



## Strategies in Cultural Dubbing of the Humorous Parts of a Drama Series: The Case of “Due South”, Episode 60

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**Abstract:** Humor is a special topic in audiovisual translation (AVT) studies because in films they give valuable information, but its management in audiovisual translation is restricted by technical, linguistic, and cultural constraints (Veiga, 2009, p. 2, 3). This study focuses on the Persian dubbing of three humorous parts of an episode of the non-comedy drama series, “Due South” to see which translation strategies are frequently used, and the humorous effects of both ST and TT will be examined. There are six audiovisual codes applicable in dubbing, which should be considered by translators to create satisfactory results. Humorous parts use different codes, and some problems can be detected in rendering them. This may be due to the cultural or linguistic differences.

**Keywords:** dubbing, humor, humorous effect, culture, cultural adaptation, translation strategies, audiovisual codes

### 1. INTRODUCTION

“One of the characteristics that defines us as human beings and social entities are related to a very complex, as well as very common concept: humor. This concept...plays a relevant role in our lives”. (Reyes, Rosso, and Buscaldi, 2012, p. 2) “A high degree of social interaction involves humorous utterances, either intentional or unintentional, which rely on linguistic formulae” (Veiga, 2009, p. 3). Accordingly, humor and humorous language exist in every aspect of our lives such as literature and films where humor plays an important role in giving valuable information (ibid.) and is used even in tragic situations to make the whole work enjoyable for the audiences (Tahami, 2010, p. 76).

However, “the translatability of humor has been questioned for a long time”. For humorous features to be adequately translated there has been a lot of studies (Carra, in: Diaz Cintas (Ed.), 2009, p. 133). Considering Nida and Tiber’s definition of translation (1969), that is “Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message” (qtd. by Munday, 2008, p. 42), this must be taken into the account that in translation of a film, “humor equivalence is always subjective and it depends on how humor is perceived and reproduced by translators... and ultimately by the viewer” (Veiga, 2009, p. 166). Nevertheless, “the translator of a film has to make the foreign audience laugh at the same points as intended in the original text” (Whitman-Linsen, 1991, qtd. by Crosato, 2006, p. 31).

“Humor management in audiovisual translation is limited by technical (acoustic and visual synchronization<sup>1</sup>), linguistic and cultural constraints” (Veiga, 2009, p. 2). Chaume (2004a, p.

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305, qtd. by Munday, 2008, p. 188- 189) also, from a semiotic point of view, considers ten codes for the analysis of an audiovisual text, six of which, based on Carmona (1996, p. 107-109) are applicable to dubbing. To be brief and related to this study, just these six codes will be explored here. Some of them are transmitted through the acoustic channel which includes:

- *“The linguistic code: it is different from that of other types of translation, since most audiovisual texts have been “written to be spoken as if not written” (Gregory and Carroll, 1978, p. 42). Although it may seem that these texts feature an oral discourse, they are actually a written discourse imitating the oral, and so this orality is not spontaneous, but planned, elaborated or, as Chaume puts it, “prefabricated” (2004, p. 170).*
- *Paralinguistic codes: they include gestures, laughter, pauses, and primary qualities of the voice such as pitch and intonation.*
- *The music and special effects code: it includes soundtrack, songs, and special effects.*
- *The sound arrangement code: the sound can be diegetic (coming from the story space and made by, for example, characters or objects in the film) or non-diegetic (coming from outside the story space, i.e. mood music or an off-screen narrator, if s/he is not a character in the film). It is important to note that diegetic sound can in turn be produced on- or off-screen, depending on whether the character who is speaking is visible or not. The voice of a character who is part of a scene but not visible at the time of speaking is known as voice out” (Carmona, 1996, p. 107-109).*

And those transmitted through the visual channel are:

- *The planning code: there are different types of shots. In close-ups and extreme close-ups, the dubbing translator (usually the dialogue writer) must maintain the so-called lip synchrony, paying special attention to bilabial consonants and open vowels.*
- *Mobility codes: they include proxemic and kinetic signs as well as the screen characters’ mouth articulation. Proxemics has to do both with the distance among the different characters and the distance between the characters and the camera. Kinesics refers to the characters’ movements (nodding, for example), which require synchronization with the linguistic code. Finally, mouth movements are important in order to maintain isochrony, that is, in attempting to reach an equivalent duration of ST and TT lines uttered by the characters on screen. (qtd. by Romero Fresco, 2006, p. 139-140)*

These kinds of model of codes try to bridge the gap between translation studies and cinema studies. For them, dubbing is mainly about the satisfactory interaction of different audiovisual codes (ibid.). There are some other aspects that seem more important in translation rather than these codes and they are related to the culture. “The closest natural equivalent of the source language message” may consist of cultural considerations. Halliday and Hasan (1985, p. 7) believe that “context [of situation and culture] precedes text”. So, for them translating without understanding text is non-sense, and understanding text without understanding its culture is impossible”. (qtd. by Haryanto, 2006, p. 4) Accordingly, translating culturally-bound words and concepts in a text may seem particularly difficult. Translators come to choose different strategies to cope with them especially when there is no equivalent in the target culture.

According to his observations, Attardo (1994) in General Theory of Verbal Humor believes that “the simplest translation approach to humor is substitute language in TL for language in

SL” (cited in: Vandaele (ed.), 2002, p. 179-194, qtd. by Veiga, 2009, p. 4). Of course, “a linear pattern cannot be followed when one tries to apply it to AVT (audiovisual translation)...because film materials incorporate a triadic structure-image/word/sound” (Veiga, 2009, p. 4). There are some linguistic studies which try to explain humor by means of semantic and pragmatic patterns. Attardo (1994, 2001, qtd. by Reyes, Rosso, and Buscaldi, 2012, p. 2) explains “verbal humor as a phenomenon that suggest the presence of some knowledge resources...in order to produce a funny effect”.

In this study, some cultural issues (with consulting with Jamshidian, a professional and experienced audiovisual translator, personal communication in Translation Department of Dubbing Division in IRIB, June11, 2013) will be discussed, while focus would be on the translation of words.

However, in dubbed version, some parts of this episode apparently have lost their original humorous effects. To examine this, the humorous parts of this episode are divided into different parts or events and then the related sentences for these parts will be examined in both English and Persian dialogues.

Three parts are studied here to find non-literal strategies (when translators do not translate ST word by word) which are used for translating them. These strategies are modulation, deletion, reduction, expansion and using synonyms.

The following non-literal strategies are extracted, based on the present observations, from two introduced models of Petitt (in Diaz Cintas, 2009, p. 45) and Hariyanto (2006, p. 11, 12). Main strategies to be studied here are:

1. Replacement: of the cultural term with relevant or irrelevant equivalent to on-screen gesture or a visual clues.
2. Modulation or adaptation (modification as a way of changing the meaning can be considered as modulation): where the translation is adjusted to the target language and culture, and this may involve change in the point of view.
3. Deletion: SL word or phrase, as a translation unit, is dropped in the TT.
4. Reduction: SL word or phrase, as a translation unit, is replaced with a TL word or phrase which does not embrace part of the SL word meaning.
5. Expansion: SL word or phrase as a translation unit is replaced with a TL word or phrase which covers the SL word meaning plus something else.

For such a model, focus can shift to words and parts of the sentence. For some cases two strategies were used simultaneously, which are accounted here.

## **2. DUBBING IN IRIB**

From the first days of presence of television (TV) in Iranian’s homes, among many other AVT modes, dubbing has been the predominant way of transferring foreign films (of different kinds) to be broadcast on IRIB (Iran’s national TV). Initially the reason for choosing this mode was the illiteracy of about three fourth of population of big cities (Tahami, 2010, p. 228) and now viewers (of different social status) are accustomed to this method. By defending dubbing as a way to make films easy to follow and enjoy, they has turned it into a “convention that their ‘own’ method is also the best” (Koolstra, Peeters, and Spinhof, 2002, p. 326); however, it is

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now more clear that “viewers in dubbing countries are more vulnerable to manipulation and censorship” because “the original soundtrack is removed” (ibid, p. 327, 330).

This censorship may be motivated by translation difficulties or cultural difference especially when there is no equivalent or something (ordinary in the source culture) is highly rejected in the target culture.

There are a lot of dubbed foreign series, comedy or not, which all are somehow adapted to the target culture, that is, Iranian culture. By examining them and the strategies applied by their translators and dubbers, one may be able to extract better ways for preserving the original effects and at the same time, fulfilling the target viewers’ expectations.

From a linguistic point of view, language plays an important role in producing a funny effect but in audiovisual texts, other codes are at use.

For the present study, the sixth episode of the third season of the popular TV series, “Due South”, is selected which is called “Bounty Hunter”. Unlike those series such as “Friends” which use humorous codes in almost every second, this series is not completely humorous but like some other detective series, it has effectively applied humorous aspects even in some tragic situations to introduce its characters and plots in an innovative way, and it is one of the strengths of this series (Goodarzi, 2011, p. 13).

To examine translator(s)’ strategies for dubbing of these humorous parts, these questions are to be answered in this study:

1. Which strategies are applied to manage humorous parts especially in choosing the words and are these strategies related to the cultural differences?
2. Are the verbal humors related to the other codes?

### 3. METHODOLOGY

This study focuses on translation (for dubbing) of humorous parts and funny effects of an episode of famous popular series “Due South”.

“Due South” is a Canadian crime drama series with elements of comedy. The series was created by Paul Haggis, produced by Alliance Communications, and stars Paul Gross, David Marciano, and latterly Callum Keith Rennie. It ran for 67 episodes over four seasons, from 1994 to 1999.

"Due South" was first produced for television movie aired on CTV in Canada and CBS in the United States. With higher than anticipated ratings, "Due South" was turned into a continuing drama series with its first season late in 1994. It was the first Canadian series to earn such a prime time slot on a major US network.

#### 3.1. Story overview

The basic premise of the series centers on a Royal Canadian Mounted Police (RCMP) constable named Benton Fraser (Paul Gross) who travels to Chicago to solve the murder of his father; this is how he first meets his future partner, Ray Vecchio (David Marciano), a tough, streetwise cop, under the command of Lieutenant Welsh (Beau Starr). The result of the investigation makes Fraser to leave Canada and live in Chicago. The cynical relations of Chicago life test his rigid moral code.

The theme of the series often features his rigid moral code being tested by the cynical realities of Chicago life. With his encyclopedic knowledge of virtually everything, a range of strange abilities, such as his ability to sniff and lick everything, he is of a great help to the Chicago PD (Police Department), but these also make every woman he encounters fall madly in love with him, including his boss Margaret (Meg) Thatcher (Camilla Scott) and Ray's sister Francesca (Ramona Milano); his total obliviousness to this, and the fact that he rarely pursues any of the offers the ladies extend to him, are part of his charm. He also can see his father's ghost (Gordon Pinsent as Sergeant Bob Fraser) whose advice varies between helpful and absurdly useless. The tone of the show and much of the comedy are derived from Fraser's supernormal detective ability. In the last episode, Benton and his father's ghost finally solve Benton's mother's murder. This results in the ghost's departure.

### **3.2. Bounty Hunter**

Janet Morse is a bounty hunter who comes to an office of Chicago PD, where Ray and Fraser work, to get help and information about her ex-husband who is prosecuted. When she arrives, officers are on a strike (which is humorously called “blue flu”) and Fraser tries to help her instead of his American counterparts. Janet has three kids who are “rats” and create some funny situations.

Fraser falls in love with her while his superior officer, Meg, tries to attract his attention through being strict. Another humorous part is those statements related to Janet and Fraser's compliments of each other.

The focus here is on the first three parts. Persian dubbings are compared to the original dialogues in order to find main strategies used by the translator(s) and dubbers in dealing with verbal humors and their cultural references. (To see this entire episode, refer to: <https://www.youtube.com/watch?v=PIxQA4d1GPA&list=PLE04BB1A29178CE55>)

### **3.3. Dubbing of Due South**

Regarding the goals of all media to increase their audiences (Persian- speakers), IRIB tries to have several foreign series in its broadcasting lists, and from the first days, dubbed versions were preferred by authorities and audiences but dubbing must be done carefully if audiences are to be kept satisfied in the world of serious media competition and new ways of accessing different films.

“Due South” series was dubbed early in this century in IRIB, directed by Abbas Nabati (2000). Dubbers are George Petrosi for Fraser, Ali Reza Bashkandi for Vecchio, Manoochehr Valizade for Kowalski, Hussein Erfani for Lieutenant Welsh, and Narges Fooladvand for Francesca as fixed ones.

## **4. PROCEDURE**

In order not to lose any point, all of the episodes of this series were watched. Because here the focus is on the humorous effects of a generally non-comedy series, this episode has been chosen especially for the presence of children. All of the English and Persian dialogues were typed to be examined.

The most important humorous parts in whole episode are different funny references to the “strike” by the police officers. Secondly, Janet's three children who do funny mischiefs. Thirdly, Fraser's situations between two lovers: Janet and his superior office, Meg Thatcher. And last, statements of compliments made by Fraser and Janet to praise each other.

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Divided into these four humorous parts, the first three parts were compared word by word to find the equivalents based on the idea suggested by Veiga’s (2009) and especially Chaume’s model (2004a), as mentioned in the introduction, about substitution of language while focusing on the linguistic (if any) and pragmatic parts ( language in use or embedded in the cultural context).

Translators have to consider Chaume’s six codes in audiovisual materials (based on Carmona, 1996, p. 107-109; see Munday, 2008, p. 188- 189) to create satisfactory results and to meet the target audiences’ expectations. Humorous parts, even in non-comedy films, may show these codes.

“Due South” is a crime drama series but it has elements of comedy; so, these elements may not be very obvious in every second. It seems interesting to study how these codes are handled in its dubbing.

As it will be discussed, most of the sentences and clauses have been transferred well but there are some cases which seem to have inappropriate equivalents without the original humorous effects. These cases are separated and then, some non-literal translations (i.e. those parts which are not translated literally to adapt cultural aspects) were studied.

### 5. RESULTS

Seventeen sentences were selected for part one which is about the strike, and had not been translated literally. Six cases of modulation, five cases of deletion, and six cases for both expansion and using synonyms (three for each) have been found as the main strategies for rendering on this part.

Three cases for each of the modulation and the deletion, and two cases for each of the reduction and expansion were observed in the translation of the second part which is about children and has ten sentences.

For the third and the last examined part, nine sentences or their components were selected. There are four cases of modulation, three cases of using synonyms, and two cases of deletion.

Totally, there are thirteen cases of modulation, ten cases of using synonyms, five cases of expansion, and two cases of reduction in these three selected parts, as illustrated in table one.

**Table 1.** Number of Strategies

strategy	Part one	Part two	Part three	Total frequency of the strategy
Modulation	6	3	4	13
Deletion	5	3	2	10
Reduction	-	2	-	2
Expansion	3	2	-	5
Using synonyms	3	-	3	6
Total non-literal strategies	17	10	9	36

As it can be seen, apparently due to cultural or technical (synchronization) aspects, the most frequent strategies are modulation and deletion. In the next part, some cases of these strategies will be explored.

## 6. QUALITATIVE DISCUSSION

Chaume's model (see Munday, 2008, p. 188- 189) has provided ten codes in audiovisual materials, six of which are applicable to dubbing (based on Carmona, 1996, p. 107-109) and translators have to consider them in order to create satisfactory results and to meet the target audiences' expectations as much as possible. Humorous parts, even in non-comedy films use different codes, as Romero Fresco (2006) examined these codes in the famous sitcom "Friends".

Although, "Due South" is a crime drama series, it has elements of comedy. Unlike comedies, these elements may not be very obvious in every second. However, in this study, three humorous parts were chosen from the episode 60 to consider their codes, and the ways of handling them in translation.

**Table 2.** An Extraction of Part One, TC: 00:00:57

CONTEXT: Lieutenant Welsh explains the strike situation		
ST	TT	Back-T
Lieutenant: Organized labor in all its glory. What do you think? Fraser: It seems rather disorganized to me. I keep hearing the word "strike." Lieutenant: Strike? No, no. You see, a strike would be illegal. What you do is you cram 50 guys into one room, then you figure out who's gonna be the first to come down with the flu. Cough, cough. Well, what do you know? They all have the flu now, <u>the blue flu</u> . So what appears to be a strike isn't actually a strike at all. Just 50 guys who can't wait to get home and shake hands with the unemployed.	کارکنان سازمان یافته باشکوه، نه؟ نظر تو چیه؟ به نظر من که قدری سازمان نیافتس، مثل اینکه کلمه اعتصاب به گوشم خورد. اعتصاب؟ نه، نه، نه اعتصاب غیر قانونیه. کاری که میکنی اینه که پنجاه نفر تو یه اتاق کوچیک جمع میکنی تا ببینی کدومشون زودتر آنفولانزا میگیره، از کجا معلوم شاید حالشم همه گرفته باشنند از نوع آبریزش بینی. چیزی که ظاهراً اعتصابه، اصلاً و ابداً اعتصاب نیست، داستان پنجاه نفره که منتظرند برسند خونه و یه راست دراز بکشند وی کنایه.	Lieutenant: Organized labor in all its glory. What do you think? Fraser: It seems rather disorganized to me. I keep hearing the word "strike." Lieutenant: Strike? No, no. a strike would be illegal. What you do is you gather 50 guys into one room, then you figure out who's gonna be the first to get the flu. Cough, cough. Well, How do you know? They all have the flu now, <u>the Runny nose kind</u> . So, what appears to be a strike, isn't actually a strike not at all. Just 50 guys who can't wait to get home and lie on the sofa straight away.

Table 2 is an extraction from the first part with their Persian dubbed dialogues. The starting and ending time of the dialogues can be seen as "TC" (Time Code).

In the first part, when Fraser enters the police department, he sees nobody and the music implies a mysterious atmosphere. Then, it turns to its main fantastic form belonging to this series. To make Fraser aware of the situation and to answer his question, Lieutenant Welsh starts to explain the strike situation in an indifference way. His face expression and body movements are such as if nothing important has happened.

"You see" is *deleted* here, maybe because of synchronization.

The first interesting word here is "cram". Based on Longman Dictionary of Contemporary English (5th Edition) it means: "to force a lot of people into a small place so that it is filled". So, it seems that the best equivalent can be "چپاندن". The translator(s) has used a more general *synonym* that is "جمع کردن (gather)". This strategy is used for "the first to come down with the flu". The next part which is especially humorous is using "the blue flu" meaning: a sick-out (organized strike which all employees spend the day at home under the pretense of being ill) staged by police officers based on the color of a police uniform ([www.merriam-webster.com/dictionary](http://www.merriam-webster.com/dictionary)). There is no equivalent for it in the Persian. Translator(s)' solution has been *modulation* and using one type of the ordinary flu in which there is a runny nose.

As a whole, the target audiences can understand the funny situation but translator(s) could have used the literal equivalent: "آنفولانزای آبی (blue flu)". This may give the clue to the audience about the color of the uniforms.

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There are two cases of *expansion* where “شاید (maybe)” adds the meaning of doubtfulness, and where “البته (not at all)” is added to emphasize the meaning of “at all”.

Another *modulation* is for the last clause which is completely changed or replaced by “...straightly go to lie on the sofa”.

The way Lieutenant Welsh explains the strike situation is noticeable. His voice, face expression and body movement shows such indifference. The dubbing actor’s tone of voice is somehow the same.

**Table 3.** An Extraction of Part Two, TC: 00:03:27

CONTEXT: Janet asks her oldest daughter to relieve the youngest.		
ST	TT	Back-T
Janet: Honey, Annie, can you tell your sister not to be scared, please? Annie: There's nothing to be scared about, until the swamp monster eats your head. Sue: Mommy.	- آنی می‌شه به خواهرت بگی نترسه؟ - چیزی نیست که ازش بترسی فقط آقا غوله کله تو بخوره. - مامان.	Janet: Honey, Annie, can you tell your sister not to be scared? Annie: There's nothing to be scared about, until the Mr. monster eats your head. Sue: Mommy.

As table 3 shows, in the second part, “please” is deleted in the Persian dialogue, maybe because of synchronization or translator(s) might feel that the Persian equivalent is enough to carry the original meaning.

“Swamp monster” is *reduced* to “Mr. Monster” which doesn’t say the kind of the monster as the original dialogue.

Janet has entered the department in an agitated way to ask for help. She is also a little angry that her children have left the truck. All of the family is distraught. In a completely serious and helpless situation, Annie relieves her anger in this way which shows her mischief.

**Table 4.** An Extraction of Part Three, TC: 00:29:59

CONTEXT: inspector Thatcher (Fraser’s superior officer) is reprimanding Fraser for sheltering Janet and her children for the previous night in the Canadian Consulate		
ST	TT	Back-T
Thatcher: ...Constable! Are we running a five-star hotel? Fraser: No, sir. Thatcher: A fly-by-night motel? Fraser: No. Thatcher: Is it a dropping center? Fraser: No, sir. Thatcher: An orphanage? Fraser: No. Thatcher: Perhaps, then, it's a bordello. Fraser: No, sir. Thatcher: So, in conclusion, this is not a place where travelers sleep, nor is it a daycare and it is most definitely not an institution where you bring wayward women to satisfy animal needs in unmentionable underwear. Fraser: Do you mean desires, sir? Thatcher: That's what I said. Fraser: So you did, yes. Thatcher: Good, I'm glad we agree. I await your full report with bated breath. Dismissed.	- سرکار ما اینجا هتل پنج ستاره دایر کردیم؟ - نه قربان. - به هتل بین راهی؟ - نه قربان. - به مسافر خونه؟ - نه قربان. - به پرورشگاه؟ - نه. - شاید به باشگاه باشه؟ - نه قربان. - پس نتیجه می‌گیریم اینجا محل خوابیدن مسافرا نیست و ضمناً مهدکودکم نیست و قدر مسلم اینکه از اونجا هام نیست که زنای فقیر بیچاره رو بیاری اینجا پناه بدی، مگه تو مددکار اجتماعی هستی؟ - نه، مددکار نیستیم! - من همینو گفتم. - بله گفتین قربان. - خوبه، خوشحالم که توافق داریم. بی صبرانه مشتاق دریافت گزارش کامل تو هستم. مرخصی.	Thatcher: ...Constable! Are we running a five-star hotel? Fraser: No, sir. Thatcher: A hotel in the middle of road? Fraser: No, sir. Thatcher: Is it a motel? Fraser: No. Thatcher: An orphanage? Fraser: No, sir. Thatcher: Perhaps, then, it's a club. Fraser: No, sir. Thatcher: So, in conclusion, this is not a place where travelers sleep, nor is it a daycare and it is most definitely not a place where you bring poor needy women to shelter them. Are you a social worker? Fraser: no, I'm not a social worker. Thatcher: That's what I said. Fraser: So you did, sir. Thatcher: Good, I'm glad we agree. I await your full report with bated breath. Dismissed.



As it can be seen in table 4, in the third part, in rendering the first two cases, that is “fly-by-night motel” and “dropping center”, translator(s) has used *synonyms* which may not be far from the original.

“Bordello” is completely *modulated* because of cultural differences between the source and the target cultures. There is neither such a place in the target culture, nor it (or the action itself) is legitimate. So, it is replaced by “club”. When Thatcher uses this word, Fraser’s denying reaction is noticeable regarding his background politeness. Such a replacement, how much justified, has removed the meaning of his facial expression and body movement.

“Bring wayward women” may also have an illegitimate connotation in the target culture; so, it is replaced by “bring and shelter poor helpless women”.

Another complete substitution is the next part (“satisfy animal needs in unmentionable underwear”) where in the target text it is “Are you a social worker?” There is no mention of the ridiculous clothes worn by Fraser which is a humorous point, and there is not any clue of Thatcher’s stammering while searching for suitable words.

The last (“Do you mean desires, sir?”) part is translated into “No, I’m not a social worker” which continues previous part in a meaningful way.

As a whole, the translation shows Thatcher’s jealous feelings for Janet because she loves Fraser but it does not reveal Thatcher’s nervousness which may be seen in her eyes and way of speaking. Dubbing in this part, shows that she is firm, serious and self-contained. So, in this part, the relationship between verbal and other codes in creating humorous effects is especially observable.

## 7. CONCLUSION

Main ideas of this research came from several works on Spanish dubbing of the famous American comedy series “Friends”, done by Romero Fresco, where different codes which act at the same time to create humorous effects and the way they can be handled in dubbing were considered.

In this study, some parts of one episode of “Due south” were selected to examine its humorous parts in the original dialogues and the Persian dubbing, and to find main translation strategies.

The most frequently observed strategies were modulation and deletion. This can be especially because of the noticeable differences between American or Canadian and Persian cultures. This case was especially observable in the last table, where some words do not exist in the target language due to traditional or religious beliefs. Other applied strategies in translating those humorous parts may be more related to the synchronization or they can be just translator(s)’ decisions.

From what have been discussed, some parts, although changed, may have the same humorous effects but others may lose such an effect due to choosing the wrong options and ignoring the importance of different codes in AVT. Seemingly unimportant words sometimes play very noticeable roles in creating the humorous effects. Ignoring such trivial aspects of meaning can spoil the whole plot in the target context.

Here, the researchers did not have access to any of those people responsible for the dubbing process, rather than an audiovisual translator, to ask about their reasons for these choices. Such

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an access can be a reliable source of information to make the result of the research more applicable.

For further research, synchronization and cultural differences, which affect choosing translation strategies to deal with humorous parts, can be studied. In the present paper, a crime drama (or detective) series was examined but humorous parts of other series of different genres may provide other sources of data, later to be compared with each other.

Iran is a dubbing country while there are few academic researches especially from translational point of view on dubbing of movies and fewer ones are on dubbing of series. This research is among the first ones which try to explain different problems, strategies and viewpoints in dubbing series and to provide more workable options for the translators. In this way, of course, the researchers need to be guided by professional film translators and dubbing directors.

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