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Problematika audiovizuálního překladu se zaměřením na humor

Issues in audiovisual translation with focus on humour

(bakalářská práce)

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List Abbreviations

AV	Audiovisual
AVT	Audiovisual Translation
DUB	Dubbing
HIMYM	How I Met Your Mother
MM	Multimedia
SL	Source Language
ST	Source Text
SUB	Subtitles
TBBT	The Big Bang Theory
TL	Target Language
TS	Translation Studies
VEH	Verbally Expressed Humour

Notes

The audiovisual material referred to in the analysis will be identified by its title, number of season and number of episode (e.g. TBBT S01E05).

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1 INTRODUCTION

The topic of this paper is "Issues in audiovisual translation with focus on humour". I have chosen this topic for my bachelor's thesis because audiovisual translation (AVT) is a great phenomenon in today's globalised world and deserves due attention in the academic environment. The importance of AVT is apparent also from the fact that AVT is being discussed by professionals as well as academics increasingly more often. Within the large area of AVT, I have decided to focus on rendering of humour and the methods of translating humour in AV works. The reason for this is the fact that humorous elements are very challenging to translate in any type of translation and even more so in AVT where the translator has got to handle not only the linguistic and cultural constraints but also the constraints given by the audiovisual (AV) medium such as the visual context.

1.1 LITERATURE AND TERMINOLOGY

AVT is a relatively new field of translation studies. The first AV translations emerged with the success of the so-called talking pictures in 1920s and 1930s (Bernschütz 2010) and the theory of AVT is even more recent. According to Gambier and Gottlieb (2001, ix), it is only since 1995 that the interest in AVT has increased. Nevertheless, there are numerous studies and papers devoted to AVT. The authors who publish works on AVT are among others Jorge Díaz Cintas, Henrik Gottlieb, Jeroen Vandaele, Patrick Zabalbeascoa, and Delia Chiaro. Most of these authors are engaged in the topic of humour and translation of humour as well and therefore their works will be referred to throughout this thesis.

Since AVT is a relatively new field of translation studies, the terminology is not fixed and clearly defined, as pointed out e.g. by Gambier and Gottlieb (2001) or Cattrysse (2001), and various authors use different terminology to refer to what is called audiovisual translation in this paper. The terms that occur most often in this context are AVT (Díaz Cintas), multimedia translation (Gambier and Gottlieb), screen translation (Hatim and Mason), or film translation

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(Delabastita). Cattrysse (2001, 1) defines multimedia (MM) as "the processing and presentation of information in two or more media simultaneously". That, as he admits, is a broad definition according to which AVT may be included in MM translation. Pilar Orero (2004) differentiates clearly among all these terms using the channel (or medium) of the source text (ST) as the criterion. In translation for radio there is only the audio channel, in screen translation there is the audio and the visual channel, in multimedia translation there is the written, the audio and the visual channel (Orero 2004, vii). She points out, however, that the term screen translation "leave[s] out for example translations made for theatre […], and [that] the term multimedia is widely perceived as related to the field of IT" (ibid., viii). Basically the same distinction between MM translation and AVT is made by Gambier and Gottlieb (2001, x-xi) when they say that MM translation is more connected to computers and the Internet, and AVT is more related to cinema and TV. Therefore, I have opted for the term audiovisual translation since I will work with material aimed for TV. However, I will cite and refer to sources which use different terminology as the terminology overlaps.

1.2 CORPUS MATERIAL AND METHODS

The aim of this thesis is to identify the methods and strategies of translating humour in AV material. For this purpose, I will analyse the first twelve episodes of the first seasons of two nowadays very popular American sitcoms called *The Big Bang Theory* (TBBT) and *How I Met Your Mother* (HIMYM) broadcasted originally by CBS. Both of these sitcoms have been broadcasted in the Czech Republic with Czech dubbing by Prima Cool. The translations of TBBT and HIMYM for dubbing were done by František Maxián and Petr Anderle respectively. There are many Czech subtitles to the sitcoms available on the internet all of which are the so called fan subs (subtitles made by the fans of the series). These are often of poor quality but will be sufficient for the purpose of this thesis. I will work with subtitles downloaded from the Czech fan websites of TBBT[1] and HIMYM.[2]

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[1] http://www.big-bang-theory.cz/

In the theoretical part of the thesis, AVT in general will be introduced and subsequently subtitling and dubbing with their basic advantages and disadvantages will be discussed. Then I will introduce the types of humour and methods of translating humour mentioned in the literature. In the practical part, the theoretical account of AVT and humour will be applied to the analysis of the AV material, and the issues in translating humour that appears in the material will be discussed.

To identify the methods of translating humour used in the sitcoms, I will compile the humorous elements and their translations used in individual episodes of the first seasons of the sitcoms chosen. In practice, I will transcribe the original dialogues using the ready-made transcripts available on the internet[3] as a support as well as the Czech dubbed version and relevant subtitles. These examples of humorous elements will then be systemized according to the theoretical framework of types of humour based on the literature and analysed. The analysis will be based on the theory discussed in the thesis and the methods of translating humour will then be further compared, discussed and analysed taking into account the constraints of individual types of AVT (subtitling and dubbing) at all times.

1.3 CHARACTERISTICS OF THE MATERIAL ANALYSED

Choosing a sitcom for studying the types of humour and the methods of their translation was a clear choice as there is no better material for analysing humour in AV material than sitcom, which overflows with humour. I have chosen TBBT and HIMYM because these two sitcoms are relatively new[4] and therefore include the present-day language and allude to the events of the modern world and American culture, which are often part of the humorous elements.

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[2] http://himym.cz/
[3] Complete transcripts of TBBT episodes are available at http://bigbangtrans.wordpress.com/ and transcripts of some of the HIMYM episodes at
http://www.twiztv.com/scripts/howimetyourmother/.
[4] The first seasons of TBBT and HIMYM were released in 2007 and 2005 respectively.

1.3.1 THE BIG BANG THEORY

The Big Bang Theory is a sitcom created by Chuck Lorre and Bill Prady, who both have worked on other series that have become popular in the Czech Republic as well.[5] TBBT tells the stories of a group of friends (Sheldon, Leonard, Howard, and Raj) who are the prototypes of what is called a nerd or a geek. All of the boys work at Caltech (California Institute of Technology) and are big fans of science-fiction, fantasy, and comic books. Another main protagonist is Leonard and Sheldon's neighbour Penny, who is their complete opposite.

Sheldon Cooper is a theoretical physicist and the biggest genius and geek of the group. He lacks completely any social skills and although he is aware of the existence of some of the principles of the social norms, he gets confused by them and is unable and unwilling to apply them in practice. This results in his arrogance and his lines deny most of the speech acts principles, which causes humorous situations.

Leonard Hofstadter is an experimental physicist and Sheldon's roommate. His social skills are weak as well. Nevertheless, he strives to make a good impression on the world outside their geeky group, especially on Penny, whom he is in love with.

Howard Wolowitz is an aerospace engineer who lives with his mother and as the only one from the group does not have a PhD. These are the two things he is mocked for by the others. He is very keen on women and invents various ways of chatting them up but he is almost never successful. Howard is a Jew, which often plays a role in some of the jokes.

Rajesh Koothrappali is an astrophysicist originally from India who is unable to talk to women unless intoxicated by alcohol. He is fond of America and the American way of life and would never like to go back to India.

Penny is a waitress at The Cheesecake Factory who tries to become a famous actress. She usually dates attractive, muscular men, who are physically as well as intellectually complete opposites of Leonard. Many of the humorous situations are based on the contrast between Penny's common sense and the boys' nerdiness.

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[5] Chuck Lorre: *Roseanne*, *Two and a Half Men*; Bill Prady: *Married With Children*, *The Gilmore Girls*; together: *Dharma & Greg*

1.3.2 *HOW I MET YOUR MOTHER*

How I Met Your Mother was created by Craig Thomas and Carter Bays and is frequently compared to *Friends* which was very popular in the 1990s. HIMYM tells the stories and adventures of Ted and his friends, which should eventually end by Ted meeting the mother of his children. The story is set in New York and narrated through flashbacks from the future by Ted in the year 2030, who in the narration addresses his children; thence the title.

Ted Mosby is an architect who desperately wants to find the woman of his life. He is very romantic, conservative, to a certain extent very rational, and often very anxious.

Barney Stinson is the exact opposite of Ted. He only wants to have fun, and enjoys seducing beautiful women to have sex with them and never see them again. He is very self-confident, always wears a suit and women fall for him very easily (which they soon regret). He likes to use double entendres.

Marshall Eriksen is Ted's best friend from the college and roommate. He is a graduate of a Law School and as a lawyer he wants to help protect the environment but his career develops differently. Marshall believes in the paranormal such as the Bigfoot or the Loch Ness Monster.

Lily Aldrin is a kindergarten teacher. She is engaged to Marshall, whom as well as Ted she knows from the college. Lily's dream, which she has never fulfilled, was to be a famous painter; but she still has got painting as a hobby. She is very affectionate and welds the group together.

Robin Scherbatsky is a TV reporter originally from Canada. She is often mocked by the others for her Canadian origin. Robin's father treated her as a boy (her second name is Charles), which has affected her to a certain extent, e.g. she is very ambitious and interested in guns. She joins the group when Ted falls in love with her on their first date. Her relationship with Ted is not viable since her career is more important for her than her personal life.

2 AVT

AVT is a specialised field of Translation Studies (TS). However, its integration into TS was not easy as "[s]creen translation did not fit into text-type classifications or language-function categories which dominated the Translation Studies (TS) scene for several decades" (Zabalbeascoa 2008, 24). AVT is unlike other areas of TS concerned not only with written text but especially with spoken word, sounds, and visual context. All these aspects of AVT combined together present various constraints and challenges for the translator due to which, as pointed out by Díaz Cintas (2008, 5), some people "prefer to talk about adaptation" rather than "translation proper". Regarding various aspects of AVT outlined above, which will be discussed in more detail in the following section (2.1), it is difficult to clearly define its position within TS. Another problem noticed among others by Díaz Cintas (2008) is the fast pace of change in AVT caused by new technologies, which paradoxically hinders the research in this field.

Nevertheless, AVT is currently one of the most discussed types of translation. It is no wonder since we encounter the results of AVT and AV media in general every day on television, on the internet, in advertisements, in cinema, etc. This, according to Gambier and Gottlieb (2001, xvi), results in "audiovisual media (especially television) [having] a more important role in keeping, transforming and spreading sociolinguistic norms".

Many authors agree that AVT requires an interdisciplinary approach. To mention just a few, Remael (2001, 21) talks about "various branches of linguistics, […] media studies and sociology", and Cattrysse and Gambier (2008, 54) mention "narratology, rhetoric, pragmatics, cultural studies, intercultural communication, psychology and didactics" as the prerequisites for writing and translating screenplays.

Luyken (1991) divides AVT into two large groups: re-voicing, where the original voice track is replaced, and subtitling,[6] which means adding "lines of text usually positioned towards the foot of the screen" (39). Within these two groups

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[6] Various authors divide AVT in different ways, e.g. Díaz Cintas and Remael (2007) distinguish three main forms of AVT: dubbing, subtitling, and voice-over.

we distinguish numerous forms of AVT, e.g.: "subtitling, dubbing, voice-over, narration, interpreting, surtitling", but also subtitling for the deaf and the hard-of-hearing, signed language interpreting, and audio description for the blind and the partially sighted to name just a few (Díaz Cintas 2008, 2). Regarding the forms of AVT, Gottlieb (1998, 244) claims that "the world is divided into four blocks". The first block are the so-called source-language countries, which are usually English-speaking and rarely import films. The second block are the dubbing countries (German-, French-, Italian- and Spanish-speaking countries). The third group are the voice-over countries (Russia and Poland), and the fourth one are the subtitling countries[7] (ibid.). The preferences for individual methods of AVT depend on a number of factors such as the tradition of AVT in the country, the costs of individual methods, target audience, its literacy, etc. (Luyken et al. 1991). However, subtitling and dubbing are the most widespread forms of AVT and therefore will be discussed in more detail in sections 2.2 and 2.3 respectively.

2.1 AUDIOVISUAL TEXT

To explain the constraints and challenges of AVT, I have decided to devote a section to the characteristics of an AV text. As Gambier and Gottlieb (2001, x) point out, "the concept of 'text' [in AVT] is no longer seen as a string of sentences, partly because language is […] integrated with images, sounds, graphics, etc.". Instead, they suggest using the term "document" (ibid., xviii). Zabalbeascoa (2008) defines AV text as "a communication act involving sounds and images" (21) and claims that "the features that are supposed to define textuality […] can be presented by nonverbal means as well as by words" because "[t]he text is the projection of the film onto the screen for a given audience" (22).

According to Zabalbeascoa (2008, 24-25), an AV text is composed of four elements: verbal, nonverbal, audio, and visual (see Figure 1), which are combined to the same degree of importance, and are essentially complementary and inseparable. The interdependence of individual elements of an AV text is confirmed also by other authors. For instance Cattrysse (2001, 1) warns against

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[7] The Netherlands, Scandinavian countries, Greece and Portugal (Luyken et al. 1991).

perceiving MM translation as "translation of the linguistic part of MM messages" since we cannot isolate "the linguistic part from the rest of the MM message".

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

Figure 1 Zabalbeascoa's four components of the audiovisual text (2008, 24)

2.1.1 NONVERBAL ELEMENTS

As outlined in Figure 1, the nonverbal elements of an AV text can be both auditive (sounds and music) and visual (the picture). Zabalbeascoa (2008) notes that in AVT the verbal and nonverbal signs were often perceived as "run[ning] along parallel lines, almost independently"; even though bound to the picture, the words were looked at and translated separately (22-23). He adds, however, that the TL text should "create meaningful relationships […] with the pictures and sounds" (33), and concludes that nonverbal elements should be seen "as part of a text rather than part of its context" (37).

Let us now focus on the visual aspect of the nonverbal elements since it often plays an important role in AVT, especially when it comes to rendering humour. To the uninitiated, it might seem that the visual elements are universally understandable. Nevertheless, many authors (Cattrysse (2001, 5), Rosa (2001, 214), Díaz Cintas and Remael (2007, 46), Zabalbeascoa (2008, 33)) point out that images and gestures are not perceived in a universal way because they are "received and interpreted differently" especially when the viewers "are from different socio-cultural settings" (Zabalbeascoa 2008, 33).

Contrary to Zabalbeascoa's (2008, 2) claim that all four elements of AV text should have equal importance, the importance of image in an AV text is emphasized by Díaz Cintas (2008), who claims that the image "seems to carry

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more weight than the word" and that is the reason why "we speak about the 'viewer' rather than the 'reader' or 'hearer' of films or other audiovisual programmes" (3).

2.1.2 VERBAL ELEMENTS

The verbal elements, especially the dialogues, play also a very important role in an AV text such as film or sitcom since they "contribute to the evolution of the narrative, typify the characters and/or make them more realistic, and supply comments on the action" (Remael 2001, 16). Many authors, e.g. the aforementioned Díaz Cintas (2008), agree, however, that the audio-verbal elements are marginal in AV works and subservient to the visual ones. Nevertheless, the linguistic part of an AV text is the one the translator is concerned with the most as his task is "to produce a text which quite closely imitates spoken language" (Pavesi 2008, 79) in the same way as the original script does.

There have been a number of papers written on the topic of spoken language in AVT,[8] many of which discuss the interference of the SL. This is a universal problem of AVT which affects various aspects of language such as syntax, word order, or lexis. The question of spoken language is, however, very much related to the form of AVT, which presents its specific constraints. Therefore, I will address this issue more specifically in the individual chapters on subtitling and dubbing.

The majority of all verbal elements are in our case the dialogues, which are transcribed in the script. The role of the script in AVT is also considerable. As Remael (2008, 59) points out, "scripts can be quite useful" as they "allow [the translator] to focus on spotting and translation, rather than on listening comprehension," especially when it comes to slang. She, however, recommends "always to check the script against the film" (ibid.). This is a good advice not only

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[8] See e.g. Remael (2008) "Screenwriting, Scripted and Unscripted Language", Rosa (2001) "Features of Oral and Written Communication in Subtitling", or Pavesi (2008) "Spoken Language in Film Dubbing".

to be able to spot potential discrepancies in the script but also to be aware of all the aspects of the AV text discussed in section 2.1.

2.2 SUBTITLING

Díaz Cintas and Remael define subtitling as:

> *a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image [...], and the information that is contained on the soundtrack.*
>
> (Díaz Cintas and Remael 2007, 8)

From the linguistic perspective, two types of subtitles are generally distinguished: intralingual subtitles, where the language stays the same (e.g. for the deaf and the hard-of-hearing, for language learners, etc.), and interlingual subtitles, where the language is changed (especially for foreign audience). It will be the interlingual subtitles that will be analysed in this paper.

A special type of interlingual subtitles is fansubs. Díaz Cintas and Remael (2007, 26-27) also use the term "fansubbing" to describe the phenomenon of subtitling "by fans for fans", the origin of which they date back to 1980s when the Japanese manga and anime became popular in America and Europe. "[T]he philosophy underlying this type of subtitling is the free distribution over the Internet of audiovisual programmes with subtitles done by fans" for free (ibid., 26).

Subtitles "are an addition to the finished film,[9] and [...] must interact with [...] all the film's different channels" (ibid., 45). There are three requirements the subtitles must meet: "synchrony with the image and dialogue, [...] semantically adequate account of the SL dialogue, and [duration of the subtitles] long enough for the viewers to be able to read them" (ibid., 9).

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[9] "The term 'film' and its derivates are to be understood [...] as an umbrella term encompassing all audiovisual material" (Díaz Cintas and Remael 2007, 45).

2.2.1 CONSTRAINTS IN SUBTITLING

The most obvious constraints in subtitling are the spatial and temporal limitations,[10] synchrony with image and sound, and change of mode from oral to written (Díaz Cintas and Remael 2007, 9). The various limitations result largely in text reduction in the subtitles. Generally, the text is reduced by one third and some of the reasons provided by Díaz Cintas and Remael (2007, 146) are the fact that absorbing information through reading takes longer than through viewing or listening, so the viewers must be given enough time to read the subtitles, the fact that the viewers "must be given sufficient time to combine reading with watching and listening", the formal parameters of subtitles, and the pace of speech.

Another constraint of subtitling quite frequently discussed is the transformation of speech into writing. Díaz Cintas and Remael (2007, 63) mention simplification of grammar and lexical items, and a considerable loss of interactional features and intonation as part of this process. They, however, add that "not all the features of speech are lost, […] but rendering them all would lead to illegible and exceedingly long subtitles" (ibid., 63-64). Rosa (2001) comments on the differences of oral and written register, and the "[p]redominance of written register features in subtitling" (215). She explains this phenomenon of a limited amount of oral register features in subtitles by the fact that informal speech is considered non-standard and therefore unacceptable in written language, which should present the standard, "correct" language (215-217).

Gottlieb (2001) points out the role of the original soundtrack and its influence on the subtitling strategies. He claims that in countries where English[11] is understood (which is in today's globalised world most of the countries importing AV programmes) "subtitlers sometimes censor themselves, sacrificing idiomatic translation for 'close correlation' with the dialogue" (252), which results in Anglicisms in the subtitles on various levels of the language.

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[10] For details on formal and technical parameters of subtitles, see Díaz Cintas and Remael (2007) or Karamitroglou (1997).

[11] The interference of other source languages is omitted here since according to Luyken et al. (1991) the majority of all imported and translated AV programmes originate in English-speaking countries.

2.3 DUBBING

The more general term "dubbing" is used here in the sense of "lip-sync dubbing" which is "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" (Luyken et al. 1991, 31). Luyken et al. (1991) classify dubbing as a form of revoicing, whereas Baker and Hochel (1998) introduce it as a separate category of oral language transfer in AVT, differentiating it from revoicing by the fact that unlike other forms of oral language transfer, dubbing "attempts to adhere to the constraints of lip synchronization" (75). Nevertheless, it is generally agreed that "dubbing is the most sophisticated and the most expensive form of [AVT]" (Luyken et al. 1991, 95).

According to Luyken et al. (1991, 114-117), the preference for dubbing is higher in the case of audience of old age, lower educational and socio-economic level, and low or no knowledge of foreign languages. The often-mentioned advantages of dubbing over subtitling are the facts that it involves less textual reduction, and that the viewer is not distracted by reading the subtitles and therefore can fully focus on what is happening on the screen. On the other hand, the opponents of dubbing claim that it distorts the artistic value and authenticity of the AV text as it replaces the original actors' voices with those of the target culture actors.

2.3.1 CONSTRAINTS IN DUBBING

Probably the biggest and the most important constraint in dubbing is the lip synchronization and isochrony, which Chaume (2004, 36) describes as correspondence of the translation "to the screen character's movement of the lips" and "to the duration of the screen character's utterance, from the instant his or her mouth opens to speak to the instant it shuts" respectively. The purpose of synchronization is to make translation invisible through making "the original actor appear to be actually speaking the translated dialogue" (ibid.). As Baker and Hochel (1998) and Chaume (2004) point out, lip synchronization is, however, restricted only to close-up shots and extreme close-ups (where the detail of the

actor's lips or face is visible) and concerns especially bilabials, labiodentals and open vowels. The translated dialogue must correspond not only to the lip movement but, as Chaume (2004) claims, also to the body movements expressing assent, negation, surprise, etc.; "[t]his kind of adaptation is called kinetic synchrony" (41).

Dubbing, as well as subtitling, is susceptible to the SL interference. Pavesi (2008, 91) explains that all the various types of synchronization, especially lip synchronization and isochrony, "impose a strong dependence […] on the make-up of the source text" which may result in "structural patterning which mirrors [the] source [text]". She also mentions calques as frequent demonstrations of SL interference.

Even though dubbing is a domesticating form of translation in its essence (the aim is to eliminate the foreignness by replacing the original dialogue with the translation and synchronizing it with the image), the setting and characters still remind the audience of the foreignness of the AV text as noted by Baker and Hochel (1998). This cultural clash may in their opinion result in serious problems when rendering culture-specific material, especially accents and dialects.

3 HUMOUR

Humour is an integral part of our lives. However, people are often not aware of what it is exactly that makes them laugh. The Oxford Advanced Learner's Dictionary[12] defines humour as "the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing". Nevertheless, the question of what it is that makes something funny remains. Chiaro (199, 25) notes that "[t]he concept of what people find funny appears to be surrounded by linguistic, geographical, diachronic, sociocultural and personal boundaries". Therefore, a number of various aspects, such as the audience, its language and (shared) knowledge, the lapse of time between the creation of a joke and its translation, etc., should be taken into consideration when identifying and translating humour. Even though we may be not sure what it is that makes something humorous, we are able in most cases to identify and to a certain extent classify humour.

Paradoxically, numerous papers on humour in TS deal with its (un)translatability.[13] Nevertheless, as Díaz Cintas and Remael, and others have pointed out, "in practice, comedies have proved to travel well" (2007, 212). Therefore, the question is not whether humour can be translated but rather how it is translated.

3.1 CHALLENGES OF TRANSLATING HUMOUR IN AV TEXTS

Humour presents several challenges for a translator. Apart from the fact, pointed out by Zabalbeascoa (2005, 185), that humour studies as well as TS are interdisciplinary and "draw from linguistics, psychology and sociology, among other disciplines", the most troublesome are perhaps those challenges mentioned by Díaz Cintas and Remael (2007). One of them is "understanding what is

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[12] *Oxford Advanced Learner's Dictionary,* s.v. "humour," accessed April 16, 2011, http://www.oxfordadvancedlearnersdictionary.com/.

[13] Pym and Turk (1998, 273) define translatability as "the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change".

humoristic in the source text, recognizing the clues, the incongruities" (ibid., 214) since without identifying the humorous element in the text one cannot render it properly. Another one is finding "a way of transferring the perceived humour into the target text and reformulating it into a new utterance that will hopefully provoke an equivalent effect" (ibid.).

The problem of identifying humour in AV text may be to a certain extent solved with the help of canned laughter, as noted by Chiaro (1992) or Díaz Cintas and Remael (2007), which is often present in sitcoms. On the other hand, Díaz Cintas and Remael (2007, 216) point out that canned laughter requires "synchronous humoristic translation", which deprives the translator of the possibility to use certain translation methods such as compensation elsewhere in the text. The same applies to situations "when characters […] laugh at their interlocutors' jokes" (ibid.).

Another crucial point in translating humour is identifying the importance of a humorous element; in other words "[i]dentifying to what extent humour is part of the texture of the film" (ibid. 215). Díaz Cintas and Remael (2007, 215) distinguish, referring to Zabalbeascoa, three planes of importance: (1) vertical scale going from top to low priority, (2) horizontal scale indicating priority on global or local level, and (3) scale of equivalence-non-equivalence indicating whether the translation should be faithful or whether the original element should be replaced. In addition to the importance, Zabalbeascoa (2005, 188-189) identifies the nature of humour as another key aspect when translating humour.

3.2 VANDAELE'S INCONGRUITY AND SUPERIORITY

Vandaele (1999) introduces the concepts of incongruity and superiority as the basic factors of humour. He claims that these two concepts do not function independently but that they interact to various degrees; he calls that "interactional incongruity-superiority framework" (242). Vandaele (1999) describes superiority as a social phenomenon (255), whereas incongruity is defined as "a contradiction of cognitive schemes" (241). He distinguishes various types of incongruity and superiority.

Incongruity can be linguistic (e.g. homonymy, paronymy), pragmatic, which Vandaele (1999) defines as "elements which receive their humorous charge by breaking cognitive schemes concerning the actual *use* of language" (247; original emphasis),[14] narrative (e.g. interaction of "cognitive schemes on the level of image interpretation" and "pragmatic phenomena like referential vagueness" (250)), intertextual (parody), social (satire), and natural (breaking the "laws" of sociolinguistics, psychology, logics, etc.). When translating humorous elements based on incongruity, the translator needs to "predict (a) whether the target group possesses the schemes on which the source text plays and, if so (b) whether these schemes have a similar cognitive value" (265).

Superiority is defined by Vandaele (1999, 241) as "a reinforcement or happiness increment and a heightened self-esteem". He distinguishes positive and negative superiority. Negative superiority has got a clear target, it includes aggression "in the sense of 'laughing at'" (ibid.).[15] "[M]ost aggressive humour [is based] on in-group sympathy, out-group targets, untruthful behaviour and the unsaid" (256).[16] As an example Vandaele (1999) presents irony, which is on the one hand pragmatic incongruity but at the same time its effect is either ridiculing the target or gaining sympathy with the audience (256). Positive superiority can be according to Vandaele (1999) divided into three categories: circumstantial superiority, humour solving, and institutionalized humour. Circumstantial superiority is based on "good mood" and "cueing", and "functions as a general background which makes the inference 'incongruity→humour' more evident" (257-258). The next category, humour solving, is related to incongruity, which "creates a difficulty that can be solved, this solution causing superiority feelings (heightened self-esteem)" (259). It may involve "recognizing 'in-group' allusive frames. And indeed, the more particular the references […] are, the happier the public is to understand" (258). Institutionalized humour includes repetitive humour or stereotypes such as allusions to blondes being stupid, etc.[17]

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[14] Here Vandaele refers to Grice's Maxims of Conversation (see e.g. Cruse (2004))
[15] Chiaro (1992) uses the label "underdog" jokes.
[16] Zabalbeascoa (2005) talks about "humanizing v. dehumanizing" objectives of victim-related jokes.
[17] In this example we can see that positive and negative superiority are not contradictory but that they may interact.

3.3 HUMOUR TYPOLOGY

Chiaro (1992), referring to Hockett, distinguishes two broad types of jokes: "prosaic jokes[, which] play on some aspect or other of world knowledge, [and] poetic jokes[, which] simply play with the language itself" (14). She also claims that poetic jokes are similar to poetry with respect to the difficulties involved in their translation (15). Chiaro (2005 and 2006) also uses the term "Verbally Expressed Humour" (VEH), which encompasses all the joke-types discussed below apart from visual and aural jokes.

Díaz Cintas and Remael (2007) present a slightly more comprehensive typology and, referring to Zabalbeascoa, distinguish seven types of jokes present in AV material:

1. *International or bi-national jokes*

According to Díaz Cintas and Remael (2007, 217) "[t]he referent of such jokes is part of the source culture, but the humorous effect is retained if the joke is transferred to the target text by way of calque […] [since] its referent is sufficiently known in the target culture". Such referents are "internationally known film stars, multinationals, well-known tourist attractions, famous artists or politicians, political events that have made the world news, well-known facts about a country's history, etc." (ibid.). Díaz Cintas and Remael (2007, 218) include jokes "breaking internationally recognizable behavioural norms, such as references to bodily functions" into this category. They warn, however, about their acceptability in various cultures.

2. *Jokes referring to a national culture or institution*

This category includes "culture-bound reference[s] that [are] unknown to the target culture" (ibid., 220). For example, a nation's political jokes discussed by Chiaro (1992) can be included here. Díaz Cintas and Remael (2007) and Chiaro (1992) suggest adaptation or substitution respectively as the method suitable for translating this type of humour. Díaz Cintas and Remael (2007, 220) point out that "the borderline between 'international', 'bi-national' or 'national' can be tenuous and a subjective one" and it is therefore up to the translator to "determine which category they [the jokes] fall under".

3. *Jokes reflecting a community's sense of humour*

Community-based humour includes "jokes at the expense of sub-communities" or "other nationalities" (ibid., 221). Díaz Cintas and Remael (2007, 221) point out that the insider knowledge is essential to understand such jokes.[18] They claim that such humour can be based on religion or historical events and that very often "it is inspired by prejudice, sometimes even racism" (ibid.). Chiaro (1992) and Díaz Cintas and Remael (2007) agree that sociocultural knowledge is often more important than linguistic competence since "translation of humour can even be problematic between countries sharing the same language, such as the UK and the USA" (Díaz Cintas and Remael 2007, 222).

4. *Language-dependent jokes*

Díaz Cintas and Remael (2007, 223) point out that "[a]lthough from a referential or cultural perspective such humour might be fairly international, it can rarely be translated literally". Referring to Delabastita, they include puns and lexical wordplay in this category (homophones, homographs, homonyms, and paronyms), play with morphological and lexical structures and add that "metalinguistic features such as accents, but also […] speech impediments" can be exploited too (ibid., 226). In addition, Chiaro (1992) discusses also playing with sounds, word boundaries, syntax, the rules of conversation (which is closely related to pragmatics), but also unintentional instances of humour such as slips of the tongue, all of which could be included in this category.

5. *Visual jokes*

Visual jokes "get their punch from visually conveyed information". Such information may be for instance "the gestures and 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". In spite of the statement in section 2.1.1 that visual elements are not perceived universally Díaz Cintas and Remael admit that "there is certain universality in gestures and mime". Visual humour is widely understood because it is not dependent on language and therefore in such cases "translators can rest on their laurels" (Díaz Cintas and Remael 2007, 227).

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[18] Another example of Vandaele's (1999) negative superiority combined with the positive one.

6. Aural jokes

Aural jokes "include noises as well as metalinguistic characteristics of speech [...] that are [not] linguistically meaningful [and] that 'speak for themselves'" and therefore do not require translation (ibid., 227-228). For this reason, this type of jokes as well as the visual ones will not be included in the subsequent analysis.

7. Complex jokes

Complex jokes "combine two or more of the above features" (ibid., 228). Díaz Cintas and Remael (2007, 228) warn that translation of such jokes may be very difficult, especially when visual elements are combined with metaphor, or culture-bound references with wordplay.

Zabalbeascoa's (2005) joke-types and criteria are even more comprehensive. He introduces criteria such as intentionality (intended v. unintended humour), improvisation (elaborate v. spontaneous humour), target (victim-related v. victimless humour), meaning (double meaning, ambiguity, metaphorical meaning, absurdity, abstract or symbolic meaning, etc.), and the form of humour ("irony, paradox, contradiction; parody, caricature, imitation; hyperbole, understatement; analogy, simile, metaphor, definition; joke/comic formulae" (196)). He also differentiates unrestricted humour v. humour restricted by audience profile traits, private (in-group) jokes, wordplay v. narrative humour (linguistic v. textual), taboo humour (associated with embarrassment, offence, etc.), and metalinguistic humour (wordplay and its function).

Zabalbeascoa (2005) also discusses the role of the "[s]ignals (of the intention to joke)" and claims that "translations have a universal tendency to be more explicit then their source texts", which may be inappropriate "when humor is based, or relies on subtlety, tongue-in-cheek, irony, allusion and other such covert devices" (192). He also discusses humour "[o]ptionality and familiarity (regarding theme, genre, etc.)" claiming that the translator needs "to assess to what degree the presence of humor responds to demands of the genre, or social occasion, and likewise, what the consequences will be for including or excluding humor from translation" (194).

There are also a few Czech theorists engaged especially in language-dependent humour. For instance Jílek (1956) discusses the Czech language on the level of semantic flexibility between words, phonology, and the use of language in parody. Poláčková (1994) introduces the basic types of language-dependent humour in the context of translation. She differentiates wordplay, play with language, play with style, comic proper names, and intentional mistakes. Since these sources are not very comprehensive in relation to AV material and are more or less outdated, I decided just to mention them here in order to show that there are indeed also Czech theorists engaged in humour (and its translation). Nevertheless, Poláčková's category of play with style, where she includes "using technical terminology where inappropriate"[19] or using the language of science in situations unrelated to science (1994, 120; my translation), will be relevant for the analysis of the AV material.

3.4 TRANSLATING HUMOUR

Considering all the barriers in identifying and understanding humour and all the challenges of its translation, such as its multidisciplinary character or reaching the same effect, it is needless to say that rendering humour is a very demanding task and requires a great deal of creativity from the translator. Even though some humorous elements might indeed seem untranslatable, Díaz Cintas and Remael (2007, 215-216) suggest that "an attitude of resignation should not be one's starting point" but also that "humour should not be preserved at all costs, and certainly not at the expense of textual coherence, or loss of fluency and idiomatic language", especially when the humorous element is of low priority.

Chiaro rightly notes that translation of humour is a question of "numerous compromises which translators must sometimes make" (1992, 88) and she does not forget to mention the inevitable losses which always accompany humour translation (ibid., 98). She also claims that "the best solutions found to overcome difficulties in translation [of humour] tend to be pragmatic rather than

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[19] Original text: "používání odborných termínů tam, kde se to nehodí" (Poláčková 1994, 120).

linguistic ones" (ibid.). Therefore the translator's ultimate aim should be to reach functional equivalence with the ST.

Pragmatics plays a very important role in translation of humour, not only in AV texts. Hickey (1998) claims that the ultimate goal when translating humour should be reaching perlocutionary equivalence with the ST and adds that the locution and illocution are "in the case of humorous texts […] of secondary importance" (229). He also warns against "attempts to explain a humorous text [which] usually end up boring the reader and killing the humour" (ibid.). Instead, he suggests so-called recontextualisation, i.e. finding a similar element in TL which will help the translator reach similar perlocutionary effect. Also Pedersen (2008) analyses translation, especially subtitling,[20] on the level of speech acts. He points out, that translators should be aware not only of the difference between the primary (non-literal) and secondary (literal) illocutionary point but also between a character's illocutionary point and the ultimate illocutionary point, which is the original sender's (in our case the sitcom creators') illocutionary point (110-111). In other words, the ultimate illocutionary point is related to "the *skopos* of the utterance" (ibid.; original emphasis) and the perlocutionary effect.

3.4.1 METHODS OF TRANSLATING HUMOUR

Zabalbeascoa (2005) introduces two complementary procedures called "mapping" and "prioritizing" which should be employed when rendering humour. By "mapping" Zabalbeascoa (2005, 187) means "locating and analyzing textual items (e.g., instances of humor) according to relevant classifications (e.g., humor typologies)". To do this he suggests so-called binary branching (See Figure 2). This way the translator "becom[es] aware of all possible translation solutions and how they relate to each other" (201). Then the translator needs to "prioritize", i.e. to "[establish] what is important for each case (in the context of translating), and how important each item and aspect is" (187), and to "[rank] needs and objectives according to a hierarchical set of priorities […] [which] is dependent on the task at hand, and the restrictions involved in the task" (201).

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[20] His analysis is, however, relevant to AVT in general.
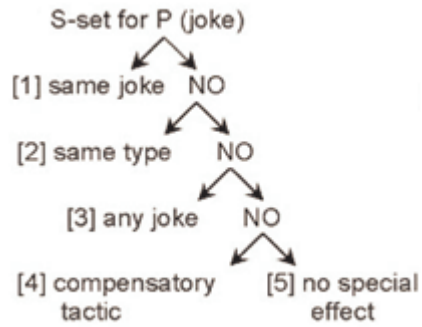
Figure 2 Zabalbeascoa's "Set of solutions S: Binary branching tree structure for translating problem P" (2005, 201)

It is very rare that a humorous element can be translated literally by way of calque. As mentioned earlier, this method is usually restricted only to the international or bi-national jokes and perhaps to some culture-bound jokes since, as Remael (2001, 20) points out, "today's films aim at international or sufficiently Americanized audiences".

Chiaro (1992, 86) claims that if "there is no way of retaining source meaning" of the joke, the best way is to gain functional equivalence through "substituting it with a completely different [TL joke]". In Chiaro (2006, 201) she presents three types of substitution of VEH: (a) "Preserving partial meaning of SL VEH" (b) "Preserving SL form" (c) "Preserving (partial) meaning of SL VEH and SL form". Apart from (1) "Substitution of VEH in the SL with an example of VEH in the TL" Chiaro (2006, 200) introduces (2) "The replacement of the SL VEH with an idiomatic expression in the TL" and (3) "The replacement of the SL VEH with an example of compensatory VEH elsewhere in the TL text". She, as well as Hickey (1998), points out that whichever strategy is chosen the perlocutionary effect should be preserved and notices that very often "substitution with a semantically similar text" is used which is not equivalent but preserves the intended function or skopos (Chiaro 2005, 136).

Zabalbeascoa (2005) introduces compensation of kind and place as possible methods of humour (especially wordplay) translation, which are in fact very similar to Chiaro's (2006) methods of translation. He describes the methods as follows:

Compensation of kind involves achieving the same effect by different means, thus compensating for not using the one [kind] appearing in the source text. Compensation of place refers to the practice of making a certain source-text item or feature appear in a different place in the translation in order to avoid loss of meaning, effect, function or intention.

(Zabalbeascoa 2005, 193).

However, as mentioned earlier, compensation of place will rarely be applicable in sitcoms where canned laughter is present.

Pedersen (2008, 103-104), who focuses on translation of culture-bound references, suggests either "minimum change" (i.e. official equivalent, retention of the source element, or direct translation), or applying so-called "interventional strategies", which include specification (addition or completion), generalization (hyponymy or paraphrase), or substitution (cultural or situational).

The AV medium and the form of AVT also have got an impact on the methods of humour translation. One of the features that restrict the choice of translation method is the visual aspect of the AV text. Obviously, when the characters refer to something that the audience can see, such referent cannot be substituted with a different one. The same applies for instance to target-related jokes, where the target is related to the story or the characters. An additional restriction is presented by subtitling. Díaz Cintas and Remael (2007, 219) warn that "[s]ometimes subtitling's technical limitations […] can […] lead to a loss of strength in the hyperbole or exaggeration" and Chiaro (1992, 38) points out that obviously homophones are "not successful when read", therefore they should be avoided in subtitles.

4 ANALYSIS

Although both sitcoms TBBT and HIMYM are loaded with humour and a whole new paper could be written on the analysis of this audiovisual material, I am forced to present only a small fraction here. Therefore, I have opted for a qualitative analysis rather than a quantitative one to be able to comment on the nature of the humorous elements and the translational solutions used in subtitles (SUB) and dubbing (DUB).

I will select the most representative and translation-wise most interesting examples from the first twelve episodes of both sitcoms and present them in 5 broad categories based on Díaz Cintas and Remael's (2007) classification of AV humour. Nevertheless, the distribution of the examples among the categories will not be equal. Since language-dependent jokes appear most frequently in the material, an overwhelming majority of examples analysed will be from this category. The remaining categories will be discussed marginally since they are either not that frequent in the material or not that interesting translation-wise. From practical reasons, visual and aural jokes will be excluded from the analysis altogether. The examples often do not include only one humorous element and therefore their classification is not clear-cut. However, I have sorted the examples according to the most prominent features of the jokes.

4.1 LANGUAGE-DEPENDENT JOKES

As I have already mentioned, language-dependent jokes appear most frequently in the material analysed. It is probably because language offers incredible amount of flexibility, variation and possibilities of exploiting it to reach humorous effect. The most numerous are the examples of wordplay but language-dependent jokes include also examples of play with sounds, metaphors, rhyme, alliteration, use of specialised discourse in unusual context, etc.

4.1.1 WORDPLAY

In both sitcoms, there are plenty of kinds of wordplay. The most frequent ones include the use of double or vague meaning, polysemy, homonymy, homophony, paronymy, etc. Sometimes, the humorous effect is reached just by using a word (or its meaning) in unusual context. All these mechanisms involve some kind of linguistic incongruity, as described by Vandaele (1999), since they are based on the use of an unexpected meaning of a word in a given context. The humourous effect is sometimes reached also by inventing new words or by compounding.

A) *Wordplay based on ambiguity*

Ambiguity can be reached for instance by using a word with more than one meaning (polysemy or homonymy), as in Examples 1 and 2, exploiting more than one of its meanings at the same time. In English, it is also very frequent to use semantically empty verbs to create ambiguity as in Example 3.

Example 1 TBBT (S01E01)

Context: Leonard decides to welcome their new neighbour Penny in the building and wants to invite her for lunch.	
ST: Leonard: I'm gonna invite her over. We'll have a nice meal and... chat. Sheldon: Chat? We don't chat. At least not offline.	
SUB: Pozvu ji. Dáme si jídlo a... zadiskutujeme. Zadiskutujeme? My nediskutujeme. Alespoň ne offline.	DUB: Leonard: Já ji k nám jdu pozvat. Dáme jídlo a malou... řeč. Sheldon: Řeč? Ty chceš chatovat a jenom tak offline?

In Example 1, the humorous effect is caused by the ambiguity of the word *chat*. This ambiguity does not work in Czech where *to chat* is usually translated as *povídat si*, *kecat*, *klábosit*, etc. These equivalents are, however, not used in the internet environment for which Czech uses the English term. So there are two words in Czech: *kecat* and *chatovat*.

The translator in the subtitles has attempted to find a word which has got both connotations (there are so-called *diskuzní skupiny* on the internet) but the solution *zadiskutujeme* is not very idiomatic. On the other hand, the dubbed

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version *dát řeč* is idiomatic but the change from *dát řeč* to *chatovat* is forced and unnatural.

Example 2 HIMYM (S01E03)

Context: Ted and Barney are going out but Barney says that first they are going to pick someone up at the airport. Now they are at the airport. Barney is looking around for some hot girls and Ted realizes Barney's trap.	
ST: Ted: Wait. So, when you said you were going to pick someone up at the airport you meant you were going to *pick someone up at the airport*?	
SUB: Počkej, takže když jsi říkal, že jdeme někoho vyzvednout na letiště tak jsi tím myslel, že jdeme vyzvednout NĚKOHO na letišti?	DUB: Ted: Počkej. Takže když jsi povídal, že někoho vyzvednem na letišti, tak jsi tím měl vlastně na mysli, že někoho sbalíme na letišti?

Example 2 is a perfect example of wordplay with polysemy. The incongruity here is between *pick someone up* and *airport*. The usual connotations of *pick up* with *airport* are related to giving a lift, and that is exactly what Ted (and the audience) expects. Nevertheless, we soon find out that Barney's plan is to chat up some girls coming to New York for a weekend to have fun. The humorous effect is achieved by using the second meaning (chat up) in a context typical for the first meaning (give a lift) and finally revealing this incongruity.

Unfortunately, Czech does not have an equivalent polysemous word and since the visual and situational context does not allow for any variation or adaptation, there is probably not any better solution than the one used in the dubbed version. The humorous effect is not lost completely in the dubbing because *vyzvedout někoho na letišti* might be perceived as a code name or a metaphor for *sbalit někoho*. The subtitled version does not make much sense since it repeats the same phrase with the same verb, only emphasizing the object (using different typography and word order) and changing the grammatical case of *letiště*.

Example 3 TBBT (S01E05)

Context: Earlier that day Penny had met Leonard's colleague Leslie.	
ST: Leonard: What did Penny mean, you'd **make a cute couple**? Sheldon: Well I assume she meant that the two of you together would constitute a couple that others might consider cute. An alternate, and somewhat less likely interpretation, is that you could manufacture one. As in, oh look, Leonard and Leslie made Mr and Mrs Goldfarb, aren't they adorable?	
SUB: Co myslela Penny tím, "**Tvořili byste hezký pár**"? Předopokládám [*sic*], že myslela vás dva tvořící pár, jenž by ostatní považovali za roztomilý. Alternativní a poněkud méně pravděpodobná interpretace, že by si ji mohl vytvořit. Jako "Podívej, Leonard a Leslie vytvořili pana a paní Goldfarbovi. Nejsou rozkošní?"	DUB: Leonard: Proč řekla: „**Byl by z vás krásnej pár**?" Sheldon: Penny to asi myslela tak, že by to byl pár, který by ostatní měli za krásný. Anebo, což je méně pravděpodobné, ti začala vykat a chce tě rozpůlit. Už ji slyším: „Rozsekla jsem Leonarda vejpůl. No není k sežrání?"

In Example 3, the joke is based on the use of a semantically empty verb *make*. However unlikely the second interpretation given by Sheldon is, from a purely linguistic point of view, such interpretation is possible due to the vagueness of *make*. Translation of such a joke is a true challenge for a translator.

In the subtitles, the second meaning of *make* (to produce/to manufacture) is preserved. Nevertheless, the aspect of the verb is different in the first and the second meaning, which causes a slight incoherence in the dialogue, and the initial phrase "*Tvořili byste hezký pár.*" is again not very idiomatic. Moreover, the subtitle *že by si ji mohl vytvořit* does not make sense and the cultural reference (*Mr and Mrs Goldfarb*) should not be preserved in the translation since it is unknown in the target culture.

The dubbed version, on the other hand, uses idiomatic phrase ("*Byl by z vás krásnej pár*") and to reach the second (absurd) meaning of the phrase it exploits "vykání" and the ambiguity of the word *pár* (a couple v. two pieces of

something). I dare say that in this case the compensation in dubbing works better than the more or less literal translation in the subtitles.

B) Wordplay based on homophony

Example 4 HIMYM (S01E05)

Context: Robin is invited to an exclusive club as a V.I.P. guest and is very enthusiastic about it. When she gets there, she is not allowed into the V.I.P. room so she goes out to make a call. Meanwhile, the bouncers at the entrance change and the new one does not let Robin go in. Later comes Lily to look for Marshall but Robin explains she cannot get them in.	
ST: Robin: I'm such a dork. I get recognized one time and I start thinking I'm Julia Roberts. I'm no VIP. I'm not even an IP. I'm just a lonely little P sitting out here in the gutter. Lily: You know something; I'd take a P in the gutter over Julia Roberts any day. (They realize it sounds gross and laugh)	
SUB: Byla jsem takový hlupák. Jednou mě někdo poznal a já si hned myslím, že jsem Julia Roberts. Nejsem V.I.P. Nejsem ani I.P. Jsem jenom malý "P", co tu sedí nad kanálem. Chceš něco říct? Brala bych radši "P nad kanálem" než Julií [*sic*] Roberts každý den.	DUB: Robin: Jsem děsná husa. Jednou mě někdo pozná a já si hned začnu myslet, že jsem Julia Roberts. Nejsem žádná VIP. Nejsem ani IP. Jsem jenom malá tuctová pí, co tady dřepí nad kanálem. Lily: Víš co, Robin? Na tu tvoji tuctovou pí čumím o moc radši než na Julii Roberts.

Although the central part of the humorous effect in Example 4 is based on the homophony of the letter "P" and the word *pee*, the joke works also due to the use of semantically empty words, which are plentiful in English, in this case the verb *take* and the preposition *over*. Considering the number of variables involved in the original joke, it seems unfeasible to reach the same effect in translation.

As for the subtitles, homophones in general will not work here, and since the joke is translated literally, the humorous effect is lost completely. It is questionable whether any substitution would work here since the audience is

constantly exposed to the original dialogue and *V.I.P.* will be very easily recognised even by Czechs who do not speak English.

The dubbed version uses play with word boundaries thus compensating for not finding similar homophones to reach the same effect. Nevertheless, the final sentence does not make much sense in relation to what is said before (*Jsem jenom malá tuctová pí → Na tu tvoji tuctovou pí čumim...*). Besides, the punch line in dubbing seems to me maybe too vulgar, which is not necessary since the word *pí* itself has got gross connotations.

C) *Wordplay based on paronymy*

Example 5 HIMYM (S01E04)

Context: Barney has offered Robin one hundred dollars for saying "nipple" on the news.
ST: Robin: So, next time you're passing City Hall, make sure and stop by New York's oldest hotdog cart. Today, a delicious hotdog will cost you two fifty but back when the stand first opened in 1955 you could get one for only a **nipple**.

SUB:	DUB:
Takže až příště půjdete kolem radnice, nezapomeňte se zastavit u New Yorkského [*sic*] nejstaršího stánku s hot dogy. Dnes vás bude báječný hot dog stát $2,50, ale při tehdejším otevření v roce 1955 byste za něj dali pouhou **bradavku**.	Robin: Takže, až zas příště půjdete kolem radnice, zastavte se u nejstaršího vozíku s hot dogy v New Yorku. Dnes vás chutný párek bude stát dva padesát, ale v době svého otevření v roce 1955 byste jej mohli dostat už za **prďák**.

The wordplay in Example 5 is based on the paronymy of the words *nipple* and *nickel*. This wordplay is further developed in Example 6, so in each example the other word is used instead of the one expected, thus creating linguistic incongruity.

Example 6 HIMYM (S01E04)

Context: Barney enters the apartment where Robin is talking to Lily about her news report.	
ST: Barney: Hey, is it cold in here? Cause I can kind of see Robin's **nickels**.	
SUB: Není tady zima? Protože asi vidím Robininy **nikláky**.	DUB: Barney: Nemáte nějaký drobný? Nutně potřebuju pár **prďáků**.

The Czech subtitles unfortunately translate the two paronyms literally preserving the denotative meaning which leads to loss of the paronymy in the subtitles. The wordplay which is supposed to look like a slip of the tongue in Example 5 and a deliberate play on the would-be slip of the tongue in Example 6 does not work in the subtitles since *bradavka* and *niklák* are not even remotely alike or related. Therefore, I find this solution inadequate since only speakers of English can fully appreciate the joke but the subtitles should be meant primarily for viewers who do not understand English.

The dubbed version does not work with paronymy either. Nevertheless, the humorous effect is at least preserved in a meaningful way by substituting the paronymous pair with a word which has got vague meaning (therefore can be used in various contexts with various meanings) and gross connotation since it is morphologically related to *prd/prdět*. *Prďák* as well as *nipple* is unacceptable in the news, therefore the comic effect works well. In Example 6, the lack of a paronym is compensated for by using the same word (*prďák*) in almost the same wordplay again.

Example 7 HIMYM (S01E06)

Context: Barney is trying to persuade Ted to come with him to a different Halloween party.	
ST: Barney: OK, I'm leaving, but just know that this Victoria's Secret party is on a yacht. And what will be sticking to that yacht? The **Barnacle**. (pointing to himself)	
SUB: Ok, já odcházím. Měl bys vědět, že párty modelek spodního prádla je na jachtě. A víš co bude přilepené k jachtě? **"Barnacle"(=mořský živočich-vilejš stvolnatý)**	DUB: Barney: Tak jo, odcházím. Abys věděl, ta party Victoria's Secret je na jachtě. A víš, co bude k takový jachtě přilepený? **Pijavice**.

    The humorous effect in Example 7 is also based on the similarity of two words – *Barney* and *barnacle*.[21] Barney uses *barnacle* as a nickname pointing to himself because the two names look and sound similar.

    The subtitles use the least favourable strategy for translation of a humorous element and that is explaining the joke since as I have mentioned in section 3.4.1, according to Hickey (1998) an explanation of a joke actually destroys the joke. Besides, explanation as such is an unsuitable method of translation in subtitles in general.

    In dubbing, the paronymy is again lost but *pijavice* can still be perceived as a metaphor and therefore the humorous effect is not lost completely. The denotative meaning is substituted but at the same time, the connotative (or metaphorical) meaning is preserved. Such a solution is understandable and adequate since it would be extremely difficult (if possible) to find a paronym to *Barney* that would work in this context.

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[21] Barnacle is "a small shellfish that attaches itself to objects underwater, for example to rocks and the bottoms of ships" (*Oxford Advanced Learner's Dictionary,* s.v. "barnacle," accessed April 16, 2011, http://www.oxfordadvancedlearnersdictionary.com/.).

D) Play on Idiom

Example 8 TBBT (S01E03)

Context: Leonard goes to see Penny but finds out she is with another guy, so he only says hello, gives her her mail (which he has stolen to have an excuse to talk to her), goes back home and sits down on a couch low-spiritedly.	
ST: Sheldon: Penny for your thoughts.	
SUB: Penny za tvé myšlenky.	DUB: Peni-cilin nezabral?

The humorous effect in Example 8 is based on the fact that Sheldon uses an idiom including a homonymous word (*penny*). The meaning of the idiom is in fact "What are you thinking about?".[22] Sheldon is aware of the ambiguity of the word *penny* and when he asks Leonard what he is thinking about, he is answering the question himself at the same time. Unfortunately, such idiom does not exist in Czech and substitution by a different idiom will not work with the name *Penny*.

In the subtitles, the idiom is again translated literally by calque. This leads to an unidiomatic phrase but the homonymy is preserved. The translation in dubbing is noticeably bolder since it replaces the idiom again by play with word boundaries. The name *Penny* is included in *penicillin* and there is a distinct pause made between *peni-* and *-cilin*. The question "*Penicilin nezabral?*" might be perceived as a metaphor which refers to Leonard's attempt to have a closer relationship with Penny. This attempt unfortunately didn't work for Leonard (*nezabralo to*).

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[22] *Oxford Advanced Learner's Dictionary,* s.v. "penny," accessed April 16, 2011, http://www.oxfordadvancedlearnersdictionary.com/.

Example 9 TBBT (S01E06)

Context: Leonard asks Sheldon not to embarrass him at Penny's Halloween party.	
ST: Leonard: For example, tonight no one needs to know that my middle name is **Leakey**. Sheldon: Well, there's nothing embarrassing about that, your father worked with **Louis Leakey**, a great anthropologist. It had nothing to do with your bed-wetting.	
SUB: Například, že pro dnešek nikdo nepotřebuje vědět, že moje druhé jméno je **Mochuck**. Ale za to se nemusíš stydět. Tvůj otec pracoval s **Louis Mochuckovou**, slavnou antropoložkou. Nemělo to nic společného s tvým počůráváním.	DUB: Leonard: Například… večer se nemusí nikdo dovědět, že mý druhý jméno je **Čurila**. Sheldon: Ale na tom přeci není nic trapného. Táta ti dal jméno podle **Čurily Plenkoviče**, ruského bohatýra, s počůráváním to nesouvisí.

Example 9 is to a certain extent a very complex case of play with names and homonyms exploited on a cultural background. The name *Leakey* evokes quite embarrassing connotations since it is similar to the word *leak* which is related to bed-wetting. At the same time, *Louis Leakey* was a real paleoanthropologist who lived from 1903 to 1972.

In the subtitles, there is an attempt to substitute the name with a different one that would evoke the same connotations as the original. Although the name *Mochuck* does include reference to urine when read aloud (*Močuk/Močak*), it does not work in the subtitles since the reader of the subtitles does not know how *Mochuck* is supposed to be pronounced. So the humorous effect is considerably reduced if any. It is also doubtful whether such a name even exists although it is not a necessary requirement for delivering the joke.

The dubbed version substituted the name of the anthropologist with a name of a hero from a Russian legend. This legend appears as one of the poems in Čelakovský's *Ohlas písní ruských* and the poem bears the name of this hero.[23] *Čurila Plenkovič* works perfectly in this joke because it refers both to urinating and to a nappy. The only problem, which could be more significant if it had been

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discussed in more detail in the episode, is why Leonard's father would name him after a legendary Russian hero.

4.1.3 METAPHORS

Example 10 TBBT (S01E06)

Context: Penny's Halloween party. Leonard is going to talk to Penny's friends and wants Sheldon to come with him.	
ST: Sheldon: Aren't you afraid I'll embarrass you? Leonard: Yes. But I need a **wingman**. Sheldon: Alright, but if we're going to use flight metaphors, I'm much more suited to being the guy from the <u>FAA</u> analysing wreckage.	
SUB: Nebojíš se, že tě ztrapním? Ano, ale potřebuju **leteckou podporu**. Dobře, ale když budeme používat armádní metafory, spíše by na mě seděl chlápek, co analyzuje výbuchy raket.	DUB: Sheldon: Nemáš strach, že tě ztrapním? Leonard: Mám. Ale potřebuju **kopilota**. Sheldon: Tak dobře. Ale hodláš-li používat letecké metafory, tak jsem specialista <u>leteckého úřadu</u> na analyzování trosek.

I have chosen Example 10 to present humour based on metaphors even though the metaphorical meaning of *wingman* is nowadays quite widespread. Therefore, this example could be considered a polysemy rather than a metaphor. Nevertheless, the joke is based on an incongruity between the original and the metaphorical meaning of *wingman*. When Leonard uses the metaphor, it brings Sheldon to flight terminology and he reacts using another (but unlike the first one completely original) metaphor by referring to *the guy from the FAA analysing wreckage*. Since Sheldon has got hardly any social skills, what he says could be interpreted as "Okay, but if I go with you, you risk it will end up in a disaster" (similarly *air disaster* → *wreckage*). A cultural element needs to be overcome here since *FAA* (Federal Aviation Administration) is most likely not known by the Czech audience.

Neither subtitles nor dubbing renders *wingman* in a way that would create an idiomatic metaphor in Czech. They only preserve the flight terminology

which does not have the given metaphorical meaning in itself; nevertheless, the translations do work since the metaphorical meaning is added to the dialogue through the situational context which is very clear. As for the cultural reference (*FAA*), subtitles omit it, which does not change the meaning of the dialogue considerably. The dubbed version substitutes it with a more general term which works also well.

4.1.4 PLAY WITH SOUNDS

Example 11 HIMYM (S01E03)

Context: Barney is trying to make Ted go out with him instead of going to his favourite bar.	
ST: Barney: You keep going to the same bar, you're in a rut and I am a rut buster. I'm going to bust your rut. Ted: It's not a rut, okay. It's a routine and I like it! Barney: Ted, what's the first syllable in "rut-tine"?	
SUB: Chodíš pořád do stejnýho baru. Pořád ten samej stereotyp. A já jsem ničitel stereotypů. Zničím tvůj stereotyp. To není stereotyp, jo? Dělám to tak vždycky a taky rád. Tede, jakej je význam slova "ničitel"?	DUB: Barney: Pořád chodíš do stejného baru, jedeš po koleji. A já jsem teď tvoje výhybka. Já tu tvoji kolej vohnu. Ted: To není žádná kolej. Prostě to tam znám a mám to tam rád. Barney: Tede, to chceš skončit jako starej vyřazenej vagón?

The punch line in Example 11 is based on play with sounds. The pronunciation of *routine* is adjusted in such a way that it includes the word *rut* in the first syllable.

Since the ST exploits sounds it is clear that some kind of substitution or compensation is necessary in the subtitles. Nevertheless, in this case, the joke was translated literally again. The only change is that the subtitles are not trying to exploit sound but meaning. Unfortunately, the punch line does not make much sense and the humorous effect is lost.

In dubbing, *rust buster* is translated freely as *výhybka* and the play on sounds in the punch line is replaced with a metaphor which is related to the concept of *being in a rut* (*koleje → vlak → vagón*). Such compensation works well in this case.

4.1.5 ALLITERATION

Example 12 TBBT (S01E04)

Context: Sheldon got fired because he was rude to his boss. Without any real work he gets unbearable and therefore Leonard calls Sheldon's mother to talk some sense into him. His mother tells Sheldon to apologise to his boss and get his job back.	
ST: Mrs Cooper: Now, let's get cracking. **Shower, shirt, shoes and let's shove off**.	
SUB: Tak do práce. **Sprcha, košile, boty a vyrážíme**.	DUB: Mrs Cooper: Tak ať to lítá. **Sprcha, svetr, sandály a sypeme tam**.

Example 12 reaches the humorous effect by exploiting alliteration. This fact was, however, unnoticed or ignored by the translator of the subtitles which represent literal translation and do not respect the formal aspect of the ST (alliteration). The dubbed version, on the other hand, preserves alliteration but does not respect the content; *shirt* is replaced with *svetr* and *shoes* with *sandály*. This causes discrepancy between the spoken text and the visual context because during the preceding dialogue Mrs Cooper takes these things out of Sheldon's wardrobe for him, so the viewer can see that there is no sweater and no sandals. This problem might be solved by substituting the nouns with verbs so the translation would look like this: "*Osprchovat, obléct, obout a odchoď*". I dare say that it is even more idiomatic since Czech parents usually give orders to their children in infinitives (e.g. *Vyčůrat a spát*.).

4.1.6 RHYME

Example 13 TBBT (S01E07)

Context: Penny comes to the living-room.	
ST: Howard: See a penny, pick her up, and all the day you'll have good luck.	
SUB: Spatříš penny, seber ji a celý den štěstí přeje ti.	DUB: Howard: K čemu je majlant, stačí ti penny, za to koupíš i dvě ženy.

The saying in Example 13 represents a great difficulty for a translator since it is not only a rhyme but it is combined with the use of double meaning of the words *penny* and *pick up*, which have already been discussed in Examples 2 and 8. Ideally, the translation should preserve at least the rhyme and the ambiguity of the word *penny*.

The subtitles transfer the saying literally and therefore the double meaning of the phrase is lost because the verb *sebrat* can apply only to *penny* (coin) but does not make sense with *Penny* (name). An attempt has been made to make the phrase rhyme, nevertheless, the rhythm is inconsistent.

The dubbed version has coped very well with the rhyming as well as the rhythm. Semantically, the first line is very promising but the ending spoils the joke again since *koupit* makes sense only with *penny* (coin).

As it seems that it is almost impossible to find a verb that would be related to both meanings of the word *penny*, one might invent an ending which will not be directly related to the first part. The dubbed version with an alternative ending could, therefore, look for example like this: *K čemu je majlant, stačí ti penny, chceš-li být šťastný po boku ženy.*

4.1.7 USE OF SPECIALISED DISCOURSE

Specialised discourse appears very often in TBBT since the main characters are scientists and often use the language or terminology of science, as in Example 14. Such instances of the use of scientific discourse or pseudo-scientific discourse are characteristic of TBBT and therefore need to be preserved in the translation.

Example 14 TBBT (S01E07)

Context: Leonard offers Penny to stay for the night, but Sheldon objects arguing that they do not have enough earthquake supplies for three people (which might lead to cannibalism).	
ST: Leonard: Penny, if you promise not to chew the flesh off our bones while we sleep, you can stay. Penny: Huh... what? Sheldon: He's engaging in **reduction ad absurdum. It's the logical fallacy of extending someone's argument to ridiculous proportions and then criticising the result**, and I do not appreciate it.	
SUB: Penny, když slíbíš, že nás nebudeš v noci ohlodávat, můžeš tu přespat. - Cože? - **Použil důkaz sporem.** **Je to logický klam, kdy dovedeš něčí argument** **do absurdních důsledků a kritizuješ výsledek.** A mně se to nelíbí.	DUB: Leonard: Penny, pokud slíbíš, že nás v noci nebudeš okusovat, můžeš tady zůstat. Penny: Cože? Sheldon: **Použil tu reductio ad absurdum. Důkaz sporem, kterým se vyvrací pravdivost předpokladu dovedením argumentu k nesmyslnému výsledku**, což si teda vyprošuju.

Both the subtitles and the dubbing tried to preserve the scientific discourse in Example 14. I find the dubbed version, however, more successful as it does not stick to the English word order as much as the subtitles and preserves the Latin term which emphasizes the scientific discourse.

Example 15 HIMYM (S01E01)

Context: Ted is going to Robin's to give her a kiss. His friends (Lily, Marshall and Barney) are waiting in a cab.	
ST: Barney: Ted's gonna get it on with a TV reporter. "**This just in**." OK.	
SUB: Ted si to rozdá s televizní reportérkou. "**A je tam**." Ok.	DUB: Barney: Ted si to rozdá s televizní reportérkou. **Bude živej vstup**. Dobrý?

Specialised discourse does not appear that often in HIMYM. Example 15 is, however, a nice example of exploiting journalistic discourse to create a humorous effect. Double entendres are very typical of Barney and since Robin is a TV reporter, Barney uses journalistic language in a context which adds sexual connotation to the phrase.

The phrase used in the subtitles "*A je tam*" is in no way specific to journalistic discourse and therefore the humorous element is not that apparent. On the other hand, the dubbed version uses a phrase that is not equivalent to the original; nevertheless, it is taken from the journalistic terminology (*živý vstup*) and works well in this context.

4.1.8 ACCENTS

Example 16 HIMYM (S01E08)

Context: Ted and Marshall are about to have an argument over who gets the apartment when Marshall and Lily get married. It starts when Ted orders an English phone booth and places it next to the couch out of spite. As a response to that, Marshall puts down their swords from the wall and hangs Lily's painting in their place.	
ST: Ted: Oh, so it's like that, is it? Marshall: Bring, bring. (walks over to phone booth and picks up phone) Marshall (in British accent): **Oh hello governor, oh it's like that isn't it? Cheerio.** (hangs up phone) Yeah, it's like that.	
SUB: Takže je to takhle, jo? **Haló, guvernére. Tahkle** [sic] **to je, ano?** Jo, je to tak.	DUB: Ted: Aha, takže takhle to bude, jo? Marshall: Crrr, crrr. **Jistě, pane ministře. Takhle to teda bude, ano? Zdravíčko.** Jo, takhle to bude.

In Example 16, the humorous effect is doubled by the fact that Marshall not only uses the phone booth but also speaks in British accent. He does this to annoy Ted and to imply that by buying the booth Ted has crossed the line.

Rendering accents is difficult in general. Nevertheless, in subtitles the original soundtrack is constantly heard by the audience; therefore, the translator can afford to translate only the content and rely on the audience's interpretative skills since from the tone and melody of Marshall's voice it is clear that he is mocking Ted. Very helpful is in this case the visual context where Marshall is actually "using" the booth, from which the audience can very easily guess what is going on. The translator could, however, indicate the fact that a different accent is employed, either lexically or stylistically by using an over-polite structure.

Since the original soundtrack is lost in the dubbing, it is necessary to demonstrate somehow the change of Marshall's discourse (even though the visual and acoustic context might be sufficient to understand that Marshall is mocking Ted). Using phonetic means would not probably work as it would not remind the audience of the British culture. Therefore, I find the solution in dubbing very successful because it exploits cultural allusion which is very clearly understood by the Czech audience.

4.2 CULTURE-BOUND JOKES

Example 17 TBBT (S01E08)

Context: Raj is talking to his parents via video chat.	
ST: Mrs Koothrappali: Sorry darling, we have to go. **Doogie Howser** is on. Grandma, it's Doogie time! Bye bye.	
SUB: Promiň, drahý. Musíme končit. Začal **Doktor z hor**. Babi! Už začal Doktor! Sbohem!	DUB: Mrs Koothrappali: Promiň, zlatíčko, musíme končit. Začíná **Doogie Howser**. Babi! Už začíná Doogie! Pá pá!

Example 17 refers to an American comedy-drama series (1989-1993) about a genius boy who becomes a doctor at the age of 14. This programme has never been broadcasted in the Czech Republic and therefore the audience will not have any associations with it if it appears in the Czech translation. From the methods proposed by Pedersen (2008),[24] neither specification nor generalization is applicable here. That is why I would suggest substitution of the programme by a different one.

The subtitles do use substitution but it is completely inadequate since *Doktor z hor* is a German series which was indeed very popular in the Czech Republic, nevertheless, it does not reflect the American culture at all, it is set in a different environment and evokes different connotations. In the dubbed version, the cultural element remains unsubstituted, which I do not consider a good choice either.

To be able to choose a different series, the translator should take into account the subsequent dialogue which refers to the programme. Howard is surprised that Raj's parents watch a programme which has not been broadcasted for about 20 years (which is a bit exaggerated). Leonard mentions that "it is one of the most popular programmes in India" and Sheldon adds that it might explain why so many Indians send their children to medical schools. A possible solution

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[24] See section 3.4.1

could be substitution with Chicago Hope (1994-2000), which was very popular in the Czech Republic in 1990s and reflects the American culture and medical environment. Whatever substitution is chosen, it will never meet all the elements of the cultural reference but it should meet as many as possible.

Example 18 TBBT (S01E01)

Context: Penny, Leonard and Sheldon are getting to know each other.	
ST: Sheldon: Tuesday night we played **Klingon boggle** until one in the morning.	
SUB: - V úterý večer jsme hráli **klingonské Město-Zvíře** až do jedný.	DUB: V úterý jsme až do noci luštili **klingosměrku**.

In Example 18, there are two cultural references at once. One of them (*Klingon*) is referring to the iconic Star Trek series and films. Since Star Trek is known world-wide (therefore this element could be included in international jokes) and the TBBT characters are referring to it and to Klingon as well throughout the series, there is no need to use substitution or compensation in this case. On the contrary, this cultural element needs to be preserved as it is very typical for the characters, who are fantasy and sci-fi enthusiasts. Moreover, the references to Star Trek are so plentiful in the series that even a viewer who has never seen Star Trek will make the connection.

The second cultural referent is *boggle*. It is a game played with lettered dice in a square tray where the players try to find as many words as possible using sequences of adjacent letters (horizontally, vertically or diagonally).[25] This game is not as wide-spread in the Czech Republic as other similar word games such as for example scrabble (which could be potentially used in the translation). Therefore, we can assume that an average Czech viewer will not know it and that it will need to be substituted with a different game.

The subtitles substitute it with a game played predominantly by children called *Město-Jméno-Zvíře-Věc-Rostlina*, which is incomparably simpler than boggle (the aim is to write a name of a city, person, animal, etc. beginning with a certain letter). And since its name is so long, it had to be shortened in the subtitles.

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[25] *Wikipedia,* s.v. "boggle," accessed April 16, 2011, http://en.wikipedia.org/.

The dubbed version is again more inventive and comes with a more successful solution. It uses compounding to refer to a brand new game which is played in *Klingon* and is based on the same principle as *boggle* (in the Czech *osmisměrka*, the goal is the same, i.e. to find as many words as possible using sequences of neighbouring letters).

4.3 COMMUNITY-BOUND JOKES

Community-bound jokes appear in TBBT, where the sense of humour of the geek community is apparent. Such jokes should, however, not be substituted, since they are an integral part of the story and help characterize the protagonists.

Example 19 TBBT (S01E10)

Context: Leonard and Sheldon have invented a symposium so that they would not have to go to Penny's show where she sings. Later, Sheldon mentions the symposium to Howard and Raj, who hear about the symposium for the first time.	
ST: Howard: Wait a minute, Farmenfarmian is speaking and you're bogarting the symposium. Leonard: Howard, I'm sorry… we're… we're Howard: No, no, you're **quark-blocking** us.	
SUB: Tak počkat, Dr. Emil Farmenfarmian bude přednášet na vašem sympoziu? - Howarde, počkej… - Ne, prostě jste nás **vy-quark-blokovali**.	DUB: Howard: Tak Farmanfarmian bude mít přednášku a vy si to syslíte pro sebe. Leonard: Howarde, promiň, my bychom vás… Howard: **Jsme pro vás ještě míň než kvark**.

Example 19 might as well be perceived as a language-dependent joke but since the verb *quark-block* is so specific for the science community, I have decided to include it in this category. According to the Urban Dictionary, *to quarkblock* means "to prevent a friend (male or female) or associate from

attending a physics symposium".[26] Another explanation by the Urban Dictionary is as follows: "Quark Block is where your friend prevents you from a geeky act that he wanted to take".[27] This could be translated into Czech as *vyšachovat*, which, however, does not evoke any geeky connotations.

The translator of the subtitles decided to import the term into Czech by way of calque with prefix but used English spelling even though *kvark* is used in Czech. Another possibility would be to use an analogy with an already existing Czech word such as *vyšachovat*; then the translation could be *vykvarkovat*. Moreover, a misinterpretation occurs in the subtitles where it seems that Leonard and Sheldon are actually organising the symposium (*na vašem sympoziu*).

In the dubbed version, the lack of a similar jargon word in Czech is compensated for with a phrase which alludes to *být pro někoho (míň než) vzduch* (to mean nothing to somebody), only *vzduch* is replaced with *kvark*. This strategy works maybe even better than borrowing the term since it preserves the geeky connotation and is idiomatic at the same time while not changing the meaning dramatically.

Example 20 HIMYM (S01E09)

Context: Ted asks Robin what are her plans for Thanksgiving and she reminds him that she is Canadian and celebrates Thanksgiving in October.	
ST: Ted: Oh, right, I forgot you guys are weird. You pronounce the word out "əut".	
SUB: Jo, já zapoměl [*sic*]. Vy jste divný. Vyslovujete slovo "aut" "out".	DUB: Ted: Ó, jasně, zapomněl jsem. Jste divný. A místo „aut" říkáte „əut".

Example 20 is a typical case of a community-bound joke expressing superiority. It is a well-known fact that the Americans like to make fun of the Britons as well as the Canadians. In this case, Ted makes fun of the Canadian accent and pronunciation which presents a considerable problem, especially in subtitling (See Examples 11 and 16).

The Czech subtitles are slightly confusing since when read, *aut* resembles the Czech word *auto*. Nevertheless, the audience will probably get the point since

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[26] *Urban Dictionary,* s.v. "quarkblock," accessed April 16, 2011,
   http://www.urbandictionary.com/.

[27] *Urban Dictionary,* s.v. "quark block," accessed April 16, 2011,
   http://www.urbandictionary.com/.

they can hear the original soundtrack and the word *out* is widely understood by the Czech audience in sports context. This is also the reason why the dubbed version could just copy the original.

4.4 INTERNATIONAL OR BI-NATIONAL JOKES

In addition to what Díaz Cintas and Remael (2007) include in this category, i.e. jokes including an element of the source culture which is known in the target culture and jokes based on "breaking internationally recognizable behavioural norms" (218), I decided to include here also jokes based on comic situations resulting from some kind of incongruity which are universally understood.

   A) Universal

Example 21 TBBT (S01E01)

Context: Leonard promised Penny to go to her ex-boyfriend (Kurt) for her television. Leonard and Sheldon are now in the hallway in front of Kurt's apartment.	
ST: Leonard: I'll do the talking. Sheldon: Good thinking, I'll just be the muscle.	
SUB: Mluvit budu já. Dobrý nápad. Já obstarám svaly.	DUB: Leonard: Mluvit budu já. Sheldon: Jasně. A já ti dělám gorilu.

Example 22 TBBT (S01E06)

Context: Penny has just invited the boys to her Halloween party. Since they love fantasy and science-fiction heroes, they are very enthusiastic about coming.	
ST: Howard: Gentlemen, to the sewing machines.	
SUB: Pánové, k šicím strojům.	DUB: Howard: Pánové, k šicím strojům.

Both preceding examples are based on some kind of incongruity as described by Vandaele (1999) (See section 3.2). Example 21 represents narrative incongruity since, considering Sheldon's build (he is thin and rather pale), what he says is to be understood as an ironic remark. Example 22 is an example of social

incongruity since sewing is traditionally perceived as a womanly activity. Such jokes represent hardly any problems for a translator as they can be transferred literally taking into account idiomatic language, of course, as in Example 21.

B) *Cultural:*

Example 23 TBBT (S01E06)

Context: At Penny's Halloween party. Kurt (Penny's ex-boyfriend) is in Tarzan's costume and Leonard wears a hobbit's costume. Kurt sees Penny giving a kiss to Leonard.	
ST: Leonard (to Kurt): That's right, you saw what you saw. That's how we roll in **The Shire**.	
SUB: Je to tak, viděl jsi, co jsi viděl. Tak to **v Kraji** válíme.	DUB: Leonard: No jo, viděl jsi dobře. Takhle válíme u nás **v Kraji**.

Example 23 is another international joke, this time including a cultural element. Leonard's reference to *the Shire* is a clear allusion to Tolkien's *Hobbit* and *Lord of the Rings* emphasized by his costume. Since these books are well-known worldwide, the allusion can again be very easily preserved in the translation.

4.5 COMPLEX JOKES

Complex jokes are perhaps the most challenging as far as translation is concerned because they combine various elements, e.g. language-dependent joke and cultural reference as in Examples 24-26. We could see that language-dependent jokes themselves may be quite complex since they may exploit more features at once (e.g. rhyme and polysemy as in Example 13); combined with other phenomena, it becomes even more difficult to translate.

Example 24 HIMYM (S01E06)

Context: Before a Halloween party.	
ST: Lily: What are you going as? Oh, like I even need to ask. Ted: Hey, I want the Slutty Pumpkin to recognize me and she knows me as... a **hanging chad**. What? She thought it was hilarious. Lily: Yeah, four years ago, but nobody remembers what the hell a hanging chad is.	
SUB: Za co jdeš ty? Jako bych se vůbec musela ptát. Hej, chci aby mě Nadržená dýně poznala a ona mě zná jako... ..."**Visícího Chada**". No co? Jí se to líbilo. Jo, před čtyřma rokama, nikdo si už nepamatuje, co to "Visící Chad" je.	DUB: Lily: Za co půjdeš ty? Ó, teda, jako kdybych to nevěděla. Ted: Hele, chci, aby mě nemravná dýně poznala, jasný? A ona mě zná jako… **cvaklej volební lístek**. Co je? Přišlo jí to vtipný. Lily: Jo, jenže to bylo před čtyřmi lety. Nikdo si už nepamatuje, co špatně cvaklej lístek znamená.

In Example 24, the reference to the *hanging chad* is made for the first time. It is a very specific cultural element which is related to the US presidential election in 2000. Punched card ballots were used at that time and some of the votes from Florida were not counted automatically by the machines because the ballots were incompletely punched (one or more corners of the chad remained attached). Such incompletely removed chads are described as hanging chad (one attached corner), swinging chad (two attached corners), tri-chad (three attached

corners), and pregnant or dimpled chad (all four corners attached but an intention to mark the ballot is apparent).[28]

Ted's costume is a large ballot with a hanging chad, which he has got on a cord around his neck. The term *hanging chad* is further played with throughout the episode (See Examples 25 and 26). Therefore, its translation must work in all these situations.

Example 25 HIMYM (S01E06)

ST: Barney: I'm getting us into the Victoria's Secret Halloween party. Trust me, by the end of the night, **your Chad will not be hanging**.	
SUB: Dostanu nás na Halloweenskou párty modelek spodního prádla. Věř mi, až bude noc u konce, **tvůj "Chad" už nebude "viset"**.	DUB: Barney: Dostanu nás na mejdan Victoria's Secret. Halloweenskej mejdan. Věř mi. S koncem dnešního večera **si určitě zacvakáš**.

Example 26 HIMYM (S01E06)

ST: Robin: **Hey, Chad, how's it hanging?** Ted: Hey, word play. Funny.	
SUB: **Čau Chade, jak se visí?** Hej, slovní hra, vtipný.	DUB: Robin: **Ahoj, lístku. Necvaknem si?** Ted: Hele, slovní hříčka. Vtipný.

In Example 25, Barney uses the term *hanging chad* as a double entendre, which is very typical of him. Therefore, the translation should also be able to be used in a way that will evoke sexual connotation. Wordplay is employed in Example 26 based on the ambiguity of the word *hanging*; it can be interpreted both literally (*viset*) and metaphorically (*Jak se vede?*).

The Czech subtitles do not render the cultural reality nor do they generalize or substitute it; it is just ignored. I find the solution in the subtitles (*Visící Chad*) unsuitable since it renders *hanging* literally and uses *chad* as a name, which most likely does not enable the Czech viewer to relate it

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[28] *Wikipedia,* s.v. "chad (paper)," accessed April 16, 2011, http://en.wikipedia.org/.

meaningfully to the visual context. Although the subsequent wordplays do work very well the translation as such is inadequate.

The dubbed version is here again more inventive and viewer-friendly than the subtitles. It substitutes the referent which is unknown in the Czech environment (or the TL does not have a term for it) with a more general concept (*cvaklej volební lístek*). This enables the audience to relate it both to the visual context and to the US political history (although they might not be acquainted with the specific problem of this presidential election). Taking into account the constraints given by the use of the phrase in the subsequent instances of wordplay, the translation works very well in all three examples.

5 CONCLUSION

The analysis has shown that making clear-cut classifications regarding AV humour is not easy since more than one element is usually exploited to reach humorous effect. Therefore, the most prominent elements of the jokes were taken into account in the classification.

Translation-wise, the analysis has shown that the most demanding jokes among the five categories of AV humour used in the analysis are the language-dependent jokes, culture-bound jokes, and complex jokes including at least one of the former categories, which require some kind of substitution or compensation in their translation. Somewhat less demanding translation-wise are the community-bound jokes, which usually do not require any major changes or shifts of meaning and can be translated more or less literally since they are very dependent on the nonverbal and cultural context and characterise the protagonists. Slightly more challenging are community-bound jokes exploiting some kind of linguistic feature (e.g. pronunciation) at the same time. The least demanding seem to be the international or bi-national jokes, which are clearly understood by the target culture audience when translated literally.

As for the successfulness of individual translation methods used when rendering the more demanding language-dependent, culture-bound and complex jokes, it seems from the analysis that substitution works better than literal translation, and apart from substitution, compensation is frequently needed to preserve an adequate humorous effect. Especially the language-dependent jokes require some kind of compensation more often than any other type of AV humour. The reason for this is probably the fact that the two languages are two different systems and need to exploit different mechanisms to reach humorous effect at the same places in the AV text. To achieve this, it is not only the content that often changes but also the form of the joke.

The analysis has also revealed significant differences between subtitles and dubbing. It seems that the subtitles stick much more to the original in terms of content, denotative meaning, and word order. This leads to literal translation not respecting the formal features which are sometimes essential for the joke (e.g. paronymy) and the humorous effect is often lost. Sometimes, substitution of the

humorous element is attempted in the subtitles. These attempts are, however, not always successful since the substitutions are not fully adequate. Often, it seems that the translator of the subtitles has taken into account only Czech viewers who understand English. Even though the subtitles might be very useful for learners of English, those viewers who do not understand English should not be omitted by the translator. Related to this is the fact that the audience is constantly exposed to the original sound track which sometimes prevents the translator from employing more inventive methods and often leads to literal translation.

On the other hand, the translation for dubbing reaches more inventive and more successful solutions employing various types of substitution or compensation. At the same time, however, priority is given to idiomatic language over preserving all the humorous elements at all costs. Even though the humorous effect in dubbing might not be equivalent in all cases, generally, an adequate perlocutionary effect is preserved to a greater or lesser extent. On the whole, the analysis has shown that dubbing employs more inventive methods of translation reaching more successful solutions.

SUMMARY

Práce se zabývá problematikou audiovizuálního překladu se zaměřením na překlad humoru. Cílem práce je identifikovat základní typy humoru vyskytujícího se v audiovizuálních textech a metody jeho překladu. Pro analýzu byly vybrány dva americké seriály typu sitkom, a to *Teorie velkého třesku* a *Jak jsem poznal vaši matku*, jelikož jsou velmi aktuální a obsahují nepřeberné množství ukázek humoru.

Úvodní část práce je věnována zejména literatuře a představení terminologie, která se mezi jednotlivými autory liší. Kromě termínu audiovizuální překlad (audiovisual translation) se používají termíny multimediální překlad (multimedia translation) a filmový překlad (film/screen translation). Mezi nejčastěji odkazované autory v práci patří Delia Chiaro, Jorge Díaz Cintas, Henrik Gottlieb, Aline Remael, Jeroen Vandaele a Patrick Zabalbeascoa, což jsou v oboru audiovizuálního překladu a překladu humoru uznávané kapacity. V úvodní části je také představen audiovizuální materiál, který je k závěru práce podroben analýze.

Druhá část práce se zabývá teorií audiovizuálního překladu. Je zde pojednáno o místě audiovizuálního překladu v rámci oboru translatologie. To lze díky jeho komplexnosti a interdisciplinárnímu a intersémiotickému charakteru jen těžko jasně určit, zároveň je ale zmíněna i jeho nepostradatelnost v praxi. Dále jsou představeny základní rysy audiovizuálního textu. Ten sestává ze čtyř základních složek: auditivní, vizuální, verbální a neverbální. Složce neverbální je věnována samostatná podkapitola, jelikož v audiovizuálním překladu sehrává velmi důležitou roli. Stejně tak je vyčleněna podkapitola pro složku verbální, která v překladatelském procesu podléhá největším změnám. Součástí tohoto oddílu jsou také kapitoly věnované nejčastějším formám audiovizuálního překladu, a to titulkování a dabingu (ty jsou také předmětem analýzy), a jejich omezením a nástrahám, se kterými se musí překladatel vypořádat.

Další část práce je věnována humoru a nástrahám při jeho překladu, kategoriím humoru a metodám překladu. V samostatné kapitole jsou představeny Vandaeleho (1999) koncepty nesouladu (incongruity) a nadřazenosti (superiority), které jsou více či méně přítomny ve všech typech humoru. Další kapitola představuje základní kategorie humoru v audiovizuálních textech, jak je uvádí

Díaz Cintas a Remael (2007), doplněné kritérii používanými dalšími autory. Následující kapitola se zabývá samotným překladem humorných prvků. Je zde zdůrazněna role pragmatiky a funkční ekvivalence. Z použité literatury vyplývají tři základní metody překladu humoru, a to doslovný překlad či kalk (s omezením na tzv. mezinárodně srozumitelný humor), substituce a kompenzace. Zvlášť jsou uvedeny metody překladu kulturně specifický prvků, které také mohou být využity k dosažení komického účinku. Mezi tyto metody podle Pedersena (2008) patří buď minimální změna (oficiální překlad, zachování výchozího prvku, nebo doslovný překlad), nebo intervenční strategie jako specifikace, generalizace, nebo substituce. Je zde také kladem důraz na omezení daná typem audiovizuálního překladu, která mají vliv na volbu překladatelských metod.

Ve čtvrté části práce je vybraný audiovizuální materiál podroben kvalitativní analýze. Za tímto účelem bylo vybráno více jak dvacet ukázek z prvních dvanácti dílů seriálů *Teorie velkého třesku* a *Jak jsem poznal vaši matku*. Tyto ukázky jsou zařazeny k jednotlivým typům humoru a jsou rozebrány tak, že jsou popsány prvky a mechanismy, jimiž je ve výchozím textu dosaženo komického účinku. Dále jsou u každé ukázky okomentovány metody překladu do češtiny, jejich úspěšnost a srovnání titulků s dabingem.

Z analýzy vyplynulo, že nejnáročnější na překlad je humor závislý na lingvistických jevech (language-dependent jokes), dále pak humor využívající kulturně specifických prvků (culture-bound jokes) a humor komplexní (complex jokes), zvlášť pokud obsahuje lingvistické anebo kulturně specifické prvky. V takových případech se překladatel neobejde bez nějakého druhu substituce či kompenzace.

Ze srovnání jednotlivých překladatelských řešení vyvstaly jasné rozdíly mezi titulky a dabingem. V titulcích je (až na výjimky, které nelze vždy považovat za úspěšné) patrná tendence držet se obsahem a denotačním významem originálu. To vede k doslovnému a neidiomatickému překladu, který má zvlášť u humoru závislého na lingvistických jevech za následek částečnou či úplnou ztrátu komického účinku. Překladatelská řešení použitá v dabingu jsou ve srovnání s titulky mnohem více tvůrčí a častěji zde dochází k substituci, případně ke kompenzaci, čímž je dosaženo adekvátního funkčně ekvivalentního komického účinku. Z tohoto srovnání vyplývá, že metody substituce a kompenzace jsou při

překladu humoru v audiovizuálních textech úspěšnější než doslovný překlad či kalk (až na výjimky jako je například mezinárodně srozumitelný humor), a proto je nutné je využívat.

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ANOTACE

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Název česky:	Problematika audiovizuálního překladu se zaměřením na humor
Název anglicky:	Issues in audiovisual translation with focus on humour
Vedoucí práce:	Mgr. Jitka Zehnalová, Ph.D.
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Klíčová slova v AJ:	audiovisual translation, audiovisual text, humour, humour typology, humorous effect, subtitles, dubbing, constraints, methods of humour translation in audiovisual texts

Anotace v ČJ:

Bakalářská práce se zabývá problematikou audiovizuálního překladu se zaměřením na překlad humoru. Teoretický základ je aplikován na analýzu vybraných ukázek z audiovizuálního materiálu. Ukázky jsou podrobeny analýze mechanismů použitých k dosažení komického účinku. Následně jsou analyzovány překladatelské postupy užité v titulcích a dabingu a dochází ke srovnání úspěšnosti jednotlivých řešení. Na základě této analýzy jsou identifikovány úspěšné a neúspěšné metody překladu humoru v audiovizuálních textech a jejich četnost v titulcích a dabingu.

Anotace v AJ:

The present bachelor thesis deals with issues in audiovisual translation with focus on humour. The theoretical account is applied to the analysis of selected examples from audiovisual material. The examples undergo analysis of the mechanisms used to reach humorous effect. Subsequently, the translation methods used in subtitles and dubbing are analysed and the successfulness of individual solutions is compared. The successful and unsuccessful methods of humour translation in audiovisual texts and their frequency in subtitles and dubbing are identified based on the analysis.