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# Audiovisual translation – translation of the humour in Shrek 2

## Audiovizuální překlad – problematika převodu humoru ve filmovém překladu Shreka 2

(bakalářská práce)

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Prohlašuji, že jsem práci vypracovala samostatně a uvedla všechny použité prameny.

V Olomouci, 10. 12. 2014

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podpis

Děkuji mnohokrát za konzultace, rady a připomínky, které mi během psaní bakalářské práce poskytl Doc. PhDr. Václav Řeřicha, CSc.

## Abbreviations

<b>AVT</b>	Audiovisual Translation
<b>AT</b>	Alternative Translation
<b>DUB</b>	Dubbing
<b>SL</b>	Source Language
<b>ST</b>	Source Text
<b>SUB</b>	Subtitles
<b>TL</b>	Target Language
<b>TT</b>	Target Text
<b>VEH</b>	Verbally Expressed Humour

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## Introduction

Translating humour is a serious matter, especially when the target audience includes also children. Humour translation is a complex issue, which has interested me for a long time; therefore I decided to deal with it as a topic of my bachelor thesis. Television, the computer and the internet have been widely available throughout the world since the second half of the 20<sup>th</sup> century and all are regarded as common everyday items in most households.

This increased access to multimedia has provided an opportunity to enhance children's awareness of fairy tales, films and shows intended for younger viewers. They are now as important as literature in creating interest, understanding and knowledge. The creation of such programmes has introduced a new branch of translation called audiovisual translation (AVT). AVT is now at the forefront of translators' interests worldwide. However, when we compare AVT to written texts it offers less scope for experimentation as the translator has to tackle not only linguistic and cultural features of the translation but also the visual and acoustic aspects of the AVT.

For this reason my thesis will focus on translation methods and strategies of humour applied in AVT methods and practices. I will present and examine the humour contained in an animated film, namely *Shrek 2* which is recommended viewing for children over the age of three. *Shrek* is a mixture of well-known fairy tales presented from an entirely different perspective, together with allusions to films intended for adult viewers, such as the classic 1970s American sitcom *Sanford and Son* or the science-fiction horror movie, *Alien*. At first sight it could be viewed as just another cartoon, however *Shrek* helps to transform our historic view of a traditional fairy tale and consequently from this, offers a comparatively original view on what could be described as a straightforward humorous cartoon adventure. It is saturated with various types of humour, such as; wordplays, humour related to cultural aspects and internationally perceived humorous

situations. The translator should at all times ensure the smooth and easy comprehension of the contained humour for the given audience, and to ensure the humour is not lost in translation.

The principal purpose of this thesis is to analyse the translation methods of numerous instances of humour contained in the film. I will apply Diaz and Remael's framework for joke classification. Based on this idea, I will utilise Zabalbaescoa's strategies. I am also concerned with the task of identifying whether the translator considered that the target group will also include a large amount of children. I will also observe whether the adequate and appropriate rendering of joke was applied.

In the introduction I will present the topic, material and main object of my research. In the first section of theoretical part, I will provide a definition of AVT, presenting its two main types (dubbing and subtitling) and pointing out the advantages and disadvantages these forms of translation offer to the viewer.

The second section is devoted to and from this deal with the concept of humour, introducing different types of humour and the provision of different approaches to humour translation.

The third section focuses on the film itself, discussing the various types of humour contained in the film and offers a commentary on the humour translation issues that the translator had to tackle.

Within the fourth section I introduce and present the empirical part of my thesis. My analysis is structured on the basis of particular types of jokes based on my theoretical knowledge. The dialogue extracts are structured within a set of individual table referring to the exact minute the situation took place in the film and the context is also briefly outlined since it is important for a given situation. The English dialogue extract is followed by a Czech translation of the subtitled version. This is later compared and commented on. Where I offer my own version of a translation I have labelled it as an alternative translation AT.

The final section offers a summary of findings realised through my empirical analysis of the Czech subtitled version.



## 1. AVT

When the silent films appeared on the screen at the beginning of the 20<sup>th</sup> century, the action was solely conveyed by the screen image; therefore the language of the viewers was not regarded as an important aspect. As an early form of AVT we can consider the introduction of intertitles: “texts drawn or printed on paper that was subsequently filmed and placed between sequences of the film” (Remael 2010, 12). That was the beginning of simple language editing. With the introduction of sound, this created a new problem for movie-makers; how to deal with the film dialogue and more importantly the need to translate from one language to another. (ibid) The first sound movie was screened in 1927. It was an American movie named the “Jazz Singer” and directed by Alan Crosland<sup>1</sup>.

AVT is still a relatively new industry in the field of translatology and in the last few decades it has managed to move from the periphery of the film industry to its very centre (Remael 2010, 12). The expansion of audiovisual texts in the late 20<sup>th</sup> century led to a greater use of audiovisual means of translation and was subsequently influenced by the globalization and digitalization of the film industry. According to Cintas (2003), among the factors helping to increase this trend we can mention the establishment of various international television channels and the spread of DVD players, Internet, mobile phones, iPods throughout the world. Nearly every household in today’s world owns these technical amenities (193).

AVT is associated to a need to promote international communication and international dialogue in the modern world. It is used more and more in today’s multimedia society. Initial studies referred to AVT as a “film translation” but later, with the development of television and video, the term “audiovisual translation” was introduced. The term “AVT” means “translation in different semiotic levels, i.e. translation of visual and audio information” (Cintas 2003, 194). Luyken (1991) comes up with an alternative and in my opinion more accurate and more concise term “audiovisual language transfer” which he defines as “the process by which a film or television programme is made comprehensible to a target audience that is unfamiliar

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<sup>11</sup> Lee Pfeiffer in Encyclopaedia Britannica, accessed November 29, 2014,

with the original's SL" (11). However, I will use the simple concept "AVT" in my analysis.

## **1.1 AUDIOVISUAL TEXT AND ITS BASIC CHARACTERISTIC**

Firstly it is necessary to define AV text. Zabalbeascoa (2008) defines it as "a communication act involving sounds and images" (21). Subsequently he questions his own definition whether the presence of linguistic elements is necessary for AV text and if we can still talk about the text even though there are no words included. Given that the words are the main element is it also the single component? If we take into account that the speech and words are not the only element, "what is the minimum proportion of verbal elements required" in AV text? (ibid). If we want to examine the features that define "textuality", we come to conclusion they are presented in two means of signs – "verbal and nonverbal" – Firstly we must understand that there are texts only with the verbal signs or only with the nonverbal signs; however there are also texts that combine both features. The latter must observe the concept of synchronicity; combining the verbal signs with other sounds and images to achieve cohesion, intertextuality, informativity and other features (ibid). Based on these findings was introduced the concept of "constrained translation" (Mayoral et al. 1998). The translator of the audiovisual text must not only overcome the problem concerning written form but also must "synchronise the words of the translation with the picture" (Zabalbeascoa 2008, 22).

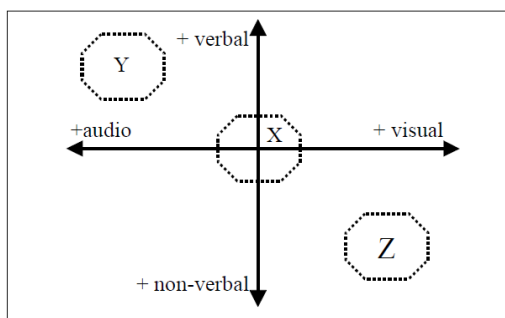
According to Zabalbeascoa the AV text is represented by two types of signs "verbal and nonverbal" and by two different channels that is; auditive and visual. Hereby we get four different components of AV text, i.e. "audio-verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), visual-nonverbal (all other visual signs)" (23). This can be expressed graphically in the following way. (See figure 1 below)

	Audio	Visual
Verbal	Words heard	Words read
Nonverbal	Music + special effects	The picture Photography

**Figure 1:** The four components of the AV text (Zabalbeascoa 2008, 24)

The prototypical AV text according to Zabalbeascoa (2008, 23-24) therefore should meet the following criteria:

- 1) It is crucial that all four of the above components that is; verbal, non-verbal, visual and auditive are in balance. This situation occurs when the language user (screen viewer or presentation viewer) uses visual and auditory sense during the whole process of perception of AV text. In figure 2 this situation is marked with a letter X. It is the most prototypical type of AV text and also relevant to the conclusions of my thesis.
- 2) Another criterion of prototypical AV text includes complementarity of the various components that should be inseparable for the successful perception of the AV text. The components (music, script, photography) are compatible and create the whole picture. If one of the components was omitted, the communicative act would be incomplete and the receptor (viewer) would incorrectly or incompletely interpret the information.
- 3) AV text occurs in three stages: a) pre-shooting and/or planning (includes script writing, drama rehearsing, b) shooting (includes directing, actor's performance, c) post-editing (film editing and cutting).



**Figure 2:** The double axis of the audiovisual text (Zabalbeascoa 2008, 32)

In the above double axis we can examine text types according to their “audiovisuality” and their verbal components. The area marked by letter X corresponds to the prototypical AV text which “could not be without an audio component, or without the visual component” (24). The visual-nonverbal corner marked by letter Z indicates mainly documentary films where the main component is represented by visual material over the verbal communication. However, Zabalbeascoa presents as a prototypical example well-known comedy Mr. Bean (26). Within the area of audio-verbal corner marked by letter Y belong such instances when the importance of words prevail over the music. Under this category we might include teacher giving a lecture or priest reading out from the bible or legal person reading legally binding documents. The area is relevant to my work and would be the area closest to the centre marked by the letter X where the meaning is conveyed through both audio and visual channels as well as through verbal and nonverbal codes (ibid).

## **1.2 SUBDIVISION OF AVT**

Dubbing and subtitling are considered to be the best known AVT methods; however there are several other methods. Luyken (1991), Gambier (1994) and Díaz Cintas (1999) distinguish ten types of “multilingual transfer”; for instance voice-over, real-time subtitling, re-speaking or localization for video. I will now briefly introduce dubbing during which the original soundtrack is replaced by a new soundtrack recorded by actors in the TL and subtitling which involves conversion of the spoken dialogue into written text that is displayed at the bottom of the screen (Cintas 2003, 195). Both methods differ from one another and they have their pros and cons as well as their supporters and opponents.

### **1.2.1 Subtitling**

Cintas and Remael (2007) state that subtitling is an AVT method comprising of several categories: subtitles, surtitles, intertitles and fansubs (13-27). Although for the analysis there are also available fansubs, I will only deal with the officially released subtitles. Subtitles (technically known as dialog subtitles) are defined as a “transcription

of film or television dialogues and are simultaneously displayed on the screen with the audio track” (Cintas 2003, 195). The three main components of subtitles programmes are “spoken word, the image and the subtitles, all of these components must appear in synchrony” (Cintas & Remael 2003, 9). Subtitles can be up to 10 times cheaper than dubbing but the main advantage of subtitling is authenticity. The viewer simultaneously hears and from this can interpret the words spoken. Subtitling can also have an educational function. Viewers can further improve their language competence of the original sound of the movie with all the nuances. In addition, viewers can improve their reading competence. (Cintas 2003, 195) The study, published already in 1974 by Dollerup<sup>2</sup> proved, the population of subtitling countries such as Scandinavian countries use subtitles as “a means for keeping up, possibly even improving their command of the foreign language.” Thus subtitling countries have a much better knowledge of English than populations of other dubbing countries. (Cintas & Remael 2007, 15) Moreover Diaz & Remael adds that the viewers who receive subtitles as a common method of AV translation are more tolerant of other cultures.

The disadvantage of subtitles can be associated with distracting the viewer’s attention away from the screen as the viewer has to apportion their attention to screen and the subtitles (Luyken 1991, 40). Although this method requires less technical and professional involvement compared to dubbing it represents time, space and synchronization constraints (Cintas & Remael 2007, 9). Regarding the time restriction, the subtitle should appear on the screen for only three seconds per line but of course this rate can change depending on the content of the program. (ibid) As for children, the translators have to take into consideration that they belong to a specific group of viewers with decreased ability to decode written message. Therefore this method is rarely used with programmes aimed at young viewers (O’ Connell 2006, 22).

When it comes to space restrictions, two aspects are important: subtitles have to present a maximum of two lines and forty characters. These spatial constraints take into account the reading speed of the viewers and the space on the screen (Cintas and Remael 2007, 9). Bělohradský claims that the viewer may soon feel tired by reading subtitles and watching the screen. This creates a need for “tense concentration and from this it is likely that the stress levels will increase if the viewer is a less proficient reader

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<sup>2</sup> Study published by Dollerup, Cay, 1974. “On Subtitles in television programmes”. *Babel* 20:4, 197-202

or has poor sight” (Bělohradský 1982, 156). One of the aesthetic disadvantages of the subtitles is that they “smudge” the picture (Luyken et al. 1991). Bělohradský (1982) also points out that “the subtitle readability also depends on the level of subtitle brightness and the background on which it is located” (156).

### **1.2.2 Dubbing**

As a part of the subdivision of AVT, I will also describe dubbing method used in modern media that forms an important part of AVT. However it is important to note that it will not form part of my analysis but I would suggest that comparing these two categories could be an interesting topic of some further research. Luyken et al. (1991) describes dubbing as a method involving “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue” (31). The advantage of a dubbed programme is that there is no need to project texts on the screen so the picture and sound are united. People with reading difficulties or who are illiterate can watch the film and they have the feeling that they are watching an original domestic film. Moreover this type of translation provides the majority of viewers with a real opportunity to fully and deeply understand the content of the film broadcast in a foreign language. The viewer does not need to bother with reading of the text below the image and therefore can delve into what is happening on screen.

In looking at the disadvantages it is accepted that with dubbing a great deal of information can be lost in translation because the ST is modified to a greater extent. In some cases if the lip-synchronicity is poorly interpreted or inadequate, it is extremely difficult for the viewers to follow and it can be felt as an unnatural as pointed out by Luyken (32). In regards to humour translation aimed at children, the translators have to take into account not only perfect lip-synchronicity but also the use of appropriate language. This could in part be due to some children’s inability to decode humorous items because of their limited vocabulary (O’Connell 2006, 23).

### 1.2.3 Preferences of the countries

Díaz (2003, 196) in his study pointed out the preferences vary from a country to country. Large western societies such as France, Germany, Austria, Italy and Spain favour dubbing. The reason why dubbing is so popular in these countries is mainly due to the fact that they have a large audience base therefore the higher cost can be absorbed. Other countries such as Greece, The Netherlands or Portugal and especially Scandinavian countries favour subtitling. In these countries the audience base is smaller and therefore it is impractical and too expensive to dub (ibid).

Among the countries in Eastern Europe, the distinction is less clear. Countries such as Romania and Slovenia prefer subtitling, whereas Hungary, Slovakia, Bulgaria and the Czech Republic favour dubbing. But overall, dubbing is used mainly for television broadcasting and subtitling for cinema (Díaz Cintas 2003, 195-196).

## 2. HUMOUR

Humour is a universal human characteristic. Laughter is together with crying, one of the first sound, that babies produce and they can repeat it automatically if watching their parents smiling face. Therefore laughter must have played “an important role in the maintenance of group cohesion and identity during a major phase of hominid evolution and in promoting shared emotional experience” (Deacon 1997, 419). De Bono states that humour is by far “the most significant activity of the human brain” (Andrews 2003, 430).

Surprisingly not many scholars have paid enough attention to humour, one of the exceptions is Vandaele (1999), who claims that humour comprises of the feeling that a person, belonging to various category and social context, perceives and processes (238). The literature on translating humour devotes to question of “(un)translatability<sup>3</sup>”; however Díaz and Remael (2007) state that “comedies on the screen have proved to travel well” (212).

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<sup>3</sup> See Dealabastia 1994, for the issue of (un)translatability

## 2.1 DEFINITION OF HUMOUR

When defining what the humour represents we must not forget that “it ultimately depends on the purpose for which it is used” (Attardo 1994, 4). I have referred to two dictionaries and noted the definitions of humour. Each of dictionaries defines the humour from two points of view. *Macmillan English Dictionary for Advanced Learners* (2002, 702) defines humour as “the quality that makes a situation or entertainment funny”. *The Oxford Dictionary*<sup>4</sup> states this quality of “being amusing or comic is especially expressed in literature or speech”. However, neither of the dictionaries state what the quality in itself represents. A further point of view on how humour is described according to the dictionaries is ranking the humour in “types” e.g. dry, gentle, sarcastic or morbid humour and also realizing that everyone has a different perception of what could seem humorous (Cintas & Remael 2007, 212).

### 2.1.1 Humour across the cultures

As stated above in section 2.1 every human being has a different sense of humour. Where one situation may seem humorous to someone, others can find embarrassing or even offensive; “the universality of humour is relative” (Cintas & Remael 2007, 214). A sense of humour may depend on the education and social status of a person but equally on the momentary state of mind (ibid). Chiaro (1992) points out the humour significantly differ among countries and ethnicities. Even though the United Kingdom and the United States are two countries sharing the same language and have strong cultural ties, their comprehension of humour is different. People from the United Kingdom along with Australians prefer jokes that involve word play. American, on the contrary prefer “superiority oriented jokes” (Chiaro 2010, 38-40). We must take into consideration “geographic, temporal socio-cultural and cross linguistic boundaries” (Cintas & Remael 2007, 214). The Czech language compared to the English language has at its disposal a very rich vocabulary that enables us to play with the language and express the humorous situations in many stylistic layers such as neutral, general, vulgar, slang, expressive and others whereas English only recognises neutral, informal, slang

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<sup>4</sup> <http://www.oxforddictionaries.com/definition/english/humour?searchDictCode=all>



and dialect layer (Knittlová 2010, 90). In other words, the type of humour witnessed is basically determined, not only by the country, but in addition by factors including; social and cultural background in which it arises and by the linguistic richness of the particular country. What seems funny to Europeans does not have to necessarily seem funny to Japanese and vice versa.

## **2.2 INCONGRUITY AND SUPERIORITY**

I would now like to take a closer look at the taxonomy of humour. It could easily be seen as applicable for the analysis of verbal audio-visual humour. Therefore Jeroen Vandaele's theory of incongruity and superiority is the most useful typology. The basic concept that Vandaele introduced is a "cognitive schema" defined as "every mental construction a human possesses to relate and, thus to give meaning to or interpret stimuli from the outside world" (Vandaele 1999, 243). This concept is similar to what Attardo (1994) defines as "script"<sup>5</sup> In this context is it equivalent to how a person perceives the outside world through the reception of cognitive schemes. Vandaele identifies six types of incongruity in his model (linguistic, pragmatic, narrative, intertextual, social and natural) and two types of superiority (negative and positive).

### **2.2.1 Types of Incongruity**

Incongruity and superiority are traditionally seen as two separately operating humour principles but Vandaele (1999) uses them as complementary concepts that help to describe the functioning of humour even more clearly. He uses the term "interactional incongruity-superiority framework" in his work and states that "uncognitive social interaction is as unthinkable as unsocialized cognition (242-255). Vandaele defines incongruity as "a contradiction of these cognitive schemes" (Cintas & Ramael 212). Asimakoulas (2001) came in his study with definition of incongruity as "a deviation from generally accepted norms" (Diaz & Ramael 2007, 212). In other words,

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<sup>5</sup> For more on the Script theory see Attardo, Salvatore, 1994. *"Linguistic Theories of Humour"*. Moutun de Gruyter

the humorous situation in particular context poses for the viewer certain expectation; however, this expectation is not fulfilled.

As mentioned earlier Vandaele distinguishes the following incongruities (239-251).

Linguistic incongruity is based on the opposition of what we consider to be “normal language” for humour purposes. A perfect example could be a homophony, wordplay or paronymy.

Pragmatic incongruity is defined by Vandaele as “elements which receive their humorous charge by breaking cognitive schemes concerning the actual *use* of language”. The example of this category could be a metaphor (247).

Narrative incongruity includes the interaction of cognitive schemes on the level of “image interpretation and pragmatic phenomena like referential vagueness”. However, there is a link between this category and superiority (250).

Intertextual incongruities (or “parody”) that Vandaele described as „parasites they cannot be explained without referring to other categories“ (251).

Social incongruity (or „satira“) – this group is linked to cognitive schemes relating to social areas.

The principle underpinning the last category called natural incongruity is based on what is considered to be normal and logical by society. The humour contained in this category is formed by breaking the rules, for example; scientific proven laws or natural functioning as it is seen by the society (ibid).

### **2.2.2 Types of Superiority**

The concept of superiority is basically seen as laughter caused by a feeling of superiority towards the person we laugh at. It may be in broad term described as “reinforcement or happiness increment and a heightened self-esteem”. (Vandaele 1999, 241) Superiority is inherently the most obvious concept and highlights the social role of humour but Vandaele argues that there is no direct link between the feeling of superiority and humour. Feeling of superiority does not have to necessarily raise laughter. Although, according to Vandaele, there is a moment of humour in each instance that shows signs of superiority to some extent (ibid). Therefore it is used as a complementary factor in humour description. Vandaele for the purpose of

characterization and analysis of the mechanism of humour distinguishes negative and positive superiority. (255-259)

Negative superiority can be seen as a situation with a clear target. Thus we can speak of aggressive humour that is mainly manifested in the form of irony. He claims that “most aggressive humour is based on in-group sympathy, out group target, untruthful behaviour and the unsaid” (256). Vandaele suggests irony should not only to be considered as superiority but also as pragmatic incongruity that is defined as a transgression of certain communicative norms and principle (ibid). This proves Vandaele’s “interactional incongruity-superiority framework” (257).

Positive superiority is seen as the “non-aggressive varieties of superiority”. Vandaele (257) identifies three basic concepts of positive superiority – circumstantial superiority, humour solving and institutionalized humour.

Circumstantial superiority is based on “good mood” and “cueing” and can be explained as followed “circumstantial superiority functions as a general background, which makes the inference “incongruity→humour” more evident (256-257). The other concept is called humour solving. Most incongruities have to be solved and the feeling of superiority arises while solving the problem inherently and this representing the humour itself. The most common problems to be solved are “in-group allusive frames” (258). And indeed, the more the allusion is hidden more effort from the viewer to reveal its essence or meaning, the greater the reaction is and the viewers feel as they belong to the group of “the happy few” (ibid). The last concept –institutionalized humour is based on allusion either to specific groups, defined by Vandaele as elements which receive their humorous charge from phrases of characters used in a particular series or repetition. Thus when a character becomes an institutionalised viewer, they start laughing as soon as they see the protagonist on the screen as is happens in case of Mr.Bean (260).

### **2.3 HUMOUR TRANSLATION**

Translating humour is one of the most difficult types of translation. A prerequisite for a high-quality translation is the understanding of the sense of humour in the source and target culture, but there are very few comparative studies, which analyse

humour across the cultures (Cintas & Remael 2007, 214). Firstly a translator must recognize “the clues, the incongruities [...] or used tricks such as exaggeration, or understatement” (ibid). Then the translator have to find a way how to preserve as much of the original semantic, pragmatic and formal dimension of the humour as possible and try to reach the level of response of the target audience or try to be as close as possible to the response of the original audience (ibid). Humour in SL and in TL should be based on the same strategies and mechanisms as (the original language) and those aspects that do not work in the target culture as humorous should be changed or adapted.

It is also vital for the translator to recognise a particular joke in the ST as Chiaro (2005) suggested in her study. According to Chiaro “the reproduction of VEH into another language depends on a number of variables”. These variables refer to the translator’s personality, ranging from such factors as “whether or not the translators generally have a good sense of humour, to describing the mood they are in while translating” (135). But even if the translator recognises the humour in the ST they may not be able to translate it appropriately as Vandaele (2002) points out in his work. Even though the translators may have a good sense for detecting the humour they may not be able to render it successfully. “Thus, there are indeed good reasons to think of humour (re)production as talent-oriented, not learnable” (150).

### **2.3.1 Approaches to the translation of humorous texts**

Theoretical frameworks for translation in the form of self-discipline was only developed in the second half of the 20<sup>th</sup> century with new and different approaches to the translation of humorous text constantly evolving. Some of the concepts worthy of a mention, include; among others, Nida’s<sup>6</sup> development and distinction of dynamic and formal equivalence, Reiss’ translation in terms of text types considering the importance of expressivity contained in children’s text that need to be preserved in translation. (Munday 2001, 61) Although Katherina Reiss claimed there is little distinction in translating for adults as for children, we must take into account following points. First of all, translators should have a good grasp or command of the language of the children concerned and be prepared and willing to perform particular changes in translation

depending on function of the text. They should also bear in mind these translations are evaluated not only by children but also by adults' viewers who often consider the suitability of the programme (Gonyzález 2006, 4). Spanakaki (2007) in her study states that some viewers feel offended if the translator gives them too obvious and clear translation as they feel "look down on". It follows that the translator has to carefully consider who will be the primary viewers and what translation would be suitable for them without imposing the feeling of condescension. Lastly, other strategies worth mentioning are Venuti's (1995) strategies of "domestication and foreignization" in which he highlights the need to perceive TT in a different way than ST (Munday 2001, 62).

## **2.4 HUMOUR TRANSLATION IN AVT AND ITS CHALLENGES**

As mentioned above, there have been many studies with a focus on the translation of humour, however only few of scholars have found a need to focus on the translation of humour in audiovisual translation. Zabalbeascoa's work from 1993 is considered to be a milestone in current literature, devoted to audiovisual translation. Other scholars worthy of mention include: Asimakoulas (2002), Vandaele (2002), Veiga (2006) or Diaz Cintas Ramael (2007). The translation of audiovisual text is, more challenging than the translation of literary text, due to the fact that the translators not only need to render verbal elements but also need to keep in mind the problem of visual elements imposed on translation. "The reciprocity between image and words in the construction and reproduction" need to be taken into account (Veiga 2009, 165). According to Veiga (2009) if the translator wants to transfer the same "perlocutionary effect" he needs to possess some kind of "humour awareness" and such the translator must be able to develop "humour complicity" to achieve "audiovisual humour translation competence" (ibid). During AVT the translator has to take into account mainly constraints of the time and length. Therefore if the translator wants to achieve working efficiency they should concentrate on the translation of most informative elements that ultimately lead to a reduction of the original text thus achieving textual

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<sup>6</sup> For more on Dynamic and Formal Equivalence see: Nida, Eugene A., and Charles R. Taber. (1969). *The Theory and Practice of Translation, With Special Reference to Bible Translating*, 200. Leiden: Brill.

economy. (Diaz & Remael 2007, 63-64) Due to the fact that humour is translated in fewer words than ST this may influence the choice of translation techniques and affect the joke (Veiga 2009, 158).

Zabalbeascoa (2008) lists six basic relationships between various components that translator should be aware during the translation process of AV text “regardless of whether they belong to verbal or non-verbal sign system” (31).

Table 1 Relationships between AV text items (29-30)

1) Complementarity – the individual components are dependent on each other therefore they are inseparable within the process of translation
2) Redundancy – it includes partial or total repetition which is considered to be redundant. However, it should be remembered that not every repetition is redundant and on the other hand it can be used consciously with one aim – to ensure the receptor correctly perceives and comprehends the information. Redundancy can occur in commercials at all various levels – both visually, nonverbally, auditively and verbally. We can not only see the product on the screen but a person is also talking about it and moreover the name of the product is also visible to the viewer. We can observe this aspect also in our analysed material; however used to achieve humorous effect. The famous scene in Shrek 2 is when Shrek, Fiona and Donkey are travelling to Kingdom of Far Far Away and Donkey is repeatedly asking, “Are we there yet? Are we there yet? Are we there yet?” It is an obvious allusion made on many family trips during which, I understand this sentence repeated numerous times, by the children in their impatience to arrive at the destination.
3) Contradiction (Incongruity) – considered as something that is unexpected or surprising mostly leading towards the aim to create effects such as irony, satire, parody, metaphor or symbolism.
4) Incoherence – inability to combine individual components as we wish or expect due to the errors in the script or script translation, technical limitations (the limitations of subtitle) or deficiencies in sound and audio track.
5) Separability – relationship between the components that occurs when one of the components may (be) managed separately and it is capable of fulfilling its

functionality independently to a large extent (e.g. a film soundtrack can be listened to on audio recording). Also this aspect is relevant to the studied material. The Shrek 2 song soundtrack<sup>7</sup> was released in 2004 by DreamWorks Records and as well as the movie itself it soon became very popular with the listeners thus earned many nominations and finally won the Phoenix Film Critics Society Awards for the best song „Accidentally in Love“.

6) Aesthetic quality – understood as the author’s intention to produce aesthetically valuable work by using the combination of different elements (literature, music, photography) (ibid).

## 2.5 JOKE CLASSIFICATION

When it comes to understanding the typology of humour there are many approaches applicable to humour categorization. Raphaelson-West (1989) distinguishes between universal humour that can be understood by any culture and linguistic humour and cultural humour that every culture will understand differently. Zabalbeascoa goes even further when he identified fourteen types of humour called “mapping parameters” in 1996. His parameters include restriction (by audience profile trait) vs unrestriction (no resistance to translation), intentionality (humour intended by author or by something else), improvisation (spontaneous vs rehearsed humour), signals (of the intention to joke), private (or in-group) jokes, wordplay v. narrative (linguistic v. textual), target (victimless v. humour involving some victim), meaning (humour relying on ambiguity, double meaning), optionality and familiarity (genre, theme etc.), taboo (jokes referring to sex, religion, politics), metalinguistic humour (pun, rhyme, anagram, verbal and non-verbal combined or iconic representation of idiom and metaphor and the forms of humour (and contrastive studies) (Zabalbeascoa, 189-196).

Based on Zabalbeascoa’s finding, Cintas and Remael created typology referring to seven categories that I will use in my analysis (2007, 217-228).

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<sup>7</sup> DreamWorks Wiki. Accessed April 26, 2014

[http://dreamworks.wikia.com/wiki/Shrek\\_2\\_Awards](http://dreamworks.wikia.com/wiki/Shrek_2_Awards)

### **2.5.1 International or Bi-national jokes a.k.a. “What in Grimm’s name”**

According to Cintas and Ramael (2007, 217) this type of humour is independent of any “language-specific wordplay or any cultural aspects of the source culture”. The referent of the joke belongs to the source culture but “it is sufficiently known in the target culture for the audience to recognize and interpret it”. The referent can be represented by: “an internationally known film stars, multinationals, well-known tourist attractions, famous artist or politicians, political events that have made the world news, well-known facts about a country’s history” (ibid). Translation of this kind of humour should not pose any difficulties, and the most obvious way of translation would be either the way of loan translation or by calque.

Typical example of a joke belonging under this category from the analysed material is the statement uttered by the Fairy Godmother “What in Grimm’s name are you doing here?” She uses this statement to express her astonishment at the presence of Shrek and his friends in her large potion factory. Jokes also included in this category are those breaking “internationally recognisable behavioural norms, such as references to bodily functions”, even though this reference may be quite common in joke, translator should be aware of various level of acceptability depending on the cultural norms. (Cintas & Remael 2007, 217). This type of joke translation is not considered to cause many problems; however, some of the referents may be recognisable only in certain countries (ibid).

### **2.5.2 Jokes referring to a national culture or institution a.k.a. “Piñata”**

If the “culture-bound reference is unknown to the target culture, adaption is required” in order to help to retain the humorous aspect (Cintas & Remael, 2007, 220). The decision about adaptation lies in the hands of the translator and to what extent they expect their audience to know and understand. If the translator is convinced the audience is familiar with the reference it will be “simply retained in the subtitle” (220). However, as Cintas & Ramael (2007, 220) highlight, “the borderline between

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‘international’, ‘binational’ or ‘national’ can be tenuous and a subjective one’ and it is up to the translator to decide the joke category.

The most common way of translating joke belonging under this category would either be explicitation or substitution.

Falling under this category we can find examples such as a; traditional Mexican game called “Piñata” usually taking place at an outdoor party, this type of humour might be unknown to Czech viewers.

### **2.5.3 Jokes reflecting a community’s sense of humour a.k.a. “Get your fine Corinthian footwear and your cat cheeks out of my face”**

This category builds on culture-specific references that may not seem to be funny to a target culture and may have to be somehow adapted. Such jokes are often made at the expenses of minorities in a particular country or other nationalities (Cintas & Remael 2007, 221). A certain working knowledge of the national tradition is required to fully comprehend the pun. Cintas and Remael (2007) also state that this kind of humour “can have religious overtones, or be based on historical events” and largely “it is inspired by prejudice and sometimes even racism” (ibid). Chiaro (2005) in her work discusses the problem of humour translation even in situation where the countries sharing the same language e.g. the UK and the USA. This shows that cultural knowledge is as important as linguistic competence.

An example of this type of humour can be found in the statement pronounced by Donkey and aimed at Puss in Boots “Get your fine Corinthian footwear and your cat cheeks out of my face” Puss in Boots usually wears traditional Corinthian footwear but if the joke was directly translated into the Czech language it would be very unlikely that the Czech viewer would understand or get the joke.

### **2.5.4 Language-dependent jokes a.k.a. “Don’t be such a drama king”**

This category of joke is based on the linguistic feature of the source language and “although from a referential or cultural perspective such humour might be fairly international, it can rarely be translated literally” as Díaz Cintas and Ramael (2007)

point out (223). We might also label this category as “verbally expressed humour” a concept defined by Chiaro (2005). This category includes puns and wordplays (homophones, homographs, homonyms and paronyms) as identified by Delabastia (1996) (in Cintas and Ramael 2007, 220-226) However, the morphological and lexical forms are also applied and I will present them in my analysis. Zabalbeascoa(1996) divides linguistic jokes into three categories: Polysemy – “a word or phrase has more than one meaning, e.g. fox meaning both an animal and a sly person”, Homophony – “two words that sound similar but differ in meaning e.g. see and sea”, Zeugma – “figure of speech in which two or more parts of a sentence are joined with a single common verb or noun”. All of the above lead to puns, riddles or other funny situations (19). And Chiaro (2005) also includes playing with sounds, syntax, pragmatic and unintentional examples of humour such as slips of the tongue. The best way how to translate these humorous instances is often stated the way of substitution and compensation but of course this does not apply to all cases. (136)

An example of this type of language-dependent joke from Shrek 2, is the comment uttered by the queen on account of the king for making an inappropriate fuss over Fiona’s marriage to Shrek. She makes use of famous idiom “don’t be such a drama queen” and transforms it into a version suitable for a man gender.

### **2.5.5 Visual jokes a.k.a. “So you’ve been sorting ( the) mail and watering the plants, right?”**

This type of joke is based on “visually conveyed information”. This can be “gestures, facial expressions of the actors, or the typical suspense set-up in which the viewer can see more and knows more than the character(s) concerned (Cintas & Ramael, 2007, 227). In spite of some cultural differences, Díaz Cintas and Ramael (2007) point out “certain universality in gestures and mime” and the visual image that is not dependent on the language will do the job (227).

An example of a visual joke connected with an ironic remark, is mentioned the scene where Shrek and Fiona return from their honeymoon and find Donkey living in their house. On asking what he is doing in their house, Donkey replies that he was looking after the place. Consequently viewers can see the pile of unsorted mail and dead

flowers and at the same time Shrek pronounces the sentence “Oh, you mean like sorting the mail and watering the plants”?

### **2.5.6 Aural Jokes**

This category concerns “noises as well as the metalinguistic characteristics of speech, e.g. accents and intonation” (Cintas & Remael 2007, 227). These characteristics are independent from translation since “they do not rely on sounds that are linguistically meaningful, but rather on noises that ‘speak for themselves’ (ibid). Although important, I will not deal with this category in my study.

### **2.5.7 Complex jokes a.k.a. “Welcome to Friar’s Fat Boy”**

This category combines some of the aspects already mentioned above. A joke with culture-bound references may be combined with an image or sound thus the translation may be more difficult. As Díaz Cintas and Ramael states (2007) “especially the combination of visual information or metaphor, or culture bound references and wordplay” can lead to more complex translation (228).

As for this example, I can refer to the scene where the King and Fairy Godmother pull up their chariot at a fast food chain called “Friar’s Fat Boy”. There is a visible statue of a Fat Boy on a stand clearly reminiscent of the statue of American fast food chain store called “Big Boy” located across the States.

Zabalbeascoa (2005) claims that due to the predicted scientific progress in digital image processing, we can expect possible modification both in the acoustic and visual elements; thus allowing the translator to perceive virtually some untranslatable features of the original (187).

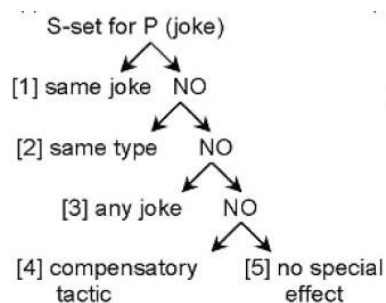
## **2.6 METHODS OF SUBTITLING HUMOUR**

Zabalbeascoa (1996) presents a theory in which he embodies some of the Attardo’s knowledge resources and from this provides an effective model applicable to dubbing as well as subtitling “based on priorities and restriction” (201). The principle

examines the priorities as tools for expressing “intended goals for a given translation” and see restrictions as “the obstacles that help justify one’s choice of priorities” and finally solutions used in translation. (202) Based on this model, a vertical scale of priorities (going from top to the bottom low), horizontal scale at a global level (expressing the whole text) or at a local level (expressing part of speech) and scale of equivalence-non-equivalence, help translator to decide whether the utterance should be translated or omitted (201-204).

While in literary text it is possible to omit a joke on condition it will be compensated by another joke elsewhere in the translation, it is not considered as appropriate in films. In such cases “fidelity to the original should be relegated to the second place behind attempts to make the target audience laugh” (Chiaro 2008, 590). Asimakoulas (2001, 54) states “when translating comedy, rendering the ST as a humorous text is of high priority in terms of importance (vertically), a global priority (relevant for the entire text) and an equivalence priority”. Translation of humorous instance may result in “clashes with the images or the logic of the fictional world, and is also determined by external factors” (Cintas & Remael 2007, 215).

Zabalbeascoa (2005) in his study introduces binary branching. This serves as a framework for structuring joke-types. He further combines this binary branching with Attardo's six parameters or Knowledge Resources and he labels them, in his binary tree. Zabalbeascoa is aware of the difficulties involved in humour translation as he suggests that “the precise differences and similarities are so variable, often hardly predictable”. Therefore he introduces two complimentary approaches that could in some instances make humour translation easier particularly “mapping and prioritizing” (2005, 187). Firstly translator shall focus on the mapping “locating and analysing textual items (e.g. instances of humour) according to relevant classification (e.g. humour typologies)” (187). For this, he introduces the above mentioned binary branching that is aimed at classifying the text items according to its priority (from high to low). By doing this, the translator “becomes aware of all possible translations solutions and how they relate to each other” (201). Through the means of “prioritizing”, the translator “establishes what is important for each case (in the context of translating) and how important each aspect is” and also to “rank needs and objectives according to the hierarchical set of priorities” (187). That enables the translator to produce a relevant translation based on its needs.



**Figure 3:** Zabalbeascoa’s “Set of solutions S: Binary branching tree structure for translating problem P (Zabalbeascoa 2005:200)

Category [1] refers to what is regarded as “the same joke in TL”. Category [2] refers to “the same type” but not necessarily “the same one”. It represents the case when the differences within the translators’ criteria might lead to different typology (199). Category [3] refers to any joke of different type. Category [4] implies “that the translation may not render the joke, as a joke, but may compensate for this by resorting to some other device such as hyperbole or simile” (199). Category [5] offers solution of other possibilities e.g. rendering joke in “straightforward, plain, blunt terms, unfunny and non-rhetorical” (ibid). Zabalbeascoa also points out that among other translation problems that can be dealt with in a similar way, belong metaphor, insult, irony or wordplay (200). As we can also see, the above diagram does not consider a strategy of place compensation, i.e. “moving a joke to a different place”. Zabalbeascoa (2005) claims that he is aware of this strategy but his method concentrates on a “sum total of all instances of a given feature (humour or whatever) for a text or text corpus, as a translation problem, to see how that particular problem is or can be dealt within a given translation” (201). Therefore if the joke was moved but remains the same it is considered as the same joke.

Similar approach to this issue of retaining the source meaning has Chiaro (2006) in her study. She first introduces three possible and most likely translational strategies i.e. 1) “The substitution of VEH in the SL with an example of VEH in the TL.” 2) “The replacement of the SL VEH with an idiomatic expression in the TL.” 3) “The replacement of the SL VEH with an example of compensatory VEH elsewhere in the TL text.” Finding a word with the same form or concept which at the same time

possesses similar ambiguity can be very difficult for a translator. Therefore, finding a word with only partial meaning can lead to successful translation. It follows that Chiaro under the first category of “The substitution of VEH in the SL with an example of VEH in the TL” denotes three subcategories a) “Preserving partial meaning of SL VEH” b) “Preserving SL form c) “Preserving (partial) meaning of SL VEH and SL form.” (200-201)

Cintas and Remael (2007) pointed out in their study that the most challenging situation for every translation occurs when there is no similar item in TL and TC. Based on Díaz Cintas (2003) and Santamaria Guinot (2001) classification they proposed following strategies for overcoming this obstacle (201). They suggest either 1) Loan translation – this is the case when SL and TL use the same word. It often relates to culinary terms or geographical places. 2) Calque – that represents a literal translation or word-for-word translation into TL. Sometimes such term might require an explanation as in some cases TC does not share with SC the same knowledge. Due to the time restriction during the subtitling this is not considered as the best solution. 3) Explication – this often involves using of a hyponym (more specified word) or using a hypernym (more general word). The latter is more frequent in subtitling as it has an explanatory function. 4) Substitution – understood as a kind of explanation, very frequent for subtitling. Due to the spatial and time constraints during the subtitling, it may be more efficient to use shorter and familiar term in TL even though the term exists in TL. 5) Transposition – usually concerns the transfer of cultural items is the target viewers might not understand the reference in ST and there is no time for usage of calque followed by subsequent clarification. 6) Lexical recreation – or in other words creation of neologism might be needed when the author of ST also applied this method in his work. Neologism is usually inserted between quotation marks. 7) Compensation – means moving a joke to different place in the TT as already discussed above. However, this cannot be very practical in subtitling due to the oral-visual link. 8) Omission – sometimes this can be seen as unavoidable solution either due to the spatial-time constraints or because there is no corresponding term in TL (201-207).

Cintas & Remael (2007) in their study also point out the possibility of removing the humorous instance by stating “the humour should not be preserved at all costs, and

certainly not at the expense of textual coherence, or loss of fluency and idiomatic language” (215-216).

### **3. METHODOLOGICAL MATERIAL**

In this section I will introduce the subject of my study that is the second film of the Shrek trilogy. I have chosen this film as it positively demonstrates many aspects of translation as related to my empirical research. I will also deal with defining movie genre, consideration the target audience and as an introduction to main plot.

#### **3.1 ABOUT SHREK**

Shrek is an American computer-animated movie from 2001 directed by Andrew Adamson and Vicky Jenson. The production company, DreamWorks Animation bought the rights to the picture book, *Shrek!*<sup>8</sup> in 1995 and from this the first movie about the ogre named Shrek was released. Since the release of the first movie in 2001, the series has grown into four movies, the last released in 2012. Each movie had different directors.

##### **3.1.1 Genre and communicative purpose**

Shrek is considered to be a family film. Its specificity lies in the fact that the principal audience is children but it also appeals to adult viewers. The movie can be characterized as a parody because it is based on a representation of the American lifestyle and some popular and well known fairy tales of Western culture. However it could just as easily be characterized as a fairy tale, due to its content and fairy tales movie features. The movie is full of references and allusions that can be comprehensible only to the adult viewers. The establishment of the movie genre and the target audience is important for the process of translation.

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<sup>8</sup> For more information see <http://www.dreamworksanimation.com/movies/shrek/>

The saturation of the movie with the various kinds of humour, puns, irony, allusions and references is the main difficulty in the process of translation. The translator needs to find a satisfactory solution for the adult viewer as well for the young viewer, so that each fully understands the humour contained in the film. On the other hand, the film contains a lot of situational humour, especially visual humour that occurs during the actions through characters appreciated mainly by young audience. The main problem in tackling the translation is to transfer the culture-specific humour and linguistically oriented humour such as puns into the Czech language. On the basis of this, and similar to other family animated film the main communicative purpose is to amuse the audience and probably to point out the main stereotypes of today culture.

### **3.1.2 Plot and characters**

Shrek is a large, ugly, green, smelly ogre who is trying to frighten people but in fact he is not very good at it. He likes bathing in the swamp therefore he is quite smelly. As we get to know him we realize he is a really good guy with his heart in the right place.

Fiona used to be a beautiful princess but she was cursed at birth. Since then, she turns into an ogre every night. Fiona is very well-mannered and a lovely person but can be little rebellious.

Donkey is very cheerful, talkative and always smiling, but with poor manners. He often makes insulting comments about Shrek. His short-witted comments and his approach, in that he never takes no for answers greatly amuses the audience. This is his most enduring feature.

Puss in Boots can be characterized as a milk lover, seducer of women and also a rebel. He is a fearless warrior and whenever he gets into a dangerous situation he uses his most powerful weapon – his eyes.

Prince Charming is a handsome man with high self-confidence. On the other hand he is a very shallow and arrogant person who wants to marry Fiona just to become a powerful king.



Synopsis – In the second part of the movie, Shrek and Fiona arrive home from their honeymoon and accept an invitation sent by Fiona’s parents to visit them at “Far Far Away”. King Harold and Queen Lillian are ardently expecting their daughter but as soon as she arrives they are shocked by the physical appearance of Fiona. King Harold and the Fairy Godmother are trying to separate Shrek and Fiona. Harold hires Puss in Boots to kill Shrek but his attempt fails as they become friends. Shrek, Donkey and Puss in Boot steal the potion “Happily Ever After” from the Fairy Godmother and Shrek drinks it in order to gain a handsome look. However, the Fairy Godmother hears about this and sends Prince Charming to the castle where he pretends to be Shrek and he tries to make Fiona fall in love with him. Luckily, his plan fails and Shrek with the help of his friends wins Fiona back.

## **4. ANALYSIS**

The aim of this chapter is to introduce humour categories contained in Shrek movie and then critically evaluate Czech subtitles and Czech dubbing for American movie as they appeared on the original DVD. In order to maintain a certain order I will follow Cintas and Remael (2007) classification of AV humour as stated in their study however I will exclude visual and aural jokes from my analysis.

### **4.1 METHODOLOGY**

Firstly I watched the whole movie on DVD then transcribed all of the instances of humour and categorized the examples according to Cintas and Remael's joke classification model. The organizational system employed of the tables is as following: 1) all of the situations are introduced with brief outline of the situation since the context is extremely important for each utterance reference including the minute when the situation occurred in the film 2) then the original English speech is introduced 3) and finally the subtitled version is represented in the table. The table is followed by my evaluating discussion and in some cases offered my alternative translation (AT).

### **4.2 International or Bi-National jokes**

As mentioned in section 2.5.1, jokes falling under this category usually do not represent any difficulty regarding translation, "the referent of such jokes is part of the SC, but humorous effect is retained also in TT by a way of calque" (Cintas & Remael 2008, 217). The humorous instances of such kind usually result from some types of the incongruity; however in some cases it may overlap with the superiority as was discussed in section 2.2.1 (Vandaele 1999).

Example 1 (00:06:02,313 --> 00:06:20,789)

Context: Shrek and Fiona have just returned from their honeymoon and Donkey has been looking after their house. Now they would like to start to set up their family life
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and wish to be alone but Donkey considers himself as a part of their family.	
<b>ST:</b> Shrek: We need a little time, you know, to be together. Alone. Donkey: Say no more. You don't have to worry about anything. I will always be here to make sure nobody bothers you.	<b>SUB:</b> Shrek: Potřebujeme být chvílku spolu. Jenom my dva. Sami. Oslík: Stačí říct, žádné strachy. Budu stále tady, aby vás nikdo neobtěžoval.

Donkey fails to perceive the implicit meaning of Shrek's statement. His unintentional lack of common sense is shared by the viewers, leading to the reinforcement of consideration that Donkey is just a simple-minded animal. This can be seen as positive superiority where Donkey is not taken as a clear target of humour but he simply misunderstands the intended implicit meaning of the statement. He does not understand that words "together", "alone" and "with each other" pronounced by Shrek are meant to exclude him from their company – Two is a company three is a crowd. Since this type of humorous category is universally understood by the viewers, irrespective of the language, it does not represent any difficulty for a translator to render with the use of direct translation. Of course the translator must take into account various factors such as morphological, semantic or lexical rules and idiomatic use of language. In this example translation faithfully convey the humorous intended effect.

Example 2 (00:13:53,033 --> 00:14:00,416)

Context: Shrek and Fiona have just arrived at Far Far away castle to meet Fiona's parents for the first time.	
<b>ST</b> King: Who on earth are they? Queen: I think that's our little girl. King: That's not little! That's a really big problem.	<b>SUB:</b> Král: Kdo to zatraceně je? Královna: Myslím, že to je naše malá holčička. Král: To není malá holčička, ale pořádně velký problém!

I decided to classify this joke as International and Bi-national; however it could overlap also with the category of Visual jokes since the viewers get the punch from the visually conveyed information. This example is considered to be a type of narrative incongruity. The Queen refers to the princess as a little girl in comparison to the King's comment, where he refers to her as a really big problem based on her physical appearance. This can be seen as an ironic statement made by the King. With this example we can see how the image interpretation can interact with referential vagueness. The King uses the pronoun "to" as a reference to the monster but the Queen uses the same pronoun "to" as a reference to their lovely and beautiful daughter. This binary interpretation causes laughter with the viewer. The translator rendered the word literally as a calque by using the word "problém". In this case, I think that the translator could or should have used a much more expressive translation. My suggestion would be e.g. AT: "To není naše malá holčička, ale pořádná šlamastika/polizanice." With my AT I am pointing out to fact the Czech language has more stylistic layers than English and therefore can be used more expressively when compared with English, as stated by Knittlová (2010).

Example 3 (00:14:52,843 --> 00:14:55,763)

Context: Shrek and Fiona arrive at the kingdom Far Far Away to meet Fiona's parents for the first time. The whole kingdom now sees Fiona's ogre look.	
ST: S: Well, it's easy to see where Fiona gets her good looks from....	SUB: Shrek: Teda...hned je jasný, po kom je Fiona taková krasavice.

This example would fall under the pragmatic incongruities, when the humorous situation arises from the breaking of cognitive schemes regarding the use of language that leads to irony. It is obvious that Fiona's parents are shocked by her ogre appearance, and Shrek tries to ease the tension by offering this statement. Unfortunately this cue is an inappropriate comment at this time. The question is how to interpret this joke. Is Shrek's compliment meant to refer to her previous human or to her ogre appearance? Shrek's lack of judgment of the situation makes the situation even worse,

however it causes quite a lot of amusement as the viewers who clearly understand, can easily interpret the total misunderstanding.

Example 4 (01:11:06,091 --> 01:11:15,184)

Context: Fiona and Prince Charming are going to meet the people of Far Far Away Kingdom just or immediately prior to the ball when the princess noticed something unusual about prince.	
ST:	SUB:
Fiona: Is that glitter on your lips?	Fiona: Co ten lesk na tvých rtech?
Prince Charming: Mm. Cherry flavoured. Want to taste?	Prince Charming: Hm. Třešnová příchut'. Chceš je okusit?
Fiona: Ugh. What is with you?	Fiona: Co je s tebou?
Prince Charming: But, Muffin Cake...	Princ Krasoň: Jenom jsem měl vdoleček.

This example is a typical case of social incongruity, as wearing glitter on the lips is a trend associated with women. Therefore Prince Charming is breaking down the boundaries of expected standard thus creates a funny situation. Also I think it is important to comment on Prince Charming response “*But, Muffin Cake*”. This represents a term of endearment which was totally ignored by the translator. The subtitled version failed to comprehend the meaning whatsoever and translated the expression as “*Jenom jsem měl vdoleček.*” In this case I would suggest my own AT: “*Ale pusinko, přece...*”, as the glitter is applied to the lips so preserving the essence of the joke. All of the above jokes fall into the category of universal humour. They should not represent a difficulty or problem for a translator to transfer into TL, however as seen in above example the wrong interpretation of humour caused omission of the joke.

### 4.3 Jokes referring to a national culture or institution

This joke category is abundantly represented in the Shrek movie, often accompanied by wordplays. Due to this fact many of these allusions will require the viewer the need to possess some level of previous cultural knowledge in order to

adequately or correctly interpret the dialogue, the translator in some instances will need to substitute these icons, places, brands with examples closer to the target culture for a correct interpretation and in order to safely preserve the humour.

Example 5 (00:42:33,170 --> 00:42:35,798)

Context: Shrek seeks the help of the Fairy Godmother as he wants to improve things between him and Fiona's father.	
ST: Fairy Godmother: What in Grimm's name are you doing here?	SUB: Dobrá Víla: Co tu u všech Grimmů děláte?

Regarding this humorous instance, I suppose this is a clear reference as most of the viewers would be acquainted with the name Grimm. However I must admit that the border between Internatinal or Bi-national category and Cultural jokes is a subjective one. Based on my presumption I placed this example within the category of National jokes. It is a direct reference to the brothers Jacob Grimm and Wilhelm Grimm<sup>9</sup> who published collections of fairy tales including the some used in the movie. The Grimm brothers were a famous couple, who were famed nearly all around the world, so there is no need to change the reference in the translation. I would, in this case, be in favour of using the translated direct version as the expression "*Co tu u všech Grimmů děláte*" reminds me of the Czech famous saying "*U všech čertů*" used when the speaker wants to intensify his statement. There is no need to use neither explicitation nor substitution.

Example 6 (00:32:55,217 --> 00:32:56,719)

Context: Shrek and Donkey are trying to find their way through the deep woods and Shrek is convinced that they are lost.	
ST: Donkey: The bush shaped like Shirley Bassey.	SUB: Oslík: A tohle křoví vypadá jako <u>Halina Pawlowská</u> .

<sup>9</sup> Wikipedia, s.v. "Brothers Grimm," accessed November, 29, 2014, [http://en.wikipedia.org/wiki/Brothers\\_Grimm](http://en.wikipedia.org/wiki/Brothers_Grimm)

Shirley Bassey<sup>10</sup> is a Welsh-born, world-wide famous singer who started her career back in fifties and is still singing today. She is probably most famous for her involvement in three James Bond movies in which she performed the Bond theme songs, including the song, Goldfinger. Donkey describes the bush with an allusion that mentions the singer either in regards of her corpulent figure or probably her afro hairstyle. Since the singer might not be recognised by Czech viewers the translator decided to substitute it with a widely recognised icon from the Czech culture, therefore the reference in TT is made to a Czech show host “*Banánové rybičky*” and the writer, Halina Pawlowska. The choice of Halina Pawlowska is in my opinion made due to the similarity of their figure. However I need to question whether Halina Pawlowska is sufficiently famous among the younger viewers to whom the film is mainly intended and if the translator should not have substituted the figure with some other more recent icon, popular with young as well with adult audience e.g. “*Dáda Patrasová*”.

Example 7 (00:50:16,300 --> 00:50:20,262)

Context: Shrek, Donkey and Puss are in an old barn waiting for the rain to stop. Donkey suddenly begins to feel the effect of the potion he drank some time ago and he faints. As he falls to the floor he shouts this phrase.	
ST: Donkey: Bet your bottom...I'm coming Elizabeth!	SUB: Oslík: Už jdu Elizabeth.

This comment is an allusion to an American sitcom from the 1970s – Sanford and Son<sup>11</sup>. This allusion is easily understood by the source audience but not the target audience. In this case the translator decided not to render or somehow substitute this reference and this quote was just plainly translated word for word. In this case with no alternative translation to support the interpretation of the phrase or connection to any Czech well-known cliché it is difficult for the viewer to understand or make sense of the

<sup>10</sup> Wikipedia, s.v. “Shirley Bassey,” accessed November 29, 2014, [http://en.wikipedia.org/wiki/Shirley\\_Bassey](http://en.wikipedia.org/wiki/Shirley_Bassey)

<sup>11</sup> Wikipedia, s.v. „Standofrd and Son,“ accessed November 29, 2014 [http://en.wikipedia.org/wiki/Sanford\\_and\\_Son](http://en.wikipedia.org/wiki/Sanford_and_Son)

scene. Or in my opinion the translator could have made use of all available tools and possibilities to create correspondingly funny situation. My suggestion as an AT would be to use a famous quote: “*Tády dády dády dadýdadá....to je konec!*” this was said by the Bugs Bunny character from Looney Tunes and Merrie Melodies<sup>12</sup> broadcasted on the Czech television and known by children across the Czech Republic. This would be a clear allusion creating humorous effect targeted at children as well as adults.

Example 8 (00:35:04,388 --> 00:35:08,183)

Context: After Puss spits out his hairball, Shrek asks what they should do with Puss and Donkey says the following.	
ST: Donkey: Take the sword and neuter him. Give him the Bob Barker treatment.	SUB: Oslík: Navrhuji, abychom ho vykastrovali! Nejsme <u>Srstka s Kubišovou</u> .

This is a reference to a former television show “*The Price is Right*”<sup>13</sup> whose host, Bob Barker, an animal rights activist, supported the idea of people neutering their pets in order to keep the pet population down. At the end of the show, Bob Barker never forgot to say: “This is Bob Barker reminding you to help control the pet population. *Have your pet spayed and neutered. Bye bye.*” The reference in TT is made to a famous TV programme about helping animals “*Chcete mě*” whose talk show hosts were Zdeněk Srstka and Marta Kubišová and who are famous Czech animal protectors. The translator used a translation method called modulation and in using it the iconicity of the allusion was kept but the point of view was changed. In ST Bob Barker is shown as a supporter of neutering but in TT, Srstka a Kubišová, are presented as opponents of this action. Since the humorous effect of SL has been adequately transferred into TL, I have no problems in using this method.

<sup>12</sup> Wikipedia, s.v “Looney Tunes,” accessed November 29,2014, [http://en.wikipedia.org/wiki/Looney\\_Tunes](http://en.wikipedia.org/wiki/Looney_Tunes)

<sup>13</sup> Wikipedia, s.v. „Price is Right,” accessed November 29, 2014, [http://en.wikipedia.org/wiki/The\\_Price\\_Is\\_Right](http://en.wikipedia.org/wiki/The_Price_Is_Right)



Example 9 (00:36:30,057 --> 00:36:33,727)

Context: Shrek asks Donkey to think of the saddest thing that has happened to him in his life he mentions following.	
ST: Donkey: Then they got drunk and start beating me with a stick, going “Piñata”!! What is piñata, anyway?	SUB: Oslík: Pak měl jeden hlupák mejdan a hosté se na mně chtěli vozit. Opili se, píchali mě bodcem a řvali: “Torra!!” Co je to vůbec Torra?

This is a reference to a Mexican traditional game usually taking place at an outdoor party called “*Ponerle la cola al burro*”<sup>14</sup>. This game is widely known in the United States due to the number of Mexican emigrants. Piñata usually involves the design of a toy donkey or some other traditional animal, which is filled with candy and is hung on a rope from somewhere high in a place such as tree branch. Then the kids are organized in a line and each of them in turn tries to hit the piñata with the stick so as to break and for the candy to spill on the floor ground.

The Czech translation makes reference to the act of bullfighting well known in Spain. There is a clear link to a Spanish word “*Torero*”<sup>15</sup> that refers to a person actively participating in the bullfight. This person, usually man, holds in his hand pike weapon that he uses against the bull. Although, the translator tried to approach this example with an adaptation, in my opinion it was not a very successful choice. Many Czech target viewers, primarily young viewers, will not comprehend this reference. This activity is in TL mainly referred to as “*Korida*” and it usually associates negative emotion. However, the SL used a word with a positive connotation.

I would suggest using a reference to something more classic in the TC e.g. fairy tale “*Obušku z pytle ven*”, written by Karel Jaromír Erben. The main character of the fairy tale is a poor musician who is given three magic gifts by an old wizard. One of the gifts is a magic donkey and if anyone says the magic formula “*Oslíčku otřes se*”, the donkey starts shaking gold off himself. So there is a clear parallel in both texts

<sup>14</sup> Wikipedia, s.v. „Ponle la cola al burro,” accessed November 29, 2014  
[http://es.wikipedia.org/wiki/Ponle\\_la\\_cola\\_al\\_burro](http://es.wikipedia.org/wiki/Ponle_la_cola_al_burro)

<sup>15</sup> Wikipedia, s.v. „Torero,” accessed November 29, 2014, <http://en.wikipedia.org/wiki/Torero>

concerning the motion of the donkey and his subsequent donation, in ST he pleases the children with the sweets and in the TT he pleases adults with gold.

Example 10 (01:09:32,498 --> 01:09:39,964)

Context: Shrek, Donkey and Puss managed to escape from the prison with the help of their friends. In order to enter the castle and prevent the wedding of Fiona and Prince Charming they ask for a help from the baker who created the Gingerbread Man.	
ST: S: Do you still know the Muffin Man? GM: Well, sure! He is down on Drury Lane. Why?	SUB: Shrek: Znáš ještě perníkového dědka? GM: Jistě, bydlí v Perlovce. Proč?

This is a reference made to the Muffin Man<sup>16</sup> who featured in a traditional nursery rhyme. In this song, the Muffin Man lives in Drury Lane in London. It was named after a family with the name from Drury Lane who owned a large house there during the Tudor period in English history. It was a very important street during the 17th century but in the 18th century it became a slum. TT makes a reference to a street in Prague “*Perlovka*”, where prostitutes offered their services. Since the film is intended also for young viewers, I do not consider this translation to be suitable. Perhaps I would use some other reference e.g. AT: “*Pamatuješ si, kdo tě upekł? Se ví. Ta babka z perníkový chaloupky. Proč?*”. This is a reference made to the Czech fairy tale “*O Perníkové chaloupce*”, written by Božena Němcová, which is widely known by children and adults in the Czech Republic.

#### 4.4 Jokes referring to a community sense of humour

Community based jokes are not widely referred to or used in the analysed material used in my research; therefore I will present only two examples.

Example 11 (00:42:22,712 --> 00:42:26,152)

<sup>16</sup> Wikipedia, s.v. „Muffin Man,“ accessed November 29, 2014  
[http://en.wikipedia.org/wiki/The\\_Muffin\\_Man](http://en.wikipedia.org/wiki/The_Muffin_Man)

Context: Donkey and Puss in Boots are hiding in a movable cupboard and together with Shrek they are trying to sneak into the room with the magical potion.	
ST: D: Get your fine Corinthian footwear out of my face!	SUB: Oslík: Strkej si ty svoje hnáty a kočičí pařáty jinam!

Donkey makes a comment about Puss in Boots' fine Corinthian footwear<sup>17</sup> thus making this type of joke understandable only to those viewers who are aware of the fact that Puss in Boots usually wears this type of boots. The translator had a choice to translate the utterance with the use of direct calque but the humorous effect would be somehow lost in translation. Therefore he took advantage of the different stylistic layers in the Czech language and used the expressive words i.e. "*hnáty a pařáty*". By choosing this translation, the original meaning was changed as the ST has a more positive connotation meaning and the TT inherently contains a negative connotation meaning. But overall I think it serves its purposes, the level of fun of the utterance was retained.

Example 12 (00:42:54,392 --> 00:42:59,232)

Context: Shrek asks Puss in Boots for help to climb up the shelf in order to take possession of the magical potion. Puss in Boots assures him that it does not pose any problem for him.	
ST: Puss in Boots: No problem, boss. In one of my nine lives, I was the great cat burglar of Santiago de Compostela!	SUB: Kocour: No problemo, šéfe. V jednom z mých devíti životů jsem býval slavným zlodějem ze Santiago de Compostela!

This example also falls under the category of jokes referring to community. Puss in Boots is a character that represents an embodiment of the Spanish womanizer. He is fearless, speaks both English and Spanish, to emphasize his origin. After he is asked to climb up the shelf to fetch magic potion, he first uses an idiomatic expression "cat

<sup>17</sup> IMDb, s.v. „Puss in Boots,“ accessed November, 29, 2014, <http://www.imdb.com/title/tt0448694/trivia>

burglar” that represents a thief who enters building by climbing up and leave the place without being noticed by anyone. This represents a clear link between his appearance and the syntactical character of the English language. This humorous instance was in TT omitted. It can be assumed the target viewer would not understand the hidden meaning of the idiom. Another striking reference made by Puss in Boots is when he relates himself to the cat burglar; he uses a Spanish city, Santiago de Compostela<sup>18</sup>. This is a very famous city which was, and in my opinion still is, a significant pilgrimage place in honour of St. James the Greater. Of course, with the Christian pilgrims who brought wealth to the area, there was a significant increase of bandits and thieves and Puss in Boots probably belonged to one of them. I comprehend this reference as a clear cue on wealth and stability of the medieval church; however only the viewers with some background knowledge might grasp the hidden meaning. Translator decided to render the cue with direct translation. I have no objection to this solution; however I believe this joke will get lost in translation as not many of the Czech viewers possess such religious background knowledge.

## 4.5 Visual jokes

Example 13 (00:05:22,940 --> 00:05:33,117)

Context: Shrek and Fiona have just arrived back from their honeymoon and find Donkey in their house. They ask him what he has been doing there all the time.	
ST:	SUB:
S: Donkey, what are you doing here?	Shrek: Oslíku, co tady děláš?
D: Taking care of our love nest for you.	Oslík: Jenom jsem vám hlídal vaše
S: So you have been sorting mail and watering the plants, right?	hnízdečko lásky.
D: Yeah, and feeding the fish!	Shrek: Aha, myslíš tím, že jsi třídil poštu a zaléval květiny?
S: I don't have any fish.	Oslík: Ano, a taky krmil rybičky!

<sup>18</sup> Wikipedia, s.v. „Santiago de Compostela,“ accessed November 29, 2014, [http://cs.wikipedia.org/wiki/Santiago\\_de\\_Compostela](http://cs.wikipedia.org/wiki/Santiago_de_Compostela)

This humorous instance uses not only the verbal channel but also the visual channel. Therefore this joke overlaps also with the category of Complex joke; however I decided to put it under the category of Visual jokes as the visual aspect prevails over the verbal aspect. Author refers to a visual pun as well as verbally expressed humour. There would be nothing wrong with Donkey looking after Shrek's house, watering his plants and sorting the post but the viewer can clearly see the picture of near-dead plants and pile of letters. This type of joke represents pragmatic incongruity when the punchline lies in general and universal cognitive scheme. Donkey breaks this cognitive scheme by trying to convince Shrek and Fiona that he took care of the place even though there is a clear evidence that none of that was done. This category of joke should not pose any translational problem for a translator.

## 4.6 Language dependent jokes

The presence of the language dependent joke is in my analysis the most plentiful. Language offers many possibilities of variation for creating humorous effect. The most plentiful are wordplays but this category can be also be represented by idioms, metaphors or other linguistic unusualness.

### 4.6.1 Wordplay

Wordplays not only have a communicational function but they also reflect some features of the linguistic system. Many scholars have highlighted the difficulty of rendering the wordplays, especially Delabastia (1994) who highlights the problem with finding the corresponding counterpart in TL with the same effect. He also points out that such humor may be somewhat international but hardly ever can be translated literally (223).

#### *a) Wordplay based on paronymy*

Example 14 (00:45:05,990 --> 00:45:12,538)

Context: Shrek with Donkey and Puss in Boots manage to sneak into the room with the magic potion. Puss in Boots is reading out the names of the particular potions to Shrek.	
ST:	SUB:

P: Elfa Seltzer? Hex Lax?	Kocour: Elfi Seltzer? Dojímadlo?
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The wordplays contained in this example are based on paronymy. The words Elfa Seltzer and Hex Lax are based on their similarity to the real medicines called “Alka-Seltzer<sup>19</sup>” and “Ex-Lax<sup>20</sup>”. Alka-Seltzer is a medicine used for pain relieving and Ex-Lax is a medicine used for cleaning out the intestines. In the latter expression, the translator uses the paronymical word “Dojímadlo”, which is a clearly morphologically related to word “Projímadlo”. Therefore in this case the paronymy is retained. Although I don’t consider the translation of the word “Elfa Seltzer” as “Elfi Seltzer” to be appropriate. The paronymy was unfortunately lost in translation and probably only those viewers with advanced level of English and a sound knowledge of American culture may fully comprehend and register this joke. The translator retained the denotative meaning but the connotative meaning was lost. I would suggest maybe using the paronym e.g. “ParaElf”, this suggests a clear connection with the Czech well-known painkiller called “paralen” I think that would work better in this context and help to keep the comic effect.

### ***b) Wordplay based on homonymy***

Example 15 (00:54:40,022 --> 00:54:44,693)

Context: After drinking the magic potion Shrek has overnight transformed into a handsome man. The girls who accommodated him for a night in a barn are trying to persuade him to marry one of them.	
ST: W1: Pick me! I’ll be your <b>true</b> love! W2: I’ll be your <b>true</b> love. W3: I’ll be <b>true...enough</b> .	SUB: Dívka 1: Vyber si mě! <b>Budu</b> tě <b>milovat</b> ! Dívka 2: Já <b>už</b> tě <b>miluji</b> . Dívka 3: <b>Budu</b> ti <b>věrná...v mezích</b> .

<sup>19</sup> Wikipedia, s.v. “Alka-Seltzer,” accessed November 29,2014, <http://en.wikipedia.org/wiki/Alka-Seltzer>

<sup>20</sup> Drugs.com, s.v. “Ex-lax Stool Softener,” accessed November 29,2014, <http://www.drugs.com/mtm/ex-lax-stool-softener.html>

In translating this utterance we can visualise the usage of Zabalbeascoa's technique of binary sets. The original example of zeugma (the use of the adjective "true" in the collocation "true love" and in the expression "true enough") was lost in translation. Although the joke was lost, the nature of the joke is equivalent. In TT the first instance of the word "true" was substituted with Czech verb "milovat" and in the last instance the translator used the adjective „věrná“.

Example 16 (00:49:11,777 --> 00:49:14,697)

Context: Donkey asks Puss in the Boots after drinking the magic potion whether his appearance has changed in any way.	
ST:	SUB:
D: Do I look any different?	Oslík: Vypadám jinak?
P: You still look like an ass to me.	Kocour: Pořád jako osel.

This example represents wordplay based on homonymy in both languages at the same time. Based on the Oxford Learner's Dictionary<sup>21</sup> "ass" refers to an animal or a stupid person at the same time as states Slovník spisovného jazyka českého<sup>22</sup> referring to "osel" also as "hlupák" or "pošetilec". The ambiguity in both languages allowed the translator according to Zabalbaescoa's binary branching to create the same joke and the same type and it serves its purposes in both languages.

Example 17 (00:10:13,063 --> 00:10:22,781)

Context: Shrek, Fiona and Donkey travel in their carriage to meet Fiona's parent in their Kingdom named "Far Far Away". Donkey is very bored with the long journey thus he repeatedly asks when they will reach their destination. Shrek finally loses his temper.	
ST:	SUB:
S: The Kingdom of Far, Far Away, Donkey. That's where we're going. Far,	Shrek: Jedem do království za sedmero horami. To snad mluví za vše.

<sup>21</sup> See Oxford Learner's Dictionary, accessed November 29,2014, <http://www.oxfordlearnersdictionaries.com/definition/english/ass>

<sup>22</sup> See Slovník spisovného jazyka českého, accessed November 29, 2014 <http://ssjc.ujc.cas.cz/search.php?hledej=Hledat&heslo=osel&sti=EMPTY&where=hesla&hsubstr=no>

far... away!	Sedmero...horami...chápeš?
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Another example of homonymic wordplay as the official name of the kingdom is Far Far Away that inherently implies the travelling a long way. Again based on Zabalbaescoa's binary branching, the translator kept the same joke and the same type and he even enhanced the comprehension by adding the question tag aimed at Donkey "chápeš", thus creating more amusement at viewers.

Example 18 (00:40:35,553 --> 00:40:45,563)

Context: Shrek, Donkey and Puss in Boots have just reached the cottage of the Fairy Godmother. Puss in Boots explains to them how successful a producer Fairy Godmother is.	
ST: C: That is the fairy Godmother's Cottage. She is the largest producer of hexes and potions in the whole kingdom. S: Then, why don't we pop in there for a spell? Ha-ha! <b>Spell!</b>	DUB: Kocour: Tam bydlí Víla kmotřička. Je největším výrobcem lektvarů v celém království. Shrek: Zkusíme uplatnit naše osobní kouzlo? Ha-ha! <b>Kouzlo!</b>

Another prototypical example of a binary branching set as defined by Zabalbaescoa. The word "spell" bears not only connotative meaning of magical words but also meaning of a short amount of time. The Czech translation quite successfully finds homonym that works in TL regarding the given context thus reaching the similar humorous effect as ST. In the first sentence is the word "kouzlo" is used in an expression "uplatnit kouzlo" that is comprehended as to impress someone with his personality whereas in the second sentence the word is used in his proper denotative meaning as a magical word.



### c) Wordplays based on morphological development

Example 19 (00:44:00,674 --> 00:44:03,177)

Context: Shrek and his friends are trying to sneak into the potion room. Shrek is in disguise and as he is heading across the workshop he tries to behave like one of the workers and addresses one of the employees.	
ST Shrek: TGIF, eh, buddy? Working <b>hard</b> or <b>hardly</b> working, eh, Mac?	SUB Shrek: Ještě, že je pátek, co? Pracujem <b>těžce</b> nebo <b>ztěží</b> , co Macu?

We can find in this example two humorous examples. Firstly we can find here an allusion that belongs under the category of culture-bound jokes. The expression TGIF is an example of an allusion to a well-known fast food chain T.G.I. Friday's but at the same time it is a famous expression "*Thank Goodness It's Friday*". The Czech translation rendered this expression literally therefore the allusion was omitted. Secondly, we can find here the example of wordplay based on morphological development i.e. the word hard is further through suffix -ly developed into a word hardly. This wordplay has become very popular in English language and is commonly used by managers addressing their subordinate. Despite this fact, there is no Czech equivalent in the Czech language; this expression was rendered directly from SL into TL. Nevertheless the translator tried to render the wordplay with a similar morphological rule. Unfortunately the humorous effect of the wordplay has been lost in translation.

#### 4.6.2. Idioms

Example 20 (00:24:34,008 --> 00:24:36,427)

Context: The King still cannot believe that their daughter entered into marriage with the Ogre Shrek and voluntarily changed her appearance. The Queen is trying to calm him down and explain to him that it is still their daughter whatever physical look she had gained.	
ST:	SUB:

Queen: Oh, stop being such a drama king.	Královna: Ah, přestaň to už dramatičovat.
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This humorous utterance is based on an idiom that is transformed in the structure. The original idiom phrase is “*drama queen*” represents a person irrespective of their sex who can make a really major deal out of something unimportant. As the queen directs her speech to the king who is overreacting in the given situation, the idiomatic expression is transformed to the word king. This substitutes the original word queen. Since the Czech language does not possess such an idiom we cannot substitute it with different idiom. The Czech translation makes use of metaphorical extension of a word meaning. The primary meaning of the word “*dramatizovat*” means to adopt a book for the scenario but in the movie the translator uses a secondary transferred meaning to exaggerate something. I think this translation technique worked well as the connotation meaning of the English idiom is kept in the Czech language.

Example 21 (01:05:18,702 --> 01:05:26,001)

Context: Shrek is riding a horse together with Puss in Boots to get to the castle to talk to Princess Fiona before her wedding to Prince Charming unfortunately he is stopped by the royal guards and they find a packet of drugs in Puss in Boots pocket.	
ST: Shrek: I have to talk with Princess Fiona. News commentator: Will they get away with it or did someone let the cat out of the bag?	SUB: Shrek: Musím mluvit s princeznou Fionou. Komentátor: Budou potrestáni nebo je někdo zachrání?

This example is based on idiom that is semantically transformed. The original meaning of the idiom “*let the cat out of the bag*” expresses the situation in which someone reveals some kind of a secret or conspiracy to the intended target. The meaning of the idiom in the movie can be comprehended as a literally escape of Puss in Boots from the royal guards but it is finally captured again. The Czech translation fully omitted the intended meaning of the idiom and used one of the lexical-semantic

transformations, namely modulation of the original utterance. The phrase “*will they get away with it*” was rendered as “*budou potrestáni*”, but the second part of the sentence containing the idiom was ignored.

### 4.6.3 Metaphors

Example 22 (00:01:25,752 --> 00:01:28,432)

Context: Narrator describes the risky journey of Prince Charming to rescue Princess Fiona.	
ST: Narrator: It was he who would chance the perilous journey through blistering cold and scorching desert.	SUB: Vypravěč. Je to on, který ji vysvobodí. Pojede v mrazivých zimách a spalujících vedrech.

This example based on pragmatic incongruity demonstrates a figurative use of language. The narrator uses a metaphor to describe the property of the temperature on the scale ranging from the extremely cold temperature – blistering cold to the opposite extreme that is represented as a – scorching desert. There is a clear association between cold and blister that we may experience during extremely cold temperature and the desert where the temperature is so high it may literally scorch a person. The metaphors are used to give the viewer a better idea of what kind of difficulties Prince Charming must have endured. In my opinion, the translator used a metaphor that adequately works in the Czech environment. The expressions “*mrazivá zima*” and “*spalující vedra*” carry very similar connotative meaning to the metaphors used in ST.

### 4.6.4 Play with sounds

Example 23 (00:02:53,392 --> 00:02:25,472)

Context: The Prince Charming who came to rescue Princess Fiona entered her chamber but instead of the Princess he found in her bed lying wolf. He questions Fiona’s whereabouts.	
ST:	SUB:

Prince Charming: Where is she? Wolf: She's on her honeymoon. Prince Charming: Honeymoon? With whom?	Princ: Kde je? Vlk: Na líbánkách. Princ: Na líbánkách?! S kým?
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The above example represents wordplay based on the repetition of the vowel sounds thus creating humorous situation together with alliteration that is represented by the repetition of the final consonant that are different but have similar properties. The translation of such example requires some kind of substitution or compensation; however, the TT completely omitted the wordplay and used of a literal translation instead. Therefore the humorous effect was totally lost in translation. I would like to offer my translation AT: “*Na svatební cestě? S kým a v kterém městě?*”. In my opinion such translation renders the pun partially at least as the repetition of the final consonants was kept.

#### 4.6.5 Specialized discourse

This category does not appear in Shrek 2 very often; however, I found some of the examples in the ST.

Example 24 (00:45:38,032 --> 00:45:46,752)

Context: Prince Charming relieves his temper by commenting how he will punish Shrek for marrying the Princess Fiona thus depriving him of the kingdom.	
ST: Prince Charming: I shall rend his head from his shoulders! I will smite him where he stands! He will rue the very day he stole my kingdom from me!	SUB: Princ: Já mu sejmu tu jeho odpornou hlavu. Na místě ho rozsekám. Bude litovat dne, kdy mi ukradl království!

This humorous instance is based on incongruity. Throughout the whole movie, Prince Charming, was presented as a very shallow young man, only taking care of his

appearance and easy way how to seize the kingdom. Our cognitive scheme associates Prince Charming with very plain and simple language; however, he suddenly breaks this rule and astonishes viewer with the speech of the courageous knight. He uses literally expression e.g. smite, rue and grammatical form of shall. Therefore his discourse results in triggering the laughter with the viewers. Unfortunately the TT does not preserve this discourse and the humorous effect is lost in translation. I offer my own translation that I believe more preserves the original sense. AT: “*Utnu mu hlavu. Na místě ho popravím. Bude litovat toho dne, kdy mne připravil o království*”.

Example 25 (01:02:23,112 --> 01:02:26,392)

Context: Shrek, Donkey and Puss in Boots are on their way back to the kingdom to thwart the wedding of Princess Fiona and Prince Charming but are captured by the police.	
ST: Cop: We got a white bronco heading east into the forest. Requesting backup.	SUB: Polda: Bílý mustang pádí do lesa směrem k východu. Potřebujeme posily.

This is a reference to the police chase program broadcasted on the American TV called Cops<sup>23</sup> but that is only a secondary matter. What took my attention was the police discourse used in the movie and also the expression “bronco” the police crew used to describe Donkey transformed into mare after drinking magic potion. This term originates from the Spanish language and refers to not fully trained horse, later adopted by the US cowboys. Another usage of the term relates to the car Ford Bronco, small-racing car. There is a clear simile of the horse to the car. The TT uses the word “*mustang*”, which represents adequate translation and preserves the humorous effect.

#### 4.6.6 Alliteration

Example 26 (00:01:33,432 --> 00:01:35,512)

Context: Puss in Boots steps on Donkey’s foot in order to make him cry. Naturally
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<sup>23</sup> Wikipedia, s.v. „Cops TV series,“ accessed November, 29, 2014, [http://en.wikipedia.org/wiki/Cops\\_%281989\\_TV\\_series%29](http://en.wikipedia.org/wiki/Cops_%281989_TV_series%29)

Donkey gets angry at him and uses some strong words.	
ST: Donkey: You little, hairy, litter-licking sack of....	SUB: Oslík: Ty chlupatá ulízaná koule.

This example uses the repetition of the first syllable of the subsequent words. Such stylistic device is called alliteration. Eventhough the TT did not faithfully keep the literal aspect of alliteration, the translator, at least, employed the repetition of final vowel. I consider this as a partially successful translation. I offer my alternative translation that in my opinion, retain some of the meaning in ST. My AT: “*Ty jeden prťavej, chlupatej, všivej, nenažranej kocoure!*” I also applied the method of repetition but at the same time kept sense of the original utterance.

#### 4.6.7 Rhyme

Example 27 (00:19:712 --> 00:19:25,792)

Context: Fairy Godmother appears in Fiona’s room and starts singing a song about her plan to help her.	
ST: Fairy Godmother: With just a wave of my magic wand, your troubles will soon be gone. With a flick of the wrist and just a flash, you will land a prince with a ton of cash.	SUB: Dobrá víla: Pomocí... pouhého... mávnutí kouzelné hůlky, tvoje problémy brzy zmizí. Stačí rukou otočit a malý záblesk vyvolat a hned budeš mít prince, jakého si budeš přát.

Rhyming, a repetition of similar sounds in words at the end of syllable that usually occurs in songs or poems often represents a problematic issue of any translation. There are several reasons that make the rhyme translation difficult. Firstly, you have to find the words that rhyme, as it is clear it will not be the same as in ST. Secondly, we must consider how strong the rhyme should be. Translator should neither overestimate nor underestimate the force of the original. The literal translation will never work with rhymes. Regarding the translation of above rhyme, I do not see it as very successful.

The translator used literal translation and the overall impression seems to be too clumsy. There are only two rhyming words – “*budeš.....budeš*”, but somehow this does not seem to be sufficient.

#### 4.7 Complex jokes

This category usually two or more above mentioned aspects thus making the translation very challenging. There are usually combined linguistic features along with sound or culture-bound references which themselves poses the translation difficulties as stated by Cintas & Remael (2007, 228).

Example 28 (00:25:53,921 --> 00:26:09,418)

Context: The king, fairy godmother and prince charming pull up with their chariot at the fast food chain and place an order.	
ST: Fairy Godmother: Stop the car! Harold, you force me to do something I really don't want to do. Harold: Where are we? Waiter: Hi. Welcome to Friar's Fat Boy! May I take your order?	SUB: Víla: Zastavte! Nutíš mě udělat něco,co opravdu udělat nechci! Král: Kde to jsme? Obsluha: Zdravíčko. Vítejte u McMnicha. Co si dáte?

I have included this joke under the category of complex jokes as the utterance contains the feature of jokes referring to nation or institution as well as the feature of wordplay based on homonymy. The name of the fast food chain “*Friar's Fat Boy*” is a reference made to Big Boy<sup>24</sup> restaurants well known by source audience in some parts of the USA where this chain operates. Unfortunately the Czech viewers would not comprehend this reference therefore the translator had to adapt this name to make it more understandable to target audience. The Czech translation comprises of world-known fast food chain Mc Donald known by the Czech culture. As mentioned above this humorous utterance also comprises of wordplay based on homonymy as the word

Friar<sup>25</sup> refers to a member of a religious order of Catholic Church but at the same time in the figurative sense of the word it evokes a notion of a person who fries food at the fast food shop. The translation of this word should also be used in a way that will evoke the similar connotation meanings but unfortunately the Czech translation only renders the literary meaning of the expression.

Example 29 (01:17:49,036 --> 01:17:54,083)

Context: The King is trying to protect Shrek against the Fairy Godmother who tries to transform Shrek back into his Ogre appearance. The King bravely jumps in front of Shrek to protect him and he is turned into frog.	
ST: (Everyone thinks that the frog king is dead) Pinocchio: Is he....? Gingerman 1. Yeah. Gingerman 2: He <b>croaked</b> .	SUB: (Všichni si myslí, že král je mrtvý) Pinocchio: Je? Perníček 1: Jo. Perníček 2: <b>Zařval</b> .

This joke example combines the visual features together with the linguistic features. Firstly the instance is based on homonymic wordplay as the verb “*to croak*” is ambiguous and carries two meanings. The first meaning can be rendered as the sound of a frog and the second meaning is a slang word of a word to die. The Czech translation uses a word “*zařvat*” which is also ambiguous as it can be interpreted in its denotative meaning as “*to raise one’s voice*” and also it can be understood in its connotative meaning as a slang word for a verb “*to die*”. Secondly the joke is based on visual aspect; the King was transformed into a frog and this transformation is clearly visible to the viewers. Although in the TT is also used an ambiguous word it is rendered by expression which does not exactly signify some connection between a frog and its voice. However this fact, the priority of a translator was to find at least a homonymic

<sup>24</sup> BigBoy, s.v. “Big Boy restaurant,” accessed 29, 2014, <http://www.bigboy.com/>

<sup>25</sup> Wikipedia, s.v. “Friar,” accessed 29, 2014, <http://en.wikipedia.org/wiki/Friar>



word that would work on the same principle as the joke instance in the SL and that was successfully fulfilled.

## 5. CONCLUSION

My thesis and the contained analysis have proved that humour translation poses a very perplexing situation in full range of aspects. The translators not only have to identify the humorous instance in the ST but they must also consider its appropriateness in TT as it has already been mentioned what can seem funny and natural in one language may seem unnatural and inappropriate in another language.

The analysis has shown that categorizing a joke into the category may be in some cases a very demanding task for a translator as some of the humorous instances contain more than one humorous feature. Therefore it is necessary to recognise and focus on the most prominent element that will serve as a basis for a clear joke classification.

Consequently, the analysis has revealed that the least difficult element of the translation process was the translation of jokes in the category of international or bi-national along with visual jokes as the literal translation could have been applied and such translation were fully comprehended by target viewers. However, there was a one humorous instance in my empirical material that was not fully recognized by a translator and literal translation was not appropriate as the joke was lost in translation. Slightly more demanding were jokes referring to national culture or institutions in which case the translators were obliged to find some suitable solution that would naturally work in TL. The humorous instances falling under this category had to be rendered mainly with the help of adaptation. However, there was one instance when literal translation could have been applied and one humorous instance when the translator also made use of modulation. And finally the most demanding were the jokes belonging under the categories of language-dependent jokes and complex jokes. Concerning language dependent jokes which are scattered throughout the animated film and the material analysed, the translator had to deal with the ambiguity of English language that is difficult to render into synthetic language where Czech language belongs. As for this joke category, when the literal translation process failed or was lost the translator had to apply a substitution technique, together with compensation. Complex jokes including usually two of the above categories (visual language-dependent and culture-bound jokes) were also very challenging. The complex jokes

based on visual and linguistic features were most challenging than the complex jokes based on visual and culture-bound features.

In the analysis I have also focused on whether the transfer is a joke in the target language suitable for young viewers. In this respect, as the most problematic category, I consider the category of culturally-bound jokes, which in most cases the translator, chose a solution, which I do not consider adequate and appropriate. In such cases, I offer my alternative translation.

The analysis led me to the conclusion that the most important factor in translating humour is not finding the perfect equivalence, but guaranteeing that the humour is in the target culture to understand and fully understood. Translator must bear in mind the fact that if the viewer of the TT has never come into contact with the source culture it is nearly impossible for them to have the same experience as the viewer of ST. Another important aspect to be taken into consideration is the fact that subtitles are subjected to time, space and synchronization constraints.

To conclude this study, it is necessary to mention that translation of humorous instances in movie *Shrek 2* highlighted the difficulty involved in language dependent jokes where in few cases the humorous effect was lost in translation completely. This proves that the target viewer was in some situations offered a different experience from than of the viewer of the source material. However, what is important for the translator to remember and indeed to preserve during the translation of humour is not to seek the ultimate flawless equivalence but to ensure the smooth and easy comprehension of humour by the viewers of particular culture.

## Summary

Práce se zabývá překladem spadajícího do oblasti audiovizuálního překladu se zaměřením na humor. Cílem této práce bylo zkoumat metody a strategie, které se v audiovizuálním překladu vyskytují a zda se platná pravidla vztahující na všeobecný překlad humoru dají také uplatnit na překladu audiovizuálního humoru zaměřeného nejen na dospělé ale i dětské diváky, který může občas přinést určité překážky. Pro danou analýzu byl vybrán světově známý a oblíbený animovaný film *Shrek 2*, který oplývá nespočtem množstvím vtipů a různých nepřímých narážek na zdrojovou kulturu a obecného humoru.

První kapitola je věnována krátkému úvodu, který je věnován představení dané problematice, představení analyzovaného materiálu a daných metod a strategií, které budou následně využity v praktické části.

Druhá kapitola se zabývá představením audiovizuálního překladu, počínaje jeho počátků v 30. letech 20. století. Jsou zde představeny charakteristické rysy audiovizuálního textu, který se skládá ze 4 složek – ze složky verbální, neverbální, auditivní a vizuální. Následně jsou zmíněny kritéria typické pro audiovizuální text, které ve své práci zmínil Zabalbeascoa(2005). Následná podkapitola se věnuje dvěma nejzákladnějším formám audivizuální překladu, jmenovitě titulkování a dabingu. Samotná analýza se však bude zabývat pouze překladatelskými strategiemi týkající se titulků. Poslední podkapitola poukáže na preference jednotlivých zemích v oblasti využití titulkování či dabingu při překladu audiovizuálního textu. Je zajímavé sledovat, jak se preference zemí liší, což může mít za následek vyšší lingvistickou gramotnost v oblastech jež upřednostňují titulkování nad dabingem.

V další kapitole se práce věnuje představení humoru a jeho odlišnému pojetí v daných kulturách. Porozumění humorných situacích se může země od země lišit, i přesto, že jejich obyvatelé sdílí stejný jazyk. Součástí této kapitoly je i část věnující se nástrahám audiovizuálního překladu a představení dvou základních konceptů humoru a to nesouladu (incongruity) a nadřazenosti (superiority) definované Jeroenem Vandaelem (1999), které lze v humorných textech naléznout. Následuje podkapitola, ve které je představeno 7 kategorií vtipů rozdělených na základě typologie uvedené Díaz Cintasem a Ramaelem (2007). Pro tyto kategorie jsou uvedeny následující hlavní

překladatelské metody, jimiž jsou doslovný překlad (kalk), kompenzace a substituce vycházející ze studie Cintase a Ramaela. Kapitola je ještě doplněna o přístupy jiných autorů, jmenovitě Chiara (2006) a také se zabývá, jak přistupovat k překladu, pokud daný prvek není v cílové kultuře, což se týká především kulturně specifických prvků. Díaz Cintas (2003) a Santamaria Guinot (2001) uvádějí jako hlavní metody explicitaci, výpůjčku, vynechání, kompenzaci či transpozici.

V následující kapitole je daný materiál podroben kvalitativní analýze. Pro analýzu bylo vybráno 29 ukázek, které byly dle daných kritérií přiřazeny k jednotlivým kategoriím a byly sledovány nejenom metody překladu, ale také, zda-li byl překlad úspěšný a zároveň vhodný pro děti. Všechny ukázky jsou komentovány a v některých případech je nabídnut alternativní překlad.

Na základě provedené analýzy jsem dospěla k závěru, že překladatelsky nejnáročnější jsou vtipy spadající do kategorie lingvistických jevů, kterých se v materiálu také objevilo nejvíce. Problém s jejich překladem je především v odlišnosti anglického a českého jazyka v oblasti morfologické, sémantické a frazeologické. Tuto kategorii následují vtipy, ve kterých se objevují kulturně specifické prvky při jejichž překladu se nejvíce využije metody substituce či kompenzace. Komplexní vtipy, především pokud jsou založeny na lingvistické prvku a vizuálním jsou stejně tak náročné jako předcházející kategorie, avšak v našem analyzovaném materiálu jejich výskyt nebyl častý. Nejméně náročné na překlad jsou vtipy univerzální, v jejichž případě je možno využít přímého překladu. V analýze jsem se také zaměřila, zda-li je převod vtipu do cílového jazyka vhodný pro dětské diváky. V tomto směru jako nejvíce problémovou kategorii považuji kategorii kulturně specifických prvků, kdy překladatel ve většině případech zvolil řešení, které nepovažuji za odpovídající a vhodné. V takových případech nabízím svůj alternativní překlad.

Analýza mě přivedla k závěru, že nejdůležitějším faktorem při překladu humoru není nalezení dokonalé ekvivalence, ale zaručení, že humor bude v cílové kultuře srozumitelný a plně pochopen.

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## 7. Anotace

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Název diplomové práce anglicky:	Audiovisual translation – translation of the humour in Shrek 2
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Klíčová slova v AJ:	audiovisual translation, audiovisual text, humour, humour typology, methods of humour translation in audiovisual text, subtitles, dubbing, effects of humour

Anotace v ČJ:

Tato bakalářská práce se zabývá problematikou překladu humoru v audiovizuálním překladu. Je zde nejprve představen audiovizuální text a jeho hlavní základní charakteristické prvky. Následuje kapitola zabývající se humorem, společně s kategorizací vtipů, jež se mohou objevit v audiovizuálním textu. A nakonec jsou představeny jednotlivé metody překladu humoru v audiovizuálním překladu. V praktické části bakalářské práce jsou jednotlivé ukázky podrobeny analýze a je vyhodnoceno, zdali byl překlad úspěšný a zdali je dané řešení vhodné i pro dětského diváka. V případě neúspěšně provedeného překladu je nabídnut alternativní překlad.

Anotace v AJ:

This bachelor thesis deals with the translation of humour in audiovisual translation. Firstly there is introduced audiovisual text and its main basic characteristic features. The following chapter sections deals with humour itself along with humour categorization that may appear in audiovisual text. Finally there are presented various methods of humour translation in audiovisual translation. In the practical part of the thesis, the individual samples are analysed and evaluated whether the translation was successful (or not) and also whether the translation solution seems to be appropriate for child target viewer. In the case of unsuccessfully translated sample, the alternative translation is offered.