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Strategies for translating British humour in sitcoms using
"Fawlty Towers" as an example

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1. Introduction

The subject of this thesis is the problems which arise—and the strategies used to overcome them—when dubbing humour in television series. This will be demonstrated using the 1970s British situational comedy "Fawlty Towers" as an example. As such the emphasis will be placed in particular on British humour and its cultural characteristics, as well as the medium of audiovisual translation. The practical part of this thesis will be formed by an analysis of the translation problems caused by the humour and the strategies used in these situations. This will be achieved by comparing selected scenes from the original English version and the dubbed German version of the famous "The Germans" episode, titled *Die deutschen kommen!* in German. Both of these versions are from the DVD released in 2006, however, when the series was originally broadcast on German-language television, a different dubbed version was used. As a result both the German text used in the study has been transcribed directly from the respective versions on the DVD, whilst the English version could be found in Cleese & Booth (1988).

The objective of this thesis is to establish the difficulties when subtitling humour and the challenges they cause the translator, as well as to determine the potential translation strategies available to the translator and, using the aforementioned example, to analyse how these are used in practice. In order to do this it will first be necessary to identify how the humour is created in the original version and then to identify how the humorous effect is transferred to the dubbed version. This comparison of the two different versions will provide information about the types of humour used in the respective cultures, as well as information about how translators have approached the particular problems found in the example episode.

The theoretical part of the thesis will be based on a functional approach from translation studies, more specifically on Skopos theory and the theory of translatorial action. Additionally, models for translating humour will be presented, alongside the specifics of audiovisual translation.

The thesis is divided into seven chapters, with this introduction forming the first chapter. The second chapter addresses the theoretical basis of translation studies, namely the Skopos theory and theory of translatorial action, based on the books from Reiß and Vermeer and Holz-Mänttari respectively. Additionally the role of culture in the theories is discussed and its correlation with humour.

The third chapter deals with the topic of humour and outlines different theories of humour. Subsequently models for analysing humour are presented, followed by a description of the specific characteristics of British humour. Finally, this chapter contains an explanation of various approaches to translating humour.

The fourth chapter concerns the area of audiovisual translation. Here a short history of the field is provided, alongwith a subsequent description of the advantages and disadvantages

of both subtitling and dubbing. Given the topic of this thesis is dubbing, it is given particular emphasis and the subject of synchronicity is also discussed.

The fifth chapter of the thesis describes the series "Fawlty Towers". The history of the show is explained, as well as the main characters and the actors and actresses who played them. Additionally, the show's reception amongst critics and its broadcast in Germany is disclosed.

The sixth chapter contains the practical part of the thesis. This includes the selected sections of the episode concerned and their translations, followed by an explanation of the humorous effects in the section and the translation strategies used. Finally, the seventh chapter contains a conclusion presenting the results of the study and what can be drawn from them.

2. Theoretical basis of translation studies

In order to provide a theoretical basis for the topics covered in this thesis, some of the basic concepts with regards to translation studies which form a part of this thesis shall be discussed and explained in the current chapter.

The theoretical framework will be formed around functional approaches, namely the Skopos theory developed by Hans J. Vermeer and Katharina Reiß and the theory of translatorial action developed by Justa Holz-Mänttari. The functionalist approaches to translation were developed in the 1970s and 1980s, in particular in Germany. They concentrate on the purpose the target text should achieve within the context of its target culture.

Jedermann weiss, dass der allgemeine Modus des Sprechens davon abhängt, mit welchem Zweck, in welcher Situation und zu welchem historischen Zeitpunkt man spricht [...] Alle diese Modalitäten bestimmen auch die Form des Übersetzens. (Seppänen 1979:16)

2.1. Skopos theory

Skopos theory is one of the most important theories of translation and was developed by Hans J. Vermeer and Katharina Reiß. In the 1970s translation theories were traditionally concentrated on the source-text oriented nature of translation and the dominant definition of translation at the time considered it to be a two-stage communication process:

Die eine Begriffsbestimmung herrscht vor: Translation sei ein *zweistufiger Kommunikationsvorgang*. Ein ausgangssprachlicher Text werde vom Translator rezipiert und dann von ihm in einen zielsprachlichen Text umformuliert, um über eine solche "Transkodierung" an den zielsprachlichen Rezipienten zu gelangen. (Reiß/Vermeer 1984:41)

The source text is received by the translator, who then "transcodes" this into a target text in order to reach the target language recipients. In this process the translator is in effect a type of relay station between the source text and the target text and the process which occurs within this relay is seen as a "black box", i.e. it remains hidden. This process is often depicted in various more or less complex ways, however, nothing changes in the fundamental working of the theory. Nevertheless this does not allow for changes in the function of the target text nor for the consideration of cultural factors:

Charakteristisch für diese Theorie sind drei Merkmale: Translation spielt sich nach ihr nahezu ausschließlich zwischen Sprachen (Lekten) ab; kulturelle Phänomene werden allenfalls als Schwierigkeiten erwähnt, denen zufolge Translation nur teilweise glücken kann; eine Funktionsänderung des Zieltextes gegenüber dem Ausgangstext wird nicht erwogen. (Reiß/Vermeer 1984:45)

At this time Vermeer started working on his general theory of translation, which would eventually represent a shift towards a more functional approach in translation theories. In his

earlier works, Vermeer had laid down some guidelines of what should be considered in a general theory of translation and what such a theory should cover. In 1984, in collaboration with Katharina Reiß, Vermeer outlined a general theory of translation in his book "*Grundlegung einer allgemeinen Translationstheorie*". The result of their work was the Skopos theory, one of the defining theories of translation today.

2.1.1. Skopos

The Skopos theory is centred around the so-called "Skopos" (from the Greek *skopós* meaning purpose or aim), which is seen as the determining factor in the translation process.

Als oberste Regel einer Translationstheorie setzen wir die 'Skoposregel' an: Eine Handlung wird von ihrem Zweck bestimmt (ist eine Funktion ihres Zwecks) [...] Mit anderen Worten: Für Translation gilt, 'Der Zweck heiligt die Mittel'. (Reiß/Vermeer 1984:101)

Translation is considered as a special form of action, in which the translation process is the action and the resulting "translatum"¹ the product of this action. Based on the premise from action theory that an action is determined by its purpose, or Skopos, Vermeer subsequently deduces that the same is valid for a translation as a sub-category of actions.

The key point of Skopos theory is that the translation process is not determined by the source text or its recipients, as in the case of the two-stage process, but rather serves a purpose in a specific situation in the target culture (cf. Vermeer 1990a:72). Thus the Skopos theory is heavily weighted towards the target text and its recipients. This marks a key difference between Skopos theory and previous translation theories, which were based on equivalency between the source and target texts and therefore more directed towards the source text.

In the course of defining their general theory of translation, Reiß and Vermeer outline a set of six underlying rules for the Skopos theory.

1. Ein Translat ist skoposbedingt.
 2. Ein Translat ist ein Informationsangebot in einer Zielkultur und -sprache über ein Informationsangebot in einer Ausgangskultur und -sprache.
 3. Ein Translat bildet ein Informationsangebot nichtumkehrbar eindeutig ab.
 4. Ein Translat muss in sich kohärent sein.
 5. Ein Translat muss mit dem Ausgangstext kohärent sein.
 6. Die angeführten Regeln sind untereinander in der angegebenen Reihenfolge hierarchisch geordnet ("verkettet").
- (Reiß/Vermeer 1984:119)

Vermeer asserts in the sixth rule that the rules are listed in order of overriding importance, as well as additionally stating that the 'what for' is more important than the 'what' and the 'how', i.e. the action's Skopos is superior to the type of action used in order to fulfil it (cf.

¹ In Vermeer 1978 referred to as "translatum", in Reiß/Vermeer 1984 referred to as "translat".

Reiß/Vermeer 1984:100). As is visible from the order of these rules, more specifically rules 4 and 5, to Vermeer and Reiß it is more important that a translatum is coherent in itself than coherent with the source text, once again affirming the target text based nature of Skopos theory (for more on coherence, see chapters 2.1.3 and 2.1.4).

Furthermore Vermeer emphasises the point that a Skopos is situationally dependent and it can therefore occur that a Skopos is no longer suitable due to a situational change and thus becomes inadequate or obsolete. Therefore if the situation changes, three possibilities subsequently arise:

Entweder bleibt ein Zweck konstant — dann ändert sich ein anderer Translationsfaktor, zum Beispiel die Wirkung —, oder ein Text wird für eine Translation ungeeignet, oder es ändert sich der Translatzweck. (Vermeer 1986:46)

If the purpose remains constant, another factor must change, for example the effect, or a text becomes unsuitable for a translation or the purpose of the translation changes. In this context ensuring the consistency between the function of the source text and target text is referred to as "Funktionskonstanz" or functional equivalence. However, this is far from being the norm and in fact Hönig and Kussmaul state that "Es ist keineswegs so, dass *Funktionskonstanz* als Normalfall des Übersetzens gelten kann, während die *Funktionsveränderung* eine exotische Ausnahme darstellt" (cf. Hönig/Kussmaul 2003:40). Vermeer goes even further saying that "Funktionskonstanz sei die Ausnahme, Funktionswechsel zwischen Ziel- und Ausgangstext die Regel" (cf. Vermeer 1990a:115).

2.1.2. Equivalence and adequacy

Whilst equivalence and adequacy are terms one comes across commonly in the field of translation studies, definitions of the two are often ambiguous and vary greatly. Despite this, it is possible to observe some trends. It is generally accepted that equivalence can be broadly defined as the relation between a source text or text element and a target text or text element.

Dass mit "Äquivalenz" in der Translatologie eine Relation zwischen einem Ausgangstext (oder -textelement) und einem Zieltext (oder -textelement) gemeint ist, dürfte heute unbestritten sein; aber die Natur dieser Relation bleibt nach wie vor diffus. (Reiß/Vermeer 1984:124)

Koller (2011:187ff) attempts to explain the complexity of equivalence by specifying five "types" of translational equivalence and the factors which influence them:

- denotative equivalence – the circumstances communicated in a text;
- connotative equivalence – the connotations expressed in a text;
- text-normative equivalence – the text and language norms;
- pragmatic equivalence – the recipient for who the translation is made;

- formal equivalence – formal, aesthetic and stylistic characteristics of the source text.

If equivalence exists between individual elements of a text, it does not mean that there is complete textual equivalence and vice versa if there is complete textual equivalence it does not mean that equivalence exists between all text segments and elements. Furthermore textual equivalence goes beyond linguistic aspects and also includes a cultural dimension (cf. Reiß/Vermeer 1984:131).

Adequacy can be best explained when put into context of the varying types of translation. Given that the most important characteristic of a translation is its Skopos, and the various possible Skopoi of a translation, there is naturally a large spectrum of possible translation strategies. A word for word translation cannot be described as equivalent and usually also not as adequate, however, when considered together with certain Skopoi, such as the teaching of a foreign language, a literal translation can be considered adequate in order to teach the students lexical, syntactic and stylistic features of the foreign language.

Reiß and Vermeer stress the importance of differentiating between equivalence and adequacy. To do so one must first take into account their proposed definitions of the respective terms. Firstly adequacy is defined as follows:

Adäquatheit bei der Übersetzung eines Ausgangstextes (bzw. -elements) bezeichne die Relation zwischen Ziel- und Ausgangstext bei konsequenter Beachtung eines Zweckes (Skopos), den man mit dem Translationsprozess verfolgt. (Reiß/Vermeer 1984:139)

Subsequently they define equivalence as:

[...] eine Relation zwischen einem Ziel- und einem Ausgangstext, die in der jeweiligen Kultur auf ranggleicher Ebene die gleiche kommunikative Funktion erfüllt. (Reiß/Vermeer 1984:139f)

An adequate translation is one where the choice of language is subordinate to the purpose of the translation. If the purpose of the translation is to produce a target text equivalent to the source text, then this choice of language can be considered "adequate", but not equivalent, as it is the result of this choice which then becomes "equivalent" (cf. Reiß/Vermeer 1984:139). The process of translation itself cannot be "equivalent", but rather a source text can be equivalent to a target text. Reiß and Vermeer state that equivalence is a special type of adequacy, namely adequacy with functional consistency between a source text and target text.

2.1.3. Coherence

Coherence is an important concept within the framework of Skopos theory. It can be split into two categories, intratextual coherence and intertextual coherence or fidelity. Intratextual coherence deals with the notion of how or under what circumstances a message can be considered to have been "understood" by the recipient or in other terms simply makes sense

to them. More specifically it is said that a message is considered “understood” when it is sufficiently coherent to the reader in itself and in relation to their given situation.

Eine Nachricht gilt als "verstanden", wenn sie vom Rezipienten als in sich hinreichend kohärent und als hinreichend kohärent mit seiner (Rezipienten-)Situation interpretiert werden kann bzw. wird.
(Reiß/Vermeer 1984:109)

From this it can be deduced that the concepts of “understanding” and “coherence” are inherently linked and that as an approximation *Verstehen* can be defined as being able to classify something in its own situation. This understanding is then confirmed with feedback and if this feedback is also sufficiently coherent in itself and in relation to the situation, one can talk of *Verständigung*. In spite of this, *Verständigung* is more than simply confirmation, it is an interaction process where the producer confirms to the recipient that they have understood correctly (cf. Reiß/Vermeer 1984:109f).

Coherence is not consent, i.e. agreeing with something, but rather a kind of weak belief to have understood something. Additionally what is considered to be “sufficiently” coherent is naturally dependent on the circumstances of the respective situation. Thus incoherence can arise, either intentionally or unintentionally. Incoherence which is intended by the text producer must be kept in a translation as long as this corresponds to the Skopos of the text. Whether unintended incoherence should appear in a translation or not is likewise decided by the translation Skopos. Incoherence occurs often because of thoughtlessness and the fact that translators stick to the meaning of the words and not the text and given that coherence materialises by linking cultural and linguistic knowledge (of cultural and linguistic “competence”), a coherence rule can be formulated as follows: "Die vom Translator produzierte Nachricht (das Translat) muss mit der Zielrezipientensituation kohärent interpretierbar sein" (cf. Reiß/Vermeer 1984:113).

2.1.4. Intertextual coherence (fidelity)

As mentioned above, coherence should be considered in both an intratextual and intertextual manner. The intertextual coherence, or fidelity, is the coherence between the source text and the translatum. This coherence is naturally dependent on how the translator understands the source text and the Skopos of the respective translation.

Miteinander kohärent sein müssen (1) die vom Produzenten im Ausgangstext enkodierte Nachricht in der Rezeptionsweise durch den Translator, (2) die vom Translator als Rezipient dieser Nachricht interpretierte Nachricht, (3) die vom rezipierenden Translator als (Re-)Produzent enkodierte Nachricht für den Zielrezipienten. (Reiß/Vermeer 1984:114)

The intertextual coherence is subordinate to the intratextual coherence of the translatum. A translatum must first be understood as a text in its own right before you can begin to analyse its relationship with the source text. It also needs to be taken into account that by large the

target recipient does not (or is not able to) compare the source text with the translatum and subsequently perceives the translatum as an original text and not as a translatum (cf. Reiß/Vermeer 1984:114f).

2.1.5. Offer of information

One of the fundamental principles of Skopos theory is that a translatum is interpreted as an offer of information in a target culture and language about an offer of information in a source culture and language. Reiß and Vermeer (1984:67) consider information to be an intentional moment in the communication process on the part of the producer. A text itself is not seen as a series of instructions of how it should be understood and reacted to, as stated in instruction linguistics, because this would mean there must be an optimal translation to an individual instruction. Viewing the source text and translatum as offers of information on the other hand allows them to be considered in the context of their situation and to be interpreted individually by the recipient (cf. Reiß/Vermeer 1984:75).

Jedes Translat (Übersetzung und Verdolmetschung) wird unabhängig von seiner Funktion und Textsorte als Informationsangebot in einer Zielsprache und deren -kultur über ein Informationsangebot aus einer Ausgangssprache und deren -kultur gefaßt. (Reiß/Vermeer 1984:76)

In the translatum the translator offers information about the source text which they have in turn understood as an offer of information. The choice of the various forms of information does not depend primarily on the type of source text, but the function of the translatum.

The offer of information can itself be classified into two categories, a "comment" and a "translation"². A "comment" is an offer of information which is explicitly identifiable as an offer of information, for example because of phrases stating the author's intent or comments. On the other hand a "translation" is in its nature interlingual and intercultural and does not explicitly display itself as a translation. Therefore it is not clearly visible as an offer of information in a target language about an offer of information in a source language and thus you can say that a translatum "simulates" the form and function of the offer of information in the source language (cf. Reiß/Vermeer 1984:80).

Translation acts on the assumption of a given target situation, more specifically the translator's expectations of a target situation, but whilst a translation has its origins in the source culture, it is primarily dependent on the receiver's situation and thus the target culture and language.

Bei *jeder* Translation wird auf eine intendierte Rezipientenschaft hin übersetzt/gedolmetscht. Die Rezipienten und ihre Situationen müssen dem Translator dabei nicht bewusst werden, sie brauchen nicht exakt angebbbar sein; - sie sind aber 'da'. (Reiß/Vermeer 1984:85)

² The names are used purely for the purpose of denoting the respective categories, their definitions are not important here.

Every translation has an intended target audience, however, the translator does not have to be aware of them or their situation. A translation is not based on real circumstances but the expectations of the circumstances of a particular situation (cf. Reiß/Vermeer 1984:85). One translates in such a way as the target culture expects to be informed, or more precisely how the translator expects that the target culture expects to be informed. Ultimately it is the translator who decides whether, what and how is translated. They are capable of doing this due to their knowledge of both the source and target situations, i.e. they are bicultural.

2.1.6. Translation as cultural transfer

It is clear from his works that Vermeer sees translation as a cultural transfer as opposed to a linguistic one, where language is included as a part of culture. Translation acts on the assumption of a given target situation, or expectations of a target situation. Translation has its beginnings in the source culture and translation as an offer of information is primarily dependent on the recipient situation, or the expectations thereof.

Kultur ist all das, was man wissen, beherrschen und empfinden können muss, um beurteilen zu können, wo sich Einheimische in ihren verschiedenen Rollen erwartungskonform oder abweichend verhalten, und um sich selbst in der betreffenden Gesellschaft erwartungskonform verhalten zu können, sofern man dies will und nicht etwa bereit ist, die jeweils aus erwartungswidrigem Verhalten entstehenden Konsequenzen zu tragen. (Göhring 1978:10)

Whilst many definitions of culture exist and can be considered acceptable within their own contexts, Göhring's definition of the concept of culture is now the prevalent one in translation theory (cf. Snell-Hornby 1988:40). Three main points can be taken from this definition, firstly its consideration of culture as knowledge, proficiency and perception, secondly its connection with behaviour and events and finally its dependence on social and linguistic norms.

In terms of translation the definition of language itself is very significant. On one extreme the concept of language being inextricably connected with the culture which speaks it would mean that translation is fundamentally impossible. The other extreme, that language consists of an 'inner' and 'outer' structure and translation is simply the process of changing the surface structure would imply that everything is translatable (cf. Snell-Hornby 1988:41).

This, as often is the case, leads to a dichotomy and the key here is not to choose between one or the other idea, but to ascertain the point at which the definition is valid for the relevant case.

The extent to which a text is translatable varies with the *degree* to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place. (Snell-Hornby 1988:41)

This 'scale of translatability' is to some extent related to the text type, as literary texts are generally more culturally embedded than scientific ones. Despite this, the correlation is by no

means definite. All types of texts contain some sort of cultural background, which can vary depending on the specific culture in question. The culture related to one language may have a much less in-depth understanding of a certain topic than the culture related to another.

The problems do not depend on the source text itself, but on the significance of the translated text for its readers as members of a certain culture, or of a sub-group within that culture, with the constellation of knowledge, judgement and perception they have developed from it. (Snell-Hornby 1988:42)

The notion of language being an essential part of culture implies that a translator needs to not only be proficient in at least two languages, they also need to be comfortable working with two or more cultures. Therefore they must be both bilingual and bicultural. The extent of their knowledge, proficiency and perception is the deciding factor in both their ability to produce a target text and understand a source text (cf. Snell-Hornby 1988:42).

Within the framework of Skopos theory and the theory of translatorial action (see chapter 2.2), the common arguments presented are that translation is a cultural as opposed to linguistic transfer and it is an act of communication rather than transcoding. They both view translation as being oriented towards the function of the target text and view the text as an integral part of the world (cf. Snell-Hornby 1988:44).

Vermeer has consistently (see Vermeer 1978b and 1986, Reiß & Vermeer 1984 amongst others) emphasised his belief that translation goes beyond a purely linguistic process and is in fact primarily a cross-cultural transfer. Indeed he sees translation as a 'cross-cultural event' given that translation is a special type of action. Holz-Mänttari similarly sees translation as more than a transcoding of languages, but as a transcultural action, also a cross-cultural event. Translation is considered as an act of communication across cultural barriers (cf. Snell-Hornby 1988:46f).

Whilst both Vermeer's Skopos theory and Holz-Mänttari's theory of translatorial action both see translation as a cultural transfer, Holz-Mänttari's approach, which will be discussed more in the next chapter, is more abstract and rejects the notion of a 'text' altogether.

2.1.7. Discussion of Skopos theory

Vermeer (1996) would subsequently describe his Skopos theory as a number of theses which should be "assumed", rather than asserted. He continues to emphasise the importance of the Skopos, whilst the source text is very much in the background. The Skopos determines the strategy for reaching the intended goal and as such a clear indication of an agreement on the Skopos by the commissioner of a translation and the translation is a pre-condition for translating (Vermeer 1996:15). Vermeer subsequently maintains that he can only *assume* a theory, which should be based on objectively good reasons, definitions and plausible descriptions etc. Quoting Popper, he states that "there is absolutely not proof in science",

preferring to state "x is assumed to be y", rather than "x is y" or "x has y" (Vermeer 1996:20ff).

Skopos theory is referred to by Vermeer as a "general" theory of translation and this designation is important in order to distinguish it from a "universal" theory. A general theory claims to be non-culture-specific, but not extra-cultural. It is in fact valid for all cultures, but does not belong to one in particular. Therefore it requires an applied theory to be applicable to a specific case.

"General" is different from "universal" (in a strict sense). A rule is general when no exceptions are known (to anyone or someone in particular). A rule is universal when it follows logically and necessarily from its premises. (Vermeer 1996:23)

Given changes in time, place, presuppositions etc., Skopos theory must be a relativistic theory. It must therefore admit it only occupies a certain level within a structure of theories and as such can be considered a specific case of a more general action theory. As a result specific factors of Skopos theory can also be said to have the same relative validity (Vermeer 1996:24ff).

As an action theory, Skopos theory naturally depends on the definition of "acting". Vermeer (1992) considers an action to be a behavioural act which fulfils both the conditions of choice and goal-orientedness (purpose). Goal-orientedness would normally include a choice, however, there are situations when there is no choice and the actor's intention coincides with what they're being forced to do. Neither the choice nor the intention have to be conscious, the actor only has to potentially be able to state a reason for their actions (Vermeer 1996:30).

Nord (2001) also emphasises Vermeer's exclusion of the source text in comparison to equivalence-based theories. The main principle in Skopos theory is the purpose of the translation action and as such the intention of the translator. This presupposes that the translator can freely decide and that there is a choice between at least two possible actions. The purpose can be subdivided into the general purpose aimed at the translation in the translation process (e.g. to earn a living), the communicative purpose aimed at by the target text in the target situation (e.g. to inform the reader) and the purpose aimed at by a particular translation strategy (e.g. to translate literally), however, the Skopos usually refers to the purpose of the target text (Nord 2001:27f).

Within the framework of the Skopos theory, Vermeer uses the similar terms aim (*Ziel*), purpose (*Zweck*), function (*Funktion*) and intention (*Intention* or *Absicht*). It is important to distinguish between these. The aim is defined as the "final result an agent intends to achieve by means of an action", purpose meanwhile is "a provisional stage in the process of attaining an aim". Nord (2001) differentiates between the function of a text and its intention. Intention is considered to be what the sender wishes to achieve with the text. However, this does not necessarily guarantee the desired result, especially if the sender and

receiver differ considerably. The function of the text is what a text means or is intended to mean from the receiver's point of view. As such, in an ideal case where the sender's intention achieves its aim, the intention and function would be analogous or even identical. Vermeer himself considers these terms to be equivalent and covers the various definitions under the term *Skopos* (Nord 2001:28f).

Since the first functionalist approaches to translation were developed, critics have questioned the very essence of action-based translation theories. The criticism centres around the issue of whether there are actions which have no purpose or not. This often refers to works of art, including literary texts. Vermeer states that an action without any intention is not an action and emphasises that actions do not actually have a purpose anyway, but rather are intended to have one by the participants or an observer (Nord 2001:109f).

A main criticism of Skopos theory and functionalist theories in general is that they do not consider and even betray the original text. Koller (1995) advocates an equivalence-based approach, whereby equivalence is a flexible and relative concept. The equivalence is defined both by its connection to the source text and by its connection to the conditions on the receiver's side. However, functionalist approaches do not completely disregard the source text, but rather see it as a product of many situational variables in which it originated and of the way in which it is interpreted and understood by the translator in the context of the variables in the reception situation, which, of course, also include their own competences. Given the potential variances as a result of this, there cannot simply be *the* source text and *the* target text. This process is called "dethroning" the source text by Vermeer (Nord 2001:119).

[...] dethroning does not imply murder or dumping; it simply means that the source text, or more precisely, its linguistic and stylistic features, is no longer regarded as the one and only yardstick for a translation. (Nord 2001:119f)

In their work on translation methodology, Kadric, Kaindl and Cooke emphasise the cultural specificity of texts according to Vermeer's Skopos theory. Texts should always be seen as part of a situation or culture and are not isolated, but part of a greater context. The function of such texts therefore results from their embedding in a particular sociocultural context. The text itself does not have a particular meaning, but rather receives its meaning from its recipients, who perceive the text on the basis of their knowledge and experiences. As such, a text received in a different situation or different culture must be translated differently. The function of the source text is thus not decisive for the translation strategy, but rather the knowledge of the recipients and their expectations of the translation (Kadric et al. 2012:79f).

2.2. Theory of translatorial action

Holz-Mänttari developed the theory of translatorial action from a functional point of view, just as Vermeer did with his Skopos theory. As with Skopos theory, the theory of translatorial action is also based on communication theory and action theory. The theory declares that

translation is an action with the purpose of producing so-called 'message transmitters', especially texts, with expert competency which can be used successfully for transcultural message transfer. It is part of a complex action structure requiring the input of an expert and is subordinate to a purposeful action structure within a complex hierarchy. Translatorial action cannot be oriented to specific partial elements of the whole structure and must be viewed as the combined whole structure of these partial elements (cf. Holz-Mänttari 1984:84).

Translatorisches Handeln wurde thesenhaft als eine Tätigkeit mit dem Zweck beschrieben, Botschaftsträger, speziell Texte, mit Expertenkompetenz zu produzieren, die bei transkulturellem Botschaftstransfer mit Erfolg eingesetzt werden können. (Holz-Mänttari 1984:84)

The theory of translatorial action expands on Vermeer's Skopos theory and places specific emphasis on the action. Holz-Mänttari goes as far as even refraining from the use of the term 'text', preferring to talk of 'message transmitters', which consist of both verbal and non-verbal elements and are used by the translator to facilitate communication across cultural boundaries (cf. Kadric et al. 2012:49). Translation is not primarily seen as communication, but rather as the production of a product for someone else for a specific purpose (cf. Risku 2006:109).

This requires the translator to position themselves as an expert and advocates cooperation between all of the people who are participants in the specific instance of intercultural communication. In order to overcome culturally specific barriers, in their role as an expert in intercultural communication, the translator must recognise the means with which they can overcome these barriers and use them accordingly.

The action itself requires the existence of a motivated actant, who wants to achieve an overall goal. The purpose of the action is to change circumstances and it takes place within a specific situation, which consists of a system of relationships and contexts. An action is considered successful if it has fulfilled its purpose from the point of view of the actant (cf. Holz-Mänttari 1984:29). Action is defined by Holz-Mänttari as follows:

Handeln sei aufgefasst als zweckgerichtete Tätigkeit, die nach Vergleich eines Ist-Zustandes mit einem Soll-Zustand zur Erreichung des gemeinten Soll-Zustandes unter bestimmten Bedingungen und in gegebener Situation ausgeführt wird. (Holz-Mänttari 1984:29f)

Translation itself is defined as follows:

Eine von Experten auszuführende kreative Handlung, die analytisch-synthetisch-evaluativ in einem ersten Stadium der Erschliessung von Gemeintem unter Verwendung von Texten im Verbund mit anderem Material in Situation dient. (Holz-Mänttari 1984:30)

Such translatorial action requires competency on behalf of the person carrying out the action, the translator, referred to by Holz-Mänttari as the 'Translationsexperte', the translation expert.

Such a person needs the professional competence and pragmatic qualification in terms of human communication in order to fulfil their role.

Translatorisches Handeln hat zwei Voraussetzungen: sachliche Kompetenz und pragmatische Qualifikation. Die sachliche Kompetenz wurzelt in einer Theorie individueller menschlicher Kommunikation. Die pragmatische Qualifikation wurzelt in einer Theorie sozialen menschlichen Handelns. Aus seinen Funktionen im Rahmen menschlicher Kommunikation und sozialer Organisation gewinnt 'translatorisches Handeln' seine Identität. (Holz-Mänttari 1984:21)

Another decisive factor in the Holz-Mänttari's theory is that translation is not considered as purely linguistic activity, instead the translator is assigned a more important role. They are no longer considered linguistic mediators who simply replace linguistic elements in one language with linguistic elements in another (cf. Risku 2006:108).

Als Expertenhandlung wird translatorisches Handeln definitorisch einerseits an die einschlägigen Grundfähigkeiten des menschlichen Individuums gebunden, andererseits setzt es im arbeitsteilig spezialisierten Individuum artifizierende und verfeinerte Kompetenz voraus. Die Produktion eines Botschaftsträgers für transkulturellen Botschaftstransfer kann also nur gelingen, wenn sie die Grundbedingungen von Kooperation und Kommunikation berücksichtigt. (Holz-Mänttari 1984:6)

An action with a partner, i.e. a type of cooperation, requires coordination, which in turn requires communication and thus means of communication. Whilst on the one hand characteristics of human speech are universal, on the other hand they also contain cultural markers which can only be understood taking into account the cultural context (cf. Holz-Mänttari 1984:84).

Ohne das gesellschaftliche Kooperationsmuster mit den Elementen 'Bedarfsträger' und 'Translations-Experte' gäbe es kein Handlungskonzept 'Translation' und umgekehrt. (Holz-Mänttari 1984:23)

Subsequently this requires the action to be carried out by a person who understands the cultural contexts in which the text was originally compiled and in which the target text, the result of the action, will be received, i.e. it requires a person who is (at least) a bi-cultural expert. This person is the translation expert.

2.2.1. Translators as experts

One of the key points made by Holz-Mänttari in the theory of translatorial action is that translators are experts. Correspondingly translation is an expert action where the translator assumes responsibility for the finished product. The translator is therefore not seen as an intermediary, but rather an independently acting expert in their own right.

Experten erwerben durch Lernvorgänge auf der Basis gesamt menschlicher Fähigkeiten dafür die sachliche Kompetenz und die pragmatische Qualifikation. Sie übernehmen im Rahmen sozialer Organisation die Aufgabe, bei Bedarf Spezialhandlungen auszuführen. Diese können sie effizienter und ökonomischer ausführen, als das autarke Individuum es konnte oder könnte. (Holz-Mänttari 1984:23)

In comparison with laypeople, a translator acquires technical knowledge and pragmatic qualification allowing them to work more efficiently and economically than the average person. They can consider the text within the socio-cultural context in which it was created and subsequently translate the text accordingly. A pre-requisite of this is, of course, for the translator to understand the intentions of the client and to understand why, for what purpose and for who a translation should be made.

Another advantage of the expert translator over a layperson is that they are in the position to observe the overall situation and understand the relevance and meaning of the translation and consider all factors connected with the text, as opposed to simply dealing with the text itself (cf. Kadric et al. 2012:49f).

Der professionelle Botschaftsträgerproduzent – auch der Dolmetscher – muss immer im voraus die Umfeld der Kommunikanten und das Funktionsfeld des Botschaftsträgers analysieren, evaluieren und sich verfügbar machen, um die Daten für seine Arbeit festzustellen. Das Sich-verfügbar-Machen der für das kommunikative Handeln der Kommunikanten relevanten Daten verlangt möglicherweise weitgehende Recherchen. Der professionelle Botschaftsträgerproduzent hat dem nicht-professionellen Kommunikanten aber eines voraus: die theoretische Sachkompetenz und die pragmatische Qualifikation. Er ist Fachmann für Botschaftsträgerproduktion und tut bewusst und zweckbezogen effizient, was Laien üblicherweise intuitiv und lediglich orientiert an Handlungsmustern tun. (Holz-Mänttari 1984:62)

A professional message transmitter producer, including a translator, must analyse, evaluate and make themselves available in order to determine the data needed for their work, which sometimes requires extensive research. The theoretical technical knowledge and pragmatic qualification acquired by the professional message transmitter producer allows them to work purposefully, whilst laypeople usually intuitively orient themselves towards patterns of behaviour. However, the consumer as a non-professional message transmitter producer has one important advantage over the expert in the fact that they have direct access to the overall goal and purpose of the action as their communicative action is part of the action structure. Meanwhile the expert as a message transmitter producer only has secondary access to the intentions in the message transmitters and thus is on a different level of the structure (cf. Holz-Mänttari 1984:62). This is given the name 'Expertendistanz', or expert distance, by Holz-Mänttari.

The 'Expertendistanz' as such requires expert competence in order to bridge the gap to the message transmitter production. Data from such a production is not available to the expert in the same way as it is to the producer and therefore they have to close this 'gap' through analysis and research (cf. Holz-Mänttari 1984:63).

Solche Experten müssen ausser den genannten Distanzen noch diese neu hinzugekommene Expertendistanzen überbrücken. Da sie als Experten aber eine sach- und pragmatheoretisch fundierte Ausbildung genossen haben, arbeiten sie effizienter als der Laie. Das Produkt wird trotz größerer Distanzen funktionsgerechter. (Holz-Mänttari 1984:64)

The training and experience of a translation expert means that they can work more efficiently than a lay person and thus have the capabilities to overcome such distances, which in turn then allows them to produce a more functional end product. They are more than simply a mediator, a part in a communicative action, whereby the translator simply receives a message and reproduces it.

[Der Translator] produziert an einem bestimmten Ort zu einer bestimmten Zeit ein bestimmtes Produkt für einen bestimmten Verwendungszweck aufgrund bestimmter Daten in einem bestimmten Zeitraum zu vereinbarten Bedingungen. (Holz-Mänttari 1984:65)

A translator is an expert within the framework of a work-sharing society who acts as a type of message transmitter producer, in particular of texts. A translator should be seen as a type of manufacturer, who deals in creative, unique, hand-made pieces produced for a specific situation. They produce a specific product, at a specific time and place based on specific information under specific conditions and within a specific time frame. The translator is subsequently responsible for the success of their work, however, not in the case of its further use by a third-party.

Overcoming these distances in their role as a translation expert allows the translator to compose their target text, which according to Holz-Mänttari consists of messages encoded in message transmitters, which require translation when the need for transcultural communication arises.

2.2.2. Texts as message transmitters

The key term in the theory of translatorial action, as with Skopos theory, is that of function. Function is the purpose to be served or target to be reached under certain conditions in a given situation. Each situation, of course, consists of a segment from the world continuum determined by the relation of objects to each other and time and space; the source situation as viewed by the message transmitter producer and the target situation as viewed by the message transmitter receiver (cf. Holz-Mänttari 1984:30). In communication situations these objects include communication partners, who transfer messages to each other using message transmitters. In intercultural situations, this often creates the need for translation as texts used as message transmitters contain signs, including both linguistic and non-linguistic ones, which vary depending on the culture .

Der Bedarf nach translatorischem Handeln tritt auf, wenn zwecks Koordinierung von Kooperation Botschaftstransfer unter Einsatz von Texten als Botschaftsträgern im Verbund nötig sind, und zwar beim Überschreiten von Kulturbarrieren. (Holz-Mänttari 1984:86)

Producing a message transmitter is an action which is controlled by a superior overall goal. This goal is attained by a motivated individual through evaluating various conditions. For translation, communication via such message transmitters is required. Messages are realised

in these message transmitters and are oriented towards the reception situation, i.e. the recipient and their environment. In terms of translation, message transmitters consist of both technical and strategic content, presented with the use of textual elements (cf. Holz-Mänttari 1984:30f).

Unter translatorischem Aspekt sind Texte Botschaftsträger, die aus funktionsgemäß strukturierten Sach- und Strategie-Inhalten, dargestellt mit Hilfe von Textur-Elementen, bestehen. Textur heiße die Organisation von funktionsgemäßen Textbaumitteln, durch die verbale und nonverbale Ausdrücke mit Hilfe von verbalen und nonverbalen Verknüpfungsmitteln so rhythisiert und vernetzt werden, dass ein fallspezifisches, stabiles Gewebe entsteht. (Holz-Mänttari 1984:31)

The condition for translation is the occurrence of texts in the action process. In this context the source text is a text which is assigned by the translation initiator the function of serving as source material for translatorial action. It is only part of the material used by the translator as source material. The target text is a text produced by translation experts and used by the translation initiator or applicator as the result of translatorial action (cf. Holz-Mänttari 1984:31).

Message transmitters are required for cooperators to make themselves understood for communicative purposes. Message transmitters produced through the process of translatorial action are required in situations when there is an additional cultural barrier preventing them from making themselves understood. The cooperators need such message transmitters to fulfil their needs in the communication situation (cf. Holz-Mänttari 1984:52).

The translator must recognise that the messages can be encoded in various types of message transmitters, such as pictures, gestures and melodies, and must recognise their influence on texts when used as a whole, without needing to be competent in producing them themselves (cf. Holz-Mänttari 1984:86). Despite this, Holz-Mänttari (1984:30) stresses that “für Translation dominiert die Vertextung von Botschaften”.

The need to carry out a translatorial action arises when an individual wants to communicate across cultural barriers, assuming they also wish to be understood. Such communication thus requires overcoming so-called distances in order to achieve its goals. Diachronic and diatopic differences involve a greater transfer distance, in terms of both the actional cooperation and communicative situation of both the message transmitter producer and the message transmitter recipient. The so-called expert distance already mentioned complicates the action further, especially given the cultural distances between individuals in the complex modern world. Thus these factors influence both transcultural message transmitter production and reception (cf. Holz-Mänttari 1984:164f).

2.2.3. Actant roles

Holz-Mänttari continues by saying that translators are part of a structure and work in cooperation with others, as the translation is produced based on someone else's needs for

communication. In order to fulfil this need, not only the text but also the need itself should be analysed and therefore cooperation with various people is required. These people are referred to as actants. Through cooperation with the various actants, the translator can create an action concept to achieve the intended communication goal (cf. Holz-Mänttari 1984:30).

Actants in an action situation can only be individuals who have a relation to each other. If there is no relation, the individual is not part of the action. The relationships and interdependencies between elements can vary in their nature. They exist between elements due to their individual characteristics and arise in situations because of the action's goal and the superior overall goal. The relationships, interdependencies and elements are contained within an overall structure and structural elements are made relevant by these relationships (cf. Holz-Mänttari 1984:38).

Within a translatorial action structure, there are six key roles:

- der Translations-Initiator/Bedarfsträger	braucht einen Text
- der Besteller	bestellt einen Text
- der Ausgangstext-Texter	produziert einen Text, von dem der Translator ausgeht
- der Translator	produziert einen (Ziel-)Text
- der (Ziel-)Text-Applikator	arbeitet mit dem (Ziel-)Text
- der (Ziel-)Text-Rezipient	rezipiert den (Ziel-)Text

(Holz-Mänttari 1984:109)

These six actants all correlate with each other. They all have their own motivations, intentions, duties, social, familial, professional and personal positions, ties, backgrounds, expectations and suchlike. This network of relationships provides the framework for the analysis and evaluation to be carried out in terms of a translatorial situation, alongside the situational information of the specific time and place the action is to be carried out. It is using the analysis and evaluation of this framework that the translation expert can comprehend the manner in which the message was 'encoded' within a message transmitter (cf. Holz-Mänttari 1984:105).

Die Individuen werden zu Rollen-Elementen, die einander zugeordnet sind. Die mit den Rollen verbundenen Verpflichtungen und Verantwortlichkeiten werden sichtbar, desgleichen ihre Relationen untereinander und insbesondere die Konstellation hinsichtlich des Translators. (Holz-Mänttari 1984:106)

The individuals involved in the action are no longer to be seen as individuals but rather the roles assigned to them. Their commitments and responsibilities thus become visible, as well as their relationships with each other, especially with regards to the translator. They are connected by the action goals and superior overall goals, but despite this one individual is not necessarily assigned just one role.

In reality it is possible that these roles can overlap for one or more people, or can be divided up into partial roles. The individuals who assume these roles do so taking into

account at least two roles themselves. One which is socially related to the translation, i.e. directly or indirectly connected to the translatorial action in question, and one regarding the individual's relation to the translation. The social role results from the position in the translatorial action framework, as well as superior actions. The individual role results from the individual's circumstances, beginning from their educational background to their interests and physical and psychic constitution at the time of the action (cf. Holz/Mänttari 1984:109f).

The translatorial action is implemented by the translation initiator or consumer, 'Translations-Initiator' or 'Bedarfsträger'. They require a communicative action and the message within it to be reproduced and textualised transculturally.

The purchaser, the 'Besteller', orders a functional text for a specific usage situation from the translator. This can occur in a multi-stage process, involving intermediary people and agencies.

The source text author, the 'Ausgangstext-Texter', is the person who composed the text being used as the source text for the translatorial action. The text does not necessarily need to be exclusively created for the sole purpose of being translated, but can already have been produced for other purposes.

The role of producing the target text within the framework of the translatorial action concept is assigned to the translator. The translator can work as part of a team, however the translator still assumes the ultimate responsibility for the result of the translatorial action, even if they subsequently delegate the responsibility of partial translation sections to other experts.

The target text applicator, the 'Zieltext-Applikator', is a person who makes use of the target text, for example to use as educational material or for marketing purposes.

The target text recipient, the 'Zieltext-Rezipient', is the person for who the target text was actually produced. It can of course occur that a text is composed for several recipients, as well as different recipient groups.

Für jede Rolle gilt, dass sie Fähigkeiten erfordert und dass mit ihr Rechte und Pflichten, und damit Verantwortlichkeiten, verbunden sind [...] Rechte und Pflichten [...] können sich aus individuellen wie aus sozialen Rollenfaktoren ergeben. Dasselbe gilt für Fähigkeit im beruflichen oder im körperlichen Sinne. (Holz-Mänttari 1984:40f)

Holz-Mänttari states that every role requires certain skills and along with that come rights and responsibilities. The role definitions make the relationships between actants and the structural elements of the translatorial action relevant (cf. Holz-Mänttari 1984:41).

2.3. The role of culture

[...] translation cannot be considered a one-to-one transfer between languages. Within the framework of such a comprehensive theory of human communication, a translation theory cannot draw on a linguistic theory alone, however complex it may be. What is needed is a theory of culture to explain the

specificity of communicative situations and the relationship between verbalized and non-verbalized situational elements. (Nord 2001:11)

According to Reiß and Vermeer, translation is more than a purely linguistic transfer, it is a specific type of cultural transfer. Language is only a part of the translation process and linguistic competence is only a part of the overall translational competence, which therefore also includes cultural competence. For this reason, as part of this thesis it is important to analyse the role of culture within this framework.

2.3.1. Definition of culture

As mentioned above, Göhring's (1978:10) definition is the prevalent definition of culture in translation theory. However, the scientific definition of "culture" comprises much more than the everyday definition, i.e. not just literature, theatre, music and the like, but rather represents the entirety of norms and conventions which characterise the behaviour of a society or a group (Kadric et al. 2012:27). Kadric et al. further state that therefore culture is "das Ensemble gesellschaftlicher Erfahrungen, Denkstrukturen und Handlungspraktiken".

Throughout our lives we are exposed to these social experiences, thought patterns and practices in a process called enculturation. This process is the progression from an individual into the culture of a society. Socialisation is the continuation of this process whereby a person learns to live within the respective society. Through enculturation a person, and by extension a translator, learns the conventions, norms and values in their native culture. A translator must additionally be aware of these conventions, norms and values in a foreign culture in order to fulfil their function and therefore must be seen as not just a linguistic mediator, but also a cultural mediator (Hansen 1995:15ff).

Margret Ammann contends that, in contrast to the belief of Göhring, a translator must understand that certain cultural characteristics can be connected to very specific feelings, however, the translator does not need to share these feelings. She expands on Göhring's definition by adding three subcategories of "culture" (Ammann 1995:43f):

- Paraculture: the culture of a specific society, i.e. all norms, rules and conventions which are valid for the whole society (e.g. the understanding of right and wrong);
- Diaculture: the culture of a specific social group, i.e. all norms, rules and conventions which are only valid for a specific group within a society (e.g. the Hippocratic Oath for doctors);
- Idioculture: the culture of a specific person, i.e. all norms, rules and conventions, which a person establishes for themselves and sees as valid (e.g. vegetarians, animal lovers).

Here it is important that a translator can differentiate between paraculture and idioculture when evaluating cultural phenomena in the translation process. As previously stated, as an

expert, both linguistic and cultural, a translator should have sufficient cultural competence to differentiate whether the specific phenomenon is valid for an individual, a group of individuals or a society as a whole. This requires a translator to remove or abstract themselves from their own standpoint and view the situation from a different perspective (Ammann 1995:43ff).

2.3.2. Cultural competence

As a linguistic and cultural mediator, a translator requires cultural competence in order to carry out their function and enable communication across cultural barriers. This builds on Reiß and Vermeer's Skopos theory, where Vermeer in particular emphasises that translation is more than a purely linguistic process and rather primarily a cross-cultural transfer.

Translation is considered an act of communication across cultural barriers. Ammann defines cultural competence as:

[...] die Fähigkeit, von der eigenen Kultur und situation abstrahieren zu können, die fremde Kultur in ihrer Besonderheit und im Vergleich zu der eigenen zu betrachten und die dabei gemachten Beobachtungen und annahmen in einer bestimmten (kommunikativen) Situation ziel- und kulturgerecht anzuwenden. (Ammann 1990:71)

Witte also sees translation as cultural transfer, just as Reiß and Vermeer. However, she expands on this by stating that translation also makes new information available and changes existing offers of information in a specific culture:

[...] Translation "Information" (...) über andere Kulturen vermittelt und dadurch wiederum "Wissen" verändert, Ausgangskultur wie Zielkultur sowie das Verhältnis zwischen ihnen durch translatorisches Handeln zwangsläufig "modifiziert" werden. (Witte 2000:38)

The result of new information being made available through the translation process is an exchange of cultural information between the two respective cultures, which can then lead to the beginnings of the enculturation process, whereby in the long-term this information will no longer be considered as "foreign". As a result certain more well-known cultural specifics may indeed be understood to such an extent in the target language, that they do not need to be translated, such as the American CIA (Central Intelligence Agency) or the BBC (British Broadcasting Corporation). These cultural specifics are encountered to such an extent in some target cultures, especially in Europe, that they do not even have translations in German, for example, and thus it can be assumed that the majority of members of these culture have enough cultural competence to "understand" what these expressions represent (Witte 2000:86).

The cultural competence of a translator must, of course, go beyond that of a lay person from the respective cultures. The less a person knows in advance about a particular foreign culture, the more they remain encultured in the own culture, which subsequently can

often lead to misunderstandings. As an expert, a translator possesses the cultural competence in both cultures above that of a lay person enabling them to overcome the difficulties in intercultural communication. Naturally this requires the translator to remain objective in their role, as they have to constantly question their own culture, the picture of their own culture in the foreign culture, the foreign culture, the picture of the foreign culture in their own culture, as well as the situation and the context (Witte 2000:54ff).

2.3.3. Cultural specifics

The next part of this chapter will discuss cultural specifics in more detail. Cultural specifics, or "identity carriers", are defined by Markstein (1999:288) as "Elemente des Alltags, der Geschichte, der Kultur, der Politik u.drgl. eines bestimmten Volkes, Landes, Ortes, die keine Entsprechung bei anderen Völkern, in anderen Ländern, an anderen Orten hat", to which she also adds "die Realien sind Identitätsträger eines nationalen/ethnischen Gebildes, einer nationalen/ethnischen Kultur—im weitesten Sinne—und werden einem Land, einer Region, einem Erdteil zugeordnet." She states that cultural specifics are so unique to a specific social group or locale, that they are therefore difficult to understand for outsiders and that there is thus a need for a transformation of the text, or at least a contextual explanation. Naturally this makes the translation of such cultural specifics into another language a particular challenge for a translator. To this end, Markstein (1999:291) defines four strategic variants for overcoming this problem:

- Direct adoption: the expression is adopted in the target language unchanged. If the expression comes from a language which does not use the Latin script, it is transcribed or transliterated for the target audience (e.g. *самовар* -> *samovar*);
- Load translation: the individual parts of the expression are translated into the target language (e.g. *skyscraper* -> *Wolkenkratzer*);
- Analogy: an analogous word in the target language is used to represent the term from the source language (e.g. *grammar school* -> *Gymnasium*);
- Commenting translation: the meaning of the source expression is verbalised in the target language, usually in the form of a comment.

The strategy is not only determined by the text type and target group, but also by the distance between the source and target culture and thus the degree of one's understanding of the other, for example the English and German cultures are much more mutually intelligible than English and Japanese. Of course this is not an exhaustive list of such strategies for translating cultural specifics, as each translation is different and therefore requires different strategies and different methods.

Witte (2000:90f) states that the determination of the strategy should follow a set process, namely that the translator firstly studies the source text and subsequently relates this

to the source culture. If the source text contains references to another culture, these should be considered from the point of view of the source culture. The outcome of this interpretation of the source text should then be related to the target culture, taking the translator's knowledge of this culture into account. It is only then that the translator can decide which phenomenon from the target culture is appropriate for the phenomenon from the source culture, in terms of this specific case and the Skopos of this specific text.

2.3.4. Globalisation

Globalisation and translation are two concepts which are intrinsically linked. There can be no doubt that globalisation has fuelled the spread of translation as a profession, and that conversely the spread of translation has to some extent brought the world closer together as a part of globalisation. Translation itself is in its nature global and to truly be "global", globalisation also requires translation.

Globalisation is defined by Held et al. (1999:2) as "the widening, deepening and speeding up of worldwide interconnectedness in all aspects of contemporary social life". Simply put, it is the process of the world coming closer together. As such globalisation comprises an increase in interactions between different cultures, driving demand for translation. The current phase of globalisation is characterised by its intense nature as a result of the extreme mobility of capital and, crucially, the overcoming of space as a factor (Bielsa 1999:132).

A key concept in the process of globalisation is time-space compression. This is facilitated by the development of new technology in the areas of both transport infrastructure and communication infrastructure. Technology, such as the world wide web, has facilitated intercultural communication to a level unimaginable just a decade before its invention. Other inventions have vastly increased the amount of information available to translators to aid in translations. Not just in terms of dictionaries and the like, but also information about other cultures and languages, allowing translators to further improve their competences in various fields (Bielsa 1999:132ff).

3. Humour

The following theoretical part of this paper will deal with the complex subject of humour. To begin with it is necessary to define humour and other concepts related to it and then to subdivide it into different types of humour. Subsequently the classical theories of humour research will be described, before moving on to a more specific description of British humour and finally, this chapter will discuss how humour is dealt with within the realm of translation, especially with regards to multimedia texts.

3.1. Defining humour

Naturally when discussing the topic of humour it is necessary to define exactly what is meant by the term, despite it being a common word in our vocabularies. This touches on the first difficulty within humour research, namely that it is not easy, and to some actually impossible, to define what humour is.

The lack of a rigorous, or at least reliable, definition of humour and of its categories causes [...] another difficulty that hinders research; it is represented by the fact that denominations of processes usually considered sources of humour [...] are often used as if they were synonyms or if they shared a semantic space. This denotes that the semantic field to which they belong does not have precise boundaries. (as cited in Attardo 1994:4)

This statement from Sinicropi (translated by Attardo) mentions not only the difficulty of defining humour itself, but also the overlapping of several other terms within the boundaries of its definition. In the field of humour one often comes across many terms, such as comic, satire, pun etc. which are used synonymously with the concept of humour. He concludes, as a result of this fact, that the concept of humour therefore cannot be defined, because its boundaries are not precise enough. According to Attardo it is impossible to strictly define the concept of humour and as a result, it is also impossible to subcategorize it, based on lexicological, teleological or sociological theories.

Despite this, it is still necessary to discuss the topic and to attempt to provide a definition. Such attempts at definitions are often considered from the point of view of a specified field of interests, for example, linguists, psychologists and anthropologists use a holistic approach to defining humour, considering it to be “an all-compassing category, covering any event or object that elicits laughter, amuses or is felt to be funny” (Attardo 1994:4), whilst psychologists have tried to subcategorize humour on the basis of its subject matter (scatological, aggressive, sexual).

Attardo contends that humour can only be understood in a historical perspective, given that the subject of humour and what people find funny changes with time. As a result of this the possibility of finding a holistic definition is, if not impossible, very nearly impossible, because of the multitude of social and historical interactions that must be taken into account

(Attardo 1994:7). Despite this, he does subsequently produce an extremely general definition of humour himself, namely:

If one puts aside the "internal subdivisions" of humor and accepts a "broad" reading of the concept, it follows that humor (or the comic, etc.) is whatever a social group defines as such. (Attardo 1994:9)

Whilst it is obvious that defining humour is a very difficult task, the most promising attempts are based on essentialist theories, i.e. theories which identify the features that make a situation, a text, or an object funny (Attardo 1994:9f).

The concepts of humour and laughter can often be found together. The most commonly accepted criterion for humour is laughter, i.e. what is funny makes you laugh and what makes you laugh is funny (Attardo 1994:10). However, laughter can be differentiated from humour in several ways, as described by Olbrechts-Tyteca (1974:14ff). In general laughter exceeds humour, i.e. not all laughter results from something humorous, e.g. laughing gas. Furthermore laughter does not always have the same meaning in different cultures and is not directly proportionate to the intensity of the humour, i.e. different people react differently to humour. Finally, laughter can be simulated and not always observed directly. It can therefore be summarised that humour is dependent on the person receiving it, and thus by definition also by their culture, given that people are influenced by their own culture.

An alternative, but also very broad, definition of translation is given by Vandaele (2002:151) by suggesting that, at least for translation purposes "it would seem that *humour* can indeed be readily recast as a *humorous effect* and, hence, translating humour would come down to achieving the 'same humorous effect'". Here he touches on the Skopos theory of Reiß and Vermeer, if the "humorous effect" is taken to be the Skopos of the text, then reproducing it in the target language would fall in line with the Skopos theory. As such it is important to find the trigger and basis for the humour and the response they cause, in order to reproduce them in the target language.

Although for 'object detection' translators may adhere to the minimal 'single' operational definition of humour, they must ultimately return to and account for humour's 'causal relations': (1) what is it that caused the humour effect and (2) what *further* effects does humour itself cause. Answers to these two questions may vary, and with them the *specific* meaning of humorous instances. (Vandaele 2002:154)

The concept of humour in everyday language as meaning the quality of something being funny, as well as the trigger(s) which cause it, is so embedded in our language that we don't notice it (Vandaele 2002:153f). As a result it is inevitably difficult to produce a definition which is useful for scientific purposes covering all of what is generally understood to be humour. Some scholars, as Latta (1998) points out, choose to concentrate on the stimulus, whilst others place more focus on the response. The alternative of trying to incorporate both of these phenomena into a definition has, as mentioned above, caused such scholars to give up on creating an all-encompassing definition of humour altogether. Other researchers have

backed a definition of humour based on the effect it causes, however, this brings with it the additional problem of being subjective, and thus anything in fact could be humour. Additionally in this case a misunderstood joke would not be classed as humour, despite obviously being intended to be funny. Ultimately, however, as Vandaele (2002:153ff) states, whilst humour itself is obviously very difficult to define, a translator should accept a very minimal definition of humour and should 'look back' at the causes of the humour and 'look forward' to its future effects.

3.2. Humour theories

From Freud and Bergson to Mary Douglas, psychologists, philosophers, sociologists and anthropologists have endeavoured to find an all-encompassing theory of humour and laughter. A mistake common to all these attempts is the tacit presumption that there exists something like an 'ontology of humour', that humour and laughter are transcultural and ahistorical. However, laughter is just as much a culturally determined phenomenon as humour. (Bremmer & Rodenburg 1997:3)

The subject of humour has been studied and discussed for over 2,000 years since the time of Plato, but despite this, all attempts to develop a universal theory for humour and laughter have failed. Whilst these attempts may have failed, nowadays there are three explanatory models for humour and comic, namely the relief theory, the superiority theory and the incongruity theory.

3.2.1. Relief theory

The most well known proponent of relief theory was Sigmund Freud. The theory is based on the assumption that humour relieves a person of internal tensions. In his theory of jokes, Freud describes a joke as having the ability "die Spannung zwischen Trieb- und Kulturerfordernissen zu regulieren" (Kotthoff 1996:12). This is based on his belief that people have to suppress tabooed topics and urges, whilst jokes covering such topics in turn help to break the taboos, facilitate the discussion of forbidden topics and relieve the tension through laughter (Brock 2004:34ff).

Hier wird endlich greifbar, was der Witz im Dienste seiner Tendenz leistet. Er ermöglicht die Befriedigung eines Triebes (des lüsternen und feindseligen) gegen ein im Wege stehendes Hindernis, er umgeht dieses Hindernis und schöpft somit Lust aus einer durch das Hindernis unzugänglich gewordenen Lustquelle. (Freud 1940:110)

Freud differentiates here between tendentious and non-tendentious (innocent) jokes. A non-tendentious joke has no specific purpose in itself, i.e. has no intent. A tendentious joke is one aimed at a specific purpose, which can in turn also be either hostile (connected with aggression, satire) or obscene (used for exposure), and, according to Freud, is more suited to relieving tensions (Freud 1940:105).

In contrast to a joke, Freud considered humour to be a positive form of defence which a person possesses to cope in life. It can also effect a softening of attitudes towards norms, conventions and taboos, and thus also have a relieving capability (Brock 2004:37). As this theory is largely psychologically based and its use is rather outdated, as well as the fact that Freud concentrates on taboos and especially sexually-oriented jokes, his theory is not relevant for this paper.

3.2.2. Superiority theory

The superiority theory can ultimately be traced all the way back to Plato, through Aristotle, Cicero, Hobbes and Bergson. The theory states that laughter originates from a feeling of “superiority” over the person being laughed at (Kotthoff 1996:12). As a result it is important to note who is laughing with whom and at whom and thus to be aware of hierarchical structures (Brock 2004:30).

Additionally, the superiority theory considers the relation between the extent of aggression aimed at a specific target in the humour and the severity of the ‘punishment’. It is entirely possible that people will laugh harder at a joke made at the expense of a person felt to be superior and in fact it may well be that people in a position of superiority are subject to more jokes as a result of this position. In terms of jokes the recipient is not always the target, it can also be a particular group, as in the case of jokes involving stereotypes, meaning that there are multiple potential victims of a joke, a person or group who is targeted, or the recipient whose understanding is being tested (Brock 2004:31f).

This theory is relevant for this particular paper given its emphasis of the social nature of humour and the way it deals with hierarchies within a particular culture.

3.2.3. Incongruity theory

The various theories presented here all have their merits, however, in modern humour studies there is little doubt that incongruities are a key element when generating humour (Kotthoff 1996:10).

Alle komischen Sachverhalte lassen sich in irgendeiner Form als semiotische Inkongruenzen erklären, die in der Abweichung von der erwarteten Normalform eines Erscheinungsbildes bestehen. (Gelfert 2007:20f)

Schopenhauer, Kant and also Freud were all champions of the incongruity theory.

Schopenhauer states that the reason for laughter is the incongruity between the perception of an object and the actuality.

Das Lachen entsteht jedesmal aus nichts Anderem, als aus der plötzlich wahrgenommenen Inkongruenz zwischen einem Begriff und den realen Objekten, die durch ihn, in irgendeiner Beziehung, gedacht worden waren, und es ist selbst eben nur der Ausdruck dieser Inkongruenz. Sie trifft oft dadurch

hervor, dass zwei oder mehrere Objekte durch einen Begriff gedacht und seine Identität auf sie übertragen wird. (Schopenhauer 1873:70)

In the incongruity theory the incongruities can be found on the cognitive level and not the emotional level. To begin with a communicative element is introduced, which is subsequently perceived as incongruent against the background of the recipient's expectations (Kotthoff 1996:10).

Vandaele (2002) contends that, whilst the three theories of humour conflict with each other, incongruity, relief and superiority are not necessarily mutually exclusive, and in fact they often complement each other. He states that "although most advocates of superiority theories have argued against incongruity, a broad category of superiority can easily be related to incongruity in many different ways". Incongruity can be seen as abnormality and thus inferiority, given that incongruities are also related to social structure and can be classed as deviant and not well adapted, and therefore inferior. At the same time incongruities can be considered superior in the case of ironic incongruities, as a controlled abnormality is a sign of superiority. Additionally when an incongruity can be resolved and overcome, this also creates a sense of superiority (Vandaele 2002:157).

The ability to understand humour is commonly accepted as an important index of intelligence. Each time we laugh at humour, we demonstrate our wit to our peers and diminish the social pressure they may exercise on us. (Vandaele 2002:157)

This paper will in general use the incongruity and superiority theories in order to describe the strategies used in *Fawlty Towers* to generate humour. The next sub-chapters will explain the models which will be used to do this.

3.3. Humour analysis models

In order to compare the translation of the *Fawlty Towers* series in the German dubbed version with the English original, the humour which can be found within it must be categorised. It is first necessary to understand why something is considered funny and which elements within it contain humour. For this purpose three models for analysing humour will be introduced, namely, the Semantic Script Theory of Humour developed by Raskin (1985), the General Theory of Verbal Humour from Attardo and Raskin (1991) which evolved from it and Brock's (1996) model for describing incongruities in humour.

3.3.1. Semantic Script Theory of Humour

In his Semantic Script Theory of Humour Raskin puts forward his approach for the linguistic analysis of jokes. The theory is based on *semantic scripts*, which oppose each other and sometimes overlap. Raskin defines scripts as "a large chunk of semantic information surrounding the word or evoked by it. The script is a cognitive structure initialized by the

native speaker and it represents the native speaker's knowledge of a small part of the world" (Raskin 1985:81). Scripts can be further broken down into linguistic and non-linguistic scripts, whereby non-linguistic scripts also contain the subcategories of general knowledge scripts, relative knowledge scripts and individual scripts (Raskin 1985:134f). The main hypothesis of the Semantic Script Theory of Humour can briefly be described as follows:

A text can be characterized as a single-joke-carrying-text if both of the [following] conditions are satisfied:

- 1) The text is compatible, fully or in part, with two different scripts
- 2) The two scripts with which the text is compatible are opposite [...]

The two scripts with which some text is compatible are said to be fully or in part in this text. (Raskin 1985:99)

According to the Semantic Script Theory of Humour, a comic effect is generated when a text has two opposing and overlapping scripts. Overlapping describes when a section of text would fit more than one script, e.g. someone getting up, having breakfast and leaving the house could be going to work, or they could also be going on a fishing trip. Overlapping can be both total and partial, whereby in the case of a total overlap the whole text is compatible with multiple scripts and in the case of a partial overlap some parts of the text or some details are not compatible. Overlapping on its own is not necessarily enough to generate humour, the second requirement is an opposing script. Oppositeness can be defined as local antonymy, i.e. "two linguistic entities whose meanings are opposite only within a particular discourse and solely for the purpose of this discourse" (Raskin 1985:108). Script opposition is a part of any humorous text, but the specifics will vary according to the location and time of its production. Cultures (and historical periods) also have scripts which are not available for humour, such as laughing at physical handicaps (Attardo 2002:182).

3.3.2. General Theory of Verbal Humour

Attardo, in collaboration with Raskin, extended the Semantic Script Theory of Humour and developed a General Theory of Verbal Humour. It must first be noted that the General Theory of Verbal Humour incorporates the Semantic Script Theory of Humour and its basic foundations as described above. The theory states that a joke effectively has six parts, which Attardo and Raskin call knowledge resources, namely language (LA), narrative strategy (NS), target (TA), situation (SI), logical mechanism (LM) and script opposition (SO) known from Raskin's Semantic Script Theory of Humour. It goes without saying that a joke can have more than one of each knowledge resource and can be summarised as follows:

Joke: {LA, NS, TA, SI, LM, SO}
(Attardo 2002:183)

The knowledge resources here are depicted hierarchically, the significance of which will be made clear later in this chapter.

3.3.2.1. Language (LA)

The language knowledge resource contains all the information necessary for the verbalisation of a text. This means that the semantic meaning of a text is not necessarily changed when you change the language used to verbalise it. Attardo (2002) demonstrates this using two forms of effectively the same joke as an example:

How many Poles does it take to screw in a light bulb? Five, one to hold the light bulb and four to turn the table. (originally quoted in Freedman & Hoffman 1980)

The number of Polacks needed to screw in a light bulb? Five – one to hold the bulb and four to turn the table. (originally quoted in Clements 1969)

As this example proves, paraphrasing this particular joke using different language knowledge resources does not affect the semantic content. However, verbal jokes, which rely on the exact wording of certain parts of the joke, are an exception. In this case they require a linguistic element to be ambiguous to connect the opposing senses in the text and thus the script opposition (SO) knowledge resource preselects the language (LA) knowledge resource. The language knowledge resource is also responsible for the position of the punch line, both because of the functional organisation of the information in the text and because of the distribution of the implicit information of the text (Attardo 2002:177f).

3.3.2.2. Narrative strategy (NS)

The narrative strategy knowledge resource contains information about what form of narrative organisation the joke is cast in, i.e. whether it is part of a simple narrative, dialogue, riddle, conversation etc. Any narrative joke must take place in a specific narrative, however, it remains contentious whether all jokes are narrative. Despite this, all humour is not narrative and thus the narrative strategy knowledge resource only applies to jokes or when dealing with the organisation of the presentation of humour (Attardo 2002:178).

3.3.2.3. Target (TA)

As one would expect, the target knowledge resource refers to the person who is the butt of the joke. Non-aggressive jokes, i.e. ones which ridicule no one in particular, have no value for this parameter and it can therefore be described as optional. The definition of a target can be expanded to include ideological targets (marriage, ‘the establishment’, etc.), which are not clearly defined structures, yet can still be ridiculed. However, it would seem unlikely for a target to be non-human, as it is not possible to be aggressive to a non-human, at least in terms of aggressive humour (Attardo 2002:178f).

3.3.2.4. Situation (SI)

Attardo describes the situation knowledge resource as the ‘props’ of the joke, that is to say the objects, participants, instruments, activities etc. A joke must have a situation, although it is more important in some cases than in others. The activation of the relevant scripts provides the relevant props for the joke, which in this respect makes the situation parameter a function for both humorous and non-humorous texts (Attardo 2002:179).

3.3.2.5. Logical mechanism (LM)

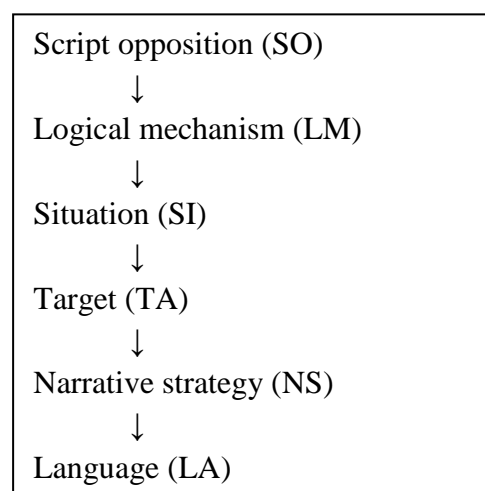
The logical mechanism knowledge resource is considered by Attardo to be the most problematic parameter in a joke and was originally defined mostly by example. It presupposes and embodies a ‘local’ logic, which is not necessarily valid outside of the joke. Logical mechanisms can range from simple juxtapositions, leading people on (garden path phenomena) or figure-ground reversals (see Attardo 2002 for examples of these and a list of known logical mechanisms at the time).

3.3.2.6. Script opposition (SO)

This knowledge resource contains the oppositeness and overlapping requirement as mentioned in the Semantic Script Theory of Humour. See above for a more detailed description of oppositeness and overlapping.

3.3.2.7. Similarity metric

The degree of difference to which two jokes differ increases linearly with the height of the knowledge resource. This is in reference to Attardo's summarisation of a joke, as mentioned above. The linear organisation of knowledge resources is depicted by Attardo (2002) as follows:



This diagram displays the knowledge resources in terms of their importance when perceiving the difference between two jokes. Two jokes which differ in their language are perceived to be much more similar than two jokes which differ in their script opposition. From this hierarchical structure Attardo devises a "mini-theory" of joke translation, namely:

if possible, respect all six Knowledge Resources in your translation, but if necessary, *let your translation differ at the lowest level necessary for your pragmatic purposes* (Attardo 2002:183)

Of course, a translation which is equivalent in terms of all six knowledge resources would be akin to a 'perfect' translation, whilst adhering to none of them would no longer be a translation, for whatever reason it may be (Attardo 2002:183f).

3.3.3. Brock's model

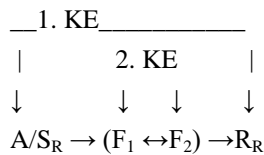
Brock considers both the Semantic Script Theory of Humour and the General Theory of Verbal Humour to be purely linguistic theories unsuitable for describing more complex humour, which are restricted to just two scripts (*Wissensmuster*).

Fast immer beschränkt man sich auf die Modellierung einer vermeintlich zentralen Inkongruenz, die sich durch die Kombination (zweier) miteinander inkompatibler Wissensmuster ergibt. Die Kombination wird oft durch eine Schaltstelle zwischen beiden Wissensmustern erklärt. Eine solche Schaltstelle ist ein an prominenter Stelle stehendes Wort, eine Phrase oder eine Handlung, die wegen ihrer Mehrdeutigkeit potentiell zwei oder mehr unterschiedlichen Wissensbereich zugeordnet werden können. (Brock 1996:21)

Concentrating on central opposing scripts does not allow incongruities in humorous communication processes to be studied in more detail. Brock concentrates on incongruities in humorous communication and presents an approach for describing incongruities in detail, which concentrates mainly on recognising the procedure and which is oriented towards their reception. He describes the approach as "linguistisch-pragmatisch" because of its recognition of a number of dimensions from the relevant communication processes and its model of potential reception as "kognitiver, kontextuell situierter Prozess" (Brock 1996:22f).

Brock considers the inadequacy of previous models for linguistic humour research to be, amongst other things, due to the fact that they almost exclusively studied written jokes and not humorous communication (Brock 1996:23). As such, his consideration of spoken humour makes this approach the most suitable for the purposes of this paper.

Initially the distinction must be made between professional and conversational humour, whereby professional humour is humour which is artificially produced, orchestrated and presented and which separates the narrator/performer from the characters to a greater extent than in conversational humour. Brock suggests the following model to illustrate conversational humour:



A/S_R – real author/actor (*realer Autor/realer Schauspieler*)

F_1, F_2 – characters depicted (*dargestellte Figuren*)

R_R – real recipient (*reale(r) RezipientIn*)

KE – communication level (*Kommunikationsebene*)

(Brock 1996:23)

The depiction shows that the communication between the authors and actors and the recipients takes place on the first communication level, which is just as “real” as an everyday conversation. The fictive communication from the characters on the second communication level also becomes an element on the first communication level as it is also a “communication” on this level. In order to analyse this, Brock asks the question “welche Wissensbereiche auf den beiden Kommunikationsebenen anzusetzen sind, um den Humor der ablaufenden Kommunikation in wichtigen Elementen zu erfassen” (Brock 1996:24). As a result it is particularly important to observe how the first and second communication levels relate to each other.

In order to describe the incongruities found in humorous communication processes, Brock (1996:23) proposes analysing the following segments:

- Introduction and development of expectation
- Starting point of the incongruity
- Introduction and development of the incongruity
- Incongruity carriers
- Combination of incongruities
- Extent of deviation from expectation
- Resolution of incongruities
- Controlling reception through knowledge and/or humour maxims

3.3.3.1. Introduction and development of expectation

Scripts are invoked in the recipients through the use of visual stimuli and/or the text itself. The knowledge recipients bring to the communication process is based on the communicative conditions and stimuli for the respective communication situation. To use *Fawlty Towers* as an example, a recipient would include their knowledge about running hotels, kitchen work, complaint procedures, tourists etc. In addition to this, given that *Fawlty Towers* is a situation comedy, they would also bring knowledge about this kind of television show and potentially typical (humorous) situations which take place in them. Finally the recipient also imports their knowledge of institutional communication into the situation, namely about

communication on television, such as information about the technical situation and customs when portraying certain topics (Brock 1996:24ff).

Brock emphasises the importance in the difference between the two communication levels and how they should be received. The first communication level should be received whilst paying particular attention, however, the second level should simply be received "naively", as only then can the recipient follow the humorous incongruities.

Es muss an dieser Stelle betont werden, dass die eben skizzierte muster- oder maximengeleitete Antizipation *komischer* Kommunikationsinhalte allein auf der 1. KE erfolgen kann, denn komische Inkongruenzen können auf der 2. KE nur entstehen, wenn die RezipientInnen die Geschehnisse auf jener Ebene als "naive" TeilnehmerInnen mitvollziehen. Das Rezeptionsverhalten muss sich also gewissermaßen aufspalten in absichtlich naive Rezeption auf der 2. KE und besonders aufmerksame Rezeption auf der 1. KE (Brock 1996:26).

The instructions for receiving the different communication levels naturally also differ. On the first communication level, and only there, the recipients consciously take part in the reception of humorous communication content. On the second communication level the "willing suspension of disbelief" must be emphasised, that is when the recipient takes something obviously staged at face value. It is this "willing suspension of disbelief" which provides the expectation of the future communication content (Brock 1996:26f).

3.3.3.2. Starting point of the incongruity

Incongruities can potentially begin at any level and dimension of the communication process, for example such starting points could be behaviour which does not correspond to the behaviour established originally in a particular script, which leads to a collision of knowledge patterns, as well as communicative knowledge, social knowledge etc. Fundamentally incongruities originate when characters do not act as is expected, but rather display behaviour which is incongruent with the script invoked. Brock uses examples from *Monty Python* to make this point, including examples such as revealing and disrupting the fiction by showing curtains and props which would normally stay behind the camera, playing with the "willing suspension of disbelief" by concluding a sketch with a contradictory statement making the recipient question everything that has happened and so on (Brock 1996:27ff).

3.3.3.3. Introduction and development of the incongruity

An incongruity can be introduced principally in two different ways, which Brock deemed the "hard" and "soft" approaches. The so-called hard approach is when a verbally or visually incongruent element or script is directly introduced in relation to the established expectation. It is often the case that there is no or only a very weak connecting element between the conflicting scripts. The so-called soft approach is when an incongruent element is gradually developed out of an introduced pattern. Therefore the degree of deviation from expectation is

one criterion for deciding whether a hard or soft approach is used, however it is not the only one. If the starting point of an incongruity can be determined relatively exactly, it can still be considered a soft approach if its introduction was gradual. In any case the linguistic composition of the text plays a significant role in determining whether a hard or soft approach is used (Brock 1996:31ff).

Moving on from the introduction of the incongruity, the forms of developing the incongruity will now be discussed. Here Brock differentiates between the following forms of incongruity development:

- simple occurrence (one-time appearance of the incongruity as a minimum)
- serial occurrence (recurring appearance of the incongruity as a minimum)
- modified serial occurrence (serial appearance of incongruity variations)
- local escalation of an incongruity (an incongruity is subsequently expanded, e.g. through explanations and autocorrections)
- step-by-step escalation (incongruent part-topics are introduced incrementally based on a central incongruity)
- permanent incongruity (incongruities which form a permanent background for other processes, but become central and escalate) (Brock 1996:34f)

3.3.3.4. Incongruity carriers

The development of incongruities mainly incorporates scripts involving two or more people. One or more of these people are often the carriers of "correct" scripts, leading the recipients to assume, until it becomes obvious otherwise, that all portrayed characters are "normal" in character. Subsequently one or more characters bring incongruent knowledge into the communication, providing material for the punch line.

Für die RezipientInnen wird die Ordnung trotz der Inkongruenz aber dadurch gerettet, dass sich diese meist auf eine Person beschränkt und dass auf der 2. KE in Form der anderen Personen Komplizen agieren, die unsere "korrekte" Weltsicht teilen. (Brock 1996:35)

A possible tactic, often used in *Monty Python*, is to play with the incongruity carriers and switch them around, for example, instead of having several "normal" subjects and one incongruity carrier, this can be switched around to have several incongruity carriers and just one "normal" behaving person (Brock 1996:35f).

3.3.3.5. Combination of incongruities

Based on the previous sub-chapters it is now possible to describe the model of how different incongruities combine on the different levels of humorous communication. The complexity of the concept of humour as described in various pieces of literature on the topic is often not based on one central incongruity, but rather "auf dem Oszillieren der rezeptiven

Aufmerksamkeit zwischen einer Kombination miteinander in vielfältigen Beziehungen stehender Inkongruenzen" (Brock 1996:37). Brock makes the point that the various incongruities can form a background for further incongruities, enabling them to function in relation with each other. They can in turn build each other up and amplify their humorous effect reciprocally. It is also important to distinguish between a case where new incongruities are added, or whether the individual incongruities result from one another and develop (Brock 1996:36ff).

3.3.3.6. Degree of deviation from expectation

As described above, there have been attempts to describe the humorous effects of the collision of incongruent scripts by stating that a "central opposition", which carries the humorous effect, can be formed between the colliding patterns (Brock 1996:38). This can be seen especially in the Semantic Script Theory of Humour (cf. Raskin 1985). Brock criticises this process, as it is based on a binary decision and offers little in the way of enlightening information.

Es stellt sich bloß die Frage, ob sie sehr erhellend ist, denn wir erhalten für jedes untersuchte Beispiel nicht viel mehr als die relativ triviale Verkettung der Aussage 'x vs. nicht x'. Wir erfahren dabei nichts über den Status der Inkongruenz innerhalb des Musterwissens der RezipientInnen, nichts darüber, ob RezipientInnen den Humor als hintergründig empfinden oder ob die Inkongruenz wie ein Paukenschlag kommt. (Brock 1996:39)

Here Brock contends that more information needs to be drawn from the incongruities, such as what their status is within the knowledge of the recipients, or whether the incongruity is in the background or hits the recipient like a "bombshell". In order to make such assessments it is necessary to examine the position of the incongruity and its deviation from the "normally" expected behaviour, as well as determining the abstract opposition. When examining the deviation of an incongruity from the expectations of the recipients, it is important to assume a wide spectrum. This can range from a minimal change in a pattern to the other end of the scale, where an incongruity can no longer be associated with the established script (Brock 1996:39).

3.3.3.7. Resolution of the incongruity

A key point of discussion in works on the incongruity theory is whether incongruities must be resolved in order to create a humorous effect. More precisely the discussion centres around whether an ambiguous element with a switch between both possible interpretations must explicitly exist or not. However, it is agreed that in order for communication to succeed the criterion of coherence must be fulfilled in order for it to make sense. In turn, given that coherence forms just one part of the many dimensions of the communication process, it is not only on this level that coherence can be determined (Brock 1996:40).

Brock holds the opinion that given communication cannot be successful without coherence, humorous communication also cannot be successful without resolving incongruities, whereby the resolution takes place on the first communication level. Even a character who represents our scripts and allows us a connection to our experience of the world on the second communication level must be understood on the first communication level. This resolution may take whatever form possible and can be extremely individual, i.e. some recipients may laugh at completely different points to others. It remains, however, that the humour is only understood once the recipients have "tamed" the cognitions provoked by the incongruities. This can either be intended from the producers of the humour, or simply be subject to the recipients. Once this has happened, it can be said that the recipient has "understood the gag" (Brock 1996:40). Additionally the resolution of an incongruity does not mean it suddenly becomes congruent, cognitive turbulences can potentially remain.

3.3.3.8. Controlling reception through knowledge and/or humour maxims

Recently humour literature has discussed whether the reception of humour is controlled by humour maxims in addition to world and communicative knowledge. Brock is of the opinion that Grice's maxims, with the exception of the maxim of quality, are kept so general that they are also valid for humorous communication. The quality maxim of trying to be truthful, or from the recipient's point of view to interpret the communication as the truth, is simply irrelevant for humorous communication, however, this can be replaced by the maxim "Interpretiere das, was Du rezipierst, als komisch", i.e. instead of trying to be truthful or trying to interpret the truth, one should try to be funny or to interpret humour. As a result Brock suggests that humorous communication is determined by both scripts and maxims, whereby the maxims are a potential way of bridging from one script to another (Brock 1996:41-44).

3.4. British humour

Throughout the world the British are known for their unique sense of humour, but what makes it so unique? Firstly, the use of the word British is important here. Often, literature, especially German-language literature, talks of "English" humour, when it is in fact British humour which is meant. In the German language this is to some extent understandable, given the limited use of the word *britisch* and the relative lack of understanding of the differences between England, Great Britain and the United Kingdom. However, in this paper the expression "British humour" will be used, as it is much more appropriate (and far less controversial) for an English-language paper.

As mentioned previously in this chapter, humour is an extremely difficult concept to define. In his discussion on the subject of British humour, Bourke (1965) differentiates between wit and humour and defines the latter as follows:

Jene Empfänglichkeit sinnlicher, wenigstens nichtßintellektueller Art, die vor allem die Missverhältnisse, Verwechslungen, Diskrepanzen und Ungereimtheiten in unserem Leben auf eine tolerante, gutmütige Weise beobachtet und so zum Ausdruck bringt, dass ein vergnügtes und befreiendes Lachen entsteht. (Bourke 1965:13)

This definition contradicts some mentioned earlier with its concentration on the necessity of laughter as a sign of humour. As mentioned before, in my opinion the abovementioned definitions concentrating on the effect of humour, which laughter is of course part of, are more relevant for the purposes of this paper.

Bourke alternatively states that wit is the ability “eine unerwartete, doch treffende Ideenassoziation in Form einer geistreichen Bemerkung, einer schlagfertigen Antwort, eines scharfsinnigen Wortspiels zustande zu bringen”. Despite emphasising the differences between humour and wit, stating that humour does not go well with schadenfreude, whilst wit is often offensive (something which in my opinion is not necessarily true), he also says that the border between the two is often blurred, which on the other hand is hard not to agree with (Bourke 1965:13ff).

The next sub-chapters will provide an overview of the characteristics of British humour. Characterising what is specific about British humour will however, only involve studying a small part of what overall is humour, given that most signs of humour are more or less the same in Western culture. The only differences are in the preferences in how the humour is expressed. Gelfert states that “als nationaltypisch können deshalb nur solche Eigentümlichkeiten gelten, die in einem Volk signifikant häufiger auftreten als in anderen Völkern“, and as such it is necessary to determine which idiosyncrasies are found more often in British humour than in others (Gelfert 2007:30f).

Typical characteristics of British humour, as stated by Gelfert (2007), are as follows: bathos; irreverence; the understatement; self-irony; cruelty; coldness; tongue-in-cheekness; hypocrisy; eccentricity; anti-intellectualism; tastelessness; nonsense; black humour; rumbustiousness; obscenity and “bottom-up humour”.

3.4.1. Bathos

The expression Bathos comes originally from Greek and can mean "height" or "depth" depending on the viewpoint. The expression was introduced into the English language by Alexander Pope in 1728 as an antonym to the sublime, *peri hipsous*. He described bathos as the fall from the sublime to the ridiculous, a process which can either be intended or occur by accident. In his satires, it is possible to see the tendency "bewusst kalkuliertes Bathos zur Kritik an falschem Pathos einzusetzen" (Gelfert 2007:32f).

The development of Bathos has its origins in the historical, political and religious changes which took place between 1660 and 1720. During this time the population had to change their religious and political beliefs a total of five times, causing the people to have

little respect for any kind of denominations and to change with the times in a very pragmatic way.

Bathos ist Ausdruck jener Respektlosigkeit gegenüber Autoritäten, die in England schon mit der Magna Charta anfängt, mit dem Aufstieg des Landadels und des Bürgertums weiter zunimmt und spätestens nach der Glorreichen Revolution zu einer nationalen Grundhaltung wird. (Gelfert 2007:39)

As a result bathos can be closely linked to irreverence, even in cases where there is nothing that can be considered sublime. Then British humourists create the expectation of something important, only to follow it up with the disappointment of something mundane (Gelfert 2007:39).

3.4.2. Irreverence

Irreverence is a cornerstone of British humour. Every person and authority commanding respect is a target for mockery, even values which are sacrosanct elsewhere are not spared ridicule, with few exceptions. As early as the 18th century British caricaturists made fun of the people in power at the time, for example, prime minister Robert Walpole in George Bickham's caricature in 1740. Gelfert explains that in order to understand the British penchant for cruelty in their humour, one must understand not only the tradition of the gentry, but also the tradition of anarchy, ranging from Robin Hood and Wat Tyler to John Wilkes (Gelfert 2007:40ff).

Nur wenn man beide Traditionen kennt, wird man verstehen, weshalb ein Volk, dessen Höflichkeit sprichwörtlich wurde, zugleich einen grausamen Humor pflegt, und weshalb eine Gesellschaft, die seit der Mitte des 17. Jahrhunderts keine gewaltsamen inneren Konflikte mehr kannte, zugleich so rabiatt mit hochrangigen Personen umgeht. (Gelfert 2007:41f)

In the United Kingdom there is no criminal offence for insulting someone as long as no demonstrable damage results from it, apart from insulting the queen or God. The well-known concept of the British "gentleman" is simply the result of a courtesy and is not contained within any law. Such courtesy is in fact widely adhered to in people's everyday private lives, however, in humour the irreverence comes to the fore (Gelfert 2007:43f).

3.4.3. Understatement

The understatement is another form of humour which is typically attributed to British humour. It is "viel mehr als ein rhetorisches Mittel, es ist ein sozialer Habitus, der sich auch in England verhältnismäßig spät ausgebildet hat". It was not until the 18th century until the understatement became visible in British literature. The simple, seemingly effortless style is an expression of British ethics connected with the concept of the "gentleman" mentioned above (Gelfert 2007:44ff).

Zum Stil des Gentleman gehört das ironische *understatement* als ein charakteristisches Moment, das aber, anders als die zuvor genannten Formen bürgerlicher Respektlosigkeit, seinem Wesen nach aristokratisch ist: denn nur wer sich seines hohen Ranges unerschütterlich gewiss ist, kann es sich leisten ohne Statusverlust seine Leistung oder sein Wissen in unscheinbarer Verpackung zu präsentieren. (Gelfert 1998:106)

According to Gelfert a "gentleman" should not show his superiority through ostentatious behaviour, but rather "dass er Haltung bewahrt und sich nicht anmerken lässt, dass ihn etwas anstrengt". The understatement can to some extent be seen as a defensive strategy against the bathos form of humour mentioned above. One way to prevent yourself from being knocked off a pedestal is not to put yourself on it in the first place (Gelfert 2007:46).

[...] der englische Kult des Understatement ist in nicht geringem Maße eine Abwehrstrategie gegen die Angriffe des allseits lauernenden Bathos. In einer Gesellschaft, in der die Neigung, Autoritäten vom Sockel zu stoßen, zu einer nationalen Disposition geworden ist, kann man sich gegen den Sturz nur dadurch schützen, dass man gar nicht erst auf den Sockel steigt. (Gelfert 2007:46)

Understatements are mainly used in written texts, however, Gelfert also notes that they can be applied for comic effect in caricatures, where the graphical display of the understatement can be described as the typically British "stiff upper lip". It describes the composure of a true gentleman, who does not show that something disturbs him (Gelfert 2007:48).

Additionally it is important to make the distinction between an understatement used consciously for humorous effect and the tendency of British people to behave unemotionally and in a reserved manner. This type of behaviour requires an upper social class and a specific intellectual level (Bourke 1965:40).

3.4.4. Self-irony

British people are mostly very proud of their ability to make fun of themselves. Despite this, foreigners will quickly find out that if they make fun of a British person, this will be perceived as criticism. Making fun of oneself is seen as being able to not take oneself so seriously. As such it is also a strategy to pre-empt any degradation resulting from bathos and to save face (Gelfert 2007:49ff).

3.4.5. Cruelty

It may be too harsh to describe British humour as a whole as cruel, but a latent aggressiveness can almost always be felt. Strategies such as banter, teasing, irony, understatements, humorous self-deprecation, mockery or just silliness are used by the British to keep their distance from a counterpart or to make themselves immune to the aggressive humour of others through ironic self-humiliation. Simply put, attack is the best form of defence (Gelfert 2007:51). This tendency is explained by Gelfert as follows:

Wo aber wie in England weder ein Angriff von außen noch innere Unruhe zu befürchten ist, wird sich eher die Neigung ausbilden, auf gewaltlose Weise die Ellenbogen auszufahren, um sich selber größtmöglichen Freiraum zu verschaffen. (Gelfert 2007:53)

Gelfert is of the opinion that in areas, such as Germany, which historically have been threatened by foreign powers, people look for a "gemütlich" form of society free from aggression. On the other hand countries such as the United Kingdom, where such attacks were much less likely, have to get rid of their anger and frustration in other ways, namely in this form of humour.

3.4.6. Coldness

Even when British humour is not cruel in a strict sense, it still often features heartlessness. This is also used as a mask to protect against degradation through bathos, but it is utilised much more often to deal humorous blows which then seem decidedly cold. In turn this shows the cruelty of British humour, as this "slap in the face" is expected to be taken with the same nonchalance as it is handed out (Gelfert 2007:54ff).

3.4.7. Tongue-in-cheekness

When British humour does not openly show its cruelty and coldness, it makes use of another, even more typical characteristic, described as "tongue-in-cheek". It is simply an implication that a statement or action is not meant seriously. As this implication generally covers hidden, benign cruelty, it expresses a kind of deceit. This type of humour works similarly in its structure to bathos, however the content is the opposite. In bathos humour high expectations are brought down to the level of the mundane, whereas in the case of tongue-in-cheek humour they are followed by a heavy blow. Just as coldness, it is another form of cruelty (Gelfert 2007:56ff).

3.4.8. Hypocrisy

Hypocrisy has been a national bad habit for Brits since Victorian times. They have often accused themselves of this trait and satirically mocked it. It was used on the one hand often as the subject of humorous criticism and on the other as an expression of humour. Whilst a serious, kind of "honest" hypocrite submits themselves to conformity, a humorous hypocrite uses hypocrisy to create freedom for themselves (Gelfert 2007:58ff).

3.4.9. Eccentricity

Eccentricity and ritualisation developed in the 18th century, whereby eccentricity is seen as a necessary relief from ritualisation. Eccentricity is a way of reacting to social pressure, which appears even in Shakespeare's plays, either through exposing social norms or by deviating from the norms and becoming ridiculous themselves. Given that audiences were prepared to

suffer with melancholics and laugh with eccentric fools, it can be assumed that eccentricity was in no way a negative phenomenon. The vast majority of eccentricity in British humour consists in the tendency to comically violate social norms. Gelfert contends that "überall da aber, wo es um humoristische Unterhaltung geht, ist Exzentrik weiterhin ein englisches Markenzeichen" (Gelfert 2007:61ff).

3.4.10. Anti-intellectualism

Education is valued greatly in the United Kingdom and this can be seen in the assumption that anyone who speaks with a regional accent is uneducated and is from a lower social class. However, what is absolutely disliked is when the intelligentsia boast of this. Whilst obvious bragging is frowned upon in many countries, according to Gelfert (2007) in the United Kingdom it goes to the extent that educated people are resented if they even mention this. Mental superiority projects an authority, which opens up the person to ridicule if they show even the smallest amount of arrogance. Here it is also clear that fear of bathos has an effect (Gelfert 2007:65f).

3.4.11. Tastelessness

If tastelessness is considered a part of British humour it could well be considered part of humour from any country. In the United Kingdom this "attack on good taste", as Gelfert calls it, is much more distinct and in particular has a much longer tradition, all the way from *Monty Python* to *Borat* from British comedian Sacha Baron Cohen.

Wenn Humor ein Mittel zur Lösung sozialer Spannung ist, dann ist zu erwarten, dass er überall da eingesetzt wird, wo Spannungen im besonderem Maße auftreten. [...] Wenn von den Menschen erwartet wird, dass sie in allen Lebenslagen das Gesicht wahren und sich normgerecht verhalten, muss zugleich ein starkes Verlangen aufkommen, dieses Korsett zu sprengen und gegen die Norm zu verstoßen. (Gelfert 2007:67)

If it is expected of people to keep up appearances and conform to norms, there will naturally be a strong urge to break off the chains and go against the norm. Gelfert states that the violation of "good taste" is nothing more than eccentricity in aesthetic form (Gelfert 2007:67).

3.4.12. Nonsense

Schon die Tatsache, dass im Deutschen für Unsinnspoesie meist das englische Wort verwendet wird, zeigt an, dass es sich um ein typisch englisches Phänomen handeln muss (Gelfert 2007:69).

The expression "nonsense" was coined by author and poet Edward Lear in his 1846 work *A Book of Nonsense*. However, the term first became well-known worldwide thanks to *Alice's Adventures in Wonderland* in 1865 written by Lewis Carroll. Nonetheless nonsense was only

ascribed to the British form of humour after the release of the *Monty Python* series (Gelfert 2007:69ff). Nicolson defines nonsense as follows:

Nonsense is in its essence a rebellion against the authority of orderly thinking; it is a war of liberation waged against conceptual logic; it is the supreme release from the constraint of reason. (Nicolson 1956:46)

Nonsense can be seen as the conscious decision to defy the usual rules, to suspend the familiar "reality". Given that true nonsense cannot exist in an absolute sense, as it would then not be possible to call it nonsense, nonsense must either be a contradictory term or must be relative, whereby the latter will be assumed here (Bourke 1965:25f). When observing it closely, British nonsense is rarely completely void of any sense. There is often a satirical dig, a parodic insinuation or a highly-charged version of reality hidden behind it. As with the British humour in general, British nonsense seems to have the purpose of removing the shackles of a restrictive system (Gelfert 2007:71f).

3.4.13. Black humour

So-called "black humour" is another typical characteristic of British humour. Black humour has a long history in British literature and theatre. It can be traced back to Shakespearean times and more recently can also be found in the classic of British humour, *Monty Python*. Once the humour has reached the point that the cruelty is no longer visible in the coldness shown towards the misfortune of others, and requires the affected person to take their misfortune with humour, the humour can be said to be "black" in character (Gelfert 2007:73ff).

Das Wesensmerkmal des schwarzen Humors ist seine Respektlosigkeit gegenüber der Moral. Er greift sie nicht satirisch an, um sie durch eine bessere zu ersetzen, sondern tut so, als gäbe es sie gar nicht. Statt Autorität einer Übermoral zu suchen, löst er die Fesseln jeder ethischen Norm und überlässt den Leser oder Zuhörer seinem individuellen moralischen Bewusstsein. (Gelfert 2007:75f)

Black humour is characterised by its lack of respect for morals, but it does not directly attack them with satire, rather acts as if they don't exist. This leaves the moral consciousness to be decided by the recipient and thus black humour can only be expected where individuality is very pronounced and normative authorities are viewed with distrust (Gelfert 2007:75f).

3.4.14. Rumbustiousness

Rumbustious is just one of many adjectives, such as boisterous, scurrilous or unabashed, which could be used to describe British humour. Rumbustiousness describes a mixture of cheekiness, flippant dirtiness, highly-charged happiness and conscious violation of good taste dating back to Shakespeare which is a fundamental feature of British humour (Gelfert 2007:76ff).

3.4.15. Obscenity

In almost all cultures sexuality is a subject for humour. It is to various extents a somewhat taboo topic and thus any violation of this taboo could be responded to by laughter. In the United Kingdom people seem to prefer to address such a lewd topic in an ironic, playful way. If the level has been lowered too far to allow for this kind of irony, the violation is neutralised through grotesque exaggeration or obscene tastelessness (Gelfert 2007:79ff).

3.4.16. "Bottom-up" humour

All of these characteristics of humour have something in common - they contravene some sort of rule. Each characteristic on its own may well not seem too different to humour found in other countries, however, when they are observed together it creates the unique humour found in the United Kingdom. "Bottom up" humour is where the laughter is directed at the rule being broken, whereas for example in Germany the laughter is directed at the person breaking the rule (Gelfert 2007:84f).

3.5. Humour translation

Anyone who has ever tried to translate an English joke into another language will know that it is no easy task. [...] Similarly, when a joke in a foreign language is translated into English, results tend to be disastrous. Jokes, it would seem, travel badly. (Chiaro 1992:77)

As described above, the concepts of both humour and translation have, especially in recent years with regards to translation, been studied extensively. Despite this, the dearth of literature on humour translation suggests it is a subject too complex for most academics to undertake.

Whereas the immense practical act of translation itself is also increasingly being theorized in what has come to be known as translation studies, [...] the combined object of humour translation must have seemed until now so vast, disorientating and dangerous an ocean that few academic efforts were made to theorize the processes, agents, contexts and products involved. (Vandaele 2002:149)

There are, however, several useful studies which have been carried out on the topic, which will be used in this chapter to outline the potential approaches suggested by various academics to translating humour, with particular emphasis on audiovisual translation.

3.5.1. Pragmatic approach

Sanderson (2009) approaches the translation of humour, or more specifically puns, from a pragmatic point of view. Despite dealing mainly with puns, his observations remain relevant for a more broader definition of humour. The asymmetry between languages present the most common case of inequivalence in translation as "both the formal similarity between words which are neither etymologically nor semantically linked and the multiplicity of meanings

within the same word will not usually coincide between languages" (Sanderson 2009:125). As a result humour requires more linguistic manoeuvring than other problems a translator is faced with.

The combination of audio and video in audiovisual translation only serves to complicate matters further. As the tendency is not to edit the visual part of the original version, translators are restricted by the pictures on screen and thus the verbal text must seemingly be prioritised and manipulated in order to provide some cohesion between the audio and video (Sanderson 2009:125).

Sanderson introduces different types of puns, which are based on a different type of classification and also rely on a visual effect. These classifications are namely polysemy, homophonies, false etymology, an interlingual pun within a culture-specific item and an idiomatic expression with the visual present of an isolated element. Identifying the type of pun or humour found in the source text and its basis for creating the humour helps a translator to transfer this affect to the target text by applying the most suitable translation strategy (Sanderson 2009:131).

A key thing to take from Sanderson's study, is that the original pun strategy from the source text was not used once in the target text. As such, it can be concluded that it is "perfectly acceptable, even recommendable, to apply a different punning device in dubbing when a coincidence between languages cannot be found, or even a non-punning rendition, as long as cohesion is maintained between both channels" (Sanderson 2009:132).

On the other hand, if a translator adopts such a strategy and pun from the source text is replaced by one in the target text, which has no connection with the original, Sanderson questions whether this can truly be called translation (Sanderson 2009:132). However, the functional approaches to translation concentrate on its target oriented nature, and given that one of the main goals of humour is to make someone laugh, if this can be reproduced in the target language and culture, then one can surely talk of translation.

As a concept humour can be considered universal, however, it is obvious that different people react differently to the same attempt at humour. As culture is regarded to be specific on various levels, right down to a personal level, given that a person's cultural competence is determined by their own circumstances, humour itself is received differently by different people because of their cultural backgrounds. As such, different people within the same "culture" or community can react differently to the same stimuli due to the individuality of culture (cf. Veiga 2009:163).

The different reactions of people to humour need to be taken into account when it is translated. As such it is possible to talk of a slight deviation from the strict target oriented approach of the functionalist theories. Whilst these do not ignore the source text outright, they certainly place more emphasis on the purpose of the target text. The volume of cultural information contained within humours texts naturally means more attention must be paid to

them, than with a text less loaded with cultural elements. In theoretical terms, this is closer to the notion of equivalence.

In an attempt at diminishing and bridging linguistic and cultural barriers in subtitled humour the translator should aim at reaching perlocutionary equivalence. In other words, the humorous effect of what an individual utters in a SL should be triggered in the target language so as to provide the target audience with the same viewing experience. (Veiga 2009:166)

Veiga (2009) suggests that the difficulty of humour translation forces the translator to use imaginative solutions in order to achieve equivalence between the humorous intention of the source language and the humorous effect in the target language. She calls the skills required for this task humour awareness, humour competence and audiovisual humour translation competence. More specifically these are defined as follows:

- first stage: recognition of humorous (perlocutionary) stimulus/i (humour awareness);
 - second stage: process of meaning negotiation, between source and target languages (humour competence);
 - third stage: decision-making according to language (relevance; recontextualisation; priorities and restrictions), culture (cultural encyclopaedia in both languages) and technical boundaries (imposed by medium constraints) so that the perlocutionary equivalence and force can be achieved (audiovisual humour translation competence).
- (Veiga 2009:175)

3.5.2. Zabalbeascoa's linguistic approach

Translation studies and humour studies both draw at least partially on research from other areas, namely linguistics, psychology and sociology amongst others. Given this overlapping nature of the two fields, Zabalbeascoa advocates more cooperation between the two (and also with other relevant fields), in terms of translators learning how to better translate humoristic patterns and humour researchers better understanding the linguistic, social and psychological factors of humour through the use of translation (Zabalbeascoa 2005:185f).

When considering the actual translation of humour, Zabalbeascoa first states that pinning down translation to a series of truths have failed as there are so many variables which affect translation. In any case he defines the most obvious translation variables as follows:

- a. the language(s)/culture(s) one is translating from (including all aspects of language variation, such as dialects and registers)
- b. the language(s)/culture(s) one is translating into
- c. the purpose(s) and justification(s) for the existence of the translated version
- d. the nature of the text, including parameters such as textuality, genre, style and discourse
- e. the intended recipient(s), what they are assumed to be like
- f. the client(s) or translation initiator(s), their needs and demands
- g. the expectation(s) for the translated text and prejudice towards translations and translators
- h. the translator(s): human (individuals or teams), fully automatic, or computer assisted
- i. the conditions in which the task is carried out (deadline, materials, motivation, etc.)

j. the medium, mode and means of communication: oral, written, audiovisual, private, mass media, etc.
(Zabalbeascoa 2005:186f)

The variables can be either singular or plural, as some texts can be multilingual, have more than one purpose, more than one person may be responsible for the translation and so on. These variables affect the translation of every single part of the text, i.e. any segment, word, feature etc. The extent of the variability leads Zabalbeascoa to propose two procedures which would be beneficial to translators: establishing priorities and restrictions.

the concept of **priorities** is used as a means of expressing the intended goals for a given translation task and the **restrictions** are the obstacle and problems that help to justify one's choice of priorities and, ultimately, the solutions adopted in the translation. (Zabalbeascoa 1996:243)

As a starting point one must assume that there are an infinite number of potential priorities and restrictions for all possible translations and that these must be identified separately for each task. The priorities identified for a specific translation can be arranged on a scale of importance, ranging from the most important things to consider down to very insignificant priorities. The translation solution is then carried out on the basis of this scale, fulfilling the uppermost priorities first and only then moving on to lower ranked priorities. As such, a priority is also a restriction for all the priorities below it.

In terms of humour the initial task is to find out where on the scale of priorities the humorous effect comes. This is of course dependent on the situation in which the humorous effect (or in fact the lack of one) can be found. It may be the case that in some texts humour is not a top priority on a global level (for the whole text), but it is used effectively locally (in certain parts of the text). If the translation of a joke in a text is considered necessary (in some cases it may make sense not to translate it), then the original joke may have to be changed into a completely different joke in order to create the humorous effect. In this case the humour in this part of the text has a very high local priority, whilst overall the humour may have a rather low priority if there are only a few instances of humour in the whole text (Zabalbeascoa 1996:243).

When the humour is found in a multimedia context and is dubbed into a foreign language, additional variables need to be taken into account, such as lip synchronisation. If this takes place within a situation comedy, where there is no doubt that the humorous effect will be rather high on the scale of priorities, it makes sense to judge any dubbed version on how funny it is, i.e. the success of the humorous effect. The extent to which this version is faithful to the original on other levels is much less important, despite the difficult job translators have in this area balancing these priorities (Zabalbeascoa 1996:244f).

Equivalence is another form of describing priorities, in addition to the scale of importance and the local/global factor within a text. A priority can either be "equivalent", i.e. this priority should be equivalent in both the source and target versions, "non-equivalent", i.e. the priority should *not* be equivalent in both versions, or the equivalence is not important. In

the last case the priority is only interested in how the target version is received, and thus whether it is equivalent to the source version or not is irrelevant. With regards to situation comedy series, it is, therefore, of importance that the intended humorous effect priority is "equivalent", i.e. the target version is also funny (Zabalbeascoa 1996:247).

Ultimately Zabalbeascoa states that a translation can be judged on the following conditions:

first, how easily one can identify a clear set of priorities; second, how well each priority was met by the solutions provided; third, which criteria governed the actual choice of priorities and where the criteria originated. This last aspect would include an assessment of the plausibility and originality of the priorities. (Zabalbeascoa 1996:248)

There are several restrictions which a translator must overcome in the translation process. Most notably, they must, according to Zabalbeascoa (2005) take differences in the following areas into account:

- background knowledge of both audiences
- moral and cultural values, habits and traditions
- traditional topics for jokes and their types

Further restrictions originate from the translator's professional context, the timing and lip synchronisation, verbal humour based on features of the source language and the visual context. Additionally the translator themselves could not only be considered as playing a key role in the translation process, but also as a restriction. After all there is no such thing as a perfect translator or a perfect translation, and thus the translator is a variable, whose ability to produce a translation of sufficient quality will vary greatly. As such it makes sense to examine ways in which the translator's restriction can be reduced. Zabalbeascoa (2005:248f) suggests four ways in which this could be achieved: specialisation; recognition; teamwork and adequate tools.

Firstly, the specialisation of translators would reduce the tendency of falling back on knowledge coming from more general areas of translation which may not be appropriate for the specific translation at hand. Secondly, more recognition of the work translators do would encourage them to use more than just a "minimalist" approach in order to avoid potential criticism and give them more confidence to go for what they deem in their professional opinion to be the best approach. Of course, in cases where it is considered necessary to drastically change the dubbed version from the original, permission would be required and thus the final decision is not left to the translator. Thirdly, teamwork would enable translators to benefit from help and advice from experts in other areas, such as native speakers and script writers. Any series with multiple episodes may be translated by more than one person and therefore cooperation between these people is also required. Translators as experts in multiple cultures could also offer input in all stages of the dubbing process, incorporating their

knowledge of both verbal and non-verbal elements into the final dubbed version. Finally, translators require the correct tools in order to carry out their function to the best of their ability. Naturally this includes general and specialised reference books, databases, electronic translation tools and much more. In any case a translator should, according to Zabalbeascoa, have an in-house stylebook at their disposal, which contains information required by the translator for the translation. This includes glossaries, television policies and translational norms, outlining the priorities and restrictions for any case (Zabalbeascoa 1996:249f).

Subsequently Zabalbeascoa defines six classifications of jokes and what sort of translation solutions could be used for them. They are, namely, international jokes, national culture and institution jokes, national sense of humour jokes, language dependent jokes, visual jokes and complex jokes (Zabalbeascoa 1996:251ff).

An international joke is a joke where the reliance on language or cultural differences for humorous effect is greatly reduced. Naturally some cultures are closer to each other than others and thus a joke considered international in one culture may be difficult to translate into another, in this case Zabalbeascoa talks of binational jokes. For national culture and institution jokes any national, cultural or institutional references need to be adapted in order to create the same humorous effect for a foreign audience. National sense of humour jokes are specific joke types and topics which are more popular in some countries or cultures than others. Language dependent jokes use features of languages to create a humorous effect. Such features include polysemous words (words with more than one meaning), homophones (words which are pronounced the same but have a different meaning or spelling) and zeugma (the use of multiple identical words in the same sentence with different meanings). This type of joke often requires radical changes when being translated, except on some occasions where the two languages and cultures are closely related. Visual jokes can be divided between jokes derived solely on what can be seen on the screen and jokes which might seem visual, but are actually a visual representation of a linguistic joke. Jokes which rely on the interaction between verbal and non-verbal elements restrict the options available to the translator and often force them into finding a middle ground where the language at least fits with the non-verbal elements, as these cannot usually be altered, e.g. lip synchronisation. A complex joke involves a combination of two or more of the other types of jokes (Zabalbeascoa 1996:251ff).

3.5.3. Attardo's adaption of the General Theory of Verbal Humour

Attardo derives his discussion on translating humour from his own General Theory of Verbal Humour and its usage of language knowledge resources, which, as stated above, are language, narrative strategies, target, situation, logical mechanism and script opposition. In his article (2002) he explains how these knowledge resources can be helpful in decoding the source text and creating the target text.

Language (LA) is the knowledge resource most directly connected to the concept of word-for-word translation, as it is the resource which represents the decisions made when

encoding all other decisions within the framework of the other five knowledge resources. Thus changing the words used could constitute a translation and as such the most basic approach to translating humour using the General Theory of Verbal humour could be change the language resource in the source language to the language resource in the target language.

Narrative strategies (NS) generally require little adaptation in the translation process as the ways in which the narrative is organised are the same regardless of the language. Of course, there are some exceptions to this, such as "knock-knock" jokes in English, and in such cases the translator must attempt to reproduce the joke using a different narrative strategy. When doing so, it makes sense, if possible, to use the narrative strategy most similar to the one from the source text, and only if this is not possible to fall back on less closely related or completely unrelated narrative strategies.

The *Target (TA)* of a joke is well known to vary depending on which culture the person making the joke is from. Each person or group is targeted for certain features usually as the result of stereotypes. An aggressive joke is one which specifically targets one group and one feature, but of course jokes which target several are possible.

The *Situation (SI)* can be changed by the translator if they find themselves in the position that such a situation cannot be reproduced in the target language because it is either non-existent or not available for humour.

Logical mechanisms (LM) are generally always easy to translate from one language into another. This is due to the fact that non-verbal logical mechanisms involve fairly abstract processes which as a result are language independent.

Script opposition (SO), as mentioned above, is the uppermost and most important of the knowledge resources. When two jokes differ in their script oppositions, they are perceived as most different (in comparison to when they differ in other knowledge resources). Attardo expands on this even further, stating that "in other words, two jokes that differ by Script Opposition are, in all likelihood, *different* jokes". As a result, he suggests that changing the script opposition is effectively a last resort for a translator. One example of where this would be acceptable or even necessary is when the script opposition is unavailable, for whatever reason, in the target language. Whatever the script opposition of the source joke, the author of the joke is expecting laughter and as such using a different script opposition in order to obtain that laughter still entails a successful translation, as it reproduced the humorous effect in the target language (Attardo 2002:184ff).

However, in conclusion Attardo states the following:

Let me stress again that while functionally (from the perlocutionary point of view) the translation is successful, at the semantic level this is no translation at all, but rather the substitution of one joke with another. This is why we can say that all jokes are translatable, at the perlocutionary level, because the perlocutionary goal of humour appreciation is of course universal. (Attardo 2002:189)

3.5.4. Translation strategies

Chiaro (2010) suggests four different ways in which verbally expressed humour (VEH) tends to be translated, namely leaving the VEH unchanged, replacing the source VEH with a different instance of VEH in the target language, replacing the source VEH with an idiomatic expression in the target language and ignoring the VEH altogether. Naturally each of these strategies is more or less appropriate depending on the type of humour it is being used to translate. In order to leave the VEH unchanged, the joke must primarily rely on visual humour which can be interpreted similarly, or as similarly as possible, across different cultures. At the other end of the spectrum, ignoring the VEH altogether would not be appropriate in a situation where the humour expressed is obvious to the viewer as they would then be expecting a humorous act and an accompanying dialogue.

The most acceptable solution for both the translator and the audience is to replace the source VEH with a different instance of VEH in the target language. This can be achieved, for example, by using a similar word play to the one used in the source language, however, this is naturally not possible in every situation. When this is not possible, another alternative available to the translator is to use an idiomatic expression in the target language to replace the source VEH. This strategy can be used, for example, when a visual element of the humour makes it important, if not necessary, to include a certain subject in the humour, but the VEH cannot be replaced with a similar instance of VEH in the target language (Chiaro 2010:6ff).

In order to look at how humour was translated in several British and American films, Schröter (2004) first defines the strategies used to create the humour. These include multiple interpretations of words, expressions etc. (homonymy, homophony and polysemy), rhymes, alliterations, nonce-combinations of words and morphemes, the creative use of established words, deviant pronunciation, the reinterpretation of abbreviations, the exploitation of discrepancies between spelling and pronunciation and playing with grammar (Schröter 2004:159). Of course, this list is not exhaustive and the different humour strategies are not mutually exclusive of each other.

The first example concerns rhyming, which is not reproduced in either target version studied, nor is it replaced with a different strategy. Of course, this is the easiest way to deal with language-based humour on screen when translating for a different culture (Schröter 2004:160). Using the above categorisations from Chiaro, this would fall under "ignoring the VEH". This is possible due to the lack of a visual aspect to this type of humour and its relative lack of importance.

The second example used by Schröter displays a different strategy. He calls the humour strategy used an "inappropriate near-homophone", i.e. the use of an inappropriate, similar sounding word to create comic effect. This particular example centres on the use of the phrase "Holy Goat" instead of "Holy Ghost". One translation strategy used here, which

would be categorised as "replacing the source VEH with a different instance of VEH in the target language", is to replace the original phrase with the German expression "Heiliger Geiz" standing in for "Heiliger Geist". In both versions the similarity in pronunciation of the words is used to create comic effect. However, in the Swedish version of the same film a different strategy is used, whereby a different sounding word altogether is used, and the comic effect is created simply because of the slip of the tongue. As such, this come under the same category, however, instead of using the same humour strategy in the target text, a different strategy is used (Schröter 2004:160f).

The third example provides a different kind of challenge for the translator. Here, a policeman is showing his badge to a suspect as he arrests him, saying "Do you see this? Huh? N-Y-P-D! Means: I will (k)Nock Your Punk ass Down!" The obvious difficulty here is that the viewers can see the letters *N-Y-P-D* on the screen, allowing for very little leeway in the translation. The potential strategies here are to use the same humour strategy in both versions, i.e. find a similar humorous phrase with the same letter in the target language, or to make another joke based on the police badge displayed on screen (Schröter 2004:161ff).

Schröter's study determines, albeit with a very small sample size, that subtitlers and dubbers tend to replace source language wordplay with at least some kind of word play in the target language, even if it does not mirror the original. However, when a humour strategy becomes more complex, involving multiple different strategies, it subsequently becomes harder to reproduce and it is less likely that there is an equivalent in the target language or culture (Schröter 2004:165). Additionally, studies by Gottlieb (1997), Offord (1997) and Heibert (1993), as well as Schröter himself (2004), have shown that the number of puns is reduced significantly in the target language in comparison with the source language, sometimes by more than 50% (Schröter 2004:166).

Both the instances of language play and the number of individual strategies used to create them were reduced in dubbed versions as well as subtitled versions. The cause of this can be put down to several factors. Language play has a significant role in humour and thus it needs to be preserved as best possible in order to fulfil the Skopos of the translation. However, on the other hand it is also often very difficult to translate, especially when it occurs in a complex form of different strategies. Such strategies are likely to be simplified, replaced or completely omitted in the translated version (Schröter 2004:167).

The particular features of both dubbing and subtitling can also play a role in translating humour on the screen. A dubber may be more tempted to completely ignore an instance of humour as the audience would not notice the omission, whilst for the same instance of humour, it might be necessary for a subtitler to translate this particular section in order to avoid incongruities between the original soundtrack (which if in English may be understood by a large section of the audience, depending on what the target culture is) and the subtitles. As such, a subtitler must pay more attention to the source text than a dubber because both the original soundtrack and the original video can be perceived by the audience,

whilst the dubbed soundtrack replaces the original soundtrack, meaning only the original video is seen (cf. Schröter 2004:167f). This can still be seen as coming under the Skopos theory, however, given that, whilst it is the source text that is being taken into account, more specifically it is the target audience's ability to perceive the source text that is important. For example, it would be less likely that the original soundtrack would need much attention if the subtitles were of a Japanese film for the European market, as the likelihood that the audience would understand the original is very low.

4. Audiovisual translation

This chapter will discuss the topic of multimedial or audiovisual texts and their relationship with the field of translation. More specifically a definition of audiovisual translation will be suggested, a short overview of the history and development of this area will be presented and specific problems when translating humour in audiovisual texts will be discussed.

Additionally the dubbing practices and important factors which need to be taken into consideration will be examined.

4.1. What is audiovisual translation (AVT)?

In 1971, on the basis of Bühler's organon model, Katharina Reiß laid out her suggestion of a fourth text type, in addition to the three original text types (informative, expressive and operative), namely "audio-medial" texts.

Diesen drei, von den Funktionen der Sprach her begründeten Texttypen muss jedoch noch eine vierte Gruppe von Texten hinzugefügt werden, die also 'audio-medialer' Typ gekennzeichnet sei. Es handelt sich bei ihnen jeweils um Texte, die zwar schriftlich fixiert, aber mit Hilfe eines nicht-sprachlich *Mediums* in *gesprochener* (oder *gesungener*) Form an das *Ohr* des Empfängers gelangen, wobei in unterschiedlich großem Ausmaß außersprachliche Hilfsmittel zur Realisierung einer literarischen Mischform beitragen. (Reiß 1986:34)

These texts were specifically written to be expressed orally, i.e. spoken or sung, and thus also depend on non-linguistic media or other forms of expression. The specific wording of this phenomenon caused much discussion, which led Reiß to later revise the expression to "multi-medial", in order to include texts which do not have acoustic elements, but still have visual ones.

Bei der Übersetzung von Redetexten (Texte für Ansprachen und Vorträge, für Rundfunk- und Fernsehsendungen, Filme und Dramen) ist zu berücksichtigen, dass sie im Medium der gesprochenen Sprache vortragbar sein müssen. Schrifttexte, die erst zusammen mit bildlichen Darstellungen (Bilderbücher, Comic strips, Begleittexte für Dias etc.) oder mit Musik (Lieder, musikalische Bühnenwerke etc.) das vollständige Informationsangebot ausmachen, weisen all eine Interdependenz der verschiedenen Medien bei der Textgestaltung auf. Ohne Beachtung dieser Interdependenzen können solche Texte nicht adäquat übersetzt werden. Wir fassen solche Werke in einem eigenen Typ, dem *multi-medialen* Texttyp, zusammen. (Reiß & Vermeer 1984:211)

The multi-medial text type is not per se a fourth text type, but rather a special form which contain elements from the other three text types. It should be noted that this definition provides a rather large spectrum of possible forms of this text type and as a result further subdivisions were necessary. These are as follows:

1. *Multimedial* texts (in English usually *audiovisual*) are conveyed by technical and/or electronic media involving both sight and sound (e.g. material for film or television, sub-/surtitling),

2. *Multimodal* texts involve different modes of verbal and nonverbal expression, comprising both sight and sound, as in drama and opera,
 3. *Multisemiotic* texts use different graphic sign systems, verbal and non-verbal (e.g. comics or print advertisements),
 4. *Audiomedial* texts are those written to be spoken, hence reach their ultimate recipient by means of the human voice and not from the printed page (e.g. political speeches, academic papers).
- (Snell-Hornby 2006:85)

For the purposes of this paper, the definition from Snell-Hornby is the most suitable as it best fits the requirements of this paper.

4.2. Development of audiovisual translation

For several years now the expression "audiovisual translation" has been used to refer to the translation process(es) carried out within the framework of subtitling, surtitling and dubbing. Until 1995 the area received little attention from academics and the linguistic aspect was left virtually untouched, as it did not fit in with the theories in translation studies at the time. Subsequently, thanks to initiatives from the European Union and several publications and studies in the area of subtitling for the deaf and hard of hearing, audiovisual translation gained increasing recognition. A growing number of conferences, seminars, workshops and scientific articles contributed further to the development of the field after 1999 (Gambier 2008:12).

Diaz Cintas states that audiovisual translation is its own field within translation studies and emphasises its constantly changing and expanding character. There is a growing preference towards using a sociocultural approach as opposed to the more traditional linguistic and technical approaches. This approach takes the cultural nature of translation into account and as a result the whole situation in which the audiovisual translation takes place must be studied (Diaz Cintas 2009:5ff).

4.3. Dubbing vs. subtitling

Amongst academics the debate still carries on as to which form of audiovisual translation is better suited to making the text work in the target culture. What cannot be denied is the fact that increased globalisation is leading to a greater demand for audiovisual translation. The question of which form of audiovisual translation to use is not only found in literature, but also occupies filmmakers in the industry. This question is almost as old as the medium of film itself. At the time of the first sound films, people claimed that translations would reduce the quality of the films and as a result in the early years of sound films, several versions were made in different languages (Tveit 2009:87f).

It is interesting to note that the translations of films or television shows are generally only noticed by viewers when the translations are considered to be particularly bad, especially in the case of dubbed versions. Zabalbeascoa suggests that this could be because

the recipients expect too much from the translations or that different recipients expect different things and thus someone will always be unhappy with the result. He also offers a second explanation, namely that if the commissioners of translations have no expectation of "high-quality" translation, there is no motive for anyone to actually produce them (Zabalbeascoa 1996:236f).

In terms of film translation, two different methods appeared very soon after the establishment of sound films, namely countries such as France, Italy and Spain, which used dubbing, and countries such as Portugal, the Netherlands and Scandinavian countries, which added subtitles or voiceovers to the films (Tveit 2009:88f). At the beginning of the sound film era, the cost of dubbing overtook that of subtitling and as a result found little popularity in smaller countries. Gottlieb states that this is also the reason why countries whose economy was struggling at that time chose to use subtitling, a trend which continues today. Countries which decided to use dubbing straight away tend to still use it (Gottlieb 2002:196f). Of course the division is not so simple, given that one must also take the prospective target audience into account, i.e. their ability to read in terms of what speed they can read subtitles or whether they are even literate (Reinart 2004:78).

Any argument which is valid for one form of audiovisual translation can, at the same time, been seen as an argument against the other major form. Dubbed versions of television shows and movies often come in for much criticism from their audiences and academics such as Herbst (1996) and Zabalbeascoa (1996) point out the failings of dubbing. Herbst in particular criticises the exaggerated use of anglicisms in the target language, although he concentrated mainly on works translated from English. Despite this he considers the quality of dubbing preferable to that of subtitling (Herbst 1996:98).

The main argument in favour of dubbing is that linguistic nuances, such as stutters, hesitations and irony, can also be expressed in the target text, whilst they have to be expressed in text when using subtitling. On the other hand, dubbing can cause problems as it creates an illusion in contrast to subtitling where it is obvious to the viewer that it is a translation. Gottlieb states, for example, that the illusion can never create a natural impression, but rather the viewer is drawn into an illusory world, where the characters in a film set in the United States all speak with each other in fluent German (Gottlieb 2002:197f).

Additionally the target text should work well together with the lip movement, facial expressions and gestures of the characters on screen, however, the lip synchronicity is generally only matched up in extreme close up shots where this is more visible (Martinez-Sierra 2009:142).

Alternatively subtitling avoids many of these problems, whilst in turn bringing problems of its own into the equation. Firstly, Gottlieb defines subtitling as follows:

Übertragung in eine andere Sprache von verbalen Nachrichten im filmischen Medium in Form ein- oder mehrzeiligen Schrifttextes, die auf der Leinwand erscheinen und zwar gleichzeitig mit der originalen gesprochenen Nachricht. (Gottlieb 2002:187)

Subtitling can be seen as a supplement to the original spoken text, as both texts can still be perceived in the target version. As a result the target audience's understanding of the source language plays a role in the functioning of a text, for example, a German audience would react much more positively to subtitles on an English-language film, rather than a Russian-language one. In the latter case the vast majority of the audience would rely solely on the subtitles for their understanding of the movie, whilst in the former there would be much more content transferrable between the two languages and the number of people competent in the source language would also likely be greater (Tveit 2009:91).

One major advantage of subtitling is that the voices of the original actors are retained and that as a result the cultural-specific elements are in keeping with the language. This allows the audience to improve their listening skills in the source language and can have a positive effect on the language learning of the recipients, however, only if the recipients already have some knowledge of the source language. To this end Herbst (1996:103) states that "it is obvious that if the second language is known, subtitling is much preferred to dubbing".

Naturally subtitling also has its disadvantages. One of the greatest and most obvious is that there is only a certain amount of space on the screen where the subtitles can be placed and thus the translator is restricted in their ability to translate the source text. Additionally the subtitles must be restricted in terms of time, as the text must agree with the person speaking on screen and not be visible when they have stopped speaking and, for example, another character starts to speak. The preference in Europe is to have a maximum of two lines of text on the screen and not to allow one subtitle to span more than two changes of camera. As a result of these many restrictions, the text displayed on the screen must often be shortened in comparison with the spoken text (Tveit 2009:90).

These restrictions come on top of the fact that subtitling represents the transfer of spoken language into written language. The various subtleties which can be found in the spoken language can only with great difficulty in a small number of situations be transferred into writing and as such Gottlieb (2002:194) speaks of a "reduced reality".

Proponents of dubbing maintain that it is more difficult to follow the film when the viewer has to read subtitles and that conversation comes across more natural when it is dubbed. Dubbing is additionally suited to all age groups and educational backgrounds and allows the translator more leeway with the use of non-verbal elements in the spoken language. Ultimately it is not possible to provide a definitive judgement as to which type of audiovisual translation is best because it relies on too many specificities, such as the viewers and their habits, the languages used and even the personal taste of the viewers (Pisek 1994:74).

4.3.1. Synchronicity

As mentioned above, the German-speaking countries belong to the group of countries which primarily use dubbing as their method of translating foreign language films and television shows. Whilst in written translations one can often talk of the equivalence between the source and target texts, in audiovisual translation the key term is synchronicity. The emphasis here is on ensuring that what is said corresponds to what is on the screen. This helps to create the "illusion" of the characters speaking the target language and to distract the audience from the fact that this version is not the original (Maier 1997:93).

Naturally the vast majority of the audience is well aware that they are not watching an original version, however, the discrepancies between the two versions are generally accepted. It is only when the various types of synchronicities are not dealt with properly that it becomes obvious to viewers that they are watching a dubbed film.

Erst wenn sich eine Synchronisation im negativen Sinne auswirkt, merkt der Zuschauer plötzlich wieder, einen synchronisierten Film zu sehen. (Maier 1997:93)

In order to ensure that this illusion is maintained in the viewers' minds, the various types of synchronicity must be taken into consideration during the dubbing process. These types of synchronicity will be explained in more detail in the following sub-chapters.

4.3.1.1. Lip synchronicity

Lip synchronicity is simply ensuring that the lip movements of actors in films and television shows are synchronous with the dubbed sound track played over the picture. Lip synchronicity can be considered to be successful if the recipients do not perceive the difference between the lip movements and what is said. At the onset of dubbing in films, lip synchronicity was given the highest priority. However, it became clear that the boundaries for this type of synchronicity were not so strict and that the audience could not detect some discrepancies in the lip synchronicity to a certain extent (Maier 1997:93ff). Additionally the extent to which lip synchronicity must be synchronous also depends on many other factors, such as the camera position or lighting in the respective scene (Pisek 1994:91).

Herbst (1994) presents four different types of lip synchronicity, namely:

1. Qualitative Lippensynchronität, die sich darauf beziehen soll, inwieweit die durch die Artikulation bestimmter Laute bedingten Lippenpositionen bzw. -bewegungen des Originalfilms im Synchrontext Entsprechungen besitzen.
2. Quantitative Lippensynchronität, die sich darauf beziehen soll, inwieweit der Synchrontext in dem Moment beginnt und endet, in dem auch die Lippenbewegungen im Film einsetzen bzw. aufhören.
3. Lippensynchronität in Bezug auf das Sprachtempo und
4. Lippensynchronität in Bezug auf Lautstärke und Artikulationsdeutlichkeit.

(Herbst 1994:32)

Qualitative lip synchronicity refers to how well lip movements in the original version match with the spoken dubbed text. This means that sounds from the original must be replaced with a similar sound in the dubbed version, for example, an *m* which is spoken with closed lips, should be replaced with a sound in the target language also produced with closed lips. This creates the illusion amongst the viewers that the actor seen on screen is speaking the dubbed text. As such the goal of qualitative lip synchronicity can be summarised as follows:

Ziel der qualitativen Lippensynchronität ist es daher, die Lippenbewegungen so gut aufeinander abzustimmen, dass die Illusion entsteht, der im Bild zu sehende Darsteller spricht gerade den synchronisierten Text. (Maier 1997:97)

Of course it is not necessary to correlate the exact letters in both languages as several letters, such as *b*, *p* and *m*, have identical lip movements and as such can be interchanged without affecting the lip synchronicity. Furthermore, some letters, for example *d*, *t*, *k*, *g*, *s* and *r*, have no specific lip position and are therefore unproblematic for translators. However, other sounds present a much greater challenge in ensuring lip synchronicity. It is easiest to synchronise sounds whose articulation is not visible, as they can simply be replaced with other sounds whose articulation is also not visible. At the other end of the scale Maier identifies so-called *Problemlaute* or problem sounds, which are sounds that "deutlich ins Bild treten, da entsprechende Artikulationsorgane wie Lippen, Zunge usw. bestimmte Positionen einnehmen" (Maier 1997:97).

These *Problemlaute* include, in particular, vowels which have extreme lip or jaw positions and which are therefore easily recognisable. Such problematic vowels are often designated as such because of their phonetic pronunciation, however, Maier emphasises that this only concerns an *Idealfall* and that in practice these vowels have much less precise lip movements, which in turn actually facilitates the dubbing process, as there is then a larger selection of potential sounds which can be used synchronously in the dubbed version (Maier 1997:98).

In terms of problematic consonants, the most difficult challenges are presented by the bilabial and labial sounds, as well as of course the *th* sound when dubbing from English, for which there is no corresponding sound in German with the same or similar lip movements. These consonants are particularly challenging when found in quick succession together with a vowel, as this involves a sound with a closed mouth followed by one with an open mouth or vice versa. As such the simultaneity is extremely important in such a case, as otherwise a sound produced with a closed mouth could be played whilst the actor has their mouth open, leading to a distortion of the previously mentioned illusion. Concluding Maier states that "als die wichtigsten Faktoren der qualitative Lippensynchronität gelten daher der Grad der Mundöffnung sowie die Ausprägtheit der Lippenbewegungen" (Maier 1997:99).

Herbst (1994:31) adds that additional factors which are individual to the actors involved can also come into play. For example, some actors have more exaggerated lip and

mouth movements than others and also things such as beards can have an effect on the ability to see lip movements. Cinematic effects can also play a role, as close up shots where the actor's mouth is clearly visible and scenes where actors speak particularly slowly are especially problematic for translators. On the other hand, there are of course situations in which such effects make the translation easier, such as when the actor is not clearly visible or is out of shot.

Whilst the goal of qualitative lip synchronicity is to make the spoken text synchronous with the lip movements seen on screen, it is, of course, almost impossible to create such a translation. There are a number of other factors which must be taken into consideration and as such Herbst suggests the goal of qualitative lip synchronicity must be "eine auffällige Häufung von Asynchronien und sehr krasse Asynchronien zu vermeiden, um die Fokussierung der Perzeption auf die Lippenbewegungen zu vermeiden" (Herbst 1994:70).

On the other hand, the lip movements of an actor play no role in quantitative lip synchronicity, rather it concerns to what extent the synchronised text begins and ends at the same time as the original text.

Quantitative Lippensynchronität bezeichne die Simultaneität von Ton und Lippenbewegungen, unabhängig vom Charakter der Bewegung, d.h. von der Geschwindigkeit und den Positionen, die die Lippen dabei einnehmen. (Herbst 1994:33)

Naturally it is often the case that the source text and the target text have significant differences in terms of their length. For example, passages where the person speaking cannot be seen on screen can be used to gain a bit of extra leeway for the dubbed text and thus the length of the source and original texts will not be identical. It can also occur that the speaker opens their mouth before they actually begin to say anything and this can also be used to extend the dubbed text if required. Alternatively the speaker may not close their mouth immediately after stopping talking, also allowing extra time for the translator (Maier 1997:95f).

Synchronicity in terms of speaking rate is connected to quantitative lip synchronicity. Maier states that:

Dieser Punkt hängt insoweit mit der quantitativen Lippensynchronität zusammen, als es bei der Synchronisation erforderlich sein kann, die Sprechgeschwindigkeit zu ändern, um quantitative Lippensynchronität zu erreichen. (Maier 1997:96)

The speaking rate in a dubbed text can be increased or decreased in order to ensure quantitative lip synchronicity and is thus, in Maier's opinion, subordinate to the quantitative lip synchronicity. Changing an actor's rate of speaking can cause some problems, as this is one of many methods used in spoken language to convey certain subtleties which aren't available in written texts. A slower tempo can signify composure or even a certain disinterest in the conversation, whilst a faster tempo could show that the speaker is impatient or in a

hurry. It is also important to note that the speaking rate cannot be drastically increased or decreased in a close-up scene where the mouth and thus the lip movements are clearly visible, as the altered tempo would be easily discernible by the viewer (Maier 1997:96f).

Despite this, it must be noted that lip synchronicity is not given such a high priority in the dubbing process as one might expect. The experience and ability of the dubber themselves play a key role in ensuring the viewers do not notice any abnormalities in the dubbed version and thus that the illusion of the actor speaking the foreign language text is not broken. Ultimately lip synchronicity only plays a key role in close-up shots, whilst in other scenes translators generally work according to the rule that “die Wahrung von Bewegungssynchronität und zum Charakter passender Stimmen sowie eine gut flüssige Übersetzung sind wichtiger als eine *totale* Lippensynchronität” (Maier 1997:101).

4.3.1.2. Gesture synchronicity

Gesture synchronicity, as the name suggests, refers to the synchronicity of gestures and facial expressions, as is thus also referred to as “kinesic synchronicity” and is a subcategory of “paralinguistic synchronicity”. More precisely Maier defines gesture synchronicity as follows:

Unter Gestensynchronität versteht man die synchrone Übereinstimmung in Bezug auf „außenstehende“ Faktoren wie Gesten, Augenbewegungen, Gesichtsausdrücke usw., die in direktem Zusammenhang stehen zu dem, das und wie etwas gesagt wird. Die Gestensynchronität stellt einen Typ der paralinguistischen Synchronität dar. (Maier 1997:101)

Thus, as Herbst (1994:50) also states, gestures are considered to be all kinesic, i.e. non-verbal, elements contained within an expression which are connected with the spoken language. This can, for example, include raising one’s eyebrows, head movements, facial expression etc.

Given that gestures generally coincide with the stressed syllable of a sentence, they form an important part of its structure and thus must also be taken into account in a translation. However, this is not always possible as stressed words can move within a sentence and therefore may not appear synchronously with the gesture on screen. As a result there are two ways in which gesture synchronicity is not observed: firstly, that expressive gestures are visible whilst no stress is found in the verbal text and, secondly, that the verbal text is stressed, and therefore an appropriate gesture is expected by the viewer, but none can be seen on screen. It is not just body movements that have an effect on gesture synchronicity, but lip movements also play a role, as they have a direct correlation to factors such as loudness and speech clarity (Maier 1997:101f).

As with lip synchronicity, viewers are denied the chance to analyse the gesture synchronicity exactly for the same reasons, such as limited time and that they are following

the action on screen. However, this does not mean that they are completely unaware of certain shortcomings in the dubbed version.

Je nachdem, ob das Publikum in einer Szene eher auf die Mundbewegungen oder auf Körpersignale achtet, ist in gewissen Fällen sogar das Zusammenfallen von Intonation und Geste für die Illusion „Film“ wichtiger als eine enge Lippensynchronität. Hier ist dann auf eine möglichst genaue Synchronität der Gesten zu achten, auch wenn die eventuell auf Kosten der Lippenbewegungen geht. Die Entscheidung, ob nun eher Lippen- oder Gestensynchronität zu beachten ist, solange sich nicht beides „unter einen Hut“ bringen lässt, hängt von Fall zu Fall und von Szene zu Szene ab und kann nicht verallgemeinert werden (Maier 1997:102).

Depending on the specific scene in the film, for example whether it is a close-up shot or a scene shot from a distance, the lip movements, facial expressions and body movements are either more or less relevant. As a consequence, unless it is possible to ensure both lip and gesture synchronicity, one must be prioritised over the other and given the various different types of scenes, which type of synchronicity is given priority will depend from one scene to the next, for example a close-up shot will place more emphasis on lip synchronicity, whilst more distant scenes will give priority to gesture synchronicity.

4.3.1.3. Character synchrony

The illusion of the dubbed text being spoken by the actor on screen can also be broken by other factors. The dubber must be carefully selected so that their voice or way of speaking does not contrast with the actor on screen and the expectations a viewer would have of how they would talk.

Die Auswahl der Synchronsprecher muss also vor allem in Hinblick auf zwei Kriterien erfolgen:

1. die Übereinstimmung von Bild und Ton, so dass sich kein Widerspruch zwischen Stimmqualität und Aussehen (Alter, körperlicher Statur usw. = des Schauspielers ergibt,
2. die Übereinstimmung bezüglich solche Bedeutungselemente, die darüberhinaus Aufschluss über die Persönlichkeit geben. (Herbst 1994:84)

Character synchrony, or equivalence of character, is considered to be when the personality of a character in the original film corresponds to that in the dubbed version. Chaume (2004:45) defines character synchrony as “the agreement between the voices of the dubbing actors and the expectations of the on-screen actor’s voice”. This not only concerns the character’s voice, but also many other traits, including paralinguistic ones. These must not simply be seen as individual characteristics, but are rather associated with other linguistic characteristics. Additionally, given that the perceptions of a character are objective and will vary depending on the viewer, it is difficult to assess to what extent the equivalence of character is adhered to (Herbst 1994:84ff).

Any changes or deviations in the portrayal of a character in a dubbed television series or film result not only from difficulties found within the translated script, but also because of

the personality traits of the characters involved. As such a dubber would first need to see the television series or film, or at least parts of it, in order to accurately play the character or receive directions from the director.

Chaume (1994:44f) considers character synchrony to be directly related to the dramatisation of characters and not relevant for synchronisation, as the dramatisation is affected by the dubbing actors and not the actual translators.

I consider [character synchrony] to be directly related to the dramatization of dubbing actors, rather than a type of synchronization. As such, it falls outside the range of synchronization to which the translator or dialogue writer has access, and to my mind, it should not be regarded as a type of synchronization as it does not directly affect translation operations or text re-writing. (Chaume 2004:45)

This term was introduced by Fodor (1976:72) and has often been criticised in literature. As mentioned above, Herbst (1994) uses the alternative term *Charakteräquivalenz* as he considers synchrony to be “eine zeitgleich Abstimmung von Originalbild und Synchronon” (Herbst 1994:84). Whitman-Linsen (1992:38f) also subscribes to this opinion, stating that it is not just purely vocal factors which contribute to the portrayal of a character.

4.3.1.4. Content synchrony

Content synchrony is the semantic relation between the translation and what is visible on screen, i.e. the picture and the sound. As with the example of Herbst (1994) in the previous sub-chapter, Chaume (2004:45) suggests the term “coherence” instead of synchrony, given that the translation must not only be coherent with the source text, but also the events on screen.

In my view, here the term synchrony or synchronization is misleading, as we are referring, rather than to synchrony, to the functional-systemic term of coherence. Translation must not only follow the source written text, but also the events on screen. In other words, it must be coherent with the communicative situation established on screen (context of situation). To achieve this, the translator has several cohesive links at his or her disposal (ellipsis, recurrence, substitution, conjunction, collocation, etc.), which help to produce a translation coherent with on-screen action, and which do not fall within the area of synchronization. (Chaume 2004:45)

Content synchrony is essentially indispensable, given that the picture of a film or television series generally cannot be modified and that any difference between the content of the dialogue and the action on screen is highly likely to be noticed by the audience. This does not mean that the translation must be very literal, but simply that the spoken text should correspond to the pictures on screen (Reinhart 2004:94f).

A dubbed text, just as any other text, should be seen in its particular situation and is dependent on its particular function. In terms of situational comedies, one of the functions, if not the most important one, must be to make the audience laugh. If the text is translated to a

high standard in terms of its equivalence to the original, but fails to make the audience laugh, then it has not achieved its function and thus the translation has also failed. Alternatively if the translator was less true to the original, but succeeded in making the audience laugh, the text can be considered to have achieved its Skopos (Pisek 1994:111). As such the fidelity of equivalence of a text can be deemed to be subordinate to its Skopos, which in the case of situation comedies must be, at least partially, to make the audience laugh.

In any case, the intensity of the audience reaction to a comic line is far more important than any literary fidelity to the original sense. A funny line is intended to get a laugh. If it fails to do so when translated into the foreign tongue, then the translation has failed, whatever the literary excellence or fidelity to the original. (Rowe 1960:120)

5. Fawlty Towers

The situation comedy which will form the basis of this thesis is the British 1970s series “Fawlty Towers”. The series is set in a hotel, called *Fawlty Towers*, in the English seaside town of Torquay. It revolves around the peculiar events which happen in the hotel and how the staff desperately try, and ultimately, fail, to return the situations to normality.

Basil Fawlty, a hotel owner with delusions of grandeur, is joined by his wife Sybil, who tries to maintain a reasonable level of service. They are aided by Polly the chambermaid, who is left to pick up the pieces, and Manuel the bumbling Spanish waiter, who barely speaks any English.

5.1. Origins of the series

It is a testament to the continuing popularity of *Fawlty Towers* that more than a quarter of a century since its first appearance the show is as popular as ever, and has an army of fans who were not even born when the shows were first transmitted. It may have run for just six hours but the series ranks among the finest situation comedies ever produced. (Bright & Ross 2001:6)

The series can be traced back to 1971 when the *Monty Python* actors were staying in the Torbay area of Devon in England for filming. The hotel they stayed at, the Gleneagles Hotel, and its owner Donald Sinclair, was to become the inspiration for Cleeve's hit series. Sinclair's dislike for guests of any shape or size was immediately obvious, along with the rudeness and eccentricity with which he treated them. This formed the basis for Cleeve's character *Basil Fawlty*. Cleeve was fascinated by Sinclair and remained at the hotel even after his co-stars had decided to leave in order to "observe the owner's outrageous mistreatment of staff and guests" (Bright & Ross 2001:14).

After the third series of *Monty Python* Cleeve left the show and wanted to write something together with his wife, Connie Booth. Thanks to his adventures with *Monty Python*, Cleeve was popular in the BBC and was told to produce a pilot episode, which he based around the irascible hotel manager he had encountered in Torbay. Each episode would focus on one key topic, such as the visit of a health inspector or the death of a guest, whilst subplots would run in parallel and become entwined in the last five minutes when "all hell would break loose" (Bright & Ross 2001:27).

The antics of Donald Sinclair gave Cleeve and Booth a ready-made catalogue of incidents to use for scenes and even whole episodes, whilst other experiences they had had of hotels provided further material. Such situations are easily relatable for the public, everyone knows what it is like when someone is rude or overattentive and at the same time everyone has ordered something in a restaurant or checked into a hotel (McCann 2007:47ff).

It was felt the eccentricity of Basil needed to be balanced with a calmer member of staff, which inspired the creation of Polly the chambermaid, played by Connie Booth. This inspiration was the result of a coincidence when Cleeve returned to the Gleneagles Hotel

hoping to gain more insight into Donald Sinclair for his show and found out that he no was no longer there. The new owner was much calmer and “the opposite of Basil”, providing the inspiration for Polly, and also told Cleese an anecdote about an incompetent Spanish waiter he had had at a previous hotel, providing the inspiration for Manuel, played by Andrew Sachs (McCann 2007:49).

5.2. Characters

5.2.1. Basil Fawlty (John Cleese)

Basil Fawlty is the main character of the series and is one of the most recognisable characters in British sitcom history. He is played by John Cleese of *Monty Python* fame and his stature lead to him being described as “the most enduring and endearing ogre in the history of the sitcom” (Bright & Ross 2001:52).

Basil is the owner and manager of the *Fawlty Towers* hotel and adopts an attitude of superiority over all others. He is absolutely terrified of his wife Sybil, who he would describe as some kind of dragon or monster. He is completely alien to the codes and conventions he should abide by and could to some extent be described as sociopathic and not in touch with reality. As a result he is able to act in a bizarre manner and it is very easy to see glimpses of *Monty Python* in Cleese’s portrayal of Basil Fawlty (Bright & Ross 2001:52f).

5.2.2. Sybil Fawlty (Prunella Scales)

Sybil Fawlty is the thick-skinned wife of Basil and the target of many of his insults. Although Sybil has her irritating side, she is generally a calming influence on Basil and often prevents insanity from taking over the hotel. She is well known for her screeching laugh, described by Cleese as “like somebody machine-gunning a seal”.

Prunella Scales made her name with a recurring role on the long-running British soap opera *Coronation Street* and also worked with British comedy greats such as Jimmy Edwards, Ronnie Barker and June Whitfield. Despite also appearing in theatre productions for several decades, it is as Sybil Fawlty that Scales is best known (Bright & Ross 2001:70ff).

5.2.3. Polly (Connie Booth)

Polly, played by Connie Booth, is considered to be the sanest person in the hotel, who is relied upon by Basil to keep the hotel running and is looked up to by Manuel. She is Basil’s confidante and her loyalty to him often puts her at odds with Sybil. She is the typical low-paid chambermaid repeatedly taken advantage of by the hotel owner.

Connie Booth was born in Indianapolis in the United States of America and met John Cleese whilst he was appearing in a production in New York. They married in 1968 and worked together on several shows and productions (even after their divorce), including *Monty Python*, where Booth made a few guest appearances (Bright & Ross 2001:90).

5.2.4. Manuel (Andrew Sachs)

Manuel is one of the most endearing characters from British sitcoms and was an instant hit. Played by Andrew Sachs, Manuel is a fumbling, but optimistic waiter from Barcelona. His cheap and cheerful nature exacerbates the chaos of hotel life, whilst providing Basil with a scapegoat to blame for anything which goes wrong. Sybil treats him generally with indifference, but Polly is much kinder towards him.

Sachs himself was born in Berlin and moved to England before the Second World War. When rehearsing for the show he asked Cleeve if the waiter could be German as he could not do a Spanish accent. Sachs appeared opposite Alec Guinness in *Habeas Corpus* and this is where Cleeve spotted his potential for *Fawlty Towers*. Of all the characters in *Fawlty Towers*, Sachs has reprised the role of Manuel the most often, for various charitable causes and commercials (Bright & Ross 2001:80ff).

5.2.5. Recurring characters

The recurring characters consist of permanent hotel guests. They include Major Gowen, played by Ballard Berkeley and called by Basil "the hotel's longest-standing guest", a septuagenarian, who served in the military and retired to the English Riviera. He is an avid newspaper reader interested in sports, who speaks proudly and longingly of the era of the British Empire (McCann 2007:157ff).

The other long-term residents of *Fawlty Towers* are Miss Gatsby and Miss Tibbs, played by Renee Roberts and Gilly Flower respectively. They are both on the edge of eighty and are very loyal to Basil. They bring out a more humane side of Basil at times, whilst he can also be extraordinarily cruel to them. Despite this they seem infatuated with him and get flustered by his presence (Bright & Ross 2001:96ff).

5.3. Initial reception and second series

Both John Cleeve and Connie Booth admitted that to begin with the episodes were written just as much for their own pleasure as they were for the success of the show. Despite none of the episodes from the first series making it into the top 10 weekly viewing figures, *Fawlty Towers* won the British Academy Award for Best Situation Comedy Series of 1975. There were also some "lukewarm" responses from the media, but after the BAFTA win the series began to see more success, as displayed by the fact that the BBC decided to repeat the whole series just a few months after it was originally broadcast. Subsequently in 1976, John Cleeve received the 1976 Royal Television Society Programme Award for outstanding creative achievement for his work on *Fawlty Towers* (Bright & Ross 2001:34).

Notwithstanding the critical acclaim which the show was now receiving, Cleeve and Booth initially refrained from writing a second series as they could not decide how to develop and continue the show whilst keeping its style of humour. A further complication was

provided by the fact that in 1976 Cleese and Booth got divorced, and speculation arose that the pressures of writing the second series had been the reason for this. In fact it was not long after their divorce that they finally started to write the scripts for the second series. Given the attention and expectation now placed upon them, Cleese and Booth were particularly meticulous in writing the series, taking over a month to write a single episode (Bright & Ross 2001:35ff).

Finally the second series aired in February 1979, although the final episode was delayed and eventually broadcast in October of the same year. This delay meant that the final episode was shown whilst the commercial broadcasters were on strike (giving the viewers only two channels to choose from) and as such it gained a much wider audience than previous episodes. This subsequently became the catalyst for a Christmas repeat being the first episode to reach the top 10 in terms of viewing figures. That year the growing popularity of the show was once again confirmed winning the Best Situation Comedy Series Award at the British Academy Television Awards for the second time (Bright & Ross 2001:39ff).

As a result of the enormous popularity of the series, the BBC was understandably interested in a third series, especially given the fact that there were so far only 12 episodes. However, both Cleese and Booth felt that it would be almost impossible to improve on the second series, which they considered to be better than the first. The only way forward would have been, as many shows had done before, to switch to the big screen. Yet Cleese wasn't a fan of the idea, saying:

Making *Fawlty Towers* work at 90 minutes was a very difficult proposition. You can build the comedy up for 30 minutes, but at that length there has to be a trough and another peak. It doesn't interest me. I don't want to do it. (Bright & Ross 2001:45)

Despite this there were constant rumours that another series or a film were on their way. Whilst neither of these ever actually happened, John Cleese, Prunella Scales, Connie Booth and Andrew Sachs all reprised their roles or played parodies of them in many commercials, mini-series and one-off shows.

5.4. Broadcast in Germany

At the same time as *Fawlty Towers* was scooping up awards in the United Kingdom, it was also achieving success internationally. In 1977 and 1978 alone the first series was sold to 45 television stations in 17 different countries (Bright & Ross 2001:42).

During the decades since the original shows were first aired, *Fawlty Towers* has been shown repeatedly in more than sixty countries – from Tonga to Bosnia, from China to Pakistan and from Latvia to Malta (and, in a 2004 poll, it was voted the most popular British sitcom seen by non-British viewers). (McCann 2007:7)

The original English language version (with German subtitles) was the first the German public would see of *Fawlty Towers* when it was broadcast on West German television in 1978. In fact the first dubbed version for the German market was shown in East Germany in 1987, although not all episodes were shown. Subsequently both RTL in 1990 and SAT.1 in 1996 showed all twelve episodes and each time a new dubbed version was created.

In the German market, the series is known under various titles, namely: *Fawlty Towers*, *Fawltys Hotel*, *Zimmer frei*, *Ein verrücktes Hotel* and *Das verrückte Hotel – Fawlty Towers*. There was even an attempt to produce a remake aimed at the German audience (after several attempts in the United States, all of which had no great success), however, the show, called *Zum letzten Kliff*, was ultimately not put into production.

The version which will form the subject matter for this thesis will be the DVD version originally produced in 2006 and which again is different to the versions broadcast on German television. The DVD contains both the dubbed German version and the original English, however, there is no option for subtitles.

Regarding the topic, John Cleese himself states "I've seen myself in Japanese and it's incomprehensible to me how this stuff translates, but it must" (Bright & Ross, 2001:47).

6. Practical study

The following chapter will contain a comparison of the original English language version of selected *Fawlty Towers* episodes with the dubbed German DVD version of the same episodes, in order to display the types of humour used in the series and the strategies used to translate these. The examination of complete episodes will allow the overall structure of the dialogue in the episodes to be analysed and therefore will allow potential incongruities, humorous elements and their effect to be better identified. The main questions which will be addressed in this analysis are as follows:

- What type of humorous effects are used in the original version and what strategies are used to produce them?
- How are these strategies transferred from the source culture to the target culture?
- What type of humorous effects are used in the dubbed version and to what extent are the strategies used to produce them in the source culture and target culture similar?

Firstly, however, it is important to identify the Skopos of the translation, given that the theoretical basis for this thesis relies heavily on the Skopos theory. As a television series, the main Skopos of *Fawlty Towers* must simply be entertainment, and more specifically, as it is a situational comedy, to make the audience laugh. As a result, the aim of the translation must also be to make the target audience laugh. In order to evaluate to what extent the translated version is or can be understood by the target audience, specific cultural elements of the source text will be examined alongside their translations or non-translations to identify the strategies used by the translators to overcome the intercultural barriers and achieve the Skopos in the target culture.

A logical place to start is with what may seem, to many laypeople, one of the simple tasks of a translator, translating the title. *Fawlty Towers* has rather interestingly several titles in its translated version, as mentioned above, these are *Fawltys Hotel*, *Zimmer frei*, *Ein verrücktes Hotel* and *Das verrückte Hotel – Fawlty Towers* used for the DVD version which is the subject of this thesis. Whilst the title itself is not necessarily humorous, it does contain an attempt at a pun, namely *Fawlty*, the surname of the hotel's owner. This is a play on the English word *faulty*, meaning something which has or displays faults. This is avoided in all translations of the title, emphasising its lack of importance for the general comic effect.

In the episodes a number of examples of humorous effects will be selected and their translations will be analysed, taking into account the theories and studies described in previous chapters.

6.1. "The Germans"

This episode, the sixth and final episode of the first series, is almost certainly the most famous episode of *Fawlty Towers* and contains probably its most famous phrase - "Don't mention the war!" The episode begins with Sybil in hospital about to have surgery, leaving Basil to run the hotel alone, although Sybil stays constantly in contact with him by phone. Basil's first task is to hang a moose head on the wall of the reception as a decoration, but, of course, it is not quite as simple as that. The other task Sybil set Basil was to conduct the biannual fire drill, resulting in him actually setting off the burglar alarm. Finally, the hotel receives some German guests, causing Basil to try to avoid any mention of the war. Naturally he is unsuccessful and ends up bringing up the war at almost every point of the conversation, upsetting the guests (Bright & Ross 2001:158ff).

6.1.1. Scene 1 (at the hospital)

Basil is visiting Sybil in hospital and is sitting beside her bed on a chair. Sybil is sitting up eating chocolates.

	<i>A private room in a hospital. Sybil is sitting up in bed, eating chocolates. Basil is visiting.</i>	<i>Die Privatstation eines Krankenhauses. Sybil sitzt aufrecht im Bett und futtert Pralinen. Basil ist zu Besuch.</i>
Basil	So you're sure you'll be all right?	Ob auch bestimmt alles gutgeht?
Sybil	What, Basil?	Was, Basil?
Basil	I said, you're sure you'll be all right?	Ich sagte, ob auch bestimmt alles gutgeht?
Sybil	Will you get my bed jacket?	Holst du mir mal mein Bettjäckchen?
Basil	Err... bed jacket (<i>he gets up and fumbles in the drawer beside the bed</i>)	Ähm... Bettjäckchen. (<i>er steht auf und wühlt in der Schublade neber dem Bett herum</i>)
Sybil	In the drawer, the blue one, in the drawer .	Es liegt in der Kommode , das blaue Jäckchen.
	<i>Basil crosses the room to the chest of drawers, sighing a little.</i>	<i>Basil geht mit einem leichten Seufzer durch das Zimmer zur Kommode.</i>
	Now, you won't forget the fire drill tomorrow, will you?	Und nicht die Feuealarmübung morgen vergessen.
Basil	No, I won't, dear, no, I can cope, you know... This one? (<i>holding up a pink jacket</i>)	Nein, nein, Schatz, ich komme schon zurecht... das hier? (<i>hebt ein rosa Bettjäckchen hoch</i>)
Sybil	That's not blue.	Ist das blau?
Basil	Well... it's got blue things on it.	Da sind kleine blauen Sachen drauf.
Sybil	They're flowers, and I didn't ask you for the one with the flowers, did I?	Da sind Blümchen drauf und ich hab nicht nach dem mit den Blümchen gefragt.
Basil	No, you didn't, quite right. I only picked that one up to annoy you, actually. I mean, what have you got all this stuff	Nein, richtig, hast du nicht. Hab ich auch nur genommen, um dich zu ärgern. Wozu brauchst du überhaupt das ganze

	for?	Zeug?
Sybil	What?	Was?
Basil	I mean, you're only here for three days. Are you going to play charades every night? (<i>holding up a bright blue bed jacket</i>) This one?	Du bist nur für drei Tage hier. Willst du jeden Abend auf einen Kostümball gehen? (<i>hält ein leuchtend blaues Bettjäckchen hoch</i>) Das hier?
Sybil	Is it blue?	Ist das blau?
Basil	It's blue-ish, I suppose.	Irgendwas Blaues hat es.

The first instance of humour found in this episode can be seen at the beginning of the first scene. Sybil is in hospital about to undergo an operation, and, as such, the general expectation would be that her husband would act kindly and helpfully towards her. However, as is typical for their relationship this is not how Basil treats Sybil and he seems to resent her asking him to do things, such as look for her bed jacket. This builds up the expectation of him attempting to help her, which is made incongruent by him saying "I only picked that one up to annoy you, actually."

This type of humour contains virtually no culturally-specific aspects. In the majority of cultures Basil would be expected to gladly help his wife, given her condition. As a result of this, the humour can be reproduced in the target culture without any significant problems and is translated almost literally as "Hab ich auch nur genommen, um dich zu ärgern."

Sybil	Oh, and I forgot to scrape the mould off the cheddar this morning, so remind Chef.	Und ich vergaß heute früh den Schimmel von dem Cheddar abzukratzen, sag es dem Koch.
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This instance of humour, again, contains very little culturally specific information, although slightly more than the previous one. Sybil makes a passing remark to Basil, that, amongst many other things, he should remind the chef to "scrape the mould off the cheddar". This again plays against another expectation of the audience, namely that a hotel would be run properly and would, for example, have food which is not going mouldy. However, as regular viewers of the show would know, this kind of incident is perfectly "normal" at *Fawlty Towers*.

The only slight problem for the translator in this anecdote is the cheddar. It is a typically British type of cheese from the west of England, however, it is also well-known in German-speaking countries as something typically British, and given the show is set in England, it can be left in the dubbed version without causing any problems in understanding.

Sybil	And do try and find time to put the moose's head up. (<i>Basil sighs</i>) It's been sitting there for two weeks , Basil.	Und sieh bitte zu, dass du endlich diesen Elchkopf aufhängst. (<i>Basil seufzt</i>) Er liegt ja schon seit zwei Wochen rum, Basil.
Basil	Yes, yes, yes.	Ja, ja, ja.
Sybil	I don't know why you bought it.	Wozu hast du den überhaupt gekauft?

Basil	It will lend the lobby a certain ambience, Sybil. It has a touch of style about it.	Er wird der Halle einen gewissen Flair geben, er passt da rein. Es ist eine Stilfrage.
Sybil	It's got a touch of mange about it.	In dem alten Vieh sind die Motten drin.
Basil	That is not so.	Nein, da ist nichts drin.
Sybil	It's got things living in it, Basil - it's nasty.	Er ist räudig, Lebewesen sind in dem Vieh - entsetzlich!
Basil	It is not nasty, it is superb.	Er ist nicht entsetzlich, er ist superb.
Sybil	I'm not going to argue with you, Basil, just get it up out of the way, I don't want to snag any more cardies on it. And will you get me my telephone book, please?	Ich will jetzt nicht mit dir streiten, Basil, schaff ihn einfach aus dem Weg und bring ihn an die Wand, ich möchte nicht immer wieder mit der Stickjacke dran hängenbleiben. Und gib mir mein Telefonbüchlein her.
Basil	<i>(gets up and prowls about looking for the book)</i> I mean, it's not as though I don't have enough to do. I mean, I'm on my own, the Germans are arriving tomorrow...	<i>(steht auf und durchstreift den Raum auf der Suche nach dem Buch)</i> Es ist ja wohl nicht so, dass ich nicht genug zu tun hätte. Ich meine, ich steh ganz allein da und morgen kommen die Deutschen...
Sybil	Not till lunchtime. You could do it in the morning.	Aber erst mittags, du kannst es vormittags erledigen.
Basil	I've got the fire drill in the morning!	Dann habe ich die Feueralarmübung!
Sybil	Well, that only takes ten minutes... In the bag .	Das dauert doch nur zehn Minuten... in meiner Tasche .
Basil	<i>(peering about for a bag)</i> I thought slavery had been abolished.	<i>(hält Ausschau nach einer Tasche)</i> Und ich dachte die Sklaverei wäre abgeschafft.
Sybil	Don't you ever think about anybody but yourself?	Warum denkst du eigentlich immer nur an dich? Egoist!
Basil	Oh...	Ach...
Sybil	In the bag . <i>(she points it out to him - it is on the bed)</i>	In meiner Tasche . <i>(sie zeigt sie ihm - sie liegt auf dem Bett)</i>
Basil	Oh yes, in the bag. You let me do it. You just lie there with your feet up and I'll go and carry you up another hundredweight of lime creams... <i>(he hands her the book)</i>	Ja sicher in deiner Tasche. Lass mich nur machen. Leg du hier ruhig deine Füße hoch und ich haste einen Zentner Limonenkekse für dich über die Treppe... <i>(er reicht ihr das Büchlein)</i>
Sybil	I'm actually about to undergo an operation, Basil.	Ich stehe immerhin ganz kurz vor einer Operation, Basil, nicht wahr?
Basil	Oh yes, how is the old toe-nail? Still growing in, hmm? Still burrowing its way down into the bone? Still macheting its way through the nerve, eh? Nasty old nail.	Ach ja, richtig, wie geht's deinem guten alten Zehennagel? Ist er denn immer noch eingewachsen? Oder gräbt sich immer noch immer fest in den Knochen rein, ja? Bohrt sich richtig in den Nerv, ja? So ein böser alter Nagel!
Sybil	It's still hurting, if that's what you mean, Basil.	Er tut noch immer weh, fallst du das meinst, Basil.
Basil	Well, it'll be out in the morning, poor little devil. I wonder if they'd mount it	Na, morgen früh ist er raus, der kleine Teufel. Ob die ihn noch präperieren

	for me, for old time's sake?	würden, als Andenken?
Sybil	I'm sure it's worth asking. You could hang it on the wall next to the moose. They'd go rather well together.	Es wäre eine Anfrage wert. Du könntest ihn zu dem Elch an die Wand hängen. Sie würden gut zueinander passen.
Basil	Ha, ha, ha.	Ha, ha, ha.

In the next part of the scene Basil is still being reminded of things he must do when back at the hotel and Sybil has given him the task of finding something else - her telephone book. His task at the hotel is to hang up a moose head he has bought to decorate the reception, however, Sybil is not a fan of it. The talk soon moves on to Basil's next task - the fire drill. The conversation seems to have several aspects, a feature which can be seen often in *Fawlty Towers* and is used to create confusion and set up jokes.

The constant badgering from Sybil causes Basil to say "I thought slavery had been abolished." Whilst there are of course strong cultural connotations associated with slavery, it can be translated here because of the relative proximity of the source and target cultures, and the fact that they were both colonial powers and thus have a similar understanding of slavery.

Towards the end of the dialogue Sybil reminds Basil that she is in fact in hospital about to undergo an operation, and as such that she deserves a bit more sympathy and that he should help her if she requires anything. He responds in typical fashion with great sarcasm pretending that he cares and then emphasises the sarcasm by exaggerating the ingrowing toenail using strong words and phrases in an attempt to disgust Sybil. This is reproduced in the dubbed version with the same strategy, replacing the verbs "burrowing" and "macheting" with "gräbt sich" and "bohrt sich". In my personal opinion these are slightly weaker than the verbs used in the original, as the English terms are less commonly used and much more descriptive, whilst the German terms are more generalised. As a result the picture portrayed to the viewer is not quite as powerful, but it still retains the comic effect to some extent.

Sister	(to Sybil) Ah, there you are. (to Basil) Come along, out you go.	(zu Sybil) Ah, hier flehst er dich rum. (zu Basil) So, raus jetzt mit ihm.
Basil	(pointedly peering under the bed) Oh, were you talking to me? I'm sorry, I thought there was a dog in here.	(späht angelegentlich unter das Bett) Ach, Sie haben mit mir gesprochen, Entschuldigung. Ich dachte, hier wär vielleicht ein Hund.
Sister	Oh no, no dogs in here.	Nein, hier gibt's keine Hunde.
Basil	(looking at her closely) I wouldn't bet on it.	(mustert sie eingehend) Wetten, würde ich darauf nicht.

This is another example of humour which is easily transferrable into a different culture. The visual aspect is very important here, with Basil looking around pretending that he doesn't know the sister is talking to him and then suggesting he thought there was a dog in the room that she was referring to. The joke at the end of the dialogue, with Basil saying he wouldn't bet on there not being any dogs in the room can also be transferred easily into the German language, and many others, given its meaning of both the animal and an unattractive woman.

Sister	<i>(putting a thermometer in Sybil's mouth)</i> Now, just pop that under your tongue. <i>(she sees Basil)</i> You still here?	<i>(steckt Sybil ein Thermometer in den Mund)</i> Und das hier einfach unter die Zunge. <i>(sie erblickt Basil)</i> Sie sind ja noch da.
Basil	Apparently.	Sieht wohl so aus.
Sister	The doctor's coming.	Der Doktor kommt gleich.
Basil	<i>(jumps up as if startled)</i> My God! A doctor! I mean, here, in the hospital! Whatever can we do?	<i>(fährt wie erschrocken hoch)</i> Mein Gott ein Doktor! Und das in einem Krankenhaus! Was machen wir denn jetzt?
Sister	You can leave!	Sie verschwinden sofort.
Basil	Why do they call you "Sister"? Is it a term of endearment?	Mich interessiert, warum man Sie "Schwester" nennt? Ist das ein Kosename?

Here it is also clear that the humour produced is transferrable across cultures. It comes as a result of Basil's sarcastic reaction to hearing that a doctor will come to see them in a hospital. At the end of this dialogue Basil drastically changes the topic for comic effect. The subject of this is the designation of nurses as "sisters", which is a phenomenon found in many cultures, however, where this is not the case, a drastic change of topic to something else just a trivial would also produce the same effect.

Doctor	Mr Fawlty?	Mr. Fawlty?
Basil	Yes?	Ja?
Doctor	Doctor Fin.	Doktor Fin.
Basil	Oh, how do you do, doctor.	Ähm, guten Tag, Doktor.
Doctor	You've just seen your wife?	Sie haben gerade Ihre Frau besucht?
Basil	Yes. Just said goodbye... well, <i>au revoir</i> .	Ja, ich hab ihr Lebewohl... ich meine, <i>au revoir</i> gesagt.
Doctor	Yes. Well, it's a very simple operation. But it will be quite painful afterwards.	Ja. Es handelt sich bloß um eine einfache Operation, aber hinterher könnte es schon etwas schmerzen.
Basil	Will it, will it, oh dear.	So, so. So, so. Oh je...
Doctor	Just for a time, but please don't worry.	Nur vorübergehend, aber bitte machen Sie sich keine Sorgen.
Basil	No, well, I'll try not to... Quite painful?	Nein, also schön, ich werd's versuchen... Es wird ziemlich schmerzen, ja?
Doctor	Yes.	Ja.
	<i>The doctor goes into Sybil's room. Basil rubs his hands in satisfaction.</i>	<i>Der Doktor geht in Sybils Zimmer. Basil reibt sich befriedigt die Hände.</i>

This scene outside of the hospital room shows the typical character of Basil. It displays his schadenfreude at the fact that Sybil might be in some pain after the operation. This is mainly achieved by him questioning the doctor about the pain and then also through his reaction afterwards. As such this instance of humour relies heavily on visual stimuli and therefore produces little in the way of problems for the translator. The interesting section of this dialogue is where Basil corrects himself after saying "goodbye" and instead says "au revoir".

"Au revoir" literally, as with the German "Auf Wiedersehen", means until we meet again in French. The English phrase "goodbye", however, is not specific in this regard and thus could be perceived to mean Basil does not expect to see his wife again, as a kind of exaggeration of the operations severity. Given the normal German way of addressing someone when departing has the same meaning as "au revoir", the translator had to use the far less common "Lebewohl", which does not include the implication of meeting again. This can be seen as a restriction placed on the translator by the source text, however, the same strategy was still able to be used because of the existence of a suitable phrase in the target language.

6.1.2. Scene 2 (in the hotel reception)

Major	Oh, Fawltly, how's... um... um...	Ach, Fawltly, wie geht's... Dings, ähm... Dings, ähm... wie war doch...
Basil	My wife?	Meine Frau?
Major	That's it, that's it.	Ja, genau die.
Basil	Fine, absolutely fine. They're taking it out tomorrow morning.	Oh, gut, ausgesprochen gut. Morgen früh wird er rauskommen.
Major	Is she? Good.	Sie kommt wieder raus, wie schön.
Basil	Not her, the nail. They won't have operated until tomorrow.	Nicht sie, der Nagel. Sie operieren erst morgen.
Major	What?	Was?
Basil	The nail. They're taking it out tomorrow.	Der Nagel, er kommt morgen früh raus.
Major	How did she get a nail in her?	Ach... und wieso hat sie denn einen Nagel in sich?
Basil	I thought I told you, Major, she's having her toe-nail out.	Ich dachte, ich hätte das Ihnen erzählt, ihr Zehennagel kommt raus.
Major	What, just one of them?	Was? Wieso denn nur einer?
Basil	Well, it's an ingrowing one, Major.	Naja, er ist eingewachsen, Major.
Major	Ah well... if it's causing you pain... you have it out.	Nun ja... wenn etwas weh tut... dann raus damit.

The opening part of the second scene sees Basil returning to the hotel from the hospital, where he is met by Major Gowen. The major asks about Sybil, providing the basis for some language-based puns. These puns are not only based on the language used, but also to some extent on the stereotypes associated with the Major because of his age, that he thinks rather slowly and doesn't understand everything.

The first pun is provided in English by the multitude of possible definitions for the pronoun "it". When Basil says "they're taking it out tomorrow morning", the Major believes he is talking about his wife. Whilst it would be uncommon for someone to refer to their wife as "it", "she" would be much more appropriate, it is more believable because of the stereotypes associated with the Major mentioned above. This distinction is even clearer in German due to the fact that "Zehennagel" is masculine and is thus referred to as "er", which

someone would never use to refer to their wife. As such, it is essentially impossible to translate this joke, as it relies on an ambiguity in English which does not exist in German.

The second language-based pun in this dialogue revolves around multiple meanings of the word "nail". A nail can, of course, be a metal fastener used, for example, to hang things on walls, but it can also mean the plates at the end of one's fingers. This causes the Major confusion, as he believes that a metal nail is going to be removed from Sybil, leading him to ask how it got inside her in the first place. Handily, the same ambiguity concerning the word "Nagel" also exists in German, meaning this strategy and the exact same joke can be reproduced without any difficulty for the target audience.

Major	... Strange creatures women.	... Seltsam wo die Weiber überall sind.
Basil	Well, can't stand around all day...	Tja, ich muss dann wieder arbeiten...
Major	I knew one once... striking looking girl... tall, you know... father was a banker.	Ich hab mal eine gekannt... sah umwerfend aus... war groß, das Kind... der Papa war Bankier.
Basil	Really?	Tatsächlich?
Major	Don't remember the name of the bank.	Den Namen der Bank hab ich vergessen.
Basil	Never mind.	Ist doch völlig egal.
Major	I must have been rather keen on her, because I took her to see... India!	Ich hatte wohl einen Narren an ihr gefressen, sonst hätte ich sie nie mitgenommen, um... Indien zu sehen!
Basil	India?	Indien?
Major	At the Oval... fine match, marvellous finish... now, Surrey had to get thirty-three in about half an hour... she went off to powder her... powder her hands or something... women... er... never came back.	Ja, damals im Oval... war ein wunderbares Spiel, prachtvolles Finale... also Surrey musste 33 Läufe schaffen, und das in etwas einer halben Stunde... dann ging sie mal raus, sie wollte sich die Hände pudern oder so was... ja, aber sie ist nie wiedergekommen.
Basil	What a shame.	Wie schade.
Major	And the strange thing was... throughout the morning she kept referring to the Indians as niggers. 'No, no, no,' I said, 'the niggers are the West Indians. These people are wogs.' 'No, no,' she said, ' all cricketers are niggers.'	Das Komische war den ganzen Vormittag hat sie die ganzen Inder immer nur Nigger genannt. 'Nein, nein, nein, nein,' hab ich gesagt, 'Nigger sind die von den Westindischen Inseln. Das da sind Kanaken.' 'Nein, nein, nein, nein,' sagte sie, ' alle Cricketspieler sind Nigger.'
Basil	They do get awfully confused don't they? They're not thinkers. I see it with Sybil every day.	Die bringen so was entsetzlich durcheinander. Das Denken liegt ihnen nicht, das seh ich täglich an Sybil.
Major	... I do wish I could remember her name. She's still got my wallet.	... wenn mir doch bloß der Name einfallen würde. Sie hat immer noch meine Brieftasche.
Basil	As I was saying, no capacity for logical	Wie ich schon sagte, keinerlei Fähigkeit

	thought.	zum logischen Denken.
Major	Who?	Wer?
Basil	Women.	Ich meine die Frauen.
Major	Oh yes yes... I thought you meant Indians.	Ah, ja, sicher, natürlich. Ich dachte sie meinen die Inder.
Basil	No, no, no, no... wasn't it Oscar Wilde who said, 'They have minds like Swiss cheese'?	Nein, nein, nein, nein... hat das nicht Oscar Wilde gesagt, 'Sie haben einen Kopf wie ein Schweizer Käse'?
Major	What do you mean - hard?	Wie meinen Sie denn - roh?
Basil	No, no - full of holes!	Nein, ich meine die Löcher.
Major	Really?... Indians?	Tatsächlich... die Inder?
Basil	No, women!	Nein, die Frauen!
Major	Oh.	Oh.

The next dialogue between Basil and Major Gowen is the first section which contains a lot of culturally-loaded information, and as such represents the first significant challenge for the translator. The Major recounts the time when he met a woman and took her to see India. However, the comic effect is generated by the fact that he didn't take her to see India the country, but rather to watch India play a cricket match. This is where the dialogue becomes tricky for the translator. The Major explains some details about the cricket match and this is obviously very difficult to translate for the target audience, who it can be assumed, have very little or no knowledge at all of cricket.

In this case the translator has essentially ignored this instance of humour. The translation has been done as very literally, however, as mentioned above it cannot be expected to be understood by the majority of the target language viewers. It would be almost ridiculous to expect a person from a German-speaking country to understand that The Oval is a famous cricket ground in London, and given that this is the initial response to Basil's amazement about India, it can be considered the "punch line" revealing what the Major actually intended to say. Despite this, laughter is played in the background of both the English and German versions, however, given the likelihood of the target audience not understanding the intention of the original, I would consider the translation of this particular joke not to have met its Skopos. Admittedly, it would be very hard to create a suitable translation for this particular instance of humour, although adapting it to a sport better understood by the target audience would be one potential option.

The Major continues his story stating that the woman referred to the Indians as "niggers". The comic effect in this case is produced by him then interrupting her, at which point the audience are expecting him to mention that this is an inappropriate term, and he states that people from the West Indies are "niggers" and that the Indians are "wogs". The expectation of the Major correcting the offensive term and him doing so, then subsequently insulting the Indians again is what creates the humorous effect. This instance of humour is relatively easy to reproduce in the target language, given that there are similar words

("Nigger" and "Kanake") available to the translator and the knowledge required to understand the joke is cross-cultural.

This dialogue also contains a joke similar to one analysed earlier, which plays on the Major's inability to understand many things which are said and the ambiguity of, in this case, the pronoun "they". Basil states that "they do get awfully confused, don't they?", referring to women, however, the Major thinks he is still talking about Indians. Basil follows this up by noting that Oscar Wilde said "They have minds like Swiss cheese", which again confuses the Major, who thinks he is still talk about Indians. Naturally this type of joke is very easily transferrable between similar cultures, and requires very little adaptation by the translator.

Basil	We've got some Germans arriving tomorrow morning, Major, so Polly's brushing up another of her languages.	Morgen früh kommen ein paar Deutsche, Major, deshalb will Polly mal wieder eine ihrer Fremdsprachen aufpolieren.
Major	Germans! Coming here?	Was denn? Deutsche kommen hierher?
Basil	Just for a couple of days, Major	Nur für ein paar Tage, Major.
Major	...I don't much care for Germans...	... ich hab für die Deutschen verdammt wenig...
Basil	I know what you mean, but...	Ich weiß, was Sie meinen, aber...
Major	Bunch of Krauts, that's what they are, all of 'em. Bad eggs!	Das sind alle Krauts und weiter nichts. Alles Lumpen! Arrogante!
Basil	Yes, well, forgive and forget, Major...God knows how, the bastards. Still, I'd better put the moose up.	Man sollte aber vergeben und vergessen, Major... auf Teufel komm raus, Schweinebande. Nun gut, ich sollte mal den Elch aufhängen.
Major	You've got to love 'em though, I suppose, haven't you?	Naja, lieben muss man sie wohl trotzdem, nicht wahr?
Basil	...Germans?	Die Deutschen?
Major	No, no - women ! Hate Germans ...love women.	Nein, nein - die Frauen ! Die Deutschen hassen und die Frauen lieben .

Basil continues his conversation with the Major as Polly arrives, looking for her German book. When Basil tells the Major the reason for this is because some Germans are visiting the hotel, he reacts by calling them "Krauts". "Kraut" is a pejorative term for a German, based on the stereotype of Germans eating sauerkraut. The translator in this case has decided not to translate the word and even to leave the English "-s" plural suffix on it. This is most probably to signify that it should not be understood as the German term, but rather should have the meaning from the English. Whilst in terms of the translation this could be considered successful, given that the target audience would most likely understand the insult, it does serve somewhat to destroy the "illusion" of the characters all simply speaking German and reminds the viewer that the version they are watching is a dubbed version of a foreign-language show.

Another small joke is created when Basil tells the Major to "forgive and forget" giving the audience the impression that he is not of the same opinion as the Major about Germans. However, this is subsequently shattered when he says "God knows how, the bastards". This joke transfers very easily into the German-language version, although as is common, the insults are not translated literally due to the cultural differences in the subjects used to insult people.

This section also contains the finale to the running gag mentioned in the previous section, playing on the Major's inability to follow the topic of a conversation. When the Major says "You've got to love 'em though", Basil assumes he is talking about the Germans, as that is the topic of the current conversation. However, the Major has now finally switched the topic of the conversation inside his head from the Indians to women, meaning he still has the wrong subject.

Major	By jove, it's nearly six o'clock, Fawlty!	Guter Gott, es ist ja schon fast sechs, Fawlty?
Basil	Is it?	Tatsächlich?
Major	Yes, well, when you're ready I might have a... er... fruit juice or something.	Ja, übrigens wenn Sie soweit sind, könnte ich ja einen... ähm... Fruchtsaft oder so was zu mir nehmen.
Basil	I'll open up the moment I've done this, Major.	Ich öffne die Bar, sobald ich den hier an der Wand hab, Major.
Major	No immediate hurry... (<i>pottery back into bar</i>)	Noch eilt es ja nicht so... (<i>tapert wieder in die Bar zurück</i>)
Basil	Drunken old sod.	Alter Suffkopf.

The comic effect in this section is created by the behaviour of Basil towards the Major. When the Major asks Basil if he is opening the bar yet, Basil replies calling him a "drunken old sod". This plays on the fact that one would expect a hotel owner to act kinder towards a paying customer, rather than insulting him. This type of humour, however, is rather general and can be transferred between cultures rather easily, by simply using a similar insult in the target language.

	<i>Basil is holding the moose head against the wall and is trying to make a pencil mark when the phone rings.</i>	<i>Basil hält den Elchkopf an die Wand und will eine Stelle mit dem Bleistift markieren, da klingelt das Telefon.</i>
Basil	Polly!...Polly!...Manuel!!! (<i>sighs heavily and gets down, carrying the moose head with him; he puts it on the desk and answers the phone</i>)	Polly!...Polly!...Manuel!!! (<i>seufzt schwer und klettert hinunter, wobei er den Elchkopf mitnimmt; er legt ihn auf den Tresen und geht an den Apparat</i>)
	Yes, Fawlty Towers, yes, hello?... (<i>it is evidently Sybil</i>)	Ja, Fawlty Towers, hallo... (<i>offenbar ist es Sybil</i>)
	I was just doing it, you stupid woman! I just put it down to come here to be reminded by you to do what I'm already	Ich war moment dabei, du dumme Frau! Ich hab ihn da wieder runternehmen müssen, um ans Telefon zu gehen und

	doing! I mean, what's the point of reminding me to do what I'm already doing...I mean, what is the bloody point??! I'm doing it aren't I?!...	mich von dir ermahnen zu lassen, das zu tun, was ich gerade tue! Also wozu soll das gut sein, etwas zu tun, was ich sowieso schon tue... Also wozu soll das gut sein, verdammt noch eins!...
	Yes, I picked it up, yes. No, I haven't had a chance yet, I've been at it solidly ever since I got back...Yes, I will, yes. No, I haven't yet but I will, yes, I know it is, yes. I'll try and get it cleared up.	Ja, ja, das hab ich geholt, ja. Nein, dazu bin ich noch nicht gekommen, ich hab's in einer Tour versucht, seit ich wieder hier bin... Ja, das mach ich, ja, ja. Nein, noch nicht, aber ich werd es noch machen. Ja, ich weiß, ja, ich werde versuchen, es in Ordnung bringen zu lassen.
	Anything else? I mean, would you like the hotel moved a bit to the left, or...yes, well, enjoy the operation, dear. Let's hope nothing goes wrong. (<i>puts the phone down</i>)	Sonst noch was? Ich mein, hättest du das Hotel vielleicht gerne ein bisschen mehr nach links versetzt, oder... Ja, und viel Spaß bei der Operation, Schatz. Hoffentlich geht alles gut. (<i>legt den Hörer auf</i>)
	I wish it was an ingrowing tongue.	Schade, dass ihr die Zunge nicht eingewachsen ist.

This section contains one of Basil's famous rants, which are often directed towards Sybil. She is phoning him from the hospital to check whether he has carried out the tasks she asked him to do. This annoys Basil to a great extent. However, his long rant contains little in the way of culturally-specific information, providing no particular challenges for the translator. The sarcasm Basil uses at the end, saying "enjoy the operation, dear" and "I wish it was an ingrowing tongue" would be considered typically British, although a German-language audience would have no problems in understanding the sarcasm, given the characters involved and the tone of voice used by Basil.

Manuel	Yes?	Ja?
Basil	Oh, it's the Admiral Crichton. Well?	Aha, ein Butler wie er im Buche steht, nun.
Manuel	You called , sir.	Sie haben gerufen, Sir.
Basil	Last week, but not to worry.	Vor einer Woche, aber mach dir nichts daraus.
Manuel	<i>Que?</i>	<i>Que?</i>
Basil	Oh, Buddah...Look, go and get me a hammer.	Oh Buddha... Na, schön. Jetzt geh und hol mir einen Hammer.
Manuel	Er...como?	Äh... como?
Basil	Hammer.	Hammer.
	<i>A pause while Manuel thinks this out.</i>	<i>Pause, während der Manuel darüber nachsinnt.</i>
Manuel	Oh, hammer sandwich.	Oh, Hammelbraten.
Basil	Oh, do I have to go through this every time? Look, a <i>hammer!</i>	Muss ich das jedesmal wieder durchmachen? Nein, Manuel, ich sagte

		einen Hammer.
Manuel	My hamster?	Meinen Hamster?
Basil	No, not your hamster! How can I knock a nail in with your hamster? Well, I could try - no, it doesn't matter, I'll get it, you come here and tidy, you know, tidy.	Nein, nicht dein Hamster! Wie soll denn mit einem Hamster einen Nagel einschlagen? Obwohl, ich könnte es mal versuchen - nein, schon egal, ich hole ihn selbst, komm du her und räum auf, du weißt schon, aufräumen.
Manuel	Tidy, <i>si</i> .	Aufräumen, <i>si</i> .
Basil	<i>(striding towards the kitchen)</i> I get hhhhammmmer and hhhhit you on the hhhead with it. Hhhard...	<i>(geht Richtung Küche)</i> Ich hhhhole den Hhhammer und hhhau dich aufs Hhhirn damit...

This dialogue between Manuel and Basil contains a few difficulties for the translator. The initial comic effect is created by Basil calling Manuel "the Admirable Crichton". The name comes from a play by J. M. Barrie about a butler who it turns out has a far greater knowledge than the family he is serving. As such, it is obvious that Basil uses this term sarcastically. Given the play is written by a Scotsman and is thus less well-known in the target culture, it seems sensible that the translator decided to replace this reference with a more general expression in German.

The Spanish phrases used by Manuel have been retained in the dubbed version. The comic effect is produced by Manuel's difficulty understanding the request from Basil to get him a hammer. This is displayed by him thinking that Basil would like a "ham sandwich" in English and a "Hammelbraten" in German. Whilst the words used here are not a translation of each other, the strategy used is the same in both versions. The second time Manuel does not understand him, the same strategy is again used in both versions, but this time the same word can be used, namely "hamster". Basil then makes fun of Manuel's exaggerated Spanish pronunciation by lengthening the letter *h* at the start of every word. In the translated version, the strategy has again been repeated, but using different words in order to keep the alliteration of words beginning with *h*.

	<i>Manuel ist standing behind the desk and practising his English.</i>	<i>Manuel steht hinter dem Tresen und macht Sprachübungen.</i>
Manuel	Hhhhammer. How are you, sir? You see, I speak English well, I learn it from a book. Hhhhello. I am English. Hhhhhello. <i>(he leans down behind the desk; the Major comes in from the bar - he can hear Manuel but can only see the moose)</i> How are you, sir. I can speak English. <i>(Manuel stands up momentarily just as the Major turns away)</i>	Hhhhammer, hhhhhammer. Wie geht's denn, Sir? Wie steht's, Sir? Ich spreche bereits sehr gut, ich lerne aus einem Buch. Hhhhello. Also, ich bin ein Engländer. Hhhhhelloo. <i>(er hockt sich hinter den Tresen; der Major kommt aus der Bar herein - er hört Manuel, sieht aber nur den Elch)</i> Hello, wie geht's denn, Sir? Ich kann mich bereits gut verständlich machen. <i>(Manuel steht kurz auf, als der Major sich gerade umdreht)</i>

	Hello, Major. How are you today?	Oh, hallo Major. Wie geht's denn so?
Major	<i>(turns, but Manuel has disappeared again)</i> Er...er...er...I'm fine, thank you.	<i>(dreht sich wieder um, doch Manuel ist bereits wieder verschwunden)</i> Äh... wie... wie... wie soll ich sagen. Danke, es geht ganz gut.
Manuel	Is a beautiful day today.	Wunderschöner Tag heute.
Major	<i>(peers closely at the moose)</i> Er...is it? Yes, yes, I suppose it is...	<i>(beäugt den Elch)</i> Ja, doch, ja, das kann man schon sagen. Ein schöner Tag, nicht wahr...
Manuel	I can speak English. I learn it from a book.	Ich sprechen jetzt fast perfekt. Ich lernen aus einen Buch.
Major	Did you? Did you really? <i>(Basil comes back with a hammer)</i>	Ach ja? Tatsächlich? <i>(Basil kommt mit einem Hammer zurück)</i>
	Ah! There you are, Fawlty.	Ah! Da sind Sie, Fawlty.
Basil	Yes, I'm just going to open up, Major. <i>(he picks up the moose and places it on the chair)</i>	Ja, ich mache gleich die Bar auf, Major. <i>(er hebt den Elch hoch und stellt ihn auf einen Stuhl)</i>
Major	Oh, fine... I say, that's a remarkable animal, Fawlty... where did you get it?	Oh, fein... sagen Sie, das ist ja ein außerordentlich, außergewöhnliches Tier, Fawlty... wo haben Sie das denn her?
Basil	Samsons, in the town.	Samsons, in der Stadt.
Major	Really? Was... was it expensive?	Tatsächlich? War's denn... war's denn sehr teuer?
Basil	Er, twelve pounds, I think. <i>(he starts hammering the nail)</i>	Ähm, zwölf Pfund, glaub ich. <i>(fängt an, den Nagel einzuschlagen)</i>
Major	Good Lord!... Japanese, was it?	Großer Gott!... Aus Japan war's?
Basil	... Canadian, I think, Major.	... aus Kanada würde ich sagen.
Major	<i>(goes off towards the bar, shaking his head)</i> I didn't know the Canadians were as clever as that.	<i>(zieht kopfschüttelnd ab Richtung Bar)</i> Oh, das verwirrt mich, ich wusste ja nicht, dass die Kanadier so clever sind.
Basil	<i>(staring after the Major)</i> He's started early.	<i>(guckt dem Major nach)</i> Man kann alles lernen.

This scene continues with Manuel's exaggerated Spanish pronunciation, although he subsequently attempts to speak with a more neutral accent. In the German version this is achieved by Manuel saying "Hello" in English. However, once again this breaks the illusion of the German-speaking hotel.

The humorous effect here is provided by Manuel talking to himself behind the counter, whilst the moose head is on top of it. As a result the Major only sees the moose head and thinks it is talking to him. The humour is thus mainly visual and can be translated relatively easily.

Manuel's substandard English is achieved via his accent and his use of some Spanish words, along with the fact that he often asks for phrases to be repeated. He also makes some simple grammar mistakes, such as saying "is a beautiful day today" and "I learn it from a book". These strategies are also repeated in the German version. Manuel says the same

Spanish phrases in both the original and the dubbed version and he also has a strong accent. Additionally he also makes grammar mistakes in German when declining the verb, saying, for example, "ich lernen aus einem Buch" and "ich sprechen jetzt fast perfekt".

At the end of this section the Major, still thinking that the moose can talk, asks Basil where he got the moose from. He assumes it must be some kind of new technology and as such, thinks it is from Japan. Confused, Basil replies that he thinks it must be from Canada, where moose are very common. This joke plays on national stereotypes which, given the relative proximity between the source and target cultures, can be transferred to the dubbed version without harming the audience's understanding.

	<i>Basil gets down from the chair as Polly comes in and places a vase of flowers on the desk.</i>	<i>Basil steigt vom Stuhl, da kommt Polly herein und stellt eine Vase mit Blumen auf den Tresen.</i>
Basil	Polly? What's that smell?	Polly? Was stinkt denn hier so?
Polly	Flowers. I've just got them from the garden.	Die Blumen. Ich hab sie aus dem Garten geholt.
Basil	Well, what are you stinking the place out with those for? What's happened to the plastic ones?	Warum verpestest du damit die Luft? Was ist mit den Plastikblumen?
Polly	... Being ironed	Zum Bügeln sind die.

The humorous effect here is created, as is often the case in *Fawlty Towers*, by the expectations of how a hotel should be run. The expectation is that Basil would be happy to have fresh flowers to decorate his hotel, but he thinks they are too smelly. He then asks where the plastic ones are, which would generally be considered a cheaper, less desirable alternative. The response from Polly is rather unexpected and trivial, that they are being ironed. This type of humour contains no culturally-specific information and thus transfers easily into the target culture.

	<i>Basil picks up the moose and is about the re-mount the chair when the telephone rings.</i>	<i>Basil nimmt den Elch und will eben wieder auf den Stuhl steigen, da klingelt das Telefon.</i>
Basil	Oh, will you answer that please? I'm trying to put this up.	Ach, gehst du bitte mal ran? Ich muss erst den erst aufhängen.
Polly	Fawlty Towers... Oh, hello, Mrs Fawlty.	Fawlty Towers... Oh, hallo, Mrs Fawlty.
Basil	I'm doing it! I'm doing it now! Tell her! I'm doing it now!	Ich bin dabei! Ich bin gerade dabei! Sag ihr das! Ich bin gerade dabei!
Polly	He says he's doing it now. How's the nail?	Er ist gerade dabei, soll ich sagen. Was macht der Nagel?
Basil	I wish it was this one! (<i>he hangs the moose on the nail</i>)	Ich wünschte, es wär der hier! (<i>er hängt den Elch an den Nagel</i>)
	There, tell the Tyrant Queen that her cardies are safe are safe for ever. Mr Moose is up. It's done, done, done.	So, sag jetzt der Königin der Tyrannen, ihre Strickjacken sind auf ewig in Sicherheit. Mr. Elch ist oben. Er ist oben. Es ist geschafft, geschafft,

		geschafft.
Polly	It's up. <i>(the moose falls off the wall on to Basil's head)</i>	Er ist oben. <i>(der Elche fällt von der Wand und Basil auf den Kopf)</i>
	It's down again.	Er ist wieder unten.
	<i>(to Basil)</i> Did you use a wall plug?	<i>(zu Basil)</i> Haben Sie keinen Dübel benutzt?
Basil	Give it to me, give it to me.	Gib her, gib her.
	<i>He rushes for the phone, falling over Manuel who is still messing about out of sight behind the desk.</i>	<i>Er rennt zum Telefon und stolpert dabei über Manuel, der sich immer noch ungesehen hinter dem Tresen zu schaffen macht.</i>
Polly	No, he just fell over Manuel...and he seems to have got himself jammed under the swivel chair...and the flowers have just fallen on him...no, everything else is fine.	Nein, er ist gerade der Länge nach hingeschlagen, er ist über Manuel gestolpert und jetzt ist er unter dem Drehstuhl eingeklemmt... und eben sind ihm die Blumen auf den Kopf gefallen... nein, sonst ist hier alles in Ordnung.

Basil is having another one of his rants with Sybil, this time via Polly who is talking to her on the telephone. The polysemy of the word "nail" is used again here for comic effect, which, as mentioned before, has a polysemous equivalent in German, so the humour translates very easily. Apart from this word play, the humour in this section is almost entirely produced visually, with the moose head falling on Basil's head and then him subsequently falling over Manuel whilst hurrying to the phone. As such, there are no particularly difficult cultural references for the translator to take into account.

6.1.3. Scene 3 (the hotel reception the next morning)

Basil	That wasn't the fire bell, sorry, that was just the... er...	Verzeihung. Das war nicht der Feueralarm, das war die Einbruchs... äh...
Large woman	I thought there was a drill?	Aber ein Probealarm gibt es doch?
Basil	Yes, there is. At twelve o'clock, but not yet.	Ja, aber um zwölf, noch nicht im Moment.
Large woman	But it is twelve o'clock.	Es ist aber schon zwölf.
Basil	Not quite, thank you.	Noch nicht ganz, danke.
	<i>(to the Sharps who are just going out)</i> Excuse me!	<i>(zu den Sharps, die eben gehen wollen)</i> Entschuldigung!
Mrs Sharp	Yes?	Ja?
Large woman	Well, I make it twelve o'clock.	Also, bei mir ist es zwölf.
Basil	I'm afraid that wasn't...	Tut mir leid, aber das war noch nicht ähm...
Large	<i>(to the Major)</i> What time do you make	<i>(zu dem Major)</i> Wie spät haben Sie es,

woman	it?	Major?
Basil	Look!	
The Major	Burglars about, I think.	Nein, es waren nur die Einbrecher!
Basil	It doesn't matter what time he makes it - it hasn't started yet.	Es ist völlig egal, wie spät es bei ihm ist - es hat noch nicht angefangen.
Mrs Sharp	What?	Was?
Basil	It hasn't started yet!	Es hat noch nicht angefangen, sagte ich!
Mrs Sharp	But that was the bell, wasn't it?	Aber es hat doch geklingelt, oder nicht?
Basil	No!	Nein!
Large woman	(to Mrs Sharp) He means the drill hasn't started yet.	(zu Mrs Sharp) Er meint die Feuerwehrrübung hat noch nicht angefangen.
Mr Sharp	What drill? We didn't hear a drill .	Was? Wir haben keine Feuerwehr gehört.
Basil	No, no, look, that was the burglar alarm.	Nein, nein, schauen Sie, dass war die Einbruchsicherung .

This scene displays once again the chaos which reigns at *Fawlty Towers*. The confusion is created by Basil taking the key for the fire alarm from the safe, setting off the burglar alarm in the process. Having just told people to expect a fire alarm drill, the guests believe this is the fire alarm and start making their way outside. The confusion creates the humorous effect. It contains no particular cultural information, simply an understanding of how fire drill procedures work is required. This knowledge exists in both the source and target language.

Additionally, the word "drill" could in this context be considered polysemous. When the large woman says the drill hasn't started yet, Mr Sharp replies with "we didn't hear a drill". This could be understood to mean a drill used to make holes, as opposed to the fire drill, which would generally not be something "heard", in this case you would rather use the word "fire alarm". As such, I believe this was chosen on purpose to add to the confusion. This wordplay is, however, not translated into the target language, with the translation simply being "wir haben keine Feuerwehr gehört". This is due to the use of two different words to carry the two different meanings of "drill" in German, namely "Feuerwehrrübung" and "Bohrer".

6.1.4. Scene 4 (back at the hospital)

Basil	... I mean, do you know what that fire extinguisher did? It exploded in my face! I mean, what is the point of a fire extinguisher? It sits there for months, and when you actually have a fire, when you actually need the bloody thing...it blows your head off!! I mean, what is	Weißt du überhaupt was mit diesem Feuerlöscher passiert ist? Er ist mir ins Gesicht explodiert! Ich meine, wozu hat man einen Feuerlöscher? Monatelang hängt das Mistding darum und wenn es dann wirklich einmal brennt, wenn man das verdammte Ding wirklich mal
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	happening to this country? It's bloody Wilson!!!	braucht, dann pustet es ja fast den Kopf weg! Was sind das für Zustände in diesem Land! Schuld ist nur der Major!!!
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Here Basil has just woken up in hospital from accidentally being hit on the head by a frying pan by Manuel after he tried to use the fire extinguisher and it sprayed water in his face. As a result he is concussed and thus not talking and thinking straight. In this rant he complains about the fire extinguisher "attacking" him and the comic effect is provided by his exaggeration of the severity of the situation, with him at the end blaming Harold Wilson, the British prime minister at the time the first series was broadcast, for the problems in the country. This is obviously a section which would cause the translator problems, as Wilson would not be the first person a German speaker would think to blame. The translation here decides to turn instead blame the Major, which could possibly be seen as him blaming the previous generation rather than the Major personally. This removes the specific cultural characteristics contained in the original English language version and replaces them with a situation understandably in virtually all cultures. Nevertheless it still creates the same comic effect.

	<i>Sister enters briskly.</i>	<i>Die Schwester kommt energisch herein.</i>
Sister	... My, my, what a lot of noise. Now, what are you doing out of your bed?	... Was soll denn dieser Lärm? Und was bilden Sie sich ein? Warum stehen Sie auf?
Basil	Going home, thank you very much.	Weil ich nach Hause will, vielen Dank.
Sister	Yes, well, we'll let the doctor decide that now, shall we? <i>(she guides the protesting Basil back to bed)</i>	Na, das wollen wir wohl mal den Doktor entscheiden lassen. <i>(sie führt den protestierenden Basil wieder ins Bett zurück)</i>
Basil	No, let's not.	Nein, das wollen wir nicht.
Sister	Now, come along, back into bed. <i>(she pushes his legs under the bedclothes)</i>	Na, schön wieder ins Bettchen. <i>(sie schiebt seine Beine unter die Bettdecke)</i>
Basil	Don't touch me, I don't know where you've been.	Finger weg! Ich weiß nicht, wo sie vorher waren.
Sister	Yes, we must have our little jokes, mustn't we?	Ja, sicher. Er ist immer zu einem Scherzchen aufgelegt, nicht wahr?
Basil	Yes, we must mustn't we... <i>(stares at her)</i> My God, you're ugly aren't you.	Ja, es ist meiner Natur... <i>(starrt sie an)</i> Mein Gott, sind Sie hässlich. Widerlich hässlich.
Sybil	Basil!	Basil!
Sister	I'll get the doctor. <i>(she hurries out)</i>	Ich... ähm... werd mal schnell den Arzt holen. <i>(sie eilt hinaus)</i>
Basil	<i>(calling after her)</i> You need a plastic surgeon, dear, not a doctor!	<i>(ruft ihr nach)</i> Sie brauchen einen Schönheitschirurgen, meine Liebe, keinen Arzt!

Basil tries to persuade the sister to let him go back to the hotel, but she will not let him leave. The humorous effect in this scene is provided by Basil's attitude towards the sister. Given she is taking care of him in the hospital, one would expect him to react with some sort of gratitude, but this is not Basil's way. As is the case in one of the previous scenes, where Basil suggests the sister is a dog, he also makes fun of her personal hygiene and her appearance. This strategy of using rather black humour is also used in German, where it is likely to be understood as a typically British humour strategy, however, it will still be understood.

6.1.5. Scene 5 (the Germans arrive at the hotel)

	<i>The hotel reception. Polly is finishing a phone call. As she puts the receiver down, a guest approaches the desk, clicks his heels, and bows.</i>	<i>Die Rezeption im Hotel. Polly beendet eben ein Telefongespräch. Als sie den Hörer auflegt, kommt ein Gast an die Rezeption, knallt die Hacken zusammen und verbeugt sich.</i>
1st German	<i>Gnädiges Fräulein, können Sie mir sagen, wann das Mittagessen serviert wird, bitte?</i>	<i>Excuse me madame, wann is Mittagessen in zis hotel, please?</i>
Polly	<i>Um ein Uhr, fünf Minuten.</i>	<i>At one five, gentleman.</i>
1st German	<i>Vielen Dank.</i>	<i>Tenk yu.</i>
Polly	<i>Bitte schön.</i>	<i>My pleasure, sir.</i>

This conversation is a very interesting one in terms of translation. The German guest speaks to Polly in German and, possibly surprisingly for an English hotel, she understands and also replies in German. The problem for the translator here is obvious, given that the source text is actually in the target language. The strategy used here for the dubbed version is to have the German guest speak to Polly in very poor English, both in terms of the grammar and accent, and, strangely, for her to also reply in very poor English, again in terms of both grammar and accent. This dialogue is probably the most obvious point in the episode at which the illusion of the characters speaking German is broken. Whilst, clearly, there is no suitable strategy which can be used here, it does make sense to simply invert the strategy and use English in the German version. On the other hand, I cannot understand the reasoning for having a hotel receptionist in England speaking bad English on purpose, as saying "at one five" is, not only obviously wrong, even to someone who speaks basic English, but it could also be seen as an incorrect translation of the original. The slight pause between Polly saying "Um ein Uhr" and "fünf Minuten" is very similar to saying "At one o'clock... five minutes" in English (and given the German is actually spoken in the English version this could be the intention of the writer), which would mean "at one o'clock, which is in five minutes".

	<i>Basil makes his way a little unsteadily towards the desk, but misses. He reappears, and takes up his position</i>	<i>Basil arbeitet sich etwas unsicher bis zum Tresen vor, verfehlt ihn aber. Er taucht wieder auf und nimmt seinen</i>
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	<i>behind the desk.</i>	<i>Platz hinter der Rezeption ein.</i>
Manuel	You OK?	Sie okay?
Basil	Fine, thank you, dear. You go and have a lie down.	Ja, danke Schatz. Leg dich doch etwas hin.
Manuel	<i>Que?</i>	<i>Que?</i>
Basil	Ah, there you are. Would you take my case... how did you get that?	Ah, da bist du ja. Würdest du bitte meinen Koffer... wo hast du den denn her?
Manuel	What?	Was?
Basil	Oh never mind... take it... take it upstairs!	Ah, ist ja Wurst... trag ihn nach oben, rauftragen!
Manuel	<i>Que?</i>	<i>Que?</i>
Basil	Take it... take it...	Tragen... rauf... tragen...
Manuel	I go get Polly.	Ich gehen und holen Polly.
Basil	I've already had one. Take it, take it now...(Manuel hurries off) Tch! The people I have to deal with...	Danke, ich hatte schon einen. Trag ihn, trag ihn doch bitte rauf... (Manuel eilt davon) Mit was für Leuten man sich abgeben muss...

Basil has now returned to the hotel (complete with a bandage on his head) and hands his suitcase to Manuel as he arrives. Miss Tibbs and Miss Gatsby seem very concerned about his wellbeing and Manuel also asks if he is okay. This scene's comic effect is created by Manuel's poor English and his lack of understanding of what Basil says. This is combined with Basil recovering from his knock to the head, meaning he is not quite following the conversation and leading him to call Manuel "dear" and telling him to have a lie down. He then doesn't remember handing Manuel his suitcase and asks him to take it upstairs. Finally, in response to Manuel going to get Polly, he says "I've already had one", showing he is clearly having a different conversation to what Manuel believes.

This strategy of humour is reproduced rather well in German. Manuel's Spanish phrases are simply repeated and his lack of understanding, as well as grammar mistakes, are replicated in German. This is possible because, despite the fact that the stereotypes about Spanish waiters contain culturally-loaded information, these stereotypes are similar enough in both the source and target culture for them to be understood by both audiences.

The final laugh in this scene is provided by Basil stating "the people I have to deal with" in response to Manuel's incompetence. The humour here is provided by the fact that Basil himself is also incompetent because of his head injury. This type of humour is transferrable to the target culture without any misunderstandings.

	<i>Basil looks up to see a couple approaching the desk. He beams at them.</i>	<i>Basil schaut auf und erblickt ein Paar, das auf die Rezeption zukommt. Er strahlt sie an.</i>
Elderly German	<i>Sprechen Sie Deutsch?</i>	Sprechen Sie Deutsch?
Basil	... Beg your pardon?	Was war das?

Elderly German	<i>Entschuldigen Sie, bitte, können Sie Deutsch sprechen?</i>	Entschuldigen Sie, bitte, ich wollte wissen, ob Sie mich verstehen?
Basil	... I'm sorry, could you say that again?	Ach, wiederholen Sie doch den letzten Satz.
German lady	You speak German?	Können Sie uns verstehen?
Basil	Oh German! I'm sorry, I thought there was something wrong with you. Of course, the Germans!	Ja, natürlich . Wir Engländer sprechen doch fließend Deutsch, aber selbstverständlich. Natürlich, Sie sind's! Ha, ha, ha, die Deutschen!
German lady	You speak German?	Und Sie verstehen wenn wir sprechen?
Basil	Well... er... a little... I get by.	Ja, sicher... aber Sie können's auch schreiben.
German lady	<i>Ein bisschen</i>	Das könnten wir versuchen.
Elderly German	<i>Ah - wir wollen ein Auto mieten.</i>	Ah - wir wollen ein Auto mieten.
Basil	<i>(nodding helpfully)</i> Well, why not?	<i>(mit hilfsbereitem Nicken)</i> Ja, wieso nicht?
Elderly German	<i>Bitte.</i>	Bitte.
Basil	Yes a little bit tricky... Would you mind saying it again?	Tja, das ist gar nicht so einfach... Und was für ein?
German lady	Please?	Einen PKW.
Basil	Could you repeat... amplify... you know, reiterate? Yes? Yes?	Soll er auch fliegen können? Oder laufen können? Ich meine was wollen Sie nun eigentlich.
Elderly German	<i>Wir...</i>	<i>Wir...</i>
Basil	<i>Wir?... Yes, well we'll come back to that.</i>	<i>Sie?... Damit sind Sie ganz bestimmt gemeint.</i>
Elderly German	<i>... wollen...</i>	<i>... wollen...</i>
Basil	<i>(to himself)</i> Vollen... voluntary?	<i>(zu sich selbst)</i> Naja, schön. Was will er nur?
Elderly German	<i>Ein Auto mieten.</i>	Ein Auto mieten.
Basil	Owtoe... out to... Oh, I see! You're volunteering to go out and get some meat. Not necessary! We have meat here! <i>(pause; the couple are puzzled)</i> We haf meat hier... in ze buildink!! <i>(he mimes a cow's horns)</i> Moo!	Ein Auto?... mieten?... Ah, ich verstehe, Sie haben kein Geld ein Auto zu kaufen, Sie wollen eins mieten. Das geht hier leider nicht, denn wir sind kein Autoverleih. <i>(Pause; das Paar ist verblüfft)</i> Wir verleihen nur Schiffe. Wir haben Schiffe hier im Keller und auf dem Dach. <i>(er stellt sich pantomimisch Kuhhörner dar)</i> Unverständliche Geräusche.

	(<i>Polly comes in</i>) Ah, Polly, just explaining about the meat.	(<i>Polly kommt rein</i>) Ah, Polly, die beiden wollen ein Boot mieten.
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In my opinion this scene displays one of the most interesting strategies used to translate humour in this episode. The humorous effect in the original version is created by Basil's understanding (in English) of the German spoken by the guests. When the guests don't understand his interpretation of what they said, he repeats it in an exaggerated German accent.

The guests tell Basil "wir wollen ein Auto mieten", meaning we would like to rent a car. He doesn't understand and tries to find similar sounding English words, thus believing "wollen" is connected with "voluntary", "Auto" with "to go out" and "mieten" with "meat". As a result he believes they want to go out and get some meat, obviously something absurd to say to a hotel manager, but this is *Fawlty Towers* after all.

This joke is obviously very difficult to translate as it is highly-loaded with cultural information, namely the English words British people relate with when they hear German words. It would be extremely unlikely that a German-speaking person would be able to understand these connections. As such, the translator is forced to choose a completely different strategy in order to make the audience laugh. In this regard the translator becomes more like a script writer, given the lack of any real connection with the original script, they must only ensure that the actions on screen match with the script they produce.

In this case the translator has decided to compile a sketch still relating to renting a car. This is presumably for reasons of synchronicity, especially lip synchronicity. However, the punch line must be changed and Basil jokes with the guests about how the hotel only rents boats, but not cars. He then says that they have boats on the roof and in the cellar, so that this coincides with the moment when he puts his hands on his head to mimic a cow. Overall the dubbed version works rather well, the jokes inserted by the translator ("soll er auch fliegen können?" and "ich verstehe, Sie haben kein Geld ein Auto zu kaufen, Sie wollen eins mieten") use characteristics typical of British humour, such as nonsense and eccentricity, and fit with the characters.

Basil	(<i>hissing through his teeth</i>) They're Germans, don't mention the war.	(<i>Zischt durch die Zähne</i>) Das sind Deutsche! Kein Wort über den Krieg!
Polly	I see. Well, Mrs Fawlty said you were going to have rest for a couple of days, you know, in hospital.	Ich verstehe. Mrs. Fawlty hat gesagt, dass Sie ein paar Tage im Krankenhaus ausspannen wollten.
Basil	(<i>firmly</i>) Idle hands get in the way of the devil's work, Fawlty. Now...	(<i>streng</i>) Ich sag nur eins, Morgenstund hat Gold im Mund und wo das Blei steckt, wissen Sie. Also...
Polly	Right, well why don't you have a lie down, and I can deal with this.	Ich würde vorschlagen, Sie legen sich erstmal hin, ich erledige das hier schon.
Basil	Yes, yes, good idea, Elsie. Yes. Bit of a headache, actually...	Ja, ja, gute Idee, gute Idee, Elsielein. Beim Trompeten habe ich noch

		Kopfschmerzen...
Miss Tibbs	We don't think you're well, Mr Fawlty.	Sie scheinen noch etwas angegriffen, Mr. Fawlty.
Basil	Well, perhaps not, but I'll live longer than you.	Ja, ich hab nur Kopfweh hier in meinem Kopf. Ha!
Miss Gatsby	You must have hurt yourself.	Sie scheinen noch etwas angegriffen, Mr. Fawlty.
Basil	My dear woman, a blow on the head like that... is worth two in the bush.	Gute Frau, wer etwas dermaßen schweres an den Kopf kriegt... der darf es so mit nach Hause nehmen.

The humorous effect in this scene is provided by the effects of Basil's concussion and the mistakes he makes when speaking because of this. This is achieved by him confusing various proverbs in the original version. He says "idle hands get in the way of the devil's work" instead of "the devil finds work for idle hands" and also "a blow on the head [...] is worth two in the bush" instead of "a bird in the hand is worth two in the bush". Whilst naturally the proverbs do not exist in the same form in German, there are equivalents. It is interesting that here the translator has decided to use different proverbs altogether, such as "Morgenstund hat Gold im Mund" said correctly, together with sentences which, whilst also grammatically correct, make no sense in the context of the conversation. The effect created, however, is the same, as it plays on the confusion as a result of Basil's concussion.

Basil	Right, right, here's the plan. I'll stand there and ask them if they want something to drink before the war... before their lunch... don't mention the war! (<i>he moves in front of the guests, bows, and mimes eating and drinking</i>)	Okay, der Plan sieht wie folgt aus. Ich stelle mir hier hin und frag sie, ob sie noch etwas trinken wollen bevor der Krieg beginnt... bevor das Essen beginnt... und kein Wort über den Krieg! Ist das klar? (<i>er stellt sich vor die Gäste hin, macht eine Verbeugung und stellt pantomimisch essen und trinken dar</i>)
2nd German	Can we help you?	Können wir was für Sie tun?
Basil	(<i>gives a startled jump</i>) Ah... you speak English.	(<i>fährt erschreckt zusammen</i>) Ach, sie sprechen ja...
2nd German	Of course.	Selbstverständlich.
Basil	Ah, wonderful. <i>Wounderbar!</i> Ah - please allow me to introduce myself - I am the owner of Fawlty Towers, and may I welcome your war, your wall, you wall, you all ... and hope that your stay will be a happy one. Now would you like to eat first, or would you like a drink before the war... ning that er... trespassers will be - er, er - tied up with piano wire... Sorry! Sorry! (<i>clutches his</i>	Ah, eine Taube auf dem Dach hörte ich! Ja! Und dann dachte ich Sie werden nicht fähig ein Wörtchen aus dem Kaukier fallen zu lassen. Willkommen bei Fawlty Towers, so darf ich Sie ganz herzlich bekriegen, ich meine begrüßen... und einen angenehmen Hinterhalt wünschen... angenehmen Aufenthalt, wollte ich selbstverständlich sagen. Nun denn

	<i>thigh</i>) Bit of trouble with the old leg... got a touch of shrapnel in the war... Korean , Korean war, sorry, Korean.	wollen Sie sofort essen, oder würden Sie gerne noch etwas trinken bevor die ersten Befehle kommen... Sie haben Befehlen selbsverständlich bedingungslos Folge zu leisten. Es sei denn Sie fliegen mit ihrem Nitro in die Luft. Ahh, Verzeihung! (<i>faßt sich an den Oberschenkel</i>) Diese verdammten Schmerzen, eine alte Kriegsverletzung. In Korea , das war in Korea... Entschuldigung.
2nd German	Thank you, we will eat now.	Ha, ha. Wir würden gerne essen, wenn es geht.
		Aber sicher, Herr Deutsch General Ihre Wünsche sind im vereinten Europa ein Befehl und was für eine, ha, ha, ha.

Basil is still in a confused state from his concussion and as a result keeps mentioning various war-related words, creating the humorous effect in this section. For example, he says "[...] ask them if they want something to drink before the war" and also says "your war" instead of "you all". The cultural specifics of this type of humour are transferrable between the two cultures and as such the translator use the same strategy in the dubbed German version, using "bekriegen" instead of "begrüßen" and "Hinterhalt" instead of "Aufenthalt".

When Basil subsequently actually intends to use the word "war"—as he wants to use an old war injury as an excuse for his strange actions—he straight afterwards emphasises that it was in the Korean war, which did not involve Germany. Whilst the subject of war is naturally heavily loaded with culture, both the source and target culture are able to understand the humour here because it relies on Basil's hurried attempt to emphasis he received the "injury" whilst not fighting against Germany.

Basil	I didn't vote for it myself, quite honestly, but now that we're in I'm determined to make it work, so I'd like to welcome you all to Britain. The plaice is grilled, but that doesn't matter, there's life in the old thing yet...No, wait a minute, I got a bit confused there. Oh yes, the plaice is grilled... in fact the whole room's a bit warm, isn't it... I'll open a window, have a look... And the veal chop is done with rosemary... that's funny, I thought she'd gone to Canada... and is delicious and nutritious... in fact it's veally good... veally good?	Ich habe dagegen gestimmt zum Kontinent zu gehören, aber nun bin ich entschlossen meinen Teil dazu beizutragen, deshalb Willkommen bei uns in England. Der Aal ist geräuchert, aber das macht nichts, sonst ist der alte Knabe noch ganz munter... Da hab ich was durcheinander gebracht. Ach ja, der Aal ist geräuchert, ach so, eigentlich sollte der ganze Saal gelüftet werden, ich mach gleich mal ein Fenster auf... und das Kalbfleisch, das ist mit Rosmarie... das ist komisch, ich dachte sie ist in Kanada... also schmeckt gut und ist gesund... schmeckt gut und ist gesund,
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		ungesund?
2nd German	The veal is good?	Zum Kalb würden Sie uns raten?
Basil	Yes, doesn't matter, doesn't matter, never mind.	Ja, selbstverständlich ist das gebraten.
1st German	May we have two eggs mayonnaise, please?	Könnten wir vielleicht noch einen Eiersalat bekommen?
Basil	Certainly, why not, why not indeed? We are all friends now, eh?	Sicher, warum nicht? Es spricht nichts dagegen, wir sind doch jetzt alle Freunde.
2nd German	<i>(heavily)</i> A prawn cocktail...	<i>(heftig)</i> Eine Kressesuppe bitte...
Basil	... All in the Market together, old differences forgotten, and no need to mention the war... Sorry! Sorry, what was that again?	Ach, Kresse, Kresse. Ich dachte, ich hätte Krieg gehört. Ach, der Krieg! Meine Seele, das ist schon so lange her. Wie hießen sie noch gleich? Hitler, Himmler und der ganze Verein. Wie war es noch mal?
2nd German	A prawn cocktail.	Eine Suppe mit Kress.
Basil	Oh, prawn, that was it. When you said prawn I thought you said war . Oh, the war! Oh yes, completely slipped my mind, yes, I'd forgotten all about it. Hitler, Himmler, and all that lot, oh yes, completely forgotten it, just like that. <i>(snaps his fingers)</i> ... Sorry, what was it again?	Ach ja, der alte Hess, natürlich! Den hätte ich fast vergessen, ja... und dann war da noch der Goebbels, auch so ein Deutscher und den wollen Sie essen, oder möchten Sie lieber ein Cocktail? Und Sie wollten ein Boot mieten. Wozu frag ich mich nur? <i>(schnippt mit den Fingern)</i> ... Ach ja, Sie wollten Fischsuppe... Oder wollten Sie ein Cocktail?
2nd German	<i>(with some menace)</i> A prawn cocktail...	<i>(mit drohendem Unterton)</i> Ein Süppchen, sagte ich, mit Kresse.
Basil	Oh yes, Eva Prawn... and Goebbels too, he's another one I can hardly remember at all.	Ein Süppchen für das Püppchen, sonst zieht er gleich ein Schippchen und ihr wolltet...
1st German	And <i>ein</i> pickled herring!	Ja, ich möchte einen Hering!
Basil	Hermann Goering, yes, yes... and von Ribbentrop, that was another one.	Einen Höring, klingt ja fast wie Göring, das dachte ich mir doch gleich.
1st German	And four cold meat salads, please.	Und viermal Römersalat, hätten wir gerne.
Basil	Certainly, well, I'll just get your <i>hors d'oeuvres</i> ... <i>hors d'oeuvres</i> vich must be obeyed at all times without question...Sorry! Sorry!	Der Römersalat ist zwar nicht mehr ganz frisch, aber trotzdem würde ich ihn empfehlen, denn er ist immer noch frischer als der Fisch. Also, heil... Heilkraut haben wir auch...
Polly	Mr Fawlty, will you please call your wife immediately?	Mr. Fawlty, Sie möchten sich unbedingt bei Ihrer Frau melden.
Basil	Sybil!!... Sybil!!... she's in the hospital,	Sybil! Sybil! Die ist doch im

	you silly girl!	Krankenhaus du dumme Gans!
Polly	Yes, call her there!	Ja, da sollen Sie ja anrufen.
Basil	I can't, I've got too much to do. Listen... <i>(he whispers through his teeth)</i> Don't mention the war... I mentioned it once, but I think I got away with it all right... <i>(he returns to his guests)</i> So it's all forgotten now and let's hear no more about it. So that's two eggs mayonnaise, a prawn Goebbels, a Hermann Goering and four Colditz salads... no, wait a moment, I got a bit confused there, sorry... <i>(one of the German ladies has begun to sob)</i> I got a bit confused because everyone keeps mentioning the war, so could you...	Geht nicht, ich hab viel zu tun. <i>(er flüstert mit fast geschlossenem Mund)</i> Hörst du, hör mal, kein Wort über den Krieg. Hörst du, ein Wort ist mir so rausgerutscht, aber ich glaube ich hab den Schlenker gekriegt... <i>(er kehrt zu seinen Gästen zurück)</i> Also Schwamm drüber, vergessen und abgehakt, vorbei ist vorbei. Das waren dann zwei Eiersalat und die Rudi-Hess Suppe, ein ordentlich eingelegter Goering und 4 Mal Römsalat. Oh, halt mal, ein kleiner Fehler... <i>(eine der deutschen Damen ist in Schluchzen ausgebrochen)</i> Ich bin ein bisschen durcheinander, weil alle immer nur vom Krieg reden, das ist doch...
	<i>The second German, who is comforting the lady who is crying, looks up angrily.</i>	<i>Der zweite Deutsche, der die Dame zu trösten versucht, schaut wütend auf.</i>
Basil	What's the matter?	
2nd German	It's all right.	Jetzt hören Sie doch auf.
Basil	Is there something wrong?	Stimmt irgendwas nicht?
2nd German	Will you stop talking about the war?	Würden Sie bitte aufhören vom Krieg zu reden?
Basil	Me? You started it!	Wieso ich? Keiner redet vom Krieg.
2nd German	We did not start it.	Wir haben nicht damit angefangen.
Basil	Yes you did, you invaded Poland!	Wer ist dann hier in Polen einmarschiert?
2nd German		Jetzt reicht's aber.
Basil	... here, this'll cheer you up, you'll like this one, there's this woman, she's completely stupid, she can never remember anything, and her husband's in a bomber over Berlin... <i>(the lady howls)</i> Sorry! Sorry! Here, she'll love this one...	Kleiner Scherz, schon vorbei. Heulen Sie mal nicht, ich hätte dann noch eine echte Spitzennummer, wird sie wieder hochbringen. Kommt ein blinder lahmer Landser in ein Fischgeschäft und ruft, "Hallo Mädels.... <i>(die Dame heult)</i>
2nd German	Will you leave her alone?	Lassen Sie uns gefälligst in Ruhe.
Basil	No, this is a scream, I've never seen anyone not laugh at this!	... Er ist gut, er bringt die Mutter wieder zum Lachen.
1st German	Go away!	Schluss jetzt!
Basil	Look, she'll love it - she's German!	Der ist Bombe, ein echter Witz für

	<i>(places a finger under his nose preparatory to doing his Hitler impression)</i>	Deutsche. <i>(legt sich einen Finger unter die Nase für seine Hitler-Imitation)</i>
Polly	No, Mr Fawltly!... do Jimmy Cagney instead!	Nein, Mr. Fawltly!... Machen Sie lieber Clint Eastwood.
Basil	What?	Wen?
Polly	Jimmy Cagney!	Clint Eastwood!
Basil	Jimmy Cagney?	Clint Eastwood?!
Polly	You know... 'You dirty rat...'	Sie wissen schon - du wiederliche miese Ratte!
Basil	I can't do Jimmy Cagney!	Nein, Clintwood den kann ich nicht.
Polly	Please try... 'I'm going to get you...'	Mr. Fawltly - make my day!
Basil	Shut up! Here, watch - who's this then?	Halt die Klappe! Jetzt ratet mal, wer ist das?
	<i>He places his finger across his upper lip and does his Fuhrer party piece. His audience is stunned.</i>	<i>Er legt sich den Finger auf die Oberlippe und führt seine Führer-Party-Nummer vor. Das Publikum ist wie gelähmt.</i>
Basil	I'll do the funny walk...	Und jetzt wird's ein bisschen ungemütlich.
	<i>He performs an exaggerated goose-step out into the lobby, does an about turn and marches back into the dining room. Both German women are by now in tears, and both men on their feet.</i>	<i>Er paradiert mit übertriebenem Stechschrift in die Halle hinaus, macht eine Kehrtwendung und marschiert in den Speisesaal zurück. Die deutschen Frauen sind mittlerweile beide in Tränen aufgelöst, und bei Männer sind aufgesprungen.</i>
Both Germans	Stop it!	Aufhören!
Basil	I'm trying to cheer her up, you stupid Kraut!	Ich mach nur ein bisschen Spaß, ihr dummen Hohlroller
2nd German	It's not funny for her.	Finden Sie das etwa lustig?
Basil	Not funny? You're joking!	ICH SCHON, SIE NICHT!
2nd German	Not funny for her, not for us, not for any German people.	Wir wollten hier was essen, aber wir haben das Gefühl im Irrenhaus gelandet zu sein.
Basil	You have absolutely no sense of humour, do you!	Sag mal, ihr Deutschen habt wohl überhaupt keinen Funken von Humor, was?
1st German	<i>(shouting)</i> This is not funny!	<i>(schreit)</i> Das ist nicht lustig!!!
Basil	Who won the bloody war, anyway?	Wer hat denn jetzt den verdammten Krieg gewonnen???

The final scene is one of the most well-known sections of Fawlty Towers, and of British sitcoms altogether. Basil is still feeling the effects of his concussion and is in the restaurant

taking orders from the group of German guests. He is still "trying" not to mention the war, however, this of course is not so simple for him.

The first noteworthy attempt at humour comes when Basil says that the veal chop is "veally good", imitating a German accent, which is not noticed or understood by the Germans. The humorous effect here is provided by the stereotypical German pronunciation and as such cannot be translated simply into German. As previously in similar situations, the translator has decided to simply use a standard dialogue and ignore this type of humour, given the difficulty in recreating it in the target language and culture. A similar instance of humour can be found later in the scene when Basil mentions the *hors d'oeuvres*, saying they must be obeyed at all times. Here the humorous effect is created by the similar pronunciation of *hors d'oeuvres* and orders and Basil's subsequent switch to a stereotypical German accent. This time, however, in the target version the joke is simply replaced with another one, with Basil initially saying "heil" and correcting himself then by stating "Heilkraut haben wir auch".

At the start of the scene Basil also often references Britain's recent accession to the European Communities, stating such things as "I didn't vote for it myself", "We are all friends now" and "All in the Market together". Naturally this kind of information contains a significant amount of cultural specificity, however, the relatively close relationship between the source and target cultures means it can be understood in both cultures and as such requires little special attention from the translator. The sentence "All in the Market together" is, however, not translated literally, but rather used as an opportunity to continue a joke in German about cress soup, which will be explained in more detail below.

As mentioned above most instances of humour in this scene are provided by Basil's misunderstanding of what the Germans saying, and him subsequently linking almost everything to the war, due to his head injury. The humorous effect comes from the extreme exaggeration and silliness from Basil, such as him misunderstanding "prawn" as "war", despite the rather large differences in pronunciation. These kind of jokes can be translated into German without serious difficulty, the translator simply has to find appropriate words in the target language. In this case the "prawn cocktail" becomes a "cress soup", which Basil subsequently links to Rudolf Heß in the German version, whilst the English version plays on the similar pronunciation in English of Eva Braun and prawn (the surname "Braun" and prawn rhyme in the English pronunciation).

Basil subsequently continues to mention various figures from Nazi Germany, such as Himmler, Goebbels and Goering, when he misunderstands what the Germans are saying. The same strategy is used for some instances in the German translation, however, at other points the joke is replaced with a completely different one. For example, Goebbels is not mentioned in the German version, but rather at that point Basil says "Ein Süppchen für das Püppchen, sonst zieht er gleich ein Schippchen", where the humour is provided by the rhyming of the

words and the way in which Basil treats the guest rather childishly, saying effectively that if he doesn't get what he wants he will sulk.

Basil now repeats the orders from the Germans back to them to confirm what they would like, saying "a prawn Goebbels, a Hermann Goering and four Colditz salads", which is translated as "die Rudi-Hess-Suppe, ein ordentlich eingelegter Goering und 4 Mal Römsalat". The "Rudi-Hess-Suppe" and "eingelegter Goering" continue the plays on words introduced earlier when the man asked for a "Kresssuppe" and a "Hering". In English, the plays on words were also continued from earlier in the scene, whilst another one was introduced with the "Colditz salads". This is playing on the "cold salads" ordered and refers to the prisoner of war camp held in Colditz Castle, which was not translated into the German version. In the years after the Second World War, the prisoner of war camp at Colditz was the subject for a film and several TV series, giving it some notoriety in English speaking countries. In the German speaking version the word "Colditz" might not immediately be associated with the prisoner of war camp as it is in the English version and as a result this instance of humour has not been translated into the target version.

When the women in the group start to cry, Basil attempts to cheer them up by explain a joke. Whilst you never hear the complete joke, it starts with "her husband's in a bomber over Berlin", so one can only assume it would also be related to the war. In German the same strategy is used for this instance of humour, although the wording of the joke is different, with Basil saying "Kommt ein blinder lahmer Landser in ein Fischgeschäft".

Much of the rest of the humour in the scene is provided visually by Basil's actions and thus does not need to be translated. However, as he begins his Hitler impression, Polly tells him to "do Jimmy Cagney instead". In the German version Jimmy Cagney is replaced with Clint Eastwood, so the strategy for translating the humour remains the same, but the subject is replaced, most likely due to the recognition of the respective actors involved. The joke does not rely on Jimmy Cagney himself, but rather on the fact that he is someone famous who could be imitated instead of Hitler.

Finally, after Basil continues his Hitler impression and returns to the Germans' table, he says he is simply trying to cheer the women up who are now in tears and then calls the German man a "stupid Kraut". The translation here of "Hohlroller" is very interesting, especially given the fact that the Major used the word "Kraut" to mean a German person earlier in the episode and it was simply kept in the German version. "Hohlroller" is a colloquial term for an idiot, however, this removes the reference to the Germans in the original version.

7. Conclusion

The translation of humour in audiovisual texts doubles the challenge for the translator. The restrictions forced upon them by the medium in question, combined with the cultural characteristics of humour, increase the difficulty of the work significantly. The objective of this thesis was to establish the difficulties when subtitling humour, how this affects the translator and how the translator can overcome them.

The previous practical chapter of this thesis illustrated the complex nature of humour and the difficulties this causes the translator. The selected examples demonstrate how the humour must be adapted to the different target cultures, given the respective level of understanding of specific topics in these cultures. For example, in the German version it is the Major who Basil blames for the situation during his rant about the fire extinguisher "exploding" in his face, whereas in the English version he blames the British prime minister at that time, Harold Wilson (cf. chapter 6.1.3.). Wilson would of course be known to sections of the German-speaking audience, however, he would probably not be the first person they would blame in such a situation. Furthermore, the scene where the Major talks to Basil about cricket (cf. chapter 6.1.2.) is testament to the difficulties of translating the cultural content of humour. There would be very little expectation that the target language audience would have any knowledge of cricket at all (in contrast to a British audience), and yet the references to it are kept in the German version. In my opinion this is a direct result of the difficulty in translating the joke into German, that the Major took a woman to see India, meaning the cricket team rather than the country. The most important piece of cultural knowledge in this scene is that the Oval is a cricket ground in London, as when Basil questions that the Major took the woman to India, the Major replies "At the Oval". I would contend that this translation has failed to meet its Skopos, given that, as previously stated, the main Skopos of a humorous text is to (re)produce the humorous effect and the cultural knowledge of the target audience would prevent this from happening in this case. An alternative would be to use a country which is also exotic and distanced from the target culture, but adapt the sporting side of the joke to the target audience. For example, the Major could have taken the woman to see Japan play football at Wembley Stadium in London.

The humour in the *Fawlty Towers* series is most often based on the incongruities which arise from the expected behaviour of a hotel owner and the actions of Basil Fawlty. These instances of humour often provide little challenge for the translator due to their highly visual nature and the lack of cultural knowledge required to understand the humour. As such the same strategy for producing humour can be used, for example, when Basil forgot to scrape the mould off the cheddar or when he insults the Major calling him a "drunken old sod".

On the other hand, occasionally there are instances where this type of humour is based on a linguistic joke, for example, when the Major is confused because he thinks Sybil

is having a nail removed from inside her, when infact she is having an ingrowing toenail removed or when Mr. Sharp says he didn't hear a drill. In the first instance the humour can be translated directly because the incongruity can be created using the same word in both cultures. The English word "nail" can mean both a metal fastener for hanging things on walls and the plate at the end of a finger, whilst the German word "Nagel" also has this double meaning. The second instance illustrates a linguistic joke which cannot be translated directly because the polysemy does not exist in the target language. In this case the translator decided to ignore the instance of humour altogether.

Overall it is possible to determine that the translation strategy used is dependent on the type of humour that is being translated. As with *Monty Python*, *Fawlty Towers* is very much characterised by nonsense and eccentricity, with some elements of black humour as well. As described above, Chario (2010) suggests there are four options when translation verbally expressed humour (VEH): leaving the VEH unchanged; replacing the source VEH with a different instance of VEH in the target language; replacing the source VEH with an idiomatic expression in the target language; and ignoring the VEH altogether. In the case of the nonsense and eccentricity found in the particular episode used for this thesis, the strategy of leaving the VEH unchanged was used wherever possible, suggesting the translator decided not to account for the differences in humour between the source and target culture. I would, however, argue that this is also intended as a type of strategy to retain the "Britishness" of the humour in the target culture. Furthermore replacing the source VEH with either a different instance of VEH in the target language or an idiomatic expression in the target language still contributes to maintaining the style of humour from the original. It is only in sections where the VEH has been ignored altogether where the original style is lost.

It is also useful here to take Attardo's adaption of his General Theory of Verbal humour (2002) into account. The six knowledge resources he describes (language, narrative strategy, target, situation, logical mechanism and script opposition) can be found in any instance of humour. The difficulty (or simplicity) in translating humour comes from the knowledge resources which must be replaced for the humour to be understood in the target language, with language being the simplest to replace and script opposition the most difficult. The instances of humour in *Fawlty Towers* generally only need the language knowledge resource to be exchanged, given the familiarity in the target culture of the narrative strategy, target, situation, logical mechanism and script opposition. However, given that language is determined by culture, the language knowledge resource can, as stated before, present significant, if not unsurmountable, challenges for the translator. As a result even having to exchange one knowledge resource can create difficulties for the translator, meaning the only way in which a translation will present no difficulties is when it is not necessary to exchange any of the knowledge resources, i.e. not to translate it at all, and as such it is impossible for the translation of an instance of humour to not present any problems, they simply vary in their number and complexity. In *Fawlty Towers*, the fact that, in most cases, the majority of

the knowledge resources do not need to be replaced also helps generally keep the translation less difficult, but also helps to preserve the style of humour from the original. It is generally the language itself which provides the most problems in terms of culture, because the style of humour is very visual.

In conclusion it can be stated that the German dubbed version of Fawlty Towers draws heavily on the humour from the original English language version, rather than adapting the humour for the target culture. The original style of humour which John Cleese is famous for, both in *Monty Python* and Fawlty Towers, is kept and as a result the dubbed version still retains the feel of the original. As such, overall it can be said that the Skopos of the translation has been achieved, even if the cultural specificity of humour, and in particular language, made it difficult in parts.

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9. Abstract

This paper deals with the topic of translating humour when dubbing situational comedies. The complexity of humour and the restrictions imposed on translators through the medium of audiovisual texts combine to present significant problems in the translation process. The original English language version of "The Germans" episode of Fawlty Towers and its German dubbed counterpart will be used as an example to identify such problems. This thesis contains six main chapters, excluding the introduction. In the first chapter the theoretical theories from the field of translation studies which are relevant for this paper are presented, namely the Skopos theory from Reiß and Vermeer and the theory of translatorial action from Holz-Mänttari. The second chapter covers the topic of humour and outlines various theories of humour, as well as models for analysing and translating it. The third chapter describes the phenomenon of audiovisual translation and its history. Additionally, the advantages and disadvantages of both subtitling and dubbing are illustrated, along with the restrictions and features which a translator must take into account. The fourth chapter contains a brief history of the Fawlty Towers series and its main characters. In the fifth chapter the original and dubbed versions are analysed and compared to identify the difficulties for translators and the strategies used to overcome them. The sixth and final chapter incorporates a conclusion which takes the results from the practical analysis and relates them to the theories presented.

Die vorliegende Arbeit beschäftigt sich mit dem Thema des Humorübersetzens in Synchronfassungen von Fernsehkomödien. Die Komplexität des Humors und die Einschränkungen, die aufgrund der audiovisuellen Texte auf Translatoren erzwungen werden, vereinen sich um erhebliche Probleme im Translationsprozess zu verursachen. Die englischsprachige Originalversion der Episode "Die Deutschen kommen!" von Fawlty Towers und die deutschsprachige Synchronfassung davon werden als Beispiel dienen, um solche Problem zu identifizieren. Die vorliegende Arbeit enthält sechs Kapitel. Im ersten Kapitel werden die translationswissenschaftlichen Theorien dargestellt, die für die vorliegende Arbeit relevant sind. Die sind nämlich die Skopostheorie von Reiß und Vermeer und die Theorie des translatorischen Handelns von Holz-Mänttari. Das zweite Kapitel deckt das Thema von Humor ab und präsentiert verschiedene Humorthorien, sowie Analyse- und Übersetzungsmodelle für Humor. Das dritte Kapitel beschreibt das Phänomen des audiovisuellen Übersetzens und seine Geschichte. Außerdem werden die Vor- und Nachteile von sowohl Untertiteln als auch Synchronisation illustriert, mitsamt den verbundenen Einschränkungen und Eigenschaften davon, die man dabei berücksichtigen muss. Das vierte Kapitel enthält eine kurze Geschichte der Serie Fawlty Towers und deren Darsteller. Im fünften Kapitel werden die Original- und Synchronversionen analysiert und verglichen, um die Schwierigkeiten für Übersetzer zu identifizieren, sowie die Strategien, die sie verwendet haben, um diese zu überwinden. Das sechste und letzte Kapitel beinhaltet eine Schlussfolgerung, die sich die Ergebnisse der praktischen Analyse auf die dargestellten Theorien bezieht.