionally funny due to a technical or typographical error. When translating a joke, it’s important for the translator to consider the intentionality of the humour. If the humour was unintentional, such as a typo or a mistranslation, then the translator should avoid trying to translate this unintended humour. However, if the humour was intentionally created by the author, then the translator should do their best to preserve the humour and recreate it in the target language.

**Improvisation.** Humour can be broadly categorized into two types: spontaneous humour and elaborate humour. And each type presents unique challenges for translation. Spontaneous humour, as the name suggests, is humour that is not prepared ahead of time and is often improvised on the spot. This type of humour can be particularly challenging for translators, especially in the context of consecutive or simultaneous translation, where the interpreter has to quickly process and convey the humour to the audience. Elaborate humour, on the other hand, is humour that is well-crafted and often includes clever wordplay or other linguistic devices. This type of humour can also present challenges for translators, as it may rely heavily on cultural references or linguistic nuances that do not have direct translations in the target language. Translating elaborate humour requires careful

consideration of the original text, including the tone, style, and intended audience, as well as an understanding of the cultural context in which the humour is being used.

**Signals.** Sometimes the humorous effect is implicitly presented, so it becomes hard to fully understand and appreciate the humour. In these cases, the translator may need to convert these implicit manifestations into more explicit ones in order to help the target audience understand the intended humour.

**Private (or in-group) jokes,** more precisely, jokes that are intended only for members of a particular group, such as friends, relatives, coworkers, or people from a certain culture or community. These jokes often rely on shared experiences, inside knowledge, or cultural references that are familiar to members of the group but may not be immediately accessible or understandable to those outside the group. The size of these groups can vary widely, from a small group of friends who share a particular interest or hobby to an entire nation or cultural group that shares a common history or experience. Let's see examples:

*Write the expression for the volume of a thick crust pizza with height "a" and radius "z".*

The above example is related to math. If you are not a mathematician or you don't have the required mathematic knowledge, it will not be humorous for you. The explanation goes like this: The formula for volume is  $\pi \cdot (\text{radius})^2 \cdot (\text{height})$ . In this case,  $\pi \cdot z \cdot z \cdot a$ .

*Two chemists walk into a bar. The first says, "I will have some H<sub>2</sub>O." The second says, "I will have some H<sub>2</sub>O too. The second one dies.*

In this example "H<sub>2</sub>O too" sounds like "H<sub>2</sub>O<sup>2</sup>" (hydrogen peroxide) which is very dangerous, even fatal for humans in case of internal use. This similarity between the two pronunciations leads to a humorous effect. As another example, if we are not a chemist or don't know the chemical formula of hydrogen peroxide, this joke would not be humorous for us by no means. We can attribute this example to a phonological ambiguity, too.

**Wordplay vs. narrative (linguistic vs. textual).** Wordplay and narrative are two common components of jokes, and they are frequently used to produce a humorous effect. While wordplay concentrates on the use of language and puns, narrative humour makes the audience laugh by telling a funny story or putting them in a funny situation. This form of humour usually includes absurd

scenarios, and it depends on the audience's ability to connect to the situation to find it amusing. “Humour may be produced by wordplay, as in puns, one-liners, limericks, witticisms, and so on, or by funny situations that gradually unfold or suddenly become apparent in the narrative or plot” (Zabalbeascoa, 2005, p. 10).

Almost every joke takes aim at particular individuals, communities, groups, beliefs, or viewpoints. Another distinguishing characteristic used to categorize jokes is the **target**. These jokes can be difficult to translate because various text users may interpret them differently. In the below example, the victims of the joke are women, obviously:

- *Why did God make man before He made woman?*
- *Because He didn't want any advice on how to do it.*

The punchline suggests that God chose to create man first before woman because He wanted to avoid any potential criticism or interference in the creation process. This joke plays on gender stereotypes rather than being directed at a particular person. Gender stereotypes can be detrimental, so we should consider people as individuals rather than making generalizations based on their gender.

**Meaning.** Jokes are frequently written with a specific goal in mind, such as to amuse, provoke thought, or relieve tension. At the heart of every joke, however, is a meaning or message conveyed through the use of humour. A joke's meaning can take many different forms. Some jokes are simply intended to be amusing, with no deeper meaning beyond amusement. Other jokes are intended to convey an idea or make a point. Political jokes, for example, frequently use humour to criticize or comment on current events or political figures as we mentioned in the victim-related jokes before. These types of jokes can be used to promote a specific point of view. “We have already stressed the importance of meaning in mainstream translation. Translating humour is complicated by the fact that it often relies on a double meaning, ambiguity, metaphorical meanings, and sometimes not on meaning - in the traditional sense of the word meaning - but rather on absurdity, surrealism, or abstract or symbolic meaning” (Zabalbeascoa, 2005, p. 12).

In the study of humour and jokes, **optionality** and **familiarity** are two crucial ideas. The frequency and type of humour can vary depending on a number of parameters including social

conventions, cultural norms, and personal choices. Some joke styles may be widely respected in specific cultures or social settings. On the other hand, people may like particular styles of comedy or feel uncomfortable discussing specific topics.

**Taboo.** The term "taboo" describes a social or cultural limitation or restriction against particular actions or subjects that are seen as wrong, undesirable, or forbidden. A part of humour and jokes can also involve taboos. For instance, in some settings, jokes concerning sex, racism, religion, and death may be frowned upon. Taboo jokes can be painful or upsetting to others, even it may be humorous to certain individuals. It's crucial to approach taboo subjects responsively and with respect, as well as to take into account the feelings and opinions of those who could be impacted by the joke. A joke that specifically targets disabled individuals may read, for instance:

- *Why did the wheelchair user cross the road?*
- *To get away from the guy with the ugly face.*

Those who have impairments may find this joke upsetting and disrespectful and it encourages unfavourable sentiments toward those who might already be subjected to discrimination.

**Metalinguistic humour.** Metalinguistic humour is a type of humour that plays with language itself and the way it is used. It involves using language to comment on language, often by making puns, wordplay, or other forms of linguistic manipulation. For example, a pun is a form of metalinguistic humour that involves using multiple meanings of a word or phrase to create a humorous effect. For instance, a classic pun is, *Why did the tomato turn red? Because it saw the salad dressing!* This joke plays on the double meaning of the word *dressing*, which can refer to both the salad dressing and the act of dressing up.

**Verbal and non-verbal representation.** Jokes are verbally represented when humour is expressed through words. Wordplay, puns, sarcasm, irony, and exaggeration are a few examples of this. In order to fully understand verbal jokes, the listener frequently has to be aware of both the linguistic clues and the context. Jokes that are conveyed nonverbally make use of nonverbal indicators including tone of voice, body language, and facial expressions. This can involve gestures, facial expressions, physical humour, and sound effects among other things. As nonverbal jokes rely more on shared cultural experiences and perceptions than on language, they

tend to be more universal. Both verbal and nonverbal components may be used in some jokes. For instance, a stand-up comedian may deliver a joke by combining language and exaggerated physical gestures. The effectiveness of a joke lies in how successfully the comedian can employ these components to engage their audience and foster a sense of humour that is inclusive.

**The forms of humour.** By forms author indeed refers to “rhetorical devices such as: irony, paradox, contradiction; parody, caricature, imitation; hyperbole, understatement; analogy, simile, metaphor, definition; joke/comic formulae (structures, codes, patterns, performance-styles)” (Zabalbeascoa, 2005, p. 14). Rhetorical devices are techniques used to convey meaning, emphasize points, or create a desired effect in writing or speech. The act of translation requires a significant amount of decision-making, with a considerable portion of it involving determining how to handle the form of expression in which the content is presented. While translating, it may occasionally be essential to change the form.

Laurian (1992) is another scholar who has proposed a classification system for jokes, which is different from those we have previously discussed. Her approach provides a different perspective on the nature of humour and can be a useful tool for analyzing and understanding different types of jokes:

1. Universal jokes
2. Jokes based on phonetics
3. Jokes based on a double meaning
4. Jokes based on a morphological confusion
5. Cultural jokes

According to Laurian, **universal jokes** which are still funny in other languages are the easiest ones to translate, since they are about daily occasions and can be understood and found hilarious by almost everybody regardless of their country or culture. The following is an example of the universal joke:

*Two hunters are out in the woods when one of them collapses. He's not breathing and his eyes are glazed. The other guy whips out his cell phone and calls 911.*

*“I think my friend is dead!” he yells. “What can I do?”*

*The operator says, “Calm down. First, let’s make sure he’s dead.”*

*There’s a silence, then a shot. Back on the phone, the guy says, “Okay, now what?”*

As you see, the joke lacks any specific elements that may impede the reader's understanding of its intended meaning. The joke is likely to be easily comprehensible to a reader without requiring any additional context or explanation.

The second category is **jokes based on phonetics** and they can pose serious challenges for translators. Most translators and translation scholars argue that they are the most difficult type of jokes to translate. Look at the example:

*“I was arrested at the airport. Just because I was greeting my cousin Jack! All that I said was ‘Hi Jack’, but very loud.”*

The text is humorous because it contains a pun or wordplay based on the phrase "Hi Jack", which is commonly associated with aeroplane hijackings. The pun is created by the double meaning of the phrase - on one hand, the speaker is simply greeting their cousin named Jack, but on the other hand, the phrase sounds like a potential threat or warning that could be taken out of context. The humour comes from the incongruity between the harmless intention of the speaker and the potentially dangerous interpretation of their words. The situation is exaggerated for comedic effect, with the speaker being arrested simply for saying a common greeting in a loud voice.

Another type of joke is one with a **double meaning** of a certain word. As it is clear from the name of the category, these jokes lie on lexical ambiguity. The humour comes from the unexpected and often absurd connections that are made between two meanings of a word. In some cases, the two meanings may be related cleverly or surprisingly, while in other cases the connection may be more tenuous or absurd. For example:

*Take your mother-in-law out back and shoot her (Kodak advertisement).*

The humour given above is an example of lexical ambiguity which is found in the verb. The word shoot in the example which is taken from ads can be interpreted as both “to use camera to record a video or take a photograph” (Definition of SHOOT, 2023) and “to fire a bullet or an arrow, or to hit, injure, or kill a person or animal by firing a bullet or arrow at him, her, or it” (ibid.). So we can conclude that, even if the intended meaning of the shoot is *to take a photo* in the advertisement, the

possibility that the reader could interpret the word as *to kill* is the only reason for the humorous effect.

Another form of humour we will talk about is jokes based on **morphological confusion**. They exploit the similarity between two words that differ in their grammatical or morphological structure. This type of humour often relies on the use of prefixes, suffixes, or inflexions to create confusion or unexpected connections between words. To better comprehend, let's look at the following two examples.

1. *The book is red.*

2. *The book is read.*

The structural difference between the 1. and 2. sentences comes from the morphological features. Hereby [red] is an adjective in sentence 1. However, in sentence 2, [red] must be understood as a verb plus its past participle morpheme (Pepicello & Green, n.d.).

The last joke type set forth by Laurian is **cultural jokes**. As language is a crucial component of culture and is used to transmit and maintain cultural beliefs, values, and practices, language and culture are strongly tied. Language is a vital aspect of how people express their identities and affiliations and impacts the way that people think, communicate, and connect with one another. Consider the examples:

*Two veterans get into an argument. One says to the other: "While I was at Malaya Zemlya deciding the fate of the war, you were probably just twiddling your thumbs in Stalingrad."*

From a first impression, there would not be anything laughable as a joke imply social knowledge. Humour arises from the fact that Soviet politician Leonid Brezhnev participated in World War II before rising to power and becoming the Communist Party's general secretary. Participating in the defence of the Malaya Zemlya (Russian: Малая Земля, lit. "Small Land") bridgehead in Novorossiysk (760 miles south of Moscow) was the culmination of his military career. The struggle for Malaya Zemlya was not thought to have had any strategic significance during World War II, but it was portrayed as one of the war's pivotal conflicts in the autobiography of Brezhnev which was released in 1978 after he had been in the saddle for 12 years. The goal of this interpretation is to explain that particularly Brezhnev won the Great Patriotic War (Yegorov, 2016).

*Brezhnev did not like Romanian leader Ceaușescu. “He’s a grown man,” thought Leonid Ilyich, “and yet he still hasn’t learned how to kiss.”*

Here also humour grows out of the information we know about the Soviet Union: Brezhnev's tendency to kiss other leaders was one of his most recognizable traits. Usually, he would begin with a kiss on each cheek before moving in for the last kiss on the lips. The most well-known instance was the kiss he had with Erich Honecker, the head of East Germany. Along with Honecker, Brezhnev also kissed former American President Jimmy Carter, Yasser Arafat, Josip Broz Tito, and Indira Gandhi, the prime minister of India at the time. Some political figures, like former British Prime Minister Margaret Thatcher, were able to evade Brezhnev's kisses. This occasionally requires a unique strategy. Rumour has it that Fidel Castro, a revolutionary from Cuba, lighted a cigar to stop Brezhnev from kissing him. Nicolae Ceaușescu, the president of Romania, claimed he detested kissing Brezhnev because he was terrified of bacteria. One of the most well-known pictures of the Brezhnev era, the kiss was immortalized by graffiti artist Dmitri Vrubel on the remnants of the Berlin Wall (ibid.).

As language and culture are related to history and social background, in order to understand the humorous effect of the above jokes a person should have certain social knowledge. Can we expect the users of other languages to hold that background?

In conclusion, humour is a complex and multifaceted phenomenon that has been studied by academics from a range of fields. Through our exploration of different classifications of jokes, we have seen how humour can be categorized based on linguistic, social, and psychological factors. Whether it is through wordplay, satire, exaggeration, or other comedic devices, jokes have the ability to make us laugh, think, and reflect on the world around us. However, it is important to recognize that humour is not always universal, and what may be funny to one person or culture may not be funny to another. Translating humour, therefore, can be a difficult task that requires an understanding of the cultural and linguistic nuances involved. Despite these challenges, humour remains an integral part of human communication and an important means of expressing ourselves and connecting with others.

### **1.5. Translating Jokes?**

Various translators and scholars attempted to define the translation phenomenon differently. Among them, Catford believed that “translation is an operation performed on languages: a process



of substituting a text in one language for a text in another language”. According to Taber and Nida (1974), “translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. There are several suggested definitions of translation. One of them is proposed by Newmark (1988), “translation is rendering the meaning of a text into another language in the way that the author intended the text”. However, Larson (1998) centred upon the meaning and defined translation as a process through which the meaning is transferred from the source language (the language from which the translation is made) to the receptor or target language (the language into which it is to be changed).

Taking into account all of these definitions, we might therefore say that translation involves interpreting meaning in another language while preserving the original intent and tone of the text and translators must have knowledge of both source and target language, as well as should understand the style of source language so they are able to deliver the message of their translation. But sometimes this process can be more challenging than we assume. A good example is far better than just explaining:

*A man went into a seafood restaurant and asked for a lobster tail. The waitress smiled sweetly and said, “Once upon a time there was this handsome lobster...”*

What do you think? Is it hard to translate this short joke into another language? From the linguistic point of view, there is no difficulty in syntax, lexicon or morphology, every translator can translate this short text easily. But what about the sense of humour? Is it easy to break a path, transmit a sense of humour easily and bliss someone out? It is not that easy.

As you see from the above example, the essence of the word *tail* makes things difficult, because *tail* and *tale* are homophones. But unfortunately, in the Azerbaijani language, it is impossible to find two words which are homophones and have the same meaning as in the joke.

Now consider the next examples:

(a) *Two rabbits meet on the road during the Stalinist terror of 1937.*

*“Where are you going in such a hurry? one rabbit asked the other.*

*“What’s wrong with you?” asked the second rabbit. Haven’t you heard? There’s a rumour going around that all camels are to be castrated.”*

*“But you’re not a camel,” said the first rabbit.*

*The second rabbit then replied: “After they catch you and castrate you, try to prove that you’re not a camel!” (Draitser, 1978, p. 23)*

*(b) Old ranch owner John farmed a small ranch in Montana. The Montana Wage and Hour Department claimed he was not paying proper wages to his workers and sent an agent out to interview him.*

*“I need a list of your employees and how much you pay them,” demanded the agent.*

*“Well,” replied old John, “There’s my ranch hand who’s been with me for 3 years. I pay him \$600 a week plus free room and board. The cook has been here for 18 months, and I pay her \$500 a week plus free room and board. Then there’s the half-wit who works about 18 hours every day and does about 90 per cent of all the work around here. He makes about \$10 per week, pays his own room and board, and I buy him a bottle of bourbon every Saturday night.”*

*“That’s the guy I want to talk to, the half-wit,” says the agent.*

*“That would be me,” replied old rancher John.*

We see the different obstacles in the (a) and (b) examples. If the connection to the terror of the Stalinist era had not been made clear at the beginning of (a), this joke would be barely comprehensible. The humour emerges from the complexity and the inability of demonstrating the obvious. Or as a case in the (b) example, there are several jokes that only members of the same society may find humorous. For instance, jokes that farmers tell one other may be highly humorous to them, but they are not funny to men who have had formal education. This means that every group of people in society has different worldviews and humour tastes. What seems humorous to one may not seem humorous to another (Chun, 1977). So, in order to fully understand the joke's true meaning, one must comprehend cultural, societal, and common beliefs and attitudes.

These examples draw our attention to both linguistic and cultural difficulties. Linguistic difficulties refer to the differences in the structure of language, phonetics and phonology, grammar,

vocabulary, syntax, and pragmatics, namely homonyms, homophones, idiomatic expressions and other language-specific concepts that may not have direct equivalents in the target language, while cultural ones are about the habits of an ethnic or national community.

### **1.6. Methods for Translating Jokes**

Jokes frequently depend heavily on idiomatic expressions, cultural context, and wordplay, leaving it hard to translate them effectively using traditional methods. Conversely, to guarantee that the humour is properly conveyed in the target language, professional translators may need to use creative and cultural adjustments. Traditional translation methods that may not work effectively for jokes include:

**Literal translation:** Using this approach, each word and phrase in a sentence is translated exactly as it is, without concerning the cultural context or idiomatic language usage. This might cause the joke which relies on cultural references, puns, or wordplay to lose its humour and meaning in the intended language.

**Transliteration:** By this technique, the words are changed from one script to another without the meaning being translated. Jokes cannot be effectively conveyed using this manner since it does not capture the intended humour or cultural references.

**Word-for-word translation:** Word-for-word translation, like literal translation, might fall short in expressing the humour and intended meaning of a joke. Moreover, it could result in awkward syntax and phrasing in the target language.

**Focusing on grammar and syntax:** Although syntax and grammar are crucial for an effective translation, they are not the only elements that affect a joke's hilarious effect. A translator could completely miss the humour of a joke if they just pay attention to grammar and syntax.

A translator needs an excellent comprehension of both the source and target languages and cultures, as well as a strong sense of humour and creativity, to convey humour accurately. To make the joke work in the target language, they might need to adapt the structure and cultural references.

In this subchapter, we look at different methods that translators employ to keep the humorous effect of jokes. Some of these methods include adapting jokes to fit the cultural context of the target language, explaining cultural allusions in footnotes or comments, and coming up with completely

new jokes that catch the spirit of the original. We can learn more about the challenges of translating humour and the skills required to do so effectively by looking at these techniques.

To maintain the humour and wit of jokes in translations, different scholars have suggested various translation methods. Some scholars advise taking a literal translation method, which aims to keep as much of the joke's original wording and structure as possible. Others suggest a more creative strategy called cultural adaptation or creative rewriting, which entails adapting the joke to the linguistic idiosyncrasies and cultural context of the target language. Still, others propose a combination of these strategies, depending on the specific features of the joke and the target audience. Low argues that “translating a joke in a way that cannot elicit a smile is a betrayal, no matter how semantically accurate it may seem” (Low, 2011, p. 69), and he put forth eight strategies to translate jokes:

The first one is **delivery followed by preparation**. According to this method, a translator should focus on the delivery of the punchline, rather than the specific wording or structure of the joke. Even if the wording or structure of the joke cannot be translated accurately, Low believes that by concentrating on the delivery of the joke, translators can frequently find a way to catch the humour and wit of the original. In summary, the delivery strategy for translating jokes involves using creativity and flexibility to adapt the humour of the original joke in a way that suits the target language and audience. This approach helps to maintain the humour and wit of the joke, even if it is not possible to translate the specific wording or structure directly.

**Compensation in kind.** The phrase "compensation in kind" is used by Low to describe a strategy that translators can implement when they run into linguistic difficulties that are not easy to translate into another language. For example, if a translator is unable to translate an anagram, they may use other forms of verbal humour, such as a pun, “a spoonerism, or a silly mixed metaphor” (Low, 2011, p. 70) to compensate for the loss of the original linguistic device. This enables the translator to maintain the original text's humour and wit while still making it accessible to users of the target language.

**Compensation in place** refers to a similar concept as "compensation in kind" which is discussed above but specifically involves using a witty allusion in the sentence next to it to make up for a language barrier that is difficult to translate. This can be particularly useful in cases where a direct translation is not possible, such as when a pun or other wordplay in the source language does not

have an equivalent in the target language. This allows the translator to maintain the overall tone and to ensure that the translated text accurately conveys the intended meaning and tone of the original text. This can be especially important when translating works of literature, humour, or satire, where preserving the style and tone of the original text is crucial.

Another strategy that can be used in translation is **dilution**, especially in longer texts that contain numerous instances of a single linguistic device, like puns. Dilution basically entails using different amounts of a specific language device in the translation as opposed to translating the device exactly every time it appears. The aim of dilution is to retain the spirit and style of the original text while striking a balance between fidelity to the original text and readability in the target language. This is especially crucial for larger texts because a literal translation of every wordplay or pun could disrupt the translation's overall coherence and flow. The translator must strategically decide which linguistic devices to translate and which to dilute or omit while carefully balancing the need for fidelity to the original text and comprehension in the target language.

Originally, the **explicitation** strategy is a linguistic concept that involves making explicit what is implicit in the source text. It involves adding additional words, phrases, or even entire sentences to the translation, in order to clarify the meaning or provide additional context. Similarly, Low's explicitation strategy means that sometimes a one-liner in the source text is translated as a two-liner in the target language (ibid.). By including an additional sentence or phrase, the translator can provide more context or explanation for the reader, making the translated text clearer and more comprehensible. This can be particularly useful in cases where a literal translation of the one-liner might not convey the intended meaning or might be confusing for readers in the target language. However, this strategy must be used judiciously, as adding too much information can alter the tone or style of the original text, and may even change the intended meaning.

Exaggerating the humour in a joke or punchline to make it more effective or amusing for readers in the target language is known as the **exaggeration** method in joke translation. This may entail adding more humour to the translation or even slightly altering the joke to make it more accessible to readers in the target language or more culturally relevant. For instance, a translator using the exaggeration technique might decide to add extra wordplay or puns to the translation in order to make it more humorous if a joke in the source language uses a wordplay or pun that readers in the target language might not instantly understand. Furthermore, the cultural and linguistic context of

the translation can affect the exaggeration method's efficacy. Therefore, when employing this strategy, the translator must carefully consider the intended audience and their cultural and linguistic background.

Using clues or signals in the translation to let the reader know the text is meant to be funny or a joke is known as the **signalling** method in joke translation. Instead of trying to translate or directly transmit the humour or joke, signalling, in this case, means overtly drawing attention to it. This can entail using explicit language to make a joke obvious, to get the audience to laugh, or to find the humour in the situation. For example, in written translation, a few possible signalling techniques that might be used include:

1. **Parenthetical explanations:** These entail placing an additional explanation or note in parentheses to point out a joke or the humour being meant.
2. **Emoticons:** Emojis or emoticons may occasionally be used to indicate the humour or tone of a sentence or phrase.
3. **Formatting:** To draw the attention of the readers to the existence of humour or a joke, changes in font, colour, quotation marks or other formatting elements can be used in the translated text.
4. **Punctuation:** The use of exclamation points, ellipses, or other punctuation can be used to signal the intended humour or tone.

However, in oral translation, an interpreter who is not able to fully translate a joke due to time constraints or other limitations might use signalling to acknowledge the humour and encourage the audience to laugh with the sentences like *“That’s very droll in Chinese or Here the speaker would like you to laugh”* (ibid.).

**Substitution.** In joke translation, substitution involves replacing a pun or wordplay in the original language with a similar pun or wordplay in the target language that conveys a similar meaning or produces a similar humorous effect. The goal is to maintain the humour or punchline of the original joke while adapting it to the cultural and linguistic context of the target audience. This method requires creativity and linguistic expertise to find a suitable replacement that works within the constraints of the target language. The aim of substitution is not to use a different text with a different meaning, but rather to find a linguistic equivalent that captures the humour and meaning

of the original joke in the target language. Low not considering this method as a form of translation, says “I don’t count this as a form of translation, but I do condone it” (ibid.).

Additionally, Mateo (1995) offered a list of potential methods for translating humour, which includes literal translation, paraphrasing, substitution, omission, addition, footnotes, and so on. The choice of which strategy to use will depend on various factors, such as the target audience, cultural context, and the type of humour being translated.

1. **ST humour becomes TT humour with a literal translation.** This strategy requires a literal translation of the joke while preserving both its intended meaning and humour, without any alterations.
2. **ST humour becomes TT humour with 'equivalent effect' translation.** This means that when a given joke is translated from the source language into the target language, the translated humour should have an equivalent effect to the original humour in order to be successful.
3. **ST humour is enhanced in TT with some words/expressions.** This method is somehow paraphrasing which involves rewording the humorous text to make it more understandable or relatable to the target audience by additions.
4. **ST humour is replaced by a 'synonym' in TT.** This strategy involves replacing words or phrases in the humorous text with culturally relevant equivalents that convey the same humour.
5. **ST humour becomes TT sarcasm.** This means that when translating humour from the source language to the target language, it may sometimes be translated as sarcasm instead of humour, depending on the context and cultural nuances of the target language.
6. **The hidden meaning of ST humour comes to the surface in TT (no humour in TT).** This means that when translating humour from one language to another, the underlying meaning of the humour may come to the surface resulting in a translation that is not humorous.
7. **ST humour is explained in a footnote in TT.** When translating humour from the source language to the target language, the humour may be difficult to translate directly and therefore requires an explanation or footnote in the target language to convey the intended humour to the reader.
8. **ST humour has a literal translation with no humour in TT.** Although this is similar to the first point, it differs in that the resulting translation is not funny.

**9. Humorous ST is completely deleted in TT.** This means that when translating humour from the source language to the target language, the humour may be deemed inappropriate or not understandable in the target culture, resulting in the humour being completely removed or deleted from the translated text.

**10. No humour in ST becomes humour in TT.** When translating from a source language that does not contain humour to a target language that does, the translation may introduce humour where there was none in the original text.

It's important to note that not all strategies will work for every humorous text or in every context, and the translator must carefully consider which strategies to use to ensure that the humour is not lost in translation.

In terms of translation strategies, Raphaelson-West's ideas are worth mentioning. "It is not always possible to translate something such that there is dynamic equivalence. However, there are two kinds of translations to choose from: 1) translation with the goal of dynamic equivalence and 2) translation with the goal of education" (Raphaelson-West, 1989, p. 128). Formal/educational equivalence, which is frequently employed for cross-cultural reasons, is meant to transmit the literal meaning of the source text, whereas dynamic equivalent is used to convey the effect of the source text. Dynamic equivalency can be used to translate jokes to get the same effect as a source text. In terms of cultural jokes, "take the idea and write a target-culture parody from scratch" (Raphaelson-West, 1989, p. 134). Raphaelson-West's proposed strategies for translating jokes are presented in a clear and concise manner, involving either literal translation, adaptation, and omission. These strategies are straightforward and can be easily applied to various types of jokes.

However, Zabalbeascoa (1996) categorized equivalence in a different manner and divided it into three types:

### **1. Equivalence to the original**

When we talk about "equivalence to the original" we mean that the translation focuses primarily on reproducing the words and sentence structures of the original text, without necessarily taking into account the nuances of the target language or culture. However, a literal translation may sometimes be useful.



## **2. Non-equivalence to the original**

It can be an effective method in terms of joke translation. This is because jokes often rely on wordplay, cultural references, or other linguistic nuances that may not be directly translatable to another language. In order to make a joke work in translation, a translator may need to modify the wording or structure of the joke in a way that is not strictly equivalent to the original. This can involve changing the wording of the punchline, adding explanatory context, or even creating an entirely new joke that captures the same comedic effect.

## **3. Equivalence not regarded**

“Equivalence not regarded” refers to a situation where the translator must prioritize other constraints or policies that affect the translated production. “If a priority such as ‘avoid sexist language’ were included as a norm or rule in all TV productions in a given cultural situation, then it would have to appear in all translated versions of foreign TV comedy, regardless of its importance in the source texts. This would be an example of equivalence not regarded” (Zabalbeascoa, 1996, p. 248).

Subsequently, Zabalbeascoa (2005) proposed additional techniques, in his own words "solutions". These solutions include:

1. the same source text joke
2. the same joke type
3. any joke of any other type
4. some other device such as hyperbole or simile
5. “any remaining possibilities for translation, such as stating the author’s intended message in straightforward, plain, blunt terms, unfunny and non-rhetorical” (Zabalbeascoa, 2005, p. 199).

Overall, the scholars we have discussed have presented a range of perspectives on the translation of jokes, highlighting the complexities involved in conveying humour across linguistic and cultural boundaries. While some advocate for preserving the original joke as closely as possible, most of them emphasize the need to adapt the joke to the target language and culture. In addition, scholars have also identified some key strategies that translators can employ to increase the chances of

successfully conveying the humour of a joke. These include using puns and wordplay that work in both languages, finding cultural equivalents or similar jokes that can be used in the target language, and adapting the joke to the specific cultural context of the target audience. Ultimately, the most effective approach may depend on factors such as the specific joke being translated, the intended audience, and the translator's goals. However, it is evident that translating humour is a difficult but crucial endeavor that necessitates a profound knowledge of the source and target languages.

### **1.7. Attardo's General Theory of Verbal Humour**

Two of the most popular theories in the field of humour study are the Script Semantic Theory of Humour (SSTH) and the General Theory of Verbal Humour (GTVH), which were developed by Victor Raskin (1985) and Salvatore Attardo (1994), respectively. GTVH is a comprehensive framework that seeks to explain how verbal humour works. Developed by Salvatore Attardo, a linguist and cognitive scientist, the GTVH, which is a revision and expanded version of SSTH, provides a detailed analysis of the linguistic, cognitive, and social aspects of humour. The GTVH put forth a number of cognitive and linguistic mechanisms that are involved in the creation and interpretation of verbal humour, including scripts, incongruity, and semantic scripts. Attardo's theory also emphasizes the importance of context in the interpretation of humour and recognizes that humour can serve a variety of social and communicative functions.

Attardo's GTVH proposes six different parameters, namely knowledge resources that are involved in the creation and interpretation of verbal humour. These knowledge resources include Language (LA), Narrative Strategy (NS), Target (TA), Situation (SI), Logical Mechanism (LM), and Script Opposition (SO) which is carried over from the SSTH. These knowledge resources are essential to understanding the cognitive and linguistic mechanisms that underlie humour and are used to analyse the translatability of British jokes into Azerbaijani.

In terms of joke translation, so-called knowledge sources serve as a metric and may help to evaluate the similarity of the meaning between the original and translated jokes (Attardo, 2014). By considering the six knowledge resources in joke translation, translators can assess whether the translated joke conveys a similar meaning and has a similar humorous effect as the original joke. A translated joke should follow at least a few knowledge resources in order to be considered successful. However, a translation which follows all knowledge resources is utopian, since absolute translation is not possible in practice (Attardo, 2014, p. 184). The knowledge resources are displayed in a hierarchy, from lowest to the highest (from Language to Script Opposition). It is

worth mentioning that these knowledge resources help to evaluate only similarity, not how funny the joke is in the target language.

The **Language (LA)** means all phonetical, phonological, morphological and other linguistic choices. It is related to how the presentation of information is carried out. “The Language knowledge resource contains, at the very minimum, a full phonological, morphological, syntactic and lexical description of the text. It also contains statistical information about the frequency of occurrence of units and clusters of units at each linguistic level (i.e., phonemes and clusters of phonemes, as well as the frequency of occurrence of morphemes, phrases, etc.)” (Attardo, 2017, p. 128). The language component of the GTVH plays an important role in understanding the linguistic and phonetic aspects of humour, and how they contribute to the creation and interpretation of humorous utterances. It is worth mentioning that the possibility of paraphrasing a joke is also associated with LA. The same information in the joke can be paraphrased in different ways by preserving its effect. However, most of the jokes cannot be paraphrased.

The **Narrative Strategy (NS)** refers to the organization of a joke or humorous utterance as a narrative. This includes elements such as the structure of the joke, whether it is presented as a monologue or dialogue, and the use of storytelling devices such as plot and character. A well-crafted narrative strategy can enhance the humour potential of a joke by setting up expectations and then humorously subverting them. Attardo continues by acknowledging that this knowledge resource has not been researched widely, because it appears to only be a taxonomy of narrative strategies.

The **Target (TA)** is an optional knowledge resource that applies only to aggressive or insulting humour. By saying aggressive jokes, we mean certain jokes which aim to ridicule or attack any person, community, culture, group, party or someone/something else. It's important to note that not all jokes are aggressive in nature and therefore not all jokes have a target.

The **Situation (SI)** knowledge resource refers to the context or setting in which a joke or humorous utterance takes place. This includes the physical environment, social context, and cultural norms that influence the interpretation of the joke. It means that every joke is “about something” (Attardo, 2014, p. 179). The Situation resource is important because the same joke can have different meanings and effects in different situations. For example, a joke about a certain

profession may be more or less humorous depending on the social context and cultural attitudes towards that profession. Moreover, the Situation resource can also influence the choice of linguistic and narrative strategies used in a joke. For example, a joke that takes place in a formal setting such as a business meeting may use more formal language and a different narrative structure than a joke told among friends in a casual setting. Originally, the concept of situation does not refer to only jokes, as well as non-humorous texts.

The **Logical Mechanism (LM)** is also an optional knowledge resource and is claimed to be the most problematic knowledge resource by Attardo (2001). The Logical Mechanism knowledge resource refers to the reasoning or cognitive processes involved in the interpretation of a joke or humorous utterance, simply a certain logic behind a joke. This includes the use of logic, inference, and deduction to make sense of the joke's punchline or humorous effect. In interpreting a joke or humorous utterance, the audience must be able to apply logic and reasoning to understand the punchline or humorous effect. This can involve making inferences, drawing on shared cultural knowledge, and understanding the linguistic and narrative strategies used in the joke.

The **Script Opposition (SO)** is inherited from Raskin's Script Semantic Theory of Humour. The Script Opposition knowledge resource refers to the use of contrasts or contradictions between two different scripts or schemas to create a humorous effect. This involves setting up an expectation or schema in the audience's mind and then subverting or contradicting that expectation surprisingly or unexpectedly. For example, a joke that involves a play on words or pun may use the Script Opposition resource by setting up an expectation based on the word's usual meaning and then subverting that expectation with a different, unexpected meaning. While in some jokes the opposition between scripts dissolves at the end, it does not in others (Attardo 2002, pp. 181-182).

As already mentioned, the above knowledge resources serve as a similarity metric between original and translated jokes. The hierarchical order of knowledge resources is as follows: Script Opposition, Logical Mechanism, Situation, Target, Narrative Strategy, and Language. This implies that joke and its translation that have differing Script Opposition are perceived as distinct from each other, whereas joke and its translated version that differ in Language are not perceived as being so different. In other words, Script Opposition is a more important factor in differentiating between jokes and their translation than Language. The contrasts between jokes grow larger as you move up the hierarchy. Attardo acknowledges that a translation cannot potentially adhere to all

knowledge resources, but says that a translation is no longer regarded as such if none of the knowledge resources are satisfied. “If possible, respect all six Knowledge Resources in your translation, but if necessary, let your translation differ at the lowest level necessary for your pragmatic purposes” (Attardo 2002, p. 183).

## **2. CHAPTER: METHODOLOGY**

This study aims to investigate the translatability of British jokes into Azerbaijani, factors that make translating jokes challenging or impossible, to identify any linguistic or contextual factors that may impact the translatability of British jokes into Azerbaijani, determine strategies involved in translating jokes and to set forth joke typology according to their translatability level. To achieve these objectives, an empirical and descriptive study employing a qualitative methodological approach incorporating qualitative data collection and analysis methods has been adopted. This chapter outlines the research design and methods used to investigate the translatability of British jokes into Azerbaijani.

The following sections of the methodology chapter provide a comprehensive explanation of the data collection, preparing the data for analysis and analysis methods used to address the research questions outlined in the introduction. By following a structured approach, the methodology chapter will guide the reader through each stage of the research process, from the selection of the corpus of jokes to the final data analysis.

Overall, by providing a clear and detailed description of the data collection and analysis methods used in the study, the methodology chapter aims to demonstrate the relevance of these methods to the research question and to provide a framework for future research in this area.

### **2.1. Data Gathering Instruments of the Study**

To address the research questions of this study, a few data gathering instruments were used to collect relevant data. These instruments were carefully selected and designed to ensure that the data collected is valid, reliable, and relevant to the research questions. As already mentioned, the data gathering instruments used in this study were qualitative and consisted of two main components: a corpus of British jokes and a survey (translation task).

The jokes in the corpus were mainly selected based on their relevance to the research questions and the factors that create humour. However, the survey was designed to collect data on the translational strategies used by participants when translating British jokes into Azerbaijani. The corpus and survey were carefully designed and tested to ensure that they were reliable and valid data gathering instruments. The corpus was thoroughly reviewed and edited to eliminate any errors or inconsistencies, while the translation survey was piloted involving a small group of participants

to ensure that the questions were clear and easily understood. The corpus, the survey, and the methods used to analyze them are all covered in detail in the following sections.

## **2.2. Corpus**

The present study used a corpus of British jokes to investigate the translatability of British humour into Azerbaijani. The use of a corpus allowed for a systematic analysis of the linguistic features of the jokes, as well as the translation strategies that could be used to convey the humour in the target language successfully.

The corpus used in this study was compiled from various sources, including online websites, comedy shows, books, and social media platforms. The primary goal of the corpus was to collect a diverse range of British jokes to analyze their translatability into Azerbaijani. The jokes we selected also cover a wide range of themes and topics, such as politics, relationships, and everyday life. Moreover, factors that make jokes funny, such as phonological ambiguity, lexical-semantic ambiguity etc. were also taken into account when compiling the corpus. In total, the corpus consisted of 200 jokes in English.

Some of the jokes in the corpus were then translated into Azerbaijani by the researcher to create a parallel corpus. Overall, the corpus analysis was a crucial component of this study, providing a rich source of data for identifying translational challenges and developing effective strategies for translating British humour into Azerbaijani. The findings of the corpus analysis are discussed in detail in the Results chapter of the thesis.

### **2.2.1. Preparing the Data for Analysis**

The preprocessing of the corpus was a crucial step in the study, as it ensured that the data was organized and ready for analysis. The manual preparation of the data allowed for a more thorough categorization of the jokes based on their theme and lexical features, which in turn facilitated a more detailed analysis of their translatability into Azerbaijani. The categorization of the jokes based on their level of complexity was also an important aspect of the preprocessing stage, as it enabled the researcher to compare the translational strategies used for jokes of different levels of difficulty. Overall, the preprocessing of the corpus was carried out meticulously, ensuring that the data was well-organized and ready for subsequent analysis.

### **2.2.2. The Procedure of Data Analysis**

The corpus analysis was carried out manually as it allowed for a detailed examination of the jokes and their linguistic characteristics. The categorization of the jokes based on their linguistic features provided a useful framework for identifying patterns and challenges in the translation process. The jokes were read and re-read to ensure that their meaning and intended humour were fully understood, and then analysed based on their linguistic characteristics. This involved a careful examination of the jokes' wording, structure, and context, as well as an assessment of the cultural references and assumptions that underpinned their humour. By systematically examining the corpus in this way, the researcher was able to gain insights into the translational challenges posed by British jokes and identify the strategies used by translators to overcome these challenges when translating into Azerbaijani.

### **2.3. Survey of the Study**

This survey aims to identify the main translation strategies and methods used by students while translating British jokes into Azerbaijani. For this purpose, a translation task was conducted with 20 Azerbaijani-speaking "Translation Studies" students in their third and fourth years of study at Khazar University. The students were selected based on their proficiency in English and Azerbaijani, as well as their interest in humour and joke translation. The translation task was designed to collect data on the translational strategies used by participants when translating jokes from English into Azerbaijani. Participants were asked to translate a set of five British jokes (five jokes in each of two variants) into Azerbaijani, with a focus on maintaining the humorous aspect of the jokes in the target language. The jokes were selected based on their complexity. To evaluate the translational quality of the jokes, Attardo's General Theory of Verbal Humour was used as a similarity metric to determine the similarity between an original joke and its translated version. Attardo's theory provides a comprehensive framework for analyzing the various linguistic and contextual factors that contribute to the humorous effect of a joke. The theory has been widely used in previous studies on humour translation and has been shown to be a reliable and valid measure of humour similarity.

#### **2.3.1. Preparing the Data for Analysis**

Participants were recruited through stratified sampling, ensuring that participants were third or fourth-year translation students at a local university, and were required to have a high level of proficiency in both English and Azerbaijani to be able to complete the task to a high standard. The



translation task consisted of two variants, each consisting of five British jokes selected from the corpus used in the study. Participants were instructed to translate the jokes into Azerbaijani and were given a maximum of 40 min to complete the task. The time limit was set to ensure that participants had sufficient time to complete the task, but were also under some time pressure to reflect the real-world conditions of translation work. Participants were free to use any translation strategies or techniques they felt were appropriate, and were asked to provide a brief explanation of their translation choices for each joke which was used to gain further insights into their translation strategies. Besides at the end of the task, students were asked to answer a few questions about their familiarity and impressions with joke translation. The use of a translation task to collect data on humour translation allows for a controlled and standardized approach to collecting data on participants' translation strategies and techniques. To ensure consistency in the translation task, participants were provided with the same set of instructions. Additionally, the translations were collected anonymously to minimize any potential bias in the data collection.

Once the translations were collected from the participants, they were assigned unique identification numbers to ensure anonymity. The translations were then organised into a database, checking for any errors or inconsistencies in the translations by a bilingual researcher fluent in both English and Azerbaijani and formatting the data for further analysis. Overall, the preparation of the data for analysis ensured the accuracy and reliability of the data and provided a solid foundation for our subsequent analysis of the translatability of British jokes into Azerbaijani.

### **2.3.2. The Procedure of Data Analysis**

The translations collected from the participants were analyzed using a combination of qualitative content analysis and statistical analysis. The qualitative analysis involved identifying translational challenges and strategies used by participants, while the quantitative analysis focused on identifying patterns in the translations and evaluating their effectiveness.

The quantitative analysis involved identifying the most frequent translational strategies used by the participants and evaluating their effectiveness in conveying the humour of the jokes. To do this, we used a rating scale from 1 to 5 to evaluate the translations based on their overall effectiveness in conveying the humour of the original jokes. The ratings were then analyzed using descriptive statistics to identify the most effective and least effective strategies used by the participants.

The ethical considerations of this study were given due attention throughout the research process. All participants gave their informed consent before getting involved, and they were all given a

thorough explanation of the objectives, methods, and expected outcomes of the study. Participants were informed they could leave the study at any time without any repercussions and that their data would be kept confidential and used solely for the purposes of the research. The researcher also ensured that the data collected was anonymized and kept secure. In addition to obtaining informed consent and ensuring data confidentiality, other ethical considerations were also taken into account during the recruitment of participants and the collection of data. For example, the researcher sought to ensure that the translation task was not unduly stressful or burdensome for participants and that their participation was entirely voluntary. The results of the translation task were analyzed and presented in the Results section of this study, with a view to providing insights into the translatability of British jokes into Azerbaijani.

### 3. CHAPTER: DISCUSSION AND RESULTS

#### 3.1. Classification of Jokes in Terms of Their Translation Possibilities and Difficulties

Probably every translator and interpreter has faced a situation where they had to translate humour into another language and they know how difficult it can be sometimes. And perhaps they have given up and tried to explain why it is funny. However, humour is everywhere, it encompasses all areas of life from everyday communication to business relations to advertisements and so on. So, whether you admit it or not, the translation of humour is often required. But unfortunately, translating jokes is not an easy task. A translator should possess extra skills and competence besides linguistic knowledge to produce a successful translation.

There have been few studies developing a typology of jokes. Laurian (1992) showed how translation difficulties can be classified and how they can be used in a language class. They proposed a possible classification of jokes based on their translation possibilities and difficulties in terms of the French-English language pair.

Zabalbeascoa (2005) introduced a number of parameters that may help in developing joke typologies for translators and translation scholars. They developed a model for structuring joke types in compliance with binary branching. However, a few studies have been done on the typology of jokes taking into consideration of Azerbaijani translator's difficulties on translating a joke, as far as we know. The present paper aims to identify challenges faced by Azerbaijani translators on translating jokes, to find reasons of these challenges and classify them to develop a typology of jokes.

To find out why translating humour is difficult, we should take a step back. The answer is so simple: as misunderstanding is the main source of jokes (Taghiyev, 2017), the primary reason of the challenges that the translator or interpreter faces on translating humour is ambiguity. Salvatore Attardo et al., (1994) discovered that 431 out of 441 verbal jokes (approximately 98%) were based on ambiguity in their study of a corpus of two thousand jokes. The ambiguity can arise from several factors such as linguistic gap, knowledge gap or skill gap (ibid.) and while sometimes a translator can create successful outcomes coping with that ambiguity, on the other hand, some jokes may be impossible to translate into the Azerbaijani language. In order to deeply understand which kinds of

jokes are translatable or untranslatable, we classified jokes in terms of their translation difficulties as well as translation possibilities.

Certain jokes that provide a hilarious impact by presenting a unique perspective on an ordinary incident do not cause any problems while translating (Laurian, 1992). In other words, the situation described in the story is universal, there are no special characteristics directly connected to a specific language, country, culture or nation (ibid). They are not based on linguistic ambiguity, homonymy, homophony, double meaning or something else that is hard to translate. The primary challenge of translating such jokes is finding an appropriate style similar to the source text. Any translator who is able to keep the sense of style of the source language can successfully translate this kind of joke.

For example:

*(a) A man walks into a library and orders a hamburger. The librarian says, "This is a library." The man apologizes and whispers, "I'd like a hamburger, please."*

*Bir kişi kitabxanaya gedərək hamburger sifariş verir. Kitabxanaçı deyir: "Bura kitabxanadır". Kişi üzr istəyir və pıçıldayaraq deyir: "Hamburger, zəhmət olmasa".*

*(b) What did the green grape say to the purple grape? "Breathe, man! Breathe!"*

*Yaşıl üzüm qırmızı üzümə nə deyir? "Nəfəs al dostum, nəfəs al!"*

*(c) A: For twenty years my wife and I were ecstatically happy.*

*B: Then what happened?*

*A: We met! (True, 1981, p. 42)*

*A: İyirmi il ərzində arvadım və mən çox xoşbəxt idik.*

*B: Bəs sonra nə baş verdi?*

*A: Tanış olduq!*

As you see from examples (a, b and c), we come across just the usual translation difficulties in this type of joke:

- is it required to change the word order or not, do we need to add or omit anything in the target?
- is impersonalized formulation appropriate or should we convey the same meaning with a personal clause?
- do we need another adjective as a modifier?

These jokes can be considered international or at least binational as the source and target audiences share the same values and knowledge (Zabalbeascoa, 2005). In short, source and target cultures overlap in the above-mentioned examples. Since these jokes are not resistant to translation, they can easily get beyond the limits of the source language and can be expressed in the target language without any extra effort. And there will be no loss of meaning or humorous effect. The target audience will laugh at the same factors that make the source audience laugh.

On the other hand, some of the jokes are challenging for translators because they depend on specific features of a source language, namely linguistic ambiguity (lexical-semantic, structural-syntactic, and phonetic ambiguity), as well as culturally specific factors.

It is worth to begin with jokes based on phonology (phonological ambiguity) and double meanings (lexical-semantic ambiguity) are the most challenging ones. We can say for sure that these jokes are almost impossible to translate into Azerbaijani. It should be also mentioned that phonological ambiguity occurs only in pronunciation so phonology-based jokes will not be humorous at all in the written texts. Let's look at examples:

(a) *What do you call a fish with no **eye**? A fsh.*

(b) *A man went into a seafood restaurant and asked for a lobster **tail**. The waitress smiled sweetly and said, "Once upon a time there was this handsome lobster..."*

(c) *Why you can't **see** in the dark? Because there is no "**c**" in the dark.*

In the (a) example, the core of the joke is the similarity between the pronunciation of "eye [ΛI]" and the sound "i", so word-for-word translation will sound meaningless. Unfortunately, in

Azerbaijani, there is no letter “i” in the word “göz”. We have a chance to change the word “eye”, as long as to keep style and humorous effect. But it is impossible to find a such phonological situation in Azerbaijani. We encourage readers to offer suggestions for translation.

In the (b) example, again the similarity between the pronunciation of “tail” and “tale” is the ground factor for humorous effect. Do you think that we can translate this joke into the Azerbaijani language? In our judgement, no. It is so hard, if not impossible, to find such a combination in the target language.

We see a similar challenge in the (c) example. The pronunciation of the word “see ([si:])” and the sound “c” look like each other and this is the only factor for making the joke humorous. To our regret, in the target language, there is no such consonant sound that is the same as the pronunciation of any Azerbaijani word.

These examples prove that word-for-word translation doesn’t work for jokes. The relationship between so-called words should remain in order to keep the humorous effect. The factors that make the source audience smile should also make the target audience smile.

It is also worth mentioning the jokes based on the double meaning of a certain item, in other words, jokes that are based on lexical-semantic ambiguity. Since it is the merest possibility to find the same words as having double meanings, to our way of thinking, these lexical jokes are also very challenging. Let’s look at examples, to be much clearer.

*An attractive young woman was about to enter a church in a topless dress. She was intercepted by the curate.*

*C.: “I’m very sorry, but I can’t let you go into the church like that.”*

*W.: “But I have **a divine right**...”*

*C.: “... and divine left too, but you still can’t come into the church like that.”*

In the example above, there is a difficulty on rendering the double meaning of both “right” and “divine”. Although the young woman meant *of or like God or a god* by saying divine, the curator intentionally implied the second meaning of the word (very pleasing; delightful) to create a humorous situation. On the other hand, in the Azerbaijani language, the meanings that “right” refers

to are symbolized by completely different words: “sağ” (of, on or towards the side of the body that is towards the east when a person faces north (Oxford Learner’s Dictionaries)) and “hüquq” (a moral or legal claim to have or get something or to behave in a particular way (ibid)). And without producing that double meaning with one word, the joke will be nonsense and will not make the same humorous effect.

*Why shouldn't you write with a broken pencil? Because it's **pointless**.*

Here again, the double meaning of “pointless” is the source of humour. In Azerbaijani, two different words are used for the connotation of the English “pointless”: the first one is the actual designation (“having no point”), while the second one means “having no purpose”. In this case, if we would like to translate the humorous effect of a joke, we should change the situation rather than just translate word-for-word.

There are some situations in which the structure of the sentence itself rather than just words or phrases can be interpreted in two or more different ways. It is called structural-syntactic ambiguity in linguistics. Consider the sentences below which the structure of them can be interpreted in two or more different ways:

*Customer: Do you have any wallpaper?*

*Assistant: Lots of it.*

*Customer: Can I put it **on myself**?*

*Assistant: Well, yes; but it looks better on the wall.*

In the example above, sentence can be interpreted in two different ways due to structural-syntactic ambiguity. Here the preposition *on* can either form a phrasal verb with *put* or can introduce a prepositional phrase containing *myself*. This factor changes the meaning of the overall sentence profoundly and leads to a humorous effect.

- *Your dog's been chasing a man **on a bicycle**.*
- *Don't be stupid! My dog can't ride a bike.*

Here also not any word has two distinct meanings. Ambiguity arises from the phrase “a man on a bicycle”. It can be understood either as “a man who is riding a bicycle” or “dog chases on a bicycle” as the second interlocuter implied.

According to Popa (2005), in order to translate them adequately, translators must bear in mind the complexity of the phenomenon and focus on the transfer of the linguistic, situational, and cultural context of the joke into the target language while respecting the skopos of the translation. To put it in a different way, these kinds of jokes show us that real reference to a noun is not essential for translating jokes, but a semantic function of the word.

Now consider “target- or victim-related jokes” (Zabalbeascoa, 2005, p. 9). As every individual has their own beliefs and ideas, victim-related jokes can cause misunderstanding among different individuals, communities, groups and even nations. Therefore, it is crucial to consider such factors while deciding translation strategy. According to Zabalbeascoa (2005), two factors should be taken into account while translating victim-related jokes. The first one is identity, the other is the nature of the attack.

As mentioned above, the identity of the victim can be an individual, a group of people or more abstract notions such as feelings, concepts, ideals or beliefs. The key concern here is that if the readers are not the target (intended audience) of the joke, then how a translation should proceed. Consider the following example:

*A thief stuck a pistol in a man's ribs and said, “Give me your money.” The gentleman, shocked by the sudden attack, said: “You cannot do this, I'm a United States congressman!” The thief said, “In that case, give me my money!”*

In this case, as the target audience is the people of the United States, word-for-word translation can make the joke lose its humorous effect for the Azerbaijani audience. Hence, the adaptation method can bridge over here. Just substituting a “United States congressman” with an appropriate phrase related to the Azerbaijani context can solve the issue.

The nature of the attack can be used to both criticize or support a victim. It should be known to the translator beforehand in order to understand whether the reasons are valid or not for a target audience. This kind of joke can be used as a weapon to criticise especially political parties and



religious groups. Even sometimes we can come across racist jokes which intentionally insult a given race or ethnic group. For instance:

*There was a preacher who fell into the ocean and couldn't swim. When a boat came by, the captain yelled, "Do you need help, sir?" The preacher calmly said, "No, God will save me." A little later, another boat came by and a fisherman asked, "Hey, do you need help?" The preacher replied again, "No, God will save me." Eventually, the preacher drowned and went to heaven. The preacher asked God, "Why didn't you save me?" God replied, "Fool, I sent you two boats!"*

The irony is one of the concerns if we talk about victim-related jokes. As its definition says, irony is “the use of words to express something other than and especially the opposite of the literal meaning”, according to the dictionary of Merriam Webster (Definition of IRONY, 2022) and it is not so easy to identify the expressed opinion is the author's real opinion or the exact opposite. In other words, does the joke attack or serve a given item (Zabalbeascoa, 2005)? As a matter of fact, the irony is not a concern of just translation, even native speakers of a language may not get irony time-to-time.

*You are so hilarious; I'm dying of laughter.*

The above sentence is an example of verbal irony and without context, it is usually difficult to identify whether an author really finds a target person funny or on the contrary, it is the opposite of the literal meaning.

As you see from the examples, linguistics, cultural, historical and social differences hamper a satisfactory and successful translation of jokes. First of all, a translator should be aware of the linguistic features of a source, as well as the target language profoundly. At the same time, they should know the history and culture of the country as well as the way native speakers think in equal measures with language, in order to understand unseen humour in a joke. In point of fact, humour is the metric of fluency in a foreign language. You know that you are fluent in a second language when you laugh at jokes in it or, better yet, when you make jokes in it.

Having analysed the difficulties of translating jokes and classified jokes into types according to their challenges, the researcher came to the following conclusions:

- jokes which do not pertain to a specific language, culture, country, and so on are not resistant to translation. Commonly there is no difficulty on translating them rather than usual translation challenges.
- jokes based on lexical-semantic, structural-syntactic ambiguity are the most challenging ones since it is too difficult if not impossible to find words and phrases in the target language which are ambiguous in the same way.
- again, word-for-word translation does not work for victim-related jokes because in this case humour will be lost for the target language audience.

### **3.2. Methods and Strategies for Translating British Jokes into Azerbaijani**

Translation of jokes is one of the most interesting processes in creative translation. However, the translation process is complicated by the extreme linguistic differences between the source and target languages and they increase the untranslatability degree of jokes. When it comes to transferring jokes from the source language into the target one, unfortunately, traditional approaches to translation will not answer our purpose. Rules are completely different here: just being faithful to the original and translating the meaning as it may result in the loss of the humorous effect of a joke most of the time. Apparently, generating laughter is a primary and major purpose of the joke translation and if a translated joke does not cause laughter or at least smile in a target audience, then it should be regarded as a betrayal and unsuccessful translation without considering how semantically correct it is (Low, 2011, p. 69).

Humour translation is a complex and nuanced process that requires an in-depth knowledge of both the source and target languages and cultures. It is different from other types of translation in that it requires a higher degree of linguistic and cultural sensitivity, as well as creativity and flexibility. According to Vandaele (2002, p. 150), “Humour translation is qualitatively different from 'other types' of translation and, consequently, one cannot write about humour translation in the same way one writes about other types of translation”. Vandaele (2002) mentions four factors about the translation of humour:

- a) one of the main challenges in humour translation is capturing the manifestation of humour, which is often laughter. Laughter is a natural and immediate response to humour, and it can be difficult to replicate this response in the target audience when translating humour from one language to another.

- b) comprehension and appreciation of humour are two different skills, and they don't always go hand in hand. Translators may be able to understand the humorous effect of a joke in the source language but may struggle to convey it in the target language effectively. Even if it does not need to be translated, the joke loses its funny impact and ceases to be hilarious in case it is explained in the same language.
- c) the appreciation of humour is highly dependent on an individual's sense of humour, which is shaped by their cultural background, personal experiences, and other factors. Therefore, a translator's ability to convey the humorous effect of a joke may depend on how closely their sense of humour aligns with the target audience's sense of humour. For example, some translators may be more skilled than others in conveying humour through translation. Translators who have a strong understanding of the linguistic and cultural nuances of both the source and target languages may be better able to replicate the humorous effect of the original text.
- d) “the rhetorical effect of humour on translators may be so overwhelming that it blurs the specifics of its creation; strong emotions may hinder analytic rationalization” (ibid.). For example, a translator may find a joke so funny that they are unable to analyze its specific linguistic and cultural elements. They may be so focused on the emotional impact of the humour that they overlook the specific nuances that make the joke humorous.

Generally, during the translation process, there is a dilemma of whether to be faithful to the original text's humour or making the translation semantically correct. So the most difficult issue for translators, as well as interpreters has always been deciding on the right translation approach and strategy.

Although the absolute translation of jokes is not possible as Attardo (2014, p. 184) claimed, there are some available methods to translate British jokes into Azerbaijani successfully. We aim to present a few possible strategies and methods for readers, as well as joke translators, to translate jokes rather than to generate a certain methodology, as joke translation is not teachable and the success of the translation substantially depends on the translator's creativity and certain skills. We have sorted these methods according to their efficiency level.

Starting with the **compensation** method is preferred as it is regarded as the most effective translation strategy. Compensation can be a helpful approach when dealing with the problem of

untranslatability. When a term, expression, or concept lacks a direct equivalent in the target language, the translator may need to come up with an alternative in order to make the intended meaning clear to the intended audience. There are different ways to compensate for untranslatability, depending on the specific context and the nature of the source text. We will offer three ways to make compensation in translation which can be used in the process of joke translation as well.

The first one is **adaptation**. This translation method replaces SL-related elements with certain elements that are acceptable in the target language. Adaptation is necessary when a language unit which is language or culture-specific needs to be expressed in a completely different culture. The main purpose is to change a source-specific cultural reference when it does not exist in the target language. For example, if we want to orient a certain book for children, then difficult-to-understand words should be replaced with much easier ones, some words and phrases which are inappropriate for children should be eliminated and so on. "It is used in those cases where the type of situation being referred to by the SL message is unknown in TL culture. In such cases, translators must create a new situation that can be considered as being equivalent. Adaptation can therefore be described as a special kind of equivalence, a situational equivalence." (Vinay & Darbelnet, 1995, p. 39). Adaptation method helps us in joke translation too. We can give you some relevant examples:

*A thief stuck a pistol in a man's ribs and said, "Give me your money." The gentleman, shocked by the sudden attack, said: "You cannot do this, I'm a United States congressman!" The thief said, "In that case, give me my money!"*

As already mentioned, the above victim-related joke can be considered humorous only by the people of the United States or the people who have enough information about the dishonesty of the United States congressmen. Then this joke will not be humorous to the Azerbaijani audience at all. So the most appropriate solution here is to use the adaptation method and substitute a "United States congressman" with an appropriate word or phrase related to the Azerbaijani context.

Now, look at the following example:

- *What is your favourite music group?*
- *I love U2!*

- *I love you too, but what is your favourite music group?*

This joke is based on the similarity between the pronunciation of *U2* (the name of an Irish rock band) and the expression *you too*. In order to adapt this joke to the Azerbaijani audience, we prefer the question *What is your favourite song?*. Then the answer will be *sayıram*. *Sayıram* means *I'm counting* and the song named "*Sayıram*" exists in the Azerbaijani language. In this way, we create an intended ambiguity and humorous effect. Without adapting certain features to the target language, the joke would sound meaningless to the Azerbaijani audience. However, it is important to be careful not to over-adapt the text, as this can sometimes result in a loss of nuance or cultural specificity that is important to the source text. The objective of adapting something is to find a middle ground where you remain true to the original text while also making sure that the final product is relevant and understandable to the audience for whom it is intended.

The second way is **paraphrasing**. Paraphrasing is the process of restating a text or passage using different words or sentence structures while retaining the same meaning as the original. The word itself is derived from Greek *paraphrasis* via Medieval Latin. As a general rule, the main purpose of paraphrasing is to explain and shed light on the text which is being paraphrased. For instance, the sentence *The traffic lights are red* may be paraphrased as *It's not allowed to walk across the street because the lights are red*. Through the paraphrasing method again the hidden humorous meaning in the source language manifest itself in the target language. But usually, no humour remains in the target text after this expanded translation. Consider the example:

*Two chemists walk into a bar. The first says, "I will have some  $H^2O$ ." The second says, "I will have some  $H^2O$  too. The second one dies.*

In the above example,  *$H^2O$  too* sounds similar to  $H^2O^2$  which is the chemical formula of hydrogen peroxide. If we add *(water)* following  $H^2O$  and *(hydrogen peroxide)* following  $H^2O^2$ , it means we applied the paraphrasing method to interpret the joke in the target language. Although the humorous effect sometimes may be lost during the process, in some cases paraphrasing method may help us to translate a joke.

The third way is either a **footnote** or an **endnote**. It is worth mentioning that, this method can be used only in written translation and assures the understanding of the text. The translator may leave the original joke and include additional information about the cultural or linguistic aspect of the

joke to make it much more understandable. This method includes an explanatory note or comment in the form of a footnote. However, explaining the meaning of the joke will definitely kill the humorous effect of the joke. Generally, it doesn't matter whether it is interlingual or intralingual translation, providing additional information as well as explaining cultural or linguistic elements will make the joke lose its effectivity on causing laughter. An American writer and essayist E.B. White also once said that "Explaining a joke is like dissecting a frog. You understand it better, but the frog dies in the process." In this way, we conclude that the translator's note isn't much effective way in terms of keeping a humorous effect. It can be used only to translate the joke semantically without considering extralinguistic factors and to explain the real meaning of the joke. Consider the example:

For example, let's say we have a joke in English that relies on a pun on the word *bear* and its homophone *bare*. The joke goes like this:

*Why did the bear break up with his girlfriend? He wanted to be a bachelor and live a bare life.*

If this joke were to be translated into another language where the wordplay between *bear* and *bare* does not exist, the translator could use the footnote method to explain the joke. The translated version might look like this:

*Why did the bear break up with his girlfriend? He wanted to be a bachelor and live a bare life.  
[Note: In English, "bear" and "bare" are homophones, which allows for a pun in this joke.]*

By including the footnote, the translator can ensure that the joke still makes sense and is funny to the reader in the target language, even if they are not familiar with the original wordplay.

The last subtype of the compensation method is the '**equivalent effect**' translation (Mateo, 1995). When the source joke is completely untranslatable or contains culturally specific features, the translator may turn to substitute the source joke with a different joke in the target language which has a different meaning but is equally funny. This method is like finding a 'synonym' of the joke in the target language to generate a similar effect. However, as Low (2011, p. 70) mentioned, this method is not a form of translation, although can be considered an acceptable solution.

*What is the best day to go to the beach? Sunday, of course!*

This joke can be a clear example of an ‘equivalent effect’ translation. The logical relationship between the *beach*, *Sunday* and *sun* which is the first morpheme of the word *Sunday* is the source of humour. However, in Azerbaijani, *Sunday* (*Bazar günü*) does not include a morpheme like a *sun*. Instead, a literal translation of *Sunday* into Azerbaijani is *the day of the bazaar (market)*. So it’s an efficient way to substitute the joke with:

*Bazara getmək üçün ən uyğun gün hansıdır? Təbii ki, bazar günü!*

Sometimes we may need to find an ‘equivalent effect’ translation for a whole joke when translating it is not possible at all.

According to Low (ibid), there are two types of compensation method: *compensation in kind* and *compensation in place*.

**Compensation in kind** is a type of method in which the translator uses a different kind of humour instead of giving a joke in the source text. For instance, if the translator cannot translate a pun, instead they may use a riddle or a joke to compensate for it.

On the other hand, **compensation in place** is the movement of humour from its exact location in the source text to a different location in the target text.

Following compensation method, a **literal translation** should be mentioned. Although this method is considered unsuccessful in most cases, some jokes that present unique perspectives and the situation described in the story is universal and do not pose any extralinguistic problem. So, they can be translated through the literal translation method:

*Restaurant patron: “Waiter, I’d like a bottle of wine.”*

*Waiter: “What year, sir?”*

*Patron: “Well, I’d like it right now.”*

As you see from the example, a given joke can be easily translated literally without losing its humorous effect. But it should be mentioned that literal translation does not work at all for puns, wordplays or riddles.

The third method is **signalling**. Signalling is the act of indicating the existence of a joke without actually translating it. This method is a common solution, especially in synchronous and consecutive translations. Because usually, the interpreter does not have enough time to translate the joke. Apparently, signaling indeed cannot be considered a form of translation, too.

In brief, there are two ways of conveying a source joke in the target language: simply to translate or to find a kind of equivalent in the target language. If the translator is not able to translate the joke, they usually give up and ignore the instance of a joke. But we do not consider it a feasible solution in both written and oral translations.

To sum up, it should be noted that the main purpose of joke translation is to maintain a humorous effect rather than translating just meaning. The methods and strategies we suggested are compensation (which include adaptation, paraphrasing, footnote or endnote and ‘equivalent effect’ translation), literal translation, and signalling which is specific to oral translation primarily.

Mostly we prefer the adaptation in order to retain the comic effect, because through this way we not only translate, but also adapt the humour instance to the target audience easily. The adapted version both is understandable and humorous for the target audience. Although in some cases in which linguistic and cultural factors overlap in the source and target languages, literal translation also may work.

While there is no one-size-fits-all approach to joke translation, the methods discussed above provide a range of strategies for translators to draw upon. These methods provide a framework for translators to approach the challenges of joke translation, but ultimately, successful joke translation requires a combination of technical skill and cultural awareness, as well as careful consideration of the source text, the target audience, and the broader cultural context.

### **3.3. Analysis of Translations of Students and an Application of Attardo’s General Theory of Verbal Humour to Their Translations.**

Humour is an essential aspect of human communication, and its effectiveness often depends on cultural and linguistic factors. The General Theory of Verbal Humour (GTVH) developed by Attardo provides a useful framework for analyzing the mechanisms behind the creation and comprehension of humour. According to the GTVH, humour is created through the violation of



certain linguistic norms, resulting in a cognitive shift that triggers laughter. Applying GTVH to the translation of jokes suggests that successful translation requires not only the translation of a text but also the understanding of how the humour works in the original language. This includes understanding the cultural and linguistic context, as well as identifying the unexpected or incongruous elements that create the humour. “GTVH proposes six-level representation model of jokes which is a device for evaluating the degree of similarity between joke texts.” (Taghiyev, 2017, p.167)

In this subchapter, we analyze the translations of certain jokes produced by students to identify how jokes and their translations are similar in terms of GTVH (Attardo & Raskin, 1991). We also examine primary translation strategies used by the students in the joke translation to understand how they tackled the linguistic and cultural differences between the source and target languages. By applying the GTVH and identifying the translation strategies used, we aim to gain a deeper understanding of the challenges and opportunities presented by translating humour. Ultimately, it may help inform the development of effective translation strategies for humorous content and shed light on the role of cultural and linguistic factors in the creation and comprehension of humour. The followings are examples of a few successful and unsuccessful translations of certain jokes produced by third and fourth-year translation students.

(1) Original joke:

*A man walked into a seafood restaurant and asked for a lobster tail. The waitress smiled sweetly and said, “Once upon a time there was this handsome lobster.”*

(1a) Unsuccessful translation:

*Bir kişi dəniz məhsulları restoranına girib ofisiantdan omar istədi. Ofisiant gülümsəyib dedi: “Bir zamanlar burada yaraşlıqlı bir omar var idi”.*

(1b) Successful translation:

*Bir gün bir kişi şirniyyat mağazasına gedir. O, satıcıdan “nağıl” istəyir. Bu zaman satıcı gülümsəyərək deyir “Biri var idi, biri yox idi. Uzaq diyarlarda bir tort var idi”.*

(1c) Second successful translation:

*Bir kişi dəniz məhsulları restoranına yaxınlaşıb ofisiyant qızdan lobster quyruğu istəyir. Ofisiyant qız gülümsəyir və deyir: “Bir zamanlar yaraşlıqlı bir lobster yaşayırdı” (ingilis dilində ‘tail’ sözünün iki mənası var: 1. quyruq, 2. nağıl).*

The humorous effect of this joke lies in the homophones *tail* and *tale*. In this context, the *tail* is used as a noun to refer to the edible part of a lobster that is located at the end of its body. The man in the sentence is asking for a specific part of the lobster, which is the tail. However, the waitress's response is a playful and humorous twist on the man's request. Instead of simply fulfilling his order, she begins a story which in this case is a pun. So, the waitress's response is linguistically clever in that it uses ambiguity of the /'teɪl/ to create a humorous and unexpected turn in the conversation. In the instance of unsuccessful translation literal translation method is used and the humorous effect of the joke is completely lost, since the equivalents of the words *tail* and *tale* are not homophones in the Azerbaijani language in the same way. The reason for failure would be the inability of the translator to recognize humour or the inability to convey it in the TL. However, the first successful translation instance is able to keep a humorous effect by paraphrasing and adapting specific parts of the joke into the Azerbaijani language. For example, the translator prefers to use the word *nağıl* (*tale*) which creates supposed to ambiguity, as it also means *nağıl tortu* (*cake called “tale”*) in the Azerbaijani language. The second successful translation is translated as it is, plus by adding a translator note which serves to the comprehension of humour by the target audience. We must also confess that the second successful translation fails to express a humorous effect, but it can still elicit a polite smile and ensures that the target audience understands it properly.

Analysing in terms of GTVH, regarding the first knowledge resource LA, we can see various changes in the first successful translation: *seafood restaurant* is replaced by a *sweet shop* (*şirniyyat mağazası*), and *lobster tail* is also replaced by a *fairy tale cake* (*nağıl tortu*). As well as a *waitress* has been substituted by a *seller* (*satıcı*). Narrative Strategy is same in both the original text and its translation. There is no Target in this joke instance. Regarding the Situation, several elements are missing. For example, the characters like the *waitress*, *lobster tail*, or the situation like the *seafood restaurant* are completely changed in the translation. The Logical Mechanism in this joke is a type of verbal irony where the listener is led to expect one thing (i.e., the waitress will fulfil the customer's order) but is then given something unexpected (i.e., a story about a handsome lobster) and it is successfully conveyed in the translation. Two opposing scripts here may be a script that a man is expecting (lobster tail) and a script that a waitress provides (telling a story about a handsome

lobster). In the translation the overall structure of SO is the same but the elements are different. In the translation, the first script is what a man expects (cake), on the other hand what a seller provides (fairy tale) is the second script. To conclude, the first successful translation follows two knowledge resources (NA, LM) out of five (Target is missing in the original), but the joke remains funny regardless of this factor.

On the other hand, the second successful translation which the translator note (footnote, endnote) is added follows all knowledge resources and makes sure that the target audience comprehends the joke, yet it falls short in creating the same level of humour as the original. So we can come to the conclusion that adhering to knowledge resources has nothing to do with successfully translating humour. By ‘successful translation’, we mean a translation that makes the target audience laugh or at least smile.

(2) Original joke:

*A linguistics professor was lecturing his class the other day. “In English”, he said, “a double negative forms a positive. However, in some languages, such as Russian, a double negative remains a negative. But there isn’t a single language, not one, in which a double positive can express a negative”. A voice from the back of the room retorted, “Yeah, right”.*

(2a) Successful translation:

*Keçən gün bir linqvistika professoru dərslə mühazirə deyirdi: “İngilis dilində iki mənfi müsbəti yaradır. Lakin bəzi dillərdə, məsələn, rus dilində iki mənfi mənfi olaraq qalır. Amma elə bir dil mövcud deyil ki, orada iki müsbət mənfini ifadə edə bilsin”. Sınıf otağının arxasından “Bəli, düzdür” səsi ucaldı.*

As this joke is not resistant to translation, the literal translation is a successful method in terms of producing a coherent sentence in the target language, however the problem was that the humour of the joke did not come across to the students who were attempting to translate it. As a result, the vast majority of the students (95%) were not able to translate the joke successfully since they did not understand the humorous effect.

When we use Attardo's GTVH to analyze the student's successful translation, we see no difference or error in terms of LA between the source and texts. Concerning NS, the student successfully maintained the narrative strategy of the original text. The Target is absent from the

original joke. The SI in the joke is a lecture being given by a linguistics professor to his class, and the characters of the joke are a teacher and a student. So the translator successfully followed the SI. The resolution of incongruity in the punch line is successfully translated: *Yeah, right* is successfully conveyed like *Bəli, düzdür* (meaning *yes, right*) as a double positive. The professor being correct or wrong would be the joke's two conflicting yet overlapping scripts regarding SO. Successful translation ultimately results in the dissolution of this opposition. Overall, all five knowledge resources (LA, NS, SI, LM, SO) are respected in this translation.

(3) Original joke:

*I was arrested at the airport. Just because I was greeting my cousin Jack! All that I said was 'Hi, Jack', but very loud.*

(3a) Unsuccessful translation:

*Mən həbs olundum. Özü də təkə xalaoğlumu salamladığım üçün. Sadəcə 'Salam, Cek' demişdim, amma yüksək səslə.*

(3b) Successful translation:

*Xalaoğlumu çağırdığım üçün hava limanında həbs olundum. Mən sadəcə yüksək səslə 'Ataş' deyə qışqırmışdım.*

The above joke relies on a play on words and double entendre. The phrase *Hi, Jack!* sounds like a friendly greeting, but it can also be interpreted as a reference to the hijacking of an airplane. The joke sets up the expectation that the speaker is being arrested for something serious, such as carrying illegal items or trying to harm someone, but then subverts that expectation with the innocent statement of a greeting to a relative named Jack. By emphasizing the word *Jack* and saying it loudly, the speaker unintentionally creates a situation that sounds like a threat and leads to their arrest. The humour comes from the unexpected twist in the situation, as well as the wordplay and double meaning of the phrase *Hi, Jack!* that the audience understands but the authorities do not. In the unsuccessful translation, since this phrase is translated directly, the humour of the joke is not preserved. The translation of this phrase, *Salam, Cek*, does not cause any ambiguity in the Azerbaijani language. The reason for failure is probably difficulty in finding equivalent phrase or inability of getting humour. The name or the whole phrase should be replaced in order to adapt the joke to the target language successfully. The second student treated the same way and replaced the

phrase *Hi, Jack* with the Azerbaijani word *Atəş*. *Atəş* is both an Azerbaijani male name and a noun meaning *firing*, or *shooting*. So by replacing just a phrase with another appropriate one, a translator creates the intended meaning and humorous effect in the translation.

Again with the assistance of Attardo's GTVH, we can analyze the unacceptable translation provided by one of the students. Regarding LA, we can observe an omission in the first sentence. *I was arrested at the airport* is mistranslated as *həbs olundum* and *at the airport* part is missing which is the part that plays an important role in making a joke funny. Concerning NS, again there is no difficulty, the narrative strategy of the original text is maintained in the translated version too. Like the above, there is no TA in this joke. In terms of SI, just *at the airport* part is missing. The logical mechanism of this joke is based on the concept of script opposition. It involves the creation of incongruity between the expected script or meaning and the actual script or meaning, leading to a violation of the norm and a humorous resolution of the incongruity. So LM is also observed in the translation. Lastly, the script of an innocent greeting between relatives, which is a typical and acceptable social interaction in a public place like an airport and the script of hijacking an aeroplane, which is a serious and illegal activity that is perceived as a potential threat to the safety of passengers and the crew are two opposing scripts in the joke. So the SO is followed in the translation.

Alternatively, in the successful translation, all knowledge resources are followed except LA. And the only difference in the LA concerns the phrase *Hi, Jack*. This phrase is replaced by *Atəş* and *Hi* is omitted to fit it into the structure of the sentence.

(4) Original joke:

- *What is your favourite music group?*
- *I love U2!*
- *I love you too, but what is your favourite music group?*

(4a) Unsuccessful translation:

- *Sənin ən sevdiyən musiqi qrupu hansıdır?*
- *Səni sevirəm U2.*
- *Mən də səni sevirəm, bəs sevimli qrupun?*

(4b) Successful translation:

- *Ən sevdiyın mahnı hansıdır?*
- “*Mən səni sevirəm*”.
- *Mən də səni sevirəm, bəs ən sevdiyın mahnı hansıdır?*

The joke plays on a homophone, which means a word that sounds the same as another word but has a different meaning and often a different spelling. In this case, *U2* which are an Irish rock band sounds like *you too*, so the response *I love U2* can be interpreted as both a reference to the music group and a response like *I love you too*. The confusion between the two interpretations sets up the punchline, where the second speaker responds with *I love you too* as if the first speaker had expressed affection towards them, leading to a humorous misunderstanding. Overall, the joke relies on wordplay and a surprise twist, making it fun for those who appreciate this type of humour. In the unacceptable translation, the translator leaves *U2* untranslated and in this case, it makes the joke incomprehensible and meaningless. The reason for failure is probably a deficiency in detecting humour. Generally, the literal translation method is applied to this joke sample although it requires other creative translation methods in order to convey its humorous effect. Nevertheless, the second translator uses the adaptation method to transmit the joke to the target audience. Unfortunately, in the Azerbaijani language no such a music group causes ambiguity as in this example of joke. That is why the question *What is your favourite music group?* is replaced by *Ən sevdiyın mahnı hansıdır?* (*What is your favourite song?*). Then, the answer to this question is *Mən səni sevirəm* (*I love you*) which is the name of a song in the Azerbaijani language at the same time and causes intended ambiguity and humour successfully.

According to GTVH, in the unsuccessful translation, we see an issue regarding LA. The student employs an incorrect and inappropriate expression in the initial sentence of the Azerbaijani translation and it kills the joke: *Səni sevirəm U2*. With respect to the NS, the student effectively adhered to the organization of the source text. There is no Target of the joke. Regarding the SI, all characters exist in the translation. The Logical Mechanism used in this joke is a lexical ambiguity. The ambiguity lies in the phrase *I love U2*. The first speaker intends to express affection for the music group *U2*, while the second one interprets it as *I love you too*, due to the similarity in pronunciation between the letter *U* and the word *you*. This factor creates a misunderstanding and a humorous situation. But the student could not successfully communicate the LM of the joke, as they mistranslated the punchline of the joke, which is supposed to resolve the incongruity and create humour. Pertaining to SO, two opposing scripts are:

Script 1: The script of expressing a preference for a music group - the first speaker asks the question *What is your favourite music group?* and expects a response that indicates a preference for a certain music group.

Script 2: The script of expressing affection towards someone – a counterpart misinterprets the response *I love U2* as *I love you too*, which falls under the script of expressing affection towards someone. Because of inaccurate translation, the student failed to convey this opposition in their translation.

In the successful translation, while there is no loss in LA, there are certain apparent alterations. For example, the question *What is your favourite music group* is replaced by *What is your favourite music* in the translated version in order to ensure funniness. And the second line is replaced with a song name meaning *I love you* to generate intended ambiguity and humour. The translated joke preserves NS at all and maintains the narrative organisation of the joke. Again, there is no TA in the joke. Regarding SI, the *music group* part is missing, since it is replaced by *music*. Unlike unsuccessful translations, it conveys LM appropriately. In the translation, SO is also maintained. To conclude, the translation follows three knowledge resources out of five (Target is not used in the original one at all).

(5) Original joke:

*Once William Thomson had to cancel a lecture and wrote on the blackboard: “Professor Thomson will not meet his classes today”. The students decided to play a trick on the professor and erased the letter “c” in the word “classes”. Next day, when Thomson saw the inscription, he did not become confused, and, having erased one more letter in the same word, left the classroom.*

(5a) Unsuccessful translation:

*Günlərin bir günü William Thomson müəhazirəni ləğv edir və lövhəyə yazır: Professor Thomson bu gün dərsə gələ bilməyəcək. Uşaqlar yazını görür və professor ilə zarafat etmək qərarına gəlirlər. Onlar “classes” sözündəki “c” hərfini silirlər. Bunu görən professor heç çaşmadan həmin sözün ilk hərfini silir.*

(5b) Successful translation:

*Bir gün Uilyam Tomson müəhazirəni ləğv etməli olur və yazı taxtasına yazır: “Professor Thomson will not meet his classes today” (Professor Tomson bu gün dərsə gələ bilməyəcək). Onunla zarafat*

*etmək istəyən tələbələri 'classes' sözündəki 'c' hərfini silirlər. Növbəti gün yazını görən Thomson özünü itirmədi, dərhal sözdəki bir hərfi də silib sinif otağını tərk etdi. (classes – dərslər, lasses – sevgililər, asses – sarsaqlar)*

The above joke example relies on the similarity in sound and spelling between the words *classes*, *lasses*, and *asses*. When the students erased the *c* in the word *classes*, it changed the word to *asses*. When Thomson saw the inscription, he recognized the joke, and in response, he erased the letter *l* in *lasses*, changing the word to *asses*. This turned the insult back on the students, who had played the prank. By leaving the classroom, Thomson showed that he was not upset or confused by the joke, but instead found a clever way to respond to it. The joke is a lighthearted example of how humour can be used to diffuse a situation and show wit and intelligence. In the first translation example, a translator uses direct (literal) translation and keeps the word *classes* in English, which is not understandable for readers who do not know the English language. And a joke ceases to be funny anymore. Besides, the translation involves several omissions.

In terms of LA, there are several omissions and differences in the unsuccessful translation as already mentioned. In the first sentence, the student writes *William Thomson müəhazirəni ləğv edir*, however, the original version includes *had to* (*William Thomson had to cancel a lecture*) as well. Besides, *William Thomson* has not been transliterated accordingly into the Azerbaijani language. In the second sentence, *uşaqlar* is used which is not an appropriate equivalent for the word *students*. Most parts of the last sentence are missing in the translation: *next day; when Thomson saw the inscription; left the classroom*. We see from this analysis that, the unsuccessful translation includes several errors regarding LA. Moreover, it cannot be considered a complete translation since it involves multiple major losses. The narrative organisation of this text is a description which represents a chronological sequence of events in a linear manner and NS is preserved in the translated version too. The joke does not have any target. In terms of SI, again all characters are present and SI is observed in the translation. The logical mechanism behind this joke is a play on words and a humorous twist on a simple situation, which is designed to elicit laughter and amusement from the audience. In this joke, there are no clear opposing scripts that create the humour. However, there is a contrast between what the students intended to do with their prank, and how Thomson responds to it. The students' script is to play a trick on Thomson by changing the word *classes* to *lasses*. They believe that this will confuse Thomson or cause him to react in a certain way. Thomson's script, on the other hand, is to understand the joke and respond to it in a



way that is unexpected. Instead of becoming confused or angry, he decides to play along with the students by erasing another letter in the word *lasses* and leaving the classroom. An attempt by the translator to convey the same script opposition in the translation is not successful, however.

When it comes to successful translation, by adding translator notes which are considered to be one of the best methods for translating this example, the translator becomes able to maintain the amusing effect of the joke. If the translator note method was not selected, then this joke should be replaced with another joke that produces an equivalent effect in the target language. Besides, there is no loss or error in terms of LA. NS is observed in the translation. There is no TA of the joke, as already mentioned. When it comes to the SI, all elements of the original can be found in the translation, too. The logical mechanism behind the joke is preserved. Unlike previous translation instances, this one achieves to maintain two opposing scripts.

At the end of the test, participants were asked to enumerate the main difficulties which impede the successful translation of jokes and to identify the main obstacles they faced. One common response was the inability to understand the humour in the source language and convey the same level of amusement in the target language. Another significant difficulty is the ability to create humorous sentences in the target language, as humour is often culturally specific and dependent on the language's unique linguistic and cultural characteristics. This suggests that individuals with a strong sense of humour may be better equipped to translate jokes effectively. Finally, participants also cited differences among languages as a significant challenge, since nuances in language and cultural contexts can vary significantly and affect the way a joke is perceived and understood. These findings emphasize the importance of taking into account the cultural and linguistic context of both the source and target languages when translating humour.

Based on the analysis of joke translations by students using the General Theory of Verbal Humour, it is clear that translating humour is a complex and challenging task. The study identified several major translation strategies used by students, including adaptation, paraphrasing, and footnote/endnote. However, despite their efforts, the students faced various difficulties in translating jokes, such as the differences in linguistic nuances, and wordplay.

The study highlights the importance of understanding the nuances of the source language and target language, as well as the linguistic features that contribute to the humour in the joke. It also

emphasises the need for translators to be creative and flexible in their approach to translation, and to use a combination of strategies that best suit the specific context of the joke.

In conclusion, translating jokes requires a deep understanding of the linguistic and cultural features that contribute to humour, as well as the ability to creatively adapt and modify the joke to suit the target language and culture. By being aware of the challenges and difficulties involved in translating humour, translators can improve the quality of their translations and enhance the enjoyment of readers and audiences in the target language.

## CONCLUSION

Throughout this study, we aimed to investigate the translatability of British jokes into Azerbaijani and the challenges that arise in the process. Based on the research questions posed earlier in the study, we can summarize the results as follows:

To answer the first two research questions of the study, a systematic comparison was made between a sample of British jokes and their Azerbaijani translations. Translating jokes from one language to another can be a challenging task due to the complexities of jokes, which often rely on wordplay and other nuances that may not have direct equivalents in another language. Therefore, we can say for sure that not all British jokes can be easily translated into Azerbaijani. The level of difficulty in translating jokes can vary depending on several factors, including the type of joke, the context in which it is told, and the cultural similarities and differences between the two languages. Some jokes may have a universal appeal and may be easier to translate, while others may require more creative adaptation or may not translate well at all. During the study, it was found that some British jokes can be easily translated into Azerbaijani, while others require more creative translation techniques to maintain the humour and context of the original joke. Literal translations of jokes can often result in the loss of humour and context, making the use of compensation methods such as adaptation, paraphrasing, footnote/endnote, and 'equivalent effect' translation necessary. Overall, the translatability of British jokes into Azerbaijani depends on various factors, including the type of joke, cultural background, and the translator's ability to adapt and use creative translation techniques.

Regarding the 3. Research Question of the study, it can be concluded that translators often struggle with translating jokes due to several reasons. One of the primary reasons is the lack of familiarity with the extralinguistic features of the source or target languages. These extralinguistic features cannot be easily translatable without adequate knowledge of the two languages. Another reason why translators may fail in translating jokes is a lack of understanding of the humour itself. Jokes can be highly context-dependent, and understanding the context and cultural background of the joke is crucial in maintaining its humour in translation. Without this understanding, translators may miss the subtleties of the joke and fail to translate it accurately. Moreover, finding an equivalent in the target language can also pose a challenge for translators. The humour and context of a joke may not always have a direct translation, requiring the use of creative translation

techniques such as adaptation, paraphrasing, or footnote/endnote. In addition, maintaining the original humour and context of the joke while adapting it to the target language can be a complex task, requiring high levels of creativity and skill in translation. Not all translators may possess these qualities, leading to a loss of humour and context in the translation. Finally, the complexity of translating jokes can make it a time-consuming process that requires extensive research, preparation, and testing. Translators must spend a significant amount of time researching the extralinguistic features and testing different translation techniques to ensure that the humour and context of the joke are maintained in translation.

As previously mentioned, translating jokes is a challenging task that requires an in-depth comprehension of both the source and target languages. In response to the 4. Research Question, we propose three translation methods for successful joke translation: compensation, literal translation, and signalling. The compensation method is deemed the most effective method for translating jokes as it allows for creative and imaginative adaptation and preservation of the humour and context of the original joke. This method is divided into four sub-methods: adaptation, paraphrasing, footnote/endnote, and 'equivalent effect' translation. According to a survey conducted among Translation Studies students, adaptation, paraphrasing, and footnote/endnote are the most commonly used methods for translating jokes. However, it is important to note that the most effective method may vary depending on the specific joke and the target audience.

Concerning 5. Research Question, translating jokes is not just about finding the right words to convey the meaning of the joke, but it also involves understanding the play on words, and the intended humour. So the translator's sense of humour is a crucial factor in the successful translation of jokes. A translator who has a good sense of humour can better understand the nuances of the original joke and is more likely to convey the humour and context of the joke accurately in the target language. Moreover, in the survey, most of the students who could not translate jokes said that they did not have enough sense of humour to convey intended humour in the Azerbaijani language. For students with a high sense of humour, this process became more comfortable. For joke translation it is, therefore, important to choose a translator who is not only proficient in both languages but also has a good sense of humour sensitivity.

This study is primarily focused on the impact of the linguistic features to the translatability of jokes. For the very reason, investigating the impact of cultural background on the translatability of British jokes into Azerbaijani is a topic of further investigation. This study could focus on how

cultural differences affect the understanding and translation of British jokes into Azerbaijani. It could explore how cultural background influences the translator's choice of translation strategies and techniques and how they affect the humour and context of the original joke.

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