RESEARCH ARTICLE

INTERNATIONAL
STANDARD
SERIAL
NUMBER
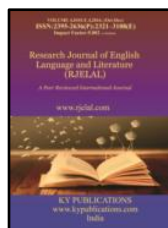INDIA

2395-2636 (Print):2321-3108 (online)

A CULTURAL COMPARATIVE ANALYSIS OF HUMOR TRANSLATING IN *RAMONA QUIMBY* SERIES

AMIR KOOLAJI *MA*[*],FARZANEH HARATYAN *Ph.D*[#]

[*]Department of Languages, Islamic Azad University, Science and Research Tehran Branch, Tehran, Iran
[#]Department of Social Sciences, Islamic Azad University, Garmsar Branch, Garmsar, Iran
[#]haratyan@gmail.com

ABSTRACT

Humor plays an important role in the context of cultural communication. One of the major roles to transfer humor between cultures is fiction.This study sought to investigate the way humor in *Ramona Quimby*series written by Beverly Cleary are translated by ParvinAlipour into Persian. This study showed what strategies have been used in translation of humor as a salient component of children's literature. Further, to what extent Persian translation of *Ramona Quimby*series reflected equivalent humor through Attardo-Newmark theory. For determination of the types of strategies used in the translation of humor in children's literature a new model, a combination of newmark's and Attardo's (2002) Verbal Humor was introduced to find out the appropriate translation of humor. Frequent strategies used by the translator were identified, tabulated, and analyzed. The findings of the study can benefit translators, translator trainers and researchers in the field of humor translation in children's literature.

Key Words: humor, children's literature, Attardo, Newmark, *Ramona Quimby*series

INTRODUCTION

Language is the most important instrument in any culture. Therefore, culture and cultural exchanges are the originations of translation, and translation is the product of cultural exchange. In other words, translation is bound to culture.

Susan Bassnet has pointed out that "operating translating cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril" (Bassnet, 2012, p. 22).

The culture of any nation includes its own Cultural Specific Items (henceforth called CSIs). Due to the exclusiveness of these items, their translation is one of the most challenging tasks every translator may encounter. This may cause the entire deletion of the cultural item in the TT, or the cultural item may lose its sense and effect in the receptor text. Moreover, translators may not even be able to identify CSIs in the ST.

Various theorists and linguists have adopted different terms to refer to the cultural items and have also considered different categorizations for classifying CSIs. Halloran (2006), for example, noted that "CSIs pertain to a particular culture and encompass cultural identities which do not have direct equivalents in another culture and proposed a concise classification including institutions, history, toponymy, or art of a given culture" (p.66)

Newmark (1988) called them "cultural words", and related the existence of cultural words to "gaps" between the SL and TL; he believed that where there is a focus on culture, the cultural "gap"

KY Publications
www.kypublications.com

or "distance" between the SL and TL will cause a translation problem (p. 94). He divided the cultural words into five categories: ecology- material culture- social culture- organizations, customs, activities, procedures- and gestures and habits (p. 95).

Humour plays an important role in the context of cultural communication. One of the major roles to transfer humor between cultures is fiction. According to Gall,(2008, p.1), "Partly universal, partly individual, and at the same time rooted in a specific cultural and linguistic context, humour poses a real challenge for translators. When translating humour, a number of factors need to be taken into consideration. Besides having to decide whether the target language reader understands the humour, translators also have to render the humour-inducing effect of the source text. They have to make source humour function as humour in the target culture. Translators' ability to make creative decisions is often tested by culturally bound elements and language-specific devices."

Statement of the Problem

The variety of definitions and categorizations for translation of culture specific terms and humor translation strategies indicate that the adoption of strategies are varying from translator to translator and relevant concept in translation and translation products can be evaluated on the basis of these strategies. The present study was an attempt to analyze the cultural aspects in the translation of humour of Ramona Quimby series under the newly researcher proposed Newmark- Attardo's model of CHTS (culture in humour translation strategies). Using an appropriate and suitable method in dealing with cultural aspect in humour translating is one of the main concerns of every translator. To this end, the present study tried to show how the translation of Ramona Quimby series by ParvinAlipoor handle the translation of CSIs and humor on the basis of researcher proposed Newmark-Attardo's model of CHTS. Newmark described fourteen strategies for translation of culture-specific items and Attardo suggested five strategies. They all were applied in this study that would be extensively discussed in the following parts.

Research Questions

Research Q: What are the most and least strategies used by ParvinAlipoor in translating *Ramona's* series under the researcher's proposed Newmark-Attardo's model of CHTS?

Significance of the Study

The research findings expected to develop translation studies in terms of quality assessment and the related analyses and depicting an image of the frequency of the strategies implemented by the translators as a norm of comparison via conducting a comprehensive cultural analysis of the literary text under the study. Cultural aspects in humour translating are of paramount importance in translation studies and this significance has led to the several studies in this respect. The present study tried to apply the proposedNewmark- Attardo's model of CHTSto analyze the applied strategies by the translators in translating Ramona Quimby series.

This study followed two main goals. First, the findings of this research can be a great help to translators wishing to translate children's novels by taking advantage of the results in the study. Recognizing the most and the least frequent strategies used in the process of cultural aspect in translating humor of the children's novel into Persian since translation of cultural specific items of one language into another language is a challenging task. Second, it may open new horizons for theoreticians and researchers of the field seeking to tackle problems in the cultural aspect of translating humor in children's literature.The research tried to provide guidelines for possible ways of transferring cultural specific items and translating humor, since it is important for translators to recognize the possible ways of translating children's novel in Iran. This research also determined to find the norms and standards found in the translated version of the *Ramona Quimby series*, and maintaining cultural identities of humour in Iran according to Newmark - Attardo's model. It is important to know how cultural aspects of humor are omitted, changed or translated in a children's literature according to the target language culture.

In this study since Newmark's theory only focused on cultural specific items and there was no specific criteria for recognizing humor in both source

AMIR KOOLAJI & FARZANEH HARATYAN

and target texts. Attardo's theory was more focused on humor so researcher used two theories of Attardo and Newmark simultaneously to find out the cultural aspects of humour in source and target texts. He extracted the most frequent strategies used by translator and applied the proposed Newmark- Attardo's model of CHTSto answer the research question raised earlier.

REVIEW OF THE LITERATURE

Some of the major issues that the researcher discussed here include: Introducing Newmark's theory and referring to the theoretical background as well as experimental background, focusing on Salvatore Attardo General Theory of Verbal Humour, which is an adaptation of Victor Raskin's Semantic Script Theory of Humour. Also discussed about children's literature and socio-cultural context, finally investigating strategies applied for cultural aspect in translating humor.

Socio-Cultural Context

Ramona Quimby series were written between 1955 to 1990 years; therefore, the researcher identified the socio-cultural context during the time the series were constructed.

The economy was prosperous and expanding until the crisis of 1969-70, and then faltered under new foreign competition and the 1973 oil crisis. American society was polarized by the ultimately futile war and by antiwar and anti-draft protests, as well as by the shocking Watergate scandal, which revealed corruption and gross misconduct at the highest level of government. By 1980 and the seizure of the American Embassy in Iran, including a failed rescue attempt by U.S. armed forces, there was a growing sense of national hopeless.

The period closed with the victory of conservative Republican Ronald Reagan, opening the "Age of Reagan" with a dramatic change in national direction. The Democratic Party split over the Vietnam War and other foreign policy issues, with a new strong peacemaker element based on younger voters. Meanwhile intense American nationalism, strong opposition to Communism, and strong support for Israel were on the rise.

Memories of the 1960s shaped the political landscape for the next half-century. As Governor of Arkansas Bill Clinton explained in 2004 (as cited MacDonald, 2009): "If you look back on the Sixties and think there was more good than bad, you're probably a Democrat. If you think there was more harm than good, you're probably a Republican." (p.67)

The difficulty on the definition of humour is that it is very subjective. Many scholars tried to find a proper definition for humour, whereas others believe that no definition can be formulated. Vandaele(as cited inYoung,2007,p.2) defines humour in this way; "the task of defining humour has driven some desperate scholars to give up on any attempt at defining humour".But Arthur Dudden(as cited in Tisgam, 2015,p.2) believes that humour is "a culturally shaped individual cognitive experience, culturally determined because the sociological factors are the primary mechanisms leading to its occurrence". As for Stephen Butler Leacock(as cited in Kaufman, 2002,p.3)"The best definition of humour is: Humour may be defined as the kindly contemplation of the incongruities of life, and the artistic expression thereof."

Attardo's General Theory of Verbal Humour

This theory is basically focused in the linguistic translation approach of humour. Salvatore Attardo, suggests 6 parameters or, as he calls them 6 Knowledge Resources to make up jokes. The application of these Knowledge Resources to translation will help the translator decode and recode humour.

- **Language (LA):** is the linguistic material for the verbalization of a text, the words a joke is made of. If a sentence can be expressed in different ways (using synonyms or other constructions) a joke can also be expressed in a different way without changing its content (meaning words). Puns are an exception.

- **Narrative Strategy (NS):** refers to the narrative organization of the joke, dialogue, riddle, simple narrative etc.

- **Target (TA):** groups or individuals with humorous stereotypes attached to each who are the target of the joke. When a joke does not ridicule someone or something this parameter has no value, so it can be optional.

AMIR KOOLAJI & FARZANEH HARATYAN

- **Situation (SI):** people, objects or instruments needed for the joke to function. Basically, what the joke is about.

- **Logical Mechanism (LM):** the most problematic parameter according to Attardo. It consists on the resolution if the incongruity of the joke, the way the joke is organised; it may be two scripts juxtaposed, irony etc. Since some type of humour is nonsense or absurd and does not require resolution, it is also another optional parameter.

- **Script Opposition (SO):** this parameter says that a joke needs to meet two conditions to work:

   The text need to be compatible with two scripts (two pieces of information about something)
   The two scripts must be opposite or overlapped when it comes to translation, Attardo provides some advice to the Knowledge Resources that might be useful to translate humour.

- Language (LA): he suggests a literal translation, that is, substitute language in TL for language in SL.

- Narrative strategy (NS): if the format of the joke is unknown in the TL the translator may use a different Narrative Strategy.

- Target (TA): the translator can substitute the target in the SL for one more suitable in the TL.

- Situation (SI): if the situation on the TL is not the same or does not exist, the translator can replace the situation.

- Local mechanism (LM): he believes Logical Mechanisms are easily translatable from SL to TL, with the exception of puns.

- Script opposition (SO): if two jokes differ in Script Opposition then they are different jokes. So the translator will not change Script Opposition unless it is unavailable in the TL.

Finally Attardo says, "if possible respect all six Knowledge Resources in your translation, but if necessary, let your translation differ at the lowest level (starting with LA, at the bottom and ending with SO, at the top) necessary for your pragmatic purposes" (Zabalbeascoa, 2005, p.20).

Attardo (2002) introduced five basic strategies in order to translate the humour :

1) Reproducing, 2) Domestication, 3) Substitution, 4) Omission, 5) Compensation,Cultural Specific Items

The culture of any nation includes its own CSIs.This may cause the entire deletion of the cultural item in the TT, or the cultural item may lose its sense and effect in the receptor text. Moreover, translators may not even be able to identify CSIs in the ST.Halloran (2006), for example, noted that "CSIs pertain to a particular culture and encompass cultural identities which do not have direct equivalents in another culture and proposed a concise classification including institutions, history, toponymy, or art of a given culture" (p.66). Baker (1992) applied the term "culture-specific concept" which may be "abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food" (p. 28). Newmark (1988) called them "cultural words", and related the existence of cultural words to "gaps" between the SL and TL; he believed that where there is a focus on culture, the cultural "gap" or "distance" between the SL and TL will cause a translation problem (p. 94).Newmark identifies two types of translation: communicative and semantic. In communicative as in semantic translation, provided that equivalent effect is secured, the literal word for word translation is not only the best, it is the only valid method of translation. (Newmark, 1981, P.39).

In Newmark's (1988) theory there are fourteen strategies for translation of culture-specific items:

1) Borrowing (Transference): transliteration that is the process of transferring an SL word to a TL text as a translation procedure. It includes transliteration, which relates to the conversion of different alphabets: for example, Russian (Cyrillic), Greek Arabic, and so on into English. The word, then, becomes a loan word. It includes transliteration and is the same as what is called transcription.

2) Naturalization: adaptation of SL into TL punctuation and morphology which conforms the SL word first to the normal pronunciation, then, to the normal morphology of the TL.

3) Cultural equivalent: a TL approximate cultural word replaces the SL cultural word which intends replacing a cultural word in

AMIR KOOLAJI & FARZANEH HARATYAN

the SL with an, although not accurate, TL word.

4) Functional Equivalent: the use of a cultural free word. In this procedure, a culture-free word is used, sometimes a new specific term is used; therefore, it generalizes the SL word.

5) Descriptive Equivalent: Expanding the core meaning of SL word via description. In this procedure, the meaning of the CBT is explained in several words.

6) Synonymy: It is appropriate only where literal translation is impossible. It is a near TL equivalent. Here economy trumps accuracy.

7) Through translation, calque or loan translation. It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation.

8) Shift/Translation: a translation procedure via a change. It involves a change in the grammar from SL to TL, e.g., (i) change from singular to plural; (ii) when a specific SL structure does not exist in the TL, a change is required; (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun, and so forth.

9) Modulation: translation involving a change of perspective viewpoint and category of thought. It occurs when the translator reproduces the message of the original text in the TL text in accordance with the current norms of the TL, because, the SL and the TL may be different in perspective.

10) Recognized Translation: use of official or generally accepted translation of any institutional term. It occurs when the translator normally uses the official or the generally accepted translation of any institutional term.

11) Translation Label: a temporary translation usually of a new institutional term.

12) Compensation: when loss of meaning, sound-effect, etc. is made up for in another part. It occurs when loss of meaning in one part of a sentence is compensated in another part.

13) Componential analysis: expanding a lexical unit into basic components of one to two or three translations. It means comparing an SL word with a TL word which has a similar meaning although not being its one-to-one equivalent, by presenting, first, their common, and then, their differing sense components.

14) Reduction and Expansion: narrowing down the meaning of a phrase into fewer words or vice versa. Newmark (1988) in his *textbook of translation* indicates that there will be a translation problem unless there is cultural overlap between the source and the target language and its readership.

Children's Literature

The main concern of this study was the cultural aspect of humor translation in children's literature into Persian.

The case study is the famous series of *Ramona Quimby*books because of their huge popularity around the world and the nature of their language and themes, which pose a significant challenge for translators especially when working between two distinct languages and cultures like Persian and English. Pooladi (2005) claimed that, Children's and young adult books and literature in Iran do not have a long history, although historians believe that they have been around for a long time.As a concept, children's literature is defined as literature exclusively about children. Children's literature refers to stories, poetry, rhymes, folk tales, drama, exclusively created for children such as infants, toddlers and the young people as target audience. Peter Hunt, has been writing, editing and researching children's literature since the early 1980s, believes that one of the most interesting starting points for the study of children's literature is the term itself (Hunt 2001: 2).

Types of Children's Literature

Many types of children's literature have written by authors; examples are short novels, poetry, Drama, Folk tales, myths and legends and real life situations.

AMIR KOOLAJI & FARZANEH HARATYAN

Novel

The novel is a kind of children's literature. It is a story in prose, and fills one or more volumes, about imaginary, historical or ordinary people. The following elements can be recognized for the novel: setting, characters, point of view and plot.

Ramona Quimby Series Summary

The Ramona books are a series of eight humorous children's novels by Beverly Cleary that center on Ramona Quimby, her family and friends.

Theoretical Framework

This corpus-based study adopted a library research and a descriptive-interpretive analysis of the STs and the TTs. Newmark's (1988) classification of CSIs would be adopted as the theoretical framework of this study that aimed at carrying out an analysis of Ramona Quimby series, detecting and describing strategies proposed by Newmark (1988) that translator employed to cope with CSIs, and to find the frequency of the strategies. This research is basically focused on the linguistic translation approach of humour. Salvatore Attardo, suggests six parameters or, as he calls six Knowledge Resources to make up jokes. The application of these Knowledge Resources to translation help translators decode and recode humour.

Attardo-Newmark's Model of CHTS

In this study since there was no umbrella term for cultural analysis of humor translation, the researcher combined two theories of Attardo and Newmarkto find out thecultural specific items of humour insource and their equivalent translations in the target text. It identified the most frequent strategies used by translator. So the researcher introduced Newmark-Attardoframework in this study. The theories of each scholar were separately discussed previously and categorized under cultural and humor codes introduced in the following table 1:

Table 1: Culture and Humor Codes of CHTS (culture and humour translation strategies)

Ecology	Material culture
Social culture	Organizations/customs/ activities/ procedures/concepts
Gestures/ habits	LANGUAGE
NARRATIVE STRATEGY	TARGET
SITUATION	LOGICAL MECHANISM
SCRIPT OPPOSITION	

It should be noted that there were some overlapping points between Attardo and Newmark strategies. In this respect, from fourteen translation strategies proposed by Newmark just eleven of them were examined and six codes to identify humor suggested byAttardo and five codes to identify CSI by Newmarkwas applied in the cultural analysis of humor translation in this story as shown in table 2

Table 2: Newmark-Attardo Model of CHTS (culture and humour translation strategies)

No.	Strategy	Definition
1.	Borrowing	Transliteration that is the process of transferring an SL word to a TL text as a translation procedure. It includes transliteration, which relates to the conversion of different alphabets
2.	Naturalization	It adjusts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL. (Peter Newmark, 1988, p. 82).
3.	Cultural equivalent	It translates a SL cultural word by a TL cultural word (Peter Newmark, 1988, p. 82).
4.	Functional equivalent	It requires the use of a culture-free word; neutralizes or generalizes the SL word; and sometimes adds a particular (Peter Newmark, 1988, p. 83).
5.	Descriptive Equivalent	Expanding the core meaning of SL word via description. In this procedure, the meaning of the CBT is explained in several words.
6.	Through translation, calque or loan translation	It is the literal translation of common collocations, names of organizations and components of compounds. It can also be

		called: calque or loan translation.
7.	**Shifts or transpositions**	It involves a change in the grammar from SL to TL (Peter Newmark, 1988, p. 85).
8.	**Modulation**	It involves a change in the perspective and category of thought. Free modulations are used by translators 'when the TL rejects literal translation (Peter Newmark, 1988, p. 88).
9.	**Compensation**	when loss of meaning, sound-effect, etc. is made up for in another part. It occurs when loss of meaning in one part of a sentence is compensated in another part.
10.	**Componential analysis**	It is the separation of a lexical unit into its sense components, often one-to-two, -three or –four translations (Peter Newmark, 1988, p. 90).
11.	**Reduction and Expansion**	They reduce and add some parts of sentence (Peter Newmark, 1988, p. 90).

Research Design

After categorizing the CSIs and humour in the books according to Newmark's taxonomy and Attardo's theory, Newmark-Attardo model of CHTS(culture and humour translation strategies**)**was applied to identify the strategies the translator used in the translation of cultural aspects of humor in Ramona Quimby series. Then, the collected data were arranged and tabulated in order to show the frequency of Newmark-Attardo strategies for translating the CSIs and humor. Lastly, to answer the questions of the research the tabular data was analyzed in terms of the frequency of applied strategies and their implications for translational studies.

Procedure

The study followed these five steps:

1) It started with reading the ST (i.e., the original literary texts) to find the CSIs based on Newmark's(1988) domains for the CSIs (i.e., ecology, material culture, social culture, organizations, customs, activities, procedures, concepts, and gesture and habits) and also to discover humour based on Attardo's theory (i.e., script opposition, logical mechanism, target**,** situation, narrative strategy, language).

2) It investigated the TTs (i.e., the translations byParvinAlipoor (1946) published in 2005 by Ofogh Publications) to find the translation of the CSIs and humour in the TTs.

3) It compared the ST with their equivalents in the TTs to find out the utilized proposed Newmark-Attardo's model of CHTS for translating the CSIs and humors.

4) It analyzed the sentences according to the proposed model and identified the applied strategies based on the theoretical framework.

5) It discussed the results and made a conclusion from the findings of this research.

Data Analysis

To determine the types of strategies used by the translator in her translation, to identify the types of extracted humorous expressions and to find how the translator dealt with the translation of children's novel in terms of its humorous expressions based on introduced model of CHTS.

To do this end, the English version of the corpus and its Persian translation were compared according to CHTS model. Subsequently, all chapters of Quimby Series were scrutinized for humors. As such, humorous expressions were identified, tabulated and her translation strategies and their specific types were determined. Each table offers specification, description and report. The All rendered English and Persian analyses in terms of the humor and cultural items in the format of tables are in the appendix, and some few samples to show how the analyses were conducted are presented in this part.

AMIR KOOLAJI & FARZANEH HARATYAN

Table 3

ST: Whoever heard of an <u>Easter bunny</u> in September?
آخر تا حالا کی شنیده که سر و کله ی خرگوش عید پاک توی سپتامبر پیدا شود؟

Recognizing the humour in source text:

1- SO: Easter yes/Easter no
2- LM: The argument from the wrong premises
3- TA: Ramona
4- SI: context of story
5- NS: dialog
6- LA: sarcasm
7- Customs: Easter bunny; The **Easter Bunny** is a folkloric figure and symbol of Easter, depicted as a rabbit bringing Easter eggs, the Easter day has come to be the first Sunday after the ecclesiastical full moon that occurs on or sooner after 21st March, but calculations vary. This ceremony is the cultural item in this text.

Analysis:Alipoor used expansion strategy and added (سر و کله ی) to her text.

She used transference strategy for word "September" and also added the word "آخر" in order to naturalize their sentence.

Table 4

ST: Then the librarian asked Ramona what her father's occupation was. When Ramona didn't understand,she asked, "What kind of work does your father do?" "He mows the lawn," said Ramonapromptly.
کتابدار شغل پدر رامونا را از او پرسید و چون رامونا متوجه نشد، توضیح داد: یعنی ... پدرت چه کار میکند؟ رامونا فوری گفت: چمنها را میزند

Recognizing the humour in source text:

1- SO: occupation VS work
2- LM: Bringing different backgrounds for two different processes.
3- TA: null
4- SI: context of story
5- NS: dialog
6- LA: ordinary

Analysis: Alipoorused naturalization strategy and organized the text based on TL punctuation and morphology. This is a sample of referential humor, humor referring to some situation or something.

The translator added the word "توضیح داد" and reduced the word "kind" to make balance in her translation.

Table 5

ST: Powdered sugar flew all over herface. "These are my <u>powder puffs,</u>" sheexplained.
خاکه قند باسلق به تمام صورتش پاشید . رامونا توضیح داد : مثلا ... این اسفنج پودر زنی است!

Recognizing the humour in source text:

1- SO: Powdered sugar VS powder puff
2- LM: Analogy of two different things.
3- TA: null
4- SI: context of story
5- NS: dialog
6- LA: ordinary
7- Material culture: tools; powder puff is a small device (such as a pad) for applying cosmetic powder.

Analysis: The translator used the descriptive strategy and described powder puffs as (اسفنج پودر زنی).

She added words "باسلق" and "مثلا" in order to make a relationship between "powdered sugar" and "powder puffs".

Table 6

ST: Gave Ramona two <u>graham crackers</u> to make up for the indignity of havingher hair washed.
دو تا بیسکویت به رامونا داد تا او را از دلخوری در بیاورد.

Recognizing the humour in source text:

1- SO: Washing hair yes/ Washing hair no
2- LM: satire
3- TA: null
4- SI: context of story
5- NS: story
6- LA: ordinary
7- Material culture: foods; graham cracker is a slightly rectangular biscuit made with whole meal flour.

Analysis: The translator used reduction strategy and omitted the word "graham" and a part of last sentence "for the indignity of havingher hair washed" in her translation.

AMIR KOOLAJI & FARZANEH HARATYAN

Table 7

ST: Willa Jean knew how to eat with a spoon. The trouble was, she had to pick up the food with her left hand and put it into the spoon, which she held in her right hand. البته ویلاجین بلد بود؛ منتها ناچار بود غذا را با دستِ چپش بردارد و آن را در قاشق، که در دستِ راستش بود، بگذارد.

Recognizing the humour in source text:

1- SO: know eating with spoon/ not know eating with spoon
2- LM: situational irony
3- TA: Willa Jean
4- SI: context of story
5- NS: story
6- LA: ordinary

Analysis: The translator used reduction strategy and omitted "how to eat with a spoon" in her translation and added the word "البته" in order to compensate the omitted part.

The Analysis of CHTS

Summary of translational strategies used to translate CHTS were shown in Table 8 and figure 1. The first table indicated the degree of using borrowing strategy in the target texts including 3 items (2.44%). Item No. 2 remarks the degree of using naturalization strategy including 23 items (18.70%). Item No. 3 shows the degree of employing cultural equivalent strategy including 9 items (7.32%). Item No. 4 indicates the frequency of the use of functional equivalent strategy which is 55 items (41.46%). Item No. 5 indicates the degree of using descriptive equivalent including 6 items (4.88%). Item No. 6 measures the degree of using through translation strategy which is 0 items (0.00%) in TT. Item No. 7 indicates the degree of using shift or transposition strategy which is 0 item (0.00%) in TT. Item No. 8 indicates the degree of using modulation strategy including 4 items (3.25%). Item No. 9 remarks the degree of using compensation strategy including 3 items (2.44%). Item No. 10 indicates the degree of using componential strategy which is 0 item (0.00%) in TT. And finally item No. 11 shows the degree of using reduction and expansion strategy which is 24 items (19.51%).

Table 8: The Frequencies and Percentages of Each Translational Strategy

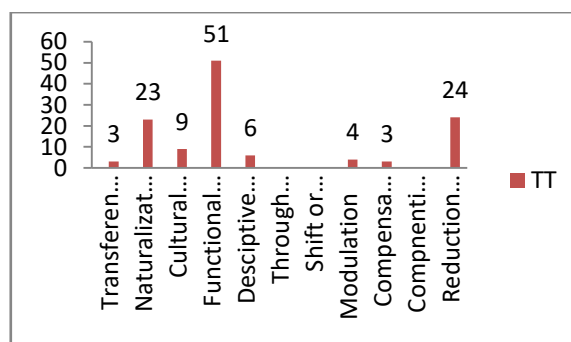| No.	Translational Strategies	Freq	Percentage
1	**Borrowing**	3	2.44%
2	**Naturalization**	23	18.70%
3	**Cultural equivalent**	9	7.32%
4	**Functional**	51	41.46%
5	**Descriptive**	6	4.88%
6	**Through translation, calque**		
7	**Shifts or**		
8	**Modulation**	4	3.25%
9	**Compensation**	3	2.44%
10	**Componential**		
11	**Reduction and**	24	19.51%

Figure 1: The Frequency of Each Translational strategy

Results

Newmark-Attardo's model of CHTS suggested 11 strategies in translation process, but Alipoor in her research just used 8 strategies. The most strategy used by Alipoor was functional equivalent (51 items out of 123 items with 41.46%) although she takes into consideration the reduction and expansion strategy (24 items with 19.51%) in the second row. The least strategies used by her were borrowing and compensation (both of them included 4 items out of 123 items with 2.44%).

Conclusion

The present research, which is a corpus-based descriptive comparative study, consisted of theoretical and practical parts. In the theoretical part of the study, the researcher studied different scholars' views on humor and CSI. The most comprehensive ideas regarding the translation of cultural aspects and translational strategies belong

AMIR KOOLAJI & FARZANEH HARATYAN

to Newmark and verbal humor theory by Attardo. The findings revealed that the translator's strategies were not casual. Practically, in the course of this study, the researcher studied whole books. Cultural-humorous items were identified and categorized into twenty one tables and in the appendix (totally 123 items) according to the theoretical framework (CHTS) of the study. Eleven types of applied strategies were considered more suitable in translating cultural aspects of humor. The researcher came to the following conclusions for research question: functional equivalent was the most frequent strategy used by the translator (Alipoor) among eleven applied, and the least applied strategy was compensation. Through translation, shift or transposition, and componential strategies didn't used by her.

The translator emphasis in fluency of translation (communicative translation) by applying more functional equivalent and reduction/expansion strategies.

In addition, the findings of this study proved that CHTS is a helpful factor for translating humor in children's literature from cultural aspects. Moreover, humor and culture as typical features of communication, present a challenge for translation, both for the practicing translator and for its treatment in the discipline of translation studies. In the literature on the translation, the two main issues have been, firstly, the translatability of cultural aspect in humor, and secondly, the elaboration of potential translation strategies. Hence, CHTS is an appropriate method for translating the culture-bond humorous texts, especially in children's literature.

ACKNOWLEDGEMENT

References

Attardo, S. (2002). Translation and Humor: An Approach Based on the General Theory of Verbal Humor (GTVH). In J. Vandaele (Ed.), *Translating Humor* (pp. 173-192). Manchester: St. Jerome Publishing.

Baker, M. (1992).*In other words: a coursebook on translation*. London: Routledge.

Bassnett, S. (2012).*Translation Studies*. Shanghai: Shanghai Foreign Language Education Press.

Gall, L. k. (2008)."Translating Humor across Cultures: Verbal Humor in Animated Films." The Round Table.Partium Journal of English Studies.Vol I. Nr. 1.2008. ISSN 1844-2021. 04.12 2008.

Halloran, M. (2006).Translating James Joyce: Culture-specific items in translation.

Hunt, Peter. 2001. *Children's Literature.* Oxford: Blackwell Publishers.

Kaufman, D. M (2002)."Using Humour in Teaching."*Learning and Instructional Development Centre*. Canada: 1-6. Web. 3 Jan 2015.

MacDonald, D. (2009). *Thinking History, Fight Evil* .Lexington books

Newmark, P. (1981). *Approaches to translation.*Oxford:Pergamon Press .

Newmark, P. (1988). *A textbook of translation.*HamelHempstead:Prentice Hall

Pooladi, Kamal (2005).Foundations of Children's Literature. Tehran: Institute of Intellectual Development of Children's and Young Adults (in Persian)

Tisgam, K. H. "Translating Cultural Humour : Theory and Practice." 1–15.Web. 15 Feb 2015.

Young, T. S. (2007) "Towards a Humour Translation Check-List for Students of Translation." *Interlingüística*Vol. 17.: 981–988. Web. 17 Jan 2015.

AMIR KOOLAJI & FARZANEH HARATYAN