

**MINISTRY OF EDUCATION AND TRAINING  
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**AN INVESTIGATION INTO STRATEGIES  
OF TRANSLATING ELEMENTS OF HUMOUR  
IN THE VIETNAMESE TRANSLATION  
OF WALT DISNEY ANIMATED FILMS**

**Field: The English language**

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## CHAPTER 1 INTRODUCTION

### 1.1. RATIONALE

It is undoubted that translators are building a cultural bridge bringing people of different races, customs, and languages closer to each other. Cartoon translated versions; in particular, have provided children with highly-amusing, lively and viewer-friendly ‘spiritual dishes’. However, the problem with all forms of communication including translation is that breakdowns might occur in the course of reception of the message. In addition to the difference between two language systems, cultural differences also pose huge barriers to translation activity.

The cartoon translators face the daunting challenge while guaranteeing to render the messages through different languages, cultures and customs exactly and sufficiently but still appealing to children at the same time. One obstacle is that elements of humour are not easily identified via linguistic means. Another is the difference between humour in text and in films, especially in animated films when images have an important role to play.

Considering the aforementioned points, one could claim that the unsolved problem here is to know the way translators fill the gap in rendering the elements of humour from the source into the target. Therefore, the researcher decided to choose the topic “*An Investigation into Strategies of Translating Elements of Humour in the Vietnamese Translation of Walt Disney Animated Films*” as a focus for her thesis.

## **1.2. AIMS AND OBJECTIVES**

### **1.2.1. Aims**

The study aims to investigate the strategies adopted in translating element of humour from English cartoons into Vietnamese equivalents. Besides, it attempts to find out the root causes of loss of humour in translating cartoon films and suggest possible solutions to solve the problems.

### **1.2.2. Objectives**

This study is intended to

- examine the common strategies used by translators in translating English animated films into Vietnamese.
- determine the underlying causes of loss of element of humour in translation process.
- put forward some constructive suggestions on how to solve the loss problem in translating elements of humour.

## **1.3. SCOPE OF THE STUDY**

The prime focus of the study is on the investigation into strategies of translating element of humour from English into Vietnamese in 9 Walt Disney's animated films.

## **1.4. RESEARCH QUESTIONS**

The study will find the answers to the following questions:

1. What are the most preferred strategies of conveying element of humour in Vietnamese translated versions of animated films?
2. What are the main causes of humour loss in translation process?

3. What are possible solutions to the loss problem in rendering elements of humour?

### **1.5. SIGNIFICANCE OF THE STUDY**

This study highlights the most common strategies used to render humour from English cartoons to Vietnamese equivalents. Besides, some factors influencing effective translation and practical solutions to prevent loss in conveying humour are also taken into consideration. The findings of the study are presumed to be a potential source for the cartoon subtitlers in particular and for the researchers of humour translation in general. With its contribution to facilitating humour transfer in both terms of linguistic and cultural features, the thesis is expected to acquire practical significance.

### **1.6. ORGANIZATION OF THE STUDY**

Chapter 1: Introduction

Chapter 2: Literature Review and Theoretical Background

Chapter 3: Methodology and Procedures

Chapter 4: Findings and Discussion

Chapter 5: Conclusion

## **CHAPTER 2**

### **LITERATURE REVIEW AND THEORETICAL BACKGROUND**

#### **2.1. PREVIOUS RESEARCHES RELATED TO THE STUDY**

##### **2.2.1. Previous Researches Related to Translation**

The study of translation, “*a process of translating words or text from one language into another*” is so attractive to linguists that hundreds of translation studies books have been published in different countries for the last thirty years. Among the popular translation course books, “*After Babel*” of Steiner (1998) has remained the most thorough book on the subject of language and translation since its publication. In the next decade, Hatim & Munday (2004) explored material from a variety of sources and examined the theory and practice of translation to bring an essential resource to students and researchers of English language and Applied Linguistics. To strengthen his research results, Munday (2009) continues to provide an accessible overview of the key contributions to translation theory.

When it comes to English-Vietnamese translation, the issue has received much concern from Vietnamese linguists. In his study in 2007, Tién applied Newmark’s theory (1988) to present the two main approaches in translation: semantic and communicative translation, displayed the key translation methods in according to Larson’s model (1984) and then suggested some possible methods in English-Vietnamese translation. Tién (2010) also investigated the main theories of equivalence of Savory, Catford, Koller, Snell-Hornby, Venuti, etc. and studied the way to establish equivalence in

English-Vietnamese translation and vice versa. Some problems in translating English to Vietnamese and vice versa were analyzed by Lộc (2009) by considering the cultural differences between SL and TL through examples of idioms and food translation. In his article, Trào (2014) examined the extent of translatability of idioms containing blue, black, red and white colour in English into Vietnamese and then explored cultural similarities and differences between the colour idiomatic expressions in the two languages.

### **2.2.2. Previous Researches Related to Humour**

Various attempts have been made to clarify its essence from sociological to psychological to linguistic perspectives. One of the first effort to formulate this term is made by Raphaelson West (1989) who divided jokes into linguistic, cultural and universal groups. This way of categorization was chosen by Jabbari in analyzing humorous expressions between American animations and their Persian dubbed versions. Moreover, he employed some other strategies for analysis such as Mateo (1995) strategies for translation of irony in universal group, Leppihalm (1997) strategies for translation of allusion in cultural group and strategies suggested by Delabestita (1996) for translation of pun in linguistic group. Jaskanen (1999) explored the problematics of translating humour in television and identified some of the norms that influence subtitlers's decision-making in translation process, using both extratextual and textual sources. Attardo also launched an application of the General Theory of Verbal Humour (GTVH) to the theory of humour translation with six hierarchically ordered Knowledge Resources In an attempt to help translation students to comprehend and reproduce elements of jokes, Young (2006), in his research, began with a brief introduction to GTVH and

then provided translators with a prototype of a checklist for the translation of humorous texts adopting this theory.

In Vietnam, However, there has hardly been any research conducted to map out the common strategies used in rendering element of humour in the mass media in general and animated films in particular.

## **2.2 THEORETICAL BACKGROUND**

### **2.2.1. Animated Films**

### **2.2.2. Walt Disney cartoon films**

### **2.2.3. Humour**

Depending on its purpose, the term ‘humour’ is defined and classified in different ways. Attardo (1994) pointed out, “*whatever evokes laughter or is felt to be funny is humour*”. He divided humour into four categories: *structuralist, semiotic, sociolinguistic and script-based theories*. Among the script-based theories, the most prominent was proposed by Raskin (1985). He introduced the Semantic Script Theory of Humour (SSTH) as a basic tool for analyzing jokes.

### **2.2.4. Theories of Humour**

There are six theories of humour are mentioned, namely superiority theory, relief theory, incongruity theory, script-based semantic theory of humour, general theory of verbal humour and benign violation theory.

### **2.2.5. Types of Humour**

In this part, twenty types of humour are defined and illustrated through examples. They are **anecdotal, blue, deadpan** or dry, juvenile or sophomoric, self-deprecating, self-enhancing, epigrammatic, hyperbolic, **dark/gallows/morbid**, farcical, slapstick,



situational, **burlesque humour**, satire, irony, sarcasm, parody, stand-up, high/ highbrow humour and wordplay

### 2.2.6. Translation

- Intralingual translation, or ‘rewording’:
- Interlingual translation, or ‘translation proper’:
- Intersemiotic translation, or ‘transmutation’:

### 2.2.7. Humour Translation Strategies

Raphaelson-West (1989) categorized humour into three groups, including linguistic humour, cultural humour and universal humour while Schjoddager developed the *four point model* consisting of textual translation analysis of the ST, TT, macrostrategy and microstrategies (Schjoddager , 2008).

*Table 2.1. Schjoddager’s model of macrostrategy*

<b>ST-oriented Macrostrategy</b>	<b>TT-oriented Macrostrategy</b>
Focus on ST form and content	Focus on TT effect
Communication of somebody else’s communication	Mediation between primary parties in a communication
Overt translation	Covert translation

The basic microstrategies mapped out for the thesis are: loan, explicitation, substitution, transposition, lexical recreation, compensation, omission, addition, condensation & reformulation, paraphrasing, and literal translation.

## **CHAPTER 3**

### **RESEARCH DESIGN AND METHODOLOGY**

#### **3.1. RESEARCH DESIGN**

The study dealt with both qualitative and quantitative types of research to analyze the strategies adopted to translate element of humour. Qualitative research method is used to classify and analyze the data collected from original texts in comparison with their equivalent Vietnamese translation versions. After that, quantitative research method is applied to handle figures and find out the most frequent translational strategies used in rendering humour in cartoon films. The researcher finally gives comments on the findings to suggest the proper solutions to achieving equivalent effect.

#### **3.2. RESEARCH METHODS**

This research paper was carried out with the combination of contrastive, descriptive and analytical method. English transcripts and Vietnamese translated versions of 9 Walt Disney animated films were collected. Among them, 30 representative segments were chosen, described and classified into different categories of strategy choice impact. Contrastive method was utilized to make a comparison between Schjoldager's macrostrategy model and the macrostrategy of WD cartoon translation to identify the similarities and differences between them. Moreover, descriptive method was then adopted to analyze the segments from 9 above cartoon films to present the most common microstrategies adopted in humour translation. It was also applied to describe the contributing factors in rendering elements of humour in terms of syntactics and lexis. Statistical method was employed when it comes to classifying

microstrategies in terms of the jokes' types of humour, translational problems and translators' purposes and identifying the occurrence of these strategies in the studied materials. The results were then summarized to figure out the favourite strategies adapted in rendering humour effect in cartoon translation.

### **3.3. RESEARCH PROCEDURES**

#### **3.3.1. Sampling and Data Collection**

In order to conduct this study, the researcher collected 9 Walt Disney's cartoon films entitled *Snow White and the Seven Dwarfs*, *the Princess and the Frog*, *Beauty and the Beast*, *the Lion King*, *Dumbo*, *Lady and the Tramp*, *Cars*, *Toy Story* and *Up* and their translated versions published by InoForm Media Ltd. Company and sold by Vietnam's Phuong Nam Film Company. The researcher then grouped dialogues into 2 columns, representing English ones and their corresponding Vietnamese equivalence.

Based on the criteria of types of humour, the segments containing element of humour and their corresponding translated texts were then chosen. What makes the collection of data difficult is the difference between the two linguistic and cultural features and consequently the SL native speaker' attitude and perception of humour. As a TL native speaker, the researcher had to deal with considerable difficulty in indentifying element of humour in the chosen cartoons. However, with the researcher's constant effort to get insight into SL's jokes and SR's sense of humour through watching a variety of comedy shows, comic stories and especially cartoons, these obstacles were mostly avoided.

### **3.3.2. Data Analysis**

After collected, the data was analyzed by using the following steps:

Step 1: Tabulating the data

Step 2: Comparing the data of the English and Vietnamese translated versions

Step 3: Interpreting the data

Step 4: Identifying the favourite translation strategies in rendering elements of humour

### **3.3.3. Procedures**

To implement the study, the researcher carefully read the previous studies to choose the topic. Then she discussed with her supervisor to orientate the problems relating to the potential study. Relevant materials and data of film translations from several sources such as DVDs, books, journals, websites and other materials were gathered. Among those ones, 9 typical legitimate Walt Disney cartoon films were chosen to be studied. Their screenplays were also collected and put into English text column. At the same time, the translated texts were noted down in Vietnamese corresponding text column for comparison and contrast. To ensure that the segments expected to be humorous fit the authentic images and sounds, each of the animated films was closely watched. After that, the researcher began to compare the data collected and gave a detailed description of the typical segments. The strategies adopted were grouped into different criteria and the frequency of their use was calculated. The researcher then assessed and gave comments on the comparison results to draw conclusions of the major strategies adopted. Some contributory factors in humour transfer and main causes of humour's

loss in translation process were also investigated. Finally, some implications for translators and researchers of English and Vietnamese were suggested.

## **CHAPTER 4 FINDINGS AND DISCUSSIONS**

### **4.1. STRATEGIES USED TO RENDER ELEMENTS OF HUMOUR IN THE VIETNAMESE TRANSLATION OF WALT DISNEY CARTOON FILMS**

#### **4.1.1. The Macrostrategy of Walt Disney Cartoon Translation**

The subtitles in researched Vietnamese versions of WD cartoon films do not match the model of macrostrategies suggested by Anne Schjoldager. As both the ST and the TT are visible at the same time, the translated versions are considered **overt ones**. Besides, though the translation is expected to demonstrate a source-text oriented macrostrategy due to its overtness, it focuses on the target-text effect. Because of the striking contrast in type and effect analyzed above, it can be suggested that WD cartoon translated versions follow *a less target-text oriented strategy*.

#### **4.1.2. The Microstrategies of Walt Disney Cartoon Translation**

Some typical segments selected from 9 WD cartoon films will be analyzed with the purpose of presenting the most common strategies adopted in humour translation. The analysis of below cartoon films is conducted in an attempt to determine the applied

microstrategies based on the *jokes' types of humour, translational problems* and the *translators' solutions* to those problems.

- *Film 1: Up*
- *Film 2: Cars 1*
- *Film 3: Lion King 1*
- *Film 4: Beauty and The Beast*
- *Film 5: Lady and The Tramp*
- *Film 6: Dumbo*
- *Film 7: Snowwhite and The Seven Dwarfs*
- *Film 8: The Princess and The Frog*
- *Film 9: Toy Story 1*

#### 4.1.3. Analysis of the Common Strategies of Conveying Elements of Humour in Vietnamese Translated Versions of Animated Films

*Table 4.1. Strategies Influenced by Type of Humour*

<i>Strategy</i>	<i>Type of Humour</i>	<i>Occur- -rence</i>	<i>Total</i>	<i>Percentage</i>
<b>Literal Translation</b>	Sarcasm	5	14	50 %
	Situational Irony	3		
	Farcical Humour	2		
	Epigrammatic Humour	1		
	Hyperbolic Humour	1		
	Verbal Irony	1		
	Situational Irony	1		

<i>Strategy</i>	<i>Type of Humour</i>	<i>Occur- -rence</i>	<i>Total</i>	<i>Percentage</i>
<b>Paraphrasing</b>	Self-enhancing Humour	3	12	42.86 %
	Self-deprecating Humour	2		
	Hyperbolic Humour	2		
	Sarcasm	2		
	Blue Humour	2		
	Verbal Irony	1		
<b>Transposition</b>	Wordplay	2	2	7.14 %

The given table shows the strategies determined by types of humour in the ST. As can be seen from Table 4.1, ***Literal Translation***, which constitutes half of the total, is the most influenced by types of humour. Sarcasm, Situational Irony and Farcical Humour significantly affect this strategy with approximately two thirds of those types. ***Paraphrasing*** came in second place, at 42.86 % with self-enhancing humour observes the highest frequency of occurrence. Besides, there is almost no profound difference in the impact of the other types of humour on this strategy. The lowest proportion is found in ***Transposition***, with 7.14 % of of the strategies adopted.

Table 4.2. Strategies Influenced by Translational Problem

<i>Strategy</i>	<i>Translational Problem</i>	<i>Occurrence</i>	<i>Total</i>	<i>Percentage</i>
<b>Transposition</b>	Lack of Equivalent in TL	4	7	53.84 %
	Lack of Equivalent in TC	1		
	Words Creating Negative Impression	1		
	Figurative Meaning in ST	1		
<b>Omission</b>	Tempo-spatial Constraint	4	5	38.47 %
	Repetition	1		
<b>Lexical Recreation</b>	Invention of New Words in ST	1	1	7.69 %

The strategies used due to the effect of translational problems are illustrated in Table 4.2. In this case, the strategy of *transposition* came first at 53.84 % and followed by *omission* with 38.47 %. As can be noticed from the analysis above (see section 4.1 and 4.2), it is clear that the translator places a high priority on transposition when it comes to linguistic and cultural difference whereas omission is implemented to cope with tempo-spatial concerns of subtitling. The strategy of *lexical recreation* is adapted once only as the translator has to deal with the new words that ST character comes up with, and therefore makes up the smallest percentage of those chosen strategies.



Table 4.3. Strategies Influenced by Translator's Purpose

Strategy	Translator's Purpose	Occurrence	Total	Percentage
<b>Paraphrasing</b>	Naturalization	6	7	36.84 %
	Humour Effect	1		
<b>Addition</b>	Naturalization	2	3	15.8 %
	Humour Effect	1		
<b>Condensation &amp; Reformulation</b>	Naturalization	1	3	15.8 %
	Humour Effect	1		
	Expectance of TR's Automatic Recognition	1		
<b>Loan</b>	Expectance of TR's Automatic Recognition	2	2	10.52 %
<b>Omission</b>	Expectance of TR's Automatic Recognition	2	2	10.52 %
<b>Transposition</b>	Naturalization	2	2	10.52 %

Table 4.3 presents the strategies that the translator formulates according to his own choices. It is apparent that without the influence of humour types and translational problems, the subtitler has more freedom in mapping out translational strategies suiting his purpose. The greatest proportion of strategy choice is on *paraphrasing*, accounting for one thirds of the total (36.84 %). *Addition* and *condensation and reformulation* come second with the same percentage of 15.8 %. The above three strategies all attempt to

create a more natural TT to the TR and preserve as much humour effect as possible. Surprisingly, loan, omission and transposition comprise the least percentage of the strategies to be chosen to render humour (10.52 %).

*Table 4.4. Strategies Employed in Humour Translation*

<i>Strategy</i>	<i>Influencing Factor</i>	<i>Occurrence</i>	<i>Total</i>	<i>Percentage</i>
<b>Paraphrasing</b>	Type of Humour	12	19	32.76 %
	Translator's Purpose	7		
<b>Literal Translation</b>	Type of Humour	14	14	24.13 %
<i>Strategy</i>	<i>Influencing Factor</i>	<i>Occurrence</i>	<i>Total</i>	<i>Percentage</i>
<b>Transposition</b>	<b>Type of Humour *</b>	<b>2</b>	9	15.51 %
	Translational Problem	7		
	Translator's Purpose	2		
<b>Omission</b>	Translational Problem	5	7	12.1 %
	Translator's Purpose	2		
<b>Addition</b>	Translator's Purpose	3	3	5.17 %

<b>Condensation &amp; Reformulation</b>	Translator's Purpose	3	3	5.17 %
<b>Loan</b>	Translator's Purpose	2	2	3.44 %
<b>Lexical Recreation</b>	Translational Problem	1	1	1.72 %

\* *For illustrated Purpose: The type of humour creates translational problems leading to strategy choice so the researcher only counts for translational problem only.*

The overall measurement results are summarized in Table 4.4, which gives information on the common strategies employed in humour translation of animated films. We can see that *paraphrasing* makes up the largest proportion of all (32.76 %) and becomes the subtitle's most preferred strategy. Type of humour and translator's purpose create high impact on implementing this strategy. *Literal translation*, the most basic translational strategy, is affected by humour type comes in second place at 24.13 %. Followed are the strategy of *transposition* and *omission* which are both influenced by translational problem and translator's purpose (15.51 % and 12.1 % respectively). It should be noted that *wordplay* presents the subtitle with translational problems leading to adapting transposition (see \*). The remaining strategies constitute insignificant amount (lesser than 5.5 %).

## **4.2. CONTRIBUTING FACTORS IN RENDERING ELEMENTS OF HUMOUR IN THE VIETNAMESE TRANSLATION OF ANIMATED FILMS**

**4.2.1. Contributing Factors in Rendering Elements of Humour In Terms of Syntactics: Vietnamese Idiomatic Expressions**

**4.2.2. Contributing Factors in Rendering Elements of Humour In Terms of Lexis: Vietnamese Buffer Words**

## **4.3. LOSS OF HUMOUR IN THE PROCESS OF TRANSLATING ANIMATED FILMS**

**4.3.1. Loss of Humour in the Process of Translating Animated Films**

**4.3.2. Main Causes of Humour Loss in Translating Animated Films**

In subtitling, spoken form of a language *needs to follow the norms of written language* (Gottlieb 2008, p 236). The structure of the sentences therefore has to be carefully adjusted in a way comprehensible for the target audience. At the same time, subtitles is required to *appear in synchrony with the image and dialogue and remain displayed on screen long enough for the viewers to be able to read them* (Cintas 2007, p9). According to Karamitroglou (1988), the average reading speed of subtitles is 150 – 180 words per minute or 2.5 – 3 words per second. The TT should not exceed this limit as it would lead to automatic re-reading of the lines and distract TR's attention the cartoon illustrations, which imposes *limited time-and-space restraints* on the translator.

However, the translation itself cannot be forgotten. Besides obeying all the rules and facing all the constraints above, the

translator still has to manage to convey the message effectively. This task demands that the subtitler acquire appropriate qualifications and requisite skills to deal with vast amount of culture-specific terms and expressions in translation process. Untranslatability is seen as the most likely outcome in translating VEH on account of the linguistic and cultural barriers. According to Chiaro ( 2010, p. 2), “*by nature verbal humour exploits linguistic ambiguity to extremes, often combining it with highly specific cultural references, it stands to reason that translating verbal humour can be especially complex.*”

Thus if *the subtitler lacks profound knowledge and professional experience*, the translated version would turn out to be a disaster.

There are many other limitations that have to be kept in mind as far as subtitling is concerned. The subtitler has to work to a very tight deadline under considerable pressure. The *heavy load of work* and fast process could result in him making careless mistakes. What’s more, the task sometimes has to be divided among several translators to meet the strict deadline. This could result in inadequacy of cohesion and coherence in the subtitles. Under certain circumstances, the translator does not have the chance to gain full access to the whole picture as he is only given a dialogue list or a soundtrack. Such *insufficient materials* could probably leave scope for misunderstandings.

### **4.3.3. Possible Solutions to Humour Loss in Translating Animated Films**

Because of the limited space on the screen, it is necessary to omit language fillers and tautology. Karamitroglou suggested some linguistic items that could be omitted for the sake of and listed

several methods of how complex syntactic structure can be reduced. The shorter structures are generally preferred to alleviate time-and-space pressure. Nevertheless, the TT is sometimes lengthened for the sake of ready comprehensibility. In an attempt to formulate viable strategies to transfer element of humour through linguistic tools, three comparative theoretical models of humour are presented as follows:

- *Wordplay translation strategies (Delabastita, 1996):*
- *Allusion translation strategies (Leppihalme, 1997)*
- *Irony translation strategies (Mateo, 1995)*

Baker (1992, p63) proposed several *methods of idiom translations* as follows:

- using an idiom of similar meaning and form,
- using an idiom of similar meaning but dissimilar form,
- translation by paraphrase and
- translation by omission. (ibid, p72-77)

## CHAPTER 5

### CONCLUSION AND IMPLICATIONS

#### 5.1. CONCLUSION

By the combination of qualitative and quantitative methods, some conclusions are drawn as follows:

- It can be suggested that WD cartoon translated versions follow *a less target-text oriented strategy*. It means that though being overt (i.e. the ST and the TT are visible at the

same time), it focuses on the target-text effect. The translators have to convey the meaning of the ST into the TT while taking audience and cultural differences into consideration and mediate between primary parties – the ST and TT.

- **Paraphrasing, literal translation, transposition, and omission** are the most frequently used strategies to transfer humour in cartoon translation. Types of humour, translational problems and translator's purpose is what influence strategy choice. **Literal Translation** is the most influenced by types of humour, especially sarcasm. Regarding translational problems, it is clear that the translator places a high priority on **transposition** when it comes to linguistic and cultural difference while **omission** is implemented to cope with tempo-spatial concerns of subtitling. Without the influence of humour types and translational problems, the subtitler has more freedom in mapping out translational strategies suiting his purpose. **Paraphrasing, addition and condensation and reformulation** are preferred to create a more natural TT to the TR and preserve as much humour effect as possible.
- Some contributing factors in rendering element of humour are figured out. In terms of syntactics, **Vietnamese idiomatic expressions** help to promote the TR's comprehension and enjoyment as the translated version is appropriate for the TR's culture and customs. With respect to lexis, there are **Vietnamese words called buffer words** such as “đi, thôi, nhé, thì, là, mà, đấy, nhỉ, nào, etc.” They are

added to sentences to make the TT more emotional, and are especially necessary in cartoon translation as the target recipients are children.

## 5.2. IMPLICATIONS

To some extent, the researcher hopes that this thesis will provide a better understanding of of strategies used to render humour in general and strategies used in English cartoon animated films in particular. Furthermore, it is also expected to offer the subtitlers some useful methods in translation. Basing on the results of the study, some further implications are drawn out as follows:

- **For subtitlers:** In subtitling, the structure of the sentences should to be carefully adjusted in a way comprehensible for the target audience. The utterances of cartoon characters should be friendly to the young audience so that they enjoy the animated films to the fullest. The TT should not exceed the audience's reading limit as it would lead to automatic re-reading of the lines and distract TR's attention the cartoon illustrations, which imposes *limited time-and-space restraints* on the translator. The translator should not make effort to transfer everything, Because of the limited space on the screen, it is necessary to omit language *padding expressions, autological cumulative adjectives/adverbs* and *responsive expressions* Though obeying all the rules and facing all the constraints above, the translator should manage to convey the message effectively. This task demands that the subtitler acquire appropriate qualifications and requisite skills to deal with vast amount of culture-specific terms and expressions in translation process.



- For researchers of humour translation: It should be noted that each language has its own grammatical system and formulate different rules. Sometimes when a SL grammatical rule does not correspond to any rule in the TL, a problem might arise. Besides, there are many jokes are based on rhymes or wordplay and it is not always possible to preserve the same phonetic and lexical features as well as the humour effect of the ST. The researcher should take those linguistic features as well as cultural differences into consideration when undertaking his study.

### 5.3. LIMITATIONS

Due to the shortage of time, relevant materials, limited ability as well as other external factors, the researcher could not cover all aspects of humour translation. Also, humour translation are too plentiful and abstract; so the researcher has just focus on analyzing several most common strategies employed to render humour in cartoon translation.

### 5.4. RECOMMENDATIONS

Several constructive suggestions are put forward on futher investigations into following areas:

Firstly, as the result of the investigation the researcher found out that *transposition* is the subtitler's favourite choice of strategy in rendering linguistic and cultural features in cartoon films. Therefore, it is useful to carry out a research with the topic "*An Investigation into the Strategy Transposition in Cartoon Translation*" in which transposition will be more totally analyzed and categorized.

Secondly, humour translation could also be found in large in audiovisual media such as TV show or comedy as well as some American films. Therefore those who are interested in humour translation can focus on the topic “*Investigation into Strategies of Translating Elements of Humour in the Vietnamese Translation of Comedy*”.

The researcher hopes those above recommendations would be useful for some language researchers who are concerned with humour translation.

multilingual films are translated into other languages for distribution. abroad? Is multilingualism maintained in the target versions of the film? And when multilingualism is omitted or substituted, is filmic manipulation. technically or ideologically bounded? This paper develops a model of. analysis which opens up a path in the study of the translation of. multilingualism in films by establishing a relationship between.Â Research on multilingualism in Translation Studies has focused on. the presence of translation within multilingual films, with a view to. studying the visibility of translation in films which depict language. diversity (Cronin, 2009) and of analysing how multilingualism can. become a tool for filmmakers (MartÃnez-Sierra, MartÃ-Ferriol, de Higes This list of theatrical animated feature films consists of animated films produced or released by The Walt Disney Studios, the film division of The Walt Disney Company. The Walt Disney Studios releases films from Disney-owned and non-Disney owned animation studios. Most films listed below are from Walt Disney Animation Studios which began as the feature animation department of Walt Disney Productions, producing its first feature-length animated film Snow White and the Seven Dwarfs in 1937 and as of