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„Humor and irony in Czech audiovisual translation of U.S. American comedies"

verfasst von / submitted by

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1. Introduction

The subject of this paper is a US-American movie and its translation into the Czech language, or more precisely its dubbing and its subtitles, with a focus on the transfer of humor and irony in this specific translational setting. I chose this topic, because I developed some particular interest in occurrences of humor in Czech translations of movies during my stays in Prague. At several occasions during visits to the cinema, I was stunned by the wit and apparent skills of Czech translators of comedies and animated children's movies, which were loaded with coruscating humor to an extent that I was not used to from my German-speaking background.

Audiovisual forms of translation such as subtitling and dubbing received very little attention within the scope of translation studies. They also very often were not even regarded as a kind of translation. In the last decade, however, scientific interest has increased tremendously, probably due to the undeniable omnipresence of those types of translations nowadays. Much research on audiovisual translation of all sorts was done focusing on different kinds of target languages such as Italian. In addition, humor as a particularly challenging part of AVT is discussed in some of the publications. However, little work has been done on Czech audiovisual translations so far. Screen translators, like any other kind of translators, face different challenges and restrictions depending on not only the genre, but also the target and the source language. Hence, humor and irony in English-to-Czech translations deserve some attention.

1.1. Objectives

The main aim of this paper is to explore the possibilities and restrictions of audiovisual translation of US-American comedies with Czech as the target language and culture, with special attention to humor and irony. I will investigate how they can be dealt with according to theory and how they are dealt with in actual translation practice. A theoretical framework for categorizing and analyzing instances of humor and irony in an AVT setting will be compiled. This framework will be based on research that has been done on dubbing and subtitling, as well as humor theory and

humor translation. The goal is to combine the knowledge gained from both in the best possible way, so that the established system of categories will be capable of accounting for instances of humor and irony in movies. The system will then be used to analyze the movie in the second part of the paper. This will allow me to show in how many cases humor was lost in the translation, which strategies to deal with specific kinds of humor like puns or culture-dependent jokes were employed by the translators and whether those strategies are mentioned in theoretical works. In a final step, I want to compare how dubbing and subtitling differ concerning all those aspects in the case of this particular movie. In order to draw general conclusions, a larger corpus would have to be analyzed. Unfortunately, this is beyond the scope of this paper.

1.2. Methods

Although in this paper the verbal components of a movie will be analyzed, I refrain from taking a purely linguistic approach. Instead, I opted for a semiotic approach as the basis for the theoretical part and the eventual analysis. The reasoning behind this is the fact that movies per definition contain more than just linguistic material. The pictures consist of mostly non-linguistic elements. The audio tracks are not purely linguistic either. Since all those non-linguistic elements are still involved in the creation and communication of meaning, we need to employ an approach that is inclusive of more sign systems than just the linguistic one. A valid analysis of the verbal material in a movie is only possible with a view to its non-linguistic surroundings. Semiotics is the study of communication and the signs and symbols it involves. It also deals with non-linguistic sign systems that are relevant to communication and it takes into account that those linguistic and non-linguistic systems are intertwined. Therefore, it offers an ideal approach for this paper. All relevant concepts in this paper such as text and translation that will be presented from this semiotic perspective, for the reader to be able to understand the full extent of the interplay of the different components of audiovisual texts and translations. Those concepts have been looked at from various angles, defined and described in many different ways, which are equally valid as the semiotic one. For the purpose of

this paper, however, I will rely on semiotics.

Having discussed all relevant concepts for the understanding of audiovisual translation (AVT), I will look more thoroughly into the two forms of it that will be relevant for this paper: dubbing and subtitling. Their specificities and especially the constraints and restrictions that are involved in their production will be listed, to then be able to take them into account in the subsequent chapters on humor and irony translation. In those chapters I will present, how humor and irony can be identified and distinguished, and in what forms verbal humor and irony can occur. Translational strategies will be discussed with a view to their applicability in dubbing and subtitling. The forms that pose the most difficulties, wordplay and culture-specific humor and irony, will be discussed in greater detail.

On the basis of the acquired knowledge, I will compile a framework consisting of four smaller frameworks. The first one will serve the purpose of a further specification of the characteristics and functions of the complete source text. The second will examine the passages that contain instances of irony and humor, and include a detailed description of the polysemiotic surrounding to enable a more detailed analysis of the instances themselves and their translations. The third framework serves the purpose of examining each and every instance of humor and/or irony in detail, to see whether it is humor or irony or both, what type of humor or irony it is, which critical aspects for translation it includes and how it is connected with and reflected in the other film signs it is surrounded by. The fourth framework will serve the purpose of investigating the translational solutions that were picked for the single instances in subtitling and dubbing. I will take a look at the strategies that were used to handle the instances and describe if humor and irony were kept or lost. In a final step I will compare the results of the analysis of the dubbing and that of the subtitles, to see which one is more effective and what the main differences are.

2. Audiovisual texts and their translation into other languages (AVT)

2.1. What is a text?

Before being able to discuss the nature of audiovisual texts in particular, it is necessary to first look at what constitutes a text in general. I will introduce different definitions of the concept and demonstrate that the more traditional ways of defining text are not capable of accounting for neither audiovisual media nor the target texts of audiovisual translations and their specificities, and are therefore not suitable for the purpose of this paper. Pavel (1980:193) elaborates on possible definitions of text as follows:

> On the one hand, text may be defined as 'any sequence of sentences having a certain coherence', and in this weak sense of the term each folk-tale is a text. On the other hand text may be defined more rigorously as 'any unchangeable sequence of sentences which has a strong cohesion and the unchangeable character of which is related to a value system of some sort.

Although the first of the two suggested definitions is looser than the second, both mention writing, or speech and writing, i.e. purely verbal signs, as the only components of texts. These traditional definitions of text do not consider other possible meaning-creating factors outside speech as potential vital parts of a text. This will eventually pose a problem, if movies shall be treated as a text type. Audiovisual media of any sort is per definition dominated by extra-linguistic elements. Now, if we disregard those and their importance to the meaning of the text as well as their impact on the translation and the translation process, it will not be possible to account fully for all the dynamics in audiovisual texts and translation. This is why the definition of text has to be expanded to include text types in which meaning is not solely created by words. De Beaugrande and Dressler (1981:3) for instance defined the seven standards of textuality. A communicative occurrence counts as a text if those seven standards are met: "cohesion, coherence, informativity, acceptability, intentionality, intertextuality and situationality". Not only verbal occurrences can meet

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all seven standards. Thus, "even exclusively non-verbal communication deserves the label 'text' (…)". (Gottlieb 2005:2). According to him, a text can be defined as "any combination of sensory signs carrying communicative intention" (Gottlieb 2005:3).

2.2. Polysemiotic texts: What is audiovisual media?

The source texts of dubbing and subtitles are not written texts, or mere audio tracks, they are the complete audiovisual entity of the translated movies, sitcoms, TV programs etc. One of the main characteristics of those multimedia texts is that many different audible and visual elements help to convey the message, or to be more precise "meaning is created by a combination of visual information (e.g., characters' facial expressions and gestures, color tone and composition of a screen) and aural information (e.g., paralanguage, sound effects, music)" (Adachi 2012:18). Due to this use of various semiotic channels, those texts are called polysemiotic.

Monosemiotic texts are known and recognized as texts by all of us. Just to name some examples, books or articles that are not illustrated fall into this particular category. Those texts only use one semiotic channel for the construction of meaning. Polysemiotic texts, however, make use of more channels that are also interconnected to create and convey meaning. Although there are various kinds of polysemiotic text types that are not necessarily distributed via electronic devices, the focus of this paper will be on exactly those that are transmitted to the audience through a screen. This type of audiovisual media have been growing stronger in recent years. Modern life is increasingly filled with this particular kind of polysemiotic texts. The ways in which those texts reach their audience have become more versatile as well.

2.2.1. The four categories of film signs

Delabastita (1989:198) points out that in audiovisual media two types of signs (verbal signs and nonverbal signs) are transmitted through two different channels (acoustic channel and visual channel). He stresses that those two distinctions should not be "linked up directly" (ibid.), because most of those texts also include verbal signs that are transmitted visually. Moreover, also the acoustic channel does not only transmit

verbal signs, but also nonverbal ones. Therefore, four categories can be distinguished:

> *a. visual presentation – verbal signs*
>
> *b. visual presentation – non-verbal signs*
>
> *c. acoustic presentation – verbal signs*
>
> *d. acoustic presentation – non-verbal signs*
>
> (id.:199)

He also remarks that those divisions are "less clear-cut" (ibid.) in reality than the distinction may suggest. To illustrate those four categories, I will give an example of each. To start with the most obvious one, a sentence uttered by a person ("*But I was never a communist. I couldn't share a bathroom.*" (taken from: *To Rome with Love* by Woody Allen)) is a verbal sign transmitted acoustically. A street sign, a plate above the entrance to an office reading "*Onoranze Funebri Santoli*" or the credits at the end of a movie are examples of verbal signs transmitted visually. Nonverbal information that is transmitted through the acoustic channel can be, for instance, background noise (the honking of a car), while costumes and gestures are examples of nonverbal signs that are transmitted through the visual channel. Those signs and channels interact. Very often, what is said in a movie (verbal signs transmitted through the acoustic channel) refers to nonverbal signs that are transmitted visually. Similarly, gestures or other nonverbal signs that are transmitted visually are reactions to things that have been said. The four categories can overlap or be connected in many ways. This creates many additional challenges for the translators of such texts.

2.2.2. Prefabricated informality

Fictional audiovisual media has the distinct feature of what Chaume (2004:168) calls "prefabricated informality" or orality. These terms refer to the fact that the dialogues sound like spontaneous spoken conversations, even though they are actually derived from written scripts. Those written templates were "written to be spoken as if not written" (Gregory & Carroll 1978:42). Features of this prefabricated informality are "interjections, greetings and farewells, attention signals, hesitators, politeness formulae, etc." (Tănase 2015:232) All those features add to the viewers' perception of

the dialogues as lifelike and real and make the audience forget that they are actually watching scripted scenes.

2.3. What is a translation?

For a long time, translation was seen as the interpretation of a verbal sign. There was a distinction between three different forms of interpretation: rewording in the same language (intralingual translation), interpretation by means of another language (interlingual translation or translation proper) and interpretation by means of a nonverbal sign system (intersemiotic translation or transmutation). (Jakobson 1959:233) Translation studies formerly focused mostly on translation proper. This simplistic approach to the forms in which translations can occur, however, is neither capable of dealing with texts that are not monolingual nor with polysemiotic source texts such as movies. Adhering to the all-encompassing view of semiotics, translation can be described in such a way that the definition will be able to include translations of polysemiotic texts as well. Building on his definition of text, Gottfried (2005:2) defines translation as follows: It is "any process or product hereof (text), in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity." This definition is capable of dealing with combinations of different sorts of sensory signs in the same text and therefore inclusive of not only translation proper, but also of less straightforward translations such as those of audiovisual media.

Another detail that can be deducted from Gottlieb's definition of translation is that the word translation is used to describe two connected but still different phenomena: the process of translation, as well as the final translational product (Gottlieb 2005:2). Furthermore, it has to be mentioned that this "multidimensional definition" (Gottlieb 2005:3) of translation covers all sorts of different phenomena, especially when it comes to polysemiotic source texts. The parameters according to which they can be put into categories are the following:

1) With regards to the semiotic identity of source and target text, translations can be intrasemiotic or intersemiotic.
2) The semiotic composition can undergo changes in the process of translation. When the translation uses the same channels as the source

text, it is called isosemiotic; when different channels are used, it is called diasemiotic. There two cases which occur more rarely: When the translation uses more or fewer channels than the original text, we call those translations supersemiotic or hyposemiotic respectively.

3) Another parameter is the "degree of freedom for the translating agent" (Gottlieb 2005:3), according to which a translation can be conventionalized or inspirational.

4) The fourth parameter is the "presence or absence of verbal material" (ibid.), which means that translations can "remain verbal, (…) introduce nonverbal elements, (…) introduce verbal elements or (…) remain non-verbal". (ibid.)

Many different factors play a role in translation practice. Zabalbeascoa (2005:187) summarized the ten most important ones in the following list:

(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 2005:187)

For the analytical framework that will be used to describe the complete source text, I will include and describe the factors (a), (b), (c), (d), (e) and (j). Although the categories (f) to (i) are not of minor importance, I unfortunately have no insight into those factors. Naturally, I cannot know who translated the movie with what deadline and motivation etc. The points that I will include in the framework, however, can provide a valuable basis for the further analysis of the individual humorous instances.

As can also be seen from the above list, "translation is not simply a matter of substituting words of one language with those of another and adapting the syntax to it." (Chiaro 1992:77) All the mentioned factors play a role, have to be taken into account and eventually form the translation process and product. As Chiaro (ibid.) accurately summarized: "For a translation to be successful, the translator has also to convey a whole store of added meaning belonging to the culture of the original language."

2.3.1. What is a good translation?

Translations of any kind have to meet certain criteria in order to be considered good translations. Tytler (1978:16), for instance, defines three goals of a good target version: Translations should ideally convey the original ideas, as well as the original style and the original fluency. Very often, when the source and the target text of a translation are compared, the concept of equivalence can be encountered in the descriptions. Although semantic equivalence might be the first sort that comes to mind, it is not the only one that translators should strive for. Also the "socio-cultural and pragmatic levels of communication" (Iaia 2015:18) should be taken into account. The inclusion of those levels means to consider

> that what a text communicates relates not only to what is written, or manifested linguistically, but also to what the receivers may infer from their relationship with the text. Such a relationship is affected by the activation of the mental schemata based on their socio-cultural background, their knowledge of the world, and by their individual experiences as well. (Iaia 2015:17)

Guido distinguishes between three types of equivalence that a target text can reach: the semantic equivalence, the structural equivalence and the pragmatic equivalence. To reach all three, would mean that the "surface meaning", the "textual organization" and the "effects on the audience" stay the same in the target version. (cf. Guido 1999:58-59) The phenomenon of humor can make it very difficult for translators to create both semantic and pragmatic equivalence. Due to some features of humor and the cultural and linguistic differences between the source and the target culture, translator are sometimes forced to decide between keeping the semantic meaning and sacrificing the funny effect on the audience, or keeping the humor at the expense of meaning. In such cases it is very important to set the right priorities according to the text type, the functions of the text, the goals of the translation and the individual situation.

2.3.2. Translation strategies

Translation strategies are a concept referred to quite often in translation studies. It is assumed that those strategies are the very core and basis of the process of the translation of any text. Zabalbeascoa (1997:337) summarized this very idealistic view on the translational process: "Each part or aspect of a translation can be perceived as the outcome of a process of choosing among various possible solutions in the light of all the operative factors of the moment." This hope that translational work is based on so much choosing and awareness is unfortunately an illusion. As Gottlieb (2005:16) puts it, due to such factors as time pressure even very good translators rarely consciously weigh out their choices and compare the pros and cons speaking for different possible versions of their translations.

This leads us to an important question, which I consider in the analytical part of this paper. In the first part of the thesis, the strategies that are theoretically available in various problematical situations of the translation process will be discussed. In the analytical part, it will be my aim to see, if the choices that were made in this particular movie coincide with the theoretical options that are at hand, or if the intuitive choices made by the translators differ very much from them.

2.4. What is AVT?

We speak of audiovisual translation, short AVT, when multimodal multimedia texts such as movies or TV series are transferred "into another language and/or culture" (González 2014:13). Since the source texts as well as the target texts of such translations are of polysemiotic nature, the translational process and product differ in many ways from translation proper. While the translator of a monosemiotic text "controls the entire medium of expression" (Gottlieb 1998:245), this is not the case, when polysemiotic texts are translated. In those, only the verbal signs that are transmitted acoustically and visually are transferred into the target language. The verbal signs, however, interact with the visual and audible non-verbal signs, which cannot be controlled by the translator. The fact that the language transfer can never happen independently of the other two sorts of film signs, has different consequences for the various types of AVT. Many of their constraints and restrictions do not occur in translation proper.

Gottlieb's (2005:13) semiotic definition of screen translation – as he calls audiovisual translation – runs as follows: It is "the translation of transient polysemiotic texts presented on screen to mass audiences". The term transient is included in this definition to avoid the inclusion of static images viewed on screens that are translated. Gottlieb even provides a full list of what texts can be translated for the translation to count as AVT:

- *films displayed on 'silver screens' in cinema theaters,*
- *broadcast televised material on TV screens,*
- *non-broadcast televised (DVD) material on TV or computer screens,*
- *online audiovisual material on computer screens*
  (Gottlieb 2005:13)

Therefore, the following are not counted to the category of screen translation*:*

- *teletext pages on TV screens,*
- *written texts on computer screens (web pages, email messages. etc.),*
- *plays and operas performed on stage (subtitled productions)*

(ibid.)

This broad definition of audiovisual translation does not only include interlingual, but also intralingual types of translation such as subtitling for the deaf. This paper's focus, however, will be on interlingual audiovisual translation.

2.4.1. Types of AVT

There are various kinds of AVT: Dubbing, subtitling, voice-over, subtitling for the deaf and hard of hearing and the audio description for the blind and visually impaired are the most common types. Since this paper seeks to compare the subtitles and the dubbing of a movie, I will further put particular focus on those two types of AVT. Apart from being central to this paper, they are also the internationally predominant forms of audiovisual translation and there are ongoing debates on which of the two methods is better and should be given preference over the other. One of the main criticisms of dubbing is that it is seen as a kind of "domestication" (Venuti 1995:22) which neutralizes references from the source text and is "too heavily oriented towards the target audience" (Iaia 2015:2). Subtitles, on the other hand, force the audience to not only listen and watch, but also to read (Gottlieb 1994:102), which detracts from a pleasant viewing experience.

Both forms have very particular specificities in comparison with other types of translations as well as in comparison with each other. Some of those specificities are also shared between either types or even all types of AVT. The next few chapters will give an overview of the development and specificities of those two types of AVT.

3. Dubbing

Dubbing is a form of AVT that replaces the "entire dialog track, and sometimes even the accompanying music & effects-track, with a target language version" (Gottlieb 1994:102). It is an intrasemiotic, isosemiotic type of translation; and in most cases it is also interlingual. Dubbing is more expensive than subtitling and involves more people, who work at its production. In the bigger language communities, like the German-speaking world, dubbing is usually the predominant form of AVT. The preference for dubbing might be due to the fact that it "gives people an all-in-one representation of the dialogue, not forcing its audience to add a third cognitive effort (reading) to the two basic efforts: watching and listening". (Gottlieb 1994:102) The target texts it produces are often viewed as "heavily oriented towards the target audience" (Iaia 2015:2), because it tends to domesticate and neutralize the original references. It is known for its artificial language, which has "its own rules and lexis, modelled on the features of U.S. linguistic background" (Iaia 2015:2) and does not quite sound like native-like spontaneous speech.

3.1. History of dubbing
   (cf. Canu 2012:2–4)

Dubbing, as a way of translating foreign movies and making them accessible to people with another mother tongue and a different cultural background, was developed in the 1930s. Probably unknown to most people is the fact that the history of dubbing in Europe is very closely connected to our own very tragic political history of that time. I will briefly summarize, how politics led to the development of dubbing as we know it nowadays.

As a consequence of the so-called "Talkie Revolution" (Canu 2012:2) silent movies were superseded by talkies, as movies with synchronized dialogues were called. This happened at a very critical time for Europe, since there were many regimes and governments that would not allow content, they could not easily control. Therefore, they saw a certain threat in movies with dialogues in other languages, because the ideas contained might contradict the governments' ideologies. The fear

of this was so big that many countries issued laws against foreign content of any kind. The film industry tried to work their way around those laws, and successfully so, by the introduction of dubbing. During this time dubbing was also used to censor contents, which gives the whole history of it a bitter aftertaste. Nonetheless, a very useful form of AVT was introduced. Apart from helping the film industry to cope with the political situation, the introduction of dubbing also had some other outcomes. Dubbing "contributed to shape a linguistic standard in the thirties" (Canu 2012:3) and is also to be held responsible for many neologisms. And, of course, dubbing played a vital role in "the spread of cultures". (ibid.)

3.2. Specificities of dubbing

Dubbing confronts the translators with various technical issues. The major constraint of dubbing is the synchronization, or the matching of the audio channel with the visual presentation. Herbst (1996:102) talks about "severe constraints" in the dubbing process that have to be considered and respected by the translators. He distinguishes between three subgroups of synchronization:

      1) quantitative lip synch
      2) qualitative lip synch
      3) nucleus synch

By quantitative lip synch, he means that "the translated text should contain more or less the same words as the original script" (Iaia 2015:13). Qualitative lip synch refers to the choice of words, which should match the lip movement that can be seen on screen as well as possible. Only then the viewers get the impression that the actors actually said the target language version. And finally there is the nucleus synch which means that the target text should not contradict the rest of the visual signs shown in the picture, but rather keep the relations of the original text for the target text not to sound „estranged" (Iaia 2015:13). Gottlieb (2008:217) offers an even more detailed description of different levels of synchronization, which is summarized in the following table:

Type	Focus	Effect
Total lip synchrony	Articulation	Both consonant and vowel articulation are recreated in the dubbed lines
Bilabial lip synchrony	Mouth	The most „visual sounds match: Bilabial consonants remain bilabial
Nucleus synchrony	Gestures	Intonation and emphasis match body movements and facial expressions
Syllable synchrony	Speed	People are heard speaking as fast as they are seen speaking
Utterance synchrony	Turntaking	People speak for as long as their mouths stay open
Voice synchrony	Typecasting	Each voice matches the stature and personality of the visible actor

(Gottlieb 2008: 217)

As can be seen from Gottlieb's list, there are many aspects that have to be taken into account by the translators and that therefore strongly narrow down their possible lexical choices. The syntax of the sentences in the dubbing translation is also strongly influenced by some of the factors. Many factors like differences between the source and target language regarding word length etc. can create additional problems in the creation of the different kinds of synchrony.

In consideration of the above mentioned list of desirable types of synchrony, translators can develop a good target soundtrack to match with the visuals as naturally as possible. Of course, those the categories interact, and also sometimes the fulfillment of one will prevent one or two of the other two.

3.2.1. Dubbese

One of the major specificities of dubbing is an artificial form of language it creates that is commonly called dubbese. Dubbese is a kind of language that is easily recognizable for the viewers as "an 'estranged' means of communication that does not correspond to that used in everyday, face-to-face conversations". (Iaia 2015:11) Although, highly professional translators try their best to make the dialogues sound as lifelike and spontaneous as possible, the orality is still not completely credible,

since dubbing is based on a written translation. Dubbese has 3 main characteristics, which are anglicisms; a tendency towards formal style "which often reminds one of the written rather than of the spoken language" (Herbst 1996:100), and a lower cohesion than in the original. (Iaia 2015:11). The apparent preference of formal style leads to phenomena like the one that has been observed with Italian screen translation: All of the characters are likely to talk in very similar ways with the same choice of register, regardless of their social status or profession. (Antonini 2008:136) The term dubbese (doppiaggese) itself was coined by Italians "to negatively connote the linguistic hybrid that over the years has emerged as the 'standard' variety of Italian spoken by characters in dubbed filmic products for both TV and cinema" (Antonini 2008:136) How influential the phenomenon of dubbese has become, can be seen from the reactions that it caused even from the official side. In 1996, screen operators from Italy stated their concern that this dubbese "might leak out and affect authentic, everyday spoken Italian, particularly that of children" (Antonini 2008:136). Due to the ever-increasing presence of audiovisual media, and also dubbed audiovisual media, this concern has to be taken seriously not only in the Italian language community.

3.2.2. The debatable non-authenticity of dubbing

There has been an ongoing debate among consumers of movies about which form of AVT is the most authentic. Some viewers argue that the only way to have an authentic viewing experience is to so see a subtitled version, because it gives them access to the foreign original, while they are still "semantically safeguarded by captions in the domestic language" (Gottlieb 2005:21), or as Egoyan and Balfour (2004:30) put it: "Subtitles offer a way into worlds outside of ourselves. Subtitles embed us". Nonetheless, it has to be mentioned that with regards to the semiotic structure of source and target text, subtitling is less authentic than dubbing, since it introduces a semiotic layer that is not there in the original and therefore breaks with the semiotic structure of the original text. (Gottlieb 2005:21)

4. Subtitling

Subtitling is the second form of AVT that will be investigated in this paper. Unlike dubbing, it is diasemiotic, but it also belongs to the intrasemiotic types of translation. It has been argued that the shift from speech to writing places subtitles in the category of intersemiotic translation. Gottlieb (2005:11), however, states, that this is not a valid argument, since what is verbal in the source text, stays verbal in the target text. Furthermore he adds that the semiotic composition remains the same, "although the semiotic balance is undeniably shifted from predominantly aural to predominantly visual text reception". (Gottlieb 2005:11) It can be defined as

> a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).
>
> (Díaz Cintas & Remael 2007:8)

Thus, it includes what Perego (2003:65) calls "double transfer", because it translates from speech to writing and from the source language to the target language. It is additive in its nature and therefore has different specificities. Moreover, it leads to different challenges in the translation process than the above described method of dubbing.

4.1. History of subtitling
(cf. Ivarsson 2004:3–5)

The history of subtitles started long before they were used as a means of translation. From the very beginning of film history, when movies were still without sound, so-called intertitles were used between sequences of the movie to either represent spoken words or to provide the viewers with descriptive information on the plot development in the sequence. The first intertitles appeared in 1903 (Ivarsson 2004:3). Those intertitles "came to be called subtitles quite early on" (Ivarsson

2004:3), not because they were placed under the picture – as they are nowadays – but because those intertitles served the same purpose as newspaper subtitles.

As already mentioned in the historical overview of dubbing, after 1927 everything changed, and talkies took over the film industry. There was no need for intertitles anymore, but the problem of the translation reached a whole new level. Out of this need to find new ways to translate films, dubbing evolved, but also – since some producers could not or did not want to afford the expenses of dubbing – they opted for the much cheaper version of inserting titles in the pictures. Even though, this insertion of the titles in the picture occasionally happened before 1927 with the intertitles, it only then became the standard procedure. Subtitling costs a tenth of dubbing or even less. This is the reason why it became the preferred translation method in "smaller language areas" (Ivarsson 2004:4) like the Scandinavian countries or the Netherlands.

4.2. Specificities of subtitling

Although some researchers claim otherwise, subtitling might be the most constrained of all types of AVT (Beuchert 2017:13). It shares some of it particularities and constraints with dubbing, but has many additional, idiosyncratic features that can be very restrictive in the translation process. As Guillot (2012:480) summarised very accurately, in the subtitling process translators are confronted with "(t)ime, space and synchronization constraints, intersemiotic shift from speech to writing, sharing of space with other (visual and aural) sign systems and pressure on short term memory, and the resulting need to enhance readability […]". All those aspects influence translation practice in subtitling and in themselves often include more, minor constraints. I will break down all those factors in this chapter here.

A feature that subtitles share with dubbing is the need for synchrony. "(E)very line of written verbal material is presented in synchrony with the original element that it represents". (Beuchert 2017:27) The elements that the subtitles have to be synchronized with are all verbal and nonverbal signs transmitted through both the acoustic and the visual channel. Perego (2003:66) summarizes the most important aspects that belong to those four categories and have to be considered in the

synchronization process: dialogues, background voices, lyrics, music, natural sounds, sound effects, superimposed titles, written signs on the screen (displays, captions), pictures, composition and flow.

The layout of subtitles is determined by certain conventions: They should consist of one or two lines, which are either equally long or the second one being longer than the first one (Carrol & Ivarsson 1998:2). In most target languages they are horizontal and placed in the lowest third of the screen. They can, however, be moved to other parts of the screen for various reasons, including a too bright bottom of the picture or relevant visual signs at the bottom of the screen. (Díaz-Cintas & Remael 2007:82). If brightness creates a problem, it can either be solved by moving the subtitle or by inserting what is called a liquorice band. This is a small black bar at the bottom of the screen, against the background of which the white subtitles are always legible. (Gottlieb 2005:30) The recommended number of characters for two lines is 70 or fewer. (Gottlieb 2008:210)

4.2.1. Spatial restrictions

Subtitlers have to deal with two major causes of spatial restrictions: the screen size and the actual picture that is being projected. With regards to screen size, subtitlers have to take into account that only a certain amount of words and lines will fit on the screen, so the viewers will be able to decipher the subtitles. Furthermore, the translators have to be careful not to distort the pictures with the subtitles and also the subtitles should remain legible and not be obscured by the background.

This interplay of background and writing is very challenging, especially because the pictures might move to unfavorable positions, when the viewers are actually still supposed to be in the reading process. A mixture of dark and light colors in the lower half of the picture might make it harder to project the subtitles in such a way that they are actually readable throughout the whole time span they are on the screen. According to Zojer (2011:399), the translation process is shaped most by the limited screen space.

4.2.2. Temporal restrictions

As far as the temporal restrictions are concerned the translators have to consider the following: "subtitle duration, time codes, reading time of the viewer, the six second rule, number of frames between subtitles, and shot changes". (Beuchert 2017:33) In this chapter I will introduce all of the above mentioned aspects.

As Zojer (2011:399) puts it, subtitlers have to consider two important aspects, namely "the time available for and between subtitle exposures, the timing of subtitle insertion and removal". Those aspects are handled with the help of a method called spotting. The spotting of subtitles means to set the exact starting and ending time of the projection of the subtitles. "This procedure depends on the spatial and temporal parameters in the audiovisual material in question". (Beuchert 2017:33) There are different approaches to spotting, but in most cases the movie is spotted before the translation (Jüngst 2010:32). It is advisable to let the subtitlers spot the movie themselves and not let them work with pre-spotted material to ensure qualitative subtitles. While spotting, translators should keep in mind that "(t)here must be a close correlation between film dialogue and the presence of subtitles". (Carrol & Ivarsson 1998:2). Fortunately, spotting nowadays is much easier than it used to be when there was no spotting software yet. The programs subtitlers can work with now are very precise and let them spot "with the help of an eight-digit timecode that displays hours, minutes, seconds, and frames". (Beuchert 2017:33)

One important factor that translators should consider while spotting and translating is the average reading speed and time. When characters in a movie produce some very fast-paced speech, and thus produce more words than the average person is able to read in that time span, certain problems arise for the translators. They are forced to produce very "condensed versions" (Beuchert 2017:34) of the source text, for the viewers to be able to read. The average reading speed is usually around 150 to 180 words per minute (Ferriol 2014:407). This, however, is just a benchmark, since the linguistic information may vary in quantity as well as complexity. Also, the subject matter as well as the other visual information on the screen might alter the reading speed (De Lind and Kay 1999:6). Translators want the viewers to be able to read the text in the given time span of projection, but on the

other hand rereading of a subtitle should be avoided as well: "Subtitles of two lines should not be exposed longer than 6 seconds as overexposure seems to invite duplicate reading. It is also accepted that even the shortest of subtitles should be exposed for at least 1.5 seconds to prevent a flashing effect." (Zojer 2011:399) The recommendation for one-lined subtitles is 3.5 seconds (Karamitroglou 1998:2). The time span between subtitle exposures is also crucial. "A minimum of four frames should be left between subtitles to allow the viewer's eye to register the appearance of a new subtitle." (Carrol & Ivarsson 1998:2)

Another aspect to be considered are shot changes. Subtitles are not supposed to stay on screen during visual cuts. "Eye movement research indicates that confusion is caused when the eyes return to the beginning of the text as the change of shot or scene is perceived. However, this rule is by no means universally observed and there might be scenes where it is impossible to avoid overlapping." (Zojer 2011:399) Sometimes sound bridges prevent the fulfillment of this rule, which means that the projection has to continue over shot changes, because speech continues. (Beuchert 2017:36)

Rereading can also be caused if subtitles are shown for longer than their maximal projection time span (i.e. 6 seconds for two-lined subtitles and 3.5 for one-lined ones). In such a case it is advisable to split the two-liners into two one-lined subtitles. "The splitting of subtitles should occur at places where it is logical to split them" (id.:34), according to syntactical and grammatical rules.

4.2.3. Text reduction

Due to the shift from spoken to written form and all the corresponding constraints, subtitling always means that the translators have to condense the text. We can distinguish between two types of text reduction: Total reduction, which means the omission of that element, or partial reduction, which means that that the source text element is rendered more concisely. (Díaz-Cintas & Remael 2007:146). Some strategies for partial reduction include "shortening the syntax, […], changing indirect speech into direct speech, […], changing word class, and merging two or more phrases or sentences into one". (Beuchert 2017:29) A very effective way for subtitlers

to work out, which parts of the source text should be subjected to reduction and which should be kept by all means, is the consideration of the genre. (Beuchert 2017:31) Translators of comedies, for instance, should try to keep punchlines and jokes rather than omit them.

4.2.4. The translation of prefabricated informality in subtitles

As discussed in an earlier chapter, fictional audiovisual media contains what Chaume (2004:168) calls "prefabricated informality", which has certain effects on the audience. Ideally, these effects should be reproduced by subtitlers to get as close as possible to the original viewing experience. Unfortunately, exactly those elements that create the prefabricated informality in the source text, such as interjections, hesitators etc. are those that are subject to "omission, a translation strategy quite common in subtitling, due to the specific time and space constraints governing the process." (Tănase 2015:232) These dynamics, however, are not ideal, since those elements can be involved in creating humorous effects. (ibid.)

4.2.5. Feedback effect in subtitling

An outstanding difference between all other kinds of translations and subtitling is that subtitling is "additive in nature" (Pedersen 2011:192). This means that the original version stays audible while the subtitles are projected. Thus, it constantly reminds us "of the foreign origin of the text" (Pedersen 2011:192). Subtitling, therefore, lays "itself open to interlingual comparison and criticism" (Ramière 2010:104). While other translations mostly confront us with the target text only, when reading subtitles, one is also exposed to a simultaneous audible version of the original. Bilingual viewers with knowledge of the source language are therefore bound to compare what they hear to what they read in the target language. Omission of crucial information in the target text, as well as alterations of critical passages, will inevitably be perceived and judged by those multilingual viewers. This in turn might make the subtitling of audiovisual media much harder, because "target-oriented strategies" sometimes can only be used in a very restricted way. (Pedersen 2011:192) Subtitlers will always

anticipate the bilingual viewers' reaction, which will inevitably influence their choices while translating. More than other translators, they feel restricted in their creativity. The feedback effect might also have its impact on humor translation in subtitles. Bilingual viewers are able to perceive that a passage in the source text is humorous, and are likely to feel irritated if there is no similar effect in the subtitles. This almost forces subtitlers to keep at least the effect if no similar joke is possible in the target language.

4.3.   The analysis of subtitles

Interlingual subtitles are not only hard to produce, because they include more challenges and – more importantly – different ones than most other kinds of translations, but they are also difficult to analyze. There are methodological issues that have to be solved before one can properly examine and evaluate interlingual subtitles. When planning to do a comparative analysis of subtitles and their source text (i.e. the audio track of the film), the first crucial question that has to be asked is, whether or not source and target texts are actually comparable with regard to interlingual subtitles. Very often in analyses of translations, the target text and the source text are directly compared. Issues like loss, humor translation, transfer of cultural references into the target language and culture etc. can be dealt with by directly comparing the two texts. However, regarding subtitles, a comparison of that sort does not seem legitimate, since no meaningful conclusions can be drawn about the translation. The main obstacle to such a direct comparison is an "idiosyncrasy of interlingual subtitles", namely the fact that it is "inescapably tied to the ST context of what is heard and seen" (Guillot 2012:481). The target text will never be read and perceived independently of the source text and all the visual and audible signs of the movie. Thus, it does not make sense to analyze subtitles as if they were a text that could stand on its own. Subtitles never occur as independent texts, they are embedded in the visual and audio surroundings of the movie, as well as the source text, which can still be heard. Even people who do not understand the source language are confronted with extra information like pitch of the voices and are bound to make assumptions about the moods of the conversations. Guillot (ibid.) draws the

valid conclusion that a micro-analysis of isolated subtitles does not make much sense, since linguistic choices of translators might not seem plausible in isolation. In the macro-system of all the linguistic choices taken by the subtitlers throughout the whole entity of the film, however, those choices might seem more meaningful. In an analysis one should not analyze isolated subtitles, nor should the text be evaluated without the source text and the respective other film signs at the very moment of projection.

5. Humor and irony

Humor and irony, although sometimes hard to distinguish, are by no means the same phenomenon. Even though, they show certain similarities and in some cases they even overlap, "there clearly exists humor that is not ironical and there are ironies that are not perceived as funny". (Attardo 2001:166) Although both also occur nonverbally, only their verbal forms are of interest for this paper. Due to the structure and nature of the two phenomena as well as their position and value in cultures, they pose difficulties for translators. Their analysis in interlingual AVT will be the main task of the second part of this paper. The next chapters will provide the reader with detailed information on how humor and irony can be identified and the translation problems they cause.

5.1. What is humor?

Humor has been at the center of much research and consideration since ancient times. It is a phenomenon that is so tightly coupled with our human existence that ever since Socrates and Plato many people have developed theories about it. Thoughts on humor were formulated with various goals and perspectives in mind. Before the twentieth century, philosophers were "mostly looking for the psychological causes of laughter or amusement". (Morreall 2009:7) As for today's philosophers, the focus has shifted from the causal explanation to the conceptual analysis of humor. (ibid.) For a proper integration of the concept of humor into translation strategies, both types of insight will be useful: what causes amusement, as well as the structure of those amusing elements.

In some of the theories presented, humor and laughter are treated as if they were one phenomenon. I would like to point out that – even though they are connected – they should by no means be treated as one and the same thing. As Martin (2007:2) states: "Developmentally, laughter is one of the first social vocalizations (after crying) emitted by human infants". Humor, unlike laughter, requires a "developed human mind that thinks in symbols" (Vandaele 2010:147). As Vandaele (2010:148) also argues:

(H)umor is not just laughter. It is laughter that has been captured as a useful response to uncertainty, surprises, and insights constructed by our symbolic mind (and the enabling prefrontal cortex). Humor is therefore without doubt a distinctly human thing: our symbolic mind can turn uncertainty, surprise and danger into what we call humor.

Both phenomena, humor and laughter, also have a social function. Experiments to find out more about laughter were conducted and showed that test persons who read jokes in a group laughed more than those who were alone. (Young & Frye 1966:747–754) Laughter and humor can build bridges between people, but they can also create distance between them and divide them into groups. The focus on the dividing aspects of humor will be illustrated in the next chapter on the superiority theory, which is the oldest of the main theories about humor. There is a "huge variety of existing humor theories", which reflects the "many-sidedness of humor" (Vandaele 2010:148). I will present the most important aspects of those many sides of humor by first introducing the main theories that view humor from psychological, sociological and philosophical perspectives. Subsequently, I will look at the linguistic aspects of humor and introduce ways in which instances of humor can be categorized.

5.1.1. Superiority theory
(cf. Morreall 2009:4–9)

The superiority theory has its roots in Classical Greece with Plato, who perceived humor and laughter as something vicious and bad. The adherents of this theory were and are of the opinion that we use humor and laughter to make ourselves feel superior to the subjects of the joke and that "humor (…) ridicules a victim or a target". (Vandaele 2010:148) According to them, we use the chance to feel better by pointing at somebody else's deficits. In this theory laughter equals humor. Before the Enlightenment the only understanding of laughter was that it is "an expression of feelings of superiority". (Morreall 2009:6)

Nowadays, Roger Scruton (1987:168) is one of the theory's adherents. He argues that "(i)f people dislike being laughed at, it is surely because laughter

devalues its object in the subject's eyes."

One sort of humor that can perfectly be explained by the superiority approach is slapstick humor. When somebody falls, runs against a door or slips on a banana, we laugh. This sort of humor has a long history, from Judy and Punch in former times to fail compilations on YouTube, which only recently became very popular. Slapstick humor belongs to the category of non-verbal humor, but also verbal forms of humor can often be explained in the scope of this theory. The following is an example of a joke that clearly makes fun of a victim:

Q: *What do you call a sophisticated American?*
A: *Canadian.*
(http://www.jokes4us.com/miscellaneousjokes/worldjokes/canadajokes.html)

"Humor indeed fosters a peculiar sort of socialization: it exploits, confirms or creates inclusion (…), exclusion (…), and hierarchies between persons (…)". (Vandaele 2010:148) This characteristic of humor, or at least of some instances of humor, can create problems in the translation process and transfer to another culture. In some cultures, ridiculing certain types of targets might not be acceptable.

It has to be mentioned, however, that not all instances of humor can be explained by means of the superiority theory. This is why two other theories emerged in the eighteenth century: the relief theory and the incongruity theory. One reason for their appearance was that the superiority theory viewed humor as an anti-social phenomenon and was therefore rejected by some people. (Morreall 2009:9)

5.1.2. Incongruity theory
(cf. Morreall 2009:9–15)

In the eighteenth century, the superiority theory met with more and more criticism and people started pointing out that laughter is not always caused by comparison of oneself with another person. There are other possible sources of laughter that cannot be connected to a feeling of superiority. Often we laugh, because something is unexpected and thus surprising. It is the perception of incongruity that triggers

humorous effects. Due to this insight the incongruity theory came into being. (Morreall 2009:10) It has "less interest in the social aspects of humor" and tends to "focus on its 'cognitive' features". (Vandaele 2010:148) The concept of incongruity builds on the mental patterns which our brains construct according to experiences we make. Those patterns influence how we make sense of the world and what we expect to happen in certain situations. When we find ourselves in a situation that is reminiscent of past situations, we activate the connected scripts. We expect the new situation to be similar to those that we experienced. As Morreall (2009:10) illustrates: "When we reach out to touch snow, we expect it to be cold." Incongruity refers to a violation of those activated scripts, a violation of our expectations.

According to the incongruity theory, all instances of humor are based on two opposed scripts that are at work. First, one script is activated in the listeners' or readers' minds and influences their expectations. Then some hints, for instance a punchline, activate another – usually less likely – script, and we experience a sort of "sudden unexpected slippage of a mental structure that had seemed perfectly solid and not in the least suspicious until the moment the mental rockslide occured" (Hofstadter 1997:216). This moment of surprise makes us laugh or at least smirk. Although according to this theory those slippages from one script to another underlie all instances of humor, not all instances of such slippage produce humor. "Fear, disgust and anger" (Morreall 2009:12) are other possible reactions to a different type of violations of expectations. Clark (1970:28) proposes that "the apparently incongruous is the formal object of amusement (…), that seeing it as incongruous is a necessary condition of finding it humorous." He claims that the component that leads from incongruity to amusement is enjoyment when "the apparent incongruity is not enjoyed just for some ulterior reason". (Clark 1970:29)

5.1.3. Relief theory
(cf. Morreall 2009:15–23)

The relief theory is the third main theory that needs to be mentioned. It also evolved in the eighteenth century and unlike the incongruity theory it mainly aims to explain the phenomenon of laughter and not so much that of humor. It states that the function

of laughter is to get rid of "excess nervous energy" (Morreall 2009:16). Among the most well-known adherents of the theory are Sigmund Freud and Herbert Spencer.

5.1.4. Verbal forms of humorous expression

Now that we have looked at the phenomenon of humor from various perspectives, it is necessary to pay more detailed attention to its verbal manifestations, since those will be central to the analysis in the second part of the paper. I will give a compact overview over all types of verbal humor that I regard as relevant for the subsequent analysis of a comedy. The categories are taken from Dynel's (2009) list of jokes types.

<u>Jokes</u>

Jokes are "a discourse unit consisting of two parts, the set up and the punch line". (Sherzer 1985:216). The set-up can be a dialogue as well as a narrative. (Attardo 1992) The punchline has the function of revealing the incongruity. Subcategories of jokes are for instance "canonical canned jokes" (Dynel 2009:1285) like riddles or one-liners.

<u>Lexemes and phrasemes</u>

"The humorous potential of lexemes and phrasemes resides in their novelty, unprecedented juxtaposition (incongruity) of their constituents and the new semantic meaning they carry". (Dynel 2009:1286) They are often imbedded in non-humorous utterances. On the lexeme level, we can encounter humorous neologisms such as pupkus, which is "the moist residue left on a window after a dog presses its nose to it" (ibid.). Phrasemes can be amusing, when there are "surprising juxtapositions of their subordinate elements" (Dynel 2009:1287).

<u>Witticisms</u>

Witticisms are similar to one-liners. They are, however, necessarily "interwoven into a conversational exchange" (Dynel 2009:1287) and unlike one-liners they are "inherently clever" (Dynel 2009:1288).

<u>Stylistic figures</u>

Similes and comparisons can be used to bring forth incongruity and can be used as a humorous device.

<u>Puns</u>

"A pun can be defined as a humorous verbalisation that has (…) two interpretations couched in purposeful ambiguity of a word or a string of words (collocations or idioms), dubbed the punning element, manifesting itself in one form (or two very similar ones) but conveying two different meanings." (Dynel 2009:1289)

This very complex manifestation of humor poses tremendous difficulties when it comes to interlingual translation, because it relies on linguistic features of one particular language. One of the subsequent chapters will discuss in detail what ways of dealing with puns in translation there are.

<u>Allusions</u>

We speak of allusions when verbal humor works on the basis of "already existing material" (Dynel 2009:1290), such as famous quotes or proverbs.

<u>Register clash</u>

When an utterance unexpectedly switched to a different register, humor can be caused. Depending on if the register is higher or lower than expected, we talk about upgrading or downgrading.

<u>Banter</u>

A banter is a "rapid exchange of humorous lines oriented toward a common theme, though aimed primarily at mutual entertainment than topical talk" (Norrick 1993:29).

<u>Putdowns</u>

Putdowns are "truly abusive" (Dynel 2009:1294) and normally do not convey humor that the victim or target of the joke can also appreciate.

<u>Self-depreciating humor</u>

In this type of humor the target or victim is the speaker himself/herself.

5.1.4.1 Wordplay

A type of verbal humor that was partially already mentioned above and deserves special attention is wordplay. Considering, that the aim of this paper is to analyze the translation, i.e. the transfer from one language to the other, of humorous instances, it is obvious that those jokes that are dependent on the features of one particular language for a very specific and difficult subgroup. Wordplay has been defined in different ways.

While some people insist that the term wordplay and pun are interchangeable, others see puns as a subgroup of wordplay. For the purpose of this paper I choose to rely on Delabastita (1996:128), who defines wordplay as

> the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.

If we take this definition of wordplay then the phenomenon includes the following:

- homonymy (same sound and writing)
- homophony (same sound)
- homography (same writing)
- paronymy (similar form)

<div align="center">(Vandaele 2011:180)</div>

When we use wordplay in our speech, we are "bending and breaking the rules of the language" (Crystal 2006:176) and by doing so we very often employ it as "a linguistic device used for entertainment" (Żyśko 2017:10).

Low (2011:62) states that humorous wordplay includes puns as well as anagram, transformed allusion, spoonerism etc.

5.1.5. Humor translation

"When it comes to translating humor, the operation proves to be as desperate as that of translating poetry" (Diot 1989:84) The transfer of humor from one language to another and from one culture to another is indeed not an easy task. Although some researchers like Diot view humor as something more or less untranslatable, others take extreme positions at the other end of the spectrum: "If a joke is not translated as a joke, the translation is bad." (Low 2011:59) In addition to this strong statement, Low also claims that "almost all verbally expressed humour is translatable" (ibid.).

This is a very idealistic claim, considering how strongly humor and humor perception are influenced by culture and language. And even if it holds true for regular texts and translation proper, is it feasible to translate all verbally expressed humor when dubbing or subtitling a movie? With all the temporal, spatial and other restrictions that were described in the previous chapters, are subtitles and dubbing still genres in which all kinds of humor are translatable? And also, should it be the goal to keep every single joke at all costs? Zabalbeascoa (2005:188) argues that this is not always the case, since it is a "dangerous simplification (…) to presume that humor will necessarily be equally important in both the translated version and its source text. Or that the nature of the humor must be the same in both source text and its translation". When translating humor, it is crucial to consider the function and goal of the humorous element. In many cases, translators have to choose between translating the semantic meaning or transferring the humorous effect. In such situations the translators should not hastily opt for one or the other, but much rather consider why the joke occurs in the text. "The point of a joke is often far removed from its semantic value, so where does that leave the importance of meaning and contents (?)", Zabalbeascoa (2005:189) asks. Thus, it is important for translators to look at the purpose that the given instance of humor fulfills, and try to reproduce it in the translation, instead of desperately trying to transfer humor in all cases regardless of the situation.

Another very important aspect to consider beforehand is the value of the joke, or jokes in general, in the macro-system of the text. In different genres, humor can occur for various reasons and has to be given priority accordingly. In text types that

strongly rely on the laughs of the viewers, the transfer of humor should be given more weight than in other genres. In the second half of this paper, I will analyze a movie that on the DVD cover as well as on various websites is described as a comedy. This label creates certain expectations. When funniness is expected, but the translators fail to transfer most of the jokes into the target language and culture, the reputation of the whole movie might suffer in this particular target country. The translation of humor naturally has to be given more weight in the translation of comedies than in other text types.

The presence of humor in a text does, however, not only cause the translators difficulties. It also has some advantages that translators do not enjoy when translating non-humorous passages. Humor translation allows for unnatural language and unconventional wording. Translators are usually expected to use unmarked language in the target text. Possible unconventional usages of language that are apt to occur in humor translation are according to Low (2011:67) "far-fetched rhyme, a bold coinage, a deviant pronunciation, or a wayward spelling (…) even when the ST contains no false spelling." While it is impossible to use those strategies in the translation of non-humorous texts, they can be used in the translation of jokes and might even increase the flash of humor.

Zabalbeascoa (2005:189–198) provides a useful list of aspects to consider when translating humor. I will introduce those categories and at the same time add details that might be important for either subtitling or dubbing or AVT in general.

Unrestricted and bi-national

This is type is relatively easy to translate, because "source and target languages and cultural systems overlap, (…) the text users of both communities have the same shared knowledge, values and tastes that are necessary to appreciate a given instance of humor in the same way". (Zabalbeascoa 2005:189) Theoretically, a joke could also be international, but this is rare and not relevant for the translation from one language to another. Bi-national jokes are those where literal translation does not cause "loss of humor, or content, or meaning". (Zabalbeascoa 2005:190) Such jokes might be ideal for translators, but they do not occur very often. For a joke to fall into this category, two cultures would have to be so extremely similar that the

perception of it in both cultures would be exactly the same. Even the fact that a type of joke with a certain topic or a certain target or victim is slightly more popular in one culture than another would already prevent the joke from belonging to this easy-to-handle category.

This type of joke is easy to translate in normal circumstances, but with regards to AVT and subtitling in particular, it can still pose problems. If the length of words differs significantly in the source and target language, or if the person uttering the joke speaks at a fast pace, the translators have to try to compress the essence of the joke in such a way that humor is not lost.

Restricted by audience profile traits

Those jokes pose a problem due to lack of knowledge of some sort in the target community. Zabalbeascoa (2005:191) summarizes the most common problems:

1. *Semiotic and linguistic differences, including metalinguistic devices*
2. *Knowledge (of social and cultural institutions, themes, genres, etc.)*
3. *Frequency-restricted (rare, marked v. familiar)*
4. *Appreciation (of humor-value of theme, approach, presentation, occasion)*

All of those four categories can cause translational difficulties if the members of the source culture/group and the target culture/group differ significantly in those matters. The stress is on the audience, because in those cases there are "no objective linguistic restrictions" (ibid.), the problem rather arises from a certain extent of ignorance or inexperience with certain aspects of the joke from the side of the audience. The translators might want to change certain aspects of the joke or the whole joke in such a way that it matches the supposed knowledge of the new audience. Audiovisual media, however, might prevent such a change by containing visual material that is connected to the humorous episode.

Intentionality

This category points to the fact that translators need to ask themselves if a joke was put in a certain place intentionally, or if it was rather unintentional, situational humor that did not happen on purpose. On the other hand, unintentional humor can happen

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in translations of texts without humorous elements. This, however, should be avoided, especially with "sensitive texts". (Zabalbeascoa 2005:192)

Improvisation

Jokes can be spontaneous, or "contrived and rehearsed". According to Zabalbeascoa (2005:193) both types are hard to translate, just in different ways. Spontaneous humor is difficult to deal with for interpreters, because it is hard to anticipate. This kind of spontaneity is, of course, not the problem of audiovisual translation. In movies, all instances of humor are scripted and well planned. Nonetheless, this category is not completely redundant for this paper because of the prefabricated orality that is part of audiovisual media like movies or TV shows. As already mentioned in the previous chapters, movies are scripted in such a way to sound spontaneous.

Signals

Humorous passages either overtly or covertly signal the intention to amuse. Translators have to try not to miss such signals, in order not to miss a joke or instance of humor. When humor is translated, subtle humor, for instance, should not be signaled more overtly than in the translation. However, a problem with keeping subtle humor subtle might arise in the subtitling process. The lack of possibilities and time to signal humor, because of all the temporal constraints involved, might lead the translators to more overtly signal in the subtitles, so the joke does not get lost for the viewers.

Private jokes

Sometimes translators have to deal with "humor that relies heavily on people belonging to certain groups". (Zabalbeascoa 2005:194) These groups can be defined by professions, certain regions, political groups, minorities or sometimes even whole nations. Here again the need to change a private joke to help the new audience experience a flash of humor rather than confusion is much easier to fulfill in translation proper than it is in audiovisual translation. The visuals might prevent a change of topic.

Linguistic vs. textual humor

Humor can be created by means of some sort of wordplay such as puns etc., as well as "funny situations that gradually unfold or suddenly become apparent in the narrative or plot". (Zabalbeascoa 2005:194) I already discussed the nature of wordplay in a previous chapter. It is one of the most complex matters in translation. I will therefore include a separate chapter on possible translation strategies for wordplay.

Target

Many instances of humor have a victim or a target. Some victims do not make sense in the target culture, or might be perceived in some other way than in the source culture. In such cases translators should consider changing the victim, especially if a not too offensive joke in the source text becomes a very offensive one in the target text. This can be very tricky in AVT if, for instance, the victim of a joke is shown in the picture.

Meaning

The meaning of the humorous instances should be considered. This is a harder task than in other translations, because humor "often relies on double meaning, ambiguity, metaphorical meanings, (…) on absurdity, surrealism, or abstract or symbolic meaning". (Zabalbeascoa 2005:195)

Optionality and familiarity

Translators should investigate, if they are dealing with a situation or genre in which humor is expected or even compulsory. They should "assess to what degree the presence of humor responds to demands of the genre, or social occasion, and likewise, what the consequences will be for including or excluding humor from the translation, regardless/because of its presence/absence in the source text". (Zabalbeascoa 2005:196)

Taboo

Taboos are culture-specific. With regards to humor, they can play a role, if a taboo is the topic of a joke. In some cultures humor, or specific types of humor can be a taboo by themselves. (Zabalbeascoa 2005:196)

Metalinguistic humor

Metalinguistic humor uses language and language awareness to create a flash of humor. Puns or rhymes, for instance, belong to that category. Metalinguistic humor is one of the most difficult forms of humor for translators; and especially puns pose problems in the translation process.

Combination of verbal and non-verbal humor

Verbal humor might not occur by itself but be supported by non-verbal signs. This difficulty often leads translators to "compensate for culturally bound meanings that are expressed non-verbally in the source text and would lead to considerable gaps in the communication if not accounted for somehow". (Zabalbeascoa 2005:197) This is one of the main challenges of AVT. Sometimes translators could find solutions to translational issues, which might not only concern humor, if it was not for some visual sign or some nonverbal part of the audio track that prevents deviating too much from the original.

Forms of humor

When Zabalbeascoa (2005:197) talks about forms of humor, he means the rhetorical devices that are used to create the flash of humor. He advises translators to assess "how it relates to the author's underlying intentions" (ibid.) and on the basis of this to decide whether the form should be kept or replaced by another in the translation.

Although Zabalbeascoa (2005:188) compiled this "map of humor" for translators, so that they can assess instances of humor more easily and have a guideline when looking for solutions, it is also suitable for the assessment of already translated instances of humor. In the second part of my thesis. I will take a close look at selected instances of humor and describe their particularities with regard to the

above mentioned categories. I will analyze how those features were dealt with by the subtitlers and the translators that were responsible for the dubbing and compare the strategies that were applied.

Low (2011:60) suggests another more simplistic way of approaching humor translation. As a rough guideline to find out what kind of joke one is dealing with he proposes to ask the following four questions:

(1) What is the work's genre/context/tone/situation/purpose?

(2) Is the humour obscure/clumsy/complex/hilarious/offensive?

(3) Is the humour language-specific or not?

(4) Is the humour culture specific or not?

(Low 2011:60)

Not unlike to Zabalbeascoa, Low tries to specify the relative importance of humor by asking the first question. The second question has the purpose of assessing the "impact for the original readers (which the translator probably wishes to replicate)" (ibid.). When translators have identified the nature of the instance of humor, Low (2011:69–70) offers eight strategies for the translation:

(1) "Delivery, then preparation." (id.:69)

This means that the punchline is translated first. The preparation for the punchline is adapted only afterwards.

(2) "Compensation in kind." (id.:70)

Another form of verbal humor is chosen for the translation.

(3) "Compensation in place." (ibid.)

The joke is compensated for elsewhere in the text.

(4) "Dilution." (ibid.)

There are fewer jokes in the translation than in the original.

(5) "Explicitation." (ibid.)

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A longer, more explicit version of the same joke is used in the translation.

(6) "Exaggeration." (ibid.)

The joke becomes clearer to the new audience by means of exaggeration.

(7) "Signalling." (ibid.)

The presence of a joke is explicitly announced, so the audience will not miss it.

(8) "Substitution." (ibid.)

A humorous text is substituted by another humorous text.

Some of those strategies, like explicitation or compensation in place, are rarely and option in audiovisual translation. Especially subtitling does not allow for lengthy accounts, even if that could save a joke from being lost for the new audience.

5.1.5.1 Translating humorous wordplay

Wordplay, or language-specific humor, is one of two major problem areas that occur in humor translation. Especially puns are hard to translate, regardless of whether they are used as a humorous device or not. They play with the ambiguity of words in a specific language and puns that are shared between languages are not too common (Low 2011:63). Low (id.:67) offers the following 6 strategies for translators to deal with puns:

(1) *Replicate the ST pun, when that is possible (you'd be wrong to say it never is).This is the square model.*

(2) *Create a new pun connected verbally with the ST, thus achieving a kind of dynamic equivalence. Make a pentagon or a hexagon.*

(3) *Use a different humorous device, particularly where the humor is more important than the meaning.*

(4) *Use compensation in place, to ensure there is wordplay somewhere near the pun.*

(5) *Give an expanded translation, explaining the pun though sacrificing the*

fun. This is a good option for informative texts which are not humorous in essence.

(6) *Ignore the pun, rendering only one meaning of the ambiguous phrase, and omitting the wordplay.*

Low (ibid.) points out that it is very important for translators to consider points (2) to (5) before deciding to ignore a pun when the replication of the ST pun does not work. In the framework, the section for wordplay, or language-specific humor, will examine which of the above strategy was chosen by the translators.

5.2. What is irony?

This and the following chapters will clarify, how irony can be identified, how it can be told apart from humor, and what strategies and also problems it involves, when it is translated. First of all, it has to be mentioned that there is verbal irony as well as situational irony. The difference between the two can be described as such: "(B)oth verbal and situational irony involve a confrontation or juxtaposition of incompatibles, but in verbal irony an individual presents or evokes such a confrontation by his or her utterance(s), whereas situational irony is something that just happens to be noticed as ironic" (Gibbs 1994:363). As with humor, this paper will solely deal with the verbal forms of irony.

Similar to humor, irony was already discussed early in history. In Classical Greece it was seen as a kind of pretense or lie and as an offense. (Knox 1989:51) Although views on irony have developed, the concepts of pretense and offence will be addressed again later in this chapter. "In classical rethoric, verbal irony is analysed as a trope: an utterance with a figurative meaning that departs from its literal meaning in one of several standard ways (…) and in irony (…) it is the contrary or contradictory of the literal meaning". (Wilson & Sperber 2012:124)

5.2.1. The flouting of the Gricean maxim of quality

Probably the most well-known of recent theories about irony was developed by Grice.

He wrote about what he calls "The Cooperative Principle" (Grice 1975), which consists of four maxims, also know as the Gricean Maxims. Ideally all sane adults follow this principle, i.e. those maxims, in order to make communication that is meant to be informative as effective as possible. The four maxims sound as follows:

1) The maxim of quality: "Try to make your contribution one that is true." This supermaxim contains the two minor maxims:

"1. Do not say what you believe to be false.

2. Do not say that for which you lack adequate evidence."

(Grice 1975:46)

2) The maxim of quantity:

"1. Make your contribution as informative as is required (for the current purposes of the exchange).

2. Do not make your contribution more informative than is required."

(id.:45)

3) The maxim of relation: "Be relevant." (id.:46)

4) The maxim of manner: "Be perspicuous." (ibid.)

This supermaxim contains four minor maxims:

"1. Avoid obscurity of expression.

2. Avoid ambiguity.

3. Be brief (avoid unnecessary prolixity).

4. Be orderly." (ibid.)

According to Grice, flouting of the maxim of quality is the basis for an irony. When we say something, but do not believe it to be true, we create and ironical statement. He uses the following example to illustrate this:

"X, with whom A has been on close terms until now, has betrayed a secret of A's to a business rival. A and his audience both know this. A says 'X is a fine friend!' ((…) (U)nless A's utterance is entirely pointless, A must be trying to get across some other proposition than the one he purports to be putting forward. This must be some obviously related proposition; the most obviously related proposition is the contradictory of the one he purports to be putting forward.)" (Grice 1975:53)

5.2.2. The echoic mention theory

The Gricean approach explains, how ironical statements are formed, but it does not help us understand why irony exists in the first place. In order to be able to justify its existence, however, it has to have an additional function to just having the meaning that "could have been conveyed by uttering their strictly literal counterparts" (Wilson & Sperber 2012:126) Wilson and Sperber (id.:127) argue that irony "consists in echoing a thought (…) attributed to an individual, a group, or to people in general, and expressing a mocking, sceptical or critical attitude to this thought". They also state that in most cases the persons who use irony in their speech typically think the opposite of what they said, but "this is neither the meaning or nor the point of the utterance". (ibid.) To illustrate irony and all its described features I want to borrow an example from Wilson and Sperber (2012:136):

> Sue (pointing to Jack, who has become a total nuisance after drinking some wine): As they say, a glass of wine is good for you!
>
> (Wilson & Sperber 2012:136)

As can be seen from this example, the person speaking and making use of irony (Sue) does certainly not want to express the literal meaning of the words, nor does she want to convey the meaning of the exact opposite (A glass of wine is not good for you!). It is much rather an attitude of scorn that is expressed by means of this utterance. So, to sum up, ironical statements do not convey the literal meaning, nor the opposite meaning, but an attitude. Grice (1989:53) later also stated that irony expresses a "hostile or derogatory judgment or a feeling such as indignation or contempt". This is a feature of irony that is not completely uncritical in translation. Some targets of such hostility are simply not acceptable or even allowed in certain cultures.

5.2.3. Pretense theory

Clark and Gerrig developed the so-called pretense theory about irony. According to

them, the speaker of an ironical utterance pretends to be the kind of person who would actually say such a thing. The message the speaker wants to convey is that they are pretending and "thereby ridiculing the sort of person who would make such an exclamation (…), the sort of person who would accept it, and the exclamation itself" (Clark & Gerrig 1984:122). It is the goal of the speaker to make the listeners see through this pretense so that they can "take 'delight' in 'the secret intimacy' shared with the speaker in recognizing that ignorance" (ibid.).

5.2.4. Features, forms and functions of irony

Attardo (2001:169) describes irony as a "purely pragmatic phenomenon, without semantic counterpart". Therefore, "the semantics of an ironical sentence and of a non-ironical sentence are indistinguishable". (ibid.) Due to this feature, ironical utterances allow "more than one possible interpretation" (Babîi 2015:98) and thus are easily misinterpreted and not recognized as irony by the listeners or readers.

The specific forms and functions irony can have "under the influence of certain socio-cultural factors" (Kitanovska-Kimovska & Neshovska 2016:109) can be neatly summarized. Irony can

- perform certain pragmatic functions (criticism, humor, surprise, etc.)
- be realized in various forms (ironic questions, ironic compliments, ironic criticism, jocularity, etc.)
- contain (usually but not mandatorily) ironic signals which point to its ironic nature (verbal and non-verbal signals) and
- provoke certain reactions (ironic or non-ironic) on the parts of the interlocutors who have been addressed ironically

(ibid.)

5.2.5. Overlaps of humor and irony

As we can see from Neshovska's list, humor is a possible function of ironical utterances. This is how humor and irony can actually overlap. Although irony is not

humor, it can be used as a device to create humor. However, not all irony is meant to be funny or amusing for the addressees.

Another aspect in which irony and humor are not unlike each other, is that they are both incongruous. By saying uttering one thing and meaning something different, the speaker creates a kind of incongruity and there are "defeated expectations" (Zabalbeascoa 2003:315) on the side of the viewers. Or as Ajtony (2014:200) puts it: "Verbal irony is a linguistic phenomenon exploiting the incongruity between reality and expectation, and consequently, unveiling an attitude towards such an incongruity."

5.2.6. Irony in translation

Irony, similar to humor, poses problems, when it comes to translation. "The linguistic and cultural differences between languages reflect discrepancies in the way speakers employ irony to express themselves." (Chakhachiro 2009:32) Thus, in every culture or language community there are different rules and conventions for the usage of irony. Which targets and victims are common and which are less acceptable, is perceived differently in different cultures. Irony, with all its facets, can also be more inherent to some cultures than to others. British culture for instance is said to be loaded with irony, while other cultures do not make use of this device so frequently.

Babîi (2015:98) mentions factors that influence translation of irony, some of which are intrinsic to the ironical text, others are extrinsic. The intrinsic ones are the "types of irony, the literary genres and culture-related normative factors". The extrinsic factors are connected to choices translators make: their "perception of the concept of irony, of what it is and how it could be employed as a literary mode in the text to be translated." (ibid.) Furthermore, their "recognition and interpretation of irony within a given context is based on (their) knowledge of irony markers or clues, as well as (their) ability to reconstruct and render the author's ironic intent in translation." (ibid.)

A problem that occurs in subtitling due to the shift from spoken to written language is the lack of possibilities to make up for the ironical tone of voice. Irony is in many cases accompanied by a "characteristic tone of voice" (Wilson & Sperber

2012:131), which helps the listener identify the irony. Although the features of this tone of voice seem to be similar in many languages, it might be harder to detect for the viewers of a movie who are not familiar with the source language and its usual pitch movements. Especially when they are focused on reading the subtitles, they might miss this tone in the source text.

Mateo (1995:175–177) developed a framework of translation strategies for instances of irony:

    (1) ST irony becomes TT irony with literal translation;

    (2) ST irony becomes TT irony with "equivalent effect" translation;

    (3) ST irony becomes TT irony by means of different effects from those used in ST (including the replacement of paralinguistic elements by other ironic cues);

    (4) ST irony is enhanced in TT with some word/ expression;

    (5) ST ironic innuendo becomes more restricted and explicit in TT;

    (6) ST irony becomes sarcasm;

    (7) The hidden meaning of ST irony comes to the surface in TT. No irony in TT;

    (8) ST ironic ambiguity has only one of the two meanings translated in TT. There is no double entendre or ambiguity in TT therefore;

    (9) ST irony is replaced by a "synonym" in TT with no two possible interpretation;

  (10) ST irony is explained in footnote in TT;

  (11) ST irony has literal translation with no irony in TT;

  (12) Ironic ST is completely deleted in TT;

  (13) No irony in ST becomes irony in TT

5.3. Potential problems in humor and irony translation

5.3.1. The translator as an obstacle

Humor and irony ask a lot from translators. Not only are those phenomena hard to translate, the challenge often starts long before the translation process. Depending

on the background knowledge of the translators, humor and irony can sometimes be hard to spot and to understand. They are very often subject to misinterpretation or loss, even with people who are rooted in the culture and language. Translators who might not be familiar with all nuances of the humor and irony culture of a certain language-community or country might misinterpret and thus mistranslate certain instances of humor or irony. Both phenomena have a tendency to have victims or targets, to play with taboos and to cross boundaries. Thus, for translators who deal with humor and irony it is not enough to be fluent in both source language and target language, they also need to be aware of the following:

- background knowledge of the two audiences

- moral and cultural values (taboo), habits and traditions

- traditional joke-themes (politics, professions, relationships) and types (T-shirts, graffiti, comic strips, music-hall, slapstick)

(Zabalbeascoa 2005:204–205)

Needless to say, it is very hard for a person to be aware of all the tiny nuances that exist with regards to the above mentioned aspects in a culture, let alone in two cultures. The end product of the translation depends on the translators' proficiency in those fields and the decisions they take based on it. Due to this uncertainty how translators will deal with humor (and irony), Zabalbeascoa (2005:204) even calls the translator one of the "restrictive forces" in the translation process. He offers various solutions which are supposed to help to reduce "the human limitation factor" (Zabalbeascoa 2005:205), including team work and the awareness of priorities and goals.

5.3.2 Victims and targets

As described in above chapters, both humor and irony tend to have victims or targets. This can be a very sensitive topic in the translation process, since a certain victim or type of victim can be perfectly acceptable in one culture and not at all in another culture. Zabalbeascoa (2005:196) distinguishes between two categories that should be considered by translators to be able to deal with victims and targets in a

good way: the identity of the victim and the nature and function of the attack. The translators of texts "might consider that it is worth changing or adapting one or more of the variables that fall under these categories". (ibid.) The identity of the victim can be a person (author, user of the text or a third person) or groups of people that the author or the user of the text might be part of, but also thoughts, ideas, concepts and things are potential targets of an attack. At first sight it might seem less critical to have a thing as the target of a joke than a person.

However, it has to be taken into account that ridiculing an object or an idea can also offend people who have a certain relationship to the target of the utterance. Some topics can be more sensitive in a culture than a person who is not part of the community might expect. Therefore, any kind of target or victim has to be treated with care in the translation process. Another aspect that is not of minor importance is the difficulty of cases where the group of readers or viewers are the target of the joke. Zabalbeascoa (2005:196) rightly asks: "(H)ow is it going to work when the readers are no longer the same?" Suddenly it would not be a group laughing about themselves, but some other group ridiculing them. In such a case, translators might consider if it is possible to create a different joke with a similar effect on the new group of text users.

Not only who or what is the victim is important, but also why this particular victim was chosen. Possible reasons are "bonding, establishing authority, image-enhancing, etc." (Zabalbeascoa 2005:197) Jokes can be humanizing or dehumanizing. Another function of humor and irony can be to criticize. Regardless of what the function humorous or ironic episodes are, the translators should check if their translation fulfills the same purpose. (ibid.)

5.3.3. Cultural references in humor and irony

Another potential problem can arise from instances of humor and irony that contain one or more cultural references. The translation of a movie, or any text for that matter, is not just a transfer from one language to another but also always a transfer from one culture to another. The author and the intended audience share knowledge on which the source text is based. When a movie is translated the "degree of 'shared

knowledge' (…) is no longer optimal" and "verbal and non-verbal signs may not be interpretable by foreign viewers" (Ramière 2010:100). Therefore, cultural references by themselves are already a potential problem area of translation of any kind. Cultural references furthermore are not usually there for their own sake but fulfill "various functions in films (characterisation, geographical and historical anchoring, humour, etc.)" (id.:101). This makes them hard to ignore or simply leave out, especially in movies where the referent might be visible on screen or some other visual or audible signs practically force the translators to keep the reference.

According to Newmark (1988:103), cultural references can belong to one of five categories:

- social culture

- material culture

- organizations, customs, ideas

- ecology

- gestures and habits

Culture-specific items that fall into those five categories are "items which have either no equivalents or different positions in target reader's cultural system, thus causing difficulties in the translation of their functions from the source text into target text." (Nemani 2013:98) So what can be done when a translator encounters humor or irony combined with a cultural reference that either does not exist or is perceived differently in the target culture? In a first step it should be clarified if the problem that the cultural reference causes is a "referential problem" (Ramière 2010:101) or a "connotational problem" (ibid.). A referential problem occurs when the referent of the cultural reference is absent in the target culture. The term connotational problem refers to the case when the referent is also there in the target culture, but is associated with different things than in the source culture.

Both referential and connotational problems with cultural references can turn out to be very hard to handle in translation. An additional problem occurs in AVT, because of the polysemiotic context in which the reference is embedded. For passages which can be dealt with by means of substitution or even omission in translation proper, translators have to find other strategies when dubbing or subtitling

audiovisual media. Although, the polysemiotic surroundings of the dialogues certainly restrict translators in some ways, they can also support the translation process in other ways. The "various semiotic codes can help the foreign viewers to achieve a relevant interpretation of the dialogue." (Ramière 2010:108) This means that even in cases where the translators decide to keep the cultural references unchanged that are not optimally interpretable by the new audience, the other types of film signs can enable "these foreign viewers to achieve a plausible interpretation of the dialogue". (ibid.) The interpretation process can be easier for the new viewers because of the accompanying visual, but this is not the only positive effect of the polysemiotic nature of the source and target texts:

> Besides facilitating the interpretative process, this form of compensation from the polysemiotic context also facilitates the task of translators, as they can translate more or less literally (that is, keep the source-culture-oriented reference) in the knowledge that many English-version viewers will be able to achieve a relevant interpretation and, in any case, retrieve the comic effect from the context.
>
> (id.:109)

Sometimes "a translation solution can 'work in context' without necessarily producing the same interpretation or effect as the original". (id.:110) In some cases this might sometimes be the best or even only possible version, since the viewers have to follow the plot and form their assumptions rather fast and the translator cannot afford to include anything that will disrupt this flow.

A translation strategy for cultural references that can also be applied in such a case is "retrospective inference" (ibid.) This means that the viewers at a later point will be able to fully make sense of the reference and in hindsight understand what the original target audience understood in the given scene already. In these cases, the risk of losing the humor or irony in the translation process is rather high.

6.The framework

In this chapter, I will compile a framework that enables the analysis of instances of humor and irony and their translations in more detail and with greater awareness of their functions in the text and the context of the situation, their interconnectedness with the rest of the audiovisual entity and the role of their linguistic and cultural aspects. The framework contains many of the categories for humor and irony analysis as well as the analysis of translation that were introduced by researchers like Zabalbascoa (2005), Low (2011), Dynel (2009), Vandaele (2011), Mateo (1995) etc. and presented in the theoretical part of the paper. I combined those categories that I regarded to be relevant to this particular task of analyzing the dubbing and subtitles of a comedy and put them into the framework. The framework for the analysis consists of three minor frameworks: One for the analysis of the complete source text, one for the analysis of the humorous and ironic instances and a final one for the analysis of the translations of those instances.

Although the framework is intended for the analysis of already translated humor and irony, I suggest that it can also be used by translators who have to deal with humor and are not sure how to go about certain problems. I believe that with the help of such a framework, translators can figure out more easily, what kind of translation strategies are available to them and which of those fit the context and the purpose of the instance best. In some cases it might also help them to decide to skip the humorous effect in the target text completely. Such cases, when humor is not actually compulsory and its function in the source text allows for omission of the humorous effect in the target text, are sometimes hard for translators to identify if they lose track of the goals of the source text as a macro-system and its requirements.

6.1. Framework for the analysis of the complete source text

In the analysis, the following questions will be answered for the complete source text:

Genre

What is the genre of the source text?

Is it an oral, written or audiovisual text? Does it belong to the category of mass media?

Optionality of humor

What is the function and importance of humor in this particular text?

Language and culture

What is the source language? What is the source culture?

Are there unusual usages of language, such as dialects?

What is the target language? What is the target culture?

What kind of audience did the author of the source text most probably expect?

Translation

What is the purpose of the translation?

What kind of audience does the translation have?

The analysis of the source text as a whole is followed by an analysis of the single instances. Before going into detail about the features of the instances of humor and irony, I will, however, always provide a description of the situation and the visuals shown on the screen. As was discussed before, dubbing and especially subtitles should never be discussed independently of the polysemiotic surroundings. Since the words and sentences that are analyzed never occur as a stand-alone text, they should also not be analyzed as such.

6.2. Framework for instances of humor and irony

Having analyzed the source text as an entity, I will further proceed to analyze the single instances of humor and/or irony I picked as follows:

HUMOR	IRONY
Are there two opposing scripts at work? Does the instance qualify for humor?	Does the speaker express an attitude towards what he/she said rather than the literal meaning? Does the instance qualify for irony?
Is there a victim/target? If yes: Is the victim perceived similarly in both source and target cultures?	
Is there a cultural reference involved in the humorous or ironical instance? If yes, does it cause referential problems or connotational problems?	
What is the function of the humorous/ironical instance?	
Is the instance connected with or supported by nonverbal signs/ verbal visual signs?	
Are there taboos involved?	
What form of verbal humor is it?	What form of verbal irony is it?
Is the joke unrestricted? If it is restricted: What causes the restriction?	Is it supported by an ironic tone of voice?
Is it wordplay/ language-specific humor? If yes: What form of wordplay is it?	
Is it a private/in-group joke?	

For the analysis, I decided to pick ten passages in conversations that include one or more instances of humor and irony. Sometimes I even took more than one passage from one scene. I split those scenes up into more passages, because the non-humorous parts of conversation between the instances were too long.

6.3. Framework for the translations

After the relevant questions for a certain instance of humor and/or irony are

answered, both translation strategies that were used in dubbing and in the subtitles will be analyzed as follows:

Humor	Irony
Was the humorous effect kept?	Was the irony kept?
Was this achieved by means of literal translation?	
If there was a victim, did it stay the same in the translation? If it did not stay the same, with what sort of other victim was it replaced?	
Were the cultural references kept, adapted to the target culture or neutralized? If they were kept, does this potentially cause confusion or can the humor still be perceived by the viewers?	
Does the instance still fulfill the same function as the original instance in the source text?	
Were the visuals on screen considered by the translator? If no, does this potentially cause confusion?	
If the instance included wordplay: Was the wordplay kept? Was it substituted with another wordplay? Was it substituted with another type of humor?	
If the instance was an in-group joke: Was another similar in-group joke created that has a similar effect on the new target audience? Was it substituted with another type of humor?	

Due to lack of space, I will not go through all of the listed questions for each and every single instance or translation of an instance. In the analysis, I will merely discuss the questions that are relevant to the given instance. This enables me to look at the features and strategies in more detail. If questions and categories do not apply to an instance, I will not discuss them in the analysis.

7. The Analysis

7.1. Choice of movie

<u>To Rome with Love, a romantic comedy</u>

To Rome with Love is a romantic comedy that was written and directed by Woody Allen and released on July 22nd 2012. One outstanding feature of the movie is that it does not only have one storyline, but four. They happen simultaneously, however, never intertwine. The only connection between those stories is that they are all set in Rome.

7.1.1.Synopsis

<u>Storyline1</u>

An American tourist, Hayley, stumbles into an Italian lawyer called Michelangelo and they immediately fall in love. Hayley invites her parents, Jerry and Phyllis, to Rome for a visit. Her father Jerry, a former opera director, who struggles with the fact that he is now retired, is irritated at first, when he meets Michelangelo's parents. He dislikes the fact that Michelangelo's father, Giancarlo, has the rather unusual and to some people scary profession of an undertaker. Later, however, Jerry is very delighted to learn that Giancarlo has an impressive voice, when he hears him sing in the shower. As a retired opera director, he immediately comes up with plans. He claims that he could make Giancarlo famous. While trying to set things up for Giancarlo, Jerry has to realize that his voice loses its quality, when he sings elsewhere than in the shower. This, however, does not stop Jerry from trying, and he simply decides to put a portable shower on stage, so Giancarlo will be able to prove his talent to the audience. Michelangelo's family is initially very unhappy about the development, because they think that Jerry is forcing Giancarlo to make a fool of himself publicly. In the end, however, all the shows turn out to be a huge success and Giancarlo's voice gets praised in reviews in the newspapers. The same critics write very badly about Jerry and his unconventional idea of putting a shower on stage, but nobody is really shocked about those comments in the paper, since Jerry has been criticized all his

life for what he himself describes as „being ahead of his time".

Storyline 2

Jack, a young architecture student from the US, who lives in Rome with his girlfriend, accidentally meets John, a famous architect, on one of Rome's side streets. John, who had lived in Rome for some time when he was young, is trying to rediscover the city. Jack offers to show him around and invites him to his home for a coffee. When they get to his place, Jack's girlfriend Sally welcomes them and announces a visit from her best friend Monica, who has to recover from a painful break-up. During Monica's visit to Rome, it is Jack's task to show her around. She turns out to be a promiscuous and calculating actress, who takes pleasure in real life drama as well. Jack fails to see through her behavior, falls in love with her and eventually even betrays his girlfriend with Monica. He is so blinded by her that he even decides he wants to leave Sally for her.

Storyline 3

Antonio and Milly, a freshly married Italian couple from the provinces come to Rome to meet Antonio's relatives. He hopes that they will help him find a better job if he manages to impress them. Due to some very unfortunate circumstances, Milly does not manage to come back to the hotel from a walk in time for the dinner with the family. Antonio sees himself forced to take a stranger to dinner with him and pretend that she is Milly. He eventually even betrays Milly with this woman. Milly, on the other hand, is desperately trying to find her way back to the hotel, when she bumps into her favorite actor. She too ends up betraying her husband.

Storyline 4

An average mid-aged husband and father, Leopoldo Pisanello, suddenly becomes one of the most famous men in the country for inexplicable reasons . Everybody seems to be interested in the tiniest detail of his life. There are TV shows about how he shaves in the morning and in interviews he has to answer questions about his preferences regarding underwear. Although there is no obvious reason for his fame, Leopoldo can barely leave his own house without being surrounded by journalists.

These drastic changes in his life also have a strong impact on his family life and his character. At the end of the movie Leopoldo is replaced by another man, who – just like him – becomes the center of public attention without reason. This again is hard for Leopoldo, who already got used to being a celebrity.

Of all four storylines, only one will be of importance for this paper. Storyline 3 and 4 are exclusively Italian and therefore do not provide any material for the analysis. Thus, we are left with two storylines that are fully or partially in English and could be analyzed within the scope of this paper. Interestingly, most amusing moments of this movie accumulate in storyline 1. Furthermore, it has to be noted that most of the humor is either caused by Jerry or at least found in conversations with him. Jerry is played by Woody Allen himself. Since the scope of this paper does not allow for an in-depth analysis of all humorous instances in this movie, I chose to analyze ten selected humorous passages that occur in conversations with Jerry.

7.1.2 Why *To Rome with Love*?

I chose Woody Allen's movie *To Rome with Love* for various reasons. It is a movie that was shot only a couple of years ago and therefore provides valuable material if one wants to investigate the more recent translation practices rather than those used in older movies. Not only have the insights and approaches of translators changed in recent years, but also the technology that supports the translation process has made big leaps. By technology, I do not only mean programs that help with spotting etc., but also the value of the internet as a tool for research must not be underestimated. When translators manage to identify the existence of a joke, but fail to understand its nuances, they can use search engines as a supportive tool. Although this, of course, is not the ultimate approach to humor translation or any other kind of translation, I am convinced that many translators use it as a support, when they are struggling with humor or cultural references that are unknown to them. I wanted to analyze a movie that was shot and translated at a time when all this was already possible.

Another reason why I picked this movie is its multilingual and multicultural character. It is a US American movie that is set in Rome and includes different

American and Italian characters. There are scenes that only contain English-speaking characters, others are purely Italian and in others there are Italian- and English-speaking characters talking to each other so both languages are used alternatingly. I suppose that such clashes of cultures and languages are prone to bring out more culturally colored situations than other movies. Since culturally embedded humor and irony is one of the problem areas of translation, I am expecting to find more interesting material in this movie. While a mono-cultural source text can of course also contain cultural references and jokes, I assume that culture becomes more visible when it clashes with another culture. Cultural stereotyping towards the foreign culture and also towards the own culture tends to come to the surface. In the case of *To Rome with Love* it might be more visible, how US-Americans view themselves in contrast to Europeans and also what kind of a general perception there is of "Italianness". This creates a very interesting basis for a third culture and language, entering the story through translation. The members of this third culture, in our case the Czech culture, are not very likely to view Americans the same way Americans view themselves and also most probably they do not view Italians the same way Americans view Italians. This adds extra pressure on translators with regards to how they deal with cultural elements in the source text. They have to consider three cultures instead of just two.

The bilingual nature of the source text adds to the already complex structure of audiovisual media. Bi- or multilingual source texts always pose extra difficulties for the translators and especially in dubbing certain choices have to be made. There is the option of simply dubbing the whole movie in the target language and by doing so rendering the target text flat and depriving the new audience of the full experience of the culture and language clash happening on screen. This can happen either with unmarked language produced by all of the characters or by adding an accent to the speech of those characters who are the "foreign" characters in the source text. There is also the option of dubbing the English parts and subtitling the Italian parts. The last option is to just dub the English parts and leave the Italian parts the way the are without translation. None of these versions offer a perfect solution. According to the goal of the translation, priorities have to be set and choices have to be made regarding the use of language. In the case of *To Rome with Love* the whole movie

was dubbed without usage of any accents or marked language.

7.1.3. Characters in the movie

Before I start with the analysis, I want to introduce the characters that will occur in the analyzed scenes, so the readers who have not seen the movie will be able to understand the humorous passages more easily.

Jerry

Jerry is a retired opera director, who comes to Rome with his wife Phyllis, to visit their daughter Hayley and get to know their soon-to-be son-in-law, Michelangelo. As an opera director, he used to be very innovative, which, however, did not earn him too many good reviews in the papers. He enjoyed creating weird shows like, for instance, a performance of Rigoletto in which he let all the performers dress up as white mice. When asked, he justifies the fact that he mostly got terrible reviews by saying that he was "ahead of his time". Obviously, work was an important part of his life, so the boredom of retirement now bothers him. When he visits his daughter in Rome and gets to know the talented Giancarlo, he takes his chance to rekindle his working mode. Unfortunately, his attempts to make his daugther's father-in-law famous are not appreciated by the rest of the family. Jerry is also an extremely nervous person, who is easily afraid or annoyed. His wife Phyllis, who is a professional therapist, sometimes starts analyzing those parts of his character as well as his fear of death and his resentment against retirement. Jerry hates those moments, when he is being analysed. With regards to humor, Jerry is not afraid to make himself the butt of a joke. Jerry is played by the director himself, Woody Allen.

Phyllis

Phyllis is Jerry's wife. She works as a psychotherapist and is a much more relaxed person than her husband. Sometimes it is noticeable that she is tired of Jerry's neuroses as well as his overly crazy ideas. When Phyllis cracks jokes or causes humorous situations, she usually makes Jerry the butt of the joke. It seems like an unwritten law between the couple that jokes have to be at Jerry's expense.

Hayley

Hayley is engaged to Michelangelo. She is in love with him, but when she sees how he increasingly becomes angry at her father Jerry, she takes her dad's side and tries to protect him. She barely contributes to the humor in the movie.

Michelangelo

Michelangelo is a Roman lawyer. He recently got engaged to Hayley. When her parents come for a visit, he does not have an easy time with her dad, because he thinks Jerry is taking advantage of his father, Giancarlo, and publicly making a fool out of him. Just like Hayley, he does not actively produce any humorous situations in the movie.

Giancarlo

Giancarlo is Michelangelo's father. He has a fantastic voice, but only when he sings in the shower. When he hears that Jerry wants to make him a star, he is shy at first, but then grows more and more into the role of an opera singer. Although the rest of the family think of it as stupid, he enjoys the fact that he can finally live his dreams.

7.2. Analysis of the complete source text

Genre

What is the genre of the source text?

The cover of the DVD as well as different online sources like Wikipedia (https://en.wikipedia.org/wiki/To_Rome_with_Love_(film)) describe the movie as a romantic comedy. The label comedy triggers certain expectations, which also has an effect on the work of the translators.

Is it an oral, written or audiovisual text? Does it belong to the category of mass media?

It is a movie and therefore an audiovisual text. Since it was written and directed by the world-famous Woody Allen, and shown in cinemas all around the globe, it can be

counted to mass media.

Optionality of humor

What is the function and importance of humor in this particular text?
The label that the movie was given, namely romantic comedy, does not make humor translation an optional choice. People watching a comedy will expect humor to occur rather frequently, so the translators have to render at least a large percentage of the instances. Another factor, that adds to this is the reputation of the director and author, Woody Allen, who is known for his humor and the witty comments uttered by the characters in his movies. Many of those comments are so funny and wise at the same time that they get quoted very often even decades after the movies were released. This, of course, also increases the pressure on the translators, who have to live up to the standards of Allen's reputation with regards to humor.

Language and culture

What is the source language? What is the source culture?
To Rome with Love actually has two source languages and includes two cultures in the original already. This is one reason, why this movie is such an interesting research topic: It creates a multicultural situation in such an intensity that can rarely be found in most other audiovisual source texts. I purposefully said that it includes two cultures rather than saying that there are two source cultures. The whole movie, although including Italian culture, was shot from a US American perspective. The director as well as the original intended recipients are US Americans, so this defines the supposed shared knowledge between author and audience. The Italians are present in the movie, but they are viewed from an American side, as well as the American characters, who are also viewed from an American perspective.

Are there unusual usages of language, such as dialects?
The use of language, or rather languages, in this movie is in general very interesting. It is the cause of many of the translational problems that occurred as well as the

reason for interesting material to analyze. The original version of *To Rome with Love* is in English as well as Italian. The Italian parts of the conversations are subtitled. Thus, the original intended audience of the movie can hear the English and Italian conversations, and with the help of the subtitles understand all of the dialogues included. They are exposed to all tiny details of the culture clash that takes place on the screen and can even enjoy the authentic use of a foreign accents, when the Italian actors speak in English.

The movie is deprived of all this authenticity, once it gets subtitled in just one language. The cultural effects are neutralized and flattened out. Unfortunately, this is exactly what happened in Europe: the bigger language communities dubbed the whole movie in their languages and refrained from at least leaving the Italian dialogues in Italian. Even the director and author of the movie seems to have a strong opinion on the topic of dubbing, as he apparently said in an interview:

> "Whenever I send my films out to European countries I always try to get the
prints subtitled if I can but I'm met with resistance because the countries are just not
> used to subtitles,"
>
> (https://www.reuters.com/article/uk-film-allen/woody-allens-to-rome-with-love-opens-in-eternal-
> city-idUSLNE83C02F20120413, viewed on June 6th, 2018)

In the same interview he called dubbing a "mixed blessing ". In the analysis, we will see how dubbing and subtitles deal with the different forms of linguistic and cultural challenges and which of the two translations manages to deliver a less distorted version of the original movie.

<u>What is the target language? What is the target culture?</u>
The target language of both the analyzed dubbing and the subtitles is Czech. This might lead to difficult translational situations. Czech belongs to a completely different language family and does not share as many features with English as another Germanic language might. Furthermore, the Czech Republic, just like Italy, is a European country, so they are likely to have other prejudices and beliefs about Italy, Italians and Americans than the American viewers.

<u>What kind of audience did the author of the source text most probably expect?</u>

The audience of the source text is predominantly US American. It is a very versatile and not too homogeneous audience, since people of all ages and social backgrounds watch comedies like *To Rome with Love*. It also has to be mentioned that, although the first intended audience are of course US Americans, movie producers in the US are well aware of the fact that their movie will be translated into all different sorts of languages and exported to all continents.

<u>Translation</u>

<u>What is the purpose of the translation?</u>

As mentioned above, there is a huge market for translated US American movies. Many European cinemas show more movies from the US than from European countries.

<u>What kind of audience does the translation have?</u>

The expected audience of the target version is just like that of the source version very versatile and not homogeneous. People of all ages, professions, social and educational backgrounds appreciate Woody Allen's movies.

7.3. Analysis of the humorous and ironical instances and their translations

Passage 1

<u>Description</u>

The scene is set on a plane. During the first few second, when the announcement of the pilot can be heard, a descending plane is seen on screen. After a shot change, we see Hayley's parents, Phyllis and Jerry, seated next to each other on the plane. It is their first appearance in the movie. They are on their way to Rome to meet their daughter. Jerry is irritated by the announcement of turbulence and gets increasingly nervous. Phyllis seems calm with regards to the turbulence, but is slightly annoyed by her husbands hysterical reaction.

<u>Notes on language use</u>

The announcement in the original version is spoken by a person with a strong Italian accent. This underlines the cultural setting of the scene and the movie in general. Furthermore, the accent is so strong that at two points in the announcement the viewers cannot actually be sure if the pilot actually speaks proper English.

Ladies and gentleman we are beginning our decent into Fiumicino airport in Rome. We may experience some turbulence (trubulence). Please keep your seatbelts fastened and make (may) sure your trays are in a upright position.
(see app. I)

The word "*turbulence*" sounds as if he was saying "*trubulence*". And also the "*make sure*" sounds more like "*may sure*", which can either be attributed to a mistake made by a non-native speaker of English, or it might just be the outcome of a very strong Italian accent. Whatever the case may be, the viewers of the original version are much more exposed to the accents and therefore much more aware of the cultural situation of the scene and the movie. This stands in big contrast to the Czech dubbing, which for both the pilot and Hayley's parents uses unmarked, accent-free Czech. Furthermore, the accent could already be seen as a contribution to the humorous effects of the scene. This, however, is completely lost in the dubbing.

Instance 1

Jerry*: Great! Turbulence! My favorite!*
(see app. I)

This instance qualifies for both humor and irony. Jerry obviously does not want to express the literal meaning of "*My favorite!*", but rather an attitude of scorn and contempt towards the distressing situation on the plane. The form of verbal irony that he chooses to use is ironical criticism, with the two functions of criticizing the situation and at the same time creating a humorous remark. In this case the irony is also supported by an ironical tone of voice. The victim of the criticism is not problematic, since it is just the idea of experiencing turbulence on a plane. The concept of people

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potentially experiencing distress in such a situation is bi-national. There are no taboos or culture specific references involved, it is not an in-group joke and there is also no wordplay included. This puts this instance of humor and irony into the group of easily translatable, unrestricted cases, as can also be seen from the translations:

Dubbing:

Jerry: *Skvěle! Turbulence! Ty zbožňuju!*

Subtitles:

-Turbulenci mám nejradši!

(see app. I)

The subtitlers as well as the dubbing translators both chose a version that is very close to the original. Dubbing keeps the structure of the three exclamations and uses "*Ty zbožňuju!*" (I adore them!) instead of "*My favorite!*". The subtitles did not keep the structure but put "-T*urbulenci mám nejradši!",* which translates into "*I like turbulence the most*". Generally, both translation do not differ too much from the original and the humor and irony was kept in both version. The absurdity of such positive feelings towards such an unpleasant experience as turbulence does not give the viewers a chance to miss the irony and the humor. The perception of the irony is furthermore supported by the pictures on screen, in which Jerry is clearly nervous and unhappy. This clearly helps with the right interpretation of the instance.

Instance 2

Phyllis: *No,you just relax and stop clenching your fists.*
Jerry: *I can't unclench when it's turbulence, you know I am an atheist.*

(see app. I)

This instance qualifies for humor, but not for irony. The incongruity is resolved in the second part of Jerry's remark, when he says that the reason for him not being able to unclench is the fact that he is an atheist. This is a very unexpected way to explain one's fear of flying, and by being so absurd in this context it causes an incongruity

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that leads to a flash of humor. The target of this joke are atheists including the speaker, Jerry, himself. The mention of atheists is a cultural reference, but not because atheists do not exist in the Czech target culture. The referent does indeed exist in both cultures, the connotations are, however, most probably not perfectly the same. This might be due to the different distribution of atheists in the respective countries. The Czech Republic has a very high percentage of atheists, so the view on this group of people probably includes different connotations than in a country like the US. Nonetheless, the joke can be translated without the translators having to change the reference, since the connection between an atheist and his fear of not getting any divine support in dangerous situations can be deducted from what is said, regardless of the different connotations the concept of atheism has in the two cultures. This can be seen from the translations:

Dubbing

Phyllis:*Tak se uklidni a nezačinej zatínat pěsti!*

Jerry: *Nejde nezatínat, když jsou turbulence. Víš, že jsem ateista.*

Subtitles

-Klid! Nesvírej pěsti!

Při turbulenci musím.

Jsem ateista.

(see app. I)

In both translations the humor was successfully kept. The structure of the dubbed version is closer to that of the original.

Passage 2

Description

It is the same scene as in passage 1. Jerry and Phyllis are still sitting next to each other on the plane. Phyllis wants to distract her husband from his fear of turbulence and starts talking about the fiance of their daughter and that she is excited to meet

him. Jerry, however, is rather skeptical. He dislikes the fact that his future son-in-law is left, or as he interprets it, a communist.

Instance 3

> **Phyllis**: I can't wait to meet her fiance.
> **Jerry**: You know he's a communist.
> **Phyllis**: There ain't no communist party here anymore.
> No, he's just very, very left.
> **Jerry**: Listen, I was very left when I was his age, too.
> But I was never a communist. I couldn't share a bathroom.
>
> (see app. II)

The incongruity of this instance of humor is again dissolved in the very last part of Jerry's utterance. When he starts to explain, why he never chose a certain political direction, the listener does not expect such a trivial reason as the sharing of bathrooms. This creates the mental slippage that leads to humor. The critical part of this instance is the cultural reference of the communist, which ,just like the reference in the instance described above, does not pose a referential problem, but rather a connotational one. Communism as it was experienced by US Americans and what it means to be a communist in an US American setting is different from what people in countries like the Czech Republic associate with communism. The historical connections and exposure to communism are essentially different in those two cultures. In this scene again, the translation is not really impaired by the different connotations of the concept of communism. This is also why it stayed unchanged in both translations:

Dubbing

> **Jerry**: Hele, já byl v jeho věku daleko víc na levo než teď ale... nikdy jsem nebyl komunista. Nedělil jsem se o záchod.

Subtitles

> To já v mládí taky,
> ale komunista jsem nebyl.
>
> -Společnou koupelnu bych nesnesl.
> -Není komunista, jen dobrodinec.

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The general idea of Jerry not being able to be a communist, because he is not willing to share a bathroom is kept in both. The concept of sharing is, however, expressed more explicitly in the dubbed version, which actually uses the Czech "*dělit se o co s kým*" (share something with somebody). Subtitling makes use of the word "*společný*", which means common or collective. This basically conveys the same message, but it is still a bit further removed from the original version. Probably it was chosen for the condensed text of the subtitles, because one word does not take as much space as a long phrase.

Instance 4

Description

Phyllis and Jerry are still on the plane. They are discussing Hayley's fiance. Phyllis corrects Jerry and says that, he is not a exactly a communist, but a do-gooder, who does not care for material possessions. Jerry answers as follows:

> **Jerry**: *Look, she's gonna marry an Italian, I want her to marry somebody with material possessions. With a yacht and a couple of Ferraris. With a villa in Sardinia, you know. Don't you want our little Hayley to marry into eurotrash?*

This instance qualifies for humor as well as irony. The incongruity consists of the activated script that parents usually desire qualitative partners for their children, and the second script that is activated by the word Jerry uses to describe the ideal son-in-law: "*eurotrash*". Even if the word is unknown to some people, the component "-*trash*" gives already away that it is not the most positive term to describe a European person. The definition for eurotrash is:

> "Eurotrash" is a derogatory term for certain Europeans, particularly those perceived to be arrogant, affluent, and expatriates in the United States.
>
> (https://en.wikipedia.org/wiki/Eurotrash_(term))

The problem that comes up with the term *"eurotrash"* is again a cultural one. This word can be seen as a cultural reference, since it describes a perception of Europe and Europeans that is rooted in American culture and almost completely unknown within Europe. The problem is not only that this term and this concept do not exist in the Czech Republic, but also that the Czech viewers, just by being Europeans, are potentially the butt of this joke.

Dubbing

> **Jerry**: *Nechceš, aby si Hayley brala nějakej evropskej póvl?*

Subtitles

> Nepřeješ snad
> naší Hayley eurozbohatlíka?
> (see app. II)

In this case, the translation that was chosen in dubbing does actually differ from the solution that was applied in subtitling. None of the two opted for literal translation. Both translations actually picked up part of the definition of *"eurotrash"* and tried to incorporate it in the solution. While *"póvl"* did successfully keep the derogatory aspect of the word *"eurotrash"*, the translation *"eurozbohatlík"* focuses more on the aspect that *"eurotrash"* is usually used to describe posh Europeans who have only recently become rich. Although, two different words were chosen, both successfully fulfilled the task of recreating the moment of surprise and therefore humor.

Passage 3

<u>Description</u>

Phyllis and Jerry can be seen on an open air terrace of their hotel. Phyllis is enjoying the view over Rome, while Jerry is standing further away, tipping a man, who obviously belongs to the hotel staff. When Phyllis sees, how much he tipped the person, she remarks that it might be too much, because it is in euros. She then also

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asks Jerry if he does not think that it is great to be somewhere on holidays for fun, now that he is retired and does not have to travel abroad for work anymore. It turns out that Jerry does not enjoy being retirement, because he equates it with death.

Instance 5

> **Jerry**: *No, I am not dying NOW. But, you know, it's conceivable, I might one day. I am talking fifty sixty years from now.*
> *(see app. III)*

This situation is humorous, but does not count to the instances of irony. The incongruity exists between the two scripts of Jerry being very nervous about death and then, on the other hand, mentioning a time span so long that it is hard to believe that he is really scared of death. Also, he is too old to live for another fifty or sixty years, which makes his statement absurd.

Dubbing

> **Jerry**: Teď ne. Teď zrovna ne, ale co víš, jednou mě to klidně může potkat.
> Jo, bude to trvat ještě nějakejch padesát, šedesát let.

Subtitles

> Ne teď.
> Ale jednou se to stat může.
>
> Ovšem tak za šedesát let...
> (see app. III)

Both translations kept the idea of the original. The humor was transferred to the target texts with ease.

Instance 6

This instance refers back to what was said at the very beginning of this scene, when

Jerry apparently failed to tip the hotel staff a normal amount of money and Phyllis comments on this fact, blaming it on his lack of awareness of the difference between dollars and euros. She picks up this train of thought again to create a humorous effect at the end of the scene, when Jerry brags with his IQ:

> **Jerry**:   I am way ahead of my time. You know you married a very bright guy. I got 150, 160 IQ.
> **Phyllis**: You're figuring it in euros. In dollars it's much less.
>
> (see app. III)

The incongruity of this humorous statement depends on exactly this reference to the beginning of the talk, when Jerry experienced problems calculating in the foreign currency. Phyllis repeats this idea to point out that he might have made a mistake calculating his own IQ. The shared knowledge between author and audience is the conversion ratio between dollars and euros. This again belongs to the category of cultural references. Especially, because the Czech republic has neither of the two mentioned currencies, the average viewer probably does not have a lot of insight into the conversion ratio.

The beginning of the scene, however, prepares the viewers for the upcoming joke. The remark Phyllis makes about the tips makes the viewers aware that dollars and euros are not worth the same. So even without prior knowledge the joke can be understood.

Dubbing

> **Jerry:** Vzala jsi nejchytřejšího chlapa ze všech. Mám IQ 150, možna 160.
> **Phyllis**: Jasně, leda tak v eurech. V dolarech je to o dost míň.

Subtitles

> Vzala sis muže, který má IQ 160.
>
> Počítáš to v eurech.
> V dolarech je to míň.
>
> (see app. III)

As can be seen above, both dubbing and the subtitles remained very similar to the original version. Although the joke is not bi-national and unrestricted, but rather

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restricted because of a potential lack of knowledge about the matter on the side of the new audience, the translations still work and humor is not lost, because of the support of the context. Even without any knowledge about the connection of those two currencies the viewers can deduct that humorous statement by Phyllis at the end of the conversation is meant to ridicule Jerry's intelligence.

Passage 4

Description

Phyllis and Jerry are in their hotel room. They open the door for Hayley and Michelangelo, who are dropping by for their first visit. Hayley introduces Michelangelo to her parents. He politely asks about their flight and receives the following answer:

Instance 7

Jerry: I thought it was a little bumpy when we landed, you will probably read about it
in the paper if the airline ever recovers the black box.

(see app. IV)

This is an instance of humor. The two opposing scripts that are at work in this scene are the harmless picture of the flight that we get, when Jerry says "*a little bumpy*" and the horror scenarios that are connected to the concept of having to recover a black box. The purpose of black boxes on planes is to record voices as well as other data to be able to find out the cause of plane accidents. The cognitive slippage from the landing that was "*a little bumpy*" to a plane crash, is what causes the humorous effect. Again Jerry makes use of absurdity to create humor. Since all the concepts involved are known and perceived similarly in both cultures, and no wordplay or victims are involved in this joke, it can be said that this is again an easily translatable, bi-national joke. This can also be seen from the translations:

Dubbing

Jerry: Myslím, že ano. Trochu to před přistáním házelo. Možná se dočtete, pokud
nakonec vyloví tu černou škřínku.

Subtitles

Both translations kept the content as well as the structure very similar to the original version; both versions have a first half that translates into "*(maybe) you will read*". The second half in both cases means more or less "*if/ when they find/recover the black box*". Although the choice of word differs a bit, in both cases the translators were able to keep the humorous effect.

Passage5

Description

After Giancarlo's audition, Hayley's and Michelangelo's family are back in the living room of the Santolis. Michelangelo, who has accompanied his father to the audition, is outraged, because he feels that Jerry forced his dad into an embarrassing situation. He confronts Jerry with the fact that he thinks that it was terrible and Jerry defends himself. Phyllis, who is sitting on the couch, then enters the conversation and tells Jerry that he is imagining stuff because he desperately wants to find a way to flee retirement.

Instance 8

Michelangelo: You should have seen his face. He knew it was terrible.

Jerry: It wasn't terrible, you know. Yes, if you... if it was at La Scala, would they've been throwing fruit and vegetables? Yes, they would've. But this was a cold audition room.

This instance again qualifies for humor, but not irony. There is an incongruity between the expectations of the viewers, when Jerry starts to defend himself by saying that it was not terrible, but then admitting that people would have thrown vegetables at Giancarlo, had he performed on stage. This instance includes a cultural reference: La Scala. This is an opera house in Milan that might not be known to all Czech viewers. Here, however, the cotext clearly gives away what sort of a place it is. Even people

who have never heard of La Scala will be able to understand that it is an opera house or some other place where operas are performed. Thus, there is no need to change the reference.

Dubbing

Jerry: Nebylo to taková hrůza. Dobře, kdyby to byla La Scala, házeli by po něm
rajčata a   shnilý jablka? Ano, určitě. Ale ...éééé, tohle byla jen zkužební
místnost.

Subtitles

Nebyl hrozný. Házeli by na něj
v La Scale ovoce a zeleninu?

Házeli. Ale tohle byl
jen nepříjemný sál na konkurzy.
(see app. V)

Both translations left the cultural reference unchanged and kept the absurd incongruity that causes the humor.

Instance 9

When Phyllis tells Jerry that he is just imagining Giancarlo's voice to be so good, because he is desperately trying to find a reason and way to escape the boredom of retirement, he reacts a bit angry and tells her to stop analyzing him:

Jerry: *Hey! Don't psychoanalyze me, Phyllis, ok?*
            You know, many have tried, all have failed. I...
            My brain doesn't fit the usual id, ego, superego model.
Phyllis: *No, you have the only brain with 3 ids.*

Here we are clearly dealing with an in-group joke. Jerry, who is tired of being psychoanalyzed by his own wife, tries to explain that he cannot be analyzed within the scope of Freud's categories id, ego and superego. Psychoanalysis uses those three categories to explain our minds and how they work. Not everybody is well-informed about those concepts and their meaning, which makes this joke a private joke between those who do have enough knowledge to understand. This, however,

holds true with the original as well as the new audience. Neither in an US American environment nor in the Czech Republic all viewers of this movie can be expected to have enough background knowledge of psychoanalysis and Freud to understand this passage. Since the author already in the original version risks that this joke will not be understood by every single viewer, it is completely fine to translate this in-group joke in the same way.

Dubbing

> **Jerry**: Hele, neanalyzuj mě tady Phyllis, dobře?!
>
> Tolik lidí to zkoušelo a nikdo neuspěl.
>
> Ano, můj mozek prostě nezapadá do škatulek id, ego, superego. Jasný?
>
> **Phyllis**: *Ne, ty jediný máš totiž mozek se třemi idy.*

Subtitles

> *Nepsychoanalyzuj mě, Phyllis.*
> Mnozí jiní selhali.
>
> Můj mozek nezapadá do vzorce id, ega a superega.
>
> *Ne, ty máš jen tři id.*
> *(see app. V)*

Both translations used Freud's categories, and therefore made the humor accessible for a small informed group of people, which is similar to the group that this private joke was intended for in the source text.

Passage 6

Description

They are still together in the same room. Michelangelo, who ran off out of anger, has returned from the terrace and joined the conversation again. Jerry asks him, why he even accompanied his father to the audition if the most helpful thing he could do was sit there with a sour face. Michelangelo replies that he did not want to leave his father alone in a tank of sharks of the music business. Now Hayley starts defending her father:

Instance 10

> **Hayley**: *Wow, wow, you think my father is a shark?*
> **Jerry**: *In the aquatic world I've been likened to a spineless jelly fish, but that's about it.*
> *(see app. VI)*

This humorous instance builds on the incongruity between the viewers' expectation that, one would want to pick fish with strong and nice features if one had to compare oneself to a sea animal. Jerry instead compares himself to a jellyfish, which by itself is already not the most impressive animal he could have chosen. However, by adding the word spineless, he clearly makes his statement an unexpected and humorous one. This type of humor is self-depreciating. The victim or butt of the joke is Jerry himself. What enhances the humor, is the fact the viewers by now are probably aware of Jerry's nervous character, his constant fears of different things and that the way he interacts with the world could at some points indeed be called "*spineless*".

Dubbing

> ***Jerry***: V podmořském světě bych mohl být spíš bezpáteřní medúzou, ale nic víc.

Subtitles

> *Ve vodním světě mě přirovnávali leda k bezpáteřní medúze.*
> *(see app. VI)*

As we can see, both translations kept the idea of the spineless jellyfish. The main difference between the two translations is that in the dubbed version, Jerry categorizes himself as a spineless jellyfish, while in the subtitles ("*mě přirovnáva*li") it becomes an utterance that other people have said about him. This flattens out the humor a bit. The slippage from one script to the next is more unexpected, when it is Jerry himself who says those things about him. The blunt self-reflection is what surprises the viewers, not the fact that a third party could say something mean about Jerry. Therefore, in my opinion, humor was indeed kept in both version, but not to the same extent. With the subtitles, the humorous effects were almost neutralized.

Passage 7

<u>Description</u>

It is still the same scene as in passage 5 and 6. Phyllis remarks that Giancarlo can apparently only sing well, when he is in the shower. Jerry falls into a strange kind of thinking mode. It is visible that he is processing the information and coming up with new ideas of how to incorporate this in a show.

Instance 11

> **Hayley**: Dad, even you sing in the shower.
> *Jerry*: *I know, I... in life I have a terrible voice,*
> *but when I am soaping myself under hot water, I sound just like Eartha Kitt.*
> *(see app. VII)*

This instance of humor relies on the expectations of the viewers that a man would only compare his own voice to that of a male singer and not so much to that of a female singer. Jerry, who has just a couple of minutes before compared himself to a spineless jellyfish, surprises us again by saying that in the shower he sings like the late female US American singer Eartha Kitt. She is probably more well-known in her home-country than around the globe, which makes the mention of her name in Jerry's statement a cultural reference. The problems this cultural item causes are very likely referential problems. A high percentage of Czech viewers most probably do not know who or what Eartha Kitt is. Her unusual first name makes it even harder for viewers who do not know her to come to the quick conclusion that Jerry is talking about a woman. This fact puts the perception of humor at risk. As we can see, in both translations the translators decided to substitute Eartha Kitt's name with something else:

Dubbing

> **Jerry**: Já vím, já... normalně vůbec neumím zpívat, ale když jsem namydlenej pod tekoucí vodou tak zním jako kabaretní zpěvačka.

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Subtitles

I ty zazpíváš ve sprše.

Vím.

Jinak mám hrozný hlas,

ale ve sprše jsem superstar.
                    (see app. VII)

We can see that dubbing used "*kabaretní zpěvačka*" (female cabaret singer) as a substitute for Eartha Kitt's name. This solution neutralizes the possibly confusing cultural reference, but renders a similarly humorous effect as the original. Just as in the source text, viewers are surprised by Jerry's comparison of his own voice to that of a woman. The translators in charge of the subtitles apparently also felt the need to neutralize the reference. However, by substituting "*Eartha Kitt*" with the word "*superstar*", they not only prevented confusion, but also lost the humor. In this case, it has to be said that the dubbing dealt with the instance of humor and the cultural reference involved more elegantly. The loss of humor in the subtitles could probably have been prevented by either opting for the same strategy as in dubbing or by substituting "*Eartha Kitt*" with the name of another, internationally more well-known female singer or even a Czech female singer. Whether the insertion of a Czech name would sound authentic or credible in such a case, is debatable.

Instance 12

Description

Jerry is amazed by the great ideas for Giancarlo's stage performance that are taking shape in his head. He compares them to an epiphany and asks Phyllis for the psychologically correct term. Phyllis, who does not share his excitement for his strange ideas and thinks that Jerry should leave Giancarlo alone, replies in a cold voice as follows:

Hayley: *You look strange.*
Jerry: *Phyllis, I am having... There is a psychological term for this.*

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> *I am having a break through or an epiphany. What is the term for what I am having?*
>
> **Phyllis**: *A death wish.*
>
> (see app. VII)

This is a again an instance of humor. When Jerry starts talking to Phyllis, the script is activated that she, as a professional psychotherapist, will either provide Jerry with an answer, or more likely, tell him that he is being stupid, since we can already see that she is annoyed by his ideas. Jerry courts the family's resentment with his unconventional ideas. He just ignores how Michelangelo and his mother feel about the situation, which does not make Phyllis very happy. When Jerry asks Phyllis for the name of the experience he is having, she unexpectedly combines two things in her very short answer: pretending to give a professional answer and at the same time summarizing that Jerry is not exactly endearing himself to the family with his behavior. This surprising reply creates the humorous flash.

Dubbing

> **Jerry**: Phyllis, právě mám... psychologie proto má nějaký název. Mám průlom, nebo zjevení. Jak se tomu říká. Nevíš?
>
> **Phyllis**: Poslední přání.

Subtitles

> Phyllis, já zakouším...
> Na to je termín.
>
> Průlom, nebo prozření...
>
> Co to je?
>
> Sebedestrukce.
>
> (see app. VII)

Both translation kept the structure of the original and made the reply a single word or phraseme. Therefore, in both version Phyllis sounds as quick-witted as in the original. Similar to one of the instances described above, dubbing and subtitling focused on two different aspects of the original version. "*Poslední přání*" (last wish) is similar to a death wish in the way that both refer to a wish and both are connected to death. The version opted for in the subtitles "*sebedestrukce*" (selfdestruction) is not so clearly

connected to death or dying. However, in the context of the conversation, although it is not part of the thematic field of death, it might even make slightly more sense than "*poslední přání"* and therefore give the viewers an easier access to the humor contained.

Passage 8

<u>Description</u>

The family is celebrating at an outdoor party after Giancarlo's performance. Jerry is very proud of Giancarlo and also himself. In front of all the guests, he starts praising his own ideas. Phyllis does not like this at all:

Instance 13

> **Jerry**:   I happen to think outta the box.
> **Phyllis**: Oh, outta the box. Oh, that's a very interesting choice of words. Listen to me!
>   You're retired. You equate retirement with death. Giancarlo is an undertaker. He   puts people in boxes. YOU wanna think outta the box. It's true.
>   (see app. VIII)

This again is an instance of humor. It is a wordplay, since it works on the basis of the various meanings of the word "*box*" in English. Jerry uses the fixed phrase "*to think out of the box*", which means to "*think imaginatively using new ideas instead of traditional or expected ideas*"(https://dictionary.cambridge.org/de/worterbuch/englisch/think-outside-the-box) to describe his own way of coming up with new ideas for the stage. Phyllis picks up the word "*box*" and turns the whole conversation into a wordplay by using "*box*" as a synonym for "*coffin"*. The function of the wordplay and the humor, is to make Jerry aware of the fact that – although he thinks he is very creative – he is actually using another person, Giancarlo, to be able to cope with his fear of retirement and death.

As already mentioned in the theoretical part, wordplay is very hard to transfer from one language to another. Here, translators were confronted with the problem that already the starting point of this conversation, the phrase "*to think out of the box*" does not work in Czech. Thus the translators had to look for another way of

connecting something that Jerry says about his ideas and imagination with death.

Dubbing

> **Jerry**:   Vždycky se na věci dívám z opačný strany.
> **Phyllis**: Oh, z opačné strany, to je vynikající volba slov. Poslouchej mě. Jsi v penzi. A
>   penze je pro tebe jako smrt. Giancarlo je hrobař, že? Pomáhá lidem
na opačnou   stranu, tu, ze které ty se na to díváš. Tak je to.

Subtitles

> Prostě neuvažuju zkostnatěle!
>
> "Zkostnatěle!" To je zajímavé!
>
> Pro tebe je zkrátka důchod smrt.
>
> Giancarlo má smrt v práci
> Ty ji chceš popřít.
>
> Proto ty kosti!
>   (see app. VIII)

This is probably one of the most challenging instances of humor in the entire movie, since it plays with a very tricky word over such a long time span that it cannot hardly be ignored and left out by the translators. It has to be noted that both the translators in charge of the dubbing as well as the subtitlers very impressively worked their way around this challenge. The dubbed version makes use of the word "*strana*" (side) instead of "*box*". Jerry says that he always looks at things from the other side, which refers to his ability to go about things differently and to look at things in a non-standard way. Phyllis takes this particular word and by noting that Giancarlo "*helps people to get to the other side*" builds the bridge to the topic of death.

> The solution found in the subtitles is not as straightforward as the one in the dubbing, but still manages to connect Jerry's comment about his way of thinking to death. Jerry uses the word "*zkostnatěle*", which can mean fossilized, ossified or stagnant. He states that he does not think in such a way. The word "*zkostnatěle*" is derived from the Czech noun "*kost*", which means bone. This is the connection to graves and death that Phyllis then uses to state her opinion. She points out that Giancarlo has to deal with death at work, while Jerry wants to deny death, and adds

that this is probably why he chose to use a word that is connected to the word bone.

Considering that this scene created a very tough translational situation, I have to say that I am surprised that in both translations the humor was kept.

Passage 9

<u>Description</u>

The setting is still the same as in passage 8. Giancarlo's wife, who is standing at another table, hears that Jerry wants to organize shows in Paris, Vienna and elsewhere around the world and gets really angry. She runs towards Jerry and starts shouting at him in Italian. Jerry tries to say something to calm her down, but because he does not speak Italian and she does not speak English, he cannot communicate with her properly. She keeps shouting at him and eventually gets so angry that she grabs a knife and tries to stab Jerry. He, however, grabs his wife's arm and pulls her in front of him, screaming the following words:

Instance 14

      Jerry:Interpose yourself!
          (see app. IX)

This is an instance of humor, which is created via register clash. Jerry uses very heightened and unusual language, considering the fact that he is talking to his own wife. This unexpected use of register causes incongruity and therefore humor. Generally speaking, this is an effect that usually is not too hard to recreate in another language. Therefore, I find it very interesting that exactly this instance of humor was only transferred in the subtitles. It was completely dropped by the translators of the dubbing. There are two possible explanations for this: Either they failed to see the humorous potential of the sentence, or they were so overwhelmed with the scene, which admittedly poses many different problems for translators with regards to language use, that they simply decided to rid themselves of at least one of the factors.

Subtitles

> Stoupni si přede mě!
>> (see app. IX)

This version of "Step in front of me!" does not sound very natural and thus potentially also causes surprise and therefore humor.

Passage 10

Description

Hayley, Michelangelo, Phyllis and Jerry are at a private party on a terrace that has a view over Rome. While Hayley and Michelangelo are chatting with some acquaintances, Phyllis and Jerry are standing a bit further away by themselves, talking about the opera which earned Giancarlo's voice so much praise and Jerry so much scorn.

Instance 15

> **Jerry**: Your mother, I am happy to say, lucky woman, married an imbecile!
>> (see app. X)

This scene qualifies as an instance of humor, but not as an instance of irony. The incongruity in this case is caused by language-specific features of what is said. Since the humor builds on the specific features of not only one, but two languages, a very interesting basis for translation is created. Jerry talks about the reviews and says that they called him an "*imbecille*", which is Italian for imbecile. The incongruity on which the humor is based, is caused by the fact that the English and the Italian word sound so similar, but Jerry still fails to make the connection in his mind. He is convinced that "*imbecille*" is something similar to the Italian word "*maestro*".

As was already said before, wordplay is always hard to translate. When wordplay involves more than one language, it is even more complicated. In this particular case, however, the translators were lucky, since the word "*imbecil*" also exists in the Czech language. This provided the translators with the simple solution of

just using "*imbecille*" and creating the same effect on the audience as in the original version.

Dubbing

Jerry: A tvoje... tvoje matka, a jsem na to patřicně pyšný, si vzala imbecille.

Subtitles

Tvá matka, šťastná to žena,

si vzala "imbečila"!

(see app. X)

Again, in both translations was rendered successfully.

7.4. Results

The results of the ten passages that I examined, show that there was much more humor included than irony. The two instances of irony, both of which served the purpose of humor creation, also did not pose any particularly noteworthy translation problems.

The more interesting results were discovered in the examination of the transfer of humor in the selected passages. Many instances were of bi-national nature and could easily be transferred from the source culture to the target culture without major problems. In almost all of those cases, dubbing and subtitles used roughly the same strategies, mostly also sticking to the structure of the original version. Only a few of the subtitles did not exactly keep the original structure due to spatial problems and fast-paced speech.

There were six cultural references included in the passages that could potentially cause referential or connotational problems in the translation. However, four of those six instances were so well-embedded in the context and cotext that even without previous knowledge the viewers could easily follow the plot and figure out the approximate meaning of the references while watching. The other two references, "*eurotrash*" and "*Eartha Kitt*" could not just be left unchanged without causing confusion. For "*eurotrash*" two translations were found that do indeed reflect

the derogatory attitude that was expressed in the original version. The "Eartha Kitt" reference was substituted by two less specific and less culture-related expressions in both dubbing and subtitles. However, only the translators in charge of the dubbing managed to substitute the name in such a way that the humor was still rendered. In the subtitles the humor was completely lost.

There were two major instances of language-specific humor or wordplay. The first played with homonymy. The dialogue exploited two different meanings of the same word to create a humorous situation. Although this was most probably the most challenging of all instances I had picked, both subtitlers and dubbing translators recreated the humor in the target versions in very clever ways. Interestingly enough, the solutions essentially differed from one another. However, both of them render the humorous effect.

There was one instance of register clash among the selected instances. This effect was reproduced in the subtitles, but not in dubbing, which was surprising, because it was not a particularly challenging instance of humor.

8.Conclusion

To summarize the outcomes of my research and analysis, I must first mention that I was surprised to find that cultural references, which are presented as one of the major problem areas in translation, apparently are often easier to transfer, when they are part of an audiovisual text. The polysemiotic surroundings support the translators in the transfer of the original intentions and functions of those cultural references. For instance, if the goal of a reference is to create laughter, the humor does not necessarily have to be lost in the translation just because the viewers have no previous knowledge of the reference, even if the reference remains unchanged. The visuals as well as other factors such as voice quality can be so supportive of the meaning that should be conveyed and the functions of the reference that should be fulfilled that the job of the translator actually becomes easier. Some instances of culturally colored humor that would ask for extensive explanation, neutralization or omission in translation proper, can be rendered more easily in audiovisual translation. The instances in the analysis which lost the humor in the process of translation seemed more like a lack of thought that had been put into the translation than a lack of possible ways to transfer the humor to the target language and culture.

The more complicated part seemed to be the language-specific humor. One of the two instances of humor that I found in the movie was a prime example of a language-dependent translation problem. Nonetheless, the humor was rendered in both translations. Here again, the less straightforward version of the subtitles worked with the help of the visuals, facial expressions, tone of voice of the speaker in the background etc.

Those observations led me to the conclusion, that although audiovisual translation types are always viewed as very constrained forms of translation, they do not only have drawbacks for the translators, but also facilitate some aspects of their work. Much research was done on the difficulties and restrictions of audiovisual translation. Having written this paper, I now strongly believe that audiovisual translation also needs to be examined with regards to all the factors that are actually advantageous for translators. More insight in the upsides of the work with audiovisual material could also enhance the translators' awareness of the possible strategies

they can make use of when translating polysemiotic texts.

Another observation, I made while working on my paper are the tremendous challenges multicultural and multilingual source texts have in store for translators. When dealing with three cultures and languages at the same time, translators do not only have to have in-depth knowledge of those three languages and cultures, they also need to be aware of the relationships between the countries and cultures, the prejudices of each culture towards the other two cultures and also how those cultures view themselves in comparison to the respective other two cultures. Apart from having to have sufficient knowledge in all three languages, such source texts ask for detailed knowledge of three cultures. An extra language in the source text does not only add one new layer to translation, but many different additional layers.

The corpus of humorous instances I worked with in this paper is certainly too small to draw valid and significant conclusions, but with its help it is definitely possible to identify some aspects of audiovisual translation that could be studied further and examined in more detail with a larger corpus taken from more than just one movie: the supportive factors of audiovisual media for humor and irony translation as well as the extra challenges involved in multicultural and multilingual source texts.

9.Český přehled

Úvod

Tématem mé práce je překlad humoru a ironie v titulcích a při dabování filmů. Mým cílem bylo specificky zkoumat, jak mohou být vtipy přeloženy z angličtiny do češtiny. V první části mé práce jsem vytvořila teoretický rámec pro analýzu vtipů. Prostudovala jsem si literaturu o překladu a audiovizuálním překladu a také literaturu o humoru a ironii. Rámec byl vybudován tak, aby analyzoval české titulky a dabing ve filmu Woodyho Allena *Do Říma s láskou*. Co se týče metod, rozhodla jsem se, že se podívám na pojmy, které se zmiňuji, ze sémiotického hlediska. Filmy vyjadřují význam nejen jazykem, ale i různými kanály. Sémiotika je proto pro účely této diplomové práce nejlepším přístupem, protože se může zabývat více než jen jazykovými znaky pro komunikační účely.

Audiovizuální texty

Nejdříve jsem potřebovala definovat text jako něco, co se skládá nejen ze slov, ale může vytvářet význam také prostřednictvím jiných kanálů. Poté jsem hlouběji zkoumala polysémiotické texty a audiovizuální média. Popisovala jsem čtyři sémitotické kanály, kterými audiovizuální média vytvářejí a přenášejí význam: slovní akustický, neverbální akustický, verbální vizuální a neverbální vizuální. To znamená, že je význam ve filmu vytvářen mnoha různými věcmi, jako jsou gesta, výrazy obličeje, pouliční značky, hudba, zvukové efekty a mnoho dalších. Mezi těmito kanály nastává interakce a jsou na sobě navzájem závislé.

Také jsem zmínila další rys smyšlených audiovizuálních médií: prefabrikovanou neformálnost. Tento termín se týká umělého vytvoření mluveného jazyka, který by měl znít jako by byl spontánní a živý. Mluvené dialogy ve filmech jsou vždy založeny na psaných scénářích.

Audiovizuální texty

Tradiční definice překladu jsou opět příliš striktní, aby mohly vysvětlit audiovizuální média. Proto jsem rozhodla použít Gottliebovu definici překladu, která není omezena na slova. Říká, že jakákoli kombinace smyslových znaků, která má záměr komunikovat, a je nahrazena jinou kombinací, která odráží první, je překlad. Překlady lze dále rozlišovat. Jejich sémiotická identita může být intrasémiotická nebo intersémiotická. Pokud jde o kompozici, může to být isosémiotická, diasémiotická, supersémiotická nebo hyposémiotická. Můžeme také rozlišovat mezi konvenčními nebo inspirativními překlady. Překlad lze také rozlišovat z hlediska toho, zda zůstává verbální, přidává neverbální prvky, zavádí slovní prvky nebo zůstává neverbální.

Následně jsem se zaměřila na faktory ovlivňující překlady. Těmito faktory jsou kultura a jazyk, z něhož překládáme, cílová kultura, zamýšlení příjemci, uzávěrka atd. Dále jsem psala o vlastnostech dobrého překladu. Je možné shrnout, že v ideálním případě překlad udržuje strukturu, význam a účinky na publikum. V další podkapitole byly popsány překladové strategie. I když se říká, že překlady jsou založeny na překladatelských strategiích, které používají překladatelé, je třeba poznamenat, že ve většině případů tlumočníci nezvažují nejlepší řešení příliš dlouho.

Po popisu překladu, se věnuji audiovizuálnímu překladu, který je překladem filmů, televizních pořadů atd. Audiovizuální překlady fungují odlišně od překladu monosémiotických textů. U monosémiotických textů kontroluje překladatel celé médium. V audiovizuálním překladu může překladatel měnit pouze mluvená slova, zbytek faktorů vytvářejících význam, které se objevují na obrazovce, zůstávají nezměněny. Existují různé typy audiovizuálních překladů. Dvěma nejdůležitějšími typy jsou dabing a titulky. To jsou také dva typy, které byly analyzovány v této diplomové práci. Dlouho se diskutuje o tom, zda jsou lepší titulky nebo dabing. Oba typy mají své výhody a nevýhody. Dabing je nejvíce kritizován za neutralizaci zdrojového textu, zatímco titulky za zvláštní úsilí, které vyžadují od diváků.

<u>Dabing</u>

Dabing je druh překladu, kde je dialogová stopa filmu nahrazena dialogovou stopou v jiném jazyce. Je to preferovaný typ audiovizuálního překladu ve větších jazykových komunitách. Dabing byl zaveden v Evropě ve třicátých letech hlavně z politických důvodů. Dabing představoval nejlepší způsob překladu pro režimy, které chtěly úplnou kontrolu nad každým obsahem, který byl vysílán v jejich zemích. Dabing charakterizují velmi odlišná omezení od samotného překladu. Přeložená verze musí být synchronizována s vizuálním obsahem. Podle Gottlieba jsou k dispozici následující typy synchronizace, kterých by mělo být dosaženo: celková synchronizace rtů, synchrónie bilabálních rtů, synchronizace nuklea, synchronizace slabiky, synchronizace vyjádření a synchronizace hlasu. Skutečnost, že existuje mnoho faktorů, které je třeba vzít v úvahu při překladu dabingu, velmi omezuje překladatele v jejich volbě. Dabing používá navíc zvláštní druh jazyka. Říká se tomu dubbese a je pro něj charakteristické, že zní uměle. Z tohoto a dalších důvodů bylo tvrzeno, že dabování není autentické ve srovnání s titulky. Nicméně, pokud jde o sémiotickou strukturu, jsou to titulky, které nejsou příliš autentické.

<u>Titulky</u>

Titulky jsou jiným typem audiovizuálního překladu, o kterém se diskutovalo v této diplomové práci. Jedná se o diasémiotický, intrasémiotický druh překladu. Používání titulků se také rozvinulo ve třicátých letech dvacátého století. Vyvinuly se z mezititulků, které byly použity v němých filmech. Mezitituly byly použity k popisu zápletky. Již od vzniku titulků se pro ně rozhodlo mnoho zemí, protože stály jen desetinu ceny dabingu.

Titulky jsou aditivní; originální audiotrack filmu je stále ještě slyšet. Jsou pravděpodobně nejvíce omezeným typem audiovizuálního překladu. Mají prostorová a časová omezení. Také přechod od mluveného slova k psanému není pro překladatele snadný. Stejně jako dabing, titulky musejí být synchronizovány se zbytkem audiovizuálních prvků ve filmu.

Rozložení titulků vypadá následovně: Obvykle se skládají z jednoho nebo

dvou řádků, které by měly být v ideálním případě stejně dlouhé. Ve většině jazyků jsou zobrazeny horizontálně ve spodní části obrazovky. Pokud příliš velký jas v dolní části obrazu způsobuje problém, titulky mohou být přesunuty nebo může být vložen pásek tmavé barvy jako jejich pozadí. Doporučený počet znaků pro dva řádky je 70.

Pokud jde o prostorová omezení, překladatelé musí zvážit velikost obrazovky a také promítaný obraz. Je důležité, aby obraz nebyl zakryt titulky a titulky by také měly být vždycky čitelné. Co se týče časového omezení, překladatelé musí vzít v úvahu dobu trvání titulků, čtecí doba diváků, počet snímků mezi titulky, změny záběru a další. Titulky jsou v současnosti vkládány do obrazu pomocí velmi přesných programů.

Projekce titulků by měla vždy korelovat s audiotrackem. Titulky by však neměly být během změny záběrů ponechány zobrazované na obrazovce, protože to způsobuje opakované čtení. Také je třeba vzít v úvahu průměrnou rychlost čtení, která je obvykle kolem 150 až 180 slov za minutu. Kvůli těmto omezením jsou titulky vždy velmi zkrácenou verzí audiotracku. Dalším důvodem, který způsobuje opakované čtení, je příliš dlouhá projekce. Z tohoto důvodu by neměly být dvouřádkové titulky promítány déle než 6 sekund a jednořádkové titulky by měly být promítány maximálně 3,5 sekundy. Minimální doba projekce je 1,5 sekundy, aby se zabránilo blikajícímu efektu.

Vzhledem k tomu, že titulky jsou vždy zestručněny, dochází vždy k nějaké redukci textu. Existují dva typy redukce: celková a částečná. Další výzvou při práci s titulky je překlad prvků prefabrikované neformálnosti, jako jsou interjekce, zaváhání, pozdravy atd. Ty jsou zpravidla vynechány v titulcích. Titulky mají také nevýhodu toho, co se nazývá zpětnovazební efekt. Vzhledem k tomu, že je audiotrack stále slyšet, dvojjazyční diváci automaticky posuzují překlad a překladové strategie, které překladatelé zvolili. Tento účinek zase zvyšuje tlak na překladatele. Když výzkumníci analyzují titulky, musí se tato analýza velmi lišit od analýzy jiných překladů. Vzhledem k tomu, že zdrojový text a překlad vždy koexistují a titulky se nikdy nevyskytují jako samostatný text, ztrátu a přenos kulturních odkazů nebo humoru je třeba posuzovat odlišně.

Humor a ironie

Humor a ironie nejsou stejným jevem, ale v některých případech se mohou překrývat. Ironie může být použita pro humorné účely nebo může být také použita nehumorným způsobem.

Humor

Existují tři hlavní teorie, které vysvětlují, co je humor. Nejstarší je teorie nadřazenosti, která tvrdí, že humor je vždy používán k zesměšnění někoho jiného. Tato teorie považuje humor a smích za něco špatného.

Druhá a pravděpodobně nejvíce ovlivňující teorie v dnešní době je teorie nesouladu. Tato teorie v podstatě uvádí, že humor a smích jsou způsobeny dvěma protikladnými vzorce. Máme mentální vzorce založené na předchozích zkušenostech. Tyto vzorce jsou aktivovány v každé nové situaci. Když nám někdy způsobí náhlé vybočení z aktivovaného vzorce do méně pravděpodobného, může to způsobit humorný efekt a smích.

Třetí důležitou teorií je teorie ulehčení, která říká, že smích je způsob, jak se zbavit nadměrné nervové energie. V této diplomové práci jsem se zabývala pouze slovním humorem. Slovní humor se může vyskytovat v různých formách: některé z nich jsou vtipy, lexémy a fráze, vtipkování, stylistické postavy, hádky, narážky, střetnutí v souboji, pochybnosti, putování a sebehodnotící humor. Samostatnou kapitolu jsem věnovala hře se slovy, protože tyto typy humoru jsou pro překladatele velmi náročné. Hrají si s vlastnostmi jednoho konkrétního jazyka a jsou proto velmi těžko přeložitelné do jiného jazyka. Slovní hříčka využívá homonymii, homofonii, homografii a paronymy. Také anagramy a přeřeknutí se počítají k těmto druhům humoru.

Překlad humoru

Překlad humoru je považován za velmi obtížnou součást jakéhokoli druhu překladu. Je velmi těžké překládat humor z jednoho jazyka do druhého, a to nejen proto, že si

mnoho vtipů hraje s jazykově specifickými rysy, ale také proto, že se humor často zabývá tabu a citlivými tématy. Je třeba říci, že ve všech textech nemá rovnocenný význam humor překládat. V některých žánrech to není tragédie, pokud překladatelé vynechávají humor. V jiných případech by však mohlo dojít k závažnému narušení povahy textu. Překladatelé si také musí vždy být vědomi funkcí, které humor naplňuje v případech, s nimiž se zabývají. Výhodou přítomnosti humoru v textu je, že překladatelé mohou používat nepřirozený a nekonvenční jazyk k překladu humoru. V textech bez humoru obvykle nemají tuto možnost. Když se překladatelé zabývají humorem, měli by se zabývat humorným příkladem: Měli by zjistit, zda je vtip nadnárodní a že funguje v obou kulturách bez problému nebo zda je omezen nedostatkem znalostí nového publika. Překladatelé by měli také zjistit, zda byl vtip vložen do textu úmyslně nebo zda to byl neúmyslný situační humor. S citlivými texty musí překladatelé být také opatrní, aby neúmyslně nevytvářeli humor. Humor je také signalizován v textech, ať už otevřeně nebo skrytě. Překlad by neměl signalizovat víc než originál. Důležité je také zjistit, zda je vtip opravdu vnitroskupinový, kterému mohou rozumět pouze určité profese,určitá náboženství,v určitých regionech apod. Kromě toho musí překladatelé rozlišovat mezi jazykovým a textovým humorem. Překladatelé by měli také zkontrolovat, zda v humoru nejsou nějaké oběti nebo tabu. Při audiovizuálním překladu je také důležité zvážit, zda je verbální humor spojen s neverbálním humorem. Pokud není humor přeložen, existuje několik strategií, které lze použít, jako jeho kompenzace s jiným druhem humoru nebo kompenzace na jiném místě v textu. Také přehánění může pomoci udržet vtip. Existuje také několik strategií pro slovní hříčky, včetně vytvoření nové hříčky v cílovém jazyce, použití jiného typu humoru nebo rozšířeného překladu, který vysvětluje slovní hříčku. Všechny strategie, které staví na rozšířeném překladu, ohrožují humor a nejsou příliš použitelné v audiovizuálním překladu.

Ironie

Existují opět tři hlavní přístupy k ironii. Grice, který se v komunikaci zabýval tzv. "principem spolupráce", definoval ironii jako opovrhování prvním ze čtyř maxim principu: maxima kvality, která říká, že lidé by měli říkat pouze to, o čem si myslí, že

je pravdivé. Takže když lidé říkají něco, co považují za nepravdivé, mohou vytvořit ironii. Grice říká, že když lidé používají ironii, míní tím opak toho, co říkají. Druhou důležitou teorií je teorie ozvěny. Tato teorie říká, že tím, že používají ironii, lidé nevyjadřují opak toho, co říkají, ale ve skutečnosti vyjadřují svůj postoj k výmluvnosti. Třetí teorie je teorie předstírání. Říká se, že osoba, která používá verbální ironii, předstírá, že je takovým člověkem, který by řekl něco takového. Ironie je náchylná k nesprávné interpretaci. Proto je v mluveném rozhovoru často doprovázena určitým tónem hlasu. Ironie může mít různé funkce, jako je humor, kritika nebo překvapení. Může se vyskytovat v různých formách, jako jsou ironické otázky, ironické komplimenty nebo ironická kritika.

<u>Překlad ironie</u>

Ironii stejně jako humor není snadné překládat. Různé kultury používají jinou ironii a konvence pro to, kdo může být kritizován, se také v jednotlivých kulturách liší. Některé kultury také používají ironii více než ostatní. Existuje mnoho faktorů ovlivňující překlad ironie, jako je žánr, druh ironie a kulturní normativní faktory. Ovlivnění překladatele a jeho vnímání ironie by však nemělo být podceňováno. Překlad ironie vyžaduje kvalifikovaného překladatele s dostatečnými znalostmi v obou jazycích i kulturách. Pro překlad ironie se opět nabízí různé strategie, včetně doslovného překladu, vytváření ekvivalentního efektu, posílení ironie v cílové verzi, vysvětlení ironie, doslovný překlad bez ironie, abych jmenovala jen několik z nich.

<u>Omezující faktory v překladu humoru a ironie</u>

Po kapitolách o humoru a ironii v překladu jsem psala o některých problematických případech, které se mohou vyskytnout v překladu humoru a ironie. Nejprve jsem se zabývala překladatelem jako překážku v procesu překladu. Znalost či nedostatek znalosti hodnot a morálky v obou kulturách , stejně jako znalost běžně užitých forem humoru a ironie, může ovlivnit překlad. Dalším faktorem, který ovlivňuje a omezuje překlad, je skutečnost, že ironie a humor mají tendenci mít oběti. Pravidla pro to však nejsou ve všech kulturách stejná.Psala jsem i o problémech, které mohou být

způsobeny kulturními odkazy. Existují dva typy problémů, které mohou nastat: Buď odkaz uplně chybí v cílové kultuře nebo vyvolává jiné konotace v cílové kultuře než ve zdrojové kultuře .

<u>Analýza</u>

Na základě získaných znalostí jsem postavila rámec, který se skládá z tří menších rámců. První z nich analyzuje zdrojový text jako celek. S pomocí druhého rámce jsem analyzovala jednotlivé případy humoru a ironie. Ve třetím rámci byly překlady analyzovány. Pro mou analýzu jsem zvolila film *Do Říma s Láskou* od Woodyho Allena, vzhledem k tomu, že je dvojjazyčný a bikulturní film. Tato situace je pro překladatele potenciálně náročnější. Je proto zajímavé analyzovat dabing a titulky takového filmu.

Film byl vydán v roce 2012. Skládá se ze čtyři různých příběhů, které se konají současně v Římě. Dvě příběhy jsou pouze v italštině, další je pouze v angličtině a poslední je smíšené, protože jde o mladého páru: On je Italem a ona je Američankou. Tento příběh se stal základním materiálem pro mou analýzu.

Jméno ženy je Hayley. Je to mladá americká turistka, která přijde do Říma a zamiluje se do římského právníka Michelangela. Hayley pozve své rodiče, Phyllis a Jerryho, do Říma. Když dorazí letadlem, začnou problémy. Jerry, který byl ředitelem opery a je teď v důchodu, si myslí, že Giancarlo, otec Michelangela, má fantastický hlas. Chce z něj udělat slavného operního zpěváka. Michelangelo a jeho matka s tímto vývojem nejsou spokojeni. Myslí si, že to je pro Giancarla a celou rodinu nepříjemné a trapné. Je zajímavé, že tato příběhová linie obsahuje nejvíce humorné příklady. Většina humorných vět je v podstatě vyprávěna Jerrym, kterého hraje Woody Allen.

S pomocí prvního rámce jsem pak zjistila, který je žánr, pokud je humor v textu nepovinný a může být vynechán, nebo pokud se očekává humor a má být zachován. Definovala jsem zdrojový jazyk a zdrojovou kulturu, jakož i cílový jazyk a cílovou kulturu. Psala jsem o použití italského, anglického jazyka a italského přízvuku v angličtině. Dále jsem určila očekávané publikum jak ve zdrojové kultuře, tak v cílové kultuře. Zjistila jsem účel a důvod překladu.

Druhý rámec mi pomohl pracovat s jednotlivými příklady humoru a ironie. Zjistila jsem, zda se jedná o případ humoru, ironie nebo obou. Pak jsem se podívala, jestli humor nebo ironie obsahuje nějaké oběti nebo kulturní odkazy, a jestli to vytváří problém pro překlad nebo ne. Také jsem zjistila funkce humoru a ironie, aby bylo možné posoudit, zda humor musí být zachován. Pro každý případ jsem také zkontrolovala, zda je ironie nebo humor na obrazovce podepřeny vizuálními znaky. Zjistila jsem, zda je humor slovní hříčkou, a pokud ano, jaký je druh. Dalším zkoumaným faktorem v textu bylo, jestli se jedná o vtip vnitroskupinový.

Třetí rámec byl vyvinut k identifikaci překladatelských strategií používaných v dabingu a v titulcích. Pomohl určit, zda humor a/nebo ironie byly úspěšně přeloženy nebo zda byly ztraceny, zda byly překládány doslovně, zda byla zachována struktura originálu, zda byl humor nebo ironie kompenzován na jiném místě v textu a zda byly humorné případy nahrazeny jinou formou humoru. Dále jsem popsala, zda byly kulturní odkazy udržovány, neutralizovány nebo nahrazeny. Pro analýzu jsem vybrala deset humorných pasáží, které obsahovaly víc menších případů humoru. Všechny byly převzaty ze stejného příběhu ve filmu. Prohlížela jsem je pomocí dvou rámců pro instance a překlady. Vždy jsem porovnávala strategie v dabingu a titulcích.

Výsledky analýzy skutečně ukázaly, že dvojjazyčné nastavení bylo důvodem pro většinu problémů v překladu humoru. Ve filmu lze dokonce nalézt humor, který se opírá o rysy obou jazyků, a je proto ještě těžší přeložit do třetího jazyka. Dabing a titulky se také nejvíc lišily v případech slovních hříček a jiných forem jazykového humoru. V teoretické části jsme viděli, že titulky jsou nejvíce omezený typ audiovizuálního překladu. Zajímavé je, že dvojjazyčná situace tohoto filmu byla v některých případech řešena elegantněji v titulcích než v dabingu.

Co se týče humoru a ironie, které obsahovaly kulturní odkazy, dabing a titulky většinou zvolily velmi podobné strategie překladu. Jen jeden kulturní odkaz byl neutralizován v titulcích, ale ne v dabingu. Co se týče všech ostatních druhů snadněji přeložitelných vtipů, oba typy audiovizuálních překladů používaly podobná řešení.

Bohužel zkušenost kulturního střetu byla do jisté míry neutralizována v dabingu filmu, protože všechny charaktery, kteří v originále hovořili buď anglicky nebo italsky, mluvili česky bez přízvuku v dabingu.

Obecně však lze shrnout, že oba tituly úspěšně poskytly téměř všechny

případy humoru a ironie, i když v některých případech byly použity různé strategie. Cíl překladu, který odpovídá žánru komedie, byl úspěšně splněn oběma druhy audiovizuálního překladu.

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Passage 1

Original (0:04:56)	Dubbing	Subtitles
Announcement: *Ladies and gentleman we are beginning our decent into Fiumicino airport in Rome. We may experience some turbulence. Please keep your seat belts fastened and make sure your trays are in a upright position.*	Dámy a pánove, zahájili jsme se vstup na leštitě Fiumicino v Římě. Vzhledem k povětrmostním podmínkám je možné, že se vyskytnou mírné turbulence. Zůstaňte prosím připoutáni. Děkuji!	Dámy a pánové, za chvíli přistaneme na letišti v Římě. Možná nastane menší turbulence.
Jerry: *Great! Turbulence! My favorite!*	Skvěle! Turbulence! Ty zbožňuju!	Prosím, připoutejte se a zůstaňte na místech... -Turbulenci mám nejradši!
Phyllis: *No, you just relax and stop clenching your fists.*	Tak se uklidni a nezačínej zatínat pěstí!	-Klid! Nesvírej pěsti!
Jerry: *I can't unclench when it's turbulence, you know I am an atheist.*	Nejde nezatínat, když jsou turbulence. Vís, že jsem ateista.	Při turbulenci musím. Jsem ateista.

Passage 2

Original (0:05:20)	Dubbing	Subtitles
Phyllis: I can't wait to meet her fiance.	Těším se, až poznáme Hayleyna snoubence.	-To letadlo skáče. -Těším se na jejiho snoubence.
Jerry: You know he's a communist.	A víš, že to je komunista?	Je to komunista.
Phyllis: There ain't no communist party here anymore. No, he's just very, very left.	Bože, vždyť už tam komunisty nemají. Je prostě jen velmi levicový.	Komunistickou stranu už nemají. Je jen levičák.
Jerry: Listen, I was very left when I was his age too. But I was never a communist. I couldn't share a bathroom.	Hele, ja byl v jeho věku daleko víc na levo než teď' ale... Nikdy jsem nebyl komunista. Nedělil jsem se o záchod.	To já v mládí taky, ale komunista jsem nebyl. -Společnou koupelnu bych nesnesl. -Není komunista, jen dobrodinec.
Phyllis: He's not a communist, he is just a dogooder.	Ale on není komunista, on je samarita.	-Jaký dobrodinec? -Není na hmotné statky.
Jerry: What does it mean, a dogooder.	Co to znamená samarita?	Když si moje dcera bere Itala, ať má statky.
Phyllis: He is not into material possesion, you know.	Nezajímají ho hmotné statky.	Jachtu, pár ferrari, vilu na Sardinii.
Jerry: Look, she's gonna marry an Italian. I want her to marry somebody with material possesions. With a yacht and a couple of ferraris. With a villa in Sardinia, you know. Don't you want our little Hayley to marry into eurotrash	No, ale když už si teda bere Itala, tak bych byl radši, kdyby měl i to ... to materiální vlastnictví. Jachtu, nebo třeba pár ferrari, nebo vilu na Sardinii. Chapeš? Nechceš, aby si Hayley brala nějakej evropskej póvl?	Nepřeješ snad naši Hayley eurozbohatlíka?

Passage 3

Original (0:11:50)	Dubbing	Subtitles
Phyllis: You're tipping him in euros. When you realise what you just gave him you are going to have a heart attack.	Dáváš mu dýško v eurech. Až zjistíš, kolik to bylo, raní tě mrtvice.	Dáváš mu eura. Až to přepočítáš, klepne tě.
Jerry: You know, they gave us such a great room Phyllis, and I am delighted to be here. This is great.	Vždyť nám nabídli přepichový pokoj, Phyllis. A já jsem šťastný, že jsme tady. Je tu nádherně.	Dali nám nádherný pokoj, Phyllis. Moc se mi tu líbí.
Phyllis: See, you always used to travel for work. Isn't it nice to be someplace for pleasure?	Vždycky jsi cestoval jen za prací. Není to fajn být někde jen pro zábavu?	Dřív jsi cestoval kvůli práci. Není pěkné být tu pro radost?
Jerry: No, I...I miss work. I don't like being retired. I keep having fantasies that i am gonna wind up an old person in a hotel lobby watching a communal television set drooling with a colostomy bag or something.	Já, já... chybí mi práce. Být v důchodu mi nevyhovuje, víš? Pořád mám utkvělou představu, že skončím jako stařec někde někde ... v ústavu, kde se budu s ostatníma dívat na televizi a slintat si na sáček od vývodu střev. Chápeš?	Ne, práce mi chybí. Důchod se mi nezamlouvá. Představuju si, že skončím někde v hotelu u společné televize, uslintaný, s pytlíkem na moč.
Phyllis: So you equate retirement with death.	Takze podle tebe je důchod něco jako smrt.	Pro tebe je důchod smrt.
Jerry: Yes, exactly. Exactly.	Ano, naprosto. Přesně.	Přesně tak.
Phyllis: But it's a fantasy, because you're not dying.	Je to jen představa. Protože neumíráš. Hm!	To si jen představuješ. Neumíráš.

Original	Dubbing	Subtitles
Jerry: No, I am not dying NOW. But, you know, it's conceivable I might one day. I am talking fifty sixty years from now. Can I get a little water?	Teď ne. Teď zrovna ne, ale co víš, jednou mě to klidne může potkat. Jo, bude to trvat ještě nějakejch padesát, šedesát let. Dáš mi trochu vody?	Ne teď. Ale jednou se to stát může. Ovšem tak za šedesát let… -Naliješ mi taky? -Stačí říct.
Phyllis: Sure, you just have to ask.	No, jistě. Jak si přeješ.	Nezapsal jsem se do dějin. Nedosáhl jsem cíle.
Jerry: You know I haven't made my mark, I haven't really achieved what i wanted to do.	Dík, nic po mně nezůstane. Nedosáhl jsem toho, čeho jsem dosáhnout chtěl.	Vedl sis dobře. Jen si trochu předběhl dobu.
Phyllis: You did fine. Your problem was you were just a little ahead of your time.	Ale vždyť jsi toho dokázal. Tvůj problém je, že jsi trochu předběhl dobu.	Hodně předběhl!
Jerry: I am way ahead of my time. You know you married a very bright guy. I got 150, 160 IQ.	Ale já jsem hodně předběh dobu! Vzala sis nejchytřejšího chlapa ze všech. Mám IQ 150, možná 160.	Vzala sis muže, který má IQ 160.
Phyllis: You're figuring it in euros. In dollars it's much less.	Jasně, leda tak v eurech. V dollarech je to o dost míň.	Počítáš to v eurech. V dolarech je to míň.

Passage 4

Original (13:15)	Dubbing	Subtitles
Michelangelo: Did you have a good trip?	Měli jste hezký let?	-Měli jste dobrou cestu? -Ano, až na přistání.
Jerry: Good trip? Yeah, yeah, we had a good trip. I thought it was a little bumpy when we landed, you will probably read about it in the paper if the airline ever recovers the black box.	Let? Ano. Myslím, že ano. Trochu to před přistáním házelo. Možná se dočtete, pokud nakonec vyloví tu černou skříňku.	Přečtete si to v novinách, až najdou černou skříňku.

Passage 5

Original (0:50:40)	Dubbing	Subtitles
Michelangelo: You should have seen his face. He knew it was terrible.	Mělas ho vidět.Věděl, že je to hrůza.	Kdybys ho viděla! Věděl, že to je hrozný.
Jerry: It wasn't terrible, you know. Yes, if you... if it was at La Scala, would they have been throwing fruit and vegetables? Yes, they would have. But this was a cold audition room.	Nebylo to taková hrůza. Dobře, kdyby to byla La Scala, házeli by po něm rajčata a shnilý jablka? Ano, určitě. Ale ...éééé, tohle byla jen zkušební místnost.	Nebyl hrozný. Házeli by na něj v La Scale ovoce a zeleninu? Házeli. Ale tohle byl jen nepříjemný sál na konkurzy.
Phyllis: It's all fantasy. You imagine his voice is better than it really is, because you're searching for an excuse to come out of retirement.	Celé je to jen fantazie, představuješ si, že jeho hlas je lepší než vážně je, a hledáš cestu jak se vyhnout penzi.	Fantazíruješ. Vylepšuješ jeho hlas, protože nechceš být v důchodu.
Jerry: Hey, don't psychoanalyze me, Phyllis, OK? You know, many have tried, all have failed. I didn't... My brain doesn't fit the usual id, ego, superego model.	Hele, neanalyzuj mě tady Phyllis, dobře?! Tolik lidí to zkoušelo a nikdo neuspěl. Ano, můj mozek prostě nezapadá do škatulek id, ego superego. Jasný?	Nepsychoanalyzuj mě, Phyllis. Mnozí jiní selhali. Můj mozek nezapadá do vzorce id, ega a superega.
Phyllis: No, you have the only brain with 3 ids.	Ne, ty jediný máš totiž mozek se třemi idy.	Ne, ty máš jen tři id.

v

Passage 6

Original (0:51:32)	Dubbing	Subtitles
Michelangelo: I came, because he is a simple man. And I didn't want to send him alone into a tank of sharks of the music business.	Šel jsem, protože on je prostý. Nechtěl jsem ho nechat samotného mezi tými žraloky z branže.	Je prostý člověk. Nepatří mezi žraloky v hudebním byznysu.
Jerry: Tank of sharks?		-Žraloky? -Můj otec je žralok?
Hayley: Wow, wow, you think my father is a shark?	Počkej, hele, ty si myslíš, že můj otec je žralok?	Ve vodním světě mě přirovnávali leda k bezpáteřní medúze.
Jerry: In the aquatic world, I've been likened to a spineless jelly fish, but that's about it.	V podmořském světě bych mohl být spíš bezpáteřní medúzou, ale nic víc.	

VI

Passage 7

Original (52:32)	Dubbing	Subtitles
Jerry: That's right. He does it in the shower.	To je ono. Jde mu to ve sprše.	To je pravda. Ve sprše zpívat dokáže.
Hayley: Dad, even you sing in the shower.	Tati, ve sprše zpíváš i ty.	I ty zazpíváš ve sprše.
Jerry: I know, I... in life I have a terrible voice, but when I am soaping myself under hot water, I sound just like Eartha Kitt.	Já vím, já... normálně vůbec neumím zpívat, ale když jsem namydlenej pod tekoucí vodou tak zním jako kabaretní zpěvačka.	Vím. Jinak mám hrozný hlas, ale ve sprše jsem superstar.
Hayley: You look strange.	Vypadáš divně.	Tváříš se nějak divně.
Jerry: Phyllis, I am having... There is a psychological term for this. I am having a break through or an epiphany. What is the term for what I am having?	Phyllis, právě mám... psychologie proto má nějaký název. Mám průlom, nebo zjevení. Jak se tomu říká. Nevíš?	Phyllis, já zakouším... Na to je termín. Průlom, nebo prozření...
Phyllis: A death wish.	Poslední přání.	Co to je? Sebedestrukce.

Passage 8

Original (1:05:01)	Dubbing	Subtitles
Jerry: I happen to think outta the box.	Vždycky se na věci dívám z opačný strany.	Prostě neuvažuju zkostnatěle!
Phyllis: Oh, outta the box. Oh, that's a very interesting choice of words. Listen to me! You're retired. You equate retirement with death. Giancarlo is an undertaker. He puts people in boxes. YOU wanna think outta the box. It's true.	Oh, z opačné strany, to je vynikající volba slov. Poslouchej mě. Jsi v penzi. A penze je pro tebe jako smrt. Giancarlo je hrobař, že? Pomáhá lidem na opačnou stranu, tu, ze které ty se na to díváš. Tak je to.	"Zkostnatěle!" To je zajímavé! Pro tebe je zkrátka důchod smrt. Giancarlo má smrt v práci Ty ji chceš popřít. Proto ty kosti!
Jerry: If you're chanelling Freud, ask for my money back.	Zkus tam na mě jít s Freudem , a budu chtít svý prachy zpátky.	Jestli ses napojila na Freuda, ať mi vrátí prachy.

Passage 9

Original (1:05:22)	Dubbing	Subtitles
Jerry:		
Oh! No! Hold it!	Pusť to!	Bude z něj velká operní hvězda!
Hold it! Hold it!	Pomozte mě!	Zařídím to....
Interpose yourself!	Žensku pravděpodobně neprobodnete, že ne?!	Počkejte!
Right... right. Great, go ahead!		Stoupni si přede mě!
She... she probably won't stab a woman.		Honem! Ženu snad neprobodne.

IX

Passage 10

Original (1:41:24)	Dubbing	Subtitles
Jerry: Phyllis, the reviews were so great. I mean the press, wait, the press called me… uhm… not not not… what was the word they used… not a maestro but uhm… an imbecile. What does it mean?	Phyllis, ty ohlasy byly přímo skvělé. Aspoň v tisku. V tisku mě nazvali… jak to tam přesně bylo, něco jako maestro ale ne ne … imbečile! Nevíš co to přesně znamená?	Phyllis, recenze byly vynikající. Co to o mně napsali… Maestro, ne… "imbečile" . -Co to znamená? -Že jsi předběhl dobu.
Phyllis: It means that you're ahead of your time.	Že jsi předběhl dobu.	
Jerry: Your mother, I am happy to say, lucky woman, married an imbecile!	A tvoje… tvoje matka, a jsem na to patřičně pyšný, si vzala imbečile.	Tvá matka, šťastná to žena, si vzala "imbečila"!

X

Deutsche Zusammenfassung

Das Thema meiner Diplomarbeit ist die Humor- und Ironieübersetzung in audiovisuellen Medien. Das Ziel der Arbeit war die Erstellung eines theoretischen Rahmens, mit dessen Hilfe die humoristischen und ironischen Aussagen in einem Film, sowie deren Übersetzungen im Dubbing und in den Untertiteln, analysiert werden können. Im theoretischen Teil der Arbeit habe ich mich zuerst den zugrundeliegenden Konzepten, wie Text und Übersetzung gewidmet und sie aus einem semiotischen Blickwinkel beleuchtet. Die Besonderheiten der audiovisuellen Übersetzung wurden im Detail besprochen. Weiters wurden die Themen Humor und Ironie behandelt, abgeklärt wie man sie unterscheiden kann und welche Übersetzungsmöglichkeiten zur Verfügung stehen. Der letzte Teil der theoretischen Hälfte widmet sich besonderen Problemgebieten der Übersetzung, die auch Einfluss auf die Übertragung von Humor haben können, wie zum Beispiel kulturspezifische Begriffe. Anhand der gewonnen Erkenntnisse wurde dann der Rahmen für die Analyse erstellt.

Im analytischen Teil der Arbeit habe ich mit Hilfe des erstellten Rahmens Woody Allens Komödie *To Rome with Love* und das dazugehörige tschechische Dubbing sowie die tschechischen Untertitel auf ihre Effektivität im Bezug auf Humor- und Ironieübersetzung untersucht. Weniger komplexe Formen des Humors und der Ironie wurden in den meisten Fällen erfolgreich übersetzt. In solchen Fällen waren sich die gewählten Übersetzungsstrategien im Dubbing und in den Untertiteln sehr ähnlich. Sprachspezifische und kulturspezifische Formen führten zu größeren Problemen und wurden von den Dubbingübersetzern und den Untertitelübersetzern oft sehr unterschiedlich behandelt. Eine überraschende Erkenntnis war, dass der audiovisuelle Charakter des Textes nicht immer nur ein erschwerender Faktor für die Übersetzung war, sonder auch oft zur Problemlösung beitrug.