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Strategies of Interpreting Humour in the European Parliament

**Strategie tlumočení humoru v Evropském parlamentu
(Diplomová práce)**

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Prohlášení

Místopřísežně prohlašuji, že jsem bakalářkou práci na téma: „Strategie tlumočení v Evropském parlamentu“ vypracovala samostatně pod odborným dohledem vedoucí bakalářské práce a uvedla úplný seznam citované a použité literatury.

V Olomouci dne 12. prosince 2017

.....

*The Dalai Lama walks into a pizza shop and says,
'Can you make me one with everything?'*

Poděkování

Velice děkuji Mgr. Marii Sandersové, PhD za její trpělivost a neutuchající podporu. Moc ráda bych také touto cestou poděkovala své rodině a přátelům, kteří mě při práci a studiu podporovali a neztráceli smysl pro humor ani tehdy, kdy mě všechn došel. Děkuji rodičům, kteří mě zplodili a babičkám, které si už před lety koupily nové halenky na promoce. V neposlední řadě děkuji bratrovi, který u mě v mých posledních hodinách seděl. Snad mu to jednou oplatím.

Děkuji vám všem.

LIST OF ABBREVIATIONS

HS	Humour Studies
VEH	Verbally Expressed Humour
SL	Source Language
TL	Target Language
SC	Source Culture
TC	Target Culture
SA	Source Audience
TA	Target Audience
EP	European Parliament
MEP	Member of European Parliament

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1 INTRODUCTION

A sentence every researcher of humour and translation must have read at least once is Delia Chiaro's famous allusion to my favourite book: "it is true universally acknowledged that verbal humour travels badly" (2014, 197). While humour arguably plays an important part in our daily lives, there is very little research on the strategies used when dealing with humour in simultaneous interpreting. Pöchhacker states that "[j]okes and funny stories embedded in a speech are among the challenges most dreaded by simultaneous interpreters". They are being thrown into the deep waters, only awaiting the possible quick death by an unforeseen pun or a punch-line. Often the only thing left is to hope for a miracle (1995, 45). Unfortunately, the multicultural audience does not make it easier for the interpreter. Seeing other members laugh, they want to "join the fun". What is more, the speaker might have spent a long time contemplating the humorous instance and the interpreter is given a fraction of that time to do the piece of work justice. André Kaminker, one of the first conference interpreters, maintained that while speakers are willing to forgive the interpreter an omitted argument, they will never allow for an omitted joke or a quotation as those are the jewels of their speech (Falbo 2007). In this work, I endeavour to learn how interpreters conquer humour in the plenary sessions at the European Parliament.

This thesis is, to my best knowledge, one of the very few works on strategies used by simultaneous interpreters when transferring humour. It is also the only one written by a Czech person. The first work on interpreting humour, aptly called "'This isn't Funny.' A Note on Jokes in Simultaneous Interpreting", was written by Franz Pöchhacker and published in 1993. He discussed functional, linguistic and cultural aspects of three jokes uttered at a technical conference interpreted from English to German. The study was undertaken because of our lack of knowledge and data on what simultaneous interpreters do when these "funny situations" arise and, as Pöchhacker asserts, they do happen quite often in the international settings (1993, 455).

Viaggio's account of interpreting humour in the United Nations followed in 1996. While in the realm of Translation Studies, the research on humour has been flourishing; interpreting took a long break until 2002 when Pavlicek and Pöchhacker conducted a study on humour in conference interpreting. The last English-written study was a research of media interpreting of the Academy Awards Ceremony by Antonioni (2010). Through the use of questionnaires, Antonioni studied the target audience appreciation of various clips from the Oscars. In her article, Falbo (2007) explored instances of interpreters becoming the source

of humour. One of the most influential works for the purposes of this thesis was Elsa-Maria Michael's article (2015) on the perks of being a European Parliament humour interpreter.

In her pilot survey including fifty interpreters, Maria Pavlicek proved that interpreters do have to face humour in their profession (Pavlicek and Pöchhacker 2002, 385). All 50 out of 50 respondents have dealt with humour during their career as a conference interpreter working from English to German. One respondent even noted that British speakers will always include some kind of humour in their speech¹ (2002, 396). Pavlicek and Pöchhacker further note that humour in conference interpreting has barely been approached, and the lack of studies dealing with this tricky topic persists. While there are anecdotes of interpreters struggling with humour, there is a great dearth of empirical data. This work aims to walk in Pöchhacker's and Viaggio's footsteps and further inquire into the topic of interpreting humour. My thesis strives to illustrate the importance of humour in conference interpreting in international conferences while enlarging the corpus of conference humour already started by Pöchhacker (1993) and Viaggio (1996).

The theoretical part of my work explores the topic of humour in greater depth, laying the basis for the practical part. While both Humour and Translation and Interpreting Studies are relatively new fields, humour has been explored since the times of Plato and Aristotle. Authors of works on interpreting or translating humour generally agree that for interpreters to do justice to the humour, they need to know how humour works (Zabalbeascoa 2005, 206). For that reason, I briefly introduce the three main theories of humour and further discuss the main functions of humour, which are an important factor in the functionalist approach introduced to the realm of interpreting humour by Pöchhacker (1993). I also introduce a short typology of humour typical in the settings of international conferences, using the data from Pavlicek and Pöchhacker (2002) and the article written by Elsa-Maria Michael (2015). In describing humour, I am using primarily Nash's *The Language of Humour* (1985) and Raskin's *Primer of Humor Research* (2008). For the purposes of this work, a working definition of humour is created. The practical part explores the actual instances of interpreting humour in the European Parliament.

I have collected data in the form of audiovisual bilingual recordings and transcriptions from the official website of the European Parliament. I have chosen the plenary sessions because of the easy access to the data and also due to the specificity of the situational context. The members of the European Parliament get to know each other well

¹ Having watched hours of plenary sessions for the purposes of this work, I do have to disagree with this generalisation.

and their speeches are usually scripted, fast-paced and often very interactive. Michael even suggests that the humour used in plenaries is a special type of humour (2015). Since this is a study of one-directional interpreting from English to Czech, I have included only British speakers when collecting the data. Not only has it been suggested that Anglo-Saxon speakers tend to use humour plentifully (in comparison with German speakers) in their speech (Pavlicek and Pöchhacker 2002), but also because I wanted the speakers to be using their mother tongue, in which they will be most natural and true representatives of British culture.

The specific recordings were chosen based on instances of humour I identified using my working definition of humour. I have chosen to narrow the scope to only verbally expressed humour and disregard non-verbal humour and verbal-visual humour.

A focus on interpreting strategies requires the creation of a certain taxonomy of interpreting strategies. I have drawn heavily from the strategies identified by Gile (1995) and Jones (2002). In analysing the excerpts, I have followed the six-factor analysis devised by Viaggio (1995) and the classification of interpreting strategies used by Amato and Mack (2011).

In his 1993 study, Pöchhacker treads further than simple do's and don'ts (such as not to announce a joke, tell a different joke or ask the audience to laugh) and provide more empirical data to show whether such advice is followed in practice (1993, 456). By means of this product-oriented descriptive research, I would like to help answer the questions Pöchhacker asked over 20 years ago in his paper from 1993 as, to the best of my knowledge, there continues to be very little known about what happens when conference interpreters meet humour. Do they laugh or do they not even recognise it? Do they render it or do they just skip it altogether?

Pöchhacker (1993) suggests that fellow interpreters start taking the product-oriented research on interpreting jokes more seriously. Despite the paradox in the sentence, this is what I have tried to do. I hope this work not to be merely a small step for a woman, but also at least equally sized step for the interpreting community.

2 HUMOUR

Meyer defines humour as being “elusive as an appeal or as a state of mind” and adds that it is “difficult to create or to pinpoint” (1990, 76). This is, however, exactly what one needs to do when writing a work on humour. In this chapter, I will discuss different perceptions of humour and how it can be defined in order to form my own working definition of humour for the purposes of the practical part of the thesis.

Nash postulates that “[w]e share our humour with those who have shared our history and who understand our way of interpreting experience” (1985, 9). According to Zabalbeascoa, humour relies on “linguistic or encyclopaedic knowledge” or on the “degree of familiarity or appreciation for certain subject-matters, themes, genres and types of humour” (2005, 190). Should the listener lack sufficient linguistic competence in order to understand, for instance, multiple implications, the humour will not be successfully transferred (Nash 1985, 15). Humour therefore travels badly not only through cultures but also through time. The interpreter’s role is then bridging the gap in order for humour to safely land at the target culture.

The focus of this work is on verbally expressed humour (VEH). Oral humour, as Nash calls it, differs from textual humour in many aspects. Textual humour evolves in a very elaborative way while oral humour usually works with repetition of joke types or an evident situation (1985, 20). It has been suggested that jokes have elliptical structure, depending greatly on background knowledge (Norrick 1989, 119). Verbal humour is often based on **context**. Nash describes context as “the playing surface of the joke; a background, a condition, a set of limiting facts” (1985, 35). It may be pronounced verbally or only implicitly understood from the overall situation (Nash 1985, 35). Humour also requires a certain amount of **performance**. Nash describes the performance element as a “histrionic capacity that can raise a chuckling response to material virtually devoid of any distinctively comic feature” (1985, 170). Using **intonation**, **pauses** and variations of vocal “**timbre**”, a skilled humourist can make one laugh whatever the content (Nash 1985, 170). The package is, of course, very important in the production and perception of humour. Behind verbally expressed humour, there will always be a voice, timing and the overall delivery (Nash 1985, 172).

2.1 DEFINING HUMOUR

Humour is many things, but definitely not easy to define. Some theorists even advice against any stable definition. Ruch (1989), for one, believes that nothing is inherently humorous (Chiaro 2011, 372) and its elusive nature makes it impossible to measure (Ruch 2008, 57).

Definitions of humour range from a **cognitive response** and **emotional response** to a combination of the two (Meyer 1990, 76). From the cognitive viewpoint, Nash believes the core of humour to lie in “the points of some dual principle, an **ambiguity**, a figure and ground, an overt appearance and a covert reality” (1985, 7). He defines the linguistic secret of humour as “the location of ‘charged’ elements at carefully-arranged points in a structure (what comedians call ‘timing’), and the play with various dualities, e.g. ambiguity, polysemy, statement and implication” (1985, 9). Niedzielski defines humour as “the perception or expression of any **incongruity** [...] that is found to be comical or that causes amusement” (2008, 140). Vandaele, on the other hand, states that “feeling of humour, like any emotion, is an effect that can be described as **arousal**” (2010, 159). Chiaro adds that humour is also closely connected to our **current emotions** (Chiaro 2011, 372).

Many scholars agree on the fact the humour is a **social phenomenon**, using examples of people laughing at shows more when in the company of other people (Meyer 2000, 310-311). Crawford asserts that “humor is a verbal or nonverbal activity eliciting a positive cognitive or affective response from listeners” (1994, 57). He continues that it is “a dynamic symbolic communicative act that links people” (1994, 66).

2.1.1 Laughter

Vandaele theorises that humour is what produces “**amusement, mirth a spontaneous smile and laughter**” (2010, 147). Defining humour by laughter, however, might prove problematic, for laughter is not “le propre de l’homme” as has previously been theorised (Vandaele 2010), . Primates are also capable of a certain form of laughter (Deacon 1997, 73), yet they are not considered great humourists. Deacon believes that “implicit in the notion of humor there is a symbolic element, a requirement for recognizing contradiction or **paradox**, that the average chimpanzee has not developed” (1997, 73). According to Deacon, the fact that laughter is contagious and forced laughter is often present in social contexts shows that humour plays an important role in **social cohesion** and “**promoting shared emotional experience**” (1997, 419). Pavlicek and Pöchhacker’s study also shows that laughter is often “a matter of social decency” (2002, 397). Social constraints have taught society to recognise

when it is and is not advisable to show enjoyment and what intensity of the enjoyment should be demonstrated (Ruch 2008, 22). Laughter may be used strategically by speaker after an utterance, indicating to audience the right response and simultaneously validating it (Attardo 2008, 116).

Laughter is therefore not the most accurate indicator of humour as it is also connected with surprise, uncertainty and insight (Deacon 1997, 421). It can also express embarrassment or nervousness and, vice versa, in solitude, humour does not necessarily need to be accompanied by laughter (Ruch 2008, 23). In defining humour, Davis suggests instead focusing on the sense of humour (2008, 545).

2.1.2 Sense of Humour

Ruch defines a sense of humour as the ability to appreciate humour (2008, 35). While humour is often described as a unique instance of elation, a sense of humour is instead defined as a **constant human trait**. Davis defines sense of humour as “the subtle but consistent **ability** to remain lighthearted in a wide range of circumstances, from the obvious occasions of happiness and joy to the more sacred and grave encounters with distress and tragedy” (2008, 547). Ruch contends that the level of humour depends on the person’s cognitive functioning (2008, 65). Our sense of humour evolves throughout our life. He further adds that the actual disposition for humour changes due to the states and moods the person is in (Ruch 2008, 32). This suggests that if the interpreter is in a bad mood, they might not recognise the instance of humour and thus not be able to interpret it. Chiaro states that humour is in the ear of the listener which does not only sometimes make it difficult to define, but also, more importantly for the practice, detect it (2005, 135-138).

Within this work, I will often use the terminology of Raskin (1985), who differentiates **bona fide** and **non-bona fide mode of conversation**. Bona fide, as Ruch explains, is a serious mode of conversation while non-bona fide is a jocular mode (2008, 32). Serious people then, according to Raskin, only want to communicate in the bona fide mode of conversation (Ruch 2008, 32). Since this work deals with interpreting humour, one might wonder if it can be taught. While there is little data on whether a sense of humour is inherited or learnt, environmental influence seems to be of great importance in developing a sense of humour (Ruch 2008, 76). Our relatives and peers influence what we find funny (Ruch 2008, 76). Research has also suggested that training can alter one’s sense of humour (Ruch 2008, 37). Crawford even calls humour a “trainable skill” (Crawford 1994, 67). More

studies are, however, necessary in this area. As opposed to humour appreciation, humour production has not been sufficiently researched.

2.1.3 Focus on Effect

In his quest for a definition of humour, Vandaele asks what it means to translate humour (2002, 151). He suggests perceiving humour as a **cognitive effect** and employing a functional approach to translating it. He explains that

translational equivalence can be conceived in cognitive, mental intentional terms as a relationship between two texts (source and target) capable of producing the same or similar effect as a result of the translator reconstructing the ST's intention and recoding it in the TT for the same intended effect (Vandaele 2002, 151).

Following this approach, the translator aspires to evoke the same **feeling** as the ST. The question then remains what this feeling is. Due to the difficulty of defining it, some researchers chose to **focus on the effect**, stating that “humour is whatever has a humorous effect” (Vandaele 2002, 153). This would, however, imply that intended humour that was not understood by the audience was not humour at all (2002, 154) which is reminiscent of the philosophical question of whether a falling tree with nobody around to hear it makes a sound. Vandaele poses the same question: can humour exist without the effect (laughter, smile or induced inner feeling)? (1999, 238). Due to the methodological needs of works on transferring humour, **the induced feeling** is considered the most important factor (Vandaele 1999, 238). Knowing the feeling, the translator can look for their causes. As Vandaele states, “the domain will always be an **a posteriori one**” in the sense that it can be only explained retrospectively (1999, 238).

2.1.4 Working Definition of Humour

This chapter attempted to illustrate the difficulty of finding any single definition of humour. The present author of this thus took into consideration the particularities of the nature of the empirical data in the practical part of this thesis in order to formulate a working definition of humour which under no circumstances claims to be the only or universal one.

In order to retain the most objectivity possible in the process of selecting the instances of humour, one of the main factors will be the **elicitation of laughter or smile** in the audience. Vandaele asserts that humour can be easily recognised by the outcome – laughter or a smile (2010, 149). When studying instances of humour in Ronald Reagan's speeches,

Meyer states that humour can be detected from the laughter of the audience, for “[w]here there is laughter, there is humor” (Meyer 1990, 78). While this opinion has been challenged and disproved in the previous subchapters of this work (see subchapter 2.1.1), in the context of the recordings, one can expect that when the audience was laughing, humour was most probably present. As Meyers asserts, “[t]he final responsibility for the isolation of instances of humor [...] rests always with the researcher” (1990, 78).

Humour will thus here be defined as the instance where laughter or a smile was elicited in the audience.

2.2 HUMOUR RESEARCH

Humour Studies became a single discipline, concurrently with Translation Studies, in the mid-1970s (Chiaro 2011, 365). This period marked the moment when humour started to be “taken seriously” in academia. The interest in humour has, however, sparked long before, reaching as far as “the realm of philosophy, rhetoric, language, and politics of Plato and Aristotle” (Davis 2008, 548) who influenced the study of humour by establishing the dichotomy of comedy versus tragedy. Aristotle anticipated the incongruity theory already in *Rhetorics*, and Cicero distinguished between *de re* and *de dicto* humour, now called referential and verbal humour respectively. The centre of attention was the study of appropriateness of humour (Attardo 2008, 101).

All the main contributors to the research of humour have been, as Raskin says, “part-timers” (2008, 3), working from the point of view of a different discipline. And it is the interdisciplinarity that Raskin blames for Humour Studies not receiving enough serious thought. The first field to study humour was psychology. One of the most influential researchers in this field was Willibald Ruch, who was interested in the sense of humour (Raskin 2008, 3). Psychology and sociology then contributed to study of the function of humour. From the 1970s, humour began to be studied heavily with a largely experimental and cognitive focus (Ruch 2008, 17).

After psychology, linguistics took over the reigns with Raskin and Attardo being the most prominent researchers. One of the most encompassing works on humour was that collected and edited by Victor Raskin, an influential theoretician of humour, founding editor of *Humor: International Journal of Humor Research* and also an author of the Semantic Script Theory of Humour (1985), which will be addressed in the following subchapter 2.3.3.

2.3 HUMOUR THEORIES

In his tripartite classification, Raskin distinguishes three theories of humour: incongruity, hostility and release theory (1985, 31-36). This chapter will briefly introduce the main notions connected to the three ways of perceiving humour in order to better understand the functions of humour discussed in the following chapter.

2.3.1 Superiority Theory

The superiority theory focuses on the social function of humour (Vandaele 1999, 241) and laughter is considered “an aggressive social mechanism” (Triezenberg 2008, 535). These theories capture the essence of humour through such notions as superiority, hostility, disparagement or aggression (Vandaele 2010, 148). The function of humour is **to ridicule a victim and raise the self-esteem of the listeners**. Humour is thus an act of direct aggression, where the speaker is laughing at the “butt of the joke” and invites others to join in. It “exploits, confirms or creates **inclusion** (or in-groups), **exclusion** (out-groups) and **hierarchies** between people (Vandaele 2010, 147).

Humour can also be used for “disciplining by laughter” with the aim “to keep order in society by regulating human actions” (Meyer 1990, 84). The speaker then might either want the listeners to feel superior towards some other group or individual or to lift them up to the same level as the speaker (1990, 84-85).

Meyer states that humour can be used as a “velvet weapon”, which helps the speaker **to criticise without being perceived negatively** by the audience (1990, 85). By pointing at a certain target, the speaker suggests that the target, or butt, is wrong and those who do not condemn them, might also become laughable (Meyer 1990, 86). Meyer gives an example from Reagan’s speech in 1980, where Reagan said: “we do not have inflation because, as President Carter says, we’ve lived too well, but because the federal government has lived too well” (Meyer 1990, 85).

According to this theory, people first feel the mirth engendered by their superiority, and then also **project this superiority by laughter** (Meyer 2000, 314).

2.3.2 Release Theory

Release theory claims that “humour ‘releases’ some form of psychic energy and/or frees the individual from some constraints” (Attardo 2008, 103). It has its roots in psychology, stating that “humour, through laughter, permits a release of nervous energy (Meyer 1990, 79). Freud wrote in his work *Der Witz und seine Beziehung zum Unbewussten* (1905) that “it has been

argued that humor is a mitigated form of aggression” (quoted in Vandaele 2010, 147). Freud believed that people relieve their repressed sexual or aggressive impulses in both dreams and their joking (Ruch 2008, 29).

The function of the relief or release humour is to lighten up the atmosphere by **releasing the tension** out of the audience while simultaneously **increasing the speaker’s credibility** (Meyer 1990, 80). Meyers theorises that Reagan used humour to build up tension in the audience and then release it in order to create a positive mood (1990, 80-81). Humour helps the audience to ease up and feel good, which then, in turn, creates a positive attitude towards the speaker (Meyer 1990, 86). This type of humour is thus often used at the beginning of speeches to create more welcoming atmosphere and promote easier communication (Meyer 2000, 312).

2.3.3 Incongruity Theory

While superiority and release theories draw from social sciences, the incongruity theory is interested in the **cognitive** side of humour. Incongruity was believed already by Aristotle to be the core condition of humour (Ruch 2008, 24). It may be defined as a situation in which cognitive rules are broken (Vandaele 2010, 147, Meyer 2000, 313). According to Ruch, humour involves a “bringing together of two normally disparate ideas, concepts, or situations in a surprising or unexpected manner” (2008, 25). Grimes defines it as an unexpected event or disproportionate object or a deviation from the usual ways (1995, 218).

In his book on jokes, Isaac Asimov writes that “one necessary ingredient in every successful joke is a sudden alteration in point of view” which should be as unexpected as possible (1971, 1-2). Asimov calls this phenomenon an “anti-climax” (1971). Vandaele defines incongruities as “signs we did not expect” (Vandaele 1999, 264). Since they are unexpected, the comprehension does not come immediately and humour can thus only be seen after the listener reframes the situation and “**reframing** is commonly accepted as an important **index of intelligence**” (Vandaele 1999, 264). Deacon agrees that insight is a crucial factor when it comes to humour (1997, 421). An important part is **resolution**, which causes the humorous response (Ruch 2008, 25). If there is no resolution, however, incongruity will not evoke humour but only puzzlement (Ruch 2008, 25).

An important notion that needs to be mentioned here is script opposition, postulated by Raskin in 1985. According to his SSTH theory, text is only funny if it is compatible with two opposing scripts (2008, 7). Attardo explains that script is “an organized complex of information about something” (2002, 180). Meyers observes that politicians use incongruous

humour to present their opponents' errors as irrational (1990, 83). The script opposition of ideal and real, as Meyer states, is important. When politicians do not live up to their promises, it might be perceived as funny and incongruity helps to bring the humour to light (Meyer 1990, 83).

Meyer observes that Reagan, as an "anti-establishment" politician, used incongruous humour **to point out the irrationality in his opponents without being viewed as negative** (1990, 8). Meyer gives an example from Reagan's speech in Keene, New Hampshire, in 1976 where Reagan said that "bureaucracy has a built-in instinct for preservation and reproduction of its own kind. A federal program, once started, is the nearest thing to eternal life you'll ever see on this earth" (quoted in Meyer 1990, 84).

These three theories described in this chapter present three ways of viewing humour, yet none of them encompasses all humour and some kinds of humour may fall under more than one theory. Incongruities as a social play, for instance, may evoke the feeling of superiority. Having now laid the basis for understanding the use of humour, I will now further discuss the functions of humour in conference settings, which will prove significant for the functionalist analysis of humour in the practical part of this thesis.

2.4 FUNCTIONS OF HUMOUR

The previous chapter attempted to show humour may have several rhetorical goals. In this chapter, I will highlight its most significant functions for the purposes of this work. I will draw heavily from Pavlicek and Pöchhacker's study from 2002, which reports on Pavlicek's research of 50 conference interpreters carried out in 2000.

By focusing on the effect as suggested in subchapter 2.1.3, we may determine several functions of humour. Nolan asserts that interpreters need to be aware of the purpose with which the humorous utterance was used in order to interpret it well, that is faithful to the perlocutionary intentions of the speaker (2005, 258). From the pragmatic point of view, the most important factors of humour are illocution and perlocution, that is **the speaker's intentions** and **the actual effect** of the humour on the listener (Vandaele 2002, 160). According to **Grice's Cooperative Principle** (see subchapter 4.3.4), speakers and listeners assume that communication will always be truthful, informative, relevant and transparent. The evaluation of the illocution then functions as a tool how to distinguish a lie from a joke or an error (Vandaele 2002, 161).

Pavlicek and Pöchhacker assess that humour can be used both as a **weapon** and a **shield** (2002, 391). Meyer explains that “[t]hrough humor has been found to give people unity and hope in the face of obstacles, it also may conceal malice or allow the expression of aggression without the consequences possible from direct confrontation” (2000, 317). Humour can serve as a tool of **aggression towards authority** or other, “inferior”, people (Pavlicek & Pöchhacker 2002, 391).

A lot of studies focusing on the communication and humour divide humour into that which unites people and **enhances group cohesiveness** and that which **creates or promotes division between the in-group and the outsiders** (Davis 2008, 554). Humour can thus promote homogeneity in a group (Pavlicek & Pöchhacker 2002, 389). We should, however, add that those not included in the instances of humour – either because they are offended, do not understand the humour or are in any other way emotionally moved – become excluded from this community.

In her article on interpreting humour, Caterina Falbo describes humour as a powerful tool to lay a basis on which one can build their speech (Falbo 2007). She lists the usual functions, or rather reasons for humour such as transitory needs, coping with a delay, dealing with technical issues, breaking the ice or attracting an audience’s attention. She generalises these reasons as **creating a link with the audience** (Falbo 2007). In their pilot study, Pavlicek and Pöchhacker confirmed that humour is used to win an audience’s favour and attention.

Pavlicek and Pöchhacker found that speakers, especially Anglo-American ones, like to break the ice and ease the tension at the beginning of the conference or speech with a joke or an anecdote, thus **creating a relaxed atmosphere** (2002, 390). Humour can also be used to introduce a subject or a speaker, break up a difficult subject, liven up a boring topic and “boost a working group’s morale” (Pavlicek & Pöchhacker 2002, 390). “Team-building” and “verbal attack or defence”, on the other hand, were not very frequently mentioned in Pavlicek and Pöchhacker’s study. Other functions added by the respondents were bragging, apologising for late arrival, regaining attention or testing the interpreter (Pavlicek & Pöchhacker 2002, 396-397).

In studying Reagan’s speeches, Meyer summarises his findings by stating that “Reagan’s multifaceted uses of humor worked to invoke a variety of **persuasive strategies**, and he ascended to the presidency using them” (1990, 87). His “jolly rebellion” was directed at authority and by using humour, he evoked positive support in his audience and a positive image for himself (Meyer 1990, 87). Humour can “**enhance the credibility of a speaker**”

(Meyer 1990, 76) and it “can be a pivotal tool for politicians who need **to point out flaws in the opposition**, but who wish to avoid being saddled with a harsh, slashing, negative image”. Humour can also be used with the aim to make people **consider a certain issue more objectively** (Meyer 1990, 87).

Alexieva also asserts that by wordplay, the speaker creates a “strong expressive and rhetorical effect mainly of the humorous and satirical type” which can “be considered a strategy of verbal interaction which **aims to test our ingenuity both for ourselves and against the cognitive skills of our interlocutors**, which may either confirm our superiority over the addressee join the speaker and the addressee in a bond of equal power and solidarity, sealed by a hearty laugh at the expense of the object of ridicule” (Alexieva 1997, 152). Intertextuality in humour may thus be used to **test an audience’s intelligence and knowledge** and serve as an invitation **to prove membership** by showing shared knowledge, common interests and mutual involvement (Norrick 1989, 120). Joking should, then, be a perfect opportunity for the speaker not only to earn more credit for themselves, but also to learn more about their audience (Norrick 1989, 121).

In this chapter, I hope to have proved that humour is a very powerful tool for politicians to use in their speeches. They may use it as a weapon, criticising their opponents without being perceived in a negative light, or they may use it as a social glue, helping the audience feel more relaxed. For the interpreter to be able to transfer the effect of humour, they must first be aware of what the purpose of the humour might be.

2.5 HUMOUR, CULTURE AND LANGUAGE

In his book *The Language of Humour* (1985), Nash aptly states that “in humour, the diversities of our living and thinking tumble together in patterns adventitious and freakish and elegant, like the elaborate conformations of a kaleidoscope”. He establishes the main informing principles of humour as “the working of our language, the varieties of our social experience, and our habitual modes of thought” (Nash 1985, xi).

Before dealing with technical issues involved in the interlingual translation of humour, Chiaro suggests one should realise that humour is a cultural thing (2011, 373). Culture is an important part of us, equally as language, as it is through language that we comprehend the world around us (Alexieva 1997, 140). Chiaro considers it naïve to believe that a mere common linguistic code is the only prerequisite to appreciate all jokes. For the translation to work, Chiaro states that the translator needs to convey all the meanings that

are attached to the culture of the SL (Chiaro 1992, 77). When we transfer humour, we are necessarily dealing with lingua-cultural constraints as well as with pragmatic rules of different languages (Chiaro 2011, 365). The fact that humour often entails both linguistic and social idiosyncrasies makes, according to Vandaele, perfect sense. If humour is a social play, then metalinguistic play suits its purposes, as well as socio-cultural particularities, strengthens group cohesion (Vandaele 2010, 150).

Pöchhacker defines culture as “**shared knowledge and beliefs and ways of seeing and doing things in a social system comprised of human individuals**” (2007, 130). It is a “large body of practices, techniques, heuristic, tools, motivations, values, and beliefs that we all acquire while growing up, mostly by learning from other people” (Henrich 2016, 3). This sociocultural construct is formed by language and uses language. **Everything which is linguistic is also bound to culture** (Pöchhacker 2007, 130). In the functionalist theory of translation, **translators create a bridge between two languages and two cultures** (Pöchhacker 2007, 130).

Low states that while speakers are often advised not to tell jokes at international conferences, the advice should be not to tell language- or culture-specific jokes only (2011, 61). Following such taxonomies as those of Chiaro (2006) and Bucaria (2008), humour may be divided into the following categories: *non-specific/universal humour* which comprises no idiosyncrasies, *culture-specific humour* which includes “more or less explicit allusions to culture-specific SL elements, such as institutions, famous characters, food, personalities, etc.” (Bucaria 2008, 2003), *language-specific humour* based on such devices as wordplay, homophony and alliteration, and finally, *language and culture-specific humour*. Already Cicero in *De Oratore II LIX* and *II LXI* said that “there are two types of wit, one employed upon facts, the other upon words” and added that “people are particularly amused whenever laughter is excited by the union of the two” (quoted in Chiaro 2011, 370). In the following subchapter, I will introduce the problem of culture-specific humour in greater depth.

2.5.1 Bridging the Culture Gap

Niedzielski states that “translations are as much cultural transfers as they are linguistic equivalents” (2008, 141). It is the interpreter’s job to decide what and how to translate. What to translate stems from the TL culture and the texts acceptability (Niedzielski 2008, 141). “To translate humor, translators and interpreters must overcome the cross-cultural obstacles created by the differences in norms, expectations, and incongruities existing in the two cultures” (Niedzielski 2008, 141). Many jokes are culturally-conditioned and cultural

humour often includes famous quotations, idioms, allusions to leaders, customs, institutions, current events, popular TV shows or personalities (Low 2011, 68).

Chiaro states that while visual incongruities might be funny across nations, verbal humour in cross-cultural communication will always make the comprehension of intentionality blurrier (2014, 197). Should we add an interpreter into the equation, Vandaele warns that the greater the distance (be it cultural, social, attitudinal or institutional), the less control the speaker has over the meaning of their utterance (2002, 163). This is why it is crucial for the interpreter to be aware of the speaker's intentions and the desired effects of their use of humour. Furthermore, what one culture considers commonplace, other might find obscene. Indecency and taboo are, after all, culturally construed (Low 2011, 68). It is thus the interpreter's role to assess, based on their knowledge of both source and target culture, how to transfer the humour. Low advice that "in most circumstances risqué jokes need to be risqué, and calculated insults need to remain insulting" (2011, 68). Low thus believes comic writers should "test the boundaries of decency" (2011, 68).

When transferring humour, one necessarily has to overcome the **culture obstacle** that Gile calls "problem triggers" (1995). There is, however, little agreement on what culture-bound references entail. Some authors believe it to be names of places or social institutions while others include such phenomena as idioms and puns (Amato and Mack 2011, 45). The interpreter's job is to determine the background knowledge of the audience and assess if and to what extent is the audience capable and willing to accept foreign phenomena in the target text (Viaggio 1996, 183). Antonioni's (2010) research of appreciation of simultaneously interpreted humour at the Oscars shows that the audience found the clips containing very ST-specific cultural references as the least humorous (2011, 65).

Jones further expands the problem of culture difficulties. According to him, the manifestation of such cultural differences between the speaker and the audience can be both **implicit and explicit** (Jones 2002, 4). The **implicit** one depends significantly on the fact that the way we express our ideas is based on our cultural background. This, according to Jones, can have an especially notable effect with forms of expressions such as **understatement**, **hyperbole** or **irony**. These might be almost impossible to reproduce while still preserving the speaker's intentions. Jones provides us with quite an apt example of common obstacles of irony with the word *interesting* (2002, 4).

Jones in this case urges interpreters to first and foremost make sure the audience understands the real meaning of the statement, using synonyms or sentence rewording or, if

no other solution is at hand, by the appropriate tone of voice (2002, 4). Especially in the case of irony, paralinguistic features might be the only possible solution in the fast pace of the interpretation. Another solution offered by Jones (2002, 4) is a word-for-word translation (literal translation) where the meaning is still understood by the audience, yet here the obstacle might be an unnatural sounding interpretation that is too flowery, silly, or possibly, in some cases, even rude. The interpreter's goal is to **explain** what each of the speakers means to say (Jones 2002, 4).

Having discussed the implicit manifestation of the cultural difficulties, I would like to briefly touch upon the **explicit** ones. Jones mentions the problems connected with the speaker referring to political, economic, social, or academic institutions and systems and other entities that might not have a direct equivalent in the TL (2002, 3). In this case, Jones believes that the interpreter is obliged to transfer the intended meaning either by using **explanations** or **changing the references to ones comprehensible to the TA** (2002, 3). He adds that “[d]eviation from the letter of the original is permissible only if it enhances the audience's understanding of the speaker's meaning” (Jones 2002, 4).

Chiaro poses the question whether the sense of humour is culture-specific, or whether they are just the imagination of pop psychologists (2005, 139-140). While the concept of British humour does exist, it is rooted in cultural stereotypes and is yet to be empirically proven (Chiaro 2005, 140). She does, however, conclude that British humour in films and sitcoms draws heavily from the concept of class and punning (Chiaro 2005, 137).

2.5.1.1 Diaculture

Michael in her article on humour in the EP suggests that MEPs in plenaries have their own specific humour (2015). Fine and de Soucey support this notion, stating that all groups that interact evolve “**a joking culture**” which they define as “a set of humorous references that are known to members of the group to which member can refer and that serve as the basis of further interaction” (2005, 1). In the context of conferences, Pöchhacker suggests that Vermeer's (1983) notion of “**diaculture**” is a very useful term covering “a group culture defined by the shared professional background, common technical expertise and, of course, a history of interaction” (1995, 49).

Joking then becomes reflexive within the group, which means that “it creates comfort in group life and serves to maintain group relationships by building commonalities” (Fine and de Sucey 2005, 2). Fine and de Sucey state that “joking as discourse is embedded, interactive, and referential” (2005, 2). By embedded, they mean that “it occurs in the context

of an on-going relationship” as to joke, one needs to take into account the identity of other participants (Fine and de Sucey, 2005, 2-3). This relationship then entitles the participants to use humour and get away with it since mostly “a loose coupling is assumed between the joking self and the “real self” – a courtesy disengagement based on pre-established relations”. Furthermore, for humour to be successful, **participation** is necessary (Fine and de Sucey 2005, 3). Finally, humour is **referential**, which means that the humour presupposes that the group has evolved an idioculture which helps them understand the implications involved in the VEH (Alan and de Sucey 2005, 3-4). Members of the subculture or group know each other, share history together and thus can comprehend the references and allusions made (Fine and de Sucey 2005, 4).

2.6 HUMOUR TYPOLOGY

In this chapter, I will introduce three widely used types of humour in the realm of political debates: irony/sarcasm, puns and allusions. This chapter draws from the typology based on Pavlicek and Pöchhacker’s (2002) study of types of humour used in conference settings. It is, however, by no means an exhaustive typology. Nash asserts that “[a]ttempts at classification [...] can hardly be more than tentative” (Nash 1985, 38). Vandaele adds that due to the complexity of humour, a clear-cut typology is not desirable (Vandaele 1999, 249). Humour categories merge and one humorous instance may belong to more than one categories depending on the criteria employed.

In their article on the issues involved in interpreting humour, Gonzáles and Mejias (2017) advise that researches study humour as one group together rather than just one type of humour since the typology is not clear-cut. I have chosen to listen to their advice. The typology here will thus only serve as an overview to peep into the construction of humour, but will not be dealt in great depth as my goal is not to examine what humour is used, but what strategies are used in interpreting humour in general.

2.6.1 Irony / Sarcasm

Irony and sarcasm are heavily used in politics due to their many functions. Gonzáles and Majias assert that sarcasm is the most used type of humour in formal speeches (2017). Attardo speaks of **group affiliation** (where irony can be both inclusive and exclusive), **sophistication** (where irony requires a certain level of mental dexterity), **retractability** (where the oppositeness of two statements allows a non-committal approach and the possibility to save one’s face and be perceived as less angry), **evaluation**, **rhetorical**

function (it has been suggested that irony is memorable and thus effective) and **politeness**, as ironical remarks are seen as less aggressive than direct criticism (2000, 11-15). Self-irony may also function as an **ice-breaker** as it shows that the speaker can laugh at themselves and thus bring the speaker closer to the audience (Pavlicek & Pöchhacker 2002, 390).

Attardo et al. argue that “there seems to be no way of differentiating reliably between the two phenomena” (2003, 243). Attardo states that an utterance is considered ironic if it is “contextually inappropriate” and “relevant” at the same time if it is “**construed as having been uttered intentionally and with awareness of the contextual inappropriateness**” and if the speaker intends for it to be recognised (2000, 3-4). Attardo further stresses that “irony may go undetected” should the listener not grasp the indices used by the speaker (2000, 5). Such indices or **markers** may be, for example, intonation, exaggerated stress, phonological means (e.g. slower rate of speaking, syllable lengthening, a flat intonational pattern or even laughter), morphological means (e.g. “as everybody knows”), kinesic markers (e.g. tongue-in-cheek expression) or simply context (2000, 7-11).

One of the most discussed markers is **intonation**, yet the definitions of the intonation pattern vary from researcher to researcher (Attardo et al. 2003, 245). Triezenberg, for instance, speaks only of “a particular vocal intonation” (2008, 534). Attardo et al. conclude that there is no “ironical intonation” as such, but that “pitch is a contrastive marker for irony and sarcasm” (2003, 243). **Deadpan** delivery of humour, on the other hand, “consists precisely in delivering irony, sarcasm or other forms of humor without any overt marker of ironical, sarcastic, or humorous content” (2003, 244). Nolan argues that both irony and deadpan sarcasm depend greatly on being uttered in an **even tone**. Should the interpreter not be perceptive towards such type of humour, they might easily comprehend it as a bona fide utterance. However, the opposite case of putting irony where there is none is also an issue that the interpreter should be aware of (Nolan 2005, 266). Pavlicek and Pöchhacker add that “since the ironic interpretation often hinges on prosodic cues or the speaker’s facial expression, irony may pose a particularly complex challenge for the simultaneous interpreter” (2002, 391). They give an example of irony/sarcasm used by economist Alan Wolff in front of an academic audience:

(1) President Reagan has a grasp of international trade that a number of us, or the rest of us never quite mastered (Pavlicek & Pöchhacker 2002, 391).

Nolan defines sarcasm as “irony raised to a high pitch and adds that “[if] irony is like a dagger, sarcasm is more like a sword” (2005, 261). Nolan states that **deadpan** sarcasm is the most used type of humour in formal speeches. He argues that this sharp humour is easier

to interpret than irony (2005, 260). Nolan gives an example of sarcasm used by Abraham Lincoln when being confronted by a critic for being two-faced:

(2) “*Ladies and gentlemen, if I had two faces, would I be wearing this one?*” (Nolan 2005, 260).

As opposed to example (1), there are no cultural references in example (2), and the interpreter should have no problems delivering this instance of humour. If the audience, however, does not have access to the cultural knowledge the irony or sarcasm are based on in the first example, then straightforward literal translation will not be successful (Chiaro 2006, 204).

As opposed to Attardo, Dynel believes that sarcasm does not need to entail oppositeness (Dynel 2009, 1289) and describes it as an “**aggressive remark that carries humour**” which sometimes also entails a putdown targeting the “butt”, from whose point of view the sarcasm has no humorous potential (Dynel 2009, 1289).

Sarcasm may also have the form of a **retort**, “a quick and witty response to a preceding turn with which it forms an *adjacency pair*” that is “produced with a view to amusing the hearer” (Dynel 2009, 1290). **Putdowns** are then defined as “remarks which are truly abusive and disparaging” (Dynel 2009, 1292). The aim of a putdown, Dynel continues, is to denigrate and create conflict while amusing the rest of the audience (2009, 1292)

2.6.2 Puns

Puns, or also **paronomasia**, may be defined as “an expression that has two or more possible meanings all hinging on one word being polysemous or homophonous with another, or two words together being phonologically similar to a third word” (Treitzberg 2008, 534). Dynel defines puns as “a humorous verbalisation that has (prototypically) two interpretations couched in purposeful ambiguity of a word or a string of words (collocations or idioms)” (2009, 1289). When it comes to translating puns (as opposed to interpreting them), works like that of Delabastita (1997) show that wordplay is mostly translatable. The way we speak influences the way we think (Alexieva 1997, 140). This has a great impact on translating puns, as what is polysemous in one language might not be in the other and the homophones in one language might not have the perfect equivalent in the other language. This “**interlingual asymmetry**” (Alexieva 1997, 140) is the enemy of translators, we may claim.

Isaac Asimov states that “sometimes the sudden alteration in point of view depends on the **ambiguity** of the language” (1971, 159). He believes that “of all languages English lends itself the most easily to all these ambiguities of word and phrase” (Asimov 1971, 159).

Since most puns depend on two similarly sounding, yet contrasting words with humorous effect being created by swapping the two, rarely can this this kind of humour easily be transferred (Nolan 2005, 263). According to Nolan, the only possibility is for at least one of the words to have cultural reference in the other culture (2002, 263). Nolan advises that interpreters should not attempt to translate puns based on single words with multiple meanings because their interpretation will most likely not be perceived as humorous (Nolan 2002, 264).

Alexieva contends that wordplay draws from a clash of two meanings, as well as a clash of two domains of our knowledge and, might thus be used as a **power test** employed on other communicative act participants (1997, 138-140). Should the addressee comprehend the double meaning and thus the pun, we rank them as our equals which strengthens our solidarity bond (Alexieva 1997, 140). In the opposite case, the punster might get a pleasurable feeling from the situation and mark the non-equal addressee as an inferior.

According to Low, the crux of every wordplay is verbal ambiguity (Low 2011, 62). The key is then to either replicate the homophony, or homonymy, for instance, or compensate it in the nearby context (Low 2011, 62). However, the interpreter should always think first whether the important thing is the content or the package. In informative texts, puns might simply need to be explained for the audience to understand the message, even at the price of sacrificing the laughter (Low 2011, 63).

To the question whether puns are translatable or not, Attardo replies “it depends” (Attardo 2002, 190). Puns exhibiting a set of features that are also present in the TL will be translatable, whereas those that do not will not be (Attardo 2002, 190). Low states that “shared puns” are very rare, even when looking at cognate languages (Low 2011, 63). Chiaro declares that puns are **the embodiment of untranslatability** (Chiaro 2008, 588). She gives an example of Lauran’s challenge from 1989:

(3) The world is so full of problems that if Moses came down Mount Sinai today, two of the tablets he would be carrying would be aspirins (Chiaro 2008, 588).

The issue with the example (3) is in the two meanings of tablets as both stone and drugs, which make the sentence only paronomastic in English. Should we, however, look at the **function** and retain the invariable core, the notion of untranslatability falls flat. As Chiaro suggests, “[t]he means should justify the functional ends of attempts to amuse even if formal equivalence is compromised” (2008, 589). The question is what one should do with examples like the following one:

(4) *The US has Bill Clinton, Bob Hope and Johnny Cash whereas Britain has John Major, no hope and no cash!* (Pöchhacker 1993, 455).

2.6.3 Allusions

Pavlicek and Pöchhacker consider allusion “one of the most powerful discursive mechanisms in oral group communication” (2002, 391). Leppihalme defines allusions as culture-bound elements whose meaning is expected to comprise more than the words (1997, viii). Allusions, she continues, “depend largely on familiarity to convey meaning” (1997, viii). There are, of course, transcultural allusions that can be understood across cultures and languages (1997, ix). Speaking broadly, allusions are almost omnipresent. In our speech, we allude to current situations in politics, sports or entertainment (Nash 1985, 74). In my work, I will use Leppihalme’s extended definition of allusion as “a variety of uses of preformed linguistic material” (Meyer, 1968) in either its original or a modified form, and of proper names, to convey often implicit meaning” (Leppihalme 1997, 3).

By using an allusion, we can differentiate the insiders from the outsiders (Nash 1985, 74). They are a perfect tool to create a group of insiders who might feel a certain privilege, if not even superiority. By the act of laughter, listeners explicitly show that they are knowledgeable and “worthy”. Allusions, according to many researchers, are **intelligence tests**, or quizzes, whose goal is to “reveal social data” about the attitudes, beliefs and group membership of the audience (Norrick 1989, 118). Nolan adds that allusions may be used for dramatisation or evoking a specific effect (2005, 216).

Since the speaker assessed the notion as being so widely known as not to need an attribute, the interpreter should, according to Nolan, do the same in order to avoid speaking down to the audience (2005, 216). Viaggio explains that the interpreter must know the equivalent in their language, bearing in mind that there might be multiple versions. Because the interpreter might not know the correct equivalent, a feasible solution would be to simply transfer the meaning. Should they add an explanatory footnote, it might feel patronising to the audience, and it would probably be completely unnecessary (Viaggio 1996, 189). When the interpreter assesses that the semantic part is more important than the form, Nolan suggests the tool of transposition (Nolan 2005, 217). Jones advises that interpreters do not commit themselves to allusions and only if they managed to interpret it, should they afterwards add explanations such as ‘as it says in the Bible’ (Jones 2002, 112). In a context of interpreting, allusions may also function within the same hypertext of the conference as they often do (Pavlicek and Pöchhacker 2002).

Allusions are limited by time, place and audience (Low 2011, 67). Norrick's intertextual joke is a perfect example of these limitations:

(5) *Sky red at night, sailor's ship's on fire.* (Norrick 1989, 121).

Should this allusion serve as a test, only those who know that there is a saying "Red sky at night, shepherd's delight. Red sky in the morning, shepherd's warning" will pass this test (Norrick 1989, 121). Allusions are thus only humorous for those who have the necessary knowledge. Once they need to be explained, the humour arguably disappears (Nash 1985, 77). Same applies to the example (6), which I believe does not require any explanation²:

(6) *Coito ergo sum* (Norrick 1989, 121).

In this chapter, I presented the issue of defining humour and then devised my own working definition of humour for the purposes of the empirical part of this thesis. Humour research was introduced together with three basic theories that help explain the functions of humour in political discourse. Since language and culture are deeply enrooted in humour, the issue connected with language- and culture-specific humour is tackled as well, followed by a non-exhaustive humour typology in order to present some difficulties connected interpreters need to be aware of.

² This might be a non-aggressive test of my reader.

3 HUMOUR IN THE EUROPEAN PARLIAMENT

In the previous chapter, I hope to have shown that humour can serve essential functions in the world of politics. Hague et al. state that “[p]olitics presumes an initial *diversity of views*” and it “involves *reconciling such differences* through discussion and persuasion. Communication is therefore central to politics”. They further explain that the decisions achieved by communication become authoritative and thus enforceable (2004, 3). The EP interpreters, therefore, have to bear in mind that a joke is no funny business in politics. Humour has been studied in connection to political discourse. The effectiveness of using humour in campaigns has been researched, for instance, by Chapel (1978), who was interested in the use of humour in Gerald Ford’s speechmaking, or by Meyer (1990), who studied humour in Ronald Reagan’s speeches (Davis 2008, 554).

3.1 THE EUROPEAN PARLIAMENT

The European Parliament is a directly elected body of the European Union. The EP amends and adopts legislative proposals, supervises the Commission and other EU bodies and directly cooperates with the national parliaments of the Member States (“Welcome to the European Parliament” 2017). Plenary sessions are chaired by the President, who is elected for a two and a half year term and can be assisted by fourteen vice-presidents. There are 751 members from 28 countries directly elected for five years and grouped based on their political affinity. Currently, there are eight political groups (“Organisation and Rules” 2017). The requirements for the openness of proceedings make plenary sessions an amazing source of data since all debates are available on the official websites in the form of audiovisual recordings.

3.1.1 Plenary Sessions

The EP’ website defines plenary sittings as the most important part of the EP’s political activity. Here MEPs present the legislative work of committees and political groups. The plenary sessions are held in 24 languages once a month in Strasbourg and Brussels. The President usually opens plenaries with a short speech on the current political situation and the plenaries discuss the latest development in the EU. If there is some important issue, the agenda may change so that the MEPs are able to address it. The topics discussed are extremely varied. The debates are very thoroughly organised starting with the agenda being designed by the Conference of President of the political groups and ending with the President

giving the floor to the speakers based on a specific timetable. The speaking time for MEPs within the debates is usually very limited. The debates last several hours and are very fast-paced (“How Plenary Works” 2017). MEPs may speak in any official EU language. The majority speak in their mother tongue and are interpreted simultaneously into the rest of the EU languages (“Multilingualism in the European Parliament” 2017).

3.2 CONFERENCE INTERPRETING

Kohn and Kalina define interpreting as “a special type of communicative interaction which takes place when members of different language communities engage in cross-language/culture communication, using interpreters as interlingual mediators” (1996, 118). They further state that the interpreter “produces a corresponding target discourse which will enable the target discourse audience to understand what the speaker meant” (Kohn and Kalina 1996, 118). When comparing the consecutive and simultaneous mode, simultaneous interpreting is usually more surface-oriented, “sometimes even word for word” (Kohn and Kalina 1996, 119). According to Jones, “the conference interpreter must be able to provide an exact and faithful reproduction of the original speech” (2002, 4).

This thesis deals with simultaneous interpreting in particular. A few introductory words might be necessary to present the basic concepts stemming from the SI mode which may influence the transfer of humour. In SI, the interpreter starts producing the translation with a slight lag behind the speaker and is meant to finish the utterance almost at the same time as the speaker. Čeňková, based on her study, suggests the lag not exceed “one logical or meaningful chunk” (1998, 167). Therefore, when starting a sentence, the interpreter is often not aware where the sentence might bring them and needs to anticipate continually.

There are many intricacies that simultaneous interpreters have to deal with, such as proper names, figures, culture-bound references or scripted speeches (Amato & Mack 2001, 37). Humour then really seems to be the cherry on top.

Viaggio summarises the most significant issues of conference interpreting as the time constraint and the co-presence of the audience, who witness other people’s reactions. Should the interpreter fail to transfer the humour, they will feel excluded (Viaggio 1996, 180). Antonioni (2010), however, found the target audience often laughed only because of the source text audience laughing or due to the speaker’s facial expressions. Gile also adds that an essential aspect of SI is that the audience’s smile or laughter will be a “quality check” that the humorous instance has been transferred successfully (1995, 35).

In the following subchapters, I will look into the norms guiding interpreters' performance, their role and the notion of loyalty to the speaker.

3.2.1 Norms

In his book *Basic Models and Concepts for Interpreter and Translator Training* (1995), Gile states that interpreting is a “professional act of communication” and it is subjected to professional rules together with rules related to communication (1995, 22). An obvious norm-setting authority would be the International Association of Conference Interpreters. AIIC was founded in Paris in 1953 and created its own Code of Ethics and Professional Standards in 1957 (Thiéry 2015, 13-14). In their practical guide for professional conference interpreters, AIIC (“Practical guide for professional conference interpreters” 2016) states:

It is your job to communicate the speaker's intended messages as **accurately, faithfully, and completely** as possible. At the same time make it your own speech, and **be clear and lively in your delivery**. A conference interpreter is a communication professional who needs to be a good public speaker, so make your interpretation fluent, expressive, and communicative.

Zwischenberger's survey of AIIC published in 2015 showed that the norms of “loyalty towards the speaker/original” and “detachment of the interpreter” are the most demanded norms imposed by AIIC (2015, 108). Her research, however, points out that these norms are not always realistic and may be contradictory (2015, 108).

3.2.2 Interpreter's Role

Wadensjö states that “two roles are frequently juxtaposed – ‘translator’ versus ‘mediator’” (1998, 6). The metaphors often used to explain interpreting are “the telephone”, “the echo machine” or “the mouthpiece”, which, Wadensjö observes, are “all instruments conveying information without themselves affecting this information except in a merely technical sense” (1998, 8). Interpreters are further compared to a machine, a window, a bridge, a telephone line or a conduit. The machine metaphor underlines the absence of emotional distortion; the window metaphor underpins the clarity and fidelity, bridge and phone line accentuate the barriers or distance between the participants. These metaphors completely lack any human factor (Frishberg 1986, 60). The “conduit” metaphor suggests that interpreters should not themselves react and only be a bridge to help the audience understand and therefore laugh at the instance of humour. However, since laughter is addictive, one might wonder whether the interpreter's laughter could not be more helpful

than a complete omission of the humorous instance in a situation where the audience might feel excluded.

In his work on conference interpreting, Pöchhacker states that the role is now becoming one among the significant concerns for researchers (2009, 172). The client trusts that the interpreter will accurately interpret the text by assessing the audience's knowledge and sharing their understanding of the speaker's intention (Frishberg 1986,61). Frishberg defines accuracy as saying as much as the sender (including pauses, hesitations and non-verbal language), but not more (Frishberg 1986, 61). Donato states that since the interpreter's role as a mediator does not allow for interaction with the speaker, they should merely provide an equivalent target text (2003, 102).

It has already been suggested, however, that effect is a more apt goal to aim for rather than equivalence (see subchapter 2.1.3) Jones likens the interpreter to a film director creating an adaptation of a novel. The written word and a film are a different medium, and so in order to create the same effect, the director will have to betray the author of the ST to preserve the intended meaning (2002, 81). Translation, by its very nature, always changes the form of the ST. The question then remains how free the interpreter is in trying to create the same effect. Stackelberg asks: "should the translator be allowed to make us laugh at his own ideas rather than at those of the author?" (1988, 13). Stackelberg believes not. Pöchhacker, on the other hand, theorises that since in conference interpreting the source text is closely connected with the target text, the interpreter might have to interpret even offensive humour (1993, 462-463).

3.2.3 Loyalty

An important notion worded by Jones is that "the conference interpreter, in a way, becomes the delegate they are interpreting" (2002, 5). Gile states that the consensus is that the interpreter should interpret the speaker as faithfully as possible the ST and strive to represent their aims (1995, 39). Gile asserts that the immediate aims of discourse are informing, explaining and persuading (1995, 26). The interpreter should thus aim to contribute to these three layers. From the point of view of the sender of the message, the communication is successful if the receiver was informed, understood the message and has been persuaded (Gile 1995, 27). From the receiver's point of view, on the other hand, communication is successful if they understand the message even if the sender's aim was not fulfilled (Gile 1995, 31). According to Gile, the primary **loyalty is towards the speaker** (1995, 32).

Gile states that professional loyalty is of the ethical and philosophical nature rather than technical (1995, 29). Since interpreters in EP interpret many speakers coming from different groups, they are necessarily subjected to ‘loyalty shifts’ (Gile 1995, 29). If the interpreter speaks in the first person, sender-loyalty is their ethical obligation (Gile 1995, 30).

In the norms guiding conference interpreting there seems to be no one-size-fits all solution for interpreting humour to be found in the norms guiding conference interpreting and not even scholars agree how loyal and faithful should the interpreter be. The best we are left with is that “the constant objective of the interpreter is to provide a correct translation of the original in a form that sounds as natural and as authentic as possible in the target language” (Jones 2002, 8). Interpretation, as Jones assesses, should be audience and situation-specific (2002, 125).

3.3 INTERPRETING IN THE EUROPEAN PARLIAMENT

All languages in the EU are considered equal which means that all speeches are interpreted simultaneously into all official languages. The European Union’s official website accentuates the EP interpreters’ main goal: to **transfer the speech faithfully**. The EP’s Directorate-General for Interpretation and Conferences comprises of 330 house interpreters and 1800 external interpreters (“Multilingualism in the European Parliament” 2017). 44 EP interpreters are members of AIIC (AIIC 2012).

The interpreters must have a perfect understanding of their passive language, perfect command of their active language, have broad general knowledge and inquisitiveness and be able to adapt to all kinds of speeches and situations (“The Interpreter” 2017). Not only do the interpreters prepare for the specific meetings and debates by reading the documents, but they also have to learn the newest terminology and read the press in their active and passive languages to be aware of the latest development (“The Interpreter’s Work” 2017).

During these inter-social sittings, the interpreters are sat in sound-proof booths that are placed in the meeting rooms. They have a direct view of the room which is a crucial factor as they do interpret not only verbal message and paralinguistic features like intonation or stress, but also non-verbal factors like the body language of both the speaker and the audience. SI interpreters are “physically cut-off from the meeting in a sound-proofed booth behind double-gazing” so it is easier for them to forget that they are a part of the meeting

(Jones 2002, 66). Ms Deitze, an EP interpreter, states on the official European Union website:

I am constantly looking around the meeting room. It is important to see who is coming in and out, or other things like the chair whispering to his assistant. Things might take an unexpected turn and they will find you prepared if you foresee them (“To Be or Not to Be an Interpreter” 2017).

Interpreters are grouped based on the languages used in the meetings. Should the meeting use seven or more active and passive languages, there are three interpreters per booth. Otherwise, only two interpreters per booth are employed. Sittings usually last a maximum of three and a half hours (AIIC 2012).

3.4 INTERPRETING HUMOUR IN THE EUROPEAN PARLIAMENT

“To find oneself interpreting jokes, swear words or brusque remarks in the European Parliament is by no means a rare occurrence. To the contrary, it is the order of the day” (Michael 2015). In her article published on the official website of AIIC, Elsa-Maria Michael, a staff interpreter at the European Parliament since 1992, discusses the topic of interpreting humour in the European Parliament.

Michael mentions the necessity of not only language knowledge (both active and passive), but also knowledge of **the cultural and personal dynamics inherent in the speech** (Michael 2015). Michael article shows that it is very important to know the speaker, to know how they react, how they talk to others, to know their typical behaviour, to be able to tell whether something is said in a bona fide or a non-bona fide mode.

Interpreters working in-house or freelancing in international organisations remain an ‘anonymous voice’ (Jones 2002, 6), not knowing the speakers in person. In the case of such organisation as the EU, however, interpreters spend a lot of time listening and interpreting the speakers and thus have the possibility and space to learn their idiosyncrasies and strengthen their anticipation strategies. This gives them a particular advantage in comprehending the clues (might they be verbal or simply facial) of humour. González and Majias agree that interpreters working on a regular basis with a certain organisation will learn their jargon and the usual topics (2017).

Michael reports that “the way humor and pointed remarks are used in the European Parliament differs in both style and frequency from other international forums” which may be ascribed to the free and open parliamentary discourse (Michael 2015). Michael further

assesses that “MPs can – and do – resort to any rhetorical resources that come to mind to construct arguments and convince others, stretching the possibilities of language to the limit” (Michael 2015). MEPs, as members of plurinational political groups, work and travel together on a regular basis. They also cooperate across the spectrum of parties (Michael 2015). This implies that the MEPs know each other well. This greater sense of familiarity also encourages free and witty interjections that are not used in other international bodies (Michael 2015). The fact that MEPs are elected for five years helps not only they themselves to become accustomed to each other’s styles and registers, but also for the interpreters to get used to the ‘linguistic profile’ of each member (Michael 2015).

Another specificity of the plenary sessions is that the audience is not only the one sitting in the room. Rather the speeches are recorded and transmitted into other rooms as well as placed on the website. So the interpreters cannot see their whole audience. Michael states that all speeches and interpretation channels are also transmitted into MEPs’ office via the ‘parrot’ system (Michael 2015).

In her article, Michael discusses several difficulties that an interpreter might encounter when interpreting in the EP. These will be discussed in the following subchapters.

3.4.1 Language-Specific Humour

Michael suggests that unless the interpreter is as fortunate to work with two languages of the same family, the interpreter will have to **explain** the instance of humour **in an interesting fashion**. Michael illustrates this issue with example (7).

(7) *The next speaker after Ms. Green are Mr. White and Mr. Black... and this is not a joke!* (Michael 2015)

The interpreter, in this case, cannot but state the names in English and then explain why this elicited laughter from the English-speaking audience.

3.4.2 Fast Pace

Riccardi asserts that time is “the greatest language-independent constraint” (1998, 173). The constant flood of new information hinders the interpreter’s ability and the possibility to devise more apt and adequate solutions. Should the interpreter focus for too long on the comprehension or production phase, they will overstrain their short-working memory. Due to the fast pace of the sessions, the interpreter might need to **compress their explanations** (Michael 2015). Michael suggests that one should strive for a version that might not produce the same effect but is still **better than no rendering at all** (Michael 2015). The suggestion here that a worse translation is the lesser of two evils is in clear contradiction with Viaggio’s

statement that “the alternative to a good translation is not a bad one but rather none at all” (1996, 185). One does, however, need to take into consideration the possibility of the TL audience feeling excluded.

A very specific issue of interpreting for European Parliament is that interpreters often have to introduce new speaker and then also interpret the new speaker, usually based on the turn-taking and language pairs of the interpreters in the booth. This even further limits their time as they already have to focus on the new speaker while still finishing the first speech

3.4.3 Speaker’s Right to Hilarity

While some humorous remarks might not elicit any reaction at all even in the original language, Michael reminds the reader of situations where the utterance might affect the audience profoundly. She calls the principle the ‘speaker’s right to hilarity’ and, she adds, all the members of the audience have the right to laugh (Michael 2015). The interpreters have to install what Michaels calls an “**anti-joke filter**” in order to successfully transmit the utterance without being affected by it personally (Michaels 2003). Thus, according to Michael, the interpreter needs to **pass on the humour without laughing**. The necessity of familiarising oneself with humour and keeping a straight face might be practised and learned, as suggested by Nolan (2005, 274).

3.4.4 Continuity

An important factor that the interpreters need to be aware of is that everything they say might be used “against them”. While an interpreter might be very imaginative with creating a completely new metaphor in Czech, it is then possible that a Czech MEP will use this transferred metaphor and others will not understand where it came from. This is also problematic in relay interpreting, where different booths may be dependent on different interpretation, and the message thus gets distorted once alluded to. Dutch interpreter Bernard Gevaert asserts:

A play on words is one of the biggest challenges for an interpreter. There are times when you can translate, when you find something which is suitable in your language, but it is risky because it can be interpreted differently from the original words and the MEPs listening to your translation can react to your own words rather than to what the speaker said originally (“More Than Words” 2017).

Since anything outside as well as inside of the EP debate might be taken as a source of reference, interpreters need to follow all the speeches as well as all the notes made by other

members in the room, so that then they anticipate possible humorous remarks and are able to interpret it.

In this chapter, I discussed the specifics connected to interpreting in the European parliament and presented ethical as well as practical issues the EP interpreters have to deal with when transferring humour.

4 INTERPRETING HUMOUR

Translating humour is like solving a Rubik's cube. Once one side is all aligned, you move it a little and the rest is still mismatched (Chiaro 2011, 265). As opposed to Chiaro's playful simile, Nash states that "humour is a serious business, a land for which the explorer must equip himself thoughtfully" (1985, 1). Since both Humour Studies and Interpreting Studies are relatively new disciplines, there have not been many works on simultaneous interpreting of humour. This is one of the main reasons why this study was created. Luckily, this road has been sprinkled with breadcrumbs by such researchers as Pöchhacker (1993), Viaggio (1996) and Pavlicek and Pöchhacker (2002).

Translation of humour, on the other hand, has been tackled more extensively by scholars such as Chiaro (1992, 2005, 2006, 2008, 2010, 2011), who deals with translating audio-visual humour, Delabastita (1996, 1997), who dealt with translating puns, Vandaele (2002), Bucaria (2008), or Attardo (2002, 2008). This work will thus, similarly to Pöchhacker (1993) and Viaggio (1996), draw from the findings of the Translation Studies.

This chapter will now look at the practical issues connected with interpreting humour. It will be based on Pöchhacker's (1993) functionalist approach, introducing the notion of skopos, Gile's Effort Model and relevance theory which are used in the analysis of humour leading to the selection of the interpreting strategies.

4.1 "(UN)TRANSLATABILITY" OF HUMOUR

When transferring humour, one necessarily has to tackle two much-debated issues, **equivalence** and **translatability** (Chiaro 2005, 570). For this reason, humour is often likened to poetry as both rely on "unusual lexical collocations, irregular word order, [...] patterns of repetition at all levels of sound, syntax, lexis and meaning" (Chiaro 2005, 570). Some jokes play with language, similarly to poetry, while other humour just plays through language, like prose does (Chiaro 1992, 91). Chiaro defines translatability as a "capacity of some kind of meaning being transferred from one language to another without undergoing radical changes" (2008, 581).

Vandaele ascribes the notion of untranslatability to the cultural and linguistic aspect of humour (2010, 149). As he explains, even small changes may create the same immediate effect of laughter but a different effect when considering the interpersonal dynamics (Vandaele 2010, 151). The linguistic 'untranslatability' can be ascribed to **denotation and connotation**. Vandaele exemplifies this issue on the so-called "lectal" language varieties

such as dialects or sociolects and metalinguistic communication such as wordplay or puns (Vandaele 2010, 150). It is exactly these differences in registers and various dialects that if used in humour produce great difficulty to the interpreter. Diot agrees that while denotation might be roughly interpreted, connotation cannot (1989, 84).

Low, on the other hand, suggests that claims as to the untranslatability of humour have two possible sources: either the translator's incompetence or unrealistic standards together with a narrow notion of what can constitute a translation (Low 2011, 59). According to Low, translatability does not necessarily require the target text to employ the same linguistic structures, but only to deliver the "same joke" (Low 2011, 60). What matters, according to Low, is that the translated element is recognisable as humour and can amuse the audience (Low 2011, 60).

Attardo, following the findings of Ferdinand de Saussure, argues that "no two *utterances even in the same language* are ever the same", which implies that "we have to relax our criterion of meaning persistence from identity to mere similarity" (2002, 174). Since the chance of two languages sharing the same linguistic features is close to none, translators need to make linguistic compromises to achieve **functional correspondence** (Chiaro 2008, 571).

4.1.1 Skopos of Humour

Reiss and Vermeer's (1984) **skopos theory** has entered the realm of humour translation, guiding the translator to try to elude **the same function** intended by the creator of the humorous instance (Raphaelson-West 1989, 128). Both Vandaele (2002) and Chiaro (2010) agree that it is the effect, or skopos, that is of uttermost importance in translating humour. This might entail a complete substitution of the humorous instance with one having the same skopos – that is evoking humour – like the one in the ST. Vandaele, however, states that "[t]he meaning of humour is not necessarily reducible to just a specific state of positive arousal but may be multiplied by both its causes and specific further effects" (2002, 154).

Vandaele suggests there are two basic types of humour: humour per se and rhetorical humour. As discussed in subchapter 2.3, humour has been perceived mostly in terms of superiority, relief and incongruity theories. In the incongruity theory, humour is defined as "humorous effect caused by a departure from normal cognitive schemes" (Vandaele 2002, 156). Humour is therefore simply an "innocent goal". Vandaele calls it "**humour per se**". Superiority, on the other hand, relates strictly to the effect of humour and the play in humour is competitive. Vandaele calls this humour "**rhetorical humour**" that serves to achieve

different than just amusement goals (2002, 156). When interpreting humour, the skopos might therefore vary and the interpreter should be aware of all the possible functions to be loyal and faithful to the speaker's intentions. The following chapter will use the notion of skopos to describe how the function of the humour may be assessed.

4.2 FUNCTIONALIST APPROACH

In his study of interpreting humour, Pöchhacker defines SI as “a highly complex professional course of action” which “needs to be studied within a comprehensive analytical framework” (1993, 457). He suggests a multi-level framework shown in Figure 1:

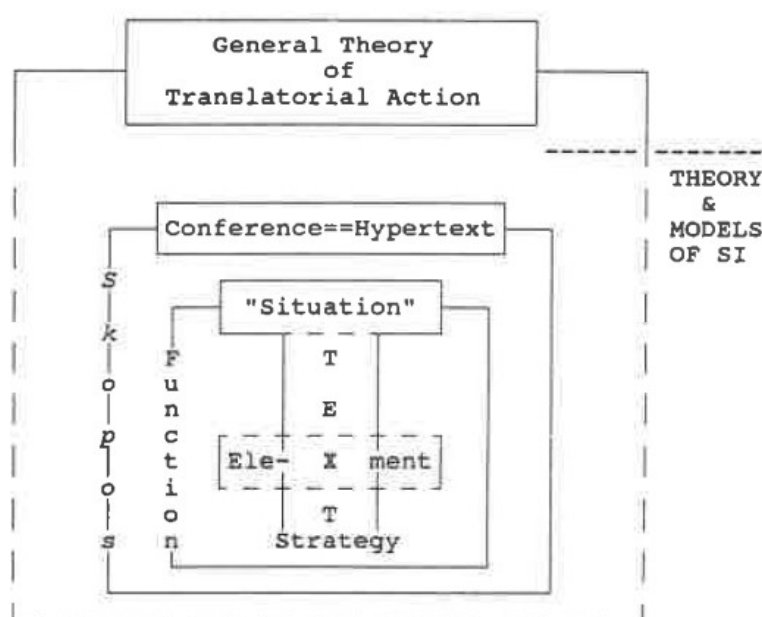


Figure 1. Multi-level theoretical and descriptive framework for SI (Pöchhacker 1993, 457).

According to the functionalist theory, “the functional invariance between the source and target text principle requires adapting the target text to target-cultural conventions and communication needs” (Pöchhacker 1993, 457). Pöchhacker suggests that the first and most general level of analysis is the type of meeting and organisational arrangements concerning skopos. Within each **hypertext** (conference), the specific **situation** can be described by its **actors** (speakers, source-text and target-text audience and the interpreter) and their expectations, intentions and socio-cultural background. The communicative function of the final **text** is based on the “systemic interplay of situational factors” (Pöchhacker 1993, 457-458). The final strategy should then reflect the function of the text, situation, and hypertext (Pöchhacker 1993, 458).

As Pöchhacker states, functionalist analysis should also help us assess whether a joke should be interpreted into the TC at all (1993, 463). While it is usual for Anglo-Saxon speakers to use humour, for the purposes of maintaining the equivalence of communicative effect, one might wonder whether the functionalist approach would not advise against transferring the humour into other languages which do not use humour so readily. Pöchhacker, however, argues that based on the intertextuality within both hypertext and the situation and the audio-visual co-presence of both ST and TT, the interpreter is closer to the source text than a translator, which urges them into transferring jokes even by the means of shifting perspective and simply explaining the situation (1993, 463-464)

Reiss and Vermeer's (1984) **skopos theory** helps the researcher focus on **situation, text** and **culture** (Pöchhacker 1995, 31). Pöchhacker thus incites scholars to give a chance to the product-oriented research, observing the fact that Translation Theory has a lot to offer (Pöchhacker 1995, 33). In his work, he puts skopos theory into the test with the purpose of analysing conference interpreting. Based on the skopos theory, Pöchhacker argues that "purpose to be fulfilled by translation and interpreting is largely constrained by the target-culture recipients" (Pöchhacker 1995, 34). According to the functional approach to interpreting humour, the final rendition needs to first work intratextually and only then intertextually, that is being loyal to the ST (Pöchhacker 1995, 34). The text must, therefore, be coherent and meaningful in the communication situation, taking into consideration the conventions of the target text culture (Pöchhacker 1995, 38).

In translation, the skopos becomes readily available from the translation brief or the client's assignment whereas in conference interpreting the skopos is much more complex (Pöchhacker 1995, 35). Pöchhacker suggests that skopos might be specified by such organisations as AIIC and differ significantly among different types of hypertext (1995, 35-36).

According to many interpreting scholars, interpreters should sound natural to the target audience, or as AIIC advises, "Make them forget they are hearing the speaker through an interpreter" (AIIC 1990, 9).

Pöchhacker suggests that while functionality may arguably not be preserved once the typical British use of humour is rendered into German, more often than not, the participants in international conferences are familiar with other cultures and are willing to engage with them in a cross-cultural conversation (Pöchhacker 1995, 47-48). This seems to be even more applicable to the European Parliament, where the "foreignness" might not need to be filtered out as the MEP will be more aware of the other cultures and their idiosyncrasies.

4.3 ANALYSING HUMOUR

According to the functionalist theory, an analysis of the whole framework helps the interpreter select the right strategy, be it explicitation or deletion of the humour completely. In the following subchapters, I will first introduce Gile's five rules to selecting the right strategy. I will then introduce the notions of the Effort Model and relevance theory in order to discuss Viaggio's six-factor analysis used in the practical part.

4.3.1 Selecting the Strategy

Gile formulated five rules that guide interpreters towards the right choice of a strategy. The first rule is to **maximise information recovery**. This rule makes omission the last resort, yet Gile points out that it is the interpreter's responsibility to choose what should be interpreted and what may, for instance, be redundant or less important than other segments. The second rule is to **minimize recovery inference**. This rule draws from the Effort Model, stating that overly high standards of production might jeopardise the comprehension of the following segment. In the light of this rule, such strategies as omission by choice and generalisation are preferred to explanation. The third rule commands the interpreter to **maximise the communication impact of the given speech**, pointing out the importance of the form or "package", which is a very valid point in interpreting humour. The fourth rule is the **rule of least effort**, which reinforces the second rule. Based on this rule, strategies that require the least time and processing capacity should thus be put in the forefront. This, however, might urge interpreters to opt for such strategies even if they have not used all their processing capacity. The fifth rule is a **rule of self-protection**, according to which interpreters, to save their face, do not inform the listeners of a problem (1995, 202-203).

According to Gile, interpreters "seem to follow the rules, sometimes consciously, often unconsciously" (1995, 201). The choice depends on professional ethics and working conditions. While conscientious interpreters opt for rules of maximising information recovery, those on the other side of the spectrum and those working in bad conditions would choose the self-protection and the least effort (Gile 1995, 204).

What Jones advises to interpreters, in general, is "the principle of exploiting cognitive knowledge shared by the interpreter and their audience" from both the meeting and outside the meeting (2002, 96). He further states that interpreters should be economical in their expression, avoid filler words and other unneeded rhetorical devices. He also suggests that unnecessary repetitions be banned (2002, 97). In the case of humour, the interpreter should,

however, be extremely wary of the fact that some of these rhetorical devices might be a necessary part of the humorous expression.

4.3.2 Gile's Effort Model

Viaggio suggests that the model of competing efforts formed by Gile serves as a useful tool to assess the extra load presented by the humour (1996, 180).

The Effort Model was designed to help with understanding difficulties not ascribable to lack linguistic or extralinguistic knowledge (Gile 2015, 135). Using cognitive theory, it explains the consequences of limited processing capacity. The three efforts are connected to comprehension, production and memory. Gile calls them **Listening and Analysis** which are closely related to comprehension, **Production** which covers all operations from mental representation of the given utterance to speech planning and the ultimate performance of the speech. Hesitations then are clear 'symptoms' of production difficulties. The third effort is **Short Term Memory**.

Gile presents two rules for smooth interpreting which needs to be present together with the actual linguistic and extralinguistic knowledge. First, at any time, the total required processing capacity should not exceed total available capacity, and secondly, at any time, the processing capacity for any active efforts should not exceed the total capacity for the task (Gile 2015, 136). When, for example, the speech contains a metaphor or an allusion that the interpreter needs to think about to comprehend, production is affected. Equally, should the interpreter try to produce an elegant utterance, the production effort may be overloaded. Thirdly, should the interpreter choose to wait and prolong the ESV in order to first hear the catch phrase, the Memory effort is strained to its limits.

Gile asserted that interpreters tend to work near the limit of their processing capacity – near the point of “saturation” (2015, 136). According to his “Tightrope Hypothesis”, errors, omissions and infelicities occur due to “**problem triggers**”. These triggers are factors which increase the demands on their processing capacities, such as high information density, speech rate, unfamiliar accents, non-standard lexical usage, syntactic complexity and such which cause more attention needed for the Listening effort (Gile 2015, 136). Viaggio states that by interpreting metalingual use, interpreters impose greater demands on their Short Term Memory, Production effort and Listening effort, due to the higher effort placed on attention. He advises the interpreter to assess the relevance of the instances of humour (Viaggio 1996, 184).

4.3.3 Grice's Cooperative Principle

In his work "Logic and Conversation", Grice introduced the Cooperative Principle, which states: "[m]ake your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice 1975, 45).

He divides the principle into four categories: **Quantity, Quality, Relation and Manner**. The category of Quantity states that one's contribution should only be as informative as is required. The category of Quality entails a supermaxim of "Try to make your contribution one that is true". The Relation category advises us to "be relevant", and the category of Manner tells us to "be perspicuous", by which Grice means avoiding obscurity and ambiguity and, on the other hand, being brief and orderly (Grice 1975, 45-46). These maxims are based on the assumption that talk exchange is used to serve the participants in the communication (Grice 1975, 47).

Grice is, however, aware that the speaker might choose to violate a maxim, which means that "in some cases he will be liable to mislead" (Grice 1975, 49). Should one of the maxims be violated, the hearer "is entitled to assume that the maxim, or at least the overall Cooperative Principle, is observed at the level of what is implicated" (Grice 1975, 52). In irony, the first maxim of Quality is flouted and the proposition the speaker is saying, aware that the audience understands that, is contradictory to their utterance (Grice 1975, 53). Hyperbole is the violation of the second maxim of Quality where the speaker says what he does not know to be true (Grice 1975, 53). Violation of the maxim of Manner then entails such phenomena as ambiguity, which, in case of phonemic ambiguity, may also be part of the humour. The hearer's aim is then to understand the "particularized conversational implicature" (Grice 1975, 56).

Vandaele suggests that Sperber and Wilson's (1987) relevance theory covers the four maxims in a more integrated way. Gricean principles, however, still have a far reaching interpretative power (Vandaele 1999, 247). Grice, for instance, stated that flouting of the maxim needs to be blatant (Grice 1975, 53). **Cueing**, according to Vandaele, makes a clear difference between humour and receipt (1999, 247).

4.3.4 Relevance Theory

Viaggio asserts that the goal of the interpreter is that "all items relevant to the addressee arrive safely and unencumbered" (1996, 184). According to the relevance theory, "listeners must make sense of utterances by processing the decoded linguistic signal in all available

contexts, which may include beliefs, immediate perceptions and familiarity with sociocultural norms of communication” (Setton 2015a, 190). The theory draws on the notion of inferencing and claims that “to communicate is to imply that the information communicated is relevant” (Sperber and Wilson 1987, 697). Relevance theory does not seem to primarily apply to the analysis of humour, yet it has been used successfully in humour research (Attardo 2008, 129). Sperber and Wilson (1986/1995) asserted that communication is “driven by the search for relevance” where “relevant interpretation is one that makes sense based on all the evidence provided by the semantic decoding of the utterance in these contexts” (Setton 2015b, 342).

Relevance theory draws on Grice’s belief that the most important feature of communication are **expression** and **intentions**, stating that the communicator informs of their intention implicitly (Vianna 2005, 169). The interpreter’s goal is then to facilitate the communication and make the intention be inferred by the audience (Vianna 20015, 170). Should one of the maxims for cooperative communication be violated, the listener can then assume, for instance, the use of irony or a metaphor (Setton 2015b, 341). Gonzáles and Majias warn that the “interpreter must be attentive to the **purpose** of humor; it is preferable to preserve it whenever possible, since it can often be part of the message” (2017). Omissions and additions thus might be a choice of interpreter based on the cognitive effects intended by the speaker as the interpreter understands them to transfer the meaning more efficiently than **transcoding**, should no one-to-one equivalent be present (Setton 2015b, 343).

Viaggio calls relevance “the interpreter’s compass” (1996, 184). The interpreter should aspire to transfer all the relevant information to the audience, unencumbered (1996, 184). Transferring other stylistic features should then be based on their assessed relevance (1996, 184). The ability and willingness to transform humour, therefore, depend on the relevance of the instance (Viaggio 1996, 184). The interpreter should keep in mind that the strategy they use will create demands on them (Viaggio 1996, 184).

Since SI are both listeners and speakers, the meaning they should attempt to get should be relevant to the TA. The interpreter thus needs to, in his inferencing, take into account the cognitive environments of the listeners (Setton 2015b, 344). A great tool to do so is **preparation** and the **communication situation** (Setton 2015b, 343).

Relevance theory also serves in the discussion of **fidelity**. It differentiates between explicatures, which are “a development of the logical form of the utterance” and implicatures, which are “meanings communicated by implication in a given context with different strengths” (Setton 2015b, 343). As Setton states, “norms of fidelity in most settings

require interpreters to aim to convey what was meant, but preserving the implicit-explicit profile as far as possible in the target text, that is, rendering explicatures explicitly, and providing the necessary communicative clues in TT for listeners to derive the implicatures at the same strengths” (Setton 2015, 343). Both explicitation and the addition of procedural markers contribute to achieving optimal relevance. (Setton 2015b, 343).

4.3.5 Viaggio’s Six Factors

When dealing with metalingual use, Viaggio suggests the interpreter ask themselves the following questions: (1) what is the propositional content of the humorous instance, (2) are stylistic losses acceptable and (3) what is the best strategy to be used (complete, partial or zero rendition) (1996, 185).

Viaggio lists **three decisive considerations** that should lead the interpreter’s choice of strategy. The first is the **impossibility** of the interpreter **to do justice** to the utterance, in which case Viaggio states that the alternative to a good translation is not a bad one, but none at all. The second factor is **elocution**. The interpreter should not speak too fast to explain the instance and then be unintelligible. The third concern entails Gile’s Effort Model. The interpreter should not try to produce humorous instance if by doing so, they will produce significant constraints on their short-memory which will hinder their rendering of the following segment (Viaggio 1996, 185).

Viaggio suggests that the **communicative relevance** should be put in the first place as the interpreter does, first and foremost, speak to the audience (Viaggio 1996, 186). The interpreter’s job is to determine the background knowledge of the audience and assess if and to what extent the audience is capable and willing to accept foreign phenomena in the target text (Viaggio 1996, 183).

The interpreter’s analysis of the instance of humour should, according to Viaggio, cover the following two main points: **(1) speaker’s pragmatic intention** and intended **sense** and the **audience’s needs** and **expectations** and **(2) background knowledge** of the audience and their ability to understand calques and literal translations (Viaggio 1996, 181).

Viaggio (1996) lists six interdependent factors, which affect the interpretation of stylistic markers. The six factors, which belong to the most eloquently made system of assessing humour, are as follows:

- (i) **“Degree of spontaneity of the original”**, the biggest issue being with scripted, non-spontaneous wordplay, which, if very sophisticated, might pose great problems, as opposed to impromptu humour;

- (ii) **“Structural and/or lexical differences between the specific languages”**, which suggests that the more similar the form, the easier to translate
- (iii) **“Degree of interpretation of the respective languages and cultures”**, that is the linguistic and cultural knowledge that the two cultures share;
- (iv) **“Situational relevance of form”**, where the interpreter is advised to “forgive and forget it,” should the VEH be, for instance, be already inappropriate in the original;
- (v) **“Interpreter’s knowledge of the source language culture(s) and literature”**, for humour can only be recognised if the alluded sayings or, for example, idiosyncrasies of games such as football, are familiar to the interpreter and audience;
- (vi) **“Interpreter’s mastery of the target languages and rhetorical prowess”**, which states that interpreters that already use stylistic markers in their speech will find it easier to interpret humour (Viaggio 1996, 181-183).

Based on assessing these variables, Viaggio states that the interpreter should be able to choose the right strategy to use when transferring verbal humour. The first two factors are dependent on the source text and on the pair of languages used. They are not in the hand of the interpreter. The other four factors, however, concern the interpreter’s analysis (speaker’s intention, audience’s needs and expectations and background knowledge) and speaker’s rhetorical skills (Viaggio 1996, 181). They, therefore, refer to the interpreter’s professional competence (Viaggio 1996, 183). These factors should be, according to Viaggio (1996), considered by both interpreters and researchers.

Since these factors will be used in the practical part of the thesis, I will present one practical example from Viaggio’s study (1996) below:

4.3.5.1 Practical Example of Viaggio’s Analysis

For the purposes of a better comprehension of the practical process, I will now give an example from Viaggio’s analysis of a politically loaded pun, which he collected at a meeting of the Industrial Development Board at the United Nations.

In this example from the debate on linguistic sexism, one delegate called the British presiding officer “Madam Chair” to which she responded, “I’d rather you called me a man than a piece of furniture”. Viaggio analyses the humorous remark as (i) spontaneous and (ii) impossible to translate or recreated in real time. The topic was, however, (iii) hotly debated in the UN at that time and (iv) this moment was important as it showed the delegate’s

frustration as well as her sense of humour. It evoked laughter and made the perpetrator the target of the joke. The interpreter (v) should be aware of political correctness. There are a few options for how to deal with the impromptu wordplay. They could (vi) literally translate the sentence, giving the audience the opportunity to recreate the pun themselves, or use the original word “chair” with an explanation of what chair is, or, as Viaggio did at that point, translate literally and then add an explanation in third person, stating that she is angry for being called “chair”, applying playful intonation and more colloquial vocabulary (Viaggio 1996, 190).

4.4 STRATEGIES USED IN INTERPRETING HUMOUR

One of the reasons behind my pursuance of the topic is the lack of data on what interpreters do when stumbling upon humour, other than using the “please laugh now” strategy. While Jones does agree that unless this technique is too overused, it might satisfy the need of all participants (2002, 112), this might not be true in the context of political discourse as the perlocutionary act was not transmitted and it might embarrass the speaker by making them the target of the joke.

Conference interpreting is not a process of simple repetition from one language system to another. While in the past, interpreting has been defined as “a merely mechanical task” (Pöchhacker 2005, 682), the understanding of the process has changed significantly. Kirchhoff, for instance, defines simultaneous interpreting as a “complex cognitive process” in which each operation within the problem-solving process is related to the others and thus impacts the whole solution. The outcome depends on the efficiency of all the strategies the interpreter uses (2002, 114). According to Kirchhoff, “[s]trategies indicate which decisions must be taken in a given situation or in view of certain probabilities so as to reach a goal within a behavioural plan” (2002, 114). The strategies then determine the time lag, the segmentation, the operations used and the speed etc. (Kirchhoff 2002, 114).

Interpreting is, based on a definition by Pöchhacker, as “(a) goal-directed complex activity”, which “has been conceptualized as an essentially ‘strategic’ process” (Pöchhacker 2004, 126). It can also be described as a creative process where the interpreter, in the very limited time and with new and new data continuously incoming, has to solve problems in real time and anticipate further unfolding of the speech (Riccardi 1998, 172). Riccardi states that “the greater the reorganisation of the language structure, the more creative the process” (1998, 172). She adds that “the interpreting performance will be creative whenever the interpreter is able to combine strategies in a flexible way” (Riccardi 1998, 172).

Simultaneous interpreting is more difficult than consecutive interpreting in the sense that the interpreter cannot wait for the whole unit of meaning and always has to **anticipate** and transfer even messages that do not have sufficient clues (Riccardi 1998, 177). With humour, this then makes interpreter equally surprised as the audience. Unwillingly, they might **explicitate** what the joke required to stay implicit or **inference** the wrong out of the two options, destroying the punchline too early. In rare cases when the speaker announces a joke, the interpreter should, according to Jones, **avoid committing oneself** as the joke might turn out untranslatable along the way and the audience will have high expectations that the interpreter might not be able to fulfil (2002, 111). The interpreter is not only dependent on their own skills but also skills of the speaker. Once part of the audience laughs, however, the interpreter might need to address the situation in order not to confuse the audience dependent on the interpretation and not to make them feel excluded. Jones also adds that the interpreter must aim to finish their utterance almost simultaneously with the speaker's utterance for the reaction to be almost simultaneous.

Studies on strategies

In his work on translating jokes, Low introduces eight different strategies (2011) that might be useful in the realm of interpreting as well. These are delivery and then preparation, which allow the translator to start with the punchline and then use explanation to help the audience comprehend the joke. The strategies of compensation in kind by using different forms of VEH and compensation in place (Low 2011, 69) called “displacing” by Chiaro (2005, 136). Low further suggests dilution, that is leaving out some VEH, explicitation, exaggeration, substitution by a completely different humorous text and, most importantly for the purposes of interpreting, **signalling** (Low 2011, 70). Low suggests that this “fallback tool” might be useful where no other option is left, either explaining the joke or using a gloss (see subchapter 4.4.1.5), which might, as Low suggests, sometimes be even more humorous than the original (2011, 70), but as both Pöchhacker (2002) and Chiaro (1992) warn, it may make an underdog out of the speaker.

In Amato and Mack's study which focused both on cultural elements and on proper names, close renditions formed the largest group. Interpreters also switched to reporting mode in order to explain what the speaker was talking about (Amato & Mack 2011, 46.) Expanded renditions were, on the other hand, very rare (Amato & Mack 2011, 56) which might feel unexpected due to the possible necessity to explain unknown realia. Considering the time constraints, however, it is quite understandable (Amato & Mack 2011, 56).

In Antonioni's study of simultaneous interpreting at the Academy Awards, the most frequently used strategies were word-for-word translation which allowed interpreters to preserve the humorous remark. The second was substitution of the one element on which the VEH was based. The third most widely used strategy was a substitution of VEH with an alternative one in the TT (Antonioni 2010, 57). Interpreters also used explicitation (Antonioni 2010, 58). By the use of a questionnaire, the research also showed that even though the target audience did not find some strongly culturally loaded humour amusing, they audience reaction (e.g. laugh, facial expressions, gestures, body language) helped in creating humour (Antonioni 2010, 65).

4.4.1 Strategies Taxonomy

Similarly to the study of humour, strategies are also very unified among the researchers. The classifications of strategies and errors differ from researcher to researcher, giving a lot of space to subjectivity in the field (Korpala 2012, 103). One of the most basic dichotomies is Pöchhacker's division into **on-line** and **off-line strategies**. Off-line strategies constitute of the preparatory phase, on-line strategies are more specific in relation to the interpreting modes, and comprise note taking (consecutive interpreting) or time lag (2004, 126). The off-line technique, such as collecting jokes and pat phrases, are, however, not the object of this study. Merely on-line strategies will be dealt with in the empirical part of the study. The off-line strategies will only be mentioned for the completeness of the theoretical part.

There are many strategies proposed by different scholars. In the following subchapters, I will discuss twelve strategies that were mentioned in various works such as that of Jones (2002), Gile (1995), Kalina (2015), Bartłomiejczyk (2006), Kohn and Kalina (1996) or Lontou (2015) in connection with transferring humour. This taxonomy is not exhaustive, it merely attempts to further enquire into the strategies that might be used during interpreting humour. The very last strategy is an off-line strategy of preparation and collects suggestions of different researchers on how to prepare before the actual interpretation.

4.4.1.1 Reformulation

Jones suggests, even though in a different context, that should the interpreter not know one particular word, the technique of reformulation might prove an extremely helpful tool especially when dealing with allusions or words that do not have an equivalent in TC. (Jones 2002, 81). Same situation applies should the expression only exist in the SL and not in TL.

This technique requires a lot of judgement as the interpreter needs to deduce the meaning using only context.

The problem of reformulation dwells in situations where the speaker vigilantly selects every word of their utterance and the interpreter reformulates the verbosity with a simple word. The delegate, as Jones describes, might have adopted a certain rhetorical style for a particular ‘oratorical effect’ and the interpreter should, here, respect the style so that no nuance is lost (2002, 97-98). Jones states that “[s]imultaneous interpreter must be prepared to diverge in form, and sometimes in literal content, from the letter of the original, in order to achieve the objectives of a good simultaneous interpretation” (2002, 125).

4.4.1.2 Generalisation

Another tool used in order to save time is using generic terms (Jones 2002, 101). Should the interpreter not understand one word or not be able to interpret it accurately, the interpreter may choose to use a more general term or reformulate the message in a more general manner, using superordinate terms, for instance (Gile 1995, 197).

4.4.1.3 Omission

Should the interpreter find themselves under duress due to, for instance, high technicity or a very fast speaker, or even both, and generalisation and simplification are not of sufficient help, Jones suggests the technique of omission (2002, 102). Barik defines omission as “items present in the original version which are left out of the translation” by the interpreter which were not substituted in any way (1994, 122).

This strategy should help the interpreter with catching up with the speaker and ultimately avoid word-for-word interpretation with no time left for processing the incoming speech and anticipating the ends of utterances. In accordance with Gile’s Effort Model, the interpreter would use all their effort on production, working memory would be used to the limit, and the interpreter would become increasingly more negligent to the meaning of the utterances. Rather than speaking faster themselves, they may choose to omit what they believe not necessary to comprehension based on the actual relevance of the instance. Taking into consideration humorous instances that might be missed while the interpreter is too busy with trying to devise the ‘right’ equivalent, this technique might prove useful in segments preceding the humorous expression.

Jones differentiates among two types of omission: **omission under duress** and **omission from choice**. The first one stems from the interpreter not being able to interpret

the expression accurately (Jones 2002, 125). The latter, called ‘**editing**’ by Jones, is a deliberate omission used to maximise the communication (Jones 2002, 125).

Barik lists several types of omissions. **Skipping omission** is defined as an omission of just one word or a short phrase which “does not alter the grammatical structure of the sentence and results in minimal loss of meaning (Barik 1994, 122). **Comprehension omission** which seems to result from miscomprehension that causes an interruption in the process of interpreting and **delay omissions** which are caused by longer ESV, which causes the interpreter to not “register” part of the speech. As opposed to comprehension omission, the interpreter does not catch the part of the utterance instead of not understanding or not knowing the equivalent (1994, 123). **Compounding omission** is a type of omission in which the interpreter recombines different elements, omitting some of the material, and thus changes the meaning (1994, 124).

There is no unified view of this strategy. Barik identifies cases of connectives, empty fillers, hedges and articles as suitable for omission. Otherwise, omission is considered an error (1994, 124). Gile also lists the eligible omission causes to be high delivery rate, high density and strong accents and incorrect grammar (Gile 1995, 173). In both cases, omissions are not considered a deliberate act. Pym, on the other hand, suggests that “low-risk omissions” are “part of a general economy of time management” (2008, 95) and these, according to Pym, can be made “without jeopardizing the fundamental aims of the communication act” (2008, 93).

While the Effort Model proved extremely useful in assessing the interpreting strategies, the sociocultural context is becoming increasingly highlighted (Pym 2008, 83). Kirchhoff calls omission of irrelevant information **selection** and names it as a strategy to cope with extreme cases of unclear text or excessive lag (2002, 116). In Pavlicek and Pöchlacker’s survey, interpreters often omitted humour due to lack of time or uncertainty about the punchline (2002, 397). Deletion may also be a valid option in the case of cultural differences (Kohn and Kalina 1996, 127). Furthermore, Viaggio states that the choices interpreters make are greatly influenced by the audience’s reactions. Should there be no reaction, simply leaving the humorous remark out would be a feasible option (1996, 191).

4.4.1.4 Explicitation

Since communication is the *raison d’être* of interpreting, sometimes interpreters have to alter the balance between what is explicit and what is implicit (Lederer 2015, 208). One major goal of an interpreter’s mediation effort is to make the speaker’s intentions or aims accessible

and clear to the target discourse audience” which may require explicitations or even rendering of phenomena which do not exist in the target culture (Kohn and Kalina 1996, 127).

Some scholars advice to use of explicitation in cases of “circumvent linguistic and socio-cultural differences” (Pöchhacker 2004, 129). The drawback of this strategy is the time and processing capacity it requires (Gile 1995, 198). Gile also states that explaining and paraphrasing might lower the credibility of the interpreter (1995, 198).

Lendvai maintains that jokes require a perfect balance between what is explicit and what is only implied (1993, 108) which means that only the necessary elements can be explained for the humour to still function. Vianna warns that explicitation comes with great responsibility. She states that “[w]eak or strong implicatures are the responsibility of the communicator: the stronger the implicature, the more responsibility the communicator assumes” (Vianna 2005, 182). By bringing the implied information to light, the interpreter attributes responsibility to the speaker (Vianna 2005, 182). Vianna gives an example of a running joke among international speakers:

(8) Let's meet here tomorrow at 10:00 am British time, not Brazilian time (Vianna 2005, 182).

In example (8), the interpreter might need to explain that what is meant is that the Brazilian audience should come in time and not be late, rather than telling them to use GMT (Vianna 2005, 182). This strategy, will, however, necessarily change the intentions of the speaker which might be to make an innocent joke (Vianna 2005, 182).

As Low states, “obviousness is a killer of humour” (2011, 59).

4.4.1.5 Glosses

Many interpreters and researches mention the option of stepping out of their role and simply explaining what the speaker is “trying” to say in third person. Jones mentions the technique of “The speaker is telling an untranslatable joke now, which he thinks is very funny, and will expect everyone to laugh. To oblige him and the interpreters, would you be so kind as to laugh...*now!*” (Jones 2002, 112). While speaking in first person is currently an accepted style of interpretation, cultural references that do not have equivalent in the TL will force the interpreter to deal with the situation even in a manner of shifting perspective and moving to the reporting mode (Pöchhacker 1993, 464). Viaggio believes that if there is enough space, gloss is often the best solution (Viaggio 1996, 193). Jones points out that explanation might save the interpreter a lot of time in future as this notion may be repeated

by the speaker within the speech (2002, 105). Furthermore, as has been stated in previous chapters, the audience that does not join in the fun might feel excluded.

Pöchhacker, however, observes that the “anticlimactic” explanation that the speaker just made a pun that could not be translated due to its cultural or linguistic specificity will probably not work as a coherent rendering in the TL (1995, 46). Viaggio warns that the audience may laugh at the speaker, rather than at the original target (Viaggio 1996, 180). Pöchhacker highlights the fact that such translation no longer follows the principle of equivalent effect, but rather falls into a documentary translation, as the interpreter merely reports on the speaker’s speech (Pöchhacker 2007, 128). Interpreting humour involves more than simply producing a stereotypical response (Pavlicek & Pöchhacker 2002, 386). As discussed before, humour also depends on the communication situation (Norrick 1989, 118) which means that in certain cases, glosses and explanations are not advisable.

4.4.1.6 *Substitution*

According to Kohn & Kalina (1996), substitution involves different wording, which, however, can still be considered plausible in the speech context (1996, 132). Barik, on the other hand, considers substitution error, either minor or serious, which involves a combination of omission and addition (1994, 127). Substitution has been suggested as a possible tool in encountering the “underdog jokes”, where a whole group can be changed based on common features (Lendvai 1993, 108).

4.4.1.7 *Transcoding / Literal Translation*

Since the simultaneous interpreter does not have the same liberty in production as the speaker, the transferring will always be guided by the linguistic means of the source text (Kohn and Kalina 1996, 127). Their speech production is then in constant danger of interferences and sub sequential *translationese* (Kohn and Kalina 1996, 130), which means that their speech might sound less natural and less pleasant (Gile 1995, 167).

Gile defines transcoding as “automatic” word-for-word translation (1995, 75). This strategy is used and useful mostly in interpreting numbers and names. Bartłomiejczyk adds that in transcodage, “the interpreter is relying very heavily on the surface structure of the source text, often because they are not able to grasp the overall meaning of a fragment” (2006, 162). Donato describes transcoding as “adhering to the SL formulation (both lexically and syntactically)” (2003, 123). Kalina calls this strategy “an emergency strategy”, which translators can rely on should they experience trouble in understanding the sense of the

message and only be able to transfer the surface structure (2015, 403) He adds that due to cognitive overload, the interpreter might be forced to literal rendering (Gile 1998a).

Lederer calls this word-for-word translation **literal translation** (1978, 324), similarly as Tarone, who uses it in the context of second language learners (1981, 286). Lederer asserts that is much more prevalent at the beginning of the meeting or conference, when the interpreter is missing information that the speaker and audience are sharing. But as the conference evolves, the interpreter is more and more capable of leaving the linguistic meaning and interpreting the sense (1978, 324).

A UN chief interpreter in 1999 stated that interpreting sense is the most important issue (AIIC 1990, 9). Interpreters who dwell on words are easily recognisable, the interpreter continues, “talking too much, too fast, and more monotonously” and their “speech reeks so much of *translationese* that I can guess in no time what language he is interpreting from” (AIIC 1990, 9).

4.4.1.8 *Correction / Repair*

Closely related to anticipation is the strategy of correction. It might happen that the interpreter anticipated incorrectly. Should it be a serious mistake, Jones suggests correcting oneself immediately as it would be unethical not to do so (Jones 2002, 108). With humour in simultaneous interpreting, the interpreter might feel the need to correct themselves if they later realise that the utterance was said in a non-bona fide style, which might be a problem in the case of irony and sarcasm. The decision whether to correct oneself thus depend on whether new information will be brought and whether the meaning has been shifted or changed completely. If this is not the case, correction might only consume an already limited time and thus cause future losses within the interpretation and possibly distract the audience (Jones 2002, 108).

4.4.1.9 *Intonation, Stress and Pauses*

These nonverbal features of orality are of great help in expressing our thoughts. We may stress certain words and use pauses for different reasons. During conference interpreting, the interpreters have physically held aside from the actual meeting. They are sat in a soundproof booth with double-glazing at a certain distance from the speakers and audience. This might, according to Jones, create a feeling of indifference and isolation (Jones 2002, 115) and prevent interpreter from correctly applying prosody into their speech production. Jones states that the right intonation should always be used when using rhetorical devices (2002, 117).

As a part of the “package”, intonation plays an important role in interpreting. Gile states that monotonous delivery is sometimes criticised by the audience, who often assess a performance simply based on likeable intonation patterns. (Gile 1995, 33).

Intonation is a great tool for expressing humour. Irony, for example, draws heavily from intonation. The interpreter must thus be aware of the intonation patterns of both languages as different languages use intonation differently (Schlesinger 1994, 226- 234).

4.4.1.10 Anticipation

This strategy serves simultaneous interpreters in predicting sentence constituents that are not yet available in the speaker’s output (Liontou 2015, 15). Liontou explains that anticipation serves to overcome syntactic asymmetry of languages and is thus a strategic prediction specific to SI (Liontou 2015, 15). In a wider sense, anticipation is understood as “a process of understanding based on prior experience and knowledge” (Liontou 2015, 16). An interesting research in connection with European Parliament was conducted by Liontou (2012), who found in the corpus of 5.5 hours of SI from German to Greek that 93% of all cases of anticipation were successful (Liontou 2015, 2012).

It is a great tool for interpreters who might be able to anticipate the ‘thrust’ of the speech (Jones 2002, 105) from the general topic of the meeting or context. Jones suggests interpreters should learn to recognise speech patterns and rhetorical structures in their B language (2002, 105). When it comes to anticipation for a certain speaker, the interpreters might with time start to expect some to use some non-bona fide expressions to spice up the meeting or to insult a few ‘innocents’ on their way. On the other hand, Jones warns about the possible exaggeration of national stereotypes or saying what is logical instead of what the speaker actually says (Jones 2002, 105-107).

A large part of anticipation is allowed for by constant mental alertness (Nolan 2005, 18). Interpreters should observe gestures and demeanour of the speaker and the reactions of the audience (Nolan 2005, 18). Anticipation may be viewed as ‘filling in the blanks’ once a part of utterance is unclear but retrievable from the context (Nolan 2005, 19).

Both linguistic and extralinguistic knowledge feed anticipation (Gile 1995, 84). Extralinguistic knowledge can be divided into contextual and situational knowledge and pre-existing extralinguistic knowledge (Gile 1995, 85). In order to add new information to their knowledge base, interpreters have to pay attention throughout the whole conference (Gile 1995, 85). Further contextual knowledge about the speaker can be then gained throughout the communicative situation (Gile 1995, 95).

Gile divides anticipation into **linguistic** and **extralinguistic** (Gile 1995, 176). As Gile asserts, words are set in a row with various probabilities. Being aware of the possibilities, either consciously or unconsciously, helps the interpreter reduce their processing capacity requirements (Gile 1995, 176-177). Extralinguistic anticipation is improved greatly by context knowledge of the communication situation, the speakers and the subject (Gile 1995, 178). The interpreter might, based on the knowledge of the speaker and the setting, anticipate the possible outcomes. The preparation phase is thus of uttermost importance. Based on the Effort Model and the fact that the deterioration might not take effect immediately (e.g. failure sequences), the more the interpreter is prepared, the more listening and memory capacity they have left for dealing with humorous instances.

Anticipated utterances are monitored by the interpreter, which allows for repairs and error corrections (Kohn and Kalina 1996, 132). According to Lederer, anticipation is twofold. Either the interpreter renders a word or a segment of speech before the speaker does, or so immediately after and in the correct place inside the TL speech that they must have anticipated the word beforehand (Lederer 1978, 330). She also makes difference in linguistic and sense expectations, the first being connected with collocations and usual phrases while the other is based on cognitive memory (Lederer 1978, 331-332).

To be able to anticipate, interpreters need to use clues from “pragmatic inferences to lexical collocations, syntactic structures and suprasegmental features” (Kohn and Kalina 1996, 130). Should the interpreter’s anticipation not be affirmed by further incoming chunks of discourse, **repair** strategy might be necessary (Kohn and Kalina 1996, 130).

4.4.1.11 Inferencing

Inferencing, in its wide sense, means “inference relying on probabilistic and intuitive processes”, used by readers and listeners spontaneously searching for meaning in an utterance (Setton 2015a, 189-190). Inferencing is necessary for SI in the moments of ambiguity when the interpreter is forced to choose between, for instance, two meanings of a word. In simultaneous interpreting, “contextual knowledge is derived more from immediate visual perception and temporal co-presence than for a translator” (Setton 2015a, 190).

This strategy is particularly valid to the interpreting of humour, as it raises the question whether the interpreter should or should not inference to transfer the possible intended meaning, or should simply translate what is being said, word for word (Setton 2015a, 190). This strategy is therefore connected with the role of the interpreter who may be either a “passive transcoder” or a “communicative mediator” (Setton 2015a, 190). In the

European Parliament, the MEPs might very well be able to understand the words and need the interpreter to bridge the gap and tell them when they should not continue once a British person told them this was “interesting”. This argument would then play into the cards of inferencing.

4.4.1.12 Preparation

Based on the findings from this chapter, I would like to arrive here to some conclusions as to what interpreters might do to increase their chances in successfully transferring humour. Similarly to simultaneous interpreting, joke-telling is an ability that can be trained. Nolan thus suggests listening to stand-up comedians, famous punsters and reading books with joke anthologies such as Isaac Asimov’s *Treasury of Humor*. Furthermore, he proposes that interpreters should learn several jokes and practise telling them in front of bigger groups of people (Nolan 2005, 274). He further suggests interpreters study different types of humour and techniques applied in telling jokes and practise translating jokes and puns in order to better assess and interpret humour when encountering it (Nolan 2005, 260).

González and Mejías advice that interpreters relentlessly learn about both cultures, political setups and customs (2017). Nolan advises that conference interpreters observe current political trends and expressions linked to them (Nolan 2005, 222).

4.4.2 Working Classification

For the purposes of this study, I have used a classification system from Amato and Mack’s study (2011) on strategies used in simultaneous interpreting at the Oscar Night. Amato and Mack used Wadenjö’s four-point classification from her book *Interpreting as Interaction* (1998), to which they added an extra category of divergent renditions (Amato and Mack 2011, 43). Amato and Mack’s classification has been designed to analyse interpreting culture-bound items and proper names. I have thus created my definitions of each category to fit better the strategies used in interpreting humour. In doing so, I have drawn from Antonioni’s (2010) classification she used for analysing humour at the Academy Awards.

Antonioni (2010) divides the strategies used by the SI interpreters rendering humour at the Academy Awards into literal translation, substitution of the ST VEH by an equivalent TT VEH, substitution by an idiomatic expression, omission, explanation of the VEH and the situation (Antonioni 2010, 57). To my best knowledge, there has not been any other classification defined for SI of humour. I have, however, found the Amato and Mack’s classification more fitting and more concise.

Below, I will define my working categories for the practical part of my thesis.

- (1) **Close rendition** – this category comprises of literal translation and renditions with only a small change to the content in the form of either skipping omission which does not hinder the meaning, or in the form of substitution of one element
- (2) **Reduced rendition** – this category comprises such strategies as generalisation, simplification, reformulation or omission of a part of the humorous utterance, making a certain amount of the utterance implicit
- (3) **Zero rendition** – this category comprises of omissions of the whole or majority of the VEH
- (4) **Expanded rendition** – this category comprises strategies such as explicitation or gloss explanations make explicit what was only implicit in the ST
- (5) **Divergent rendition** – this category contains shift of meaning and elements that were not present in the ST, either due to reformulation or erroneous anticipation or inferencing

This chapter attempted to introduce the topic of the functional approach to analysing and interpreting humour. Based on Pöchhacker's (1993) article, the skopos theory was discussed with the focus on the purpose and effect of humour. The notions of Effort and relevance were there introduced to create basis for Viaggio's Six-Factor analysis of humour. The last part discussed various strategies that may be applied when interpreting humour and defined a working classification. By this chapter, I hope to have laid a solid basis for the practical part of this work in which all the concepts introduced will be applied in the process of analysing actual recordings from the plenary sessions of the European Parliament.

5 EMPIRICAL STUDY

5.1 METHODOLOGY

The practical part of the thesis studies the strategies used in interpreting humorous utterances. It is an observational research of the strategies applied by conference interpreters in the international settings of the European Parliament plenary sessions. The question this work asks is what strategies interpreters use when transferring humour.

All recordings creating the corpus of this thesis were found at the official European Union website. Plenary sessions were chosen for multiple reasons. First and foremost, the website EP live forms an extensive bank of audiovisual recordings of speeches from the realm of international conferences. Not only does the onlooker have the possibility to hear both the original speech and the interpretation, but they also have a perfect view of the speaker and the audience. The reason behind opting for the observational rather than experimental research was the availability of the corpus and the possibility to watch the interpreters in their natural habitat. Experimental studies, as Gile argues, often involve novices or students (1998b, 70), not providing real-life data on the studied phenomenon. I have followed Gile's advice "to use data which is 'naturally' recorded and non-confidential" (1998b, 77).

Having considered that sampling necessarily includes bias (Gile 1998b, 78), certain level of objectivity is preserved due to the authenticity of the corpus. The speakers were chosen based on a research into their speeches performed by the author of this speech. The deciding factor was to choose a British speaker who elicits laughter during their speeches (even if the laughter is their own). Based on this criterion, MEPs Martin Callanan and Nigel Farage were chosen to create the corpus of this work. The encoding system had to remain subjective since the recordings were chosen by the author of this work only, following dozens of hours spent by watching the proceedings. As Barik explains in his research of strategies, subjectivity cannot be avoided when the basic dimension involved is that of "meaning" or meaning equivalence (Barik 1994, 132).

The final corpus comprises ten recordings (comprising twenty-two excerpts) analysed in this work in chronological order from the oldest to the most recent one. Following the functionalist approach to assessing humour, each recording is described within its wider situational context, where the main points of the debate are summarised. Each humorous instance is then analysed separately. The number of example within one recording ranges from one to four.

In order to provide context, the whole transcriptions of each speech are available in the appendix (see subchapter 7.2) and further situational data, including the links to the specific transcriptions and recordings are listed also in the appendix (see subchapter 7.1). The transcriptions of all analysed speeches were copied from the official website (with slight alterations where not all words were transcribed) of the European Union and the interpretations are transcribed by the author of the thesis. Unfortunately, transcription does not reflect most paraverbal features of prosody. In the backtranslation written by the author of this thesis, pauses and hesitations (filled pauses, interruptions, restarts and repairs) will be indicated by three dots (...). Phenomena such as prolonged syllables or intonation will only be discussed in the analytical part. The specific instances of humour are marked in bold font.

In the analysis part, each instance is inscribed into a table of three columns (see Example 1). The length of the analysed segments was chosen in order to provide enough context for the comprehension of the humorous part. Further context may then be regained from the recording transcriptions. The left-most column contains the ST and is headed with the name of the speaker. The second, middle row contains the interpretation transcribed by the author of the thesis and the last, right-most column contains a backtranslation performed by the author of this work for the purposes of the analysis.

Example 1 - Analysis

<i>Speaker</i>	<i>Interpreter</i>	<i>Backtranslation</i>
Transcription of the speaker's speech with the humorous instance marked in bold font	Transcription of the interpreter's transfer written by the author of this work with the corresponding instance in bold font	Backtranslation of the interpreter's transfer into English written by the author of this work with the corresponding instance in bold font

Time of the recording

Similarly to Pöchhacker (1993), I use the sign ☺ to indicate when the speaker (or the interpreter in case of the “Interpreter” and “Backtranslation” columns) is smiling (☺) or laughing (☺☺☺) and use the sign ☻ for the instance where the audience is smiling (☻) or laughing (☻☻☻).

On the level of the text, each excerpt will be analysed using Viaggio's six factors (see subchapter 4.3.5). Following the practical example given by Viaggio (1996) and stated in subchapter 4.3.5.1, each of the factors will be introduced by Roman numerals from (i) to (vi).

Similarly to Viaggio (1996), Pöchhacker (1993) assessed the jokes analysed in terms of the wider hypertext and situation, then shortly comments on the function of the joke (such as criticism) and discussed the type of the joke (Pöchhacker 1993, 461). The last part of the analysis is, following their pattern, formed by the description of the actual interpretation using the terminology defined in subchapter **Chyba! Nenalezen zdroj odkazů..** As there are no clear-cut definitions as discussed in the theoretical part an done instance may comprise several strategies, the overall strategy is then added based on the broader working classification system defined in subchapter 4.4.2. Each instance will be defined as close rendition (1), reduced rendition (2), zero rendition (3), expanded rendition (4) or divergent rendition (5).

Due to the subjectivity necessary connected to the fact that humour is in the ear of the listener (Chiaro 2005, 135), in the process of selecting the analysed recordings, preference was given to the recordings where the audience's laughter is palpable either visually or audibly. The working definition of humour from the theoretical part was used (see subchapter 2.1.4).

5.2 SITUATIONAL DATA

5.2.1 Speakers

The highest priority was on selecting speakers that are British, speaking only in English. The author wanted to make sure that there were only two cultures present: British and Czech. Relay was avoided, due to shorter time for speaking and thus would create even more constraints on the interpreter dealing with humorous instances. I have chosen two speakers to represent the corpus of this thesis, Nigel Farage and Martin Callanan. Both speakers were selected due to their traceable humorous intent, often palpable from their facial expressions and audible from the reactions from the audience.

5.2.1.1 Nigel Farage

Nigel Farage is a British politician and a former leader of the UK Independence Party. He has been an MEP since 1999 in the Europe of Freedom and Direct Democracy Group (EFDD). He is an explicit Eurosceptic and one of the main proponents of Brexit. To comment on his style, Farage's speeches seem to be well rehearsed to the point where he is not looking into his notes and rather makes an eye contact with the audience and those he is addressing specifically. Farage seems to be well aware that "humour" is part of the plenaries.

In one answer to a blue card, he explained that “actually in elected assemblies all over the world there is vigorous, lively debate, or sometimes even humour too” (Farage 2017).

5.2.1.2 Martin Callanan

Baron Martin John Callanan is a British Conservative Party politician who served as a MEP for the North-East England from 1999 to 2014. He was Chairman of the European Conservatives and Reformists group. Martin Callanan comes from Newcastle and has been a member of the House of Lords since September 2014 (“Lord Callanan” 2017).

Callanan uses notes in his speech, either in form of small papers or in a digital form on his cell phone. He speaks relatively fast and while he does keep eye contact with the audience, he looks into the notes often.

5.2.2 Interpreters

The author of this thesis does not know the identities of the interpreters whose renderings were analysed. Since this is not an assessment or comparison of the individual interpreters due to the fact that each recording was only recorded on that very day and only once, this piece of information is of no importance to the thesis and thus all interpreters will be called “interpreter”, irrespective of their age or gender.

The level of preparation is presumed to be the familiarity of the general notes on the agenda. Since my goal is to study the on-line strategies used (as opposed to the off-line, pre-interpretation strategies), this factor is not ascribed any significance either.

5.2.3 Audience

Both the speeches and the interpretations were held in front of live on-site audience, in televisions in other rooms of the EP and then also recorded for the EP websites. In the working definition of humour, I only include instance of the audience laughing. Due to the camera mostly showing the speaker, more often than not, the selection of the recordings was limited by the number of people showed in the frame.

5.2.4 Source Text Characteristics

Each speech which was assessed to contain a humorous element was copied from the official EP website. In certain cases, the transcription had to be modified slightly if some words were omitted or added. The speeches are informationally dense as they vary from around 2 to 6 minutes, in which time the speakers naturally try to fit in as much information as possible. Speech rate and pauses lengths were, however, not the centre of attention within this work.

5.3 RESEARCHED DATA

5.3.1 Recording One

The debate that took place on 9 May 2012 dealt with the future of Europe. Mr Schulz opens the meeting with a short speech, commemorating a recently deceased member of the European Parliament. Following a standing ovation of the whole hall, Mr Schulz further speaks about the situation after WWI and the reasons behind the formation of the EU. He follows with the advantages the EU has given to working force and students, of fiscal unity and international market. Martin Callanan speaks of the European Union being too invasive into people's life and criticises the European Union for only imposing more legislation on the Member States.

5.3.1.1 Excerpt 1

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
To paraphrase a famous quote of President Reagan, “The nine most terrifying words in the English language are: I am from the EU and I am here to help” . ☺ ☺ ☺	A abych parafrázoval známý citát pana Reagana, amerického prezidenta: „ To nejhorší, co můžeme mít je Evropská Unie a já jsem tu, abych Vám z ní pomohl pryč “.	And to paraphrase a famous quote of Mr Reagan, the American President: “The worst that we can have is European Union and I am here to help you out of it” .

Time: 51:16-52:29

The humour in this excerpt is (i) scripted. Mr Callanan speaks in quite a slow pace, looking alternately into his notes and to the audience. It is (ii) an allusion to a quote by former President of the United States, Ronald Reagan. It is, therefore, dependent on the form of the original quote and furthermore also on the specific number of words mentioned in the source, limiting the rendition. The interpreter cannot be expected to count beforehand the number of words that they do not even heard yet. It would thus be advisable to follow the non-commitment rule and omit the digit completely. The humour also depends (iii) on the factual knowledge of the audience. For them to fully comprehend the joke, they must be aware of Ronald Reagan's famous sentence he uttered during a conference in August 12, 1986, “I think you all know that I've always felt the nine most terrifying words in the English language are: I'm from the Government, and I'm here to help”. While the Czech audience will know who Reagan was, it is possible that they might not know the original quote. It might, however, be fully sufficient to be aware that Reagan was an anti-establishment politician. Callanan uses the

paraphrase to (iv) express his thought on the “more Europe” policies of the European Union. In a joking way, he criticises the European Union. The interpreter, (v) even without knowing the quote, (vi) could simply transfer the humour literally and leave it to the audience, whether they will be able to fill in what the former American president originally said instead of the “EU”.

The interpreter speaks also quite slowly, steadily and comprehensively. Luckily for the interpreter, Callanan makes it easy by upfront asserting that he will only paraphrase the quote uttered by the American President. The interpreter, therefore, does not need to commit himself to the actual Czech translation of the quote. In the introductory sentence, the Interpreter explicitly states that it was an American President. Considering the immediate audience, the interpreter did not need to add such a well-known fact and could have earned more time and spared some production effort for the actual humorous part. The information on the number of words is omitted and instead, more general rendition is used. The paraphrase itself, however, has a different meaning in the interpreter’s rendition. It is the clear opposite of the denotative message. This might have been caused by erroneous anticipation of what the President could have said. It is quite clear that the interpreter did not know the original quote, which would have helped him in the anticipation of the paraphrase. There was a shift in meaning, resulting in a **divergent rendition (5)**.

5.3.2 Recording Two

This debate regarding the conclusions of the European Council meeting from June 2012 was held on 3 July 2012. Mr Schulz first comments on the meeting and on the crisis which needs to be tackled. President of the European Council Herman Van Rompuy speaks of the decisions on the topics of growth, jobs and the Eurozone. Martin Callanan criticises the EU economic policies and single currency. He suggests that some countries leave the EU to regain power over their economic situation. Nigel Farage criticises the leadership and policies of Mr Van Rompuy and Mr Barroso, stating that they lack credibility.

5.3.2.1 Excerpt 2A

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
Thank you, Mr President, well let me also firstly congratulate Spain on their great victory on Sunday night. Clearly, Germany is	Děkuji pane předsedo, dovolu mi, abych nejprve poděkoval Španělsku a poblahopřál jim k velkému vítězství ve fotbale.	Thank you, Mr President, please, firstly let me thank Spain and congratulate them on their big victory in football. Germany is not

<p>not the most competitive European country at everything. ☺ ☺ ☺ Of course at least, it allows Spain to boast of some success from the Euros.</p>	<p>Německo není konkurenceschopné ve všem a alespoň Španělsko může mít nějaký úspěch v rámci Evropy.</p>	<p>competitive in everything and at least Spain can have some victory within Europe.</p>
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Time: 1:00:27-1:00:38

Callanan opens his speech on a light note, congratulating Spain on their victory in UEFA European Championship 2012 also called UEFA Euro. Since Callanan is looking into his notes, the humour is most probably (i) scripted. The first part of the humorous instance does not depend on form, but on the (ii) background knowledge specifically connected to football. The speaker does not explicitly say what the victory is in, which means that (iii) the interpreter and the audience need to be aware of the match that took place the previous night in order to comprehend the humour. It has been suggested in the theoretical part that the interpreter should read up on the current issues. While the target audience cannot be asked to do the same thing, I would argue that due to the fame of the championship, they might be expected to know of it nonetheless. The humour here seems to be used (iv) as a tool to break the ice and ease the tension in the room, simultaneously poking fun at Germany. Should the interpreter (v) be familiar with the background information, she might either (vi) explicitly state the topic, which might, however, seem like her talking down to the audience, or simply literally render the remark.

In the sentence preceding the humorous remark, the interpreter applies the strategy of explicitation and adds the formerly implicit information that the victory Callanan speaks about was in football, possibly to help the MEPs who do not follow the latest development in the sport. The humorous instance itself is rendered literally. No intonation is applied, and the interpretation is very monotonous. Furthermore, the interpreter omits the word “clearly”. The remark is thus not very cohesive with the rest of the text. By doing so, the illocutionary force of the expression is reduced. Rather than a funny remark, it seems to be rendered as a bona fide utterance with no humorous undertones. It might be argued, however, that the reaction from the audience creates sufficient paralinguistic information for the audience to join the fun. While there is one word missing, it could be ranked as skipping omission which still results in a **close rendition (1)**.

5.3.2.2 Excerpt 2B

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>Clearly, Germany is not the most competitive European country at everything. ☹ ☹ ☹ Of course at least, it allows Spain to boast of some success from the Euros. 😊 😊 😊 😊</p>	<p>Německo není konkurenceschopné ve všem a alespoň Španělsko může mít nějaký úspěch v rámci Evropy.</p>	<p>Germany is not competitive in everything and at least Spain can have some victory within Europe.</p>

Time: 1:00:38-1:00:47

The second part of the (i) scripted humour (ii) draws both from the form, as it uses the polysemy of Euro as a currency and Euro as the name of the competition. Callanan is, presumably, (iii) alluding to the economic crisis in Spain due to the introduction of the common currency and criticising the introduction of the Eurozone. Both topics are very well known to the audience, equally as Mr Callanan's position toward the Eurozone. Both (iv) excerpts elicited laughter in the audience, which could be an incentive for the interpreter to (v) render the excerpt, using the polysemy of the word "Euro" which is transferable to Czech simply (vi) by the means of literal translation.

In this second part of the joke, the interpreter does not render the wordplay. She instead reformulates the utterance which results in a **reduced rendition (2)**. Instead of mentioning specifically Euro, she generalises it, stating only the Spain's success within Europe. The wordplay is therefore lost. There is therefore a shift of meaning from the original sentence, where Callanan implies that Spain did not "win" it with the introduction of the common currency, whereas in the rendition, the interpreter quite explicitly states that the Spain is not successful within Europe.

The next speaker, Gabriele Zimmer from Germany, uses the metaphor of football and Euro and states that in this metaphor, she is happy that Germany did not win as the champions also become the debtors. This only proves the point in the theoretical part that the fact that the presence of continuity urges the interpreters to interpret as closely as possible and not invent or omit even possibly unimportant excerpts.

5.3.2.3 Excerpt 2C

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>I am reminded of the story of the two politicians. One says to the other, “OK, let’s be honest with each other”; the other one says, “all right, but you first”.</p> <p>☺</p> <p>Inevitably, someone has to move first – but let us never forget that there is an alternative.</p>	<p>Politici si říkají: „Dobře, pojďme být upřímní“ a druhý říká: „ale začněte vy“. Samozřejmě, že někdo musí učinit první krok, ale nesmíme zapomínat na to, že máme alternativu.</p>	<p>Politicians say, “OK, let’s be honest” and the other says, “but you start”. Of course, someone has to make the first step, but you cannot forget that we have an alternative.</p>

Time: 1:04:35-1:04:51

This joke is uttered towards the end of Callanan’s speech. It is (i) scripted and is based on a joke form, signalled by the sentence “I am reminded of the story of the two politicians”, which (ii) is easily recognisable in Czech and should thus not pose any problems to the interpreter. Since no real names are mentioned, it is an explicit cue for an anecdotal joke and the punch line of the joke is “all right, but you first”. The humour (iii) is not language-specific and there are no culturally-bound realia that might pose a problem in the rendering. The joke is introduced by a cue, explicitly stating that it is a joke and draws on the universal human nature. Callanan uses this humorous instance (iv) to demonstrate the current relationship among the Member States, thus ridiculing the situation. The humour does not elicit a great uproar of laughter and it also is not introduced as a “joke” but rather as a “story” which make the rendering even easier for the interpreter who (v) does not need any specific background knowledge to comprehend joke. The interpreter (vi) can use literal translation of both the signal and the body of the joke.

The speech preceding the VEH is very factual and dense. The interpreter thus seems to have less effort left for listening of the introduction to the joke. The outcome is an omission of the signal. This, however, might have also been a deliberate choice. Jones (2001, 111) advises against commitment to the joke. Rather than introducing a joke, the interpreter should say a vaguer word such as a story. Here, however, the joke was already introduced as a “story”. Without the signal, however, the joke is very difficult to separate from the factual co-text, which makes the utterance rather confusing and it might make the audience believe that this was a reference to two actual politicians. The overall strategy could thus be

state designated as a **reduced rendition (2)** as the instance was not omitted completely, but an important part of the explicit VEH was made implicit in the rendering.

5.3.2.4 Excerpt 2D

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
Mr President, that is the 19th crisis summit that Mr Cameron has been to. As the Rolling Stones might say, the 19th Nervous Breakdown, and that is reflected I think by the funereal mood in this Chamber this morning. ☺ ☺ ☺	Na summitu, na kterém byl... Je to 19. summit, na kterém byl náš britský premiér a odpovídá to i této náladě.	At the summit, where... It is the 19 th summit that our British Prime Minister attended, and the mood here corresponds to it.

Time: 1:10:38-1:10:53

Farage opens his speech with this humorous instance, which is (i) clearly scripted (ii) and as an allusion to a famous song, it is greatly dependent on the form, (iii) as well as on the audience's familiarity with the name of the song. Farage, however, helps the audience by mentioning the Rolling Stones. By doing so, he makes the recognition of the metaphorically used allusion easier for both the audience and the interpreter. The Czech MEPs, however, cannot be expected to know the English name of the song and since songs are not usually translated or localised, there is no equivalent readily available for the interpreter. Since the humour is used at the beginning of the speech, we can expect it to be used (iv) in order to break the ice and elicit some laughs in the audience. On a deeper level, we might assume that Farage is trying to invite others to laugh at the situation which is in the eyes of the speaker ridiculous. Nigel Farage therefore uses humour to poke fun at the European Union policies. The humorous remark did evoke some smiles, but it does not seem to be necessary for the overall message, and it might only confuse the Czech audience. Should the interpreter (v) recognise the song she will still be placed in front of a decision whether to (vi) leave the name as is, which might prove inefficient with Czech speakers, or literally translate, adding an explanatory gloss, for instance.

Farage speaks quite fast and at the beginning, the interpreter makes a false start, which takes precious time away from the interpreter and thus the allusion is not addressed at all and **omitted (3)** completely, following with rest of the sentence quite seamlessly.

Possibly due to the time lag, even the adjective “funeral” is being omitted. The audience is therefore let into the overall meaning, but is devoid of the humorous content.

5.3.2.5 Excerpt 2E

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>There is also a massive crisis of leadership. It is lovely to see you, Mr Van Rompuy. You have not been here for many months; it is delightful to have you back.</p> <p>☉</p> <p>Last time you were here, you told us we had turned the corner, that the worst of the crisis was over.</p>	<p>A je tady také obrovská krize leadershipu. Pane Rompuy, vy jste tady už nebyl mnoho měsíců a je velice příjemné, že jste tady opět mezi námi a já si myslím, že minule jste říkal, že to nejhorší v krizi už bylo překonáno, ale jak se zdá, navzdory vašim předpovědím se to stále zhoršuje.</p>	<p>And there is also a massive crisis of leadership. Mr Rompuy, you have not been here for many months and it is very pleasant that you are back here among us and I think that the last time you said that the worse of the crisis has been surmounted but it seems that despite your predictions, it is still getting worse.</p>

Time: 1:11:35-1:11:50

In this humorous remark, (i) the sarcasm seems to delivered impromptu, reflecting on the presence of Mr Van Rompuy which, as Farage implies, is quite a rare occurrence. The humour (ii) does not depend on the form and it is not language specific. It is, however, (iii) based on the factual knowledge of the dynamics between Farage and Van Rompuy. It could thus be described as an in-group humour, readily available to the other MEPs. This sarcastic remark (iv) seems to be a critique of Mr Van Rompuy. Both Farage and Van Rompuy are smiling. Farage’s facial expression is a clear cue for humour for both interpreter and the audience which means that the interpreter should try to transfer the remark and by doing so, he will be helped by the audiovisual cues from the audience in transferring the effect: laughter. Since no other special knowledge is necessary (v) to render the utterance, the interpreter can (6) use literal translation, employing similar paralinguistic features.

The interpreter translated the sarcastic remark using verbatim, **literal translation (1)**. She uses intonation slightly to underline the non-bona fide style of the conversation. As stated before, the fact that others are laughing, and the typical sarcastic nature of Farage might be of great help to the interpreter at this instance.

5.3.3 Recording Three

This debate that took place on 21 May 2013 was a joint debate on the topic of the upcoming European Council meeting. Minister Lucinda Creighton gave a speech on behalf of the Council on the topics of taxation, energy and tax evasion. President Barroso, on behalf of the Commission, speaks about the policy priorities such as energy efficiency and internal energy market. He also discusses tax evasion and tax havens. Mr Callanan reacts to the Council's agenda and criticises their previous decisions. He also addresses tax evasion and energy.

5.3.3.1 Excerpt 3A

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
Mr President, tomorrow's European Council has a very worthy agenda and I welcome that, for once, our leaders are seeking to tackle concrete issues like tax evasion and energy prices, in contrast to the Commission who are wasting valuable resources on such important and worthy causes as banning reusable olive oil bottles. ☺	Pane předsedo, zítřejší Evropská Rada má skutečně velmi pádnou agendu a vítám, že aspoň... pro tentokrát budou naši lídři řešit energetiku a daně.. Protože skutečně... plýtváme zdroje na nezajímavá a neužitečná témata jako například značení olivového oleje a tak dále.	Mr President, tomorrow's European Council has a truly worthy agenda and I welcome that at least this time our leaders will deal with power engineering and taxes. Because really... we waste our resources on uninteresting and unimportant topics such as labelling olive oil and so on.

Time: 50:41-51:03

This excerpt was taken from the opening part of Callanan's speech. He positively evaluates the agenda of the Council and uses the opportunity to criticise, in the same breath, the agenda of the Commission. Callanan is reading from his notes in quite a fast pace. This humorous instance is (i) scripted and is based on a deadpan use of sarcasm. There is no lexical or structural specificity involved, (ii) the interpreter should have no problem transferring the instance lexically as the humour is not dependent on its form but rather on the incongruity between the two scripts: one script is the Callanan's assertion that banning reusable olive oil bottles and dipping bowls is an important issue and the other, opposing script and Callanan's *vouloir dire*, which is that it is a miniscule and worthless issue that should not be dealt with

on the level of the European Union. He calls these decisions “important” and “worthy” with a palpable amount of sarcasm in his voice. Mr Callanan is (iii) referring to a policy of the Commission which should be known to both the MEPs and the interpreter. They only need only background knowledge of the Commissions policies and of Callanan’s judgement of the ban. Since the joke is uttered at the very beginning of the speech, (iv) Callanan seems to be using the remark to ease up the tension and also to criticise the Commission and Mr Barroso specifically. This joke is a build up for the upcoming joke and elicits only a smile in the MEP behind him, who is the only person we can see through the lenses of the camera. The relevance of this excerpt being transferred as humorous is thus questionable. Should the interpreter know all the necessary information in order to discover the sarcasm, (v) the transfer should not be very difficult. The question is whether they want to explicitly explain that this speech was sarcastic and thus help the audience or whether they believe their audience will be able to decipher the sarcasm themselves. The interpreter might therefore (vi) use explicitation or, which I believe to be perfectly sufficient, literal translation with a slight use of intonation.

The interpreter sounds very rushed. She makes a lot of hesitational sounds and speaks mostly in a monotonous way. The interpreter clearly understood that sarcasm was used and chose to **explicitate (4)** the meaning of the utterance. Her solution is thus completely devoid of irony and straightforward criticises the ban. Instead of a laughable matter as suggested by the speaker, the interpreter changes the connotation, making the matter explicitly “uninteresting” and “unimportant”. There is also a shift in the point of view. She also uses the strategy of reformulation, speaking of the “labelling” rather than the reusable olive oil bottles. These changes are, however, not as important for the humorous remark as the explicitation strategy.

5.3.3.2 Excerpt 3B

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
...in contrast to the Commission who are wasting valuable resources on such important and worthy causes as banning reusable olive oil bottles. ☺ Rather than tackling a double-dip recession, Mr	Protože skutečně... plýtváme zdroje na nezajímavá a neúčinná témata jako například značení olivového oleje a tak dále. <i>[omitted]</i>	Because really... we waste our resources on uninteresting and unimportant topics such as labelling olive oil and so on. <i>[omitted]</i>

<p>Barroso seems to be worried about double-dipped bread.</p> <p>☺ ☺ ☺</p>		
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Time: 51:02- 51:08

This excerpt follows right after the previous one. Here, the speaker continues with mocking the Commissions ban on unlabelled olive oil bottles. It is once again (i) scripted VEH which (ii) depends greatly on the form. It is a language-specific humour built on polysemy. In this “punny” remark, Callanan uses the fact that recession, just like bread, can be called double-dip(ped) (“double-dip recession” 2017). While the polysemy is readily available and recognisable for the English-speaking audience, (iii) the Czech MEPs might only know the English expression “double-dip recession” as it might be something they heard before, but not know what a double-dipped bread is. This wordplay is not so easily transferable to Czech. The interpreter might try to play with the word “dvojitý” (double), but there is no one to one equivalent for both cases that would allow for the pun to be transferred literally. This humorous remark (iv) further critiques Mr Barroso’s political preference and decisions, playfully suggesting that there are much more important issues the Commission should deal with. By using humour, Callanan is inviting other MEPs to join him at targeting Mr Barroso. Since a lot of MEPs are audibly laughing in the room, I believe that this instance of VEH should be transferred in order not to leave the Czech audience confused and left out. The interpreter thus (v) needs to be aware of the polysemy that the humour is built on and then (vi) try to devise a solution that would still express the “worthlessness” of the ban and elicit laughter, thus preserving the function and the effect.

The interpreter chose to completely **omit (3)** this part. A mere “a tak dále” (“and so on”) was present in the previous sentence, which should, presumably, refer to this instance. Unfortunately, humour is thus completely lost. It seems to be caused by the effort placed into production and short-term memory. It is possible that the interpreter evaluated this humorous instance as not being that important to transfer, at least at the expense of the following information. As discussed above, it would be difficult for the interpreter to devise a completely new pun that would still elicit laughter and the effort might only confuse the audience.

5.3.3.3 Excerpt 3C

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>After all, a solar panel may be a good option for Spain or Greece, but I have to say they are completely useless in the north of England, in my constituency, where the sun shines for about half an hour a year.</p> <p>☹ ☹ ☹</p>	<p>Solární panel může být dobrá volba pro Španělsko a Řecko, ale je to zcela zbytečné v severní Anglii, kde, například v mém volebním obvodu, sluníčko zasvítí půl hodiny ročně.</p>	<p>A solar panel may be a good choice for Spain and Greece, but it is utterly useless in Northern England, where, for example in my constituency, the sun shines for half an hour a year.</p>

Time: 55:20-55:33

In this excerpt, Callanan comments on the energy policy, which, as he believes, should be revised and not hinder the economic policy of the EU. It is (i) scripted (ii) and depends on hyperbole, which can be easily transferred to Czech by the use of literal translation, as (ii) it is a widely known fact that the weather in England is usually described as rainy. The audience is assumed to comprehend the remark without any problem. Considering the relevance of the VEH within the speech, Mr Callanan is using this humorous remark to, presumably, (iv) highlight the problem of the “one fits all” solution of the EU energy policy and show the absurdity of the current policies. It is therefore a critique of the EU and Callanan is inviting his audience to join him in the playful “aggression”. The joke was successful in the effect as the audience is laughing. The interpreter (v) should have all the necessary tools to transfer this hyperbole to Czech by the use of (vi) literal translation with the possible addition of paralinguistic markers, such as intonation

In this excerpt, the interpreter speaks very fast and sounds very rushed, making a lot of hesitational sounds. She rightly anticipated a humorous remark about the typical British weather and in her literal rendering used a diminutive form of sun, “sluníčko”, to hint the non-bona fide mode of speech. By doing so, she explicitly signals the presence of humour. The hyperbole is thus strengthened by the use of a marked word. It is therefore a **close rendition (1)** of the source text.

5.3.3.4 Excerpt 3D

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>A sure way to make the lights go out in Europe would be to follow the advice from Mr Cohn-Bendit and close off all our avenues of energy production apart from wind and solar. Of course, we could probably power a small town from the hot air generated by Mr Cohn-Bendit in this Chamber ☹ ☹ ☹ but that is not going to give us a proper energy policy.</p>	<p>A je nutno také... v některých zemích sázet pouze například na větrnou energii, tak jak to řekl pan Cohn-Bendit.</p>	<p>And it is also important in some countries to bet only on, for example, wind energy, as was said by Cohn-Bendit.</p>

Time: 55:52-56:00

In this humorous instance uttered towards the end of the speech, Mr Callanan critiques Mr Cohn-Bendit and his suggestions of using only wind and solar energy. It is a (i) scripted remark which is (ii) language-specific. The wordplay is based on an idiomatic expression “hot air” (“Hot air” 2017). by which Callanan suggests his colleague’s speech was just an empty talk that has little value in the real world. The wordplay based (iii) on the word “air” is not easy to transfer to Czech with the same meaning as in Czech, to be full of hot air would idiomatically be transferred as “mít plané řeči” or “prázdná slova” (“idle talk” or “empty words”), neither of which contains the word air or any notion that would be possible to exploit in the context of renewable energy. The background knowledge necessary to comprehend the joke might arguably be Callanan’s typical targeting of Mr Cohn-Bendit, but this information is easily retrievable from the VEH, since the hyperbole is very clear. Mr Callanan (iv) is using this excerpt to criticise Mr Cohn-Bendit and he is very successful in eliciting laughter in the toom. The interpreter (v) is thus placed in front of a very difficult situation as while understanding the humour should not be an issue, (vi) transferring might prove extremely difficult. The interpreter is very limited in time and effort and thus cannot be expected to create a new pun that would preserve the humorous effect and the meaning and by trying, she might focus too much production and then lose more valuable information later in the text.

The interpreter struggles at the beginning of this excerpt, omitting completely the first sentence. It is possible that due to the effort placed on the comprehension and production of the first part of this utterance, the interpreter has little effort left to comprehend the humorous remark on the account of Mr Cohn-Bendit. The interpreter thus incorrectly infers from the little information she is left with from the sentence that this is actually a positive remark and inverses the meaning altogether. Instead of warning in a humorous way against the advice Mr Cohn-Bendit gave, her interpretation suggests that it is important to bet on wind energy. While the MEP behind the speaker is visibly laughing, as are others in the room, the interpretation is in a complete bona fide mode with no hint of humour. The coping strategy used here could thus be identified as compounding omission with **divergent rendition (5)**.

5.3.4 Recording Four

This debate on state of the Union took place on 11 September 2013 in Strasbourg. This discussion takes place once a year. Mr Schulz accentuates that this meeting is transparent and states that transparency is important in the days when people are losing confidence in the EU. He then enumerates problems that the European Union and its Member States are facing. President of the Commission José Manuel Barroso speaks of the accomplishments of the EU, the crisis that has lasted for 5 years and his future hopes for EU. Martin Callanan criticises the European Union for living in past and in its own bubble. He critiques the fact that the same people stay in the same positions and only impose more rules Member States. He also criticises Mr Barroso for not accomplishing what he had promised the previous year.

5.3.4.1 Excerpt 4

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
Indeed, many of the applicants for your job are here today. It is like a giant hustings meeting. Commissioner Reding, who I think has moved to the front bench now, is clearly running as the federalist candidate, producing more eye-catching babble every day that goes past.	Ale žadatelé o Vaši práci jsou jako... jsou.... na jedné straně federalisté, ☺ se snaží naplnit tyto představy a... pokud komisař Rehn přijme nominaci liberálů, tak nevím, možná bude konkurovat panu Schulzovi v... který by byl nominován ze strany socialistů a jsou	But the applicants for your jobs are like... they are... on one side federalists, who are trying to fulfil these visions and... if Commissioner Rehn accepts the nomination form Liberals, then I don't know, maybe he will become a rival to Mr Schulz in... who would be nominated by the party of Socialists and there are

<p>Commissioner Rehn could be delivering the speech next year, although I suspect that if he did we would all have a bit of a late lunch.</p> <p>☹ ☹ ☹</p> <p>And if Commissioner Rehn gets the Liberal nomination, what about poor Mr Verhofstadt? What is he going to do? Perhaps he could challenge Mr Schulz for the Socialist nomination. I am sure he would feel more at home in that group.</p>	<p>někteří, kteří by nechtěli Vaši práci dělat.</p>	<p>some, who would not like to do your job.</p>
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Time: 1:29:00-1:29:40

In this humorous excerpt, Callanan is commenting on the fact that the MEPs are now all aspiring for a better position within the Parliament. It is (i) scripted humour, as Callanan reads the speech from his notes. It (ii) is not based on any language-specific or (iii) culture-specific phenomena. Callanan (iv) implies that Commissioner Rehn usually speaks long, thus poking fun at his colleague in a playful and non-aggressive way and easing up the tension in the audience. Since it is an in-group humour, (v) both the interpreter and the audience have all the necessary information and the humour should pose no difficulty. The interpreter could therefore (vi) apply literal translation, which would evoke the same effect as the source text.

The interpreter gets stuck on the sentence that precedes the humorous instance. Earning a considerable lag behind the speaker, the interpreter gets lost and misunderstands the meaning of the joke. She thus omits a great part of the excerpt and the humour is completely lost. The omission used here seems to be that of choice. It is **omission under duress (3)**. In Barik's terms, it is a compounding omission, where the interpreter mixed two different parts of the speech together due to lack of comprehension

5.3.5 Recording Five

This debate held on 16 April 2014 commemorated 100 years from the First World War. President Schulz opens the debate by recapitulating the most important events of WWI. Further into the debate, he discusses lessons to learn and the future of Europe and of the

European Union. Martin Callanan speaks of the WWI and the fallen heroes whom he admires and believes should be remembered. Callanan's speech starts already in a humorous manner as President Schutz accidentally places Mr Callanan into EFDD group instead of ECR group. This might have been caused by the President's emotional speech concerning the previous entry of Mr Daniel Cohn-Bendit as it was last speech. Mr Callanan jumps in, saying: "I think it's the ECR group, Mr President," by which point both Mr Schulz and Mr Callanan are laughing. Mr Schulz then apologises for the "Freudian slip" and introduces the speaker again, now in English, as Mr Callanan no longer has his headphones on. After several light-hearted notes on other members, Callanan speaks of the tragic events of the WWI. He speaks quite slowly, looks around the room and quite frequently looks at his notes.

5.3.5.1 Excerpt 5A

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>I think of the first black soldier to command white soldiers in the British Army, a man called Walter Tull. An action that would seem normal to us today was truly revolutionary in those times and helped take some of the first tentative steps towards a new era of equality. And Walter Tull was a particular hero of mine because he was also a professional footballer, albeit for Tottenham Hotspur.</p> <p>☺</p>	<p>Nebo první černý voják, který velel vojákům britské války. Jmenoval se Walter Tull. A zdálo by se to něco normálního dnes, ale tehdy to bylo naprosto revoluční ve své době. A pomohlo to učinit první vážné kroky k první nové éře rovnosti. A mým zvláštním hrdinou byl ten, kdo byl také profesionálním fotbalistou, byť jiného klubu.</p>	<p>Or the first black soldier who commanded the soldiers in the British war. His name was Walter Tull. And it would seem something normal today, but back then it was completely revolutionary in those times. And it helped take first tentative steps towards the first new of equality. And my particular hero was the one who was also a professional footballer, albeit for another club.</p>

Time: 1:07:43-1:08:08

In this excerpt, Callanan commemorates an honourable soldier. The joke is (i) scripted. It is an example of a culture specific humorous remark, (ii) which poses no problem lexically or structurally as it is not dependent on the form. There is, however, certain ambiguity created by the lack of explicit information on why Tottenham Hotspur is mentioned specifically. Whether because it is the usual target of football jokes in England or whether it is merely the fact that it is a different team than the one Callanan supports. For the interpreter and the

audience to decipher this, (iii) a certain amount of background cultural knowledge is necessary. The fact that the “professional footballer” was mentioned, however, helps the interpreter immensely in case they would not know what “Tottenham Hotspur” even means. The humorous remark did elicit a chuckle in the MEP behind Callanan, who is the only person we can see at this moment, but should the interpreter not be able to transform the humorous instance, (iv) in this particular moment I believe it to be very well acceptable. The purpose of the remark seems to be to ease up the tension created by the very negative and gloomy topic. Since the remark contains ambiguity in itself, (v) even if the interpreter was not aware of the background information necessary to fully comprehend the joke, (vi) a mere use of literary translation should be perfectly functional if the interpreter presupposes the target audience to have the necessary knowledge. It has been discussed in the theoretical part that MEPs create a specific type of humour. By getting to know each other, they are able to use previous knowledge in evoking laughter quite easily. On the other hand, it is questionable to what extent the Czech MEPs present know about Mr Callanan’s support for the Newcastle United and about the popularity of Tottenham Hotspur. The interpreter should also take into account that explicitation would not only take time and effort from processing the next segment, but might also be the incorrect of the two options.

The interpreter speaks in quite a fast diction with almost every word being transferred. There are not many pauses and almost no intonation applied. She does not make many hesitation sounds. In the segment just before the remark is uttered, the interpreter uses awkward word order, closely following the English sentence structure: “A zdálo by se to něco normálního dnes”. However, she then regains the speed and ease of speech and chooses to **generalise (2)**, omitting the name of the football team, using instead a hyperonym “club”. It is questionable whether this skipping omission was caused by the interpreter’s lack of knowledge or her presupposition of the audience’s lack of knowledge. Her rendering, however, did not retain the ambiguity of the source text and opted for the less aggressive option of the team simply being a different to the one preferred by the speaker.

5.3.5.2 Excerpt 5B

<i>Martin Callanan</i>	<i>Interpreter</i>	<i>Backtranslation</i>
He was only the second black professional footballer in the entire English League which of course reminds me of the	A právě byl to... byl to druhý černý... černý profesionální fotbalista v britské lize. A tím si vzpomínám na to, co se	And he was... he was second black... black professional footballer in the British League. And this reminds me of what

<p>famous story of the 1914 Christmas Day truce that perhaps best sums up how humanity can shine through even the darkest days. Ordinary people putting their differences aside and meeting on the football pitch in no-man's-land instead. Mr President, history doesn't recall who won that game, but I'm sure that the Germans won, on penalties.</p> <p>☺</p>	<p>stalo prý o Vánocích 1914, že tam došlo k výročí a že lidstvo je schopno zazářit i v těch nejtmařších dnech. Že se může shromáždit v... v zemi nikoho na fotbalovém hřišti. Já... Nikdo si nepamatuje, kdo tehdy vyhrál. Snad Němci na penalty.</p>	<p>happened, supposedly, during Christmas in 1914, that there was an anniversary and that people can shine even through the darkest days. That they can assemble in... in no man's land on a football pitch. I... Nobody remembers, who won that day. Possibly Germans on penalties.</p>
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Time: 1:08:15 - 1:08:41

This humorous instance was placed towards the end of Callanan's speech. Immediately after the joke about Tottenham Hotspur, Callanan introduces an illustrating anecdote on a football match held on the Christmas day. He then adds a sarcastic remark directed at Mr Schulz, commenting on the winning team. The fact that the joke is directed at Mr Schulz might signify an already common topic, or may be solely connected to the nationality of the team and of Mr Schulz. This humorous instance is also (i) scripted and, equally as the previous excerpt, it draws from the cultural knowledge, but not from linguistic one, therefore (ii) it is not dependent on the form but (iii) it does depend on the familiarity with the content. For the audience to comprehend the joke, they must be aware of the fact that the English have been losing to the Germans on penalties and it now became a source of humour. It is also clear that Callanan uses this remark (iv) to poke fun at the German footballers and perhaps even the Germans. More importantly, the joke further attempts to create a more cheerful atmosphere towards the end of the speech. This instance was more successful than the previous one and a lot of MEPs are laughing and the President is visibly chuckling. Due to this general atmosphere, the Czech audience might feel left out should they not understand the humour. The interpreter is once again placed in front of a decision: either (v) she was aware of the background information on the English versus German football matches and may now freely choose to (vi) either explicitate (perhaps by adding a gloss "as usual") or may leave the remark as it is. In the opposite case, literal translation would be the obvious choice in which case the interpreter only needs to know the correct usage of the Czech equivalent of "on penalties" which in this case is "na penalty". The interpreter might hope

that the audience would find it funny using only the background knowledge of the notion of penalties. The worst-case scenario is that the audience that does not know what penalties are.

In this excerpt, the interpreter uses **close rendition (1)**. She does, however, omit addressing the President, which seems to be a strategy often used by the interpreters to save processing effort and rather focus on the next segment. In this particular instance, however, the omission, most probably from choice, reduced the illocutionary effect as the emphatically gained contact between a British and a German “football fan” was only palpable from the kinesic markers of both interactants. The illocutionary effect is further lessened by the use of “possibly” instead of “I’m sure”, which has a less cynical and sarcastic connotation. The camera follows Mr Schulz, who chuckles at the remark, and then moves back to Mr Callanan and another MEP smiling behind him. The situational context therefore helps the humorous instance in the target language.

5.3.6 Recording Six

This debate took place on 2 July 2014 on the topic of the conclusions of the European Council meeting. President of the European Council Herman Van Rompuy begins his speech by congratulating the MEPs on their election and re-election and announces the nomination of

Jean-Claude Juncker as a candidate-President of the European Commission. He comments on the interdependence that was brought by the financial crisis. He comments on the positive progress but also on the tasks that still need to be tackled. He states the priorities for the future five years, namely stronger economies, societies being able to protect their citizens, secure energy and climate future, and effective joint action. Nigel Farage suggests that Eurosceptics are on the rise and comments negatively on the outcome of the elections. He addresses the British disengagement with the whole process and the upcoming British referendum.

5.3.6.1 Excerpt 6

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
The Tories did not have a horse in the race; the British Labour Party disowned Martin Schulz; and, as for the Liberal Democrats – who, I am pleased to say, have collapsed to one	Toriové neměli vůbec... vůbec svého zástupce, Labour Party se postavila proti svému představiteli, a Guy Verhofstadt se vůbec do televize nedostal. Takže	Tories did not have their delegate at all, Labour Party stood against their representative, and Guy Verhofstadt did not get to television at all. So we had no idea what was happening.

<p>Member – had you put old Verhofstadt on British television they would have lost the lot!</p> <p>☹ ☹ ☹</p> <p>So we were pretty unaware of what was going on.</p>	<p>vůbec jsme nevěděli, co se děje.</p>	
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Time: 1:07:00-1:07:24

In this humorous instance, Mr Farage has just announced winning the polls in the British election with his UKIP party. He then comments on the European elections and on the fact that British did not have many candidates. He blatantly speaks of his enjoyment of seeing the Liberal democrats only having one person in the European Parliament and then adds a joke on the account of Mr Verhofstadt, saying that having him on the British television would discourage the las fragment of voters. This seems to be a (i) scripted remark which (ii) is not lexically or stylistically specific. For the audience to understand this joke, they need to be aware (iii) of the elections, which is in this case more than certain. The other background knowledge is connected to the fact that Farage usually picks Mr Verhofstadt as his “butt” of joke. In this case, (iv) Farage makes fun both of the Liberal Democrats and of Mr Verhofstadt, but it does not seem to have any deeper meaning than just to for the purpose of eliciting a laugh or two, which he succeeded at. Since it is (v) almost a daily bread that Farage makes fun of Mr Verhofstadt, the interpreter should therefore be able to (vi) use literal translation with the use of intonation.

The interpreter loses the thread at the very beginning of this excerpt. He is then trying use inferencing and continue where he left of, but possibly due to his listening and analysing effort being saturated by a quick succession of the names of different parties, he miscomprehends the remark and uses a **divergent rendition (5)**, stating that Verhofstadt did not get to television, in a bona fide mode.

5.3.7 Recording Seven

This debate was held on 22 October 2014 on the topic of new College of Commissioners and their Programme. Mr Juncker opens the debate by speaking of the upcoming Commissioners, pays tribute to José Manuel Barroso and his Commission that had to manage the crisis and their integration of 13 new Member States. Juncker explains that the new College of Ministers will be made of people with strong political background, thus helping to create a more political commission. Juncker reorganised the structure and appointed vice-

presidents to whom he has delegated some of his work. Their job will be to coordinate the work of the commissioners in various commissions. He also mentions the fight for more female commissioners and apologises in English that in short-term, he will be not able to change his sex. Nigel Farage in his speech criticises the Commission and calls it an anti-democratic form of government full of “obscure” and unknown individuals.

5.3.7.1 Excerpt 7A

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>I spoke to MEPs this morning who will be voting later, and most of them could not even name half of them. The one from Britain is so obscure that his name is Lord Hill but it should be Lord ‘Who?’!</p> <p>☺ ☺ ☺</p> <p>The British public could not pick the bloke out of a line-up! He has never been elected to anything in his life – which means he is perfect for the job.</p>	<p>Mluvil jsem tady s poslanci a řada z nich ani polovinu Vašich kandidátů nedokáže jmenovat. Lord Hill za Velkou Británií, člověk absolutně neznámý. Zeptejte se kohokoliv na ulici v Británii o koho se jedná. Je to člověk, který navíc nebyl v životě do žádné funkce zvolen. To znamená, že je výborným kandidátem pro tuto funkci, abych to tak řekl.</p>	<p>I spoke with the MEPs here and a number of them cannot name even a half of your candidates. Lord Hill from Great Britain, a person completely unknown. Ask anyone on the streets in Britain who it is. It is a man who has not yet been elected into any function. This means, that he is a great candidate for the function, so to speak.</p>

Time: 24:00-24:20

This humorous remark is a (i) scripted VEH that is based (ii) on a wordplay. It draws from the phonetic similarity of the words “Hill” and “Who”. The joke is therefore language-specific and since it is dependent on an actual name, “Hill”, the Czech equivalent of “Who” (“Kdo”) would not be functional in this situation. All the information necessary to comprehend the joke (iii) is easily retrievable from the context, which means that there should be no problem with background knowledge for both the audience and the interpreter. Farage uses the remark to (iv) criticise Mr Juncker for selecting a completely unknown person into the Commission and, using wordplay, he invites the audience to laugh at the targeted Lord Hill with him. Since the audience is laughing and the (v) interpreter only faces the linguistic idiosyncrasy, she (vi) is placed in front of a decision whether to try to create humour for instance by the use of hyperbole, or whether to explain either the joke or the whole situation. Literal translation might possibly sound quite unusual and a complete omission would leave the audience wandering what the rest is laughing at.

Even though Farage speaks in quite a fast pace, the interpreter speaks very fluently and while she **omits (3)** the wordplay altogether, she does not make any pauses and hides the fact that the wordplay is missing very well. This omission could therefore be determined as editing. From the semantic point of view, she transfers the message completely. Throughout the whole excerpt, she uses intonation in a very similar manner to that of Mr Farage.

5.3.7.2 Excerpt 7B

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
The British public could not pick the bloke out of a line-up! He has never been elected to anything in his life – which means he is perfect for the job. ☺ ☺ ☺	Zeptejte se kohokoli na ulici v Británii o koho se jedná. Je to člověk, který navíc nebyl v životě do žádné funkce zvolen. To znamená, že je výborným kandidátem pro tuto funkci, abych to tak řekl.	Ask anyone on the streets in Britain who it is. It is a man who has not yet been elected into any function. This means that he is a great candidate for the function, so to speak.

Time: 24:20-24:26

In this excerpt, Farage continues with his critique of Lord Hill. In this (i) scripted sarcastic remark, he uses the incongruity of two opposing scripts, Lord Hill being perfect for the job and what Farage obviously thinks. Considering the lexical and syntactic form of the joke, it can be (ii) transferred into Czech without problem. To comprehend the joke fully (iii) the audience needs to be aware of Farage’s opinion on the system of the Commission and the European Union in general, which in this situation should not be an issue neither for the audience, (v) nor for the interpreter. The interpreter can thus simply use (vi) literal translation with the possible use of paralinguistic features to render the humour.

The interpreter renders the passage literally by applying intonation quite similar to the speaker’s. She also adds “abych to tak řekl” (“so to speak”), which seems to be serving the purpose of explicitly signalling the non-bona fide mode. Altogether she sounds very natural and makes no hesitational sounds. I would rank this transfer as **expanded rendition (2)**, as the interpreter uses addition to further promote the sarcasm.

5.3.8 Recording Eight

This debate was held in Strasbourg on 16 December 2014 on the topic of the Commission work programme for the year 2014. Jean-Claude Juncker, the President of the Commission, speaks of the process of setting up the new Commission. He believes that Member States

should be more empowered. The main priority of the EU relates to growth and employment. First Vice-President of the Commission, Frans Timmermans, stresses the need of closer cooperation among the Council, the Commission and the European Parliament. Nigel Farage criticises the slogan of the European Commission: “A New Start for Europe”, arguing that the Commission is anything but new. He proposes getting rid of excessive regulation to promote the Member States economies.

5.3.8.1 Excerpt 8A

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
I do not know about some bright new fresh start for Europe. It looks a bit more like the knacker’s yard for failed domestic politicians. ☹ ☹ ☹	Nevím tedy, jak nové a čerstvé to je. Spíše to vypadá jako odkladiště politiků, kteří selhali.	So I don’t know how new and fresh it is. It looks more like a storage of politicians who failed.

Time: 51:00-51:16

In this excerpt, Farage criticises the new Commission, using a (i) scripted simile to contradict the new slogan of the Commission. The humour is thus dependent on the connection of the new Commission and knacker’s yard, which is a place where injured horses are slaughtered (“Knacker’s yard” 2017). This idiom (ii) can be easily transferred to Czech, creating the same effect and (iii) there is no other background knowledge necessary for the audience to have in order to understand the joke. Farage might be using this aggressive VEH (iv) to bring to attention the incongruity between what the Mr Juncker says and between what Mr Farage considers true. The interpreter (v) only needs to know what the idiom means and should have no problems interpreting the remark (vi), substituting the English idiom “knacker’s yard” with a Czech equivalent (“koňská jatka” or simply “jataka”).

The interpreter already starts the speech with a sarcastic intonation, anticipating the Farage’s style of speech. In the place of the idiom, she uses the word “odkladiště” (“storage”) instead of the more expressive word “jataka”. This might have been caused by the lack of time as idioms are not always so readily available in such a limited amount of time. The overall meaning of the sentence has, however, been retained. The strategy used could thus be identified as **close rendition (1)**.

5.3.8.2 Excerpt 8B

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>'New' you are not. You and this Commission, frankly, are as stale and musty as a corked bottle of wine.</p> <p>☹ ☹ ☹</p>	<p>Nový nejste. Nový v této komisi, jste starý a... starý a usedlý jako starej... starý korek.</p>	<p>New you are not. New in this Commission, you are old and... old and stale as old cork.</p>

Time: 52:06-52:15

In this excerpt, Farage continues to criticise the word “new” in the slogan of the Commission. He uses a (i) scripted simile that is not idiomatic in English and should thus not pose lexical or stylistic problems (ii) as it is not dependent on the form. For the audience to comprehend the humorous instance that seems to rather belong on stage of an open mic night, (iii) the audience merely needs to know that Farage is in quite an aggressive way making a connection between Mr Juncker and a wine that has gone bad. Farage is further (v) criticising the Commission and Mr Juncker specifically and inviting the audience to join in “the fun”, which they do. The interpreter therefore needs to (vi) either use a literal translation, or perhaps substitute the wine with a more idiomatic expression in Czech. By omitting the remark altogether, the interpreter might be risking someone later referencing back to this simile. For that reason, even a different idiomatic expression in Czech might render problematic.

The interpreter misunderstands at the beginning of her speech, directing the remark merely at Mr Juncker “in” the Commission instead of “at” the Commission. She then makes several false starts, possibly because of the effort being directed rather at the listening effort, trying to anticipate whether this is a bona fide or non-bona fide mode of communication. She then reformulates the expression into “old cork”, possibly because the equivalent of “corked wine” is not so readily available in Czech. This is therefore a **reduced rendition (2)** using slight omissions. It does not sound natural and there are a lot of hesitations in the rendition.

5.3.8.3 Excerpt 8C

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>I was not really sure what the question was but it is awfully good of the</p>	<p>Já nevím... Dala jste mi jen víc prostoru.</p>	<p>I don't know... You just gave me more space.</p>

President to give me more speaking time. 😊 😊 😊 😊		
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Time: 55:18-55:22

Preceding to this excerpt, Ms Mercedes Bresso from S&D Group uses blue card to ask Nigel Farage a question. At the end of her entry, she comments positively on the fact that the English flags are no longer on his table. Farage replies with an (i) impromptu remark, admitting that he will use the time given to speak a little longer even though he did not understand what the question was. It is (ii) not stylistically or lexically specific and (iii) there is no background knowledge necessary to comprehend the joke which, however, might have been considered slightly rude by the MEP who now became a target of the joke. As a humorous interlude, this remark (iv) was very successful as there is laughter audible around the room and both Ms Bresso and Mr Farage soon laugh as well. The interpreter here (v) has all the necessary information and can (vi) interpret the section literally, using intonation to show the non-bona fide mode of speech. This should, however, not be that necessary as the whole room is laughing and just a literal translation would let the audience in the fun.




The interpreter in this segment does not finish his sentence (“I don’t know”) and switches off the microphone, only to then add “You just gave me more space”. There was clearly a **reduced rendition (2)** used, but the reason might be that because the interpreter was rendering the question as well, he did not have enough capacity to render the first part of Farage’s remark. Unfortunately, it was an important part for the humour to be comprehended. It is possible that there was a technical issue with the microphone as it is switched off or muted at the very beginning. Alternatively, it was the interpreter’s choice to do so. There has already been one such situation, but that was possibly due to the interpreter laughing. Here, the reason is rather peculiar. This rendition would seem quite an easy one, especially because the interpreter did also translate the question which means he had the first-hand information on the content.

An interesting situation then stems from Ms Bresso’s remark on the flags. Mr Farage reacts on the flag as well, stating that it is not English, but British flag and then Mr Schulz humorously remarks that it might have something to do with strikes. However, this was misunderstood by Jonathan Arnott from the United Kingdom, who takes Mr Schulz’s remark as a critique and thus the topic of a flag continues to flow through the speeches, proving the fact that continuity in the European Parliament is very important and the interpreters need to follow the whole proceedings in order to be up to date.

5.3.9 Recording Nine

This debate was held on 13 January 2015 on the topic of the conclusions of the European Council meeting from 18 December 2014. At the beginning of the debate, Mr Schulz welcomes the new president of the Council, Donald Tusk, who then speaks of the Paris attack, new investment to the European economy and the need for unity and international cooperation among the Member States. Nigel Farage in his speech criticises the situation of Polish citizens in the United Kingdom and Tusk's assignment into the office.

5.3.9.1 Excerpt 9A

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>It turns out that you have both been wrong and that your country has been depopulated by two million people since you joined the European Union. The reason is obvious. It is money, isn't it? And you yourself prove the point. You are the newest Polish émigré,  and you have gone from a salary of EUR 60 000 to a salary of EUR 300 000 a year.</p>	<p>Nicméně, z Polska odešly dva miliony Poláků, a ten důvod je nasnadě, jsou to peníze. A vy sám to prokazujete. Vy jste ten nový polský emigrant...  Zvýšil se Vám plat z 60 000 euro na rok na 300 000 euro na rok.</p>	<p>Nevertheless, two million Polish citizens have left Poland and the reason is self-evident. And you yourself prove the point. You are the new Polish emigré...  Your salary has raised from EUR 60 000 a year to EUR 300 000 a year.</p>

Time: 55:58-56:20

While this excerpt is rather aggressive, it was very loudly clapped and cheered to. I have also chosen to include it because of the reaction of the interpreter. This is an example of a (i) scripted humour which (ii) so neither language-specific nor (iii) culture specific. All the information necessary to comprehend this instance is served by Farage on a silver plate, therefore no other background knowledge is necessary. Farage here (iv) criticises Mr Tusk and makes him the target of the humour, insinuating that just like the Polish citizens coming to England for money, he came to his new position for money. As already stated, this remark was very successful with the audience and therefore requires rendering. The interpreter (v) has all the information necessary available and can (vi) literally render the remark, with the use of intonation, if possible.

The interpreter slightly changes the sentence. Instead of saying “you are the newest Polish emigré”, he says “You are the new Polish emigré”, which changes the connotation. By using the word “ten”, the interpreter’s rendition shifts the meaning slightly. I would, however, still rank this instance under the umbrella of the **close rendition (1)** with a slight hint of *translationese* due to the use of the demonstrative pronoun, which seems to have been caused by the close word-for-word rendition where “the newest” would be “nejnovější” and “the” would have no direct equivalent in Czech. The interpreter audibly laughs and catches his breath just after he renders the VEH.

5.3.9.2 Excerpt 9B

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
...and you have gone from a salary of EUR 60 000 to a salary of EUR 300 000 a year. Congratulations: you have hit the EU jackpot. ☺ ☺ ☺	Zvýšil se Vám plat z 60 000 euro na rok na 300 000 euro na rok. Já Vám blahopřeji, protože jste vyhrál v loterii.	Your salary has raised from 60 000 Euro a year to 300 000 Euro a year. I congratulate you, because you won in a lottery.

Time: 56:16-56:26

In this excerpt, Farage addresses Mr Tusk and (i) in what appears to be scripted humour, (ii) he uses an idiom “to hit the jackpot” to which he playfully adds the attribute “EU”. The humour is thus dependent on the form, yet the idiom could be easily transferred to the Czech context, adding the attribute in a similar manner. The only background knowledge necessary for the audience to understand is explained in the segment directly preceding this sentence, therefore (iii) the joke is not culture-specific and should be easily comprehensible. Farage in this segment continues to (iv) criticise, in what I would argue to be slightly aggressive way, Mr Tusk and, on a more general level, the whole EU system. The audience laughs at this remark. The interpreter (v) should have all the information available (vi) and literal rendition should be sufficient for the Czech audience to comprehend the meaning as well as the intension of the speaker.

Since this remark follows almost immediately the previous instance where the interpreter was chuckling, there was quite a lot of time lost and the interpreter than had to “catch up”, speaking rather fast. He **generalises (2)** winning the “EU jackpot” into winning the “lottery”, which seems unnecessary as the calque “jackpot” is used also in Czech. He also adds the conjunction “protože” (“because”), making the exclamation slightly less “punchy”. It, nonetheless, still preserves the intended meaning.

5.3.10 Recording Ten

During the debate that took place on 26 October 2016, conclusions of the European Council meeting of 20 and 21 October 2016 were discussed. Donald Tusk, President of European Council, reports on the three main topics of the European Council meeting, which were migration, trade and Russia. Jean-Claude Juncker, President of the Commission, speaks about migration, asylum regime and the CETA trade agreement. At the beginning of his speech, MEP Manfred Weber criticises Nigel Farage and the behaviour of the UKIP party. He states, in English, that part of Farage’s party members are “behaving as ruffians”. Nigel Farage then uses his blue card to reply to Mr Weber.

5.3.10.1 Excerpt 10

<i>Nigel Farage</i>	<i>Interpreter</i>	<i>Backtranslation</i>
<p>Whilst it is regrettable that two of our MEPs fronted up to each other, there is absolutely no evidence that anybody was punched at all and I do want that put on the record. However... However, if you would like to come outside with me, ☺ ☺ ☺ we could have a civilised conversation ☺ over a cup of coffee. ☺ ☺ ☺</p>	<p>Je samozřejmě politováníhodné, že dva naši poslanci se konfrontovali tímto způsobem, ale vůbec není žádný důk... Nikde není dokázáno, že někdo někomu jednu vrazil. Ale pokud chcete, pokud chcete, můžeme si to vyřídit někde venku, ☺ ☺ ☺ kde můžeme vést civilizovanou konverzaci u kávy.</p>	<p>It is, of course, regrettable that two of our MEPs confronted each other this way, but there is no evid... It has not been proven that anyone clouted anyone. But if you want, if you want, we can deal with this somewhere outside, ☺ ☺ ☺ where we can lead a civilised conversation over coffee.</p>

Time: 32:08-32:40

In this humorous instance (i) the VEH is delivered impromptu (ii) and does depend on the form. The joke draws on an incongruity of two opposite scripts. The first script is the usual invitation a man (or a woman) would say to a person they want to engage in a physical fight with. This script is readily available to the audience and the target person, because the topic was two politicians from the UKIP party allegedly fighting with each other. Farage then makes a long pause and finishes the sentence unexpectedly, inviting the MEP for a cup of coffee. This incongruity together with the pause in the delivery evoke laughter in the audience. This is an intertextual joke referring to the speech uttered prior to this one. As it is (iii) not dependent on any prior knowledge other than that of the speech just finished, the joke should be easily transferable. Farage uses humour (iv) to “punch back” and, in this case,

he managed to “win” his argument by laughter as almost everyone in the camera shot seems to be laughing. Considering the situation, the interpreter has to transfer the humour for the Czech audience not to feel left out. Considering the fact (v) that the rendition is readily available for the interpreter, (vi) they can simply use literal translation in order to let the audience participate in the humour.

The interpreter starts with a slightly playful voice, possibly already expecting a non-bona fide mode of discourse. He anticipates the ending of the phrase, implying humorously to have a fight outside by using the words “můžeme si to vyřídit”, inviting the speaker to “deal” with the issue rather than the semantically weaker verb “go” outside. It, however, works in the sentence perfectly as it can also mean “to talk something over”. In the pause before the punch line is revealed, the interpreter bursts into laughter and mutes the microphone. Once he sees the sentence has actually not ended, he finishes with an intonation very similar to that of Farage, putting stress on the words “civilizovanou konverzaci u kávy” (“civilised conversation over coffee”). I would argue that the laughter in the room together with the laughter of the interpreter makes the situation all the funnier. But as stated in my methodology section, this work does not judge the “funniness” of the interpretation but merely observes the strategies used by the interpreters. Here, the strategy was **literal translation (1)** with the use of intonation.

6 CONCLUSION

The aim of this thesis was to discover what strategies conference interpreters use to transfer humour in plenary sessions in the European Parliament. Trying to grasp the topic of humour in the most comprehensive way possible, I follow the functionalist approach suggested by Pöchhacker (1993). The basic premise of the theory is finding the function of the humorous instance by assessing the function of the whole conference, taking into consideration the interplay of the actors included in the situational context.

My first goal was to define a working definition of humour which would help me select the humorous instances analysed in the practical part of the thesis. I have defined humour as the instance where laughter or smile was elicited in the audience. Having introduced the three main theories of humour, I discussed the functions of humour with the connection to political discourse. Since interpreting humour necessarily means bridging cultural and linguistic gaps, I presented the issues of culture and language-specific humour and discussed several types of humour in order to pinpoint the main technical issues in interpreting verbally expressed humour. In the third chapter, I focused specifically on interpreting humour in the European Parliament and introduced the main ethical and practical issues stemming from the specifics of plenary sessions. The fourth chapter then draws from the previous chapter, creating a basis for the practical part. I defined the functionalist approach designed by Pöchhacker (1996) that is then applied in the practical part of the thesis. The most important part of the descriptive work is Viaggio's (1996) six-factor analysis, which I discuss in detail, together with the relevance theory and effort model, the two most important notions of the analysis. The last part of the theoretical part is dedicated to interpreting strategies and a working classification of strategies for the purposes of the practical part of the thesis.

In the practical part, all the notions from the first half are put into practice. The hypertext and situational actors of the plenary sessions is assessed, including the two speakers, Nigel Farage and Martin Callanan. In the data analysis, ten recordings containing humorous instances are analysed using the six-factor analysis. The interpreter's strategy is then discussed using the typology defined in the theoretical part and divided into five categories. The findings of the practical part will now be discussed.

In subchapter 4.4.2, I have defined five types of strategies employed by interpreters dealing with humour. Within the limited number of humorous instances studied (22 instances dispersed among 10 recordings), the least applied strategy by the interpreters was **expanded**

rendition (4). Specifically, the strategy of explicitation was used in Excerpt 3A (5.3.3.1), where an implied meaning in a sarcastic remark was explicitated and in *Excerpt 7B* (5.3.7.2), where the sarcasm of the sentence was promoted by a further addition. This is not a surprising finding due to the fact that the fast pace of plenaries does not allow the interpreters to use glosses or explanation and draws the interpreters into more literal word-for-word renditions. While humour does serve important functions within the political discourse, the relevance theory together with the Effort Model guide the interpreters towards sparing their precious time and effort for more factual data such as names or numbers. Even in cases where the humour was not transferable, and part of the audience was laughing, the interpreters did not use glosses or explanations in order to help the Czech audience feel included. Not once did they step out of their role and always used the first person singular. Other reasons behind this decision might be the interpreter's desire to save their face (Gile 1995), the fear of making an underdog out of the speaker (Chiaro 1992) or the belief that no rendition is better than bad rendition (Viaggio 1996). This finding is therefore in contrast with Pöchhacker's (1993) assessment that the interpreters should render the humour in order to keep the audience informed and included.

The second least used category was **divergent rendition (5)**. There were three instances of divergent rendition identified. The first, most striking one, was in the very first *Excerpt 1* (5.3.1.1), where the interpreter erroneously transferred a paraphrase of Ronald Reagan's quote. This instance only proves the point that the background knowledge is extremely useful in such moments of extreme effort saturation where a correct anticipation could have helped the interpreter immensely. Similarly, in the case of in-group humour directed at almost habitual target of every Farage's speech in *Excerpt 6* (5.3.6.1) where the familiarity with the idiosyncrasies of the speakers could have helped the anticipation strategy, the interpreter erroneously inferred the meaning of the humorous instance which resulted in a shift of meaning completely devoid of the humorous remark. In the case of wordplay involving an idiom in *Excerpt 3D* (5.3.3.4), the interpreter used a compounding omission, completely changing the meaning of the humorous instance altogether. It might, however, be argued in this case that the effort saturation was already an issue before the actual VEh was uttered. On the other hand, it is possible that the interpreter did not understand the idiom and by trying to infer the meaning lost the thread of the argument.

The third place is occupied by **zero rendition (3)**, which has been used across the spectre of language/culture-specific and non-specific humour. From the realm of linguistic idiosyncrasies, the "double-dip" pun in *Excerpt 3B* (5.3.3.2) and the pun on Lord Hill's name

in *Excerpt 7A* (5.3.7.1) both posed great difficulties and would be very difficult to be transferred using a pun within such a short time. Similar instance was the allusion to the culture-specific Rolling Stones' 19th Nervous Breakdown in *Excerpt 2D* (5.3.2.4). In these cases, it could be argued that the interpreters consider such humour as wordplay or allusions of lesser importance and rather focus all their energy on the factual data, following Viaggio's (1996) advice of nothing being better than badly performed effort. The only instance where the interpreter, rather than by choice or editing, transferred by omission under duress was *Excerpt 4* (5.3.4.1), where the in-group humour presented by Mr Callanan poking fun at the speech length of one of his colleague presented little linguistic or cultural difficulties and yet, due to the oversaturation of the interpreter's efforts, the instance resulted in a compounding omission.

The second most used strategy was **reduced rendition (2)**, where generalisation was the most used strategy, present in *Excerpt 2B* (5.3.2.2), where a pun on "Euro" was generalised to the whole of the EU, in *Excerpt 5A* (5.3.5.1) where the cultural realia of a football club Tottenham Hotspur was replaced by a hyperonym of club and in *Excerpt 9B* (5.3.9.2) where an idiom including "EU jackpot" was generalised to lottery. An interesting case was the rendition in *Excerpt 2C* (5.3.2.3) where a joke form is used and the interpreter omits the signal, or cue, which helps the audience recognised intended VEH. Without the signal, the sentence is very difficult to be recognised as non-bona fide mode of communication. While it is possible that the non-commitment strategy proposed by Jones (2002) might have been followed, in this case, it is equally possible that the interpreter simply did not catch the beginning, and this was thus a delay omission. In *Excerpt 8B* (5.3.8.2), the interpreter struggles to quickly device an expression similar to "corked wine" and thus reformulates the sentence slightly, still very much holding on to the structure and wording of the source text and ending up with "cork". Lastly, in the not very usual impromptu remark within the data in this thesis, was the strategy of omission in *Excerpt 8C* (5.3.8.3) where the interpreter did not finish the sentence and we can hear the microphone being muted.

The most widely used strategy of interpreting humour in the European Parliament was **close rendition (1)**. Literal translation in particular proved to be the most used strategy in my corpus. This, however, does not mean that the interpreters are using *translationese* and rendering almost nonsensical sentences., I believe the main reason for the preference of literal translation in my corpus to be the extensive use of irony and sarcasm, such as in cases of *Excerpt 3C* (5.3.3.3) and *Excerpt 2E* (5.3.2.5) which are often best rendered by the use of

verbatim translation combined with intonation. While this work did not deal with intonation into great depth, I did notice that some interpreters almost habitually “slipped” into a sarcastic tone of voice once they started interpreting Nigel Farage.

Literal translation was also used in cases where the instance contained no particular language or culture specificities and was simply humorous in its essence. In the instances of *Excerpt 2A* (5.3.2.1), *Excerpt 5B* (5.3.5.2), *Excerpt 8A* (5.3.8.1), verbatim translation was the most effortless strategy that allowed the interpreters focus more energy on listening the following segment.

In the final excerpt of this thesis, *Excerpt 10* (5.3.10.1), the interpreter used literal translation with intonation and, what is interesting, a great amount of laughter. The scholars mostly agree that the interpreter should not show their emotion and transfer the source text almost like a machine (see subchapter 3.2.2). The EP interpreter Michael suggests the interpreter use an “anti-joke filter” (2015) and Nolan stresses the need of keeping a straight face (2005, 274). Similar situation is in *Excerpt 9A* (5.3.9.1), where the interpreter laughs to the point of catching his breath. What does need to be mentioned here is, however, that this was one interpreter in both cases, which might suggest that he is susceptible to laughter.

Another phenomenon discussed by Michael (2015) which also showed in my research to be important is continuity. The first case was Recording Two (5.3.2), where the football metaphor devised by Callanan is then reused and built upon by Gabrielle Zimmer. What started as a simple note and was caught up by Farage and Schulz in Recording Eight (5.3.8) also turned out to be a topic of aggression from another MEP who misunderstood the non-bona fide mode of speech of Mr Schulz. This might have been caused by the interpreter working from German to English or simply by the misunderstanding on the side of the MEP, Jonathan Arnott. It does, however, show that the interpreters need to be extremely wary of the intertextuality of the plenary sessions where everything they say might be “used against them”. I would thus argue that it is the effort needed for transferring the humour, the relevance of the humour, the function of the humour and also the inevitable intertextuality that guide the interpreters in their strategies applied in interpreting humour. While there really seems to be no one-size-fits-all solution in interpreting humour, the specific situational context of the plenaries seems to urge interpreters to either transfer literally or omit the humorous remark rather than inventing their own version of a pun or an allusion. The interpreters must be aware that evoking the same effect on the audience in the sense of laughter might cause issues in the course of the proceedings and even beyond the debate of the day. The perks of the plenaries, on the other hand, is the chance for the interpreters to

learn the idiosyncrasies of the speakers. This helps the interpreters, for instance, prepare for the debate by learning about the latest development in sport, or anticipate the use of non-bona fide mode of communication.

6.1 FINAL CONCLUSION

This thesis studied the strategies applied by interpreters when transferring humour in the plenary sessions in the European Parliament. The issue of the ungraspable nature of humour was dealt with by creating a working definition of humour, by which the humorous instances studied in the practical part were analysed. According to the devised definition, only instances which elicited laughter or a smile in the audience were taken into consideration. Using the functionalist approach described by Pöchhacker (1993), the hypertext, situation and text of each recording are discussed in connection with their function and Viaggio's six-factor analysis is used to analyse the humorous instance and arrive to the possible strategies that might be applied by the interpreter. The actual renderings are then discussed and identified within a classification of strategies as defined in Amato and Mack (2011).

Within the limited corpus of the thesis, the interpreters most opted for close rendering of the humorous instance, which also in many cases proved to be the most effortless strategy. As the interpreter was close to the original and used word-for-word rendition. In many cases, paralinguistic features were applied in order to further promote the non-bona fide mode of communication. Interpreters also often used generalisation in their rendering, especially in cases where culture-specific realia were present. Allusions and wordplay were also dealt with by zero rendition, where the interpreters omitted the whole humorous instance. Based on the relevance theory, it is suggested that the interpreter might have realised that the excessive effort connected with devising their own wordplay or transferring culture-specific realia would not justify the possible losses in further information. There were a few instances of divergent rendition, in which the interpreters either completely misunderstood the humour or, possibly due to saturation of their listening and short-term memory efforts, used compound omission and distorted not only the humorous instance, but also the meaning. The least used strategy was expanded rendition. It was suggested that while it would make sense for the interpreters to try to include the audience by explaining or using glosses, the mode of the interpretation and the fast pace of the plenaries does not provide enough time for them to do so and might cause future losses in rendering other information.

While the limited amount of data does not allow for generalisations of the findings, I hope to have showed that humour truly is present in the settings of the European Parliament

and due to its various rhetorical functions, it is worth studying. The focus on skopos and the application of Gile's Effort Model and relevance theory showed to be very useful in analysing the actual humorous instances present in the European Parliament. Viaggio's six-factor analysis provided a solid ground on which the strategies can be discussed in connection with the culture and language-specificity of the excerpt, the Effort necessary to transfer the humour and function and relevance of the utterance within the greater context of the text and hypertext. The classification of the strategies allowed for a more organised discussion of the results of this thesis.

Since humour is used daily in various spheres of our life, I believe it useful for interpreters to be aware of the possible strategies that may be applied in dealing with humour. Knowing what functions may different types of humour have, the interpreters will be better able to decide how relevant the humour is and, ultimately, when can they rather let the humour slide and when by doing so, they would betray the speaker or the audience. While the plurinational character of the EP allowed this study particularly to highlight the issue of simultaneous interpretation of humour, which we have shown to be an effective tool in the political context, it is also part of the interpreter's job in other settings

6.2 SUGGESTIONS FOR FUTURE RESEARCH

While I believe the framework provided by the functionalist approach to be a useful tool in analysing humour, the actual strategies used by the interpreters were only discussed from the viewpoint of a speculating *a posteriori* observer, with no access to the thinking processes of the interpreters. For that reason, I believe that the use questionnaires handed over right after the interpretation or a think aloud protocol would provide valuable insight into inner processes of the interpreter. In order to create better conditions and still prevail in the realm of authentic data, different type of hypertext could be chosen, where the interpreters do not have to follow the whole proceedings. Another drawback that I experienced in my study was the view of the audience. Having defined humour as instance of laughter in the audience, I was limited in my view provided to me by the lenses of the camera. Being sat in the booth with the interpreter and seeing what they see would be more useful in evaluating the audience's reactions.

Another string of research could be a comparative study among different languages which would shed a light on how different languages deal with the challenges of British humour. Since this is such an understudied topic, I believe there to be very many possibilities for research and I do hope that my work sparked new exciting ideas.

7 APPENDIX

7.1 RECORDINGS

7.1.1 Recording One

Name: Future of Europe

Date: 9 May 2012

Place: Brussels

Speaker: Martin Callanan

Length of speech: 00:05:18

Time: 00:48:50-00:54:20

Transcript available at:

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20120509+ITEM-016+DOC+XML+V0//EN&language=en&query=INTERV&detail=3-035-000>

Recording available at:

<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=chapter&vodLanguage=EN&startTime=20120509-15:11:27-737#>

7.1.2 Recording Two

Name: Conclusions of the European Council meeting (28-29 June 2012)

Date: 3 July 2012

Place: Strasbourg

Speaker 1: Martin Callanan

Length of speech: 00:05:07

Time: 1:00:02-1:05:09

Speaker 2: Nigel Farage

Length of speech: 00:02:28

Time: 01:10:38-01:12:39

Transcript available at:

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20120703+ITEM-005+DOC+XML+V0//EN&language=EN>

Recording available at:

<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=chapter&vodLanguage=EN&startTime=20120703-10:08:28-793#>

7.1.3 Recording Three

Name: Preparations for the European Council meeting (22 May 2013) - Fight against tax fraud, tax evasion and tax havens - Annual tax report: how to free the EU potential for economic growth

Date: 21 May 2013

Place: Strasbourg

Speaker: Martin Callanan

Length of speech: 06:00

Time: 00:50:40-00:56:40

Transcript available at:

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20130521+ITEM-005+DOC+XML+V0//EN&language=en&query=INTERV&detail=2-017-000>
Recording available at:
<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=unit&vodLanguage=EN&startTime=20130521-09:21:04-855>

7.1.4 Recording Four

Name: State of the Union
Date: 11 September 2013
Place: Strasbourg
Speaker: Martin Callanan
Length of speech: 04:49
Time: 01:28.20-00:33:03
Transcript available at:
<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20130911+ITEM-004+DOC+XML+V0//EN&language=en&query=INTERV&detail=3-021-000>
Recording available at:
<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=chapter&vodLanguage=EN&startTime=20130911-09:05:05-154#>

7.1.5 Recording Five

Name: 100 years on from the First World War: lessons to learn and future of Europe
Date: 16 April 2014
Place: Strasbourg
Speaker: Martin Callanan
Length of the speech: 06:37
Time: 01:03.16-01.09:22
Transcript available at:
<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20140416+ITEM-004+DOC+XML+V0//EN&language=en&query=INTERV&detail=3-023-000>
Recording available at:
<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=chapter&vodLanguage=EN&startTime=20140416-09:02:18-610#>

7.1.6 Recording Six

Name: Conclusions of the European Council meeting (26-27 June 2014)
Date: 2 July 2014
Place: Strasbourg
Speaker: Nigel Farage
Length of speech: 00:05:08
Time: 01:06:13-01:10:54
Transcript available at:
<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20140702+ITEM-005+DOC+XML+V0//EN&language=en&query=INTERV&detail=3-024-000>
Recording available at:
<http://www.europarl.europa.eu/ep-live/en/plenary/video?intervention=1404289042826>

7.1.7 Recording Seven

Name: Presentation by the Commission President-elect of the College of Commissioners and their programme

Date: 22 October 2014

Place: Strasbourg

Speaker: Nigel Farage

Length of speech: 00:03:03

Time: 00:23:45-00:26:19

Transcript available at:

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20141022+ITEM-002+DOC+XML+V0//EN&language=en&query=INTERV&detail=3-019-000>

Recording available at:

<http://www.europarl.europa.eu/ep-live/en/plenary/video?intervention=1413966517582>

7.1.8 Recording Eight

Name: Commission work programme 2015

Date: 16 December 2014

Place: Strasbourg

Speaker: Nigel Farage

Length of speech: 00:04:33

Time: 00:50:20-00:56:00

Transcript available at:

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20141216+ITEM-010+DOC+XML+V0//EN&language=en&query=INTERV&detail=2-673-000>

Recording available at:

<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=unit&vodLanguage=EN&startTime=20141216-15:49:07-495#>

7.1.9 Recording Nine

Name: Conclusions of the European Council meeting (18 December 2014)

Date: 13 January 2015

Place: Strasbourg

Speaker: Nigel Farage

Length of speech: 03:14

Time: 00:54:59-00:58:10

Transcript available at:

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20150113+ITEM-013+DOC+XML+V0//EN&language=en&query=INTERV&detail=2-369-000>

Recording available at:

<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=unit&vodLanguage=EN&startTime=20150113-15:56:45-905#>

7.1.10 Recording Ten

Name: Conclusions of the European Council meeting of 20 and 21 October 2016

Date: 26 October 2016

Place: Strasbourg

Speaker: Nigel Farage

Length of speech: 00:00:37

Time: 00:32:08-00:32:40

Transcript available at:

<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+CRE+20161026+ITEM-004+DOC+XML+V0//EN&language=EN>

Recording available at:

<http://www.europarl.europa.eu/plenary/EN/vod.html?mode=unit&vodLanguage=EN&startTime=20161026-09:45:00-536>

7.2 TRANSCRIPTIONS

7.2.1 Recording One

Martin Callanan – Mr President, Schuman, Monnet and Spinelli all lived in a very different Europe to the one of today. In their Europe, the continent had been ravaged by two world wars. In their Europe, the household challenge was putting food on the table. The global challenge became symbolised by a wall across Berlin. Their solutions were ever-closer union, the European social model and the common agricultural policy. In their day, those policies helped to achieve some of their objectives. Enlargement to the east brought freedom to a people previously cloaked by an iron curtain.

But the world has moved on since the Schuman Declaration was made 62 years ago and sadly, in many areas, the EU has not. Many of those 20th century solutions have now become a part of the 21st century problem. The EU is not only becoming irrelevant in the world, but also in the minds of many of our own people. I have one simple explanation for that. The people do not trust the EU because the EU does not trust the people.

Democracy, the rule of the people, is the greatest Greek export in history and it is under threat. The euro, the Fiscal Compact, the impositions of the troika and endless EU legislation have stopped our electors from having the power to determine their own destinies. We cannot go on taking the people for granted. If we do, they will turn to ugly alternatives. Sadly, communists and neo-Nazis who want to place landmines on the Greek border are now a major part of the Greek Parliament. Ms Le Pen received a fifth of the vote in France. And yet what was the Commission's response to the first-round upset in France? More Europe is needed, we were told by a spokesman. To me, nothing better sums up everything that is wrong with the EU than that reaction.

We feel that we have all of the answers and the Commission's Schuman Day statement just backs up that assumption. But often our well-intentioned actions become part of the problem and lead to less personal or economic freedom for individuals. To paraphrase a famous quote

of President Reagan, the nine most terrifying words in the English language are: 'I am from the EU and I am here to help'.

I am a firm believer that small government works. When national governments have rolled back the frontiers of the state, they have found that their people and their economies thrive. The EU has become a big government. It is time to roll back its frontiers.

Many people have suggested that Sunday's election was a victory for pro-growth politicians replacing pro-austerity politicians. That is, of course, nonsense. Everybody that I know – maybe apart from a few of the Greens – actually wants growth. The battle is over means and not ends. Sustainable growth requires profitably producing and selling more goods and services. Getting the EU to borrow and spend even more money to create fake demand at a time when national debts are already spiralling out of control is not pro-growth. It is stupid, it is unsustainable and it will bring national bankruptcy a step closer for many states.

My group is happy to offer an alternative vision for the future of the EU based on liberty, national democracy and proper entrepreneur-led growth. We believe that free trade is the best way to promote our products and our values across the globe. We believe that the EU budget should be better focused, smaller and reprioritised to 21st century challenges such as research. We believe that the single market should be the jewel in the crown of the EU, promoting deregulation and competition rather than red tape and harmonisation.

Seven years ago in this Chamber, following the French and Dutch rejections of the European constitution, one of the north-east constituents of Stephen Hughes and myself, Prime Minister Tony Blair, told this Chamber that people are blowing the trumpets around the city walls. Are we listening? I think we know the answer to the question that he posed, but the trumpets are sounding even louder now today than they were in 2005.

We have to ask ourselves whether we are, in fact, listening to what the people have to say today, because the EU faces clear choices. We can continue to pass more legislation, we can have ten-year economic plans, or we can cut red tape and lift the burden on businesses. We can continue to believe that we know best or we can trust the people to know what is right. We can continue with the mantra of an ever-closer union or we can build an effective union that does less, but does it better. It is not too late to face reality, to trust the people and to embrace small government in Brussels, but time is rapidly running out. Unless we change course, the world will keep turning and Europe will fall further and further behind in the international competitive league table – and we will only have ourselves to blame.

7.2.2 Recording Two

Martin Callanan – Mr President, firstly let me also congratulate Spain on their great victory on Sunday night. Clearly, Germany is not the most competitive European country at everything. Of course, at least, it allows Spain to boast of some success from the Euros – well they are certainly more successful than France were at the games, anyway.

When we look under the surface of last week's summit, we find that, in reality, the decisions taken were, of course, just another set of short-term stopgaps. Perhaps they relieve the immediate pressure points, but it was hardly the game-changer that the Irish Prime Minister claimed. Using the bank recapitalisation and buying bonds may give Spain and Italy some breathing space. However, I find it slightly ironic that the same people in this House who want to bash the bankers and propose a financial transaction tax – to punish the bankers at every opportunity – are the same people that are perfectly happy for the risks and profligacy of those same bankers to be transferred on to the backs of taxpayers through these bailout funds.

Initially, the markets responded positively on Friday – finally perhaps they had seen some signs of life from EU leaders. However, as is usual in these things, already the deal seems to be unravelling. Countries like Finland and the Netherlands are challenging the new roles for the bailout funds that they seemed to have agreed to in the summit on Thursday night. When the dust has settled, the small print is read, and the details are finally discussed, I fear that the outcome of this summit could be far less seismic than many in this House want to believe. That is because, yet again, the fundamental questions have not been answered. The lack of competitiveness of many countries has not been addressed. The possible mutualisation of debts has yet again been avoided. Relying on the ESM and the EFSF is no long-term solution to this crisis because they are not bottomless pits of money with the power to grant our every wish. If they are being committed to bank bailouts and used for secondary bond purchases, will there, in fact, be anything left over for the sovereign bailouts for which, let us remember, they were originally, intended?

Let us not pretend that even this relatively small shift in German policy was arrived at with great harmony. Even for these few small concessions, it seems that Italy had to hold the proverbial gun to Germany's head. In reality, what we saw in the Council highlighted that, even for countries in the euro, the mentality is still one of maximising national interests. Now do not get me wrong, I fully support national governments fighting their corner, but let us also be clear that the euro was never a tool aimed at helping countries to defend their

national interests. As Margaret Thatcher remarked in 1990, the single currency is about the politics of Europe. It is about a federal Europe by the back door.

The great irony of it is that this very tool that was intended to unify the peoples of Europe is, in fact, now driving them further apart, because it was always inevitable that permanent fiscal transfers would be required from the north to the south, with Germany acting as the paymaster of less competitive countries. It was also inevitable that we would see the supranationalisation of economic policy, effectively rendering national democracy defunct within the eurozone. In the future, will there, in fact, be much point in holding elections in many eurozone countries if their budgets and fiscal policies are going to be rewritten by Brussels every time? This is not a small point that should be brushed under the carpet; it is a fundamental issue of accountability of government to the peoples in their own democracies.

At the moment, we face an impasse: Germany wants to supplant economic policy at EU level; the Mediterranean countries want Germany to underwrite their debts. I am reminded of the story of the two politicians. One says to the other, 'OK, let's be honest with each other'; the other one says, 'all right, but you first'. Inevitably, someone has to move first – but let us never forget that there is an alternative. It is for the eurozone to reduce in size so that some countries have the ability to devalue their way back to relative competitiveness. That would be a political disaster for the euro's cheerleaders, but for some countries, it remains the least worst option and a possible way out of this crisis.

Nigel Farage – Mr President, that is the 19th crisis summit that Mr Cameron has been to. As the Rolling Stones might say, the 19th nervous breakdown, and that is reflected I think by the funereal mood in this Chamber this morning.

Yes, on that Friday morning 'breakthrough' was cried, and indeed Mr Van Rompuy parroted the word this morning: 'breakthrough'. Nobody believes you. The wheels are coming off. This European Stability Mechanism, your new bailout vehicle, is doomed before it starts. We have legal challenges in Ireland and in Germany. We have the Estonian Justice Minister saying it will not fit their constitution but – most fun of all – the Finns and the Dutch seem to have broken the agreement that was made in the middle of the night. Perhaps they were excluded from this, perhaps the little countries do not have a say in Europe at all any more. It is not credible. The euro crisis now looks to me to be frankly insoluble.

There is also a massive crisis of leadership. It is lovely to see you, Mr Van Rompuy. You have not been here for many months; it is delightful to have you back. Last time you were here, you told us we had turned the corner, that the worst of the crisis was over.

With every one of your predictions, it goes on getting worse. I am sorry, sir: you do not have the presence, the credibility or the standing for the international markets to believe that you can provide a solution. And Mr Barroso here: at the G20, he stood up at the press conference and said that we do not need any lessons in democracy – said the unelected President of the European Commission. I mean, he went on to say that the eurozone’s problems had been caused by unorthodox practices in North America.

You have made yourselves an international laughing stock. You do not have any credibility. But one piece of helpful advice from me: do not this summer go on any billionaires’ yachts on extended holidays, because the markets guarantee we will all be back here in August.

7.2.3 Recording Three

Martin Callanan – Mr President, tomorrow’s European Council has a very worthy agenda and I welcome the fact that, for once, our leaders are seeking to tackle concrete issues like tax evasion and energy prices, in contrast to the Commission who are wasting valuable resources on such causes as banning reusable olive oil bottles. Rather than tackling a double dip recession, Mr Barroso seems to be worried about double-dipped bread.

While the summit has a worthy agenda, we need, of course, some concrete results. On taxation issues, nobody can blame companies for wanting to look after shareholder capital by minimising their tax bill in a legal manner. However, Tax Research UK estimates that EU governments are losing about a trillion euros each year through tax fraud. At a time when finances are tight and taxpayers are squeezed, it is only right that we crack down on those who pursue illegal means to avoid making any contribution to public coffers and who put smaller competitors at a disadvantage. So I welcome David Cameron’s making this a priority for the UK’s G8 Presidency.

Tackling tax evasion demands a globally-coordinated approach to increase transparency and reporting and agree new standards for information exchange, and I hope that the leaders make more progress tomorrow than the Finance Ministers made last week. Conversely, of course, Member States could do more to help struggling businesses: by making tax codes simpler and making our rates more competitive and thus making it simpler for businesses to give money to the government, instead of indulging in complicated, difficult and time-consuming processes for hiding their money offshore.

However, we should not confuse cooperation on tax evasion with acceptance that the EU should interfere in taxation matters and seek to harmonise. It is very frustrating for us that the Parliament reports being voted on today blur this line by calling for a more common tax base, which is a prelude to harmonisation. Such matters are the prerogative of national governments, and we should keep our hands off. Ultimately, if countries such as France want to pursue an ideological drive towards higher taxation, that should be their choice. All I ask is that, in the interests of energy efficiency, maybe the last businessman to leave France will turn the lights off.

Which brings me to the other topic of the summit, namely energy, because unless we produce a clear energy policy, lights will start to go out right across the EU – and let us not underestimate the consequences if we fail to grasp the growing problem of high energy prices. For example, the Federation of German Industries (BDI) predicts that the cost of electricity for German industrial users will be EUR 110 per megawatt hour by 2020; in the US it is EUR 54 – less than half that total. It is a bit like asking our companies to compete with one hand tied behind their backs. At the same time, of course, we are condemning people on low incomes to freezing-cold homes.

There is no easy solution, but I believe the right place to start is with a thorough trawl through all EU policies, from climate policies, such as the Emissions Trading System, right through the financial services legislation. If any of those policies have an inadvertent impact on energy prices or if they prevent major infrastructure investment, we should repeal them or reform them, because a single market in energy will be created only with enormous amounts of private sector capital for infrastructure, and that capital is currently not forthcoming.

Secondly, I agree with Markus Beyer from Business Europe, who said recently that Europe does not have an energy policy: it has only a climate policy. Tomorrow's summit needs to correct that. We need both policies, and they need to be complementary rather than contradictory, which they are at the moment because too often our climate policies have pursued arbitrary targets and de-industrialisation. This serves only to destroy jobs and to relocate energy-intensive industries to countries with poor or no environmental standards, which is neither good for the environment nor good for our economies and jobs.

Yet, whilst we seek to create a stronger energy policy, we must also avoid the EU's tendency towards a one-size-fits-all approach. After all, solar panels may be a good option in Spain or Greece, but I have to say they are completely useless in the north of England, in my constituency, where the sun shines for about half an hour a year. Instead, we should preserve

the flexibility to provide for what works in each country, whether that be micro-generation, renewables, nuclear power or shale gas.

A sure way to make the lights go out in Europe would be to follow the advice from Mr Cohn-Bendit and close off all our avenues of energy production apart from wind and solar. We could probably power a small town from the hot air generated by Mr Cohn-Bendit in this Chamber but that is not going to give us a proper energy policy.

A je nutno také v některých zemích sázet pouze například na větrnou energii tak jak to řekl pan Cohn-Benditt.

Presidents, you cannot grow an economy with expensive energy. Tomorrow's summit needs to show people that the EU can be about finding solutions to their problems and not just about grand plans for federal union. We look forward to a change and to some concrete results.

7.2.4 Recording Four

Martin Callanan – Mr President, Europe needs a new direction and that direction cannot be based on old ideas. Europe needs new thinking.

Now these are not my words, Mr Barroso: they are yours from the equivalent speech last year. The problem, of course, is that yet again you have not delivered on any of the big promises you have made or on any of your grand rhetoric year after year. Your chance to deliver that new direction has passed.

The question we have to address now is whether your successor will be able to deliver any of the change that the EU so desperately needs. Next year the Commission will have a fresh leader, although personally I am not optimistic that he or she will come up with any fresh ideas. Indeed, many of the applicants for your job are here today.

It is like a giant hustings meeting. Commissioner Reding, who I think has moved to the front bench now, is clearly running as the federalist candidate, producing more eye-catching babble every day that goes past. Commissioner Rehn could be delivering the speech next year, although I suspect that if he did we would all have a bit of a late lunch. And if Commissioner Rehn gets the Liberal nomination, what about poor Mr Verhofstadt? What is he going to do? Perhaps he could challenge Mr Schulz for the Socialist nomination. I am sure he would feel more at home in that group.

In fact, I think I am one of the few people here who do not actually want to do your job. I am perfectly happy with the one that I have got.

The problem of course is that none of these potential candidates on show today represents any new ideas. They represent the vested interests of the past: the people of the European district in Brussels, rather than the people of Europe. And next May the choice will not be about anonymous candidates from political groupings that nobody has ever heard of. It will be about whether you want merely to shuffle the deck of cards or to throw the deck out completely and start afresh.

The essential flaw of the EU is that it simply does not trust the capacity of people and markets to overcome problems. Problems, we are told repeatedly here, can be solved only by 'more Europe'. If somebody falls off a ladder somewhere in Europe, we need a new directive to solve it. People are not allowed to be trusted to decide their own working hours. They are not even to be allowed to take up e-cigarettes, to cite another typical example.

And when EU lawyers say, as they did yesterday, that the financial transaction tax, so beloved of so many of you, is actually illegal, that does not matter because nothing – not even the law – should stand in the way of further European integration.

We need a new Euro-realist direction with different ideas: one that says that patriotism is healthy; to be proudly German or French or Polish is not necessarily anti-European. The concepts are not mutually antagonistic, and to want a new direction for Europe is not anti-European. The real anti-Europeans are those whose idea of change in the EU only means moving further in the old, failed direction. The real nationalists are those who force us to accept a European nation, which, as reality shows, nobody in Europe actually wants.

And you know what? We have tried the old interventionist, centralising, socialist-type approach. It may have been appropriate for the 1950s; today it is well past its sell-by date. So, let us try something different. Let us try a new approach. Perhaps we could rediscover the principle of freedom that many in Europe fashioned for the world, of opening our markets, of embracing enterprise, of eliminating the many vested interests in the Union.

Next year's elections will offer us an opportunity, not to advance European political parties and their candidates, beloved of many of us although nobody in the real world has heard of them, but to give people a true choice – not a choice about who you want steering the tanker, but actually about whether you want the tanker to go in a different direction.

Many of us want change. All the polls indicate that the people of Europe want change. Next May, they will have a chance to make a stand. They can say that they do not simply want a new president for the EU; they want a new direction for it.

7.2.5 Recording Five

Martin Callanan – Mr President, let me congratulate Danny Cohn-Bendit on a typically bravura performance. Even if as usual – and he would be shocked if I did – I did not agree with a word of it, it was as usual magnificently delivered and I am sure we will miss his speeches in this Chamber.

It is perhaps appropriate that what may be the last contributions of Mr Daul, Mr Swoboda and as we heard, Mr Cohn-Bendit, should be in a solemn debate to reflect on the past. Whilst we have many political differences which I am sure we will continue to argue about in future forums on future occasions, I think I would like first of all to put those aside today to express my respect for their work and for their contributions to life in this Chamber.

Politicians are all too easily and frequently criticised, as Mr Farage is finding out in the British press this morning, but I believe there is nothing more noble or honourable than devoting a life to public service and seeking to create a better world through robust, democratic, argument and debate about ideals sincerely held, even if they are not necessarily ideals which I hold. So I would like to pay tribute to them today for the work that they have done.

The First World War was, in the words of Fritz Stern, the first calamity of the 20th century, the calamity from which all other calamities sprang. The sheer cost in terms of human sacrifice mean we should be obliged to remember in our private thoughts, in our public words, all those who gave up so much in that struggle – their lives, their health, their families, their property, their way of life.

The First World War may not have been the first industrial war, nor was it the first global war or even the first civilian war, but it was all of those things on a previously unimaginable scale. Its impact and reach were of a new magnitude: looking at the numbers of dead, the casualty rates, the 54[nbsp]000 soldiers remembered at the Menin Gate at Ypres, whose bodies have never been discovered.

It is hard to comprehend now the full impact of that war on society in those days, but behind all the numbers of course are the human stories. Each of those 54[nbsp]000 had a mother, a father, many of them a wife, and many of them children. The First World War touched farming families in India; it touched factory workers in Australia. The First World War shaped our modern world today, and in many respects we are still living in its shadow.

But even now it is possible that some countries still refuse to learn the lessons. They try to get what they want by force, by threats, by creating a false sense of grievance to whip up

domestic opinion and to provide a pretext for military action. Tactics that we had hoped never to see again deployed in our continent are being used right now just beyond the frontiers of some of our Member States.

In 1914 it was not clear what the democratic world wanted, what it would accept and what it expected of others, and what it was prepared to do to defend those ideals. These are mistakes that we must not repeat again. But as we reflect on the horror of the First World War we can also in my view take inspiration from some of the individuals who in tragic circumstances pointed to a better world.

I am thinking of people like Edith Cavell, the nurse who helped soldiers on all sides and was eventually executed for helping a group of Allied soldiers to escape. She became an inspiration for women's rights. I think of the first black soldier to command white soldiers in the British Army, a man called Walter Tull. An action that would seem normal to us today was truly revolutionary in those times and helped take some of the first tentative steps towards a new era of equality.

Walter Tull was a particular hero of mine because he was also a professional footballer, albeit for Tottenham Hotspur. He was only the second black professional footballer in the entire English League which of course reminds me of the famous story of the 1914 Christmas Day truce that perhaps best sums up how humanity can shine through even the darkest days. Ordinary people putting their differences aside and meeting on the football pitch in no-man's-land instead. History does not recall who won that game, but I am sure the Germans won on penalties!

As we head into an election campaign where all of us will be straining to highlight every difference and to demonstrate all of our divisions, events like this actually serve as a useful reminder to all of us that sometimes what unites us far outweighs what divides us. And since the chain of events that began in Sarajevo 100 years ago, we have learnt that when we have differences we can find peaceful ways of resolving them. It is one of the greatest achievements of Western civilisation that must never be taken for granted. It is the legacy of all those who have suffered during the 20th century, and in my view it is a legacy that we should honour to this day.

7.2.6 Recording Six

Nigel Farage – Mr President, good morning, and what a privilege it is to address the three great Presidents of the European Union on behalf of my Group and on behalf of UKIP, which topped the poll in the United Kingdom.

Not, of course, that it happened only there: right across Europe, on the left, the centre and the right, there are now more Eurosceptics in this Parliament than have ever been seen before. So imagine my surprise, on 27 May – heading to the Conference of Presidents’ meeting in Brussels, where all the European leaders were sat in a room and I was not sure whether they would be nice or nasty to me, and whether they would accept that something fundamental had changed – when I found that, no, it was business as usual.

Coming from the UK, we did not even realise that these elections were seen to be significant as far as the next Commission President was concerned. The Tories did not have a horse in the race; the British Labour Party disowned Martin Schulz; and, as for the Liberal Democrats – who, I am pleased to say, have collapsed to one Member – had you put old Verhofstadt on British television they would have lost the lot! So we were pretty unaware of what was going on. A victory for democracy? I am not sure.

Who is the loser? Martin Schulz. He has become the President again of the European Parliament. It all looks like a bit of a stitch-up to me.

Dave obviously misunderstood the mood. Not realising this, and after some initial encouragement from a few other Member States which he thought might block Mr Juncker, he then ran into the new golden rule of EU politics, which is that when Ms Merkel speaks the other Heads of State obey. And the support for us simply melted away.

You would have thought it was time to apply the principle ‘When in a hole, stop digging’ – but no, Dave kept on digging away, and I must say as the final vote approached it began to feel a bit like the Eurovision song contest where it does not really matter how good the British entry is: such is the dislike of our country around much of Europe that we are always going to lose.

I wonder what the prospects are now for renegotiation. Well, Mr Juncker has had a rough ride in the British press: we are told that he drinks cognac for breakfast (that is not in the UKIP manifesto, I promise you); we are told he is ‘Juncker the drunkard’; we are told he is a smoker. My God, isn’t that awful! Some have even said that he drinks endless cups of black coffee, which is why he looks so old. I cannot see him being in any mood to concede. To come back to Ms Merkel: she was quite clear, after the summit when Cameron challenged the principle of ever-closer union, and she very gracefully said that we are all allowed to move at different speeds towards ever-closer union, but we must continue in the same direction.

We have a referendum coming up at some point in the not-too-distant future in Britain. There is one thing that would convince the British voters to vote to remain part of a European

Union and that is a fundamental Treaty change that says we no longer have to accept untrammelled access for countless millions of people from across the whole of Europe. We need, and the British people – 80% of them – demand that we should get back control of our borders so that we can choose who comes to Britain.

(Applause)

Having lost 26:2 in the last vote in the Council of Ministers, we are going to need to succeed with this. To end total free movement we are going to need the support of the European Parliament. Are you going to help Britain to end the free movement of peoples? I do not think so. Are we going to win 28-nil in the Council of Ministers? I do not think so. It is not going to happen. We are whistling in the wind and we are closer now to exit than ever.

As for the rest of the EU, I suspect the next five years will bring endless misery for the southern Mediterranean eurozone countries. That is perhaps reflected in the number of Italians we now have in our Group.

And what have we seen in the last 48 hours? We have seen naked militarism, with the EU flag being virtually goose-stepped around the yard, we have heard the European anthem and, actually, I can tell you that we, the Eurosceptics, are now the progressives. The two gentlemen we have just heard had nothing to say today. It was the usual dirge-like, dull looking-back to a model invented 50 years ago. We are the ones who want democracy, we are the ones who want nation states, we are the ones who want a global future for our countries, and do not want to be trapped inside this museum.

(Applause)

7.2.7 Recording Seven

Nigel Farage – Mr President, as Mr Juncker presents his new Commission this morning he is telling us that they are all in the last chance saloon. Well, I tell you what, Mr Juncker, I will come and see you there, but you are going to have to introduce me to them because this is very much a bunch of nonentities, unknown. I spoke to MEPs this morning who will be voting later, and most of them could not even name half of them. The one from Britain is so obscure that his name is Lord Hill but it should be Lord ‘Who?’! The British public could not pick the bloke out of a line-up! He has never been elected to anything in his life – which means he is perfect for the job.

I do not think that the European public or commentators understand what the European Commission really is. The Commission is the executive. It is the government of Europe and it has the sole right to propose legislation. It does so in consultation with 3 000 secret

committees, staffed mainly by big business and big capital, and all the legislation is proposed in secret. Once something becomes a European law, it is the European Commission itself which has the sole right to propose, repeal or change that legislation. The Community method which was championed this morning, the means by which the European Commission makes law and holds law, is actually the very enemy of the concept of democracy itself. It means that in any Member State there is nothing the electorate can do to change a single piece of European law. So we will be voting against the Commission today, not on the basis of the individuals, but on the basis of the fact that it is a fundamentally un-, in fact, anti-democratic form of government.

I suspect you are in for a tough time with this Commission. You are going to have the euro crisis which has not gone away and is going to get worse. You are also going to have the UK debate where it has now become unacceptable to the vast majority of British citizens for there to be total free movement of people extended to half a billion people to come to Britain. Mr Cameron masquerades as being an EU opponent, though I note this morning that the Conservatives are so brave that they are even going to abstain. I think this will be the last European Commission that governs Britain, because before the end of these five years we will be out of here

7.2.8 Recording Eight

Nigel Farage – Mr President, I would like to make the following remarks to Mr Juncker. You are here with your Commission presenting your new work plan but I can see that you have been busy with the PR consultants. You have been busy spending a pretty penny or two. You have been trying to rebrand the European Commission and you have come up with a slogan: ‘A New Start for Europe’. You could not invent it, could you? We do it every five years. We should get our money back. I even noticed on the Berlaymont Building last week a great big banner with your face on it and the rest of the Commission team – a new start for Europe under team Juncker.

Well I do not know about ‘new’. This Commission has got four former Prime Ministers in it, it has got 19 former government ministers in it, it has got seven former Commissioners in it. I do not know about some bright new fresh start for Europe. It looks a bit more like the knacker’s yard for failed domestic politicians.

And at the top of it, as President, we have got you. Now I do not want anybody here to think that I am questioning Mr Juncker’s competence. I am not. You are certainly competent. You are a good operator and there are 240 multinationals who all managed to avoid hundreds of

millions of euro of corporation tax by paying 1% to 2% tax in Luxembourg during your term there as Prime Minister that would testify that you are certainly a more competent operator than the man that went before you. But please do not give us ‘new’. You were Prime Minister of Luxembourg for 19 years and you headed up the Eurogroup. ‘New’ you are not. You and this Commission, frankly, are as stale and musty as a corked bottle of wine.

We are being encouraged by your sidekick, Mr Timmermans, who, by the way, today talked about the ‘circular economy’. Sir, I have not got a clue what you are talking about but it sounds absolutely lovely. You told us today that you are going to adopt a minimalist approach to legislation. Again, rather like Mr Juncker, you are rather brighter, cleverer and sharper than those who have gone before you. We are not going to get from you any more proposed bans on olive oil being poured into dishes that we dip our bread into in restaurants and I suspect that you will not be updating the curvature of cucumber regulations that came in a few years ago.

Minimalism is one thing, but what it fails to address is the fact that the very last time we attempted to address within the European Union how big the body of law that had already been imposed on our businesses was – that was in 2005 – it was 170 000 pages of active legislation. It is probably now a quarter of a million or perhaps even more than that. I would suggest to Mr Timmermans that what we do not need is minimalism. If Europe is to become competitive and to trade globally and competitively, what it needs is the axe. You have actually got to start getting rid of excessive regulation, particularly on the small and medium-sized enterprises, which in any free market economy could not be expected to maintain the same standards for everybody and everything as the giant multinationals.

But there are two areas where minimalism will not work. One is in negotiating with the United Kingdom about immigration. Mr Juncker, you have made it clear that it is non-negotiable. The free movement of peoples is non-negotiable; the British want wholesale change. Secondly, there is Greece’s membership of the euro when it is clear for all to see that she, and everybody else, would be better off without it. I suggest that, whatever your work programme is, the next five years will actually be dominated by Greece and the euro and Britain’s membership of the European Union. I suspect that you will spent most of your time dealing with those issues.

Nigel Farage, blue-card answer – I was not really sure what the question was but it is awfully good of the President to give me more speaking time. As far as Luxembourg norms are concerned, I made it clear that I am not especially critical of Mr Juncker. I actually think tax competition and different countries doing things their own way in a diverse Europe is a

good and healthy thing. By the way, a correction if I may: you are quite right – my flag is not on my desk but it has never hitherto been an English flag, it has been the Union Jack which is the British flag.

7.2.9 Recording Nine

Nigel Farage – Mr President, first I would like to give my customary welcome to incoming President of the European Council. I can see why they chose you. You are perfect. You are like the euro record that has got stuck in a groove – a completely out-of-date view of what Europe is. Clearly you have learned absolutely nothing from the results of the European elections.

As you know, in the United Kingdom, immigration is the key debate. It is dominating political discourse within our country. At the heart of that is the whole question of the free movement of peoples, but your debate is the other side of the same coin. Your debate is about immigration, and time and again, you have promised the Polish voters that young Poles would return to Poland. At the same time, Mr Cameron has promised the British people that fewer Poles would come to us. It turns out that you have both been wrong and that your country has been depopulated by two million people since you joined the European Union. The reason is obvious. It is money, is it not? You yourself prove the point. You are the newest Polish émigré, and you have gone from a salary of EUR 60 000 to a salary of EUR 300 000 a year. Congratulations: you have hit the EU jackpot.

But you have also scored a great victory without trying, because last week Chancellor Merkel went to Downing Street. She spent a few hours with Mr Cameron, and Mr Cameron is now a big supporter of the free movement of people. He said: ‘Let me be clear, I support the freedom of movement’. So on that one you have won a great victory against Mr Cameron without having to lift a finger.

But he also says that he will now restrict the benefits of EU migrants working in Britain. In the past you have been very clearly opposed to this. Please answer me today, Mr Tusk: is it right that children who live in Warsaw should qualify for child benefits if their parents are working in London? Please clarify that point for me today.

In some ways you face quite a tough test, though not with the UK – our leaders are a soft touch. Despite the Lithuanian lemmings, you have got the euro crisis, a referendum on whether the UK stays a member and, of course, the appalling growth of attacks on Jewish people. I would put it to you, Mr Tusk, that the European elections showed us one thing: the

voters in Europe want change. They want massive, wholesale reform, and I am entirely confident that you are not the man to provide that

7.2.10 Recording Ten

Nigel Farage, blue-card question – Whilst it is regrettable that two of our MEPs fronted up to each other, there is absolutely no evidence that anybody was punched at all and I do want that put on the record. However, if you would like to come outside with me we could have a civilised conversation over a cup of coffee.

8 SUMMARY

Tato magisterská práce zkoumá strategie používané při tlumočení humoru na plenárních schůzích Evropského Parlamentu. Práce se dělí na teoretickou a praktickou část. V praktické části jsem zkoumala autentické nahrávky a tlumočení profesionálních tlumočnicků v Evropském Parlamentu.

V teoretické části si na základě různých definicí humoru definuji vlastní, pracovní definici humoru, která slouží k výběru nahrávek pro část praktickou. Zvolila jsem tedy pouze ty nahrávky, ve kterých se publikum směje nebo usmívá. Inspirovala jsem se Pöchhackerovým (1993) funkčním přístupem k analýze tlumočení humoru, podle kterého je nejdůležitějším faktorem funkce daného humoru. V teoretické části tedy popisuji tři hlavní teorie, které se s funkcí humoru v politickém diskurzu pojí. Dále v práci představuji problematiku kulturní a jazykové specifity humoru a na vybraných třech typech humoru používaných v politickém diskurzu (kterými jsou aluze, slovní hříčky a sarkasmus), nastiňuji danou problematiku. Jelikož zkoumám tlumočení na plenárních schůzích v Evropském parlamentu, teoretická část popisuje specifika práce simultánního tlumočnicka v Evropském parlamentu, které se pojí s problematikou této práce. V poslední kapitole teoretické části představuji podrobněji funkční přístup k výzkumu tlumočení humoru podle Franze Pöchhackera (1993) a šestifaktorovou analýzu humoru podle Sergia Viaggia (1996), v rámci které v krátkosti představuji model úsilí Daniela Gila, Griceův kooperační princip a teorii relevance, které jsou užitečné při analýze humorných úseků. Důležitou částí teoretické práce je klasifikace strategií navržená Amalií Amatovou a Gabriele Mackovou (2011), v rámci které popisují různé strategie, které tlumočníci při simultánním tlumočení humoru mohou využívat.

V praktické části využívám poznatky z části teoretické a aplikuji je na analýzu deseti nahrávek z Evropského parlamentu. Jako řečníky jsem zvolila dva europoslance z Velké Británie: Nigela Farage a Martina Callanana. Každá nahrávka je nejdřív popsána v rámci širšího hypertextu celé plenární schůze a dále podrobněji v rámci užšího kontextu řečnickova proslovu. V samotné analýze pak na základě jazykové a kulturní specifity humorného prvku a jeho relevance v rámci celého textu diskutuji o možných strategiích, které by mohl tlumočnick využít. Nakonec popisuji samotnou strategii, kterou tlumočnick využívá pro daný úsek.

Empirický výzkum mé práce ukázal, že humor se v Evropském parlamentu skutečně vyskytuje. Důležitým faktorem při vybírání správné strategie je také intertextualita a kontinuita, které ovlivňují a v jistém smyslu omezují tlumočnicka. Zdá se proto být logické,

že doslovný překlad byl nejpoužívanější strategií v mém korpusu. Doslovný překlad byl využíván obzvláště v případě nespecifického, univerzálního humoru a sarkasmu byl doslovný překlad využíván, často za využití intonace. Tlumočníci také často volili generalizaci, například při tlumočení kulturně-specifického humoru. Kulturně a jazykově specifický humor, jako byly aluze a slovní hříčky, tlumočníci také řešili nulovým převodem. V několika případech tlumočník použil odlišný převod, často z důvodu přesycení a následného nepochopení úseku. Nejméně využívanou strategií v mém výzkumu byl rozšiřující převod, v rámci kterého tlumočníci explicitně vyjadřovali implicitní informace. Přestože s ohledem na funkční teorii a teorii skoposu by měl tlumočník vysvětlovat to, co předpokládá, že jeho posluchač nebude znát, rychlé tempo tlumočnickům často nedovoluje humor vysvětlit, a proto ho raději vynechávají, než aby ztráceli cenný čas a úsilí na vysvětlování a glosách.

Tento výzkum navazuje na práce Pöchhacker (1993) a Viaggia (1996), které zkoumaly simultánní tlumočení humoru. Mým cílem bylo obohatit jejich korpus o autentická data, která by dále představila danou tematiku. Tato práce ukazuje, že převod humoru je důležitým aspektem práce simultánního tlumočníka a je proto žádoucí se jím zabývat.

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10 ANNOTATION

Author:	Bc. Daniela Vymětalová
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Title in English:	Strategies of Interpreting Humour in the European Parliament
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Supervisor:	Mgr. Marie Sanders, PhD.
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Key words in English:	humour, interpreting humour, interpreting strategies, simultaneous interpreting, political discourse, European Parliament, plenary sessions
Key words in Czech:	humor, tlumočení humoru, strategie tlumočení, simultánní tlumočení, politický diskurz, Evropský Parlament, plenární schůze
Annotation in English:	This thesis focuses on interpreting humour in political discourse, specifically then in the plenary sessions of the European Parliament. The theoretical part defines humour and discusses the functions and types of humour in the context of the European Parliament. It further describes the functionalist approach to analysing humour defined by Pöchhacker (1993) and the six-factor analysis defined by Viaggio (1996), which should lead to the right selection of a strategy. The practical part analyses humorous instances in ten recordings by two English speaking MEPs, Nigel Farage and Martin Callanan, and discusses the strategies used when transferring verbally expressed humour into Czech. The classification used for the description of the strategies are close, reduced, zero,

expanded and divergent renditions. Interpreters used various strategies in interpreting humour. Close rendition belonged to the most used and expanded to the least used strategy.

Annotation in Czech:

Tato práce zkoumá tlumočení humoru v politickém diskurzu, specificky na plenárních schůzích v Evropském parlamentu. V teoretické části definuji humor a rozebírám funkce a typy humoru v kontextu Evropského parlamentu. Dále popisuji funkční přístup k analýze humoru podle Pöchhacker (1993) a šestifaktorovou analýzu podle Viaggia (1996), která by měla vést k volbě vhodné strategie. Praktická část analyzuje humorné případy v desíti nahrávkách od dvou anglicky mluvících europoslanců, Nigela Farage a Martina Callanana a rozebírá strategie, které tlumočníci volili při tlumočení do češtiny. Klasifikace použitá v rozboru strategií rozlišuje doslovný, zkrácený, nulový, rozšiřující a rozdílný převod. Tlumočníci při tlumočení využívali různé strategie. Doslovný překlad patřil k nejvyužívanějším a rozšiřující pak k nejméně využívaným strategiím.