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# Unearthing humor in the Polish AV translation of *Red Notice*: A cross-cultural analysis

## Abstract

This article delves into humor translation, focusing on the Polish adaptation of the film *Red Notice*. Exemplifying the correlation of culture and language, the analysis highlights the translator's role as a cultural mediator. Through idiomatic expressions and cultural references, the study shows how the Polish version not only faithfully translates comedic elements but often enhances them. The success of these adaptations is attributed to the translator's creativity in reflecting lexical and cultural elements, creating a translation that makes viewers laugh. The findings emphasize the artistry involved in humor translation and its profound impact on cross-cultural communication.

**Keywords:** AVT, culture, humor translation, idioms

## Introduction

Humor translation is a fascinating subject where culture and linguistics interconnect to form a comedic expression. This article analyzes translation of humor, focusing on the Polish dubbed version of the film *Red Notice*. The goal is to demonstrate how the Polish translation not only faithfully captures the original humor but, in many instances, enhances it. This phenomenon is rooted in the correlation of cultural and social context, as well as linguistic aspects. Through a demonstration of selected examples, this article aims to shed light on why the Polish translation triggers such a big laugh.

## Cultural and social context

Before analyzing the correlation of culture and humor, it is essential to establish a fundamental understanding of culture. Culture, in its broadest sense, embraces the shared beliefs, values, customs, and artifacts that characterize a social group. According to Geert Hofstede, a pioneer in cultural dimensions theory, culture is “the collective programming of the mind that distinguishes the members of one group or category of people from another” (Hofstede, 2001).

Culture plays a key role in shaping the nation’s unique identity. Historical events, cultural symbols, and societal norms add flavor to Polish humor. This humor can be found in the film “Red Notice,” with the inclusion of historical and cultural references. The translator must reflect the source humor with its complex nature so that it resonates with the Polish viewers and their culture.

Viewers should not only follow the fast-flowing action but also find themselves laughing during many scenes. However, translating humor is an elaborate task, as comedy often bases on shared experiences and societal references. The translator becomes a cultural mediator, ensuring that the humor aligns with the characteristics of Polish society. In “Red Notice,” the translator needs to adjust the cultural context so that the original funny scenes make the target viewers laugh as well.

Beyond a thorough understanding of both the source and target cultures, the success of translation also relies on thoughtful vocabulary selection.

## Linguistic aspects

The linguistic intricacies of humor, especially wordplay, pose significant challenges for translators. *Red Notice* abounds with linguistic problematic elements that may not be easily transferred to Polish. The translator must skillfully reflect linguistic problematic elements, ensuring that the humor is not lost in translation and, where possible, even enhanced.

The structure of jokes, including timing, rhythm, and delivery, is invariably tied to linguistic elements. *Red Notice* employs a distinctive linguistic rhythm that contributes to its comedic impact. The translator must decipher and replicate the funny utterances in Polish, demonstrating linguistic creativity to mirror the comedic aspect of the original text.

Linguistic creativity becomes inseparable element in the process of translation. The adaptation of cultural and linguistic elements requires great skills with a translator who becomes a linguistic artist. Through the adaptation of the source language into the target language, the translation not only preserves but also enhances the humor in the film *Red Notice*.

Adaptation as a translation strategy involves modifying the content so that it suits the linguistic and cultural expectations of the target audience. This approach involves creative adjustments that preserve the source message while focusing on the specific characteristics of the target language and culture. Adaptation is particularly crucial when dealing with idiomatic expressions, cultural references, or humor, as these elements may not have

direct equivalents in the target language. The goal of adaptation is to create a translation that not only communicates the original message accurately but also takes into account the culture and language of the target audience. It requires a deep understanding of both source and target cultures, as well as source and target languages (Venuti, 2008).

## A few words on *Red Notice*”

In 2021, Netflix premiered *Red Notice*, a popular film directed by Rawson Marshall Thurber, featuring Dwayne Johnson (as John Hartley, an FBI agent, a thief), Gal Gadot (as Sarah Black aka the Bishop, an art thief), and Ryan Reynolds (as Nolan Booth, an art thief). With the blend of action and humor, the film received global attention. The dubbed Polish version, titled *Czerwona Nota*, (rated 13+) is prepared by IYUNO-SDI Group and the dialogues are translated by Barbara Eyman-Stranc. The film’s humor that resonates with a broad spectrum of viewers showed the importance of cultural adaptation with linguistic adjustments in search of the most suitable equivalents.

In the subsequent sections, I will delve deeper into language, culture and humor of source and target languages examining how the Polish dubbing of *Red Notice* masterfully captures and enhances the comedic essence of the original.

## Cultural analysis of AVT of *Red Notice*

The film revolves around three treasure hunters forced to collaborate to confront a devious art thief. Together, they pursue a valuable gem, navigating through countless plot twists, dangerous chases, and unpredictable alliances.

The opening scene of *Red Notice* features an art heist at the Louvre Museum in Paris. The two FBI agents, John Hartley and Inspector Urvashi Das are rushing to catch the thief. The Inspector utters the following words:

Source Language (SL)	Target Language (TL)
All right, then, here we go. (00:04:30–00:04:31*)	Raz kozie śmierć. No to lecimy.

\* hh:mm:ss.

The original statement could be translated more literally, for example, into “W porządku, no to ruszamy,” but Polish translation “Raz kozie śmierć, no to lecimy” captures the essence of translation challenges, especially in humor translation. The English phrase is casual and colloquial, setting a tone of readiness and informality. It has been translated into “Raz kozie śmierć, no to lecimy.” This introduces a cultural reference with the phrase “raz kozie śmierć” that has a similar English equivalent “you only die once.” The inclusion of “koza” in the Polish proverb may be derived from observing the nature of the goat as an unpredictable animal associated with risk. According to *Słownik Języka Polskiego*

(SJP – <https://sjp.pwn.pl/slowniki/koza.html>), “koza” can also refer to “a lively, cheerful girl,” thus, “a risky girl.” This idiomatic Polish translation serves as a creative equivalent that enhances humorous tone.

When Nolan Booth is standing with his hands up, pretending to surrender to Officer John Hartley, he utters a humorous phrase:

SL	TL
And number two, on the whole Arresting me thing, I totally get it. You know, baby did a bad, bad thing. Yeah. (00:11:07–00:11:10)	Pytanie drugie, z tym aresztowaniem. Rozumiem, w końcu misiu, misiu brzydko zrobił, a fe!

The original utterance is colloquial, and Ryan Reynolds’ great acting adds extra humor to the scene. The English version involves a play on scolding language as it refers to admonishing a misbehaving child for doing something wrong, as a viewer might interpret “baby did a bad, bad thing.” If this phrase were to be translated regardless of the humorous and informal tone, it could be rendered as “A po drugie, ogólnie rzecz biorąc, to zatrzymywanie mnie całkowicie rozumiem. Wiesz, dzidzia źle zrobiła. Ta.” The Polish translation successfully captures the essence of the original while introducing a cultural touch with the phrase “misiu, misiu brzydko zrobił” (you know, baby did a bad, bad thing). The addition of “a fe!” at the end maintains the scolding tone and enhances the humor, demonstrating the translator’s skill in adapting not just the words but also the cultural and humorous elements. Overall, the translation preserves and even boosts the comedic part of the original in a culturally relevant and amusing manner.

Another intriguing translation refers to the scene where Nolan Booth feels secure in his own house, only to suddenly hear John Hartley behind him.

SL	TL
Nice place you got here. (00:14:42)	No, niezły kwadrat.

The informal tone of the original finds even more colloquial translation as “place” is rendered into “kwadrat,” which is a slang term referring to “mieszkanie, dom,” thus “place”. Since Polish version adopts slang word it proves to be more casual and adapted to the Polish style. Both the original and translation imply a positive evaluation of the place. They carry a favorable tone, indicating that the person saying it finds the place appealing. In summary, the translation captures the overall meaning and tone of the original while incorporating the Polish linguistic and cultural elements.

In the same scene, John Hartley tells Nolan Booth that he is an extraordinary thief.

SL	TL
But what is unusual is the risk that you take. (00:17:05–00:17:08)	Ale wiesz co cię wyróżnia? Jazda na krawędzi.

The original suggests that uniqueness lies in the willingness to embrace risks, but a viewer does not find any idiomatic expressions. They are only confronted with the informal phrase “to take the risk.” A different situation arises in the Polish translation with the inclusion of “jazda na krawędzi,” which corresponds to the original meaning of “to take the risk” but carries a dynamic and slightly informal tone. This aligns with the more casual style often found in colloquial Polish. Similarly to the previous example, the translation effectively captures the meaning of the original, adapting it to the Polish language and cultural context while maintaining the emphasis on taking risks.

Another instance of incorporating an idiom into the Polish translation can be observed in the subsequent scene when John and Nolan are sent to prison.

SL	TL
John: I know how a confidence scheme works, trust me. Nolan: Well, you do now, that’s for sure. (00:23:37–00:23:41)	John: Na przekrętach się znam. Wierz mi. Nolan: Teraz już tak, bo mleko się rozlało.

The first sentence “Na przekrętach się znam” corresponds to “I know how a confidence scheme works.” The translation successfully captures the speaker’s expertise in confidence schemes. Moreover, the phrase “Wierz mi” corresponds to “Trust me,” which corresponds to the original English utterance. The concluding sentence “Teraz już tak, bo mleko się rozlało” adds a colloquial touch, which reflects the original phrase, “Well, you do now, that’s for sure,” maintaining the humor and the unexpected turn of events. The reference to spilled milk (mleko się rozlało) introduces a common idiom implying that what’s done is done and cannot be undone, adding a cultural tone to the translation. Overall, the translation effectively conveys the source message of the original while adjusting source culture and language to target viewers.

The continuation of this dialogue is reflected in John’s utterance.

SL	TL
In one move the Bishop took out her lead competitor and lead investigator. (00:23:51–00:23:54)	Jednym ruchem sprzątnął konkurencję i psa, który za nim szczekał.

What stands out most in the translation is the use of a different register, significantly more informal. Omitting “Bishop” in the Polish translation is not a mistake or oversight, as the context clarifies who is being referred to. The informal phrasal verb “take out” is

translated into the equally informal verb “sprzątać (kogoś),” which corresponds to the source meaning. However, the most notable difference lies in the position “lead investigator,” rendered as “pies” in Polish. The Polish slang word is an offensive expression used to refer to a policeman. The informal tone is further enhanced by adding “który za nim szczekał,” which indicates that the policeman was chasing a thief. While the original phrase lacks this description, the context provides viewers with an understanding of the lead investigator’s role. Despite these variations, the overall meaning of both texts remains the same. Generally, the Polish translation skillfully adapts the source material by employing a more informal register, making contextual adjustments, and incorporating idiomatic expressions, while ensuring the essential meaning of the original text is preserved.

The scene is further continued in the dialogue below.

SL	TL
John: Two birds, one stone. Nolan: Egg. John: What? Nolan: Two birds, one egg. (00:23:55–00:24:00)	John: Dwie pieczenie. Nolan: Rzymskie. John: Co? Nolan: Takie pieczenie mielone, z jajem.

The English proverb “to kill two birds with one stone” means “to achieve two things at the same time with one action.” In the source language, the proverb is modified by replacing the stone with an “egg,” fitting the plot as the thieves are in search of precious, unique eggs. Polish has an equivalent proverb, “upiec dwie pieczenie przy jednym ogniu,” which needed modification. However, changing “ogień” into “jajo” in Polish would not align with the logical and lexical aspects of the proverb. Therefore, the translator opted to refer to a meal that is served with an egg inside, i.e. “pieczeń rzymska.” As a result, the first part of the Polish proverb is preserved, but the second part, “przy jednym ogniu,” has been omitted. This examples also proves that the translation retains the essence of the original while making adjustments to maintain coherence within the plot, resulting in appropriate linguistic transformation.

Subsequent example demonstrates more informal and descriptive translation. Nolan blows John’s identity to the rest of the prisoners.

SL	TL
Let’s give him a warm welcome to the prison, guys. (00:26:37–00:26:38)	Powitajmy go gorąco w tym spoconym grajdole.

“Prison,” a neutral term, receives a more creative and descriptive Polish equivalent – “spocony grajdoł.” “Grajdoł” carries negative connotations, referring to narrow-minded individuals isolated from the rest of society. The adjective “spocony” further intensifies the depiction of this unpleasant and dreadful place. While the conventional translation for

“prison” is “więzienie,” this inventive rendition allows the viewer to experience a certain resentment towards the location. Reynolds’ delivery of this phrase, along with his facial expressions and translation, adds humor to the utterance. This translation effectively communicates the comedic and linguistic elements of the original text while focusing on the target culture.

The continuation of this scene is reflected in Nolan’s utterance, where he ironically reassures John that prisoners did not understand who he really is.

SL	TL
I don’t think anyone heard me. We’re good. (00:26:47–00:26:48)	Jest gites. Nic nie zakumali.

The Polish translation is far more colloquial but conveys a casual and colloquial exchange between characters, maintaining a lighthearted tone. The English original ironically expresses a sense of relief, pretending that the speaker believes their statement went unnoticed, and therefore, there are no negative consequences. The phrase “We’re good” indicates that everything is satisfactory. In the Polish translation, the phrase “Jest gites” captures the informal tone of the original “We’re good.” “Gites” is a colloquial term commonly used in Polish to convey a sense of things being fine or good. This slang word “git” has been present in Polish for over a hundred years. Moreover, it was nominated in the Youth Word of the Year contest for 2018 and 2023 (<https://sjp.pwn.pl/mlodziejowe-slowo-roku/haslo/git;6477406.html>). The following sentence “Nic nie zakumali” corresponds to “I don’t think anyone heard me,” indicating that the speaker seemingly believes their message wasn’t understood or noticed. The use of “zakumali” introduces an informal and slightly playful touch to the translation. Overall, the translation effectively maintains the conversational and informal style of the original, ensuring that the tone and source message are reflected in the Polish adaptation.

Nolan continues his utterance and tells John:

SL	TL
All’s quiet on the western front. (00:26:48)	Obstawiam, że na zachodzie bez zmian.

The English original is a well-known phrase originating from the title of Erich Maria Remarque’s novel *All Quiet on the Western Front*, describing the lack of disturbance on the western front during wartime. It has become a commonly used expression to signify peace. This title finds its direct translation in Polish as the target language version “na zachodzie bez zmian” is a literal translation of the film. However, it’s crucial to note that this phrase holds historical significance and cultural connotations specific to the context of German announcements during World War I from the Western Front. In this historical context, *All Quiet on the Western Front* was often used as a typical text in German

communications during periods when no new events were taking place, despite the grim reality of daily battles and the loss of thousands of German soldiers. The phrase served to illustrate the neutral attitude towards the brutality of war, portraying it as an almost normal state. As this phrase gained popularity in Polish, its adaptation in the language reflects not only a linguistic translation but also the cultural correspondence to the original expression. The adaptation not only captures the linguistic essence but also preserves the cultural and historical aspects embedded in the original utterance.

When Nolan boards a plane he once again wants to emphasize that John is a policeman. He says:

SL	TL
It's exciting. (00:47:32)	No boki zrywać.

The original phrase and its translation present a comparison that juxtaposes both similarities and differences in terms of tone and cultural adaptation. The English original is a straightforward expression conveying enthusiasm or a sense of thrill. "It's exciting" suggests a positive and engaging experience, commonly used to describe something that generates a feeling of excitement. The Polish translation "No boki zrywać" is a more idiomatic expression that adds a layer of colloquialism and humor. Idiomatically it means feeling overwhelmed with excitement or being extremely thrilled. This translation introduces humor and the use of the idiom makes the expression funnier. While the English original and its Polish translation share the theme of excitement, the Polish version adds a cultural and linguistic tone through the use of an idiom, making it more creative. The adaptation not only captures the meaning but also adds a cultural expression to resonate with a Polish audience.

In the following scene, Nolan teases John and tells him about their feelings.

SL	TL
Nolan: You don't wanna talk about what just happened? John: What you talking about? Nolan: We had a moment. John: We didn't have a moment. Nolan: No, we had a moment. (01:02:43–01:03:00)	Nolan: Nie pogadamy o tym, co się wydarzyło? John: Niby o czym? Nolan: O tym, że coś między nami kliknęło. John: Ja nic nie klikałem. Nolan: Wiem, że też to czułeś.

The original and the translation maintain the key elements of the conversation, capturing the message, dynamics and humor. The original phrase "to have a moment" is skillfully translated into "kliknąć." In Polish, this phrase is frequently used to depict a moment when two individuals experience a sudden understanding or bond. The expression conveys a positive and mutual connection, as though an unspoken understanding or chemistry



has developed between the individuals. The same verb is humorously employed in the subsequent part of the utterance with a different sense: “ja nic nie kilkałem.” While the verb “kilkać” is commonly used in IT, meaning “to choose a particular function or item on a computer screen, etc., by pressing one of the buttons on a mouse or touchpad” ([https://www.oxfordlearnersdictionaries.com/definition/english/click\\_1?q=click](https://www.oxfordlearnersdictionaries.com/definition/english/click_1?q=click)). Blending the two meanings creates a humorous tone. Unlike the original, which includes “to have a moment” three times in the same sense. The translation introduces a pun by incorporating the verb “kilkać” in two different contexts, enhancing the overall comedic effect. The Polish adaptation is a successful translation of the original.

Just when John threatens to push Nolan out of the train, Nolan tells him:

SL	TL
‘Cause even though you’re running around with me, playing the thief, You’re not a real bad guy, Bubba. (01:17:39–01:17:43)	Bo nawet jak robisz włamy i udajesz zbója to w głębi duszy jesteś taki mysiu-pysiu.

The original phrase and its Polish translation maintain the narrative elements while adapting to the linguistic and cultural context. In the original, the speaker suggests that despite engaging in actions like “running around and playing the role of a thief,” the addressed person is not truly a bad person. The use of the nickname “Bubba” adds a touch of familiarity and affection to the statement as “Bubba” refers to the character from the movie *Forrest Gump*. Bubba is a simple man, dutiful, and loyal as both a soldier and friend to Forrest. The Polish translation reflects the essence of the original, as “Bo nawet jak robisz włamy i udajesz zbója to w głębi duszy jesteś taki mysiu-pysiu” conveys a similar emotion. The translation maintains the playful tone. Using the term “mysiu-pysiu” is an endearing expression to express this affection. What’s more, “Mysiu-Pysiu” is a phrase taken from the film “Pulp Fiction” and refers to a tender description of one’s partner. Both versions successfully convey the playfulness and emotions present in the original, demonstrating how the translator has adapted the lexical elements and cultural references to resonate with Polish viewers. The inclusion of cultural references, such as “Bubba” and “Mysiu-Pysiu,” adds humorous tone to the translation, creating a connection with the target viewers.

In the next scene, John expresses his annoyance as he and Nolan do not know where to go. John yells at Nolan:

SL	TL
You know what’s not kind? Dragging me out in the middle of nowhere, halfway around the world, based on a goddamn hunch! (01:23:27–01:23:36)	Wiesz co nie jest fajne? Że zabierasz mnie na drugi koniec świata, gdzie psy dupami szczekają, bo w coś kuźwa wierzysz!

In the original, John expresses his discontent with being taken to a remote location based on just a hunch. The use of “dragging me out in the middle of nowhere” conveys a sense of inconvenience and frustration. However, the Polish translation is far more colloquial as the phrase “gdzie psy dupami szczekają” does convey the original meaning referring to a remote location but, unlike the original, this expression is vulgar. Another part of this utterance “based on a goddamn hunch” is rendered into “bo w coś kuźwa wierzysz!” The choice of words like “kuźwa” is a euphemism of a vulgar word “kurwa,” which enhances a colloquial tone of the original’s “goddamn.” The English original and its Polish translation maintain the key elements of the expression, capturing the frustration, and colloquial language. Overall, the translation successfully reflects the emotional tone and maintains the meaning of the source phrase, demonstrating the translator’s ability to convey the speaker’s frustration and informal language. The employment of the vulgar phrase enhances the humor and is appropriate in the given context.

The scene depicts John and Nolan who are looking for the priceless eggs in a warehouse full of boxes. John is wondering how to find the gem, but Nolan answers:

SL	TL
Look for a box that says “MacGuffin.” (01:27:44)	Szukaj skrzyni z napisem „wolny wybieg.”

The term “MacGuffin” is worth analyzing as it poses certain difficulty when it comes to translation. In the original, MacGuffin refers to an object, place, or goal that motivates a character to act. The juxtaposition with egg only adds humor to the scene as it can be playfully associated with Egg McMuffin, which is McDonald’s breakfast. The Polish translation preserves the same message as “wolny wybieg” is commonly referred to free-range eggs that come from hens that have access to open spaces and pasture. This means that they are not kept in confined cages but have the opportunity to move around in the fresh air. Therefore, both the original and Polish translation pertain to eggs, which is the reason why this scene is humorous. The translator’s ability to mirror the playful tone of the original in Polish version contributed to the successful rendition of source culture language element into target culture.

The scene is further continued when John is discouraged as he thinks that in a huge warehouse they will be unable to find the precious egg.

SL	TL
John: Bob’s your uncle. Nolan: Who’s your daddy? John: That’s not how it goes. Nolan: I know. (01:28:54–01:28:59)	John: I po herbacie. Nolan: Są i ciasteczka. John: Jakie ciasteczka? Nolan: Jajeczne.

The British idiom “Bob’s your uncle” is used to say how easy and quick it is to do a particular task. However, Nolan responds to this phrase in an unusual manner, not directly related lexically to what John has said. Nolan’s response “Who’s your daddy?” is an informal, sometimes playful, way of asking someone who is in charge or who is in control. It can also carry a sense of authority or dominance. In this way Nolan wishes to highlight that he is the one to be praised as he has found the priceless egg. This lexical complexity is creatively rendered in the Polish version. The translator had to adapt the idiomatic expression and the rest part of the dialogue to not only preserve the same message but also to mirror the source humor. In Polish version the viewer finds “I po herbacie,” which is a colloquial expression meaning that it is over. The same meaning is used in the phrase “cześć i po herbacie” taken from the book *Szkice piórkiem* Andrzeja Bobkowskiego. The translation successfully corresponds to the context, especially with the addition of “ciasteczka” (“cookies”) which are usually served with tea. The translator takes one additional step in his creativity by emphasizing references to “egg” in the response regarding the flavor of the cookies, i.e. “jajeczne.” Since everything in the film revolves around the gem, it is not surprising that Polish version contains a lot of egg connotations. Overall, the Polish version successfully adapts the source language and culture to the Polish reality.

The final example of cultural references present in this article relates to the scene where Nolan believes that they captured the dangerous thief, the Bishop. His main aim is to make her aware of her failure.

SL	TL
As an added bonus, my friend here, at no extra charge, is gonna give you a lifetime supply of prison. So... That’s-a nice. (01:38:48–01:38:58)	Wyobraź sobie, że mój przyjaciel, bez dodatkowych opłat, chętnie ci załatwi co najmniej dożywotni urlop za kratkami. Także...taki klimat.

The original and its translation maintain a humorous and sarcastic tone while incorporating cultural references. The phrase “is gonna give you a lifetime supply of prison” is a humorous reference to imprisonment as if it were a commodity. The sarcasm is even emphasized when Nolan adds “So... That’s-a nice” which suggests that receiving a lifetime supply of prison is not a desirable outcome. The same sarcasm is reflected in Polish version as the illusive commodity of imprisonment finds its equivalent, i.e. “urlop” (vacation) which has very good associations. However, the final line is the one that adds more humor to the Polish version. The expression “taki klimat” refers to the controversial words “sorry, mamy taki klimat” uttered by the former Minister of Infrastructure and Development, Elżbieta Bieńkowska, during a television interview conducted in connection with difficulties in railway communication in January 2014 due to freezing temperatures. Generally, the Polish translation successfully adapts the cultural context and linguistic elements, maintaining the comedic essence of the scene.

## Conclusion

The process of adapting culture and language from the source to the target language is an elaborate task that demands both linguistic creativity and broad knowledge of culture. The translation of complicated language elements becomes a challenging task especially if the main goal is to preserve the essence of the original humor that resonates with the target viewers. The great difficulty lies in translating idiomatic expressions and cultural references, since the translator acts as a cultural mediator, ensuring that the richness of the source material is not lost in translation.

Humor, which is an integral part of culture, undergoes a fascinating transformation in the adaptation process. The Polish version not only faithfully translates the comedic elements but often enhances them by employing cultural references that resonate with the Polish viewers. The success of such adaptations depends on the translator's ability to mirror the lexical and cultural references so that they correspond to the target language and culture.

The linguistic creativity involved in this adaptation process is a demonstration of the translator's artistry. Elaborate language elements such as idioms, wordplays or cultural allusions, are meticulously translated into the target language, ensuring that the humor remains intact. These lexical skills are especially apparent in instances where cultural contexts differ significantly, requiring the translator to make choices that not only convey the intended meaning but also make a viewer laugh.

To sum up, through the skillful employment of adaptation, the translated version emerges not only as a faithful rendition but as a culturally enriched creation in its own right.

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## **Streszczenie**

### **Odkrywanie humoru w polskim tłumaczeniu audiowizualnym *Red Notice*: Analiza międzykulturowa**

Artykuł przedstawia tłumaczenie humoru, skupiając się na polskiej adaptacji filmu *Red Notice* (*Czerwona nota*). Poprzez badanie wzajemnego oddziaływania kultury i języka, analiza podkreśla rolę tłumacza jako mediatora kulturowego. Przez przykłady dialogów zawierające zwroty idiomatyczne i odniesienia kulturowe, artykuł ukazuje, jak polska wersja nie tylko wiernie tłumaczy elementy humorystyczne, lecz często je wzbogaca. Sukces tych adaptacji wiąże się z umiejętnością tłumacza w odwzorowywaniu leksykalnych i kulturowych odniesień, tworząc wersję, która zachwyca odbiorców docelowych. Wyniki analizy podkreślają, że tłumaczenie humoru jest sztuką, która ma wpływ na komunikację międzykulturową.

**Słowa kluczowe:** tłumaczenie audiowizualne, kultura, tłumaczenie humoru, idiomy