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Subtitling Humour
from the Perspective of Relevance Theory:
The Office in Traditional Chinese

by

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Declaration

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I, Feng-shuo Pai, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Signature:

Abstract

Subtitling the scenes containing humorous utterances in cinematic-televisual productions encounters a myriad of challenges, because the subtitler has to face the technical constraints that characterise the professional subtitling environment and the cultural barriers when reproducing humorous utterances for viewers inhabiting another culture. Past studies tend to explore more limited humour-related areas, which means that a more comprehensive picture of this specialised field is missing.

The current research investigates the subtitling of humour, drawing on the framework of relevance theory and the British sitcom *The Office*, translated from English dialogue into Traditional Chinese subtitles. This research enquires into whether or not relevance theory can explain the subtitling strategies activated to deal with various humorous utterances in the sitcom, and, if so, to what extent.

The English-Chinese Corpus of *The Office* (ECCO), which contains sample texts, media files and annotations, has been constructed to perform an empirical study. To enrich the corpus with valuable annotations, a typology of humour has been developed based on the concept of frame, and a taxonomy of subtitling strategies has also been proposed.

The quantitative analysis demonstrates that the principle of relevance is the main benchmark for the choice of a subtitling micro-strategy within any given macro-strategy. With the chi-square test, it further proves the existence of a statistically significant association between humour types/frames and subtitling strategies at the global level. The qualitative analysis shows that the principle of relevance can operate in a subtle way, in which the subtitler invests more cognitive efforts to enhance the acceptability of subtitles. It also develops three levels of mutual dependency between the two variables, from strong, weak to null, to classify different examples. Overall, this study improves our understanding of humour translation and can facilitate a change in the curricula of translator training.

Keywords: audiovisual translation, subtitling strategies, humour, relevance theory, frame, chi-square test

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Abbreviations and Symbols

Abbreviations

AC	audio channel
AVT	audiovisual translation
CV	controlled vocabulary
ECCO	English-Chinese Corpus of *The Office*
GTVH	general theory of verbal humour
PI	pragmatic information
RTMSS	Relevance Theory-based Model of Subtitling Strategies
SL	source language; source-language
ST	source text; source-text
STR	standardised residual
SSTH	semantic script theory of humour
TL	target language; target-language
TS	translation studies
TT	target text; target-text
VC	visual channel
VS	verbal signs

Symbols of humour frames[1]

HA	Interpretive frame
HA1	Lexical disambiguation
HA2	Conceptual adjustment
HA3	Sentence
HA4	Reference assignment
HA5	Manifestness change
HA6	Implicature
HA7	Attitude
HB	Experiential frame
HB1	Expressive style
HB2	Situation
HB3	Sequence
HC	Cultural frame
HC1	Body

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[1] In the corpus files, the symbols HA, HB and HC are represented as HA0, HB0 and HC0, and the symbols from H10 to H14 contain an extra underline between the letter and the number. The variant forms are used to avoid confusion when searching the corpus.

HC2	Age and maturity
HC3	Suffering
HC4	Death
HC5	Race
HC6	Mind
HC7	Professionalism
HC8	Gender
HC9	Sex and romance
HC10	Marital status
HC11	Social status
HC12	Community
HC13	Belief
HC14	Cultural references
HD	Interpretive-experiential frames
HE	Interpretive-cultural frames
HF	Experiential-cultural frames
HG	Interpretive-experiential-cultural frames
HT	Frame-shift trigger

Symbols of subtitling strategies

SP	Preservation
SP1	Transfer
SP2	Literalness
ST	Adaptation
ST1	Transposition
ST2	Modulation
ST3	Zooming
ST4	Patterning
SE	Expansion
SE1	Explicitation
SE2	Elaboration
SE3	Dramatisation
SE4	Bridging
SA	Adaptation
SA1	Equivalence
SA2	Refocusing
SA3	Distortion
SA4	Punning
SR	Reduction
SR1	Condensation
SR2	Removal

SR3	Decimation
SR4	Dilution
SR5	Prefabrication
SR6	Waiving

Symbols in the audio channel

P1	Laughing
P2	Chuckling and giggling
P3	Indistinct voices
P4	Stupid voices or tones
P5	Cheers (with or without applauses)
P6	Applauses
P7	Other human voices and manmade sounds
P8	Singing
P9	Background music (with or without lyrics)
P10	Non-human voices, music and sounds
N1	Music with lyrics
N2	Music without lyrics

Symbols in the visual channel

F1	Smiles
F2	Grimaces
F3	Deadpan faces
F4	Emotional faces (e.g. anger or sorrow)
F5	Interacting with the camera
F6	Other facial expressions (e.g. winks or lip movements)
K1	Stupid movements
K2	Gesturing to deliver humour
K3	Hitting to deliver humour (e.g. practical jokes)
K4	Other kinetic actions

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Chapter 1

Introduction

This research enquires into the fascinating yet complicated subject of humour subtitling, and initiates to draw on relevance theory to account for the subtitling strategies used to address the transfer of different types of humour. This study can be considered one of the pioneering works to investigate the subtitling of humour with relevance theory, and it is one of the few studies exploring this issue in the language combination of English and Traditional Chinese. To explore this subject matter, this research project adopts an interdisciplinary approach, combining relevance theory, humour studies, audiovisual translation (AVT) studies, and corpus analysis, in order to gain a profound understanding of the subtitling of humour.

In this chapter, I first present the motivation and rationale for conducting this research, and, in the second section, I outline the primary and secondary objectives of this investigation. The final section offers an overview of the subjects discussed in each of the chapters of this study.

1.1 Motivation and rationale

This study was initially inspired by my professional experience of leading undergraduate translation courses in Tam Kang University, Taiwan, in which humorous texts were often used as part of the exercises assigned to students, who would be required to work with the animated sitcom *South Park* (Parker *et al.* 1997-), and asked to translate some witty remarks of Oscar Wilde in class. The ensuing discussions with the students proved that the subtitling of humour was a fascinating subject worth further investigation. Indeed, humour can pose a myriad of challenges to subtitlers, who are forced to deal with references that can only make sense with the support of some cultural knowledge, must work with the

linguistic limitations of the TL when it is used to represent a special use of ST elements, and must adhere to the constraints derived from the soundtrack and images of the audiovisual texts.

This study investigates the subtitling of humour in a British sitcom from the perspective of relevance theory. The specific reasons for choosing this particular subject, theoretical framework and corpus are presented below.

Firstly, there exist relatively few studies on the subtitling of humour in previous literature. As an ancient subject in western academia, the study of humour can be traced back to Greek philosophers from as early as Plato and Aristotle (Attardo 1994; Ermida 2008). However, it is not until the 19th century that modern theories of humour emerge with the contribution of scholars coming from different disciplines, including philosophy, psychology, anthropology, sociology, literature, semantics, pragmatics, rhetoric and so forth. Although translation of humour has been discussed in some articles, a number of scholars, such as Vandaele (2002b: 150), Zabalbeascoa (2005: 185-186), Antonini (2005: 200-210), Chiaro (2005: 135) and Veiga (2009a: 160), voice their concern about the dearth of serious works on this topic. Apart from that, it seems that many of the works that have seen the light tend to focus on dubbing rather than subtitling.

Secondly, past literature in AVT studies suggests the possibility of investigating the subtitling of humour by adopting a new, comprehensive approach. In the last three decades, AVT has developed into a major branch in translation studies (TS), due to the fact that translators in this globalised world often get involved in the translation of audiovisual texts, including films, television series, commercials, to name but a few (Delabastita 1989; Díaz-Cintas 2003; Chaume 2004; Díaz-Cintas 2004a). Subtitling, as an important AVT mode, has deeply influenced people's lives in all respects because subtitled multimedia, from corporate videos to home entertainment, can be accessed almost everywhere in the internet era. Previous researchers have shown interests in a variety of issues, such as subtitling strategies (Gottlieb 1992; Bogucki 2004; Ghaemi and Benyamin 2011), norms (Bogucki 2004; Mubenga 2010; Pedersen 2011), coherence (Kao 2011), implicature (Desilla 2009, 2012), swearwords (Manchón 2013; Han and Wang 2014), ideology (Díaz-Cintas 2012), gender (De Marco 2011; Asimakoulas 2012), and audience's responses (Bucaria 2005; Kao 2011), among others. The

subtitling of humour has also attracted much attention from scholars, but it is found that previous studies tend to enquire into certain smaller, particular areas, such as the subtitling of puns, wordplay or language play (Schröter 2005; Sanderson 2009; Schauffler 2012), the subtitling of cultural humour (Sippola 2010) and the subtitling of irony (Pelsmaekers and Van Besien 2002), with fewer studies that have systematically looked into the subtitling of humour itself. As lamented by Schröter (2005: 56), there exist conflicting definitions of in previous studies, which may have caused researchers to take a relatively reserved attitude towards carrying out a study that directly connects subtitling with the concept of humour.

Thirdly, Sperber and Wilson's (1995) relevance theory has been chosen as the theoretical framework of this study because of its potential to shed light on the subject of this study. As a highly developed theory, relevance theory has been relied on to conduct research in a wide range of disciplines and areas (Yus 2016b). The fact that it has already been applied by relevance scholars to investigate translation (Gutt 1991/2000), subtitling (Bogucki 2004), and humour (Curcó 1997a; Yus 2003, 2008, 2012, 2013a, 2016a), indicates that it can be a promising theory to offer a sound explanation for the subtitling of humour. Thus, relevance theory serves as the main academic paradigm to scaffold the theoretical framework of this research.

Among previous AVT studies addressing the subtitling or dubbing of humour, there appears to be a tendency of exploring humorous scenes from comedy films (Asimakoulas 2001; Vandaele 2002a), and fewer studies have explored humour in sitcoms. Amongst the latter, American sitcoms tend to take over the majority of case studies due to their tremendous market force (Bucaria 2005; Baños Piñero 2009; Romero Fresco 2009), and only a handful of scholars, such as Zabalbeascoa (1996), Pelsmaekers and Van Besien (2002), Gil (2009), and Delabastita (2010), have attempted to push the boundaries to include British sitcoms into the scholastic horizon. Hence, the decision has been taken in this study to prioritise the value of British sitcoms and analyse their subtitling into Traditional Chinese.

1.2 Objectives

This study sets out to investigate the main research question below:

> Is relevance theory able to explain the subtitling strategies activated to deal
> with different humorous utterances in the British sitcom *The Office* and, if so,
> to what extent?

The main research question can be broken down into the following four smaller
questions:

(1) How does relevance theory explain the production of humour, irrespective of
whether it is humour in general or in audiovisual texts?

(2) How does relevance theory explain the selection of subtitling strategies,
whether it is in the transfer of general or humorous utterances?

(3) How does the quantitative analysis, including descriptive and inferential
statistics, help to explain the subtitling of humour in a given corpus?

(4) How does the qualitative analysis, following the approach of relevance theory,
help to explain the subtitling of humour in specific examples elicited from a
given corpus?

The four questions are developed in a progressive order. A key assumption in this
study is that as long as relevance theory can manage to explain the production of
humour and the selection of subtitling strategies to some degree, it is then plausible
that relevance theory can also explain the more complicated issue of the subtitling
of humour. Therefore, the first two research questions examine how relevance
theory can shed light on the production of humour and the selection of subtitling
strategies respectively, and the last two questions deal with the subtitling of humour
directly. The third question explores how the descriptive and inferential statistics
can offer insight into the corpus data. The last question, drawing on a qualitative
analysis of specific examples, enquires into the validity of relevance theory when
it comes to the transfer of different types of humour and the activated subtitling

strategies. The four questions are discussed in the various chapters that make up the thesis.

1.3 Structure of this study

The structure of this study generally follows the order of the four questions above, and it further includes two more chapters, 2 and 5, in an attempt to answer these questions properly.

Chapter 2 sets up the foundation of this thesis by offering an in-depth review of the three main theories of humour and eventually providing a sound working definition of humour in Section 2.1. The main arguments and a number of instrumental concepts from relevance theory (Sperber and Wilson 1995) are also introduced in Section 2.2.

Chapter 3 starts, in Section 3.1, by providing a detailed review of previous studies on how joking, punning and verbal irony have been explained by different relevance theoreticians. The concept of audiovisual phenomenon, introduced in Section 3.2, highlights an essential feature shared by all audiovisual communication acts that a classification of humour has to acknowledge. Section 3.3 presents a review of previous studies on the classification of humour and, following an approach proposed by Yus (2013a), generates a typology of humour based on the concept of frame.

Chapter 4 develops an explanatory model and a taxonomy of subtitling strategies compatible with the transfer of humour. Section 4.1 defines the terminology in relation to translation strategies, and the next section explains some of the technical constraints found in the professional subtitling environment to help focus the scope of the ensuing discussion. Section 4.3 develops the Relevance Theory-based Model of Subtitling Strategies (RTMSS), which purports to explain the operation of the subtitler's context when selecting the most suitable subtitling strategies. This model is proposed to explain the selection of any given subtitling strategies when dealing with different subtitling problems, including those involving humour. Based on a review of past literature, Section 4.4 advances a taxonomy of subtitling strategies that are compatible with the transfer of humour.

Chapter 5 sets the foundations that will help provide an answer to questions 3 and 4, by introducing corpus analysis as the methodology of this study. Section 5.1 presents an introduction to corpus analysis and a range of theoretical issues are addressed in the subsequent section. Section 5.3 justifies why the British sitcom *The Office* has been chosen as the object of this study, and explains in detail how the corpus — the English-Chinese Corpus of *The Office* (ECCO) — has been constructed with the help of different corpus tools, especially the software program ELAN, a professional tool for the creation of complex annotations on video and audio.

The following two chapters discuss the third and fourth questions respectively, as they approach the corpus data from different perspectives: quantitative and qualitative.

Chapter 6 carries out the quantitative analysis of the corpus with the support of statistical concepts and tools. The beginning of this chapter offers a description of the main features of the corpus to observe whether or not relevance theory can explain the subtitling of humour, and then Section 6.2 adopts a statistical heuristic tool — the chi-square test for independence — to examine whether or not there exists an association between a variety of humour types and subtitling strategies. Finally, Section 6.3 produces two indicators, namely total numbers (frequency value) and standardised residuals (STR value), which are then used in the discussion and analysis carried out in the next chapter.

The qualitative analysis in Chapter 7 focuses on the analysis of the subtitling strategies, activated under the 24 humour frames developed in Chapter 3, that show the highest frequency values (the most frequent strategies) or the highest STR values (the most associated strategies). Based on a detailed discussion of some of the most typical examples selected from the corpus, this chapter seeks to ascertain the extent to which relevance theory can provide an explanation for the activation of the particular subtitling strategies that achieve the highest STR or frequency values under each of the 24 humour frames. It also looks into the extent to which a mutual dependency between the humour frames and the activated strategies can be established.

The concluding Chapter 8 appraises the value of this research from different perspectives. Section 8.1 presents the main contribution of this thesis, and the

implications and limitations of this study are discussed in the following two sections. Section 8.4 recommends a number of avenues and directions for future research in the hope that they can offer some inspiration to other scholars.

The thesis also includes a list of bibliographical references and three appendices: the first one contains a detailed synopsis of each of the episodes of *The Office*, and the second one offers a set of instructions on how to use the corpus files produced with the software program ELAN, which can be freely downloaded from its official website. In the last appendix, a number of examples elicited from the corpus are included mainly in order to provide supporting materials for the qualitative analysis conducted in Chapter 7.

Chapter 2

Humour and Relevance Theory

This chapter offers the preliminary background knowledge, i.e. humour theories and relevance theory, which will form the foundations for the enquiries into the subtitling of humour. Humour has been considered a highly abstract concept by many academics, as can be evidenced by the rich and multi-faceted discussion found in the literature of humour studies. For the purpose of conducting empirical research, it is necessary to identify a sound working definition of humour among the many presented by previous humour scholars. Furthermore, relevance theory has been proposed in this project as the primary theoretical foundation that can connect humour and translation and, thus, offer an appropriate explanation for the process of subtitling humour. To prepare the ground for the discussion established in the following chapters, some essential information about relevance theory has to be offered in the first place.

In what follows, various works focused on the nature of humour within the horizon of the three main humour theories will be outlined in the first section, while the second part of the chapter analyses the central thesis and pivotal concepts at the core of relevance theory. It is expected that the outline of these two domains will be instrumental to the discussion engaged in the subsequent chapters.

2.1 Contemporary humour theories

Translation scholars tend to have a practical attitude when considering humour. Many popular humour-related academic studies have been centred on the (un)translatability of humour (Chiaro 2011), punning humour (Delabastita 1994, 1996; Díaz-Pérez 1999; Kaponen 2004; Schröter 2005, 2010; Schauffler 2012) and culture-specific humour (Sippola 2010). Although there exists a vast amount of literature on humour that has been written from different theoretical approaches, scholars working in the discipline of translation studies are inclined to borrow the

conceptualisation of humour from some of the most visible humour theories or from intuition, without greater elaboration. The reason is understandable: humour is a notoriously fluid and complex notion. Even though the topic has been discussed from time immemorial, scholars from various disciplines can provide quite dissimilar definitions of humour. To gain a sound appreciation of humour, this chapter reviews some of the most important humour theories with the aim of reaching a working definition sieved from the extensive literature that already exists in the field of humour studies.

Humour is one of the most ancient academic subjects in the Western academia. There exist multifarious anecdotal remarks, essays and monographs spanning from the Hellenistic era to modern times (Attardo 1994: 14-59), and such literature cuts across a wide range of disciplines, including philosophy, philology, rhetoric, literature, linguistics, semiotics, semantics, pragmatics, psychology, education, advertising, sociology, and so forth. The following review mainly focuses on selected literature published since the 19th century, when the theorisation of humour became vigorous and popular (Keith-Spiegel 1972: 4), although some earlier theories, where pertinent, will also be mentioned.[2] This review adopts a tripartite classification, which is generally agreed on and favoured by most contemporary humour theorists, such as Morreall (1983, 2013), Raskin (1985: 31-40), Attardo (1994: 47-50), Ermida (2008: 14-30) and Veiga (2009b: 159). This classification rests upon the following three main pillars: (1) superiority theories, (2) relief theories, and (3) incongruity theories. A detailed eight-category classification was suggested by Keith-Spiegel (1972),[3] but many categories in his system can be subsumed within the contemporary classification. Table 2-1 below offers a synopsis of the different approaches to explain the nature of humour:

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[2] For those interested in the topic, Piddington (1933), Keith-Spiegel (1972) and Nilsen (1993) provide some of the most comprehensive reviews on humour theories.
[3] Keith-Spiegel's (1972) classification includes: (1) biological, instinct, and evolution theories, (2) superiority theories, (3) incongruity theories, (4) surprise theories, (5) ambivalence theories, (6) release and relief theories, (7) configurational theories, and (8) psychoanalytical theory.

Tripartite Classification	Keith-Spiegel (1972)	Features (Raskin 1985)
superiority theories	biological, instinct, and evolution theories	the relations or attitudes between the speaker and the hearer
	superiority theories	
relief theories	release and relief theories	the feelings and psychology of the hearer only
	psychoanalytical theory	
incongruity theories	incongruity theories	the stimulus
	surprise theories	
	ambivalence theories	
	configurational theories	

Table 2-1: The tripartite and Keith-Spiegel's classifications of humour theories

As suggested by Raskin (1985: 40), these three major humour theories highlight the three vantage points of humour: the superiority theories stress "the relations or attitudes between the speaker and the hearer", whilst the relief theories place emphasis on "the feelings and psychology of the hearer only", and the incongruity theories focus on "the stimulus".

It is also noteworthy that despite the fact that humour and laughter are used interchangeably in past literature, these two concepts are not considered as identical, and they do not always co-exist (Attardo 1994: 10; Chafe 2007; Veiga 2009b: 160-162; Vandaele 2010: 147-148). Humour is a psycholinguistic phenomenon in which verbal and sometimes nonverbal signs trigger the feeling of amusement, while laughter is a neurophysiological reaction, which mainly involves producing a sound from the respiratory and vocal organs accompanied by the contractions of diaphragm and facial muscles (Chafe 2007: 4, 10). Indeed, the two phenomena might look like a continuum, but humour does not necessarily cause laughter, like a failed joke, and some laughter, such as laughter out of courtesy, might not be triggered by humour.

In what follows, the first three sections provide an overview of the main aspects that characterise the three strands of contemporary humour theories, while the last section offers a working definition of humour for this study, according to the insights gleaned from these humour theories.

2.1.1 Superiority theories of humour

For superiority theorists of humour, competition usually takes the central stage, as they view this world as teeming with conflicts, battles and struggles. Frequent themes in the superiority theories include disparagement, derision, aggression, hostility, and evolution.

Ancient philosophers, including Plato (427-347 BC), Aristotle (384-322 BC) and Cicero (106-43 BC), generally express a negative view of laugher (Raskin 1985: 36; Attardo 1994: 18-22, 26-29). For instance, in *Poetics*, Aristotle suggests that the ludicrous is found in people's defective, deformed and ugly features without causing pain or destruction (Keith-Spiegel 1972: 7). Hobbes (1839: 46) strengthens this line of thought by stating that laughter comes from the feeling of "sudden glory", though in a later work he states that laughing at the infirm or inferior is "a sign of pusillanimity" (1840: 47).

Ludovici (1932) and Rapp (1947, 1949, 1951), inheriting the Hobbesian view of laughter, propose their evolution-oriented theories. Ludovici (1932: 62) claims that "we laugh when we feel that our adaptation to life is superior", which leads to a perspective that laughter arises from comparing ourselves with the weaker and attempting to bluff the stronger. Along the same lines, Rap (1947, 1949, 1951) imports the evolutionary theory into his own, stressing that hostility is an inevitable by-product in the civilising process, and that ridicule is linked to the military behaviour of laughing at enemies from time immemorial (Keith-Spiegel 1972: 6; Raskin 1985: 37).

La Fave and his colleagues (La Fave 1972; La Fave *et al.* 1973; La Fave *et al.* 1976), also subscribing to the Hobbesian viewpoint, investigate humour from a socio-psychological approach. La Fave *et al.* (1973) conducted a survey in which they found that jokes tended to be funnier when the addressee's positive identification class is hailed and his negative identification class is the butt. In a later work, La Fave *et al.* (1976: 65) suggest that Hobbes's superiority theory is not completely at odds with the incongruity theory because Hobbesian absurdity means objective "incongruity in other people". Crucially, this viewpoint indicates that the superiority and incongruity theories can converge at some point.

Gruner (1978, 1997), a strong advocate of the superiority theory, believes that humour is "a succession of games" (1997: 2) and laughter arises from sudden victory in a game because those who get what they want and those who win unexpectedly always feel exhilarated. Gruner (1997) further claims that sudden victory explains all types of humour, as hinted in the title of his second book — *The Game of Humour: A Comprehensive Theory of Why We Laugh.* Nevertheless, he admits the difficulty of correctly identifying the winner, the loser and what they win or lose in every joke (ibid.: 9). Actually, the author's claim that feeling proud of oneself when winning a competition always induces laughter is highly problematic as, for example, the winning athletes in the Olympic Games may shed tears rather than laugh out loud.

Logically speaking, the feeling of superiority itself is neither a necessary nor a sufficient condition to produce humour, as agreed upon by La Fave (1972: 64) and Morreall (2013). Superiority can evoke many other reactions than humour, such as sympathy or snobbishness, and some humorous instances, such as the amusement feeling from reading a poem riddled with wordplay and puns or from watching a spellbinding magic show, are obviously not caused by superiority. It seems fair to state that the contribution of superiority theories to our understanding of humour lies in its foregrounding of the interpersonal dimension of humour, like game, hostility and competition.

Regarding the relationship between the superiority and the incongruity theories, I would like to further push the boundaries of La Fave *et al.*'s (1976: 65) argument mentioned above and underline that superiority generates humour only when it is entertained as incongruity, dissonance or inequality in terms of social status or physical appearance. With this understanding in mind, we can take superiority as a social extension of incongruity theories (see Section 2.2.3).

2.1.2 Relief theories of humour

Relief theoreticians generally hold that humour releases people from various constraints by assuming that individuals live under a variety of pressures, conventions and inhibitions. Release, economy (in relation to the release of

unnecessary energy), liberation and emotion are some of the keywords frequently associated with the relief theories.

These theories emerged against an academic background, in which laughter was explained by John Locke (1632-1704) and Lord Shaftesbury (1801-1885) as the motion of fluids and gases in the nervous system (Morreall 2013). Spencer (1860: 398) wonders why incongruity should cause laughter, and he suggests that laughter is "a display of muscular excitement" driven by the pent-up nervous energy. He believes that the muscular motions of laughter, unlike those of fear and anger, are "purposeless" (ibid.: 398).

Freud (1905/1960) is renowned for his relief theory of humour. According to this philosopher, psychic energy, related to nervous energy and libido, accumulates when we suppress our desires and thoughts. When the psychic energy that would have serve for the normal purposes is considered redundant, it is dissipated in the form of laughter and generates pleasurable feeling, which confirms the "*economy* in expenditure on inhibition or suppression*" (ibid.: 145). For the three types of humour-related pleasure — i.e. joking, the comic (of nonverbal performance) and humour (used in a narrow sense, occurring for self-defence or self-transcendence) — identified by the philosopher, different kinds of surplus psychic energy are released. Telling or listening to jokes brings about our pleasure by releasing the psychic energy that would have been summoned to inhibit our deep emotions, such as sexual desire or aggression. Watching a clown show or a slapstick performance gives rise to our pleasure because the psychic energy that would have been gathered for ideational activities is then released. When we laugh off a negative feeling, like distress, fear or anxiety, we feel relaxed because we avoid being overwhelmed by the very same feeling (Raskin 1985: 38; Martin 1998: 18; Morreall 2013). Freud accepts Cicero's typology of verbal and referential jokes, in which the former group involve playing with the phonemic and graphemic constituents of the language, and hence lose their effect after translation (Attardo 1994: 28-29, 54). This view is obviously problematic from a translational point of view, since it implies that it is impossible to translate a pun, a typical verbal joke in Cicero's division, into another language. Certainly, the difficulty of translating a pun largely depends upon the proximity between the two languages at play, and it will arguably increase when two languages are genetically distant. In addition, Freud (1905/1960: 160) takes humour as "sense in nonsense". As argued by Norrick

(1986, 1987) and Chafe (2007: 10), this view of humour means that humour involves the resolution of schema conflict at a higher level, and the release theory is in congruence with the incongruity theory.

Both Knox (1951) and Mindess (1971) characterise humour with the term *liberation*. Knox (1951: 541) asserts that humour is not a general kind of liberation but "a species of liberation", which is interestingly and rather poetically elaborated as "a lifting of horizons and a prelude to the peace and freedom which are vouchsafed by an unclouded sight and an unerring insight". For this scholar, humour is "a playful chaos in a serious world" (ibid.: 543), and we achieve liberation when experiencing "the singular delight of beholding chaos that is playful and make-believe in a world that is serious and coercive" (ibid.: 541). In a similar vein, Mindess (1971: 28) indicates that humour "frees us from the chains of our perceptual, conventional, logical, linguistic and moral systems" at the basic level, and at deeper levels it frees us from our naïve belief in human rationality and our solid egos. Humour, be it self-mockery or exaggerating language, can lead us to "our ultimate hope" (ibid.: 30), with which we can maintain flexibility in distress, bravery in front of authority, shrewdness in discovering hypocrisy and irony, and balance in leading our social lives under the constraint of "group expectations" (ibid.: 38).

Chafe (2007) presents a ground-breaking piece of empirical research into the internal mechanism connecting humorous stimuli and laughter. By examining the physiology of laughter and speech, and by analysing the relationship between different types of humour and 'the feeling of non-seriousness', Chafes (ibid.: 137) offers an argument that the ultimate source of laughter and humour is the emotional feeling, without which neither can be properly explained.

Relief theories have contributed to the discovery of the physiological, psychological and philosophical linkage between humour and laughter. Although emotion plays an important role when humour causes laughter, it would be incorrect to claim that release theories are completely separate from incongruity theories. Spencer's (1860: 400) "descending incongruity" and Morreall's (1989: 1) "enjoying incongruity" both indicate the area where the two theories can converge, which is explained in the next section.

2.1.3 Incongruity theories of humour

Incongruity theories treat unexpectedness or unsuitable pairings of elements as the source of humour. Surprise, unexpectedness, ambivalence, contrast, configuration, and resolution, among others, are popular concepts in the incongruity camp. Incongruity theories have attracted the largest population of researchers among all three theories and have enjoyed a long tradition (Lai 2006: 23-24; Smuts 2006: 25; Ermida 2008). This tradition also supplies the primary food for thought in this research to identify a working definition of humour that would be operative in the field of translation and used to enquire into the subtitling of humour.

It is generally agreed that the incongruity theory of humour is the only one that successfully captures the necessary conditions to produce humour (Beattie 1779: 320; Spencer 1860: 399-400; Clark 1970: 28; La Fave 1972: 196; Ruch 2008: 25), and ample discussions in this popular strand of humour theory have offered different sufficient conditions. To introduce their various perspectives, I would like to classify them into one general approach and two specific approaches, the latter including two paradigms: the cognition-oriented approach (Suls 1972, 1977, 1983; Shultz 1976, 1972), and the script-oriented approach (Raskin 1985; Attardo and Raskin 1991).

2.1.3.1 General approach

Beattie (1779) is the first scholar explicitly adopting the notion of incongruity to challenge the superiority theories, although Aristotle and Cicero had already noticed the relationship between flouting expectations and laughter. Beattie (ibid.: 318) suggests that humorous laughter is derived from "the view of two things incongruous united in the same assemblage", and goes on to characterise *incongruity* as "an opposition of suitableness and unsuitableness, or of the relation and the want of relation, united, or supposed to be united, in the same assemblage" (ibid.: 321). This description reveals that the notion of incongruity is tied up with a sense of unexpectedness when it was first brought into the theorisation of humour.

Kant (1793/2000: 209) does not use the term incongruity explicitly, but indicates that "laughter is an affect resulting from the sudden transformation of a

heightened expectation into nothing". In other words, laughter occurs when the shifting ideas we are chasing turn into nothing or nonsense, rather than when we obtain the gratification of intellectual understanding. Kant (ibid.: 210) also presumes that some connections exist between thoughts and bodily organs, such that certain thoughts in turn lead to involuntary visceral movements, diaphragmatic change and finally laughter.

In the 20th century, Schopenhauer (1909: 95) suggests that laughter comes from "the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation". The pleasure of humour is derived from "suddenly appearing contrast between the perceived and the conceived", and the "triumph of knowledge of perception over thought" (Schopenhauer 1966: 98). While Kant's incongruity is located between our intellectual expectations and our experiences, Schopenhauer's incongruity arises from a contrast between perceptions and thoughts. Crucially, Schopenhauer takes the perception of incongruity, not incongruity *per se*, as the source of laughter, which means that our reason alone is insufficient as the trigger for humorous feelings (Morreall 2013). The postulate of 'perceived incongruity' has been rather influential among contemporary scholars, such as La Fave *et al.* (1976), Oring (1989, 1995) and Lai (2006).

Spencer (1860: 400) provides some interesting observations regarding why some types of incongruity cause laughter, while others do not. He believes that only 'descending incongruity', i.e. perceiving the grave and then the insignificant, can induce laughter because it brings about muscular relaxation. On the other hand, 'ascending incongruity', which consists in perceiving things in the reverse order, cannot induce laughter, as it is counterproductive to muscular relaxation. Nevertheless, Spencer's interesting and insightful argument can be challenged by other theories within the incongruity camp, such as the ambivalence theory. Monro (1951) locates incongruity in the experience of simultaneously acquiring two incompatible feelings, and he holds a belief that that "[w]e laugh whenever, on contemplating an object or a situation, we find opposite emotions struggling within us for mastery" (ibid.: 200). For example, an audience watching a black-humour section in a film may burst into laughter, probably because his mind oscillates between serious and non-serious thoughts instead of following a descending order. Koestler (1964) denotes incongruity with his term 'bisociation', which means

perceiving an event or an idea that is located at the intersection between "two self-consistent but habitually incompatible frames of reference" (ibid.: 35), whereas laughter occurs when our thoughts experience a sudden transfer from one frame of reference to another (ibid.: 38). Norrick (1986, 1987) takes Koestler's (1964) bisociation as a schema conflict and carries out the frame analysis of a number of humorous texts. In more recent years, Morreall (1989: 1) has been a leading exponent of the incongruity theories, and he suggests that humour is "the enjoyment of something which clashes with our mental patterns and expectations", and summarises humour as 'enjoying incongruity'.

Within Keith-Spiegel's (1972: 9-12) classification, there are more incongruity-based theories. The surprise theories, for instance, assume that unexpectedness, surprise and shock force some to realise a new thought, thus scrapping some old assumptions, which eventually leads to the generation of joyous feelings and humorous laughter. The configurational theories, for their part, hold that humour is derived from perceiving an emerging order from a set of seemingly unrelated elements, and the exceptional finding triggers amusement.

2.1.3.2 Cognition-oriented approach: incongruity-resolution (I-R) theory

The I-R theory, developed by Suls (1972, 1977, 1983) and Shultz (1972, 1976), compares understanding a joke to the activity of solving problems. Suls (1972: 82) proposes a two-stage humour model, maintaining that there must be a second stage in the cognitive process in order to solve incongruity, and that the completion of both stages is required to experience the amusement of jokes. The hearer, at the first stage, "finds his expectation about the text disconfirmed" by the incongruity created by the punch line, and, at the second stage, "engages in a form of problem solving to find a cognitive rule which makes the punch line follow from the main part of the joke and reconciles the incongruous parts" (ibid.: 82). Shultz (1976: 12-13) corroborates the importance of resolution by indicating that incongruity in humour is resolvable, while incongruity in nonsense is unresolvable.

Rothbart and Pien (1977) further postulate additional variables by distinguishing possible and impossible incongruities, as well as complete and incomplete resolutions. Based on these variables, possible incongruities can then

result in either complete or incomplete resolutions, but impossible incongruity can at best result in incomplete resolution (Rothbart and Pien 1977: 38; Ruch 2008: 25). Ruch (ibid.: 26-27) posits yet another stage in the processing of humour, which involves tagging the sensible as the nonsensical, because he finds that if our cognitive process stops at the point of resolution, distinguishing humour from real problem-solving will be impossible. To some degree, this point of view echoes Spencer's (1860: 400) 'descending incongruity', discussed above in Section 2.1.3.1.

Regarding how incongruity precipitates humorous effects, Yus (2003: 1313) supplies three conditions compatible with the I-R theory, including: (1) the on-going incongruous interpretations have to be resolved; (2) the hearer has to realise that he has been fooled by the speaker; (3) there is a positive interaction of the joke in the hearer's cognitive environment (see also Section 3.1).

The I-R theory contributes to our understanding of humour by suggesting a set of criteria for the classification of verbal humour, and by postulating a process-oriented perspective. The I-R theory offers explanations to the process of understanding a joke, but it does not address the speaker's dimension and other types of humour, such as those involving puns or cultural references. In addition, different scholars (McGhee and Goldstein 1972: 248-249; Ruch 2001, 2008: 25; Morreall 2013) have pointed out that the I-R theory tends to overlook the fact that humour is more about perception, appreciation and enjoyment than about a problem-solving process.

2.1.3.3 Script-oriented approach: semantic script theory of humour (SSTH) and general theory of verbal humour (GTVH)

The two important theories in the script-oriented approach include Raskin's (1985) semantic script theory of humour (SSTH), and the general theory of verbal humour (GTVH), developed by Attardo (Attardo and Raskin 1991; Attardo 1994, 1998, 2001).

The SSTH can be considered the first fully developed linguistic theory of humour. Although it was purported to adopt the semantic-pragmatic approach to explain humour (Raskin 1985: 64-67; Attardo 2008: 107-108), scholars like Giora

(1988) and Attardo (1997, 2008: 108) still prefer to categorise it as a semantic theory. What is crucial in this approach is the notion of script, which to some degree can be understood as 'schema' or 'frame'.[4] For Raskin (1985: 81), a script is a large array of information associated with a lexical item, as well as a cognitive structure internalised in native speakers' minds that can represent their knowledge about the world.

Under the SSTH paradigm, Raskin (1985: 99) postulates the two conditions to describe a single-joke-carrying text:

(1) The text is compatible, completely or partially, with two different scripts.
(2) The two scripts with which the text is compatible are opposite.

Based on the author's discussion, these two conditions are not just useful to define a joke, but also to pin down the necessary and sufficient conditions of a funny or humorous text, although this is not without problem. The second condition, also known as script oppositeness, refers to the oppositional paired-up concepts, including at least what is real/unreal, expected/unexpected, and possible/impossible (ibid.: 111). There are two key concepts in the SSTH, namely script-based lexicon and combinatorial rules. A 'script-based lexicon' is a detailed description of script that can be represented in a graph of lexical nodes and semantic links (ibid.: 76), whereas 'combinatorial rules' are used to regulate the combination of different scripts into a larger array of information (ibid.: 85-86).

The GTVH (Attardo and Raskin 1991) is a further development initially based on Raskin's (1985) SSTH and Attardo's (1989) five-level joke representation model. The GTVH offers six knowledge resources as the main parameters to characterise a joke, which can be summarised below:

(1) Language: the actual wording of the joke, comprising all linguistic deployments, and including the placement of the punch line.

(2) Narrative strategy: the genre or the form of the joke, such as a dialogue or a riddle.

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[4] For further explanation of the three terms, 'script', 'schema' and 'frame', see Section 3.3.3.1.

(3) Target: the 'butt' of the joke, for example, the names of stereotyped groups or individuals.

(4) Situation: the unfunny materials supplied by scripts.

(5) Logical mechanism: a notion initially vaguely defined as the way two scripts are brought together, but is explained later as corresponding to the resolution stage in the I-R model.

(6) Script opposition: the oppositional concepts, as in the SSTH.

Ruch *et al.* (1993) conducted an experimental study collaboratively to examine how joke similarity can be determined by these six knowledge resources in a presupposed hierarchical order, and found that the leverage of 'logical mechanism' is less than expected and there was little difference between 'situation' and 'script opposition', for instance. Some GTVH-based studies (Chlopicki 1987; Attardo *et al.* 1994; Attardo 2001, 2002) examine humour in longer texts, e.g. short stories and sitcoms, and go on to coin some neologisms for the textual features encountered in humorous narratives. Hence, a 'jab line' functions as if a punch line, but it can appear anywhere in a text, while a punch line is always at the end of a joke. A 'strand' is a set of lines from the six knowledge resources with formal or thematic relations, and a series of strands can form a 'stack' (Attardo 2001: 82-88, 2008: 109-113).

In general, one of the major contributions of the script-oriented approach is that it offers a set of semantics-based tools that help to analyse and categorise humour. However, this approach is not the optimal choice for this study based on the following reasons.

Firstly, the cognitive dimension as a key factor in the generation of humorous effect is marginalised in both the SSTH and the GTVH. Curcó (1997a: 111) even laments that the SSTH is 'a code-oriented theory', and her comment may as well be applied to the GTVH.

Secondly, Raskin's concept of script is more counterproductive than productive for this study. If script can be understood as part of world knowledge, and if script opposition is assumed as entailing the opposition of frames of reference, the concept of script might then be instrumental for carrying out this

research. However, when the notion is directly connected with the analysis of semantic meaning, it appears to be less valuable in this study. In particular, a study can easily become unmanageable when there is no limit as to how much information, in the form of lexicon and semantic rules, a script can be loaded with (Curcó 1997a: 102).

Thirdly, the SSTH has not been able to explain why certain figures of speech, like metaphors and irony, fulfil the two conditions but are not necessarily taken as examples of humorous texts (Giora 1988: 410; Lai 2006: 46).

Finally, the six knowledge resources are originally designed for the identification of similarities among jokes, rather than for the study of translational operations. They can be used to categorise humorous texts, but having as many as six parameters can easily lead to problems in the analysis. As pointed out by Zabalbeascoa (2005), adhering to the sameness informed by the six knowledge resources does not guarantee that jokes will continue to be funny after translation. In addition, some knowledge resources are vaguely defined, and the borderlines between 'narrative strategy' and 'situation' and between 'logical mechanism' and 'script opposition' are rather blurred; which is the reason why they cannot be considered fully functional concepts in this study.

2.1.4 A definition of *humour*

The above discussion has offered rather rich information about the nature of humour that can facilitate the generation of the definition of humour. As discussed in Section 2.1.1, superiority may as well be taken as an interpersonal and social dimension of incongruity, and can be realised in the physical appearance or social status of an individual. In Section 2.1.2, the interlocutors' emotional state is highlighted in relief theories of humour as a conductor between incongruity and laughter. In other words, humorous incongruity functions as a catalyst for the production of a particular feeling and emotion. The fact that the existence of humour is partly decided by the receiver's emotions could be the main reason why defining humour is so difficult and why every definition of humour has rather blurred boundaries. It also follows that translating humour is not merely re-presenting SL

items in the TL, but it also means re-enacting a feeling in the people speaking the TL and inhabiting the target culture.

The incongruity theories, discussed in Section 2.1.3, connect two frames of mind and provide convincing explanations for the essence of humour. In particular, Schopenhauer's (1966: 98) 'perceived incongruity' highlights the value of the addressee's perception in the delivery of humour. Spencer's (1860: 400) concept of 'descending incongruity' foregrounds the importance of subject order and the communicator's manipulative skills in the production of humorous exchanges. In more recent humour theories, Koestler (1964) takes humour as the incongruity between two frames of references, whereas Morreall (1989) suggests humour as 'enjoying incongruity'. Based on these insights, I would like to propose the following definition of *humour*:

> *Humour is the incongruity that is embodied as an unexpected change in mental structures, such as thoughts, perceptions and experiences, or embodied as perceivable dissonance in situations, appearances or social status, which has the potential of triggering the audience's light-hearted emotions that would give rise to smiles and/or laughter.*

It follows that the communicator could manipulate incongruity in her utterances in a given way to ensure that the addressee can eventually enjoy humour, and the addressee's reaction to a humorous utterance heavily depends on his emotional state and his interpretation of the received message.

2.2 Relevance theory

Communication, be it verbal or nonverbal, is a ubiquitous human activity. We communicate with our friends, family, colleagues, neighbours and even passers-by when needs arise. Sometimes, we provide direct evidence of communication, such as when we gesture to indicate the right route to a given destination, when reporting time, or when describing specific events in detail, but on manifold occasions we also provide indirect evidence of communication. For instance, when we are hearers in a conversation, we very often understand speakers by

processing their indirect evidence of coded messages. However, it always makes us wonder how we derive an interpretation from the semantic meaning of an utterance expressed by a given speaker.[5] Relevance theory (Sperber and Wilson 1987a, 1987b, 1995, 1998b, 2002; Wilson and Sperber 2002a, 2002b) sets out to elucidate and analyse a predominant type of communication, in which the addressee processes indirect evidence intentionally delivered by the communicator and reaches an appropriate interpretation through inferential comprehension.

Relevance theory dawned at a time when the postulates originally put forward by Grice (1975, 1978, 1981) were being revisited by different scholars between the late 1970s and the early 1980s (Wilson and Sperber 1981: 176). Among them, Dan Sperber and Deirdre Wilson managed to present a very influential model, considered by themselves and by many other academics as the revision and extension of Grice's theory of meaning. Relevance theory has proved to be most fruitful in academic exchanges and, so far, it has been applied to a variety of fields, including grammar, literature, humour, media discourse, translation, politeness, speech acts, semiotics, language teaching and experimental pragmatics, among others (Yus 2013b).

As it is impossible to give a fully comprehensive review of relevance theory in a few pages, the rest of this section introduces relevance theory by laying special emphasis on its theoretical foundations. Thus, in the following three sections, I would like to explain, firstly, why relevance theory could provide a suitable theoretical framework for this research. Section 2.2.2 reviews Grice's cooperative principle and maxims as an important backdrop against which relevance theory comes to the fore in pragmatics. Section 2.2.3 outlines the central thesis upon which relevance theory is articulated. Finally, various pivotal concepts of relevance theory that will be of importance to this study are explored systematically and explained in detail.

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[5] In this study, the terms 'communicator' and 'addressee' refer to two parties in general communication, and 'speaker' and 'hearer' refer to interlocutors in verbal communication. Because the two types of communication partially overlap, the two pairs can be used interchangeably. As per the convention in pragmatics, the communicator or speaker is taken as female, and the addressee or hearer is taken as male. The term 'audience' is reserved for the viewers of audiovisual texts.

2.2.1 Rationale

This study draws on relevance theory (Sperber and Wilson 1995) to investigate the subtitling of humour, a subject necessarily related to the translation of humour. In literature, different theoretical approaches have been used to explore the translation of humour, including Grice's (1975) cooperative principle (see Section 2.2.2 below) and Attardo's (Attardo and Raskin 1991; Attardo 1994) GTVH (see Section 2.1.3.3). However, relevance theory appears to be a more promising theoretical approach based on the following reasons.

Firstly, relevance theory offers more potential than the other two theories in terms of connecting humour studies and translation studies as two seemingly distinctive disciplines. Humour is a rather fluid notion viewed differently across different cultures, and even the same instance of humour can evoke different reactions from audiences that belong to the same culture (Díaz Cintas 2003: 253; Veiga 2009b: 163). Likewise, translation as a concept is construed differently in different countries and academic fields. It is interesting to see that both humour (Jodłowiec 1991; Curcó 1997a; Yus 2003) and translation (Gutt 1989, 1991/2000; Bogucki 2004) have been researched within the framework of relevance theory, which indicates that drawing on relevance theory to account for the translation (or subtitling) of humour is highly plausible.

Secondly, the fact that relevance theory is based on the understanding of human communication and cognition could help to trace how humour manifests itself to the original audience, how it is dealt with by subtitlers, and even how it is presented to the target audience. The cognitive aspect may be seen in Grice's theory, but Attardo's GTVH is mostly a semantic theory that can hardly offer any information about translation or subtitling strategies. Admittedly, relevance theory as a general cognitive-linguistic theory of communication does not take translation or subtitling as central issues, but it does provide abundant theoretical resources that can prove fruitful when it comes to considering particular issues related to the generation of subtitling strategies to deal with humour.

2.2.2 From Grice's cooperative principle to relevance theory

To explain the gap between what is said and what is meant in human communication, Grice's (1975, 1978, 1981) introduces the concept of 'implicature', which has raised great interest among different pragmatists (Levinson 1983: 97; Sperber and Wilson 1995: 35-36; Thomas 1995: 56; Davis 2012). For Grice (1975: 43-44) 'implicature', as a noun for the verb 'implicate', is the act of implying, and he uses the term 'implicatum' to refer to the object of implicating. However, Grice himself, in many of his own works, and other scholars (Sperber and Wilson 1995; Thomas 1995; Davis 2012) seem to use the term 'implicature' to refer to both meanings. In verbal communication, implicature is an additional level of meaning that the speaker can add to the semantic meaning supplied by a dictionary while, for the hearer, implicature is the hidden meaning that can be extrapolated from what is actually expressed (Thomas 1995: 56-57).

For Grice (1975), implicatures can be divided into two types: conventional and non-conventional, conversational implicature being a large subset of the latter. The main difference between the two types of implicature is that conventional implicature always delivers the same implicature irrespective of the context, whereas non-conventional implicature heavily depends on a wider context, and its explanation and meaning can be connected to a maxim in a conversation or human interaction. Conventional implicature is basically attached to certain lexical items in a language — such as particular conjunctions and adverbs, including 'but', 'yet', 'for', 'even' and 'therefore' in the English language (Levinson 1983: 127; Thomas 1995: 57). As a kind of non-conventional implicature, conversational implicature refers to an inference "intended to be recognized as having been intended" (Levinson 1983: 101), through a deviation from the superficial meaning of an expression. The recognition of intention in Grice's conversational implicature is sometimes overlooked, but it is an important feature in communication that has been inherited by relevance theory.

The cooperative principle, according to Grice (1975: 45), is the ultimate guideline of a conversation, and it is defined as follows: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged". The imperative mood, in Grice's phrasing, is sometimes misunderstood as an intention

to set up a prescriptive rule, but rather it indicates that the cooperative principle is accepted by interlocutors as the default assumption unless an alternative convention is agreed (Thomas 1995: 62). Under the cooperative principle, there are nine maxims which can be grouped into four major categories — quantity, quality, relation and manner (Grice 1975: 45-46) — as follows:

> Quantity
> (1) Make your contribution as informative as is required (for the current purposes of the exchange).
> (2) Do not make your contribution more informative than is required.
>
> Quality (Try to make your contribution one that is true)
> (3) Do not say what you believe to be false.
> (4) Do not say that for which you lack adequate evidence.
>
> Relation
> (5) Be relevant.
>
> Manner (Be perspicuous)
> (6) Avoid obscurity of expression.
> (7) Avoid ambiguity.
> (8) Be brief (avoid unnecessary prolixity).
> (9) Be orderly.

According to Grice (ibid.), when encountering the speaker's non-observing a maxim, the hearer will start to identify an implicature, since he assumes that a conversation generally observes the cooperative principle and its associated maxims. In other words, the author attempts to identify the linkage that exists between non-observing a maxim and the notion of conversational implicature. No-observance of maxims can be categorised into different types (Grice 1975: 49; Thomas 1995: 72-76). The strongest one is blatantly 'flouting' a maxim, which will prompt the hearer to seek a conversational implicature automatically. Some weaker forms of non-observance are not intended to generate implicatures, including 'violating', i.e. non-observing discreetly with the intention to mislead or deceive the hearer, as in telling part of the truth; 'infringing', i.e. non-observing without intending any implicature, as in poor performance of language; and 'opting out' of a maxim, i.e. non-observing by signalling the necessity of non-cooperation, such as a journalist refusing to reveal the identity of her informants).

From Grice's theory to relevance theory, there are continuities and discontinuities. In terms of discontinuities, Wilson and Sperber (1981) suspect the necessity of the cooperative principle and its accompanying maxims, and envisage

that they can be subsumed into a single principle of relevance. They are also dissatisfied that Grice's 'implicature' refers to too wide a scope of possible meanings to allow for empirical analysis of utterance interpretation (ibid.: 167-168), that the violations of maxims are often ambivalent, and that some figures of speech, e.g. irony, metaphor, understatement and hyperbole, cannot be reduced to searching for an adequate Gricean implicature (ibid.: 163).

In terms of continuities, relevance theory inherits a number of Grice's legacies. Relevance theory adopts the inferential model of communication, takes the expression and recognition of intentions as essential characteristics of communication, and, most importantly, develops expectations in Grice's theory in intentional conversation into more general guidelines in communication (Wilson and Sperber 2002a: 250; Yus 2003: 1296, 2006).

Another criticism of Grice's theory comes from humour theorists. It is assumed by Grice (1975: 45, 47-48) that a conversation, just like nonverbal human interactions, is a rational and co-operative behaviour, but as indicated by Attardo (1993: 543-544), joking achieves successful communication by conspicuously violating the cooperative principle. Hence, Grice's theory appears to be insufficient in explaining a talk exchange of humour.

2.2.3 Central thesis of relevance theory

Sperber and Wilson (1986b) introduce their fully-fledged relevance theory in their book *Relevance: Communication and Cognition* (henceforth *Relevance*), in which they elaborate on how the single principle of relevance is sufficient to explain human communication. In the second version of *Relevance* (Sperber and Wilson 1995)*,* this principle is broken into two principles of relevance, and the two authors keep updating relevance theory in later years (Sperber and Wilson 2002; Wilson and Sperber 2002a, 2012b).

According to relevance theory, the human cognitive system is endowed with an aptitude to search for the most relevant interpretation in communication. Different from Grice's approach of taking norms as the basis of communication in the co-operative principle and the accompanying maxims, relevance theory

advocates that human communication adheres to more general guidelines derived from the nature of human cognition (Sperber and Wilson 1995: 162).

Relevance theory is premised on a number of basic assumptions or observations, which can be summarised in the following four points (Wilson 1994: 44; Curcó 1997a: 167; Yus 2006: 512):

(1) From a single utterance, different interpretations compatible with the decoded meaning can be derived.[6]

(2) Within all possible interpretations, some are immediately available to the hearer, and some require more effort to access. These interpretations are arranged in the order of accessibility, which is to some extent predictable.

(3) The hearer is endowed with a single criterion to select the most appropriate interpretation among a range of possible interpretations.

(4) This particular criterion is very powerful insofar as, on most occasions, when the hearer identifies the first interpretation compatible with the criterion, the hearer will exclude other candidates and stop looking at this point.

The central thesis of relevance theory, namely the principle(s) of relevance, has evolved overtime. The first appearance of the principle was in the article, "On Grice's Theory of Conversation" (Wilson and Sperber 1981), where it was loosely defined as "a relation between the proposition expressed by an utterance, on the one hand, and the set of propositions in the hearer's accessible memory on the other" (ibid.: 169), and was envisaged to subsume Grice's cooperative principle and maxims. It seems that, at least in the first place, relevance theory is purported to take an impartial position between the speaker and the hearer.

In the 1986 edition of *Relevance*, the principle of relevance refers to a theoretical claim: "Every act of ostensive communication communicates a presumption of its own optimal relevance" (Sperber and Wilson 1995: 158). Ostensive communication, namely ostensive-inferential communication, is a

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[6] An utterance is "a perceptible modification of the physical environment" (Sperber and Wilson 1995: 176), which expresses a propositional form with "a certain linguistically determined mood" (*ibid*.: 180), and a proposition is a logical form when "it is semantically complete and therefore capable of being true or false" (*ibid*.: 72).

particular type of communication, in which the communicator uses ostensive behaviour or ostension (an overtly intentional action) to convey a message (ibid.: 49). Therefore, when the communicator delivers a message to the addressee, the latter can expect to derive maximal relevance from it without spending unjustified efforts. In addition, according to relevance theory, the principle of relevance is so deeply rooted in human cognition that we cannot violate it even if we want to; that is, the principle of relevance cannot be 'followed' or 'violated' (ibid.: 162).

In the "Postface" of the second edition of *Relevance* (Sperber and Wilson 1995: 260), the two authors further develop the concept of relevance and split it into two principles:

> The *cognitive* principle of relevance:
> Human cognition tends to be geared to the maximisation of relevance.
>
> The *communicative* principle of relevance:
> Every act of ostensive communication communicates a presumption of its own optimal relevance.

The first of these two principles characterises relevance at a more abstract level based on the evolutionary assumptions of human cognition. This cognitive principle of relevance is important because assuming relevance searching as a result of human evolution provides a foundation for predicting another interlocutor's mental status (Yus 2006: 513). The second or communicative principle, identical to the well-known principle of relevance in the first edition of *Relevance*, refers to the level of communication between the two interlocutors. As the essential part of the communicative principle of relevance, the 'presumption of optimal relevance' is rephrased by Sperber and Wilson (1995: 270) in the second edition with two formulas that generally set the minimum and maximum levels of relevance:

(1) The ostensive stimulus[7] is relevant enough for it to be worth the addressee's effort to process it.
(2) The ostensive stimulus is the most relevant one compatible with the communicator's abilities and preferences.

In this edition of *Relevance*, the communicator's role is further qualified with their 'abilities and preferences', which were not existent in the 1986 original version of

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[7] A stimulus is defined as "a phenomenon designed to achieve cognitive effects" (Sperber and Wilson 1995: 153).

the book.[8] The reason for the addition is based on the acknowledgement that the communicator is, after all, a human being, not an omniscient creature, and she "cannot be expected to go against their own interests and preferences in producing an utterance" (Wilson and Sperber 2002a: 257). Because the two formulas have specified the minimal effort and the maximal relevance, relevance theory is sometimes known as the minimax theory, and the principle of relevance is sometimes referred to as the minimax principle or rule.[9]

Regarding the general picture of communication sketched by relevance theory, some scholars, like Blakemore (1987: 63, 1990: 366) and Groefsema (1989), believe that relevance theory lays more emphasis on the communicator's efforts, while others, like Murray (1983: 2), Cutler (1987) and Yus (1998: 317-318), hold a more balanced view and consider that the efforts of communication are shared by both the communicator and the addressee. Ultimately, there can be no conclusive answer as to which party makes greater efforts in a conversation because each conversation is different, and communication is often dynamic, multifaceted and sophisticated. The communicator usually enjoys more liberty, and she is perceived as responsible for facilitating the addressee to obtain a right interpretation (Cutler 1987). She can manipulate her utterance and affect the addressee's inferential process, thus increasing or decreasing the latter's processing efforts to reach the intended interpretation. On the other hand, although the addressee cannot directly manipulate the message, he does not necessarily receive an utterance passively, because he can choose which assumptions to supply to his inferential process and, in a sense, he knows what he wants to know. Gutt (1991/2000) introduces relevance theory to explain translation, which will be discussed in the beginning of Chapter 4.

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[8] In the 1986 edition of *Relevance*, the presumption of optimal relevance is defined as: "(1) The set of assumptions I that the communicator intends to make manifest to the addressee is relevant enough to make it worth the addressee's while to process the ostensive stimulus. (2) The ostensive stimulus is the most relevant one the communicator could have used to communicate I " (Sperber and Wilson 1995: 158, 167).

[9] Levý (1967) is the first scholar introducing the 'minimax strategy', i.e. using minimum effort to achieve maximum effect, following an approach combining game theory with pragmatics.

2.2.4 Key concepts of relevance theory

Since relevance theory draws on certain concepts that come from the discipline of cognitive psychology and may not be transparent enough for some readers, this section explains them by grouping them into five clusters, each one associated with a larger theme, namely (1) cognition, (2) metarepresentation, (3) constituent, (4) language use and (5) comprehension, which are listed in Table 2-2 below:

Cluster	Concepts
(1) Cognition	Cognitive environment Context Contextual/cognitive effect
(2) Metarepresentation	Manifestness Relevance
(3) Constituent	Assumption Utterance Proposition Concept
(4) Language use	Descriptive use Interpretive use Resemblance
(5) Comprehension	Explicature Implicature Implicated premise Implicated conclusion

Table 2-2: Key concepts in relevance theory

The first cluster includes 'cognitive environment', 'context', and 'contextual/cognitive effect'. An individual's *cognitive environment* is "a set of facts that are manifest to him" (Sperber and Wilson 1995: 38), consisting of those facts that he already knows and those that he is becoming to know. For example, when a woman listens to a song, her cognitive environment consists of the song being heard, her awareness of the song and her memories associated with it. The notion of cognitive environment is important because two individuals with different cognitive environments can derive different conclusions and feelings even from the same set of perceptible facts.

Context refers to the "set of premises used in interpreting an utterance (apart from the premise that the utterance in question has been produced)" (Sperber and Wilson 1995: 15). In other words, it is "a psychological construct, a subset of the hearer's assumptions about the world" (ibid.: 15), that the addressee will call upon, from a nested cluster of context, to interpret the communicator's verbal or

nonverbal stimulus, in order to obtain the intended interpretation. In this sense, what makes up a context is not restricted to the physical environment or the content of the actual utterances, but it can also include scientific hypotheses, cultural assumptions, religious doctrines, the assumptions in the hearer's memories, the hearer's mental and emotional state, as well as the hearer's assumptions about the speaker's intention, and so forth (Blakemore 1992: 18; Sperber and Wilson 1995: 15-16). Based on the above explanation, the concept of context appears to overlap considerably with that of cognitive environment. The principal distinction between the two is that context is mainly enacted for inference, while cognitive environment involves both perception and inference.

The last notion under cognition, *contextual effect*, which is equivalent to *cognitive effect* or *contextual implication*, is the result of the interplay between old premises and new information. There can be two major types of contextual effects in communication, namely strengthening and contradiction, depending on the type of interplay between the two pieces of information, which are summarised below (Sperber and Wilson 1995: 107-108, 112):

(1) Strengthening involves the confirmation of information, and it can be a dependent or an independent one.

   (a) Dependent strengthening, aka contextual implication, is a conclusion that has to be derived from the synthesis of a set of old premises and a set of new information, and either of them alone cannot directly imply this conclusion.

   (b) Independent strengthening is a conclusion implied by two independent sets of new information, without the support from old premises.

(2) Contradiction involves replacing an assumption previously held in context with a stronger, new information that weakens or eliminates the old ones.

However, it should be noted that not every piece of new information helps to produce contextual effects. For example, when a foreigner tells someone about a remote event happening in her own country, it is quite common that the addressee cannot generate contextual effects at the expected level, because his context has too little interplay with the information being provided by the speaker.

In the second cluster of concepts, 'metarepresentation' includes 'manifestness' and 'relevance'. *Metarepresentation* means the aptitude to form a representation of another representation embedded in the former (Sperber 2000; Wilson 2000). The former representation is usually an utterance or a thought, while the latter can take various forms. *Manifestness* refers to the manifest level of a representation or the extent to which a representation is subscribed. According to Sperber and Wilson (1995: 39), a fact or an assumption is manifest to an individual when "he is capable at that time of representing it mentally and accepting its representation as true or probably true". Manifestness is a relative and comparative notion since the clarity of representation is always a matter of degree. *Relevance*, by its most basic definition, is synonymous with contextual effects. As explained by Sperber and Wilson (1995: 122), "[a]n assumption is relevant if, and only if, it has some contextual effect in that context", which means that contextual effect fulfils both the necessary and sufficient conditions of relevance. Actually, relevance can characterise not just an assumption, but also a wide range of elements in communication, including "any external stimulus or internal representation" (Wilson and Sperber 2002a: 250).

The third cluster, 'constituents', encapsulates basic elements in relevance theory, such as 'assumption', 'utterance', 'proposition' and 'concept'. An *assumption* is a thought taken as a representation of the actual world, which may or may not be true. An *utterance* is what is expressed by the speaker, consisting of both linguistic and non-linguistic elements, the latter including the speaker's thoughts and her propositional attitude attached to her thoughts; thus, an utterance contains more substance than a sentence. A *proposition*, also known as a *propositional form*, is chrematistic of being "semantically complete and therefore capable of being true or false" (Sperber and Wilson 1995: 72); a proposition is developed from a logical form of an utterance through the steps of decoding and inference. A *propositional attitude* is the speaker's attitude — such as desire, fears, or delights —, which accompanies her proposition, and is considered equivalent to a speech act. According to different scholars, like Sperber and Wilson (1995: 239), Blakemore (1992: 48-50) and Curcó (1997: 189-190), the propositional attitude may be found in explicit linguistic clues (e.g. mood devices, sentential adverbs, performative verbs and punctuations) or in implicit paralinguistic clues (e.g. tones, facial expressions and gestures). Finally, a *concept* is the psychological constituent

stored in memory, which can supply logical, encyclopaedic and lexical 'entries' to formulate a logical form, a propositional form or an assumption (Sperber and Wilson 1995: 85-86).

The fourth cluster, 'language use', consists of 'descriptive use', 'interpretive use' and 'resemblance'. According to relevance theory, an object containing propositional content, such as an utterance, can be used in two different ways: it can be used descriptively or interpretively (ibid: 228-229). The *descriptive use* of language refers to the fact that an utterance can represent a state of affairs, because the propositional form conforms with that state of affairs. The *interpretive use* stands for the situation in which an utterance can represent something with a propositional form, such as a thought or an utterance, rather than a state of affairs, because of the resemblance between the two propositional forms. *Resemblance* is a notoriously vague and comparative notion, because it suggests that two propositional forms are wavering between full identity and complete difference. In relevance theory, *interpretive resemblance* is defined as two propositional forms sharing certain logical properties, namely sharing analytic implications (deduction) and contextual implications (a positive synthesis of new and old information), in a given context (Sperber and Wilson 1986a: 157-158; Wilson and Sperber 1988; Sperber and Wilson 1995: 228-229). The concepts of resemblance and interpretive resemblance are further developed by Gutt (1991/2000) to account for interlingual communication.

The last cluster, 'comprehension', covers the following four concepts: 'explicature', 'implicature', 'implicated premise' and 'implicated conclusion'. *Explicature* and *implicature* are the explicit and implicit contents of an utterance respectively (Wilson and Sperber 1993; Sperber and Wilson 1995: 182; Wilson and Sperber 2002a: 260-261, 265, 2002b: 248). The difference between them is that an explicature is partly encoded and partly inferred, thus containing a level of logical development from the utterance and contributing to the truth conditions of the utterance and contextual effects, while an implicature is entirely inferred, and is distant from the logical development of the utterance. Implicature in relevance theory includes implicated premise and implicated conclusion (Sperber and Wilson 1995: 195). An *implicated premise* is an assumption entirely supplied by the hearer's memory, and it is the most easily accessible premise supplied by the context, while an *implicated conclusion* must be derived from the explicature of the

speaker's utterance and the hearer's context. The derivation of implicated premises and implicated conclusion is consistent with the principle of relevance. For illustration purposes, some terms in the last cluster can be explained with an analysis of Example 2-1 (adapted from Blakemore 1992: 58):

Example 2-1

(1) Peter: Did you enjoy your holiday?
     John: The beaches were crowded and the hotel was full of bugs.
(2) The beaches at the holiday resort that the speaker went to were crowded with
     people and the hotel where he stayed was full of insects.
(3) One would not enjoy a holiday with this level of living quality.
(4) John did not enjoy his holiday.

When Peter interprets John's answer in the conversation (1), he obtains explicature (2) through disambiguation and enrichment, supplies implicated premise (3) from his context, and reaches implicated conclusion (4) based on explicature (2) and implicated premise (3). Following the Gricean concept of implicature, John's utterance in conversation (1) breaks the maxim of relation, yet the assumptions from (2) to (4), as the results of recovering implicature (1) can be termed as implicatures as well. The opaque and potentially problematic use of the terminology in Grice's theory can be superseded by the new postulates developed in relevance theory, which provide a repertoire of more precise concepts that can help analyse the inferential process.

2.3 Concluding remarks

In this chapter, I have investigated different schools of humour studies in an attempt to reach a working definition of humour, and have outlined the main pillars of relevance theory.

As discussed in Section 2.1, the incongruity theory of humour, among the three strands of contemporary theories of humour, appears to be a very convincing theory that can explain most occurrences of humour successfully. Therefore, the working definition of humour (see Section 2.1.4) is mainly based on the incongruity of humour. In fact, the incongruity theory shows a high level of compatibility with relevance theory, because the former takes cognitive structures into the equation, such as the frames of mind, perceptions, thoughts and experiences.

In the belief that relevance theory can shed light on the subject matter of this study — the subtitling of humour —, this chapter further explores the arguments of relevance theory and its key concepts. The main thesis at the core of relevance theory, as expounded in Section 2.2.3, is quite straightforward, whereas the way in which relevance theory explains the concrete operations of human communication involves more elements in human cognition (see Section 2.2.4). Although relevance theory is not specifically developed for humour, it has nonetheless been used to explain humour by different relevance theoreticians (see Section 3.1). Because the cognitive environment involves the element of perceptions (see Section 2.2.4), relevance theory shows a strong potential of explaining not only the occurrences of humour in general conversations, but also those found in audiovisual texts.

Before moving on to the next chapter, considering the scope of relevance theory and that of humour would be helpful to the ensuing discussion. Relevance theory is postulated for the type of communication that is delivered with an overt intention, but humorous utterances can take place in a much wider scope of human communication. Humour might be delivered with an overt intention, but it can also occur without an overt intention. Humour can be totally unintentional, such as a slip of the tongue in a conversation, or an unexpected connotation in a translated article, while it can also be intentional yet delivered with a level of covertness, such as when using a pun in a television commercial. Dealing with unintentional humour is beyond the scope of this study, but the latter is related to the so-called 'covert communication' that underpins punning discourses, and it will be discussed in Section 3.1.2.

For this research project, relevance theory with the support of the incongruity theory of humour is considered a suitable approach to explore the production of humour and to investigate the activation of subtitling strategies. These two issues will be addressed in Chapters 3 and 4 respectively.

Chapter 3

Production and Classification of Humour

This chapter aims to explore how relevance theory can elucidate the production of humorous utterances, and how, for the purpose of performing an empirical study, it can help identify a categorisation of humour that is compatible with the peculiarities of audiovisual texts.

Humour is a phenomenon that can take multifarious forms in human communication, from telling a joke, expressing non-joke verbal humour, to using non-verbal behaviour. Relevance theoreticians have made a great effort to account for different types of humour, and the literature drawing on relevance theory shows that joking, punning and verbal irony appear to be the three linguistic phenomena that have attracted the most academic attention. At this stage, it seems worthwhile to look first into the role that relevance theory plays in the three prototypical, humour-related communicative forms, before considering more complex forms of humour.

One of the main issues of this study is the identification of the variables that have an impact on how a humorous utterance gets subtitled into another language. Without denying that different variables in the larger socio-cultural matrix can affect the subtitler's decision, it seems that the type of humour is a crucial parameter when deciding on the best strategy in subtitling humorous utterances. This assumption is partly supported by Schröter's (2005) study, which investigates a dozen of films that have been subtitled or dubbed from English language into a variety of Northern European languages, such as German, Swedish, Danish and Norwegian. In Schröter's (2005) discovery, language-play, i.e. the marked use of language, including punning and non-punning wordplay activated in audiovisual texts, has a prominent impact on how it is subsequently subtitled and dubbed into various TLs. The fact that the interdependency between wordplay *vis-à-vis* subtitling and dubbing strategies has already been confirmed in past literature is a promising sign in the task of identifying an association between different types of

humour and the subtitling strategies that can be adopted. Hence, the second objective of this chapter is identifying a suitable categorisation that can encompass the various humorous utterances found in cinematic-televisual productions.

In Section 3.1, a relevance-theoretic account of the different types of humour, including joking, punning and irony, is offered. Section 3.2 introduces the concept of audiovisual phenomenon and looks into the theoretical premises that define it, in an attempt to ensure that the categorisation to be identified is compatible with the multi-semiotic channels through which humorous utterances are delivered. Finally, based on the concept of frame as a guiding notion, and following Yus's (2008, 2012, 2013a) approaches classifying verbal humour, a frame-based typology of humour is proposed in Section 3.3 for conducting an investigation into the subtitling of humour.

3.1 Relevance-theoretic account of humour

This section offers an in-depth review of previous studies centred on the heuristic value of relevance theory in the explanation of different types of humour. Because the literature that applies relevance theory to the study of humour has been highly developed, and different relevance theorists can dissect the same type of humour from slightly different angles, a thematic review appears to be a most suitable approach to take. In literature, joking, punning and verbal irony appear to be the three most important types of humour-related communication that have been researched by relevance theoreticians. In the following subsections, I will investigate the various studies on the three types of humour under the framework of relevance theory, and then evaluate how they can contribute to this study.

3.1.1 Joking

Joking has been one of the most popular academic topics in the literature about humour, and relevance scholars have provided insightful explanations of the mechanisms of joking. Among them, Yus's (2003, 2008) and Curcó's (1995, 1996, 1997a, 1997b, 1998) works appear to be rather enlightening.

Yus (1998, 2003, 2008) adopts the basic claims of relevance theory about human communication (Wilson 1994: 44; see also Section 2.2.3), which can be paraphrased as follows:

(1) An utterance can generate different interpretations, which can be accessed by the hearer according to his cognitive background.

(2) The hearer relies on a single powerful criterion to search for a single interpretation, and stops exploring alternative interpretations once the first interpretation has been reached.

According to the first observation, the result of interpretation is heavily dependent on the hearer's context, because the hearer, when receiving an utterance, will construct a number of assumptions, which "form a gradually changing background against which new information is processed" (Sperber and Wilson 1995: 118), in which certain contexts are more accessible to the hearer than others. Thanks to the existence of the single criterion, there exists a degree of predictability in the hearer's most accessible context, which makes it possible for the speaker to manipulate the hearer's interpretative process and to communicate a joke (Yus 2003: 1311).

The process of communicating a joke, as suggested by Yus (2003: 1308-1309), involves two stages, which is compatible with Sul's (1972) incongruity-resolution theory (see Section 2.1.3.2). Initially, the speaker expresses the first part of a joke, designed to mislead the hearer to reach a highly accessible yet incorrect interpretation. Meanwhile, the hearer follows the principle of relevance spontaneously to strike an optimal balance between cognitive effects and processing efforts just as processing any other utterances. Subsequently, the speaker tells the second part of the joke, which flouts the hearer's expectations with a "cognitive dissonance" (Yus 2003: 1308), and implies a latent interpretation that appears to be unlikely but is eventually compatible with the assumptions of the entire text. When detecting the contradiction, the hearer starts over another interpretive process, although a greater mental effort is required, which might eventually arrive at the latent interpretation. Yus (2003: 1309) labels the former section the "multiple-graded-interpretations" (MGI) part of the joke, because it

involves a search from various interpretations graded according to accessibility in the hearer's context, while the latter section is labelled the "single-covert-interpretations" (SCI) part, because it potentially leads to the single, eventually right interpretation.

Yus (2003: 1313-1315) further indicates that there are three conditions that need to be met in order for the delivery of a joke to be successful. The following is a summary:

(1) The incongruous interpretations have to be resolvable. Removing incongruities is "a natural, biologically rooted mechanism of human cognition" (ibid.: 1314), and conveying a dissonance without a resolution available can just surprise the hearer.

(2) The hearer needs to recognise the speaker's intention of play to take on a tolerant attitude required to interpret a joke. In fact, ascribing intention to someone's behaviour and utterances is an essential part of human communication. This assumption has been incorporated into relevance theory when Sperber and Wilson (1995: 153-154) propose that the speaker in ostensive communication makes her intention mutually manifest between both interlocutors.

(3) The hearer needs to accept the joking texts and the speaker's intention, insofar as he can produce positive contextual effects. The speaker can predict only to a limited extent the hearer's beliefs, values and the accessibility of assumptions, and the accuracy of this prediction directly affects whether a joke can be successfully delivered or not.

In contrast to Yus's general approach, Curcó focuses on the humorous interpretation of jokes specifically. In Curcó's (1995, 1996, 1997a, 1997b, 1998) delineation, verbal humour is a clash between two assumptions or propositional contents at different levels of explicitness. Humorous interpretation arises as the hearer discovers a contradiction between a *strongly implicated premise*[10] and a *contextual assumption*, i.e. an accessible and yet unaccessed assumption in the hearer's context (Curcó 1997a: 205, 1998: 306). The strongly implicated premise

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[10] For the definition of implicated premise, see Section 2.2.4.

is made mutually manifest by the speaker, and is represented by the hearer in his mind to fulfil the principle of relevance. The contextual assumption is also described as "some other assumption either explicitly conveyed by an immediate utterance, or manifest in the accessible context of interpretation" (Curcó 1997a: 205). Hence, the originally more explicit contextual assumption is challenged by that strongly implicated premise which is induced by the speaker's utterance.

To illustrate, the following example borrowed from Curcó (1998: 307) epitomises this particular type of humour:

Example 3-1

> It is perfectly monstrous the way people go about nowadays saying things against one behind one's back that are absolutely and entirely true. (Oscar Wilde)
>
> (1) The things people tell against one behind one's back are false.
> (2) The things people tell against one behind one's back are not false.

The first part of the sentence can easily evoke the contextual assumption (1), from the hearer's context or encyclopaedic knowledge, that it is immoral to gossip about other people. However, assumption (1) is incongruous with the second part of the sentence in which these gossips are considered to be entirely true. The hearer is thus forced to supply the strongly implicated premise (2) that justifies the behaviour of gossiping about other people by adhering to the principle of relevance. Actually, the two pieces of information have alternative names in Curcó's (1998: 314) discourse: the contextual assumption is also labelled the *target assumption*, because the speaker's implicitly expressed dissociative attitude takes this assumption as a target, whilst the strongly implicated premise is labelled the *key assumption*, because it enhances the saliency of contradiction to ensure that the hearer's context will process rather than ignore the contradiction. It is important that the driving force that triggers the humorous interpretation lies in the abrupt change of mutual manifestness of the target assumption and the speaker's dissociative attitude (Curcó 1997a: 244). Furthermore, Curcó (1997a: 199, 224, 1998: 307) raises a caution that resolving a contradiction between two explicit propositional contents, such as repairing one's own utterances or correcting someone else's mistakes, does not necessarily produce humorous effects.

Curcó's (1997a, 1998) proposal showcases the explanatory power of relevance theory to offer an in-depth account of a particular type of humour that

plays with the manifestness level of assumptions. It seems that this analysis is particularly suitable for short humorous texts, such as witticisms and one-liners, probably because a sudden change of the explicitness level of assumptions in a sentence often surprises the hearer. It can also be observed that, compared with Yus, Curcó places more emphasis on the hearer's interpretation rather than the speaker's production of humour.

When it is considered how the two accounts above can contribute to this study, there are two issues worth attention. Firstly, both scholars have suggested some important features of the process of telling a joke, such as Yu's two-stage interpretation and Curcó's strongly implicated premise, but neither of the two explanations can be applied to other kinds of humorous communication. Secondly, Curcó's dissociative attitude, inherited from Sperber and Wilson (1995: 240), offers great potential for explaining verbal irony (see Section 3.1.3), even though it cannot directly serve as a guiding concept in this study to categorise different types of humour.

3.1.2 Punning

Punning refers to the use of a word or phrase that leads to more than one interpretation, or the use of words that are alike or nearly alike in part of their basic elements, i.e. sounds, meaning or written forms. The discussion of puns in the framework of relevance theory has been pioneered by scholars like Tanaka (1992, 1994), Curcó (1997a), Yus (2003), and Dynel (2010). There has been a fruitful debate, with some operational classifications of punning offered by relevance theoreticians. The review that follows provides only a skeleton of them, because this study focuses on a broader subject of humour rather than exclusively on puns.

Tanaka (1992, 1994), in her analysis of British and Japanese advertising discourses, proposes that a punning utterance contains two interpretations, of which one is eventually rejected by the addressee. As mentioned in Section 2.3, some cases of puns are not delivered with overt intention, when its intended interpretation is not immediately accessible to the hearer. To address this problem, Tanaka (1994: 37) adopts the concept of "covert communication", as opposed to ostensive communication, and she suggests the two terms be defined as below:

> *Ostensive communication*: an overt form of communication where there is, on the part of the speaker, an intention to alter the mutual cognitive environment of the speaker and the hearer.
>
> *Covert communication*: a case of communication where the intention of the speaker is to alter the cognitive environment of the hearer, i.e. to make a set of assumptions more manifest to her, without making this intention mutually manifest.

According to the above definitions, both ostensive and covert communications involve modifying certain assumptions in the hearer's cognitive environment, a difference being that only the communicator in covert communication avoids demonstratively disclosing her intention in order to create humour. It is difficult to predict whether or not the covertly delivered puns tend to occur more often in audiovisual productions in comparison with advertising discourses. However, it is presumed that whether a pun is delivered overtly or covertly, the language and cultural barriers can force the subtitler to adopt a different pun in the TL, as the target audience may not have the encyclopaedic knowledge required to recognise the pun if translated literally.

Tanaka (1994: 66-82) categorises the mechanisms of punning into four main types:

(1) "nonsense puns", the punning utterances in which the literal meaning is rejected by the addressee because it does not yield positive contextual effects, and he has to read the pun in a different way to derive contextual effects at the expected level;

(2) "puns and context", a sort of pun in which the rejected interpretation can still contribute to the interpretation intended by the communicator;

(3) "puns and sexual innuendo", the punning that opens up the possibility of sexual interpretations, which the communicator does not make manifest to the addressee; and

(4) "puns with two communicated meanings", utterances that communicate two interpretations, as both of them can yield cognitive effects at the expected level.

As one of the earliest attempts on categorising puns premised on relevance theory, this classification is not flawless. For instance, in the second category of punning,

the rejection of the initial interpretation is inscrutable, as it can still contribute to the second interpretation; it is likely that the hearer still retains the first interpretation, and keeps the contextual effects derived from it. If that is the case, the fourth type could overlap with the second one, because of the retention of both interpretations. Regarding this classification, Dynel's (2010) paper offers a more comprehensive critique.

According to Curcó (1997a: 182), the hearer in a punning event initially fleshes out a logical form into the first proposition, and when he starts to derive contextual effects and discovers, from an contextual element, that this cannot be the intended interpretation, he has a chance to flesh out the logical form into another proposition that can yield contextual effects at the right level. The scholar proceeds to explain, "the hearer need not discard the cognitive effects he has derived so far" (ibid.: 182). The first proposition may not work as the intended interpretation, but it is most likely to serve as a contextual assumption, which could eventually increase the total relevance of the punning utterance for the hearer. Curcó's (1997a) account fills, to some extent, the lacuna left by Tanaka (1994) in her second type of punning, and explains the punning interpretation that involves the retention of double interpretations.

Yus (2003: 1321-1324) highlights that most punning utterances involve one accessible or overt interpretation and one less accessible or covert interpretation. When the addressee realises that the first interpretation does not yield contextual effects as expected, he might choose to devote more effort to find out a more relevant interpretation. Yus (ibid.) further suggests four types of puns, according to the balance between contextual efforts and effects, as well as context accessibility, which are summarised below:

Type 1: The hearer entertains the feeling of moving back and forth between two interpretations that yield similar balance of effect and efforts, as can be shown in the example below:

Example 3-2

[A Mazda car parked on a lengthy drive leading to a mansion]. The perfect car for a long drive (ibid.: 1321, citing Tanaka, 1994: 79)

In the above advertisement, the audience may switch between the interpretations that the car is perfect for a long driveway, which implies the driver is wealthy, and that the car is perfect for a long drive.

Type 2: The hearer reaches the first interpretation, which can be an intended interpretation, but the detection of a mutually manifest joking intention pushes him to search for another interpretation that can yield more positive contextual effects. This punning case can be illustrated by the following dialogue:

Example 3-3

> A: Why don't Stevie Wonder and Ray Charles get on with each other?
> B: Because they can't see eye to eye. (ibid.: 1322)

In this conversation, the interlocutor A can easily access an interpretation that Stevie Wonder and Ray Charles do not agree on a given issue, because the meaning of 'disagreeing on a given issue' can be immediately accessible from the phrase 'see eye to eye'. When interlocutor B's joking intention is detected, interlocutor A will attempt to access another assumption from his background knowledge that both of them are blind singers, and eventually generates another interpretation that the two singers cannot see each other with their eyes.

Type 3: The hearer cannot reach an interpretation in consonance with the principle of relevance, but a mutually manifest joking intention pushes him to search for a relevant interpretation. This type of pun can be exemplified by the following text:

Example 3-4

> It's a well-known fact that if you want an improvement in your working conditions, you should always tackle your boss about your issues one at a time. After all, you should never put all your eggs in one ask-it. (ibid.: 1323, citing Dedopulos, 1998: 83)

The hearer of the above witticism may not reach a reasonable interpretation initially, but the phonetic similarity between 'ask-it' and 'basket' at the end of the sentence could enact the idiom 'do not put all your eggs in one basket' stored

in the hearer's context. This idiom can generate an interpretation complying with the assumptions in the entire text, and yield positive contextual effects.

Type 4: In the fourth type of punning, a more accessible interpretation of an ambiguous term at the previous stage is invalidated by a less accessible interpretation, just as the SCI part flouts the MGI part when telling a joke. Consider the following dialogue exchange:

Example 3-5

> A: I'm two months pregnant now. When will my baby move?
> B: With any luck, right after he finishes college. (ibid.: 1324)

In this dialogue context, the word 'move' is an ambiguous term that can be interpreted as (1) the movement of the baby in its mother's womb or (2) relocating to another place. Based on the supplied information that A is pregnant, the interpretation (1) is more accessible than (2). However, B deliberately chooses the more unlikely interpretation (2), which shifts the originally intended meaning of A's utterance as well as its premise and yields positive contextual effects.

One of the most recent developments in the study of punning relying on the framework of relevance theory includes the suggestion of developing a more rigorous classification of puns. For instance, Dynel (2010) proposes a very comprehensive categorisation of punning discourses, based on two main criteria, namely, the derived cognitive effects (i.e. the number of non-absurd meanings), and the investment of cognitive efforts (i.e. how alternative meanings are activated).

According to the above discussion, relevance theory has successfully explained a variety of punning cases. It should be admitted, at this stage, that there can be some overlapping areas between joking and punning, and that there is a need to identify a concept that can help classify different kinds of humour, insofar as the overlapping among them can be reduced to the minimum.

3.1.3 Verbal irony

Sperber and Wilson (1995) have endeavoured to theorise verbal irony since the inception of relevance theory, and this subject has so far seen a good amount of publication written by relevance theorists (Curcó 1997a; Sperber and Wilson 1998a; Curcó 2000; Yus 2000; Wilson 2006; Wilson and Sperber 2012a). This section reviews some of the literature on how verbal irony is explained within the framework of relevance theory since it is not uncommon to find humour expressed with verbal irony.

Verbal irony, in classic rhetoric, has been regarded as a trope that conveys the opposite of the literal meaning of a linguistic expression. Grice (1975: 53) holds a very similar view, claiming that irony flouts the maxim of quality, as illustrated in the following example:

Example 3-6

(1) A: X is a fine friend. (X and A have been close with each other, but X betrayed A's secret to a business rival.) (2) X is not a fine friend.

In Example 3-6, A and her audience already know the fact that X has done something to A's disadvantage. When seeing that A's utterance is pointless, the audience will identify the most obviously related proposition as A's real intention, namely proposition (2), which in turn contradicts and replaces A's proposition embedded in utterance (1).

To demonstrate that ironic utterances do not necessarily covey the opposite of literal meanings, Wilson and Sperber (1992) offer a list of counterexamples, including the cases of ironic understatement, ironic quotation and ironic interjection, as presented below:

Example 3-7

> (1) *Ironic understatement*:
>   You can tell he's upset.
>   [The speaker and the hearer enter a shop, and they see a customer making a scene
>   as he complains to the clerks.]
>
> (2) *Ironic quotation*:
>   Oh, to be in England
>   Now that April's there.
>   [The speaker quotes Robert Browning's poem, *Home Thoughts from Abroad*, on a
>   cold windy day of spring.]
>
> (3) *Ironic interjection*:
>   Ah, Tuscany in May!
>   [The speaker was invited to Tuscany by a friend for a stay, who told her that Tuscany
>   in May was the most beautiful place in the world. When she arrived, it was a wind-
>   howling and rain-lashing day. The speaker exclaimed when he drove her to his
>   place.]

To understand the ironic effects in (1), the hearer does not need to generate the opposite propositions, for example 'You cannot tell he is upset' or 'You can tell he is not upset'. Likewise, the hearers in (2) and (3) need not identify the opposite propositions, such as 'Now that April is not there' and 'This is not Tuscany in May', before perceiving the speaker's ironic intention. From these examples, it is clear that delivering the opposite of the literal meaning is not a defining feature of verbal irony.

Curcó (2000: 261) pertinently explains the three defining features in the relevance-theoretic account of verbal irony:

> (a) it is a variety of interpretive use in which the proposition expressed by the utterance represents a belief implicitly attributed by the speaker to someone other than herself at the time of utterance,
> (b) it is echoic (i.e., it implicitly expresses the speaker's attitude to the beliefs being represented), and
> (c) the attitude involved in the echo is one of dissociation from the thoughts echoed.

The first two features are apparently connected with each other, because the echoic use of language is a kind of interpretive use in relevance theory. Therefore, the remaining discussion in this section will address the delivery of verbal irony, following the lines of the echoic use of language and the dissociative attitude held by the speaker.

In relevance theory, an utterance can be used descriptively or interpretively (see Section 2.2.4), and the *attributive use* is a type of interpretive use whereby

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the speaker attributes a thought that resembles a state of affairs to someone other than herself at the moment of speaking (Wilson and Sperber 2012a: 128). Verbal irony in relevance theory is construed as an echoic use of language, which is a particular sub-type of the attributive use. In the echoic use, the speaker's intention is not merely reporting the content of the attributed thought, but also expressing her attitude and reactions to that thought. When interpreting verbal irony, the hearer derives contextual effects mainly from the speaker's attitude and reaction, rather than the attributed thought. (Wilson and Sperber 1992: 59; Sperber and Wilson 1995: 238-239; Wilson 2006; Wilson and Sperber 2012a: 128-129)

This particular attributed thought can belong to someone else, a speaker in the past, a group of people, or the general public, and it can be an expressed or unexpressed one. What is echoed is not necessarily a real thought attributed to someone else. As pointed out by Sperber and Wilson (1998: 284), the notion of *echo* "is deliberately broad, and goes beyond what would generally be understood by the ordinary-language word 'echo'". Different possibilities of an attributed thought can be illustrated by the following dialogue extracted from Sperber and Wilson (1998a: 284):

Example 3-8

(1) A: I'll be ready at five at the latest.
(2a) B: Sure, you'll be ready at five.
(2b) B: You mean at five tomorrow?
(2c) B: It's a great virtue to be on time!

As shown above, among the possible responses of B to A's utterance, the attributed thought in B's utterance can be a real thought in a sarcastic repetition (A will be ready at five) as in (2a), an imaginary thought (A will be ready at five tomorrow) as in (2b), or a confirmation of the norms or standard expectations (Being punctual is a virtue) as in (2c).

It is crucial that the speaker's attitude that dissociates from an attributed thought can be identified by the hearer in order to derive the ironic effects from an instance of verbal irony (Curcó 1997a: 327; Wilson and Sperber 2012a: 130). In the following dialogue taken from Wilson and Sperber (2012a: 129), Jack has finished his paper, and Sue may express one of the utterances from (2a) to (2c):

Example 3-9

(1) Jack: I've finally finished my paper.
(2a) Sue (happily): You've finished your paper! Let's celebrate!
(2b) Sue (cautiously): You've finished your paper. Really completely finished?
(2c) Sue (dismissively): You've finished your paper. How often have I heard you say that?

In the above example, Sue attaches different attitudes to her responses. In (2a), Sue delivers an endorsement to the attributed thought that Jack has finished his paper, while she expresses some doubts in (2b), and conveys a contemptuous attitude in (2c). Utterances (2b) and (2c) can yield ironic effects, because her attitudes that accompany the two utterances are meant to dissociate from the attributed thoughts. Usually, utterance (2a) cannot be interpreted as an ironic expression because Sue's positive reply is genuine without showing any dissociative attitude. Utterance (2a) can be ironic in a scenario when Jack's utterance was a deliberately false expression, and Sue already recognises his insincere attitude and pretended that she was happy for his 'achievement'.

The dissociative attitude held by the speaker can fall on the continuum "from amused tolerance through various shades of resignation or disappointment to contempt, disgust, outrage or scorn" (Wilson and Sperber 2012a: 130), which to some degree explains why verbal irony is often delivered with the emotion of suspicion, surprise, mockery, contempt or disgust. It is then quite obvious that there is no clear-cut distinction between the attitude that can generate ironic effects and the one that cannot. Whether or not an attitude is dissociative enough to convey ironic effects depends on the circumstances in which a conversation is embedded; this conversation can occur in daily life or be scripted in a cinematic-televisual production.

Due to the risk that the hearer may not always recognise the speaker's dissociative attitude instantaneously, the speaker often resorts to a range of cues to accompany and thus facilitate the delivery of an ironic utterance. These cues include the ironical tone of voice, such as flat intonation, lower speed, lower pitch, or nasalisation, and certain facial expressions, such as sneering, pulling a wry faces, rolling eyes and showing deadpan faces (Yus 2000; Wilson and Sperber 2012a: 128).

Regarding the hearer's detection of verbal irony, Yus (2000) proposes the "criterion of optimal accessibility", which means that the identification of the echoic quality of an utterance and the speaker's dissociative attitude towards the attributed thought can be accelerated by recognising a number of contextual sources. In other words, the more incompatibilities there are between the proposition expressed by the speaker's utterance and the information supplied by the simultaneously activated contextual sources, the less effort the hearer needs to devote to processing an ironic utterance. According to Yus (2000: 35-46), the contextual sources that could facilitate the delivery of ironic utterances include the following elements:

(1) "Encyclopaedic, factual information": social norms, common sense and situational expectations;

(2) "Mutually manifest physical setting": the environment in which a conversation takes place;

(3) "Speaker's nonverbal communication": the speaker's tone of voice, and the extensive use of punctuations in writing;

(4) "Addressee's background knowledge of addresser's biographical data": the assumptions about the speaker's opinions, interests and the relationship between the two interlocutors;

(5) "Mutual knowledge": the assumptions shared between the interlocutors;

(6) "Role of previous utterances in the conversation": the assumptions that have occurred at the previous stages of the conversation;

(7) "Linguistic cues": a special choice of vocabulary and/or syntactic structures.

As shown in the above list, the discussion of verbal irony within relevance theory has extended to include the speaker's voices and facial expressions, the hearer's assumptions, and the environment of a conversation in order to detect the speaker's propositional attitude and the existence of verbal irony.

Although there does not seem to exist much discussion about which type of verbal irony can or cannot generate humorous effects, Giora's (1995: 245) suggestion that verbal irony brings about a flavour of humour by introducing "a

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surprising message that still bears relevance to the topic under discussion"
appears to be pertinent.[11] Ultimately, without considering real circumstances, it is
difficult to draw a line between humorous and non-humorous instances of verbal
irony, just as there is no way to claim that a contemptuous attitude has to be funnier
than a mocking attitude without taking the particular circumstances into account.
Presumably, each of Yus's contextual sources has potential of playing a role in the
delivery of humour in verbal irony, and whether an ironic utterance is considered
humorous or not heavily depends on the addressee' perception(s) about it.

Finally, since the appreciation of joking, punning and verbal irony broadcast
on screen can all involve the recognition of humorous intention from images (e.g.
the pictures in an advertisement) and sounds (e.g. the tone of voice and facial
expressions), these two dimensions will be discussed in the next section.

3.2 AVT studies

In the previous section, I have outlined how relevance theory has been relied upon
to explain the three types of humour-related communication, namely joking,
punning and verbal irony. The second objective of this chapter is to develop a
classification of humour. Before establishing a classification, it is necessary
consider the field of audiovisual translation (AVT) studies and the concept of the
audiovisual phenomenon to ensure that this classification is compatible with the
semiotic nature of audiovisual texts.

3.2.1 Introducing AVT studies and subtitling

AVT refers to a myriad of practices that deal with the translation of digital and non-
digital audiovisual materials, such as motion pictures, television programmes,
corporate videos, documentaries, video games, and even theatrical performances.
Occasionally, this umbrella term can be associated with the translation of texts with
less semiotic complexity, such as song lyrics, comic strips, and web pages without
embedded video clips. In academia, AVT studies has rapidly grown into a major

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[11] Giora (1995) does not discuss irony in the framework of relevance theory, but takes irony as an
indirect negation.

branch within the wider discipline of translation studies. The past literature of AVT studies can be traced back to the late 1920s, with the invention of the talkies, and, following a period of low academic activity, the young discipline started to acquire momentum in the 1990s, thanks to the popularisation of the internet, the digitisation of audiovisual materials, and the booming development of screen-based gadgets (Gottlieb 2002; Díaz-Cintas 2004b, 2008).

AVT studies has been adumbrated in Jakobson's (1959: 233) well-known tripartite division:

(1) Intralingual translation or rewording: transferring verbal signs within the same language.

(2) Interlingual translation or translation proper: transferring verbal signs into another language.

(3) Intersemiotic translation or transmutation: transferring verbal signs into a nonverbal sign system.

This classification potentially broadens the boundary of translation, particularly by accommodating the spheres of accessibility to audiovisual media, namely subtitling for the deaf and the hard-of-hearing and audio description for the blind, as examples of intralingual and intersemiotic translation respectively. However, the viewpoint of equating interlingual translation, which involves only the lexical dimension, with 'translation proper' can have a detrimental effect on the rest of practices, relegating them to an activity that is not translation. It was not until the last decade of the 20th century that translation scholars started to recognise the various AVT modes as translation 'proper' rather than adaptation, and as an emerging branch within the broader field of translation studies (Delabastita 1989: 213-215; Díaz-Cintas 2003, 2004b; Gambier 2006).

Different umbrella names have been proposed throughout the past 30 years to refer to this new field, including 'constrained translation' (Titford 1982), 'language conversion' (Reid 1986), 'film translation' (Snell-Hornby 1988; Delabastita 1989), 'screen translation' (Mason 1989), '(audiovisual) language transfer' (Luyken *et al.* 1991; Dries 1995), 'audiovisual translation' (Karamitroglou 2000; Chaume 2002; Díaz-Cintas 2003; Orero 2004), '(multi)media translation' (Gambier and Gottlieb

2001), and 'multidimensional translation' (Gerzymisch-Arbogast and Nauert). Terms like 'language conversion' and '(audiovisual) language transfer' seem to adopt an obsolete viewpoint, refusing to fully recognise language transfer within audiovisual materials as one type of translation. The term 'film translation' is rather limiting as it seems to establish an association with cinematic texts only, and there are still other terms, such as 'screen translation' and '(multi)media translation', which show a preference for the localisation industry. 'Audiovisual translation', abbreviated as AVT, is the most widely accepted term nowadays in the industry and in academic circles, and it shows a relatively neutral stance amongst different genres and industries. Therefore, the term is adopted in this study.

The term AVT can encapsulate different modes, of which the most popular ones have traditionally been dubbing, voiceover and subtitling (Gottlieb 1998; De Linde and Kay 1999: 2; Díaz-Cintas 2003; Gambier 2003: 172-174). Dubbing involves the substitution of the original dialogue with a recording in the TL that seeks maximum synchronisation with the lip movements and the gestures of the onscreen characters. Voiceover, also known as 'half-dubbing' by scholars like Gambier (2003), involves superimposing pre-recorded target-language voices on the original soundtrack by lowering the volume of the latter and adopting a quasi-synchrony protocol. *Subtitling*, as defined by Díaz-Cintas and Remael (2007: 8), refers to:

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

Subtitling can be further divided, according to preparation time, into pre-prepared subtitles and real-time subtitles. Alternatively, subtitling can also be classified, according to the languages involved, into intralingual and interlingual subtitling. The former often refers to subtitles for the deaf and the hard-of-hearing (SDH), also known as captioning in American English, and there tends to be legislation in many countries to regulate the standard and the quantity of its output. On the other hand, interlingual subtitling is the translation service from a SL into a TL, and the standard of which is rarely subject to legislation. However, interlingual subtitling is

still constrained by the norms of the subtitling industry and the technical specificities of this practice.

These distinctions apply mainly to the majority of the western countries (e.g. the USA, Canada, Australia, and most European countries), while in the Chinese-speaking world (e.g. Taiwan, Hong Kong, and Mainland China), in which the addition of subtitles to most of the domestic cinematic-televisual productions is a convention, the division between interlingual and intralingual subtitles appears to be less clear. I would argue that this situation is symptomatic of a relatively young, developing profession that seems to be struggling to raise its visibility in the Chinese-speaking communities.

For any type of subtitling, the most distinctive feature of this translational practice consists of the requirement to deal with the interaction between texts and images, and to convert spoken register into written language under some spatial and temporal constraints. The technical constraints that characterise subtitling will be discussed in more detail in Section 4.3.

3.2.2 Audiovisual phenomenon

To illustrate the communication that takes place via audiovisual productions, I propose the 'audiovisual phenomenon' as a common feature of audiovisual texts. The coinage of this term is inspired by Sperber and Wilson's (1995: 150) concept of 'phenomenon' and Zabalbeascoa's (2008) 'audiovisual communication'.

Zabalbeascoa (2008: 24-30), following Delabastita's (1989) semiotic approach to audiovisual translation, plots the entire audiovisual world as a coordinate, in which he gives a very detailed account of 25 audiovisual communication modes according to their 'audiovisuality', i.e. the various semiotic signs (verbal and non-verbal) and channels (audio and visual) that are the typical features of audiovisual texts, as represented in Figure 3-1 below :
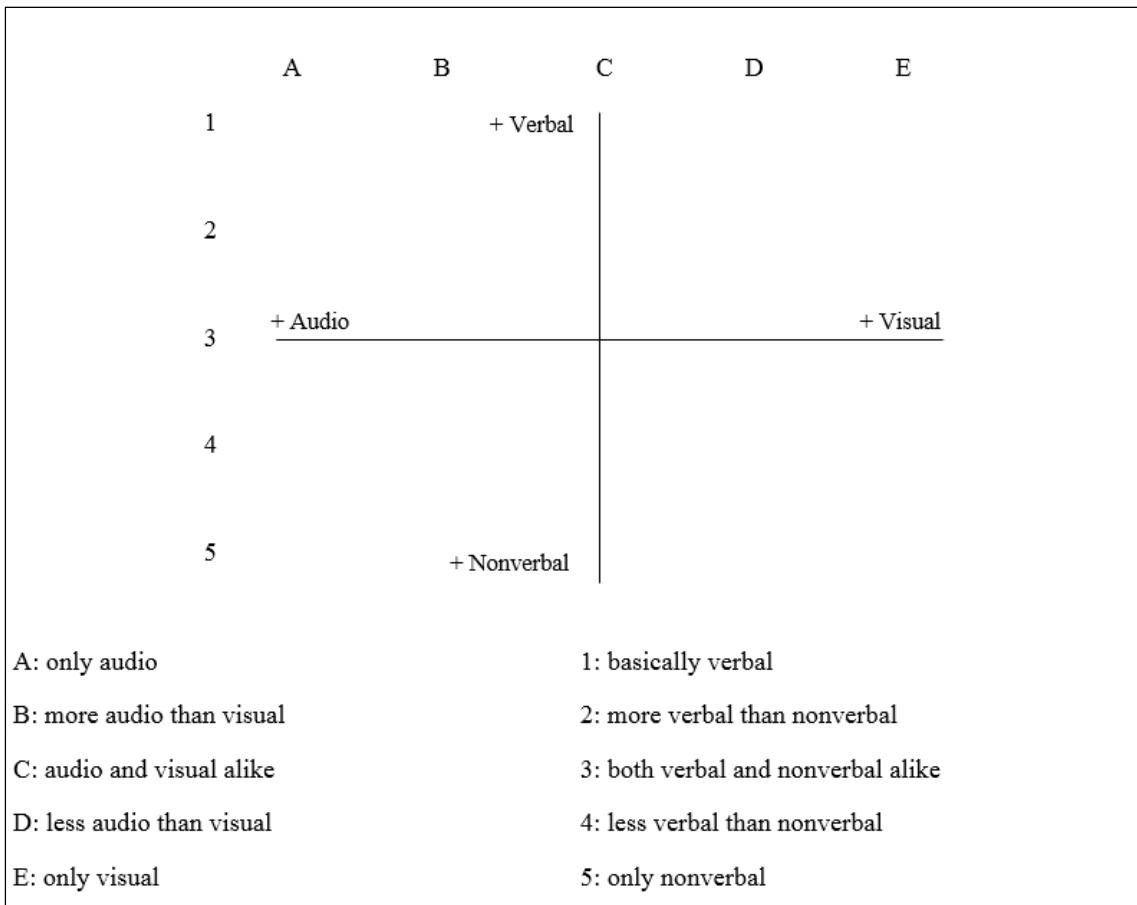
Figure 3-1: Zabalbeascoa's (2008: 26) two axes of audiovisual communication

Zabalbeascoa's proposal encompasses a wide range of audiovisual communication modes and practices, while relevance theory throws a more essentialist, cognitive-linguistic light on the audiovisual communication. Sperber and Wilson (1995) adopt the notion of phenomenon to explain the audience's reception of information. In their words, a *phenomenon* refers to any "perceptible feature of the physical environment" (ibid.: 150), from which an individual can detect a stimulus for further interpretation. The definition of phenomenon in relevance theory appears to be quite compatible with the different instantiations of audiovisual communication. Thus, I would like to suggest the following definition of *audiovisual phenomenon*:

> *An audiovisual phenomenon is a set of perceptible semiotic features,* i.e. *the verbal, visual and audio signs delivered through the audio channel and/or the visual channel, which are likely to contribute to interpretive process in the audience's context.*

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When an audiovisual phenomenon is perceived by the audience, a part of it will be converted into a stimulus, which in turn will be processed within a given context spontaneously selected by the audience, to formulate a set of assumptions necessary to produce contextual effects.

Audiovisual phenomenon, as a common feature shared by different modes of audiovisual communication, needs to be borne in mind when developing a categorisation of humour for this study. With this awareness, in the next section, I will examine the categorisation of humour in discussed in past literature, and then proceed to establish a classification of humour that accommodates the key feature of audiovisual communication.

3.3 Establishing a typology of humour

Any classification of items can generate a typology or a taxonomy. According to Smith (2002: 381), the main difference between them is that a typology "conceptually separates a given set of items multidimensionally", in which each dimension is derived from a concept, while a taxonomy classifies items "on the basis of empirically observable and measurable characteristics", an approach originally derived from biological sciences. Since the task of describing the characteristics of each case of humour is never straightforward, the use of typology appears to be suitable for classifying humour. Therefore, it is necessary to identify a set of concepts or dimensions in order to categorise different types of humour into a typology. Furthermore, it is presumed that for a typology of humour to be operative, the core, guiding concept has to be highly flexible such that it can accommodate various types of humour-related communication and can be compatible with the audiovisual phenomenon.

In what follows, the first two subsections present a review of previous classifications of humour, while Section 3.3.3 elaborates on why the concept of frame is a suitable leading concept to develop a typology of humour for this study. After making amendments to Yus's (2013a) model in Section 3.3.4, I propose a frame-based typology of humour in Section 3.3.5, and then move on to define each of the humour frames in Section 3.3.6, in order to perform an empirical analysis.

3.3.1 Previous classifications of humour: semantic, semantic-pragmatic and psychological approaches

The classification of humour, mainly in non-audiovisual texts, has been theorised by scholars following different approaches, including the semantic, semantic-pragmatics, psychological and relevance-theoretic approaches. This section deals with the first three approaches, and the next section discusses the relevance-theoretic approach to the classification of humour. In published literature, the notions of verbal humour and joke are both popular subjects as the bases of many classifications, wherein verbal humour is considered a broad concept that includes joking and non-joking. The present review pays special attention to the categorisations of jokes and verbal humour.

From a semantic perspective, Attardo (1994: 95-96) suggests a very general distinction between referential and verbal jokes, a division inherited from the time of Cicero. A referential joke is exclusively based on the meaning of a jocular text, while a verbal joke is based on both the meaning and the phonology of a jocular text. This well-known bipolar categorisation has a long history, but it is too simplistic for a comprehensive analysis in this study. As discussed in Section 2.1.3.3, Attardo and Raskin (1991) in their GTVH offer the six knowledge resources as analytic tools for the investigation of humorous texts, including language, narrative, target, situation, logical mechanism, and script opposition. However, these analytic tools do not directly offer a single guiding concept that will allow for the generation of a typology of humour, and they can easily lead a study to a purely semantic comparison of the six different aspects, which appears to be incompatible with the cognitive approach postulated by relevance theory.

Adopting the semantic-pragmatic approach, Nash (1985: 38-53) suggests a dozen of formulaic varieties of jokes. Norrick (1986), for his part, suggests five major types of verbal humour based on a combination of the bisociation theory and the frame theory, while the categorisation put forward by Dynel (2009) divides verbal humour into two major types — i.e. jokes and conversational humour —, with the latter being further subdivided into eight sub-types of humour. The three authors' classifications are presented in a synoptic manner in Table 3-1 below:

Nash (1985)	Norrick (1986)	Dynel (2009)

(1) Definitions and verdicts
(2) Captions and annotations
(3) Glossed propositions
(4) Transforming tags
(5) Catchword forms
(6) Parodic allusions
(7) Exhortations
(8) Jonathanisms
(9) False premise and flawed inferences
(10) Test and rejoinder
(11) Question and answer
(12) Rhymed forms
	(1) Conversational witticisms: retorts
	(2) Conversational witticisms: quips
	(3) One-liners
	(4) Jokes
	(5) Special joke genre
		(1) Jokes (i.e. canned jokes)
		(2) Conversational humour
		    (2a) Lexemes and phrasemes
		    (2b) Witticisms (including stylistic figures, puns and allusions)
		    (2c) Retorts
		    (2d) Teasing
		    (2e) Banter
		    (2f) Putdowns
		    (2g) Self-denigrating humour
		    (2h) Anecdotes

Table 3-1: Classifications of humour suggested by Nash (1985), Norrick (1986) and Dynel (2009)

Nash's (1985) approach foregrounds the stylistic and structural features of jokes, but his classification does not rely on a single guiding concept. Norrick (1986), on the other hand, proposes an interesting approach that integrates the concept of frame, i.e. mental storage, and bisociation, i.e. incongruity, but his listing of five types of verbal humour is far from comprehensive and is hardly sufficient for this study. Dynel's (2009) classification is quite comprehensive although it still lacks a guiding concept, and, as admitted by this scholar, it is not an exhaustive list. In addition to the shortcomings mentioned above, a prevalent symptom shared by all these three proposals is that their categories are likely to overlap with each other, as admitted by Nash (1985: 38) and Dynel (2009: 1284). Actually, it seems difficult to entirely rule out the possibility of overlapping categories in any humorous exchanges, and a comprehensive categorisation of humour may have to acknowledge and allow for the possibility of overlaps to some extent.

The psychological approach of classifying humour warrants a special attention at this stage, and Martin's (2007: 211) classification of humour styles might be the most famous model in this approach. The author and his students measured the forms of humour that have been used by people in their daily lives with a questionnaire, which is based on a hypothesis that the mental status of expressing humorous utterances can be divided into four types, namely healthy, adaptive, unhealthy or potentially detrimental. Based on the four prototypes of mental status, there can be four styles of humour, including (1) affiliative, (2) self-enhancing, (3) aggressive, and (4) self-defeating. The definitions of these humour styles are paraphrased below:

(1) *Affiliative humour* intends to amuse others by telling non-hostile jokes or witty banters, which can help to affirm the value of the speaker, the hearer and their relationships.

(2) *Self-enhancing humour* is used to cope with stressful and adverse situations, and, when using this kind of humour, the speaker often maintains a humorous appearance to avoid being totally defeated by her own depressing feelings.

(3) *Aggressive humour* serves the purpose of criticising and manipulating others or a situation, at the expense of the relationships between the interlocutors. This humorous style often involves the use of offensive language delivered in a compulsive attitude, such as derision and sarcasm.

(4) *Self-defeating humour* involves amusing others by exposing the speaker's own weakness and laughing along with others at her own expense. This humorous style could also be taken as a form of defensive denial to one's own negative feelings.

This psychological classification of the four humour styles is both insightful and interesting, and it can be used to determine the range of humour styles that should be included in this study. It has been found that aggressive humour mainly activates negative, tense emotions, and often co-occurs with the use of strong language in order to make the audience laugh. Because this style of humour, when it does not co-occur with other humour styles, does not appear to correspond to the definition of humour presented in Section 2.1.4, and because humour and the use of strong language are usually taken as separate research subjects in AVT studies, it has been decided that purely aggressive humour should be excluded from this study. Therefore, this study can focus on the other three, namely affiliative, self-enhancing and self-defeating, humour styles, which are intended to trigger the feeling of amusement and show no issue of being confused with the use of strong language. Given that purely aggressive humour is considered incompatible with this research project, the hybrid humour between the aggressive style and other styles is still considered a suitable object in this study.

3.3.2 Previous classifications of humour: relevance-theoretic approach

Among the various relevance theoreticians, Yus (2008, 2012, 2013a) might be the scholar who has devoted the greatest effort to develop a fully operational classification of humour. Although he has not specially referred to audiovisual texts in his models, his proposals are sophisticated and interesting enough to deserve discussion in a separate section. Given that some of his perspectives have already been dealt with in Section 3.1, the current section focuses on his three approaches to classify jokes and verbal humour.

Yus (2008) initially suggests a classification of jokes that is based on different inferential activities, including four major types together with five sub-types of jokes (ibid.: 143-155), which are summarised below with examples:

Type 1: 'Explicit interpretation questioned' is the humorous incongruity created by manipulating the hearer's interpretation process. The speaker tells the first part of the joke and leads the hearer to a readily accessible interpretation, which has a high degree of relevance, but he then invalidates it with a second part of the joke. The latter part of information is less accessible and its interpretation is less relevant, but it is actually more compatible with the entire joke (see Section 3.1.1). This main category can be further subdivided into five sub-types of humour, as follows:

(1) 'Logical form' [12] plays with different grammatical readings of sentence constituents in order to generate more than one logical form.

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[12] As per relevance theory, to flesh out a logical form into a semantically complete proposition, a number of inferential steps are taken, including reference assignment, disambiguation, free enrichment and conceptual adjustment (Blakemore 1992; Sperber and Wilson 1995; Yus 2003, 2008). Most of the categories under the first type of joke derive from these mechanisms.

Example 3-10

> A lady went into a clothing store and asked, "May I try on that dress in the shop window?" "Well," replied the sales clerk doubtfully, "don't you think it would be better to use the dressing room?" (ibid.: 146)

In this joke, the sequence of words 'try on that dress in the shop window' can be parsed into '[try on] [that dress in the shop window]' or '[try on that dress] [in the shop window]'. The contrastive scenarios trigger humorous effect.

(2) 'Reference assignment' plays with dual referents of a certain word, like a pronoun, in a joke.

Example 3-11

> Do not kill yourself in the garden. Let us do it for you. (ibid.: 146)

In this joke, the word 'it' can refer to the difficulties a suicide may encounter in his life, or the procedure of killing oneself in the garden.

(3) 'Disambiguation' exploits the lexical ambiguity and enriches an utterance towards more than one interpretation. This sub-type is often associated with sex-related jokes and different kinds of punning techniques.

Example 3-12

> Two molecules are walking down the street and they run into each other. One says to the other, "Are you all right?" "No, I lost an electron!" "Are you sure?" "I'm positive!" (ibid.: 148)

In this joke, the word 'positive' is a polysemy, which can mean a positive attitude or a positive charge of a molecule when it loses an electron.

(4) 'Conceptual adjustment' plays with the difference between the lexical meaning of a word and a broader, narrower or *ad hoc* meaning inferred by the hearer. This sub-type is often connected with the use of a metaphor.

Example 3-13

> Ann: You look bored. You used to be so eager for new experiences, but now you no longer do that.
> Tom: My wife is an anchor. (ibid.: 149)

In this conversation, the word 'anchor' can be understood literally as a heavy metal that keeps a vessel in one place, or understood as someone who gives another person the feeling of safety, but none of them can generate expected contextual effects. To fully appreciate the joke, Ann has to search from her encyclopaedic knowledge to identify a more suitable concept for the word, such as 'somebody who constrains another person'.

(5) 'Higher-level explicature' involves the identification of a propositional attitude or speech act as the higher-order schema of an utterance. This sub-type is sometimes linked to irony.

Example 3-14

> Diner: Waiter! There's a fly in my soup!
> Waiter: Please, don't shout so loudly. Everyone will want one. (ibid.: 151)

In this dialogue, the waiter misunderstands the higher-level explicature in the diner's complaint (i.e. 'I am complaining…') as a compliment (i.e. 'I am glad that …'). Because of this misunderstanding, his response is showing humility, rather than expressing apology. Humorous effects are generated from the contrast between a set of assumptions about receiving a compliant and those about receiving a praise.

Type 2: 'Explicit interpretation clashing with contextual assumptions' is the type of joke that has been widely discussed by Curcó (1997a, 1998). Humorous effect is generated by the contradiction between the strongly implicated premise induced by the speaker's utterance and the hearer's contextual assumption (see Section 3.1.1).

Type 3: 'Implicated premises and implicated conclusions at work' means that the speaker forces the hearer to draw an implicature, which can be an implicated premise or an implicated conclusion, and to derive the humorous effect by

himself. As such, the hearer is endowed with the responsibility to seek the necessary assumptions that will help to explain the speaker's joking intention.

Example 3-15

> A dietician was once addressing a large audience in Chicago. "The material we put into our stomachs is enough to have killed most of us sitting here, years ago. Red meat is awful. Vegetables can be disastrous, and none of us realizes the germs in our drinking water. But there is one thing that is the most dangerous of all and all of us eat it. Can anyone here tell me what lethal product I'm referring to? You, sir, in the first row, please give us your idea." The man lowered his head and said, "Wedding cake?" (ibid.: 153)

In this example, the man's utterance contains an assumption, 'A wedding cake undermines one's health', which does not deliver humour explicitly. The hearer has to supply the implicated premise: 'One eats wedding cake when someone gets married', and generates the implicated conclusion: 'Getting married undermines one's health', before he fully appreciates the humour implicitly embedded in the text.

Type 4: 'Targeting background encyclopaedic assumptions' plays with encyclopaedic information stored in the audience's memory, which takes the form of stereotypes or cultural schemas of a society or a person. The assumptions stemming from this type of joke may strengthen, challenge, or rectify such stereotypes as gender, nationality, faith or ethnic background, among others. According to Yus (ibid.:15), a stereotype is "stored in the audience's mind as cultural schemas on society and human roles or activities".

Example 3-16

> A Brit, a Frenchman and a Russian are viewing a painting of Adam and Eve frolicking in the Garden of Eden. "Look at their reserve, their calm," muses the Brit. "They must be British." "Nonsense," the Frenchman disagrees. "They're naked, and so beautiful. Clearly, they are French." "No clothes, no shelter," the Russian points out, "they have only an apple to eat, and they're being told this is paradise. Clearly, they are Russian." (ibid.: 155)

In this example, the stereotypes about the characters of British, French and Russian descent have been strengthened to ridicule the targets of the joke, namely Russians, French and British.

In later years, Yus (2012) attempts to classify different types of humorous utterances or jokes according to these four new parameters: (1) whether the humorous utterance is intentional or unintentional, (2) whether or not it is integrated into the on-going conversation, (3) how the explicit and implicit interpretations of the text are dealt with, and (4) which social and cultural assumptions stored in the hearer's mind need to be accessed. Yus's (2012) classification of jokes can be illustrated in a tree diagram, as represented in Figure 3-2 below:
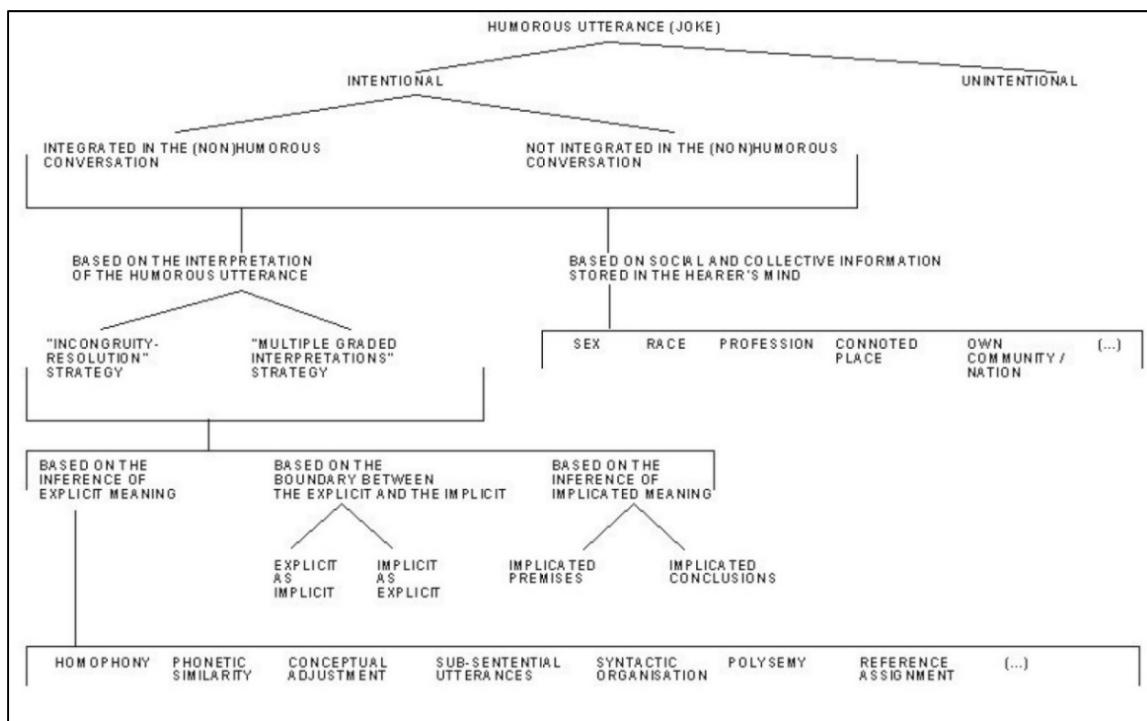
Figure 3-2: Yus's (2012: 273) classification of humorous utterances

Yus's (2012) revised classification is mainly built upon his first approach, and many types of jokes that were present in his previous classifications since 2008 have also been incorporated into this figure. The potential connections between the two models can be seen in Table 3-2 (see Section 3.3.5).

In one of his most recent articles, Yus (2013a) formally introduces the concept of frame, which will be elaborated in Section 3.3.3, as well as the following three humorous communication modes: (1) utterance interpretation, (2) make-sense frame, and (3) cultural frame. These three humorous communication modes, together with the elements that may be utilised to construct a humorous text, are explained as follows:

(1) Utterance interpretation is determined by "how the text of a joke is inferred" (ibid.: 69). The interpretation of an utterance in relevance theory is a dual comprehensive process composed of decoding and inference. Decoding involves identifying the logical form of an utterance, which usually includes the step of parsing a sentence into smaller constituents. Inference, on the other hand, involves fleshing out a logical form into a proposition, which consists of a number of inferential tasks, such as reference assignment, disambiguation, free enrichment and conceptual adjustment (ibid.: 62-63; see also Blakemore 1992: 65-83; Sperber and Wilson 1995: 183-193).

(2) The make-sense frame is related to "how the situation of the joke is conceptualized" (ibid.: 69), and it is used as an overarching name for the three kinds of mental storage, including (1) word-associated schemas, which refer to the encyclopaedic information attached to words; (2) sequence-associated scripts, which stand for "a number of prototypical, taken-for-granted actions" (ibid.: 66); and (3) situation-associated frames, as can be identified from "an accumulation of words whose conceptual referents suggest a prototypical situation" (ibid.: 66), such as seeing a doctor in a hospital or shopping grocery in a local supermarket.[13]

(3) Finally, the cultural frame is concerned with "how stereotypical collective representations are depicted and identified" (ibid.: 69). This frame refers to the prototypical assumptions conceptualised or believed by the people that belong to the same culture or community; this frame is different from personal assumptions, as in the make-sense frame (ibid.: 66-67).

Based on the three communication modes, Yus (2013a) develops the Intersecting Circles Model of humorous communication, which includes seven types of humorous texts, as represented in Figure 3-3 below:

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[13] See Section 3.3.3.1 for the definition of frame proposed by other scholars.
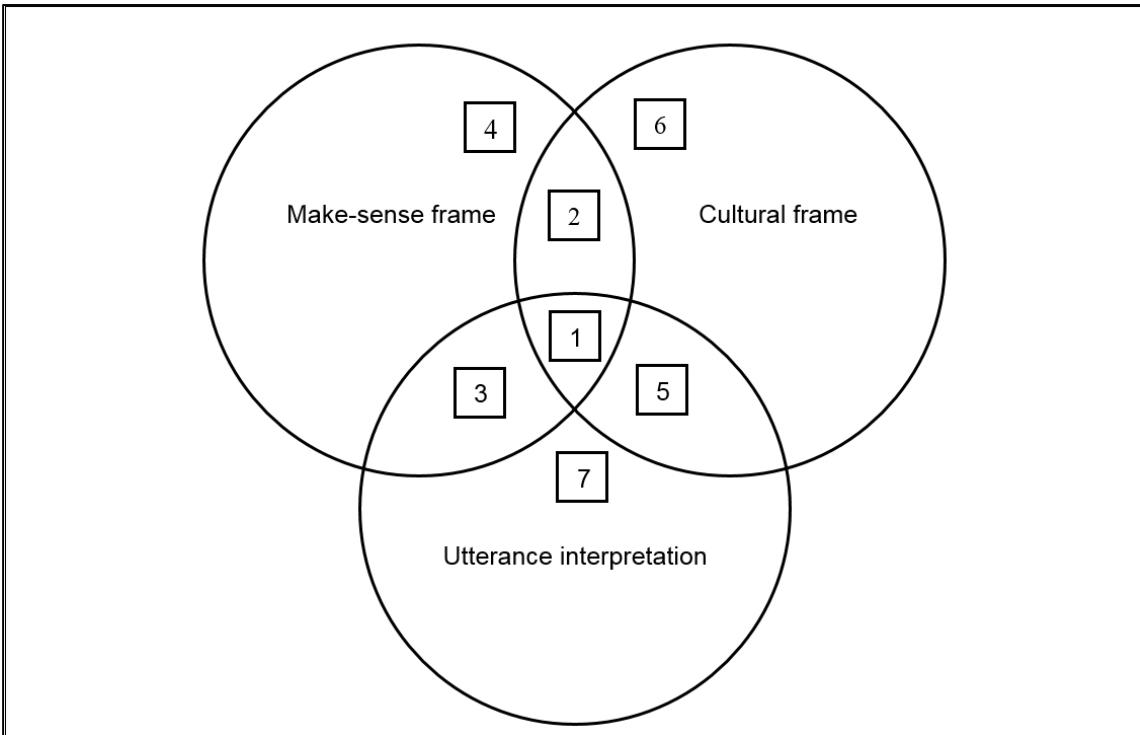
Figure 3-3: Yus's (2013a: 73) Intersecting Circles Model

The seven types of humorous texts consist of the following components:

Type 1: Make-sense frame + cultural frame + utterance interpretation
Type 2: Make-sense frame + cultural frame
Type 3: Make-sense frame + utterance interpretation
Type 4: Make-sense frame
Type 5: Cultural frame + utterance interpretation
Type 6: Cultural frame
Type 7: Utterance interpretation

Yus's (2013a) third approach does not elaborate on the categories found in his previous classifications, but this model has shed new light on the different humorous communications. Importantly, this approach is different from his previous two attempts inasmuch as this model exploits the concept of frame, and it acknowledges the possibility of overlapping frames. In the belief that it has great potential when it comes to developing a typology of humour for this study, in what follows, I would like to examine the concept of frame, and suggest some changes to this model before proposing an operative frame-based typology of humour that can be used as a heuristic tool in the present study.

3.3.3 Frame theory and relevance theory

Based on the definition of humour presented in Section 2.1.4, a humour event can be divided into four stages: (1) delivering humorous incongruity, (2) perceiving humorous incongruity, (3) experiencing failed expectations, and (4) receiving incongruity with light-hearted emotions. The first and second stages concern the speaker's and the hearer's behaviour respectively, and the emotional state at the final stage is a rather complex, subjective and capricious dimension in human psychology. In comparison, failed expectations at the third stage appear to be predictable to some extent, which is supposed to be affected by the type of humorous incongruity that has been perceived by the audience. Hence, there is a need to identify a concept that can connect the perception of incongruity and the experience of failed expectations.

In relevance theory, a context is defined as a "set of premises used in interpreting an utterance [and] a subset of the hearer's assumptions about the world" (Sperber and Wilson 1995: 15). When it is at work, context is a set of assumptions the addressee can call upon to interpret the communicator's stimulus in order to obtain the intended interpretation (ibid.: 142-143). Such an abstract definition of context makes it rather difficult to be directly applied to the analysis of the various types of humour; and yet, context is a *sine qua non* for the addressee to reach a successful interpretation of the message. In particular, the fact that socio-cultural conditions have not been seriously considered in relevance theory (Mey and Talbot 1988; Talbot 1994) makes it rather difficult to find any concrete vocabulary within relevance theory that could help to describe what is happening when perceived incongruity becomes failed expectations.

In my personal view, the concept of frame can play this particular role, mainly because frame is always accompanied by a set of expectations, as explained below. In what follows, I introduce the notion of frame as a suitable guiding concept to develop a typology of humour in Section 3.3.3.1, and, in Section 3.3.3.2, I investigate some of the distinctive features of frame that relates to our knowledge about human existence.

3.3.3.1 Defining frame

To understand the concept of frame, it is necessary to first clarify the three terms that are used in literature to refer to a more or less similar mental storage, namely 'schema', 'script' and 'frame'. The value of these concepts has been widely discussed and accepted in various academic fields, including, at least, anthropology, sociology, cognitive linguistics and artificial intelligence (Tannen 1993: 14-21). In this subsection, the most representative and relevant definitions are selected for discussion.

Schema, as defined by Mandler (1979: 263), "is formed on the basis of past experience with objects, scenes, or events and consists of a set of (usually unconscious) expectations about what things look like and/or the order in which they occur". Alternatively, it can also refer to "a dynamic mental representation that enables us to build mental models of the world" (Martin 2007: 85), or "assumptions about an event or action" (Goatly 2012: 258-259). Thus, schema usually refers to general representation and encyclopaedic information about objects and events.

The notion of *script, a*s per Schank and Abelson's (1975: 151) definition, is "a structure that describes an appropriate sequence of events in a particular context". The two scholars' well-known example presents a script of 'eating in a restaurant', which usually follows the same sequence of actions — the customers entering the restaurant, finding the seats, reading the menus, ordering food, consuming food, paying the bill, and exiting the restaurant. Decades later, Scollon *et al.* (2012: 74) define a script as the "expected sequence of activities" and consider the concepts of script and schema to be identical. Given that script mainly refers to predictable procedures in accomplishing an event, Raskin's (1985: 81) conceptualisation of script is deviant from the traditional understanding of this term. For him, a script refers to the structured information about an entity stored in a native speaker's mind, which can be technically represented by a semantic graph with nodes and lines.

Bateson (1972/1978) is the pioneering scholar introducing the notion of frame to anthropology in 1955. In his article 'A Theory of Play and Fantasy', he uses the signal of play in the world of animals, as well as the analogies of picture frames

and mathematical sets, to expound the concept of frame. In Bateson's (1972/1978: 193) opinion, a *frame* is psychological in nature and is defined as such:

(a) Psychological frames are exclusive, i.e., by including certain messages (or meaningful actions) within a frame, certain other messages are excluded.
(b) Psychological frames are inclusive, i.e., by excluding certain messages certain others are included.

Given that the two formulas are logically the same, they are considered different from a psychological perspective. Besides, Bateson believes that a frame is the 'meta-communicative' and 'meta-linguistic' structure of a message, and its main purpose is to direct the audience to interpret the messages in a particular way; in other words, a frame supplies the premise for interpretation. Goffman (1974: 10-11) defines frames as the "principles of organization which govern events — at least social ones — and our subjective involvement in them". Ross (1975; see also Tannen 1993: 16) suggests that frames are the "structures of expectations", and similarly for Minsky (1977: 355) a frame is "a data-structure for representing a stereotyped situation", which is further linked to such information as "how to use the frame", "what one can expect what to happen next", and "what to do if these expectations are not confirmed".

The concept of frame has been proved to be instrumental in explaining the nature of humour in different studies. Norrick (1986), for instance, looks at the production of humour by conducting a frame analysis, while Ritchie (2005) suggests that humour involves frame-shift, i.e. the shift from a culturally licenced frame to a subversive frame. More recently, as mentioned in Section 3.3.2, Yus (2013a) introduces the notion of frame into his model of humorous communication.

Taking into account the usage that scholars have made of the three terms, it can be concluded that schema often refers to the encyclopaedic assumptions about the world, script usually means a sequence of actions, and frame tends to relate to a set of expectations underlying utterances and other human behaviour. In addition, the concept of frame has been widely accepted by scholars working in the field of humour studies. It is based on these facts that the concept of frame is considered a very suitable guiding concept to be used in the development of a typology of humour in this study.

Therefore, I would like to offer a working definition of frame, mainly based on the works of Bateson (1972/1978) and Minsky (1977), as follows:

Frame is a psychological status composed of a set of assumptions that can generate further interpretations to help understand a situation, an utterance or a thought. In other words, a frame serves as the foundation on which an interpretation is premised.

Since frames are to be called upon as premises to understand the world, they can complete themselves by generating interpretations, and this interpretive process naturally attracts an array of expectations, which mainly include how a frame should be used, and which assumptions should be accepted or rejected inside a frame as opposed to outside the frame.

Thanks to its deep connection with expectations, the concept of frame potentially helps to explain the technique of re-framing, i.e. the re-selection of information, in our communication. This technique is not only used to deliver verbal humour, but is also exploited to construct a surprising moment and development in a narrative.[14] Writers of detective stories and directors of crime films often play the trick by suggesting the interconnectedness of different clues scattered in different sections of a story, and later re-selecting certain clues that have been shown but will lead to a completely different interpretation. In the cases of verbal humour, whether it appears in a conversation or in a cinematic-televisual production, the utterances of the interlocutors or characters often serve to re-select a new assumption that can generate a more unlikely, but still possible, interpretation of a previous utterance, thus creating humorous effects.

3.3.3.2 Features of frame

To illustrate the complementarity that exists between frame theory and relevance theory, and also to further develop Bateson's (1972/1978) conceptualisation of

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[14] Although it is difficult to compare how re-framing is used in verbal humour and in narratives, it is presumed that re-framing in verbal humour tends to re-select assumptions, a representation of the world that does not imply a truth-conditional question. Re-framing in narratives, on the other hand, tends to re-select the contents of a proposition that begs a question about whether it is true or false.

frame for this study, I would like to argue that there are four distinctive features of frame, as explained in the subsequent paragraphs.

Firstly, frame is a psychological structure that can facilitate communication. In communication, a frame is intuitively supplied and lays down a psychological foundation, based on which, certain assumptions are selected and certain are deselected, and the selected ones are then used for an interpretive process. At a deeper level, frame could be connected with our inner belief system, such as attitude and faith. Bateson (ibid.: 192) considers that a psychological frame may or may not be represented in language, that is, a frame can take a nonverbal form.

Secondly, frame and context are isomorphic structures, whereby frame takes the form of a nested structure just as context. Sperber and Wilson (1995: 142) postulate the structure of context as such:

> each context (apart from the initial context) contains one or more smaller contexts, and each context (apart from the maximal contexts) is contained in one or more larger contexts. The set of accessible contexts is thus partly ordered by the inclusion relation.

This description implies that smaller contexts are embedded within larger contexts. Interestingly, Bateson (1972/1978: 194) also argues that a frame is always in need of being embedded in a larger frame:

> This double framing is, we believe, not merely a matter of "frames within frames" but an indication that mental processes resemble logic in *needing* an outer frame to delimit the ground against which the figures are to be perceived.[15]

This argument complies with our experiences that to make sense of an object or an event, our minds tend to place it against a larger background. Bateson's (ibid.) conceptualisation of frames within frames is indeed very similar to Sperber and Wilson's (1995: 142) smaller contexts within larger contexts. Thus, it seems reasonable to take frame as a derivative structure generated by context when interpreting the various elements conveyed by a humorous utterance.

Thirdly, frame is transformative, meaning that it can be externalised and internalised. In terms of externalisation, the structure of frames in an individual's

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[15] Figure and ground are part of the terminologies used by gestalt psychologists, such as Wertheimer and Riezler (1944) and Rubin (2001), to refer to the foreground and the background in a picture, respectively.

mindset can either be developed into a sense of community, such as certain cultural groupings or nationalisms, or be wielded as a challenge to some existing socio-cultural values, just as the case of staging a protest. On the other hand, an existing value that gains currency in a society, like inter-racial equality, or an event that has a significant impact on a society, such as the September 11 attack in the USA, can be internalised as a frame that could become one of the premises in communication. After experiencing a transformation of frame, one can reach a totally different interpretation from the same message. The fact that a frame can be externalised and internalised also opens the possibility to allow socio-cultural conditions to enter the equation.

Fourthly, frame is existence-sensitive. Human existence is a half-open and half-closed system, in that human mind can remember the past and imagine the future, whereas human body has to shield itself with the entire immune system for survival. This characteristic of human existence runs in parallel with the fact that frame is defined by both inclusion and exclusion. Because frame is sensitive to events that mark our existence, whenever the addressees detect an assumption in a message that is related to a given aspect of their existence, whether it is race, nationality, sexuality, gender or religion, relevant frames are spontaneously and sometimes even profusely supplied, in an attempt to obtain a satisfactory interpretation. This defining feature of frame explains the abundance of racial, national, sexual and religious jokes that exist in different languages. Since human existence is multidimensional, it is always possible to supply more than one frame as the premises for the interpretation of humorous utterances.

3.3.4 Modifications to Yus's intersecting circles model

The following three subsections focus on the development of a frame-based typology of humour for this study. The current subsection proposes three modifications to Yus's (2013a) intersecting circles model. The proposed model and each of the 24 humour frames are explained in Sections 3.3.5 and 3.3.6 respectively.

Before formally proposing a typology of humour, I would like to revisit Yus's (2013a) intersecting circles model and suggest three modifications.

Firstly, I propose restructuring the content of the 'make-sense frame' and giving it a new name. The make-sense frame consists of (1) word-associated schemas, (2) sequence-associated scripts, and (3) situation-associated frames (see Section 3.3.2), but, from the perspective of translation, lexical knowledge appears to be quite different from the knowledge that one needs to understand a situation and a sequence of actions, and should belong to the field of utterance interpretation. Actually, one of Yus's (ibid.: 78) findings seems to support this change because he mentions that puns and polysemy tend to construct jokes based on utterance interpretation (see Figure 3-3, Type7). To encompass the other two mental storages based on situation and sequence, the 'experiential frame' is suggested as a new term.

Secondly, I suggest that the field of 'utterance interpretation' be taken as the 'interpretive frame' and its scope be slightly broadened. As mentioned in Section 3.3.2 (Footnote 12), when an utterance is developed into a propositional form, a range of decoding and inferential procedures can be made use of in order to reach a proper interpretation, and there seems to be no reason why these interpretive procedures cannot be considered as part of a larger frame. The new term including 'frame' can also enhance consistency in the use of terminology. In addition, this frame can further include a variety of humour based on more complex mechanisms, for instance humour involving the change of manifestness level (see Section 3.1.1), and humour based on verbal irony (see Section 3.1.3).

Lastly, for efficiency in labelling humorous utterances in the data, the Arabic numerals from 1 to 7 in Yus's (2013a) original model have been replaced with the letters from A to F. Numerals are reserved for labelling the categories under the three primary frames. In addition, the original order of these labels has been changed to a sequence from single frames to plural frames with overlaps, which provide expediency for categorising and analysing different types of humour. After the modifications made above, the proposed intersecting circles model for the present study is represented in Figure 3-4:
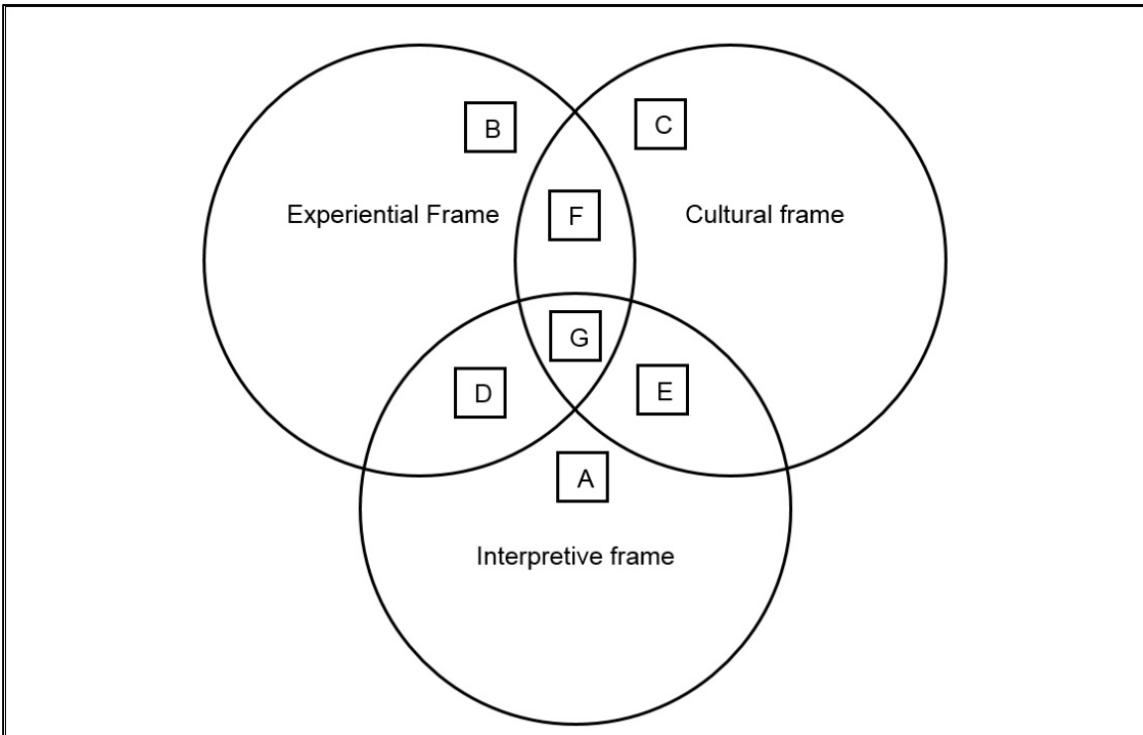
Figure 3-4: Proposed Intersecting Circles Model

3.3.5 Proposed frame-based typology of humour

This section proposes 24 types of humour based on the modified intersecting circles model (see Figure 3-4), and with reference to Yus's (2008, 2012) first two approaches to classifying jocular texts (see Section 3.3.2). The various humorous prototypes, which are compatible with the audiovisual phenomenon (see Section 3.2.2), are presented in Table 3-2 below:

Humour Types			Counterparts in Literature		
Primary Frames	Secondary Frames	Yus (2013a)	Yus (2012)	Yus (2008)
(A) Interpretive frame	(A1) Lexical disambiguation	Word-associated schemas	Homophony, Phonetic similarity	Disambiguation
	(A2) Conceptual adjustment		Conceptual adjustment	Conceptual adjustment
	(A3) Sentence		Sub-sentential utterances	Logical form
	(A4) Reference assignment		Reference assignment	Reference assignment
	(A5) Manifestness change		Playing with explicit and implicated interpretations of the same joke	Explicit interpretation clashing with contextual assumptions
	(A6) Implicature		Derivation of implicated conclusions or implicatures	Implicated premises and implicated conclusions at work
	(A7) Attitude			Higher-level explicature
(B) Experiential frame	(B1) Expressive style			
	(B2) Situation	Situation-associated frames		
	(B3) Sequence	Sequence-associated scripts		
(C) Cultural frame	(C1) Body		Humour based on social and cultural assumptions stored in the hearer's encyclopedic information	Targeting background encyclopaedic assumptions
	(C2) Age and maturity			
	(C3) Suffering			
	(C4) Death			
	(C5) Race			
	(C6) Mind			
	(C7) Professionalism			
	(C8) Gender			
	(C9) Sex and romance			
	(C10) Marital status			
	(C11) Social status			
	(C12) Community			
	(C13) Belief			
	(C14) Cultural references			
(D) Interpretive-experiential frames				
(E) Interpretive-cultural frames				
(F) Experiential-cultural frames				
(G) Interpretive-experiential-cultural frames				

Table 3-2: Proposed frame-based typology of humour

As shown in Table 3-2, the three primary frames (A) to (C) are derived from the proposed intersecting circles model (see Figure 3-4), and their intersections constitute plural frames (D) to (G). The three primary frames are further subdivided into the 24 different types of humour.

Amongst them, frames (A1) to (A7) belong to the interpretive frame, which produce humour by exploiting different interpretive stages when the addressee is comprehending an utterance, namely reference assignment, disambiguation, and conceptual adjustment (Blakemore 1992: 65-83; Sperber and Wilson 1995: 183-193; Yus 2013a: 62-63), and also by making use of more complex mechanisms. The latter include changing the manifestness level of assumptions (Curcó 1997a), inducing or forcing the audience to generate implicatures (Yus 2008, 2012), and delivering an instance of verbal irony (Curcó 1997a; Yus 2000; Wilson and Sperber 2012a).

Frames (B1) to (B3) are categorised as the experiential frame, because all of the three frames are built upon the common experiences shared by most of human beings. As shown in Table 3-2, (B2) situation and (B3) sequence are borrowed from Yus's (2013a: 66) "situation-associated frames" and "sequence-associated scripts" respectively, while (B1) expressive style is a proposed frame.

Frames (C1) to (C14) appertain to the cultural frame, a structure based on stereotypes or the addressee's cultural knowledge. Among them, the frames of (C3) race, (C7) professionalism, (C8) gender and (C12) community are derived from Yus's (2012: 292-294) discussion of "race relations", "sex roles", "jobs and professions", and "connoted country or place" respectively, and the other ten frames are established based on the observation of various types of humour in conversations and on screen.

To offer a wider context, most of the 24 frames are linked to certain categories suggested in Yus's (2008, 2012, 2013a) previous classifications of jokes or humorous discourses.

3.3.6 Definitions of the 24 humour frames

The following pages provide the definitions of the 24 secondary frames as proposed in the previous section.

Note that the terms 'humour type' and 'humour frame' are used interchangeably hereafter, in view of the fact that in the proposed typology, the concept of frame stands at the base of all different types of humour.

(1) Lexical disambiguation:

This type of humour is equivalent to Yus's (2008: 135-136, 2012) disambiguation, which is also known as pun or wordplay, and it works by exploiting polysemy, homophony, or phonetic similarity to produce humorous effects. The audience can identify more than one interpretation of a lexical item, and the retention of zero, one or two interpretations can trigger humorous effects to different degrees (see Section 3.1.2). The following is an example given by Yus (2008: 148):[16]

> Two molecules are walking down the street and they run into each other. One says to the other, "Are you all right?"
> "No, I lost an electron!"
> "Are you sure?"
> "I'm positive!"

(2) Conceptual adjustment:

This humour frame plays with the conventional and the inferred concept of an utterance (Yus 2008: 149-150, 2012: 281-283). The speaker uses an utterance in a special way, insofar as its conventional meaning cannot accurately match the context. Puzzled and nudged by the incongruity, the audience will spontaneously search for a new concept that may have a broader or narrower scope of meaning, or an *ad hoc* meaning, in order to make sense of the whole text, thus producing cognitive effects at the expected level. Metaphors often co-occur with this type of humour. Below is an instance taken from Yus (2008: 149; same as Example 3-13):[17]

> Ann: You look bored. You used to be so eager for new experiences, but now you no longer do that.
> Tom: My wife is an anchor.

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[16] See also Examples A1-A6 in Appendix III.
[17] See also Examples A7-A9.

(3) Sentence:

The sentence frame makes use of particular sub-sentential utterances or syntactic organisations to generate more than one logical form out of a single sentence (Yus 2008: 145-146, 2012: 283-285). The contrast between the two generated interpretations give rise to humorous effects, as illustrated below (Yus 2008: 146; same as Example 3-10):[18]

> A lady went into a clothing store and asked, "May I try on that dress in the shop window?" "Well," replied the sales clerk doubtfully, "don't you think it would be better to use the dressing room?"

(4) Reference assignment:

This frame involves the use of indexical words, like the pronoun 'I' or the demonstrative 'those', in order to identify a correct referent (Yus 2008: 146, 2012: 287). It is very common to make use of pronouns in humorous utterances as a way to formulate an unusual propositional form, whose interpretation triggers humour. The following example is given by Yus (2008: 146; same as Example 3-11):[19]

> Do not kill yourself in the garden. Let us do it for you.

(5) Manifestness change:

This type of humour, as explained by Curcó (1997a, 1998), comes from the clash which comes up when the audience's contextual assumption is challenged by a strongly implicated premise at a higher manifestness level. The unexpected change of the manifestness level of the two pieces of information triggers humorous interpretations in the hearer's context. In Yus's (2008: 151-152, 2012: 288-290) explanation, this type of humour plays with the implicit and the explicit interpretations of humorous texts. This frame can be exemplified by Oscar Wilde's witticism below (Curcó 1998: 307; same as Example 3-1):[20]

> It is perfectly monstrous the way people go about nowadays saying things against one behind one's back that are absolutely and entirely true.

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[18] See also Examples A10-A12.
[19] See also Examples A13-A15.
[20] See also Examples A16-A18.

(6) Implicature:

In this type of humour, the speaker induces the hearer to supply implicatures, such as an implicated premise or an implicated conclusion, by himself, to appreciate a humorous utterance (Yus 2008: 152-153, 2012: 287-288). In some cases, the speaker simply provides an implicated conclusion, forcing the audience to supply an implicated premise to reach the right interpretation, as shown in the example below (Yus 2012: 288):[21]

> A woman in bed with a man. The phone rings and she gets the call.
> -Yes darling… No problem… OK… I'll see you later.
> -The man asks: "Who was that?"
> -It was my husband. He's going to come home very late tonight because he is in an important meeting with you.

(7) Attitude:

This type of humour encompasses verbal irony and a higher-order explicature, because they both involve the manipulation of propositional attitude. In the instance of verbal irony, as explained in Section 3.1.2, the audience needs to appreciate the echoic use of language and identify the speaker's dissociative attitude to generate ironic effects (Curcó 1997a; Sperber and Wilson 1998a; Curcó 2000; Yus 2000; Wilson 2006; Wilson and Sperber 2012a). The following example, extracted from Wilson and Sperber (2012a: 129), illustrates an instance of humour based on verbal irony (see also Example 3-9):[22]

> Jack: I've finally finished my paper.
> Sue (dismissively): You've finished your paper. How often have I heard you say that?

Humour based on higher-level explicature involves the misunderstanding of the propositional attitude or speech act that accompanies an utterance (Yus 2008: 150-151). Sometimes, it can also be expressed by using sentential adverbs, like 'honestly' or 'frankly speaking', to stress a particular propositional attitude, making this category very similar to humour based on verbal humour. Humour based on higher-level explicature is illustrated in the example below (ibid.: 151, same as Example 3-14):

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[21] See also Examples A19-A22.
[22] See also Examples A23-A28.

> Diner: Waiter! There's a fly in my soup!
> Waiter: Please, don't shout so loudly. Everyone will want one.

(8) Expressive style:

This is a humour frame proposed to take the audio channel in the audiovisual phenomenon into account. Expressive style makes use of different paralinguistic elements of discourse, such as rhyming, tone of voice, intonation, accent and peculiar manner of speaking, as illustrated below (Talmer 2017d):[23]

> A gentleman wanders [*sic*] around the campus of a school looking for the library. He approaches [*sic*] a student and asked, "Excuse me young man. Would you be good enough and tell me where the library is at?" The student, in a very arrogant and belittling tone, replied, "I [*sic*] sorry, sir, but at this school, we are taught never to end a sentence with a preposition!" The gentleman smiled, and in a very apologetic tone replied, "I beg your pardon. Please allow me to rephrase my question. Would you be good enough to tell me where the library is at, idiot?"

(9) Situation:

This frame is derived from Yus's (2013a: 66) "situation-associated frames". In this type of humour, the idea of situation does not refer to any setting in an audiovisual text. Rather, it means that the build-up of concepts underlying lexical items points to the same prototypical situation, and the recognition of the situation has reached a level of mutual manifestness (see Section 3.3.2). Humour is generated due to the fact that the assumptions surrounding that prototypical situation are modified. as shown in the example below (Trusted Media 2017a):[24]

> A penguin walks into a bar, goes to the counter, and asks the bartender, "Have you seen my brother?"
> The bartender says, "I don't know. What does he look like?"

(10) Sequence:

This humour frame is the same as Yus's (2013a: 66) "sequence-associated scripts", which stands for the knowledge about the taken-for-granted sequence of actions. Humour based on this frame can be triggered in various ways, such as changing the order of the presupposed sequence of actions, modifiying

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[23] See also Examples A29-A31.
[24] See also Examples A32-A34.

expectations that exist in a sequence of events, or interrupting a conversation by using a very different rhythm of voice. The following example (Trusted Media 2017k) showcases how expectations are modified in a sequence of events:[25]

> What My Girlfriend Thought, First four Dates:
> 1. Nice shirt.
> 2. Wow. A second nice shirt.
> 3. OK, first shirt again.
> 4. He has two shirts.

(11) Body:

The human body is considered a frame because we all have a more or less similar understanding and expectations about how the human body works and functions, and we share a sense of privacy. Referring to bodily features, e.g. obesity and ugliness, or wearable items, e.g. underpants, in general speech can easily trigger humorous laughter. Humour based on this frame is illustrated below (Trusted Media 2017d):[26]

> One of my friends is pregnant. And I'm really excited. Not for the baby but because she's one of my skinniest friends.

(12) Age and maturity:

The concept of age is the time span of one's existence in the world, and maturity describes one's psychological age. Both concepts help to construct a set of expectations about a person. A common usage of this frame is associated with hyperbole, such as stating that somebody is too childish or describing a person as looking ancient. A joke drawing on the stereotype of old people is given below (Trusted Media 2017i):[27]

> "What's a hipster?" asked my four-year-old cousin.
> "Someone who will wear something just to look different," I said. "They'll often buy clothes in thrift shops and wear thick glasses."
> "Is Grandma a hipster?" he asked.

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[25] See also Examples A35-A37.
[26] See also Examples A38-A40.
[27] See also Examples A41-A43.

(13) Suffering:

The concept of suffering includes pain, sadness, torture, illness, starvation and the impact of natural disasters, among others. Suffering is considered a frame because it has a direct impact and/or continuous repercussion on someone's life, and it can generate various expectations, such as recuperation from illness, or relief from the sorrow of losing a spouse. Suffering is usually a serious matter, but when it is taken non-seriously, it can generate grotesque humour, such as enjoying seeing someone being tortured in a practical joke. Pain has become the target of laughter in the following joke (Talmer 2017f):[28]

> They say the surest way to a man's heart is through the stomach. But personally, I find going through the ribcage a lot easier.

(14) Death:

Death means the termination life, and it is considered a frame because death has a direct impact on the existence of human beings. Death may be an eternal mystery for human beings, and it is indeed accompanied by a range of expectations that often take the forms of speculations and curiosity. Although death may be perceived by some as a taboo topic, numerous jokes draw on the motives of death, as shown below (Trusted Media 2017j):[29]

> As a new paratrooper, I was struck by all the T-shirts on base emblazoned with the motto "Death from above!" Later I noticed a submariner with a T-shirt that declared "Death from below!"
>
> Then, standing in line for chow one day, I was served by an Army cook. His T-shirt had a skull with a crossed fork and spoon underneath and yet another warning: "Death from within!"

(15) Race:

This frame refers to an ethnic group who share similar physical traits. Race is considered a frame, because the construction of assumptions in human communications can take these physical features into account. Race is usually a sensitive and serious subject, especially when it plays with the negative stereotypes of a race. Many race jokes are labelled as racist jokes, but whether

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[28] See also Examples A44-A46.
[29] See also Examples A47-A49.

a joke premised on this frame can be considered to be funny or unfunny depends on the community to which the hearer belongs and the target community referred to in the joke. Below is an example based on this frame (Talmer 2017a):[30]

> What's the difference between a black and a white fairytale [*sic*]? White begins, "once upon a time," black begins, "y'all motherfuckers ain't gonna believe dis shit!"

(16) Mind:

Mind is a general term including the subject of intelligence and mental status, both related to how people can live in this world. Since most people assume that the others have average intelligence and a normal mental status, humour based on this frame often comes from the discovery that somebody's intelligence is very high or very low, or that his mental status is abnormal. Due to this frame, clowns and comedians can entertain people by pretending that they are stupid, and a simple expression referring to someone being smart, stupid or crazy is likely to make the hearer smile. The following example serves to illustrate this point (Trusted Media 2017g):[31]

> Our boss asked the new mail-room guy to make three copies of an office key. The guy returned ten minutes later with the copies… which he'd made on the Xerox machine.

(17) Professionalism:

The idea of professionalism was inspired by Yus's (2012: 293) discussion of profession and jobs, but, as this frame, it cover a wider scope, including professional knowledge and professional images. Professionalism is taken as a frame because a person's social role in contemporary society is often shaped by his professional backgrounds. Therefore, humour can be induced when hearing somebody delivering a professional discourse in a wrong environment, or when seeing a scientist behaving in a childish way. Thanks to this frame, Sheldon Cooper, a main character in the USA sitcom *The Big Bang Theory* (Cendrowski 2007), can make the audience laugh by showing off his knowledge of physics in

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[30] See also Examples A50-A52.
[31] See also Examples A53-A54.

an eccentric, sometimes childish manner. A joke drawing on this frame is provided below (Trusted Media 2017e):[32]

> I'd never had surgery, and I was nervous. "This is a very simple, noninvasive [*sic*] procedure," the anesthesiologist reassured me. I felt better, until … "Heck," he continued, "you have a better chance of dying from the anesthesia than the surgery itself."

(18) Gender:

Gender refers to a set of biological, physical, physiological and emotional features pertaining to human beings, and it is usually defined according to a polarised model between masculinity and femininity. The frame of gender is established because these fundamental features can define an individual life to a large degree. Along with gender comes a set of social expectations, especially about sexual orientations and the socio-cultural roles that a gender should play. There exist various jokes that exploit gender differences, as in the following dialogue (Talmer 2017c):[33]

> Son: Dad, what does 'gay' means [*sic*]?
> Father: It means 'to be happy'.
> Son: Are you gay?
> Father: No, son. I have a wife.

(19) Sex and romance:

The two subjects are important human activities that happen in the private sphere, which are different from the gender frame, which portrays the fundamental sexual traits of a person. Because these two subjects are usually considered as not to be shared with other people outside a relationship, a dialogue exchange that openly refers to sexual or romantic topics can easily prompt the hearer to adopt a non-serious attitude and lay the psychological foundation for a humorous interpretation of the exchange. Verbal humour based on this frame often makes use of sexual innuendos to allude to anything about sex, as instantiated in this joke (Raskin 1985: 155):[34]

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[32] See also Examples A55-A57.
[33] See also Examples A58-A60.
[34] See also Examples A61-A64.

> A girl comes back home from school half an hour earlier than usual. When her mother asks her how she managed that, she says, "John gave me a ride on his bike." "But John rides a girl's bicycle!" says her brother.

(20) Marital status:

Marriage is a ritualised social institution, whereby a couple officially establishes a unity that is recognised by the law and the society. Marriage determines people's family lives, and it is also connected with different stages of life, such as making a proposal, having an affair, getting divorced, and becoming a widow or widower. Thanks to the high expectations and solemn attitude about marriage, mentioning someone's marital status in a non-serious manner has the potential for a humorous impact. The following one-liner is a good example (Dynel 2010):[35]

> Marriage is not a word, but a sentence … life sentence.

(21) Social status:

Social status is an individual's position in a society in relation to other people. Social status is often evaluated according to one's wealth, reputation, educational background, professional ranking, artistic talent and so forth, and it can be revealed in one's language use, behaviour and dressing style. A person at a lower social status can become a laughing stock, and the reverse is also possible though arguably less common. Humour based on this frame is illustrated below (Talmer 2017g):[36]

> An organization is like a tree full of monkeys, all on different limbs at different levels. The monkeys on top look down and see a tree full of smiling faces. The monkeys on the bottom look up and see nothing but assholes.

(22) Community:

A community is composed of a group of people at a particular place, such as a family, a company, or a country. It is similar to Yus's (2012: 295) "connoted country or place". The communities a person belongs to set the boundary of his social and political life, which justifies the existence of the frame of community. Humour in this frame often draws on the positive or negative stereotypes of a community

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[35] See also Examples A65-A67.
[36] See also Examples A68-A70.

or its members. A jocular text based on the frame of community is illustrated below (Talmer 2017e):[37]

An Irishman, Englishman and Scotsman go into a pub and each order [*sic*] a pint of Guinness. Just as the bartender hands them over, three flies buzz down and one lands in each of the pints. The Englishman looks disgusted, pushes his pint away and demands another pint. The Scotsman picks out the fly, shrugs, and takes a long swallow. The Irishman reaches in to [*sic*] the glass, pinches the fly between his fingers and shakes him while yelling, "Spit it out, ya bastard! Spit it out!"

(23) Belief:

The belief system consists of a set of doctrines about religious tenets, political and economic ideologies, or moral standards. The frame of belief is based on the fact that the above assumptions are fundamental to human existence. Amusement can be induced by strengthening or challenging certain assumptions in a belief system, or by referring to a concept in a belief system in a casual manner, as illustrated below (Trusted Media 2017c):[38]

I work out religiously — Christmas and Easter.

(24) Cultural references:

This frame makes direct or indirect reference to a particular individual, object or event that is known and accepted mainly within a particular culture, and can include, *inter alia*, celebrities, famous quotes, toponyms, local food, cultural products, commercial products, historical events and cultural festivals. Slightly different from the previous cultural frames (1) to (23) that make use of the generalised representations of a society or human activities, this frame evokes the memory and/or knowledge about a particular item or person shared by the members of a cultural group. Translating the humour based on this frame can be challenging when the target audience are entirely unfamiliar with these references in the source culture. In the following one-liner (Talmer 2017b), the speaker assumes the hearer already knows that Chuck Norris is a hero in

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[37] See also Examples A71-A73.
[38] See also Examples A74-A76.

numerous martial art movies, and a translator of this text needs to consider the extent to which the target audience share this particular knowledge.[39]

Chuck Norris has already been to Mars; that's why there are no signs of life.

Finally, this typology of humour, just as many other categorisations of humour, does not presuppose mutual exclusion, although all of the 24 dimensions have been delineated as mutually exclusive as possible. This is in line with the observation of real-life humorous utterances that often conjoin several prototypes of humour.

3.4 Concluding remarks

At the beginning of this chapter, the three prototypical humour-related communications — namely joking, punning and verbal irony — have been outlined and discussed within the framework of relevance theory. Section 3.2 introduces the notion of audiovisual phenomenon as the essential feature shared among different audiovisual communications, which needs to be acknowledged when devising a categorisation of humour. After reviewing previous approaches of classifying jokes and verbal humour, including Yus's (2008, 2012, 2013a) three approaches, I introduce the concept of frame as a guiding concept for categorisation. Eventually, I propose a frame-based typology of humour made up of 24 different categories, which can be used to classify humorous utterances in audiovisual texts.

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[39] See also Examples A77-A85.

Chapter 4

Subtitling Strategies for Transfer of Humour

This chapter explores the generation of subtitling strategies, with the two main objectives, namely explaining the choice of subtitling strategies in the transfer of particular linguistic features within relevance theory, and identifying the subtitling strategies that can be operative in dealing with humour.

Sperber and Wilson's (1995) relevance theory does not touch upon issues concerning translation, subtitling or subtitling strategies. The first scholar to have used relevance theory to explore translation is Gutt (1991/2000, 2000, 2005). Gutt (1991/2000: 171) proposes a "unified account of translation", meaning that relevance theory can explain all kinds of translation, including direct translation, i.e. a translation product that shares complete communicative features with the ST, and indirect translation, i.e. a translation product that departs from the features of the ST but retains its meaning. In later years, Gutt (2000) proceeds to discuss a cause-effect interdependence model, in which the three elements, namely message, stimulus or text, and context, are interactive in communication, and, in another article (Gutt 2005), he compares the s-mode (stimulus-oriented) and the i-mode (interpretation-oriented) translations. However, none of the above approaches has directly dealt with specific translation strategies that could be applied to the subject matter of this study. Therefore, there seems to be a niche in this academic area that could be exploited to develop a framework based on relevance theory to explain subtitling strategies for translating humour on screen. As shown in Chapter 3, humorous utterances can occur at almost any linguistic and extra-linguistic levels, and it follows that the subtitling strategies available for the transfer of humour have to be considered along with the subtitling strategies that can be activated in more general cases. Hence, the decision has been taken to investigate the mechanism of selecting subtitling strategies in general and then reconsider it along with the processing of humour.

Subtitling does not occur in a vacuum, but within the subtitling circumstances which are embedded in a particular socio-cultural matrix. Thus, the selection of a

subtitling strategy depends not just on the employer's translation brief that specifies the goals of each subtitling commission, but also on the constraints within the professional subtitling environment, which are determined by the norms of a wider context, like a company, a country or a culture. A key assumption of this study is that neither a purely norm-based theory nor a purely function-base one would be sufficient to explain the selection of subtitling strategies, because the subtitler of humour always needs to consider both the constraints informed by the nature of humorous utterances in the ST and the aim of generating humorous effects in the TT. It is my contention that the concept of relevance can play a central role in the entire operation of subtitling strategies selection in the transfer of general conversations and in the transfer of humour in particular.

Section 4.1 first clears up the terminological confusion surrounding the notion of translation 'strategy' and then explicates its key features. As it is crucial to understand the conditions of the professional subtitling environment, Section 4.2 discusses the most important subtitling constraints that characterise this field by collating them under different headings. In Section 4.3, I establish the Relevance Theory-based Model of Subtitling Strategies (RTMSS), with the aims to shed light on the process of finding the most suitable subtitling strategies. In Section 4.4, after a review of previous categorisations of translation and subtitling strategies, I propose a new taxonomy of subtitling strategies, which will then be used to analyse the subtitling strategies activated when dealing with the various humorous instances found in the corpus of this research.

4.1 The nature of translation strategies

The concept of translation strategy is known under several terms in the extant literature, and different translation scholars have their own definition for the terminology that they use. Hence, there is a need to resolve this confusion and opt for an operative set of terms that can be used in this work, before formally discussing the different subtitling strategies in theory and practice.

It seems a widely held view that a translation problem pre-exists a translation strategy, but how a translation problem arises in a translator's mind has not been widely discussed in past literature. Presumably, a translation problem is detected when

the implementation of routines and internalised procedures in doing translation encounter difficulties. As highlighted by scholars (Palumbo 2009: 128-131; Toury 2011), the topic of translation problems is a very complex one, and this chapter can hardly explore this issue further.[40] Nonetheless, it is important to refer to this situation in order to foreground the fact that translation problems and translation strategies are more entangled than they appear to be, and that there is a need to provide a definition of translation strategy that can be operational in the present study.

In what follows, I will clarify the confusion that exists among different scholars surrounding the concept of translation strategy, and then provide a working definition for the terms to be used in the analyses.

4.1.1 Conceptual and terminological confusion

The term 'strategy', which bears an origin from military operation, is surprisingly ambiguous in the field of translation studies because it connects with a substantial number of synonyms. In literature, strategy has been used interchangeably or together with a wide range of other terms, including procedure (Vinay and Darbelnet 1958/1995; Newmark 1981, 1987; Mailhac 1996), technique (Nida 1964; Newmark 1981, 1987; Fawcett 1997; Molina and Hurtado Albir 2002), shift (Catford 1965; Popovič 1970; van Leuven-Zwart 1989, 1990), transformation (Retsker 1974), trajection (Malone 1988), solution-type (Zabalbeascoa 2000), transfer operation (Klaudy 2003), method, plan, rule (Lörscher 1991; Chesterman 2005) and tactic (Gambier 2010), among others.

Chesterman (2005: 19-21) analyses the definitions that lie behind the term 'strategy' and its related concepts along the line that there can be a product- and/or process-oriented sense in these definitions. In his discussion, the product-oriented or resultant sense is embedded in Vinay and Darbelnet's (1958/1995) concept of 'procedure', though it sounds like a process, Catford's (1965) and Popovič's (1970) 'shift', and Zabalbeascoa's (2000) 'solution-type'. The process-oriented sense, on the

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[40] Translation problem is a fuzzy term, and some researchers refer to it as translation difficulty or translation error (Palumbo 2009: 128-131). 'Translation difficulty' characterises procedural impediments in the translation process, entailing a judgement on the translator's competence, whereas 'translation error' highlights the accuracy issue by viewing translation as a product. This study opts for translation problem because it accommodates the views of process and product, and avoids the potential subjectivity when judging a translator's competence as well as the idealistic, naive idea of viewing translation as purely a product.

other hand, has been primarily highlighted in the studies based on think-aloud protocols, such as Krings (1986), Lörscher (1991) and Jääskeläinen (1993). The term 'technique' has been conceptualised divergently by Nida (1964), who takes it as a translation process, and by Molina and Hurtado Albir (2002), who assume it as the result of a translator's choice. Additionally, the problem-solving sense of the concept is also rooted in the term 'strategy' itself, whereas the sense of routine operations is implied by the term 'solution', and the psycholinguistic meaning is contained in Klaudy's (2003) proposal of 'transfer operation'.

In this study, I opt for using 'strategy' in a product-oriented sense, since this research mainly focuses on the observable and implicit features of translation products. The term is then subdivided into 'macro-strategy' and 'micro-strategy', depending on the macro- and micro- levels at which the procedures are applied.[41] The definition of each of the three terms is provided in the next section.

4.1.2 Defining strategy, macro-strategy and micro-strategy in subtitling

To define a translation strategy properly, the subsection begins with searching the defining characteristics of a strategy. Chesterman (1997: 87-92), based on Lörscher's (1991: 76) earlier discussion, provides a list of six features that make up a translation strategy, as presented below:

(1) A process: a strategy is an action in human activities, and it is a hierarchical process aimed at obtaining the best result.

(2) Textual manipulation: a strategy involves manoeuvring a text to reach a desirable relationship between the ST and the TT or between the TT and the parallel texts in the TL.

(3) Goal-oriented: a translational activity is goal-oriented, just as human activities have primary objectives and secondary goals.

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[41] This division echoes Palumbo's (2009: 131) suggestion that a translation strategy can be taken as "a general mode of text transfer", or as "the transfer operation performed on a particular structure, item or idea found in the source text".

(4) Problem-centred: translators tend to pause at particular problem points to think up proper solutions.

(5) Potentially conscious: translation strategies are non-conscious or pre-conscious operations that become conscious actions only when implemented.

(6) Intersubjective: translation strategies are learnable and accessible in the community of translators, and tend to take a loose form in circulation.

It seems to me that, among the six features, only (2) textual manipulation, (3) goal-orientedness and (4) problem-centred can count as the defining features of strategy, while the other three are optional or debatable. A translation strategy is indeed a process when it is being implemented, but, as discussed in Section 4.1.1, translation strategies can also be the results of a translator's actions. Being potentially conscious means that a strategy can be a conscious or unconscious action, a fact that is generally agreed by many other scholars, like Van Leuven-Zwart (1989: 155), Vermeer (1996: 12), Chesterman (1997: 91), Hermans (1999: 80) and Molina and Hurtado Albir (2002: 508). However, this feature can also pertain to many other actions carried out by human beings; hence, it does not seem to be a defining feature of a translation strategy. Actually, a process-based study, instead of a product-based research, would be a better place to discuss this particular feature thoroughly. As for the last characteristic, intersubjectivity, i.e. learnability and accessibility of translation strategies in the professional communities of translators, I would argue that this is not specific to translation strategies, either, since any specialised knowledge tends to be shared in a small circle of specialists. In fact, intersubjectivity may be applied to describe how interlocutors recognise intentions in human communication. In Grice's theory (1957/1989; Levinson 1983: 101), the hearer's recognition of the speaker's informative intention is the underlying feature of a conversational implicature, while in relevance theory (Sperber and Wilson 1995: 61) the speaker's informative intention needs to be "mutually manifest" to the audience and the communicator to make up the communicative intention and to deliver a message successfully.

The dimensions involved in solving translation problems and achieving goals have been widely discussed in different scholarly works tackling the concept of strategy, such as Lörscher (1991), Zabalbeascoa (2000), Chesterman and Wagner (2002), and Molina and Hurtado Albir (2002). Lörscher (1991: 76) defines a strategy

as "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another", whereas Zabalbeascoa (2000: 120), for his part, defines a strategy as "a specific pattern of behaviour aimed at solving a problem or attaining a goal". Likewise, Chesterman and Wagner (2002: 55) take strategies as the "well-established procedures, proven methods of solving particular kinds of problems and reaching the desired goal". For their part, Molina and Hurado Albir (2002: 507-509) draw a distinction between a 'translation method' and a 'translation strategy'. A translation method is "the way a particular translation process is carried out in terms of the translator's objective" (ibid.: 507), while translation strategies are defined as the "procedures […] to solve problems that emerge when carrying out the translation process with a particular objective in mind" (ibid.: 508). The two notions are similar to van Dijk and Kintsch's (1983) 'plan' and 'strategy' to be discussed below.

In addition to problem solving and goals achievement, another key feature of a strategy is textual manipulation. According to Chesterman (1997: 88-89), textual manipulation refers to the translator's textual and linguistic behaviour that intends to formulate a relationship between the TT and its ST, and between the TT and other comparable texts in the TL. In seems that the author's textual manipulation tends to align with the arguments of the functional approach. Hence, textual manipulation is not fundamentally different from the feature of goal-orientedness.

In their studies on strategies of comprehension, van Dijk and Kintsch (1983: 65) distinguish between a 'strategy' and a 'plan' by comparing a plan to taking a flight to a destination, and a strategy to making the most effective decisions for the completion of the journey. A strategy can be very flexible, just as there can be the fastest, the cheapest, and the most hassle-free methods when taking a flight. Therefore, it is presumed that a translation strategy can bear different features aimed at different solutions, like faithfulness, loyalty, appropriateness, naturalness, fluency, effectiveness, expediency, and cultural awareness, among others. According to the two authors, a plan is "a global representation of an action", while a strategy is "a global mental representation of a style, that is, of a way of doing this global action in the most effective way" (ibid: 65). In other words, a plan is the mindset about the content of the final result and the series of actions to be taken, and a strategy is the knowledge about how to execute the plan. The two authors also introduce the notion of 'tactics' as a set

of organised strategies, foregrounding that good tactics combine coherent strategies, and bad tactics combine conflicting strategies (ibid.: 66-67).

For van Dijk and Kintsch (1983), a good strategy is a 'most effective way' to solve problems and achieve certain goals, which should be understood in the context that translators tend to enhance effectiveness in the translation process. However, there can be problems if the concept of 'effectiveness' is directly adopted into a result-based study, because effectiveness in process is not identical to effectiveness in result. Hence, I would like to argue that this concept can be slightly generalised into 'favourability' to highlight the fact that a selected strategy reflects certain features favoured by translators, such as effectiveness, faithfulness, cultural awareness, feasibility, and replicability, among others, and to differentiate what translators favour and how a strategy works for the target readers or viewers.

To sum up the above discussion, when defining a strategy, there are three dimensions that warrant consideration, namely, the resolution of translation problems, the achievement of certain overall and local goals, and the selection of favourable features, as visually represented in Figure 4-1:
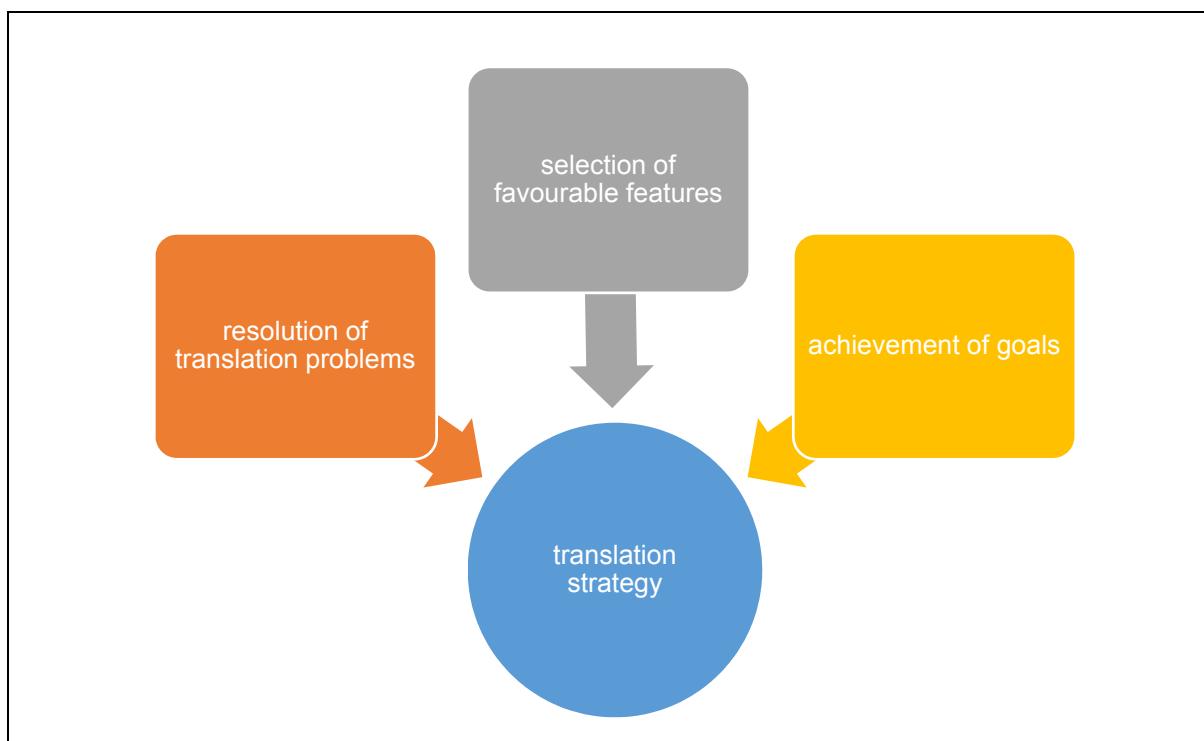
Figure 4-1: The three defining features of translation strategies

On the basis of these three dimensions, the definitions of translation strategy and subtitling strategy are proposed as follows:

A *translation strategy* is a procedure that features the resolution of translation problems, the delivery of favourable features, and the achievement of goals of a translation task.

A *subtitling strategy* is a procedure that features the resolution of subtitling problems, the delivery of favourable features, and the achievement of goals of a subtitling task.

Subtitling is considered a specialised form of translation and presents its own translation challenges, thus the use of 'subtitling problems' in the second definition. As will be explained in Section 4.2, subtitling is constrained in the dimensions of form, semiotics and language, which means that subtitlers need to consider additional technical and semiotic issues, apart from the transfer of language, in order to reach a final solution to a particular subtitling problem. The subtitling macro- and micro-strategies are defined below:

A subtitling *macro-strategy* is a subtitling procedure at the macro-level where each category follows a general orientation of a subtitling strategy.

A subtitling *micro-strategy* is a subtitling procedure at the micro-level where each category is an analytic subset of a macro-strategy.

Macro- and micro-strategies are assigned to two hierarchical levels. Since the criteria of mapping out particular categories for the two types of strategies have not been decided, the two definitions here are meant to show a general/specific or synthetic/analytic division to allow for structuring a list systematically.

Before formally introducing a model that explains the subtitler's decision-making mechanism, the constraints in the professional subtitling environment are explored in

the next section, with the aim of understanding what makes subtitling distinctive from other forms of translation.

4.2 Constraints in the professional subtitling environment

In this section, I first introduce the standard subtitling process, and then move on to discuss the constraints derived from the professional subtitling environment in different subsections.

The standard subtitling process has been introduced by a number of scholars (Luyken *et al.* 1991: 48-60; Díaz-Cintas and Remael 2007: 31; Downey 2008: 34). The subtitling process begins when a producer or distributor commissions a subtitling job to a language service provider. A team in this company embarks on the subtitling project and commissions the interlingual subtitles to a professional. Sometimes, the subtitler is asked to carry out technical originating, i.e. the spotting or the cueing of the in and out times of original dialogue exchanges before actually rendering linguistic elements into the TL. Nonetheless, in the new workflow, the subtitler is required to translate from a SL into a TL by following a pre-spotted list, also known as a template (Georgakopoulou 2006; Nikolić 2015) that is given to the subtitler by the company. For the company, using one spotting list as a template and asking subtitlers to translate it into different languages can save money and time on the technical dimension and can reduce the need for subtitlers to engage in a subtitling software programme. To prevent piracy and to accelerate the translation process, freelance subtitlers might not have a chance to preview the entire source audiovisual material in advance, and occasionally they might be allowed to listen to an audio-only version, or preview a reproduced copy on a CD or DVD with image spoilers and/or the watermarks of time codes. The end product is usually delivered as a special electronic format (like .w32, .stl, .srt, .rtf, .xml, and so forth), depending on the subtitling software being used. In many cases, the final audiovisual productions are the result of the efforts of not merely the subtitler, but also the in-house editors as well as technicians, who are responsible for giving a final touch to the formal presentation of the subtitles on screen, like tweaking their font size, changing the positioning of a given subtitle, or modifying line breaks.

Subtitling has been conceptualised quite differently by specialists and scholars. Shimizu (1992, in Kabara 2015) entitles his book rather controversially as *Film*

Subtitling Is not Translation. He firmly believes that what distinguishes film subtitling from book translation is the fact that subtitles need to be read by the audience before they are removed from the screen, which in turn means that the film subtitles must be brief and comprehensible to the viewers within the little time they have to read them. On the other hand, Nornes (1999) holds a very unique view of subtitling, that is, subtitling cannot escape from the violence that the ST imposes on the TL. This scholar advocates what he terms as 'abusive subtitling', namely an "experimentation with language and its grammatical, morphological and visual qualities" (ibid.: 18), in order to offer the viewers a new "experience of translation" (ibid.: 18). The two rather contrastive viewpoints about subtitling strategies can be boiled down to the fact that subtitling is bound by a great number of linguistic and technical constraints, which echoes Titford's (1982) affirmation that subtitling is a 'constrained translation'. Indeed, subtitling problems, as one of the defining features of a subtitling strategy, always arise from a variety of specialised and diverse constraints that characterise the professional subtitling environment.

Therefore, this section sketches a number of constraints that characterise the professional subtitling environment. In what follows, mainly based on the discussions of Gottlieb (1998) and Bogucki (2004),[42] I would like to present the seven specific constraints, i.e. (1) format, (2) duration, (3) synchrony, (4) semiotic coherence, (5) information irretrievability, (6) shift in mode, and (7) language-specific restrictions, which are subsumed under the three generic constraints, i.e. formal, semiotic and linguistic constraints, as represented in Table 4-1:

Generic Constraints	Specific Constraints
Formal constraints	Format
	Duration
Semiotic constraints	Synchrony
	Semiotic coherence
	Information irretrievability
Linguistic constraints	Shift in mode
	Language-specific restrictions

Table 4-1: Generic and specific constraints in subtitling

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[42] Bogucki (2004: 105-120) presents a more comprehensive list of subtitling constraints, including the shift in mode, linguistic background, quantitative constraints, cross-medium constraints, cultural constraints, constraints on register and style, fixed equivalents constraints, language-specific restrictions, and target audience expectations governing the choice of translation procedure.

In the above table, the collation between the specific and generic constraints does not imply that these connections are to be understood in an absolute sense, as any specific constraint can be related to more than one generic constraint. For example, semiotic coherence is a dimension closely related to the area of semiotic constraints, but the addition of a coherence marker to the TT can of course change the formal presentation and the linguistic aspects of the subtitles. In addition, although these constraints can be considered to be relatively stable, they can still change over time and across different geographical areas. The linguistic constraints vary across languages, countries and cultures, and the formal and semiotic constraints are often subject to technological developments. Overall, the constraints operating in the professional subtitling environment are subject to the wider socio-cultural constraints.

4.2.1 Formal constraints

The formal constraints concern the layout of the subtitles, the way in which they should be presented on screen and their duration. Nowadays, subtitling heavily relies on computer-based software programs, making it a very easy process for subtitles to be placed anywhere on screen for any length of time. As for the time that the text should remain on screen, subtitles are not supposed to consume too much of the target audience's attention, because viewers need enough time to read the subtitles and enjoy the images. To ensure the quality of watching experience, there exist conventions concerning the format (position, colour, font type, maximum number of lines, and maximum numbers of characters per line), and the duration of the subtitles (maximum and minimum duration, gap between consecutive subtitles). In addition, the attempt to achieve synchrony between the images, the soundtrack and the subtitle texts also has an impact on the formal constraints, all of which is discussed in Sections 4.2.2 and 4.2.3, on the semiotic and linguistic constraints.

Regarding positioning, subtitles are usually displayed at the bottom of the screen, but when the bottom area is already taken over by burnt-in text, the so-called hard-titles, or when the images display crucial information not to be missed by the viewers, the subtitler is forced to avoid a potential overlap of information and to find another suitable position for the subtitles to be displayed. As for the colour of the subtitles, they

tend to be usually white (Ivarsson and Carroll 1998: 42) or pale white (Karamitroglou 1998).

The maximum number of lines that a subtitle can contain is two and the maximum number of characters per line is closely related to the size and font type being displayed as well as the alphabet of the language in question, which varies across languages and companies. In the case of European languages, this number ranges between 32 and 40 characters (Luyken *et al.* 1991: 43; Ivarsson and Carroll 1998: 67; Bogucki 2011: 10),[43] and between 14 and 16 for Mandarin Chinese (Díaz-Cintas and Remael 2007: 85).[44] The type of font tends to be Arial, Times New Roman or Helvetica for European languages, while Kaiti, SimHei and SimSun are widely used for Chinese and other Far Eastern languages. The professional subtitler Deborah Chan (2014, personal communication) suggests the lower maximum of 14 Chinese characters per line, in order to accommodate the Chinese characters, the size of which needs to be large enough to reach a clear presentation, as well as one or two double-byte Chinese punctuation symbols on screen. Having said that, subtitling companies would still make their own decisions in order to cater for the specific needs of different clients. Netflix (2016), for instance, suggests a maximum number of 42 characters per line for Latin-based alphabets, and 16 characters per line for Traditional and Simplified Chinese. In addition, when clients start to display subtitles on a high-definition screen, companies may need to consider adopting a larger font size, because characters of the same size look smaller on a high-definition screen than they do on a normal screen.

Underlying the duration that a subtitle should remain on display, there are certain considerations to be borne in mind regarding the expected reading speed of the audience as well as the level of synchrony that needs to be established between the written subtitles and the dialogue exchanges (see Section 4.2.2 for the latter issue). It has been agreed by the industry and scholars that a subtitle should stay on screen for an appropriate time span, because viewers may not have sufficient time to read all the information when the duration is too short. On the other hand, when a subtitle stays

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[43] The maximum of 40 characters per line can be obtained by multiplying the maximum reading speed of 13.3 characters per second (assuming 160 wpm of reading speed and the average English words at five characters) with six seconds, according to the six-second rule (d'Ydewalle *et al.* 1987), and dividing the product by two lines.

[44] Karamitroglou (1998) proposes the maximum of 35 characters per line for European languages. According to Díaz-Cintas and Remael (2007: 85), the maximum number of characters hovers around 37 for Cyrillic languages, 34 to 36 for Greek and Arabic, 14 to 16 for Chinese, and 12 to 14 for Japanese and Korean.

on screen for too long, the risk is that it could trigger the audience's re-reading. The expected reading speed of the potential audience is a key factor in determining the amount of text that can be fit in any given subtitle. Most studies discussing the audience's reading speed are limited to Latin-based or European languages (Karamitroglou 1998; Pedersen 2011). For European languages, Karamitroglou (1998) suggests the maximum reading speed of 150 to 180 wpm (words per minute), i.e. 2.5 to 3 words per second, for audiences aged 14 to 65, from the upper-middle educational background, and when the textual complexity of the ST and the TT remains average. The literature available about the reading speed of Chinese characters is rather scarce, but two studies based on indirect evidence might serve as important references. In her study on the lexical simplification tendency encountered in subtitling and interpreting, Yang (2008), based on Shinji's (1989) data, estimates that the Japanese audience's reading speed of Japanese subtitles, including Kanji, is about 4.5 characters per second. In cognitive psychology, Sun *et al.* (1985: 505) conducted an experiment on the native Chinese American with regard to their reading speed of Chinese and English printed texts, and they found that "[t]he reading rates were about 385 equivalent words per minute for Chinese and 380 words per minute for English for the same scientific textual material". Factoring in their assumption that "about 1.5 Chinese characters are equivalent to one English word" (ibid.: 505), the results of this study indicate that the reading speed of Chinese characters is around 4.28 characters per second. Based on these previous two studies, it seems reasonable to presume that the native Taiwanese and Chinese audience's reading speed of Chinese subtitles is around 4 to 5 characters per second.

When it comes to the maximum duration that a subtitle should remain on screen, the six-second rule (d'Ydewalle *et al.* 1987; d'Ydewalle *et al.* 1989; d'Ydewalle 2002), supported by evidence gathered from some eye-movement experiments, has been widely accepted by the industry and the academia. This rule means that a double-line subtitle, in which each line contains a maximum of 32 single-byte characters, should be displayed on screen for six seconds, and shorter subtitles should be displayed for shorter timespans proportionally. The primary reason for establishing a maximum duration of a subtitle is that a longer display can trigger the audience's re-reading. On the other hand, the minimum duration of a subtitle is suggested to be between 21

frames and 1.5 seconds, with one second being the standard (Karamitroglou 1998; Díaz-Cintas and Remael 2007: 85).

4.2.2 Semiotic constraints

The semiotic flow is a crucial interface in the delivery of the subtitled end product to the target audience. Several semiotic constraints play a part in the translation process, including the need to achieve synchrony between the subtitles and the dialogue exchanges, to maintain coherence across the various semiotic layers, and to acknowledge the irretrievability of information.

Synchrony means maintaining a synchronous relationship between the subtitle texts and the dialogue utterance in the end product (Gottlieb 1998: 246), and it affects both the semiotic flow and the formal presentation of the subtitles. From the perspective of relevance theory, synchrony can facilitate the delivery of audiovisual phenomenon to the audience as it aids their comprehension. Technically, synchrony refers to a standard, whereby the in times of the subtitles should correspond with the speech onset, and the out times should coincide with speech termination.[45] Having to respect shot changes and keep them free of text makes synchrony all the more challenging. Traditionally, a subtitle is required to keep clear of a shot change by a small number of frames to prevent the audience from re-reading it (Luyken *et al.* 1991: 45; Ivarsson and Carroll 1998: 158), but in modern cinematic-televisual productions, it is not uncommon that a dialogue exchange continues over a shot change. In the latter case, if an utterance is heard across a shot change, a subtitler needs to judge whether or not a subtitle should hang across a shot change, based on the semiotic connection between the two shots as well as the relationship between the shot change and the soundtrack (Karamitroglou 1998; Díaz-Cintas and Remael 2007: 91-92). Usually, the subtitle is still bound to cut across the shot change, too, as keeping in synchrony with the soundtrack tends to be the main priority.

Semiotic coherence refers to the requirement of delivering different semiotic signs, including soundtracks, images, utterances and texts, in a concerted manner

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[45] According to Deborah Chan (2015, personal communication), allowing subtitles to stay on screen for an extra beat after a speech has finished helps to make viewers feel more comfortable in reading subtitles.

without causing unnecessary dissonance. According to Gottlieb (1998: 246), subtitling is polysemiotic, as it involves the participation of multiple communicative channels, in contradistinction to practices such as dubbing, comics translation, and advertisement translation that he considers, rather arguably, monosemiotic. From the perspective of relevance theory, a message that is made up of well-integrated coherent semiotic elements has the potential for helping the audience infer the intended meaning more successfully than the case in which the elements of a message are not coherently integrated (Bogucki 2004: 99). Technically, a subtitler can potentially increase semiotic coherence, and hence improve the viewer's comprehension of the audiovisual programme, by changing the position of the subtitles to avoid the overlap between them and any onscreen inserts, by modifying the word order to match the mentioning of a term in a subtitle and its appearance on screen, by adding or deleting information to or from the original dialogue, or by keeping a subtitle across a shot change when the two shots are strongly thematically linked.

Information irretrievability makes reference to two conditions. On the one hand, subtitles are a form of intermittent text that keeps appearing and disappearing from screen and the audience has no possibility of accessing more than one subtitle at a given time. On the other hand, the way in which a great number of audiovisual productions are broadcast or exhibited leaves the audience no chance to stop and retrieve the intended information once it has been delivered; this feature is known by Hatim and Mason (1997: 430-431) as "no-back tracking". Nowadays, however, many films and TV programmes are delivered through the Internet, as streaming, or stored on DVDs and Blu-rays, giving the audience more control over their viewing experience and providing them with an easy opportunity to rewind and replay a programme or film if they feel they want to retrieve any missing elements. Nevertheless, for the viewers who have not changed their watching habits, this limitation remains valid. Taking this constraint and different watching habits into account, a subtitler might want to give priority to the use of more plain language and syntax than in the original, in an attempt to help the audience comprehend the intended information within the limited time when the subtitle remains on screen.

4.2.3 Linguistic constraints

According to Bogucki (2004), the two main types of linguistic constraints in subtitling include language-specific restrictions and shift in mode.

The language-specific restrictions (Bogucki 2004: 119) are those apparent structural tendencies intrinsic in a given language system, whereby a set of features specific to that language makes it more receptive to accommodate certain syntactic and/or morphological requirements, while at the same time less tolerant of other structures. The differences in language systems can lead to several translation problems labelled as vocabulary lacuna, grammatical differences, and transliterational issues, among others. For instance, the passive voice may be used in a programme originally shot in English, but it may be shifted to the active voice when rendered into Chinese language, where the latter is more common. Another intriguing example is that when a western film is imported to the Chinese-speaking market, due to different transliteration standards and habits applied in Taiwan, Hong Kong and Mainland China, the lexical units referring to the same person or place may be rendered into different Chinese characters depending on the territory. The constraint in this case may be described as specific to a language variety, but there seems no consensus as to whether Cantonese is a dialect of Mandarin, a separate language, or both are dialects of the 'Chinese' language. Certainly, this type of language-specific restrictions has an impact not only on subtitling, but also on any other forms of translational activities, like interpreting, written translation, and other modes of audiovisual translation.

Shift in mode (Bogucki 2004: 107) refers to a switch from spoken utterances that can be heard in the soundtrack to the written subtitles that can be read on screen. It is not only a constraint but also a very crucial feature of subtitling. As indicated by Gottlieb (1994, 1998), subtitling is not only interlingual and poly-semiotic, but it is also dia-semiotic, in the sense that it involves the transformation of message from the spoken mode to the written mode. The direct result of this constraint is that a large variety of elements mainly used in spoken language, like filler words, emphatic tones and informal register, inevitably leave their traces in subtitles (Bogucki 2004: 107). Essentially, the language of subtitles can be said to be a hybridisation of two communication modes. On the one hand, subtitles take a written form, and the spoken features in the original dialogues, like false starts, repetitions, and the abuse of

cohesive words, tend to be largely reduced, if not completely removed, for the sake of delivering easily comprehensible information to the audience in the form of subtitles.[46] On the other hand, subtitles have more or less absorbed the features of spoken language from the original dialogue, whose grammar is more intricate and irregular, and whose lexical density, i.e. ratio between content words and function words, tends to be lower. Compared with the non-translated written texts in the TL, the language used in the subtitles may be less formal, but the register of the subtitles still tends to be more formal and closer to the written convention than the original dialogue exchanges.

4.2.4 Humorous utterances and constraints

When it come to the subtitling of humorous utterances, the semiotic and linguistic constraints seem to have far more substantial implications than formal constraints, although, in very exceptional cases, subtitlers can deliver humour creatively by breaking the rules on the format or duration of subtitles

The linguistic constraints imposed on the subtitling of humorous utterances tend to be stronger than those imposed on the subtitling of general, standard speech. In general, the subtitling of humour involving puns requires additional considerations, such as the availability of similar puns in the TL. In the case of humour that draws on cultural references, the subtitler has to resort to parallel cultural alternatives in the target culture, if they exist, which means that subtitling this type of humour may further be influenced by the socio-cultural circumstances of the target culture.

The impact that semiotic constraints have on the subtitling of humour takes place in an implicit manner. A viewer who also understands the language that is used in the original dialogue can easily spot the plausible semantic differences between the subtitles and the original dialogue, since he simultaneously receives two languages from the screen and from the audio channel. When an utterance on screen contains a

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[46] Reduction of ST elements has drawn attention from different scholars. For example, Kovačič (1994) draws on relevance theory to argue that the absence of certain components in the ST can decrease the audience's processing efforts. Kao (2011) investigates the reduction of certain cohesive items in subtitling and its reception by the Taiwanese audience, and finds that the audience has little difficulty in comprehending the traditional Chinese subtitles despite the absence of a range of grammatical-syntactical connectives, such as conjunctions, conjunctive adverbs and prepositional phrases.

pun that does not exist in the TL, or contains an instance of cultural humour that presupposes some cultural knowledge, the audience tend to give negative feedback once they spot any differences (Gottlieb 1992: 165). Under the audience's pressure, the subtitler might choose a conservative or neutral strategy to avoid highlighting the differences between the ST and the TT.

In addition to the above constraints, the subtitler needs to consider whether a strategy can help attain the goals that have been set in the subtitling commission, which usually include ensuring that the subtitles are comprehensible to the target audience as well as conveying subtitles that can reproduce amusement in the target culture.

4.3 Relevance Theory-based Model of Subtitling Strategies (RTMSS)

Subtitling involves working under a myriad of constraints. These constraints can emanate from the professional environment, from the nature of the audiovisual products, and from the *skopos* of each subtitling commission. Subtitling humorous utterances is further restricted by a set of assumptions underlying the original humorous utterances and the presupposed aims of generating amusement for the target audience inhabiting the target culture. Although norms theories (Toury 1995/2012; Hermans 1996, 2000, 2013) and functional theories (Reiss and Vermeer 1984/2013; Nord 1997) can both shed light on the subtitling process to some extent, the difficulty of rendering humorous utterances often lies in the conflict between the requirements informed by normative knowledge and functional assumptions. Therefore, a more abstract concept of relevance presumably can mediate between the potentially conflicting requirements, and can be used to establish a model of subtitling strategies able to explain the transfer of humour.

According to Hatim and Mason (1997: 1), translation is perceived as an "act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication", which implies that translation is a kind of ostensive communication act, and relevance theory can thus provide a suitable approach to investigate it. Subtitling, as a singular type of specialised translation, falls fully within this definition, and relevance theory seems to be a fruitful theoretical paradigm, under

which the operation of selecting appropriate subtitling strategies can be fully explored and investigated.

In the literature about relevance theory and subtitling, the framework proposed by Bogucki (2004) is considered a very important reference. By taking Bogucki's (ibid.) model as a starting point, this section discusses the operation of subtitling based on his model, and then develop it into a double-layer Relevance Theory-based Model of Subtitling Strategies (RTMSS).

A key objective for establishing the RTMSS is to propose a classification of subtitling strategies that is capable of explaining the rendition of different types of humour. Based on the assumption that human brains do not adopt an entirely different cognitive model to generate subtitling strategies for the transfer of humour, as opposed to the transfer of general speech, the decision has been made to look into the strategies implemented in subtitling in general and then move on to discuss the subtitling strategies when dealing with the transfer of humour.

4.3.1 Bogucki's model of subtitling constraints

In his model, as represented in Figure 4-2, Bogucki (2004: 86) highlights the three types of constraints that have an impact on the decision-making process of subtitling, including (1) the principle of relevance, (2) the norms and conventions shaped by the target audience expectations, and (3) the technical limitations. The principle of relevance is postulated as an independently operating 'meta-constraint', through which technicalities, norms and conventions are filtered:
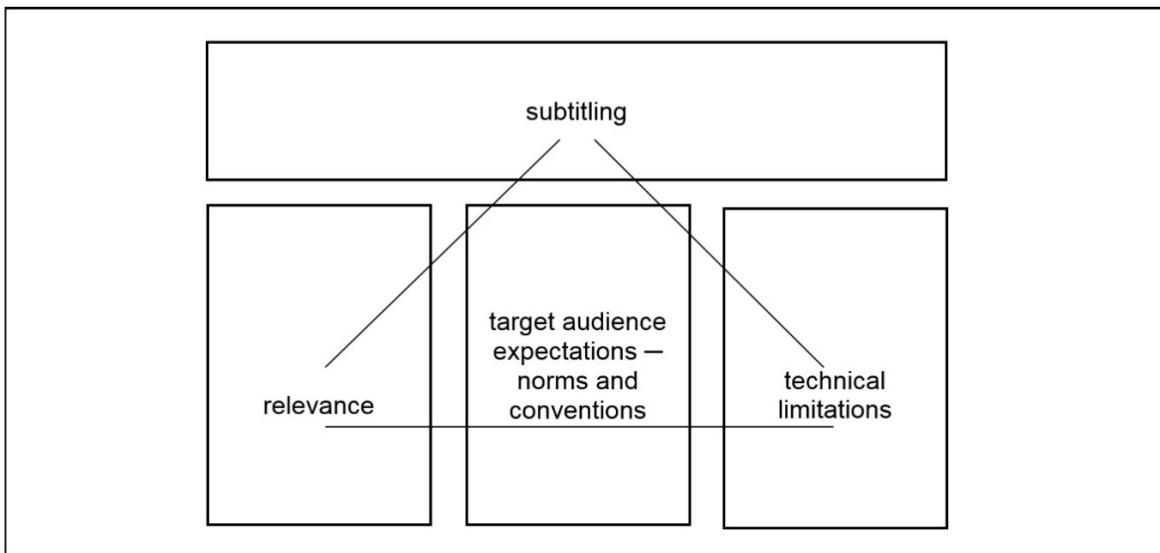
Figure 4-2: Bogucki's (2004) model of subtitling constraints

Despite its qualities, a number of issues can be raised about this model. Firstly, the difference between a constraint and a 'meta-constraint' is not clearly explained. In fact, assuming the principle of relevance as any sort of constraint might risk being incompatible with the principle of relevance itself, which is claimed to be intrinsic in human cognition and cannot be breached. Secondly, it seems that in the professional world, the norms and conventions and the technical limitations are not easily separable. Technical limitations are concrete rules that govern the subtitling process and, as such, they should be seen as part of the norms and conventions; or, at the very least, the triggers that lead to the activation of certain norms and conventions. Thirdly, the semiotic dimension, as a distinctive feature of the audiovisual programme, should also be taken as a type of constraint imposed on subtitling, but this dimension is either absent in this model or has been understood as being subsumed within the technical limitations. Fourthly, Bogucki (ibid.: 70-74) believes that function is an important factor in subtitling, but it is not reflected in this model. Lastly, although target audience expectations, norms and conventions are similar concepts, they are not entirely equivalent.

4.3.2 Overview of the RTMSS

Based on Bogucki's model, and notwithstanding the previous provisos, I would like to propose what I name the Relevance Theory-based Model of Subtitling Strategies (RTMSS). The RTMSS consists of a lower and a higher level, and the operation of

each of these two levels takes place at the subtitler's higher- and lower-level contexts respectively.[47]

The lower level of the model, as represented in Figure 4-3, is in charge of the regular selection of subtitling strategies without considering the assumptions shared between the producer[48] and the target audience. On the other hand, the higher level of the model, as represented in Figure 4-4, makes use of the capacity of metarepresentation or mindreading (Wilson 2000) to elicit the necessary assumptions from the mutual cognitive environment shared between the producer and the target audience. These assumptions are then appropriated by the subtitler as important guidance in the subsequent selection of the most suitable subtitling strategies to deal with the SL utterances.

A distinction between the two levels is the fact that the lower level is mostly subject to external constraints, while the higher level endeavours to organically integrate the subtitler's understanding of different stakeholders' viewpoints with these external constraints.

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[47] As discussed in 2.2.4, context and cognitive environment are very similar concepts in relevance theory. Here, context is used to highlight the inferential nature of mindreading.

[48] The producer can refer to a film director or a television executive producer.
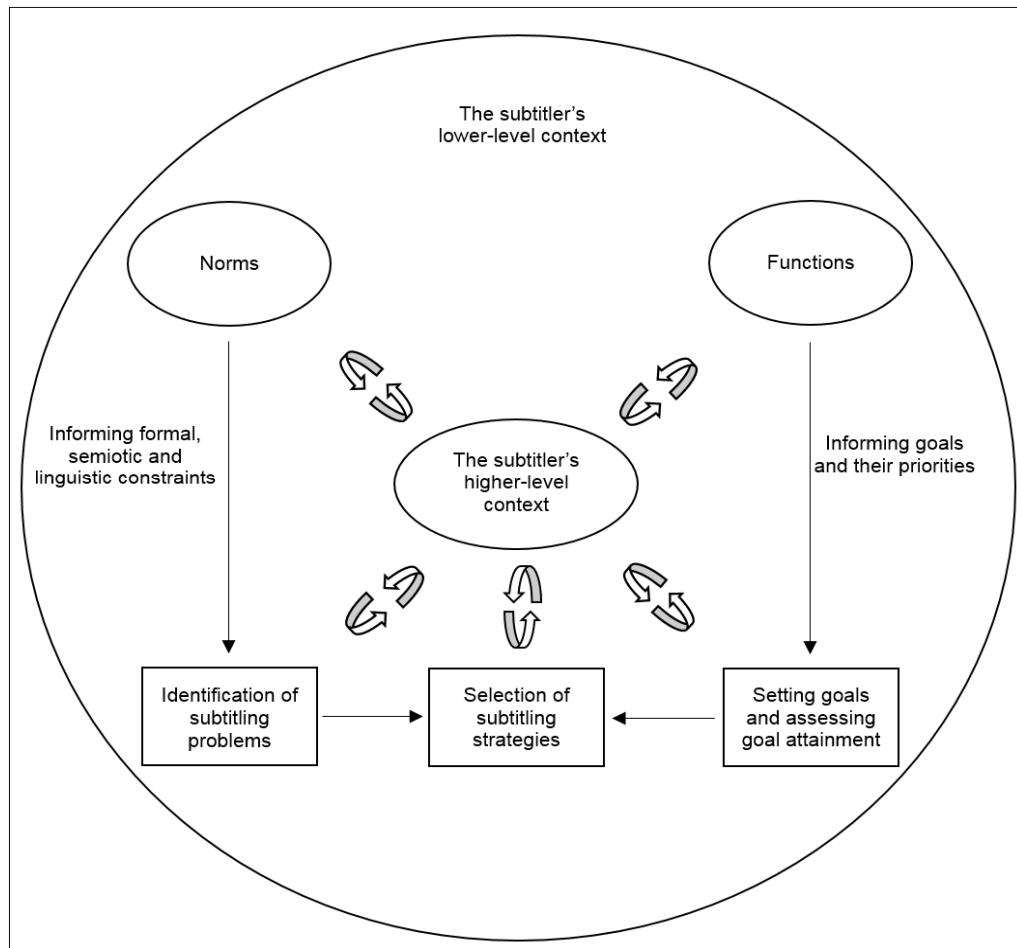
Figure 4-3: The lower level of the RTMSS
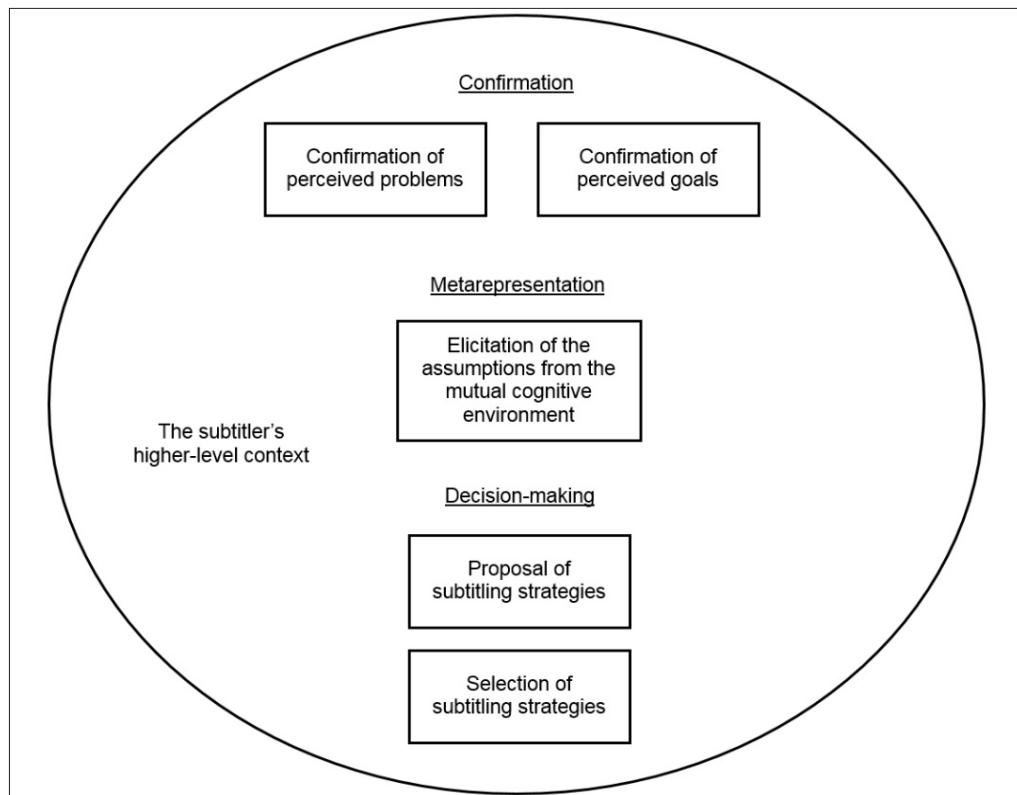
Figure 4-4: The higher level of the RTMSS

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Before introducing the components in the RTMSS, there are three points that are worth special attention.

Firstly, combining the insights of relevance theory and the observations of the professional subtitling environment, the RTMSS is an explanatory model, rather than a prescriptive one. More evidence is needed to understand the real operation of this model.

Secondly, the principle of relevance is considered to be the fundamental rule guiding the operation of the RTMSS, but it does not mean that the subtitler's mind focuses on quantifying every operation. The main thesis of the principle of relevance presupposes optimal relevance, which, by definition, can only be achieved when an ostensive stimulus is "relevant enough for it to be worth the addressee's effort to process it" and "compatible with the communicator's abilities and preferences" (Sperber and Wilson 1995: 270, see also Section 2.2.3). In other words, the concept of relevance has an important qualitative dimension that incorporates the evaluation and abilities of the interlocutors. Optimal relevance can also be understood as the highest possible positive cognitive effects without spending unjustified efforts. The positive cognitive effects, as defined by Wilson and Sperber (2002a: 251), can make "a worthwhile difference to the individual's representation of the world", which again takes on a qualitative, rather than quantitative, sense.

Thirdly, the favourability of a subtitling strategy is the concrete goal that the operation of the RTMSS is seeking. As per the definition of subtitling strategy (see Section 4.1.2), the concept of favourability can be understood as the favourable features that can help resolve subtitling problems and attaining goals in a subtitling task. Consequently, although each of the components in this model has its functions of receiving and supplying information from and to other components, they share the same ultimate goal.

The following subsections discuss each of the components operating at the two levels of the RTMSS.

4.3.3 The lower level of the RTMSS

The lower level of the model is composed of the following components and interactions:

(1) Norms and normative constraints, as illustrated by the oval at the top-left corner and the vertical arrow to the left, respectively. Having some knowledge of the appropriate subtitling norms supplies a range of formal, semiotic and linguistic considerations that are crucial when it comes to identifying subtitling problems.

(2) Identification of subtitling problems, as represented by the box at the bottom-left corner. With the normative knowledge helping to decide upon the nature of the subtitling problems, this stage generates the types and attributes of the various subtitling problems, which can in turn shape the decisions taken at the stage of selecting the subtitling strategies.

(3) Functions and functional suggestions, as shown by the oval at the top-right corner and the vertical arrow to the right, respectively. The knowledge of the functions supplies information about the potential different goals and their priorities, which is then used in the stage of goal setting and assessment.

(4) Setting goals and assessing goals attainment, as represented by the box at the bottom-right corner. Informed by the functional knowledge, this stage generates guidance in the search for, and selection of, the most appropriate subtitling strategies.

(5) Selection of subtitling strategies, represented by the box at the bottom-middle of the picture. The subtitler selects the subtitling strategies based on the information that she has about subtitling problems and goals. In this respect, the subtitler enjoys limited freedom and she can usually choose her preferred strategy from a small range of options. The subtitler also comes under the pressure that is caused by the tension that exists between the normative and the functional information, and she often needs to negotiate a solution.

(6) The subtitler's higher-level context, as illustrated by the oval at the centre of figure 4.3, and its interactions with other components, which are depicted by the five arrow sets. Wherever there are unresolved issues in the lower-level context, the subtitler's higher-level context may be called upon to intervene and solve the problems. Since the information coming from the normative and the functional dimensions is not always seamless and can be at odds with each other, the higher-level context is often called upon in order to help to find an appropriate solution.

Among these components, the concepts of norms and functions are worth explaining in more detail.

4.3.3.1 Norms

Norms, in the RTMSS, refer to a set of existing socio-cultural, linguistic, semiotic and formal constraints that have an impact on the problem-identification stage in the practice of subtitling. The notion of norms have been discussed by many scholars, like Toury (1995/2012, 2000), Hermans (1996, 2000, 2013), Chesterman (1997, 2004), Schäffner (1999) and Kenny (1999), among others.

Although this study takes norms as an umbrella term for similar concepts, some scholars differentiate between norms and conventions. According to Hermans (2013: 4264), norms operate "as constraints on the individuals' decision making by foreclosing certain options" under social pressure and "as a problem-solving device by offering ready-made templates for action". Conventions, on the other hand, are similar to norms, but enjoy a weaker binding force than norms though they can evolve into norms with the passing of time. Expectation is a key concept underlying the definitions of norms and conventions. As suggested by Galtung (1959: 227) and Hermans (2013: 4263), human expectations can be categorised into the looser 'cognitive expectations' that can accommodate the changing events and therefore adjust with them, e.g. literary canons; and the stronger 'normative expectations' that remain unchanged when they are breached and stipulate what is the correct social behaviour, e.g. the rules of the classroom. These two types of expectations are linked to conventions and norms respectively.

Toury (1995: 56-59) distinguishes the following three main categories of norms: preliminary, initial, and operational. Preliminary norms govern the deliberations that are considered when choosing the STs to be imported to a target culture, such as the potential translation policy adopted by the commissioners and the degree of cultural tolerance that the target culture may have about the use of relay translation (*i.e.* translating a work via a pivot language rather than directly from the original language). The initial norm determines the two polarised options that translators tend to submit themselves to: they either follow the textual relations and norms that are more

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characteristic of the source language and culture (adequacy), or they prefer to adhere to the norms that exist in the target language and culture (acceptability). Operational norms direct the translator's decision-making process, in which matricial norms and textual-linguistic norms govern the macro level (modes of translation) and the micro level (actual verbal formulation) respectively.

Chesterman (1997) differentiates between expectancy/product norms, which govern what a translation should be like in terms of quantity and quality, and professional/process norms, which are subject to the former. Professional norms are further divided into accountability norms (a translator should be loyal to certain parties involved in a translation task), communication norms (a translator should make a translation communicative, taking care of its readability and clarity, and ensure that it complies with Grice's maxims) and relation norms (a translator should maintain resemblance between the ST and the TT).

A norm-based approach can describe the circumstances in which the subtitler carries out her task, which might condition the strategies that the subtitler can choose. However, it is my contention that norms cannot fully explain the subtitler's actions. Firstly, the existing theory of norms cannot clearly specify the borderlines between different norms and between norms and different prescriptive claims that may be equally valuable in academic discussion. Secondly, the availability of normative information at the practical level does not automatically entail that a given strategy should be chosen to solve a particular problem. Taking into account that the normative knowledge provides so much information about the nature of the subtitling restrictions, the RTMSS assumes that the selection of a given subtitling strategy eventually derives from the subtitler's agency, that is, the subtitler's cognitive ability and her understanding of the world.

4.3.3.2 Functions

In the RTMSS, the concept of function refers to the overall aim of a subtitling commission, which comes accompanied by a set of local goals.

In the words of Nord (1997: 28), the notion of function is defined as "what a text means or is intended to mean from the receiver's point of view", which falls fully under

the *skopos* theory, the development of which has been promoted by scholars from the functional school, like Reiss and Vermeer (1984/2013), Holz-Mänttäri (1984), Reiss (1989) and Nord (1997) herself. The founders of the *skopos* theory, Reiss and Vermeer (1984/2013: 107), claim that a translational action is governed by a hierarchical set of rules or priority, as follows:

(1) A translatum [target text] is determined by its skopos.
(2) A translatum is an offer of information in a target culture and language about an offer of information in a source culture and language.
(3) A translatum is a unique, irreversible mapping of a source-culture offer of information.
(4) A translatum must be coherent in itself.
(5) A translatum must be coherent with the source text.
(6) These rules are interdependent and linked hierarchically in the order set out above.

In this set of *skopos* rules, the first rule can be understood as "the end justifies the means" (ibid: 90). The second rule emphasises the standing of the offer of information over the communication act, and it also highlights the importance of culture in the transfer activity. The third rule is a statement indicating that a translation may not be reversed back to the ST. As for the last two rules, (4) and (5), the fact that the 'intratextual coherence' within the TT, i.e. the coherence rule, is given priority over the 'intertextual coherence' between the STs and the TTs, i.e. the fidelity rule, (Reiss and Vermeer 1984/2013: 98, 102; Nord 1997: 31-33) indicates that the value of the target language and culture is considered above that of the source language and culture in the *skopos* theory.

The *skopos* theory can help to identify the overall aim of a translational action, which can be said to be what a subtitler intends to or is required to achieve. The presence of an overall aim can direct or inform the decision-making process behind the choice of any given subtitling strategies. In fact, the hierarchical order implied in the *skopos* rules does not work in an absolute sense in the practice of subtitling. For example, when subtitling a dialogue exchange containing a punch line at the end that is expected to trigger the audience's laughter, the subtitler may have to give priority to the order of delivery of the original information (intertextual coherence), rather than to the rules that govern the composition of the TL (intratextual coherence), in an attempt to avoid spoiling the intended comic effect.

Under the premises of relevance theory, comic effect can be understood as a sort of positive cognitive effect, i.e. relevance, which means that relevance to the subtitler and/or to the audience should be the ultimate benchmark to judge whether the subtitler can follow or disobey a particular rule in the predefined set of the *skopos* rules mentioned above.

4.3.4 The higher level of the RTMSS

The previous section has investigated the interdependency that exists between norms, functions, and the different stages of cognitive activities that take part at the lower level of the RTMSS. Undeniably, the selection of certain subtitling strategies is influenced by the tension that lies between the normative and the functional information. However, without giving proper consideration to the role played by the target audience and the producer of the audiovisual programme, it will be difficult to generate suitable subtitling strategies in many cases. For instance, when a character in a film makes a reference to some cultural items in the source culture, the subtitler needs to be able to access the background knowledge about these items in order to properly assess the nature of the potential subtitling problem. In some cases, the subtitler needs to predict the extent to which the target audience can accept the items in the source culture before choosing an appropriate strategy.

Therefore, it is postulated that the higher level of the RTMSS, which is centred on the subtitler's higher-level context, takes the contexts of the target audience and the producer of the original message into account and, with some sophisticated operations, helps to resolve the unresolved issues submitted from the lower level. The primary objective of the higher level of the RTMSS is to identify the most suitable subtitling strategies, from which the subtitler, and consequently the target audience, can derive the greatest positive cognitive effects. Certainly, the search for the most suitable subtitling strategy is restricted by the subtitler's abilities and preferences, according to the definition of optimal relevance (see Section 2.2.3).

It is presumed that, at the higher level of the model, any particular issue could be processed through three stages, including (1) confirmation, (2) metarepresentation and (3) decision-making. The tasks that characterise each of these three stages are explained in the next paragraphs.

Initially, the subtitler would establish fundamental facts by confirming the nature of the perceived problems and the perceived goals.[49] To confirm the perceived problems (e.g. the presence of cultural references, slang, metaphors or humorous instances), the subtitler could scrutinise the dialogue list of the programme, if one has been provided by the producer, re-read and re-analyse the ST elements, conduct a research or documentation on certain lexical items, or consult someone who understands the SL. To confirm the perceived goals (e.g. preserving humorous incongruity in the TT), the subtitler could revisit the translation brief, if it is available, or make a judgement based on her understanding of the ST. The purpose of this stage is to be able to establish certain facts that can be used as benchmarks in order to propose subtitling solutions. It should be noted that confirmation could depend on metarepresentation (see below). For instance, the subtitler may need to recall the sense of humour of the target audience in order to confirm which perceived goals are achievable. Therefore, the order in which the various stages are implemented can be rather fluid.

Metarepresentation (Wilson 2000), the intrinsic ability of representing another person's representation of the world (see Section 2.2.4), is the most important stage at the higher level of the RTMSS, because it can facilitate successful communication. To make a sound decision on a particular subtitling problem, the subtitler needs to identify some reasonable and appropriate assumptions that can be considered to be commonly held by the producer and the target audience. To achieve this, it is desirable for the subtitler to exploit her capacity of metarepresentation to gauge the mutual cognitive environment that is, potentially, shared between the producer and the target audience, and from which the subtitler can elicit appropriate assumptions. According to Sperber and Wilson (1995: 41-42), a mutual cognitive environment contains the assumptions that are manifest to people who share it, including the awareness that this environment is actually shared between them.[50] These assumptions can be based on the producer's intention make a film or a TV programme, the shared knowledge about the source culture, the assumed acceptability of the target audience towards

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[49] Chesterman's (1997:64-67) notion of expectancy norms are close to the perceived goals.
[50] This conceptualisation of the mutual cognitive environment incorporates Bell's (1984) audience design and Bogucki's (2004: 86) target audience expectations, but it also takes the producer's intention into account. Díaz-Pérez (2013: 283) also affirms that the translator of wordplay needs to assess the cognitive environment shared by the source writer and the target reader in order to come up with successful solutions.

certain issues, the target audience's expectation, and so forth. With these assumptions, the subtitler will gain confidence when selecting a suitable strategy that is supposed to preserve the producer's informative intention and to satisfy the target audience's expectation.

At the decision-making stage, the subtitler carries out a number of cognitive tasks that will help her to reach the final decision, which can be divided into two main tasks.

Firstly, the subtitler would propose different potential subtitling strategies based on the fact that they can solve the perceived subtitling problem, can achieve the perceived goals, or can display certain linguistic or cultural characteristics favoured by the subtitler. In other words, the subtitler enjoys a little freedom to adjust the perceived problems, the perceived goals, and the assumptions obtained from the mutual cognitive environment.

Secondly, the subtitler would select, among the different potential strategies, the one that can generate the highest level of positive cognitive effect. Since positive cognitive effect takes on a qualitative sense, different subtitlers can opt for different subtitling strategies when confronted with the same subtitling problem. If none of the potential strategies can generate a satisfactory level of positive cognitive effect, the subtitler can decide to retract to the previous stages, re-define the perceived problems and goals, re-select the assumptions from the mutual cognitive environment, and then come back to this stage to make a final decision.

To recapitulate the interaction between the two levels of context, the lower-level context focuses on the processing of basic information, with reference to normative and functional knowledge, without any consideration of the target audience's or the producer's thoughts and intentions. When problems cannot be resolved immediately, the subtitler's higher-level context would then intervene to identify a strategy that can yield the highest positive cognitive effect for the subtitler herself, which presumably can also help the target audience to reach a higher level of cognitive effect. At the higher-level context, it is assumed that the subtitler's brain would carry out a set of demanding tasks: the confirmation of the perceived problems and the perceived goals, the building of the mutual cognitive environment that is assumed to be shared by the producer and the target audience, the elicitation of appropriate assumptions, the proposal of potential subtitling strategies, and the final decision on the most suitable

subtitling strategy to be implemented for each of the various subtitling problems. At the lower level of RTMSS, the selection of the most appropriate subtitling strategies is under the pressure of facing a potential conflict between normative and functional assumptions that regulate the professional practice. At the higher level, however, the subtitler is forced to consider many other sources of information and assumptions, which can cause even higher pressure and can lead to the generation of quality subtitling solutions. Actually, the intervention of the higher-level context seems to be indispensable in almost every subtitling commission, as long as the subtitler searches for optimal solutions to subtitling problems. The interdependency between the two levels of the RTMSS is necessary to complete a subtitling project: without the lower level, the task would not be finalised, and without the higher level, the generated subtitles would risk not being satisfactory.

4.3.5 Humorous utterances and the RTMSS

This section discusses how a humorous utterance can be processed under the RTMSS. A humorous utterance is a humour-inducing trigger, i.e. an utterance that can potentially be interpreted by the receiver as more than one meaning and can induce light-hearted emotions. As discussed in Chapter 3, the delivery of humour usually involves the manipulation of psychological frames in the receiver's mind, namely the interpretive, experiential and cultural frames. This, in turn, implies that a humorous utterance can take a large variety of forms, and that the subtitler needs to attend not only to linguistic issues, like the formulation of syntactic structures, the assignment of references, and the recovery of implicatures, but she also needs to consider some extra-linguistic aspects, like the nature of a situation, the socio-historical background of a cultural reference, and the existence of some social stereotypes. Because the subtitling of humorous utterances involves the juggling of a wide range of aspects, just as the subtitling non-humorous utterances, the subtitling strategies that can be implemented for the transfer of humour are bound to be complex.

According to the above discussion, the operation of the RTMSS is accompanied by the two conditions: that a number of formal, semiotic and linguistic conventions operate in the professional subtitling environment and restrict the subtitler's decisions (see Section 4.2), and that the different components in the RTMSS work

collaboratively and coherently in order to adhere to the presumption of optimal relevance (see Sections 4.3.2).

Initially, a humorous utterance is processed at the lower level of the RTMSS, just as any other utterances. When the processing of the utterance encounters problems, the subtitler would start identifying subtitling problems (e.g. punning humour), and assessing the main aim of rendering this utterance (e.g. delivering comic effect to the audience, or ignoring the humorous utterance in the ST), in order to find out a solution without having to bring it to another level of consideration. Because a humorous utterance has strong potential to cause tension between the normative assumptions and the functional considerations, the subtitler may not find out a suitable strategy that can yield sufficient positive cognitive effect, and it is then that the subtitler would summon up the higher-level context to help solve the problem. Conceivably, when a humorous utterance involves the use of puns or cultural references, the subtitler would need to invest more cognitive effort to select suitable solutions.

At the higher level of the RTMSS, in order to select the most suitable subtitling strategy from a range of potential strategies, the subtitler would go through the stages of confirmation and metarepresentation.

At the stage of confirmation, the perceived goal is usually the reproduction of the comic effect in the TT for the humorous dialogue exchanges contained in the ST. The confirmation of the nature of the problem in relation to a particular humorous utterance can encounter various issues, which can usually be solved by means of re-analysing the ST, doing the necessary research, or consulting a member of the originally intended audience or a native speaker of the SL. The opinions of people living in the source culture and using the SL can be rather valuable, especially when the humorous utterance involves some implicit knowledge of the SL or is based on a cryptic aspect of the source culture.

At the stage of metarepresentation, the subtitler working with humour would elicit some appropriate assumptions from the mutual cognitive environment that is assumed between the producer and the target audience. At this point, she would make some assumptions based on what is being seen on screen or being heard in soundtracks and, if need be, she could consult TL speakers in order to gauge their tolerance towards certain, say, sexual and religious jokes that might be taken as an offence in

the target culture. In some cases, she might consult the production team and ask them to clarify the informative intention behind the scene. On occasions, the audiovisual translator is authorised by the translation agency and the production team to take a rather domestic approach and resort to creative strategies that may depart from the original text, like using a great deal of dialect in the target culture with the intention of amusing the target audience, although this situation tends to happen more frequently in dubbing rather than in subtitling.

In light of the RTMSS, the subtitling of a humorous utterance hinges on the following two factors:

(1) the possibility of formulating a humour-inducing trigger in the TL that is similar to the one found in the ST, and

(2) the possibility for the target audience to interpret the humour-inducing trigger to some degree and enjoy the incongruity with a non-serious emotion.

The two factors are actually interdependent, in that the first factor can be controlled by the subtitler, but she still has to anticipate the potential reactions of the target audience. Likewise, the second factor depends on the target audience's ability to interpret a humour-trigger correctly, which is related to how it is subtitled, and their own emotions when watching the programme. Since human emotions are subject to a myriad of variables, like weather, health conditions and social relations among others, insofar as it can push the analysis of data beyond the scope of this study, the following discussion will focus on the first factor, namely the subtitling strategies activated to deal with the humour-inducing triggers in the ST.

4.4 Developing a taxonomy of subtitling strategies for the transfer of humour

This section sets out to develop a taxonomy of macro- and micro-subtitling strategies that are suitable for analysing and discussing the strategies used to deal with the transfer of humour. According to Smith (2002: 381), a taxonomy is based on "empirically observable and measurable characteristics". Since a subtitling strategy is usually observable and comparable with each other in terms of the ST-TT relationship,

the paradigm of taxonomy appears to be suitable for classifying different subtitling strategies.

The categorisations of translation or subtitling strategies are reviewed in the first six sections. Section 4.4.7 identifies the main criteria to be used for classification. Finally, in Section 4.4.8, I present a taxonomy of subtitling strategies compatible for the transfer of humour in audiovisual productions.

4.4.1 Vinay and Darbelnet's translation strategies

Vinay and Darbelnet (1958/1995: 27-31), working between English and French, base their study on the comparative stylistic analysis of lexical items, syntactic structures and messages in the two languages. In their analysis, two main translation methods are established, namely direct and oblique translation. Direct translation involves the transfer of the SL message to the TL element by element in the case where similarity in structure and concepts between the two languages is found, whereas oblique translation occurs when there are no corresponding lexical items, structure or expression in the parallel situation in the target culture. On these occasions, the importation of the SL stylistic features tends to have an impact on the conventional structures and lexicon of the TL (ibid.: 31). Based on this division, the two authors propose seven procedures, of which three (1) to (3) belong to direct translation, and the other four (4) to (7) fall under the category of oblique translation (ibid.: 31-42). The seven procedures are summarised below:

(1) 'Borrowing' refers to the direct transfer of the original SL element to the TL, which can bring about a foreign flavour, such as the Mexican Spanish 'tequila' and the Russian 'dachas'. Some old borrowings may have been conventionalised in the TL and have gained currency in the target culture, in which case they are not perceived as borrowings any longer, such as with the originally French terms 'déjà vu' and 'rendez-vous' in English.

(2) 'Calque' is a specialised type of borrowing, whereby the translator borrows the form of expression in the SL and renders each element literally into the TL structure. Sometimes, a calque respects the semantic structure of the SL term (lexical calque), such as in the case of 'paper tiger' in English, which is an English

translation of the Chinese phrase 紙老虎 [paper tiger]. On other occasions, it introduces a new structure to the TL (structural calque), such as in the expression 'long time no see' in English, which follows a Chinese word order.

(3) 'Literal translation' transfers a SL text into a grammatical, reversible and word-by-word text in the TL. This procedure tends to occur between languages that belong to the same language family or share similar cultural perspectives. For example, the French expression *Le livre est sur la table* can be literally translated into 'The book is on the table' in English.

(4) 'Transposition' involves the shifting of the word class of a given SL lexical item, without changing its meaning when transferred to the TL. In practice, transpositions can be obligatory or optional. A transposed expression could better fit the new TL context or display a particular style. For example, when the French expression *après qu'il sera revenu* is translated into English, the expression 'after his return', in which the verb has been transposed into a substantive, can sound more formal than the more literal rendition 'after he comes back'.

(5) 'Modulation' delivers a message in the TL from a different point of view to that of the SL. This procedure becomes an option when previous procedures cannot provide satisfactory solutions. Modulation can be obligatory when a TL expression requires the use of a fixed structure, or optional, such as in the case of the French expression *complet* found in a hotel, which can be translated into 'no vacancies' in English, a solution in which the combination of a negative marker with an antonym expresses the same message.

(6) 'Equivalence' consists in rendering the SL expression into one that fits an equivalent situation in the target culture, and which can display completely different structural and stylistic features. According to the authors, this procedure is often adopted to translate human cries, animal sounds and idioms. For example, the roaster crow *cocorico* in French is equivalent to 'cock-a-doodle-do' in English.

(7) 'Adaptation' involves the creation of an equivalent situation in the TL when the original situation depicted in the SL is unknown to the target culture. Thus, this procedure can be understood as a special kind of equivalence. For instance, depending on the circumstances and context, *cyclisme* [cycling] in French may be rendered as 'cricket' in British English or 'baseball' in American English.

The two author's typology of translation procedures is a classic one. In essence, it takes a culture-oriented approach, in which the main concern is the degree to which an expression deriving from a foreign culture can be dealt with by the translator responsible for rendering it into her working language. This classification and approach have been followed by a good number of translation scholars, like Nida (1964), Vázquez-Ayora (1977), Margot (1979), Ivir (1987), Newmark (1987), Higgins and Hervey (1992), Delisle (1993), Venuti (1995, 1998), Aixela (1996), Maihac (1996), Kwieciński (2001), and Pedersen (2011), among others. However, as discussed in the previous chapter, the use of cultural references is only one of the frames that can contribute to the creation of a humorous effects and, in this respect, humorous frames can cover a wider range of linguistic as well as non-linguistic levels. Therefore, the translation strategies devised for this study have to contain a larger number of categories to account for a wider range of humorous situations.

4.4.2 Chesterman's translation strategies

Chesterman (1997: 92-112) presents a rather comprehensive typology of translation strategies, in which he differentiates between three primary categories, namely syntactic-grammatical, semantic and pragmatic strategies, which are further sub-divided into 30 strategies, as shown in Table 4-2 below:

First-order Parameter	Second-order Parameter
Syntactic-grammatical strategies	(1) Literal translation: approximating the SL form to the maximum. (2) Loan and calque: borrowing the SL elements and/or the syntactic structure. (3) Transposition: changing the word class of a term. (4) Unit shift: a shift between different levels of units, such as morpheme, word, phrase, clause, sentence and paragraph. (5) Phrase structure change: changing an element in a phrase structure, like number, person, tense, mood and so forth. (6) Clause structure change: changing an aspect in a clause structure, like verbal voice, transitivity and finiteness. (7) Sentence structure change: changing units in the clause, like main clause and different sub-clauses, within a sentence. (8) Cohesion change: use of repetition, ellipsis, and cohesive markers, like demonstratives.

	(9) Level shift: a shift between different levels, including phonology, morphology, syntax and lexis. (10) Scheme changes: use of parallelism, repetition, alliteration and rhymes.
Semantic strategies	(11) Synonymy: choosing a synonym or a near synonym, instead of an obvious equivalent term. (12) Antonymy: use of an antonym. (13) Hyponymy: a shift between a superordinate and a hyponym, or between two hyponyms. (14) Converses: use of verbs that express an opposite point of view, like 'buy' and 'sell'. (15) Abstraction change: moving between an abstract level and a concrete level. (16) Distribution change: distributing semantic elements over more or fewer items in the TL. (17) Emphasis change: changing the existing focus in the ST sentence. (18) Paraphrase: a rendition that takes the higher units into consideration rather than words, and is often used to translate idioms. (19) Trope change: retaining, adding or transforming a trope. (20) Other semantic changes: a change of physical senses or deictic directions.
Pragmatic strategies	(21) Cultural filtering: conforming the SL element to the norms of the TL. (22) Explicitness change: making an element more explicit or implicit in the TL than it was in the ST. (23) Information change: adding or omitting certain information. (24) Interpersonal change: a change in the relationship between the author and the readers, like an alteration in the formality level or the degree of involvement. (25) Illocutionary change: change of speech act, like assertion, request, congratulation and promise, among others. (26) Coherence change: adjustment in the arrangement of information. (27) Partial translation: a rendition of part of the ST, like a summary or short transcription. (28) Visibility change: a translation that foregrounds the translator's presence, like adding footnotes or glosses. (29) Transediting: re-ordering or re-writing the ST. (30) Other pragmatic changes: the choice of using a different layout or adopting dialectal expressions.

Table 4-2: Chesterman's (1997) translation strategies

In this categorisation, Chesterman (ibid.) lists up to 30 translation strategies, and some of them could be used to analyse the relationship between original dialogue and subtitles. In this respect, some semantic strategies, like (11) synonymy and (12) antonymy, appear to be widely used in subtitling humorous utterances involving puns.

A key feature of this classification is that it places emphasis on the linguistic levels, as shown in the first-order parameter, which, in my view, seems to have an unavoidable drawback in the sense that different procedures can easily overlap at the stage of analysis. For instance, the addition of some extra information in the TT can involve (23) information change, (16) distribution change, (26) coherence change and (8) cohesion change at the same time.

4.4.3 Gottlieb's subtitling strategies

In the more specialised literature of subtitling, Gottlieb's (1992), Bogucki's (2004) and Pedersen's (2011) subtitling strategies are considered to be rather productive for this study.

By analysing the stylistic and semantic aspects of the subtitles, and basing his scholarly work on his own professional subtitling experience, Gottlieb (1992: 166) proposes the following ten types of subtitling strategies:

(1) 'Expansion', which resorts to expanding the semantic and stylistic value of the ST information, is particularly suitable for dealing with the transfer of culture-specific references.

(2) 'Paraphrase' consists in altering the ST expression when its semantic and stylistic value cannot be reconstructed in the TL in the same way.

(3) 'Transfer' preserves the full semantic and stylistic value of the ST expression, while meeting the TL convention at the same time. According to the author, this strategy tends to be adopted when the dialogue exchanges are not too fast.

(4) 'Imitation' maintains the form of the ST expression and is often used to deal with the subtitling of proper nouns and international greetings.

(5) 'Transcription' consists in rendering unusual ST expressions, such as those making use of a third language or nonsensical words, into anomalous expressions in the TL.

(6) 'Dislocation' renders the visual or aural effects in the written TT and modifies the textual information to some degree, when the presentation of these effects is considered to be more important than the actual textual information.

(7) 'Condensation' curtails the information present in the SL dialogue exchanges by operating a minimal quantitative change.

(8) 'Decimation' reduces the SL dialogue exchanges and decrease the amount of textual information, sacrificing important information along the way.

(9) 'Deletion' is the direct omission of certain information which is considered unimportant. This strategy is particularly applied in the case of a fast-paced speech.

(10) 'Resignation' tends to be applied when the original element is considered to be untranslatable and consists in rendering a ST expression into content in the TT that is somewhat distorted.

This categorisation of subtitling strategies is one of the earliest of its kind, and has been widely referred to by many scholars in their works. It can be observed from the above list that strategies (7) to (10) are very similar among themselves, as all of them tend to reduce a certain amount of information. One of the shortcomings of this typology is that the author only explains these strategies in a very superficial manner, rather than providing full descriptions, and readers need to speculate how these brief definitions are linked to the practice of subtitling.

4.4.4 Bogucki's subtitling strategies

Broadly basing his work on Gottlieb's (1992) typology, Bogucki (2004: 128-156) proposes a classification incorporating some of Vinay and Darbelnet's (1958/1995) procedures, like equivalence, modulation and transposition. His classification of thirteen strategies is as follows:

(1) 'Decimation' is the removal of a large part of information contained in the ST. It causes the greatest translational loss among all strategies.

(2) 'Name deletion' involves leaving out the addressee's name or a proper name, when the referent is clearly shown in the visuals. According to the author, this strategy is rarely used.

(3) 'Condensation' consists in reducing some less important elements that appear in the ST expression, such as repetitions, adjectives, connectives, marked stylistic features, detailed content, complex syntax and phatic markers.

(4) 'Inflectional condensation' resorts to the use of a condensed syntactic structure that is specific to the TL, like leaving out the subject of a sentence when it is clear to the audience.

(5) 'Referencing' condenses the ST expression by replacing nominal terms with pronouns, especially when the referent is clearly visible on screen.

(6) 'Transposition' or 'structural conversion' involves the preservation of the ST semantic content while changing the word class or the syntax to keep translational loss to a minimum.

(7) 'Patterning' consists in re-using an already existing translation that can be found in a third text which has been accepted by the target culture, like re-using certain famous quotes or names well known to the target audience.

(8) 'Transfer' supplies a rendition that is as close as possible to the ST expression at all levels. This strategy is considered to be the optimum subtitling strategy in the sense that the TT is faithful to the ST expression, reads natural, and perfectly meets the different technical constraints.

(9) 'Modulation', borrowed directly from Vinay and Darbelnet (1958/1995), changes the point of view that appears in the ST expression, and it typically involves the shift between affirmation and negation.

(10) 'Paraphrase' reworks the original message to make it fully comprehensible by the target audience at the expense of the information that is contained in the ST. In certain cases, the ST and the TT may look unrelated under comparison.

(11) 'Equivalence' shows a substantial departure from the ST expression, breaking the objective of reaching an effect in the TT that is comparable to the ST.

(12) 'Augmentation' involves the addition of certain information, mainly for stylistic reasons.

(13) 'Addition' supplies information to the TT, mainly for technical reasons.

In this typology, although the author does not specify it, the first five strategies, (1) to (5), show different degrees of reduction, while the last two strategies, (12) and (13), involve the supply of more information. In his work, Bogucki (2004) has managed to develop Gottlieb's (1992) categorisation into a fully-fledged system, which, in my view can serve as a good starting point for this study.

4.4.5 Pedersen's subtitling strategies

In his thorough study of the subtitling of extra-linguistic cultural references, Pedersen (2011) suggests a total of seven strategies that can be grouped into three main orientations: three minimal-change strategies (1) to (3), three interventional strategies (4) to (6), and one side-line category (7). Each of them can be summarised as follows:

(1) Retention: this strategy completely retains or slightly adjusts the cultural reference that appears in the ST is in order to meet the TL norms, for instance adding italics to the term or expression.

(2) Direct translation: this strategy preserves the semantic content of the ST, but the linguistic form is changed. It can be sub-categorised into calque and shifted direct translation, the former being more ST-oriented than the latter. Rendering the names of government institutions often resorts to this strategy.

(3) Official equivalent: making use of ready-made renditions and taking into account more of administrative than linguistic considerations.

(4) Generalization: when the ST cultural reference is believed to be inaccessible to the target audience, it is then replaced with a more general term in the TT, usually by resorting to a hyponym or a paraphrase.

(5) Specification: this strategy supplies additional information in the TT to explain the ST, making the TT language more specific than the original expression. This strategy can take the form of fleshing out acronyms, abbreviations, or people's names, or spelling out the hidden connotations of a source utterance.

(6) Substitution: replacing the cultural reference in the ST with a reference that already exists in the source culture or in the target culture (cultural substitution), or with an expression that fits the situation but shows no connection with the ST expression (situational substitution).

(7) Omission: eliminating the cultural references in the ST when rendering information into the TT.

As per the above categories, the minimal-change strategies, (1) to (3), do not add any information to the TT, but they still present the ST cultural references in a way that look friendly to the audience. The 'interventional strategies', (4) to (6), do not reproduce the source expression, but they provide the general, partial, or similar sense of the references found in the original utterances to viewers. The last category, namely omission (7), can be considered as an alternative to all other strategies. Despite mainly focusing on extralinguistic cultural references, the three main orientations in Pedersen's (2011) classification manage to show some organic connections among the different strategies and can potentially assist the methodology in the work of this chapter.

4.4.6 Díaz-Pérez's translation strategies for the transfer of puns

It seems reasonable to presume that the subtitling of punning humour and cultural humour tends to be more complex than the subtitling of humour based on other frames. So far, this review has visited two studies on translation strategies and three studies on subtitling strategies. Among them, Vinay and Darbelnet (1958/1995) and Pedersen (2011) discuss the transfer of cultural references, but none of them has touched upon the strategies that can be applied when dealing with the transfer of humour in puns or wordplays. To better cover the gap in the subtitling of punning humour, it seems necessary to visit some of the studies in this area.

Díaz-Pérez (2013) studies the translation of puns in Galician and Spanish of Shakespeare's tragedies within the framework of relevance theory, and he finds a number of strategies that have been used by translators, which are listed as follows:

(1) Punning correspondence: finding the punning correspondence in the TT that reflects the same semantic content and the same semantic ambiguity as the ST counterpart.

(2) Change of pun: creating a new pun with a different meaning.

(3) Sacrifice of secondary information: rendering only one meaning of the pun, which is deemed to be more important than the other meanings.

(4) Separate explanation: explaining the original pun with a TT solution that contains no pun, but the two meanings of the pun are retained.

(5) Diffuse paraphrase: paraphrasing the original pun into a TT solution that contains no pun, and the meanings of the pun are totally lost.

(6) Editorial means: use of footnotes, endnotes, glosses in parenthesis, or translational comments in an introduction or epilogue to explain the original pun.

(7) Omission: omitting the original pun entirely in the translation.

(8) Addition: adding a pun in the TT where there is no pun in the ST. [51]

Although the author's work is based on theatre translation rather than subtitling, many of the strategies in this list seem to be applicable to the professional practice of subtitling. Since the present study has to deal with different types of humour, this chapter has to include only the most important strategies from these procedures when devising a taxonomy for this research.

4.4.7 Identifying criteria of classification

Before populating a taxonomy with various subtitling strategies, it is necessary to identify a set of criteria for their classification. In her study looking into the translation

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[51] Delabastita (1993: 191-221) also discusses nine translation strategies for wordplays or puns, most of which can be somehow linked to Díaz-Pérez's (2013) classification. His strategies include (1) translating a ST pun into a TT pun; (2) translating a ST pun into a TT non-punning element; (3) translating a ST pun into a wordplay-related rhetoric device, like repetition, in the TT; (4) omitting a ST pun in the TT; (5) reproducing a ST punning element (the signifier) to the TT; (6) coining a neologism in the TL to contain the ambiguous meanings of the ST pun (the signified); (7) adding a pun in the TT as a solution to a non-punning ST passage; (8) adding a new and punning element in the TT when there is no such ST information; and (9) editorial techniques.

process, Klaudy (2003: 162-165) indicates that the existing classifications of transfer operations[52] are based on the following parameters, which are paraphrased as follows:

(1) Obligation of operation: obligatory transfer operations are caused by the lexical and grammatical differences between the ST and the TT; the optional ones are beyond these considerations.

(2) Automation: automatic transfer operations are based on systematic differences between the ST and the TT; non-automatic ones are based on other factors.

(3) Level of operation: this parameter differentiates transfer operations at the word-, phrase-, sentence- and discourse-level.

(4) Scope and cause of operation: this parameter distinguishes lexical, grammatical, stylistic and pragmatic transfer operations.

(5) Manner of translation: this parameter refers to the manner or technical performance of a strategy, including transposition, replacement, omission and addition.

As indicated by Klaudy (ibid.), some of these parameters can cause problems when establishing a classification. For this author, the concept of the obligatory strategy does not indicate whether it is caused by the form of the ST or by the syntactic requirements of the TL, and when a strategy is chosen from among several options under the grammatical constraints, it is still named an 'obligatory' strategy. The parameter of automation seems to lack objectivity, because the extent to which a strategy can be deemed as automatic often depends on the translator's professional competence. The third parameter, the level of operation, is often accompanied by the problem of establishing which strategy should be linked to which level. For instance, a change of active-voice clause to a passive-voice one can be taken as a change at the sentence-level, but it can also be determined by the discourse of the whole text. As for the fourth parameter, the scope and cause of the strategy, it is instrumental but still it has at least two weaknesses. Firstly, there is an unavoidable ambiguity between the scope and the cause of the strategy, and, secondly, pragmatic and stylistic strategies often involve

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[52] Klaudy's 'transfer operations' is equivalent to 'strategies' adopted by other scholars.

some change in lexical items and grammatical structures. Comparatively, the last parameter seems to lead to more clear-cut divisions and may cause fewer problems.

According to the above discussion, it seems that the last two parameters, namely the 'scope and cause of operation' and the 'manner of translation', have the greatest potential to structure a taxonomy for this study. Now, let us examine which parameters have been used as the main criteria to structure the categorisations discussed in the previous sections:

Author	First-order Criterion	Second-order Criterion
Vinay and Darbelnet (1958/1995)	manner of translation	manner of translation
Chesterman (1997)	scope and cause of operation	level of operation
Gottlieb's (1992)	manner of translation	
Bogucki's (2004)	manner of translation	
Pedersen's (2011)	manner of translation	manner of translation
Díaz-Pérez (2013)	manner of translation	

Table 4-3: Comparison of criteria between different taxonomies of strategies

As presented above, Vinay and Darbelnet's (1958/1995) distinction between direct and oblique translations and their division into seven procedures are both based on the 'manner of translation'. Chesterman (1997) initially categorises the different strategies according to the 'scope and cause of operation', which are then sub-categorised based on the 'level of operation'. Gottlieb (1992) and Bogucki (2004) adopt only one order of categories in their taxonomies, and both take the 'manner of translation' as their single criterion. Actually, in the two studies, more issues have been taken into account, such as whether or not the ST information is diegetically important, and whether or not it is closely related to the images or the soundtrack, but these considerations have not become the criteria for their classifications. Pedersen (2011) bases his taxonomy of subtitling strategies on the 'manner of translation' when distinguishing between minimal change strategies, interventional strategies and the side-line strategy, and his second-order division is also based on the same type of criterion to come with his seven different strategies. Finally, Díaz-Pérez's (2013) classification of punning strategies is clearly based on the 'manner of translation'.

The results of this examination largely conform to the previous assumption: the manner of translation as well as the scope and cause of operation are both instrumental parameters to be adopted when classifying different strategies, and the former seems to be a popular criterion.

Based on the above review on the literature of strategies adopted in translation and subtitling, it seems pertinent to structure a two-layer taxonomy of subtitling strategies. To keep the categories as distinctive as possible, the manner of translation is chosen as the first-order criterion, and the remaining question is whether the different micro-strategies should also be based on the manner of translation or, rather, on the scope and cause of operation. This study opts for the latter criterion in the hope that the repertoire of proposed subtitling strategies could have more diversity, so that the corpus to be constructed will contain sufficiently elaborate information about the subtitler's strategies.

4.4.8 Proposed taxonomy of subtitling strategies for the transfer of humour

In this section, I present the proposed taxonomy of subtitling strategies that is considered to be suitable for the transfer of humour on screen. The initial part of this section introduces the five macro-strategies in relation to past literature, which is followed by 20 micro-strategies developed from the former.[53]

The different subtitling strategies in Gottlieb's (1992) and Bogucki's (2004) taxonomies can be categorised into five macro-strategies, including:

(1) Preservation: the conservation in the TT of the complete semantic content of the ST expression.

(2) Transformation: the conservation in the TT of most of the semantic content of the ST expression, with a change at a secondary linguistic level (e.g. syntax, word order, and point of view).

(3) Expansion: the addition in the TT of semantic information that does not exist in the ST, with the aim of assisting and facilitating the delivery of information.

(4) Adaptation: alteration of the main semantic content.

(5) Reduction: condensation or deletion of the main and/or the secondary information.

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[53] Due to the multifarious nature of subtitling and humour, the proposed taxonomy is ineluctably more comprehensive than those in past literature are. However, compared with Chesterman's (1997) classification of thirty strategies, this list is still much shorter. More importantly, the twenty subtitling strategies can be taken as various forms of the five macro-strategies, as explained in this section.

Figure 4-5 below presents the relationship among the five macro-strategies, by employing Pedersen's (2011) three orientations, namely minimal-change, interventional and alternative orientations:

Macro-strategies

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                        Macro-strategies

      Minimal change          Interventional          Alternative
       (SL-oriented)           (TL-oriented)        (medium-oriented)

  Preservation  Transformation   Expansion  Adaptation      Reduction
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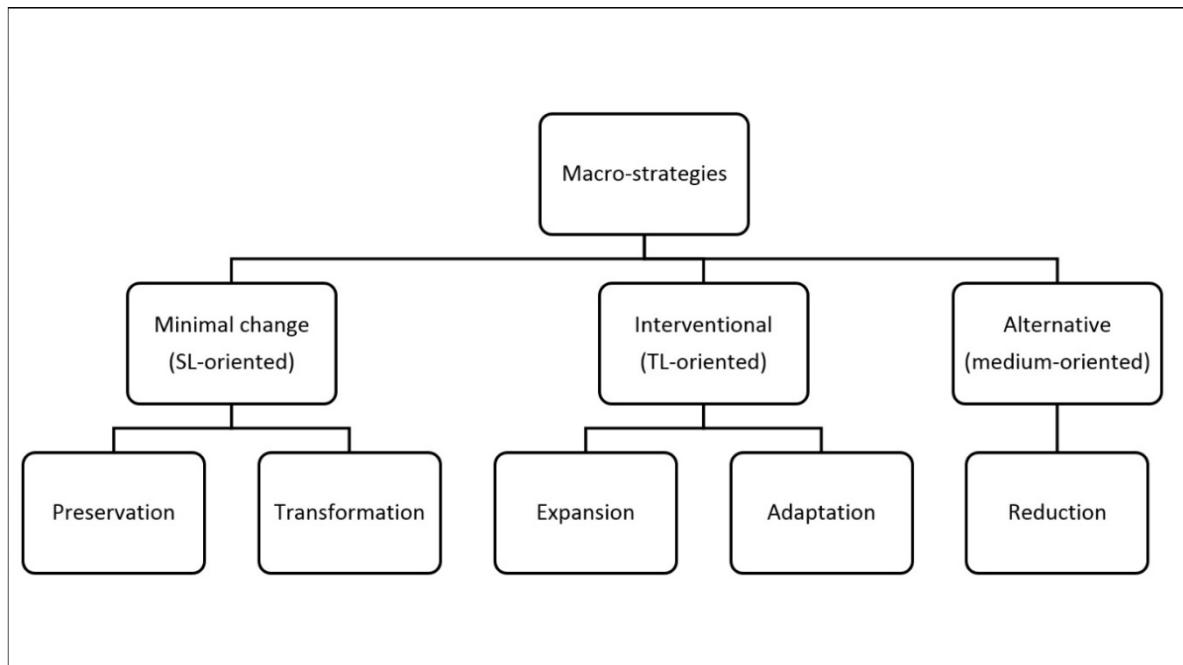
Figure 4-5: Proposed five subtitling macro-strategies

The five macro-strategies are grouped under the three orientations. The first two macro-strategies, (1) preservation and (2) transformation, respect ST expressions to various degrees and tend to modify the ST at the minimal level. On the other hand, the macro-strategies of (3) expansion and (4) adaptation tend to take an interventional approach and conforms to the TL conventions. This contrast between the two orientations, to a great extent, conforms to Schleiermacher's (1813/2004: 49) premises, in that the subtitler either moves the audience to the original programme by adopting a SL-oriented approach, or gives priority to the TL conventions. The macro-strategy of (5) reduction can be described as medium-oriented, which neither respects nor intervenes with ST expressions, but it provides an alternative solution to deal with a subtitling problem. Reduction and the alternative orientation are deliberately placed at the far-right end of the cline to avoid being misunderstood as a compromising approach between the ST and the TT.

In what follows, the five macro-strategies are further divided into 20 micro-strategies, which will be later used as heuristic tools to investigate the subtitling of humour in audiovisual productions. Bogucki's (2004) strategies are taken as the main

starting point, but this novel taxonomy also consolidates some of the procedures suggested by Vinay and Darbelnet (1958/1995), Gottlieb (1992), Chesterman (1997), Pedersen (2011), Díaz-Pérez (2013) and Malone (1988). The definition of each of the micro-strategies is presented as follows:

Preservation

(1) Transfer: preservation in the TT the almost complete semantic content and stylistic elements of the ST expression. This strategy also includes the transliteration of foreign names and vocabulary items by following the prevalent convention in the TL.[54]

(2) Literalness: preservation in the TT of the superficial semantic content of the ST expression, but it brings about alteration or loss of implicit meanings or connotations. This strategy can make the target audience feel odd or even misunderstand the informative intention contained in the ST. Thus, literalness relates to the subtitler's competence, and it might be considered an instance of mistranslation.[55]

Transformation

(3) Transposition: the main semantic content remains unchanged, but a minimal change is made for grammatical reasons, such as changing a modal verb, replacing a noun with a pronoun, or using a synonym.[56]

(4) Modulation: changing the point of view present in the ST expression by means of adding or removing a negation or transforming the active/passive voice of a clause. Sometimes, the connotations implicit in the ST might be slightly changed due to this change.[57]

(5) Zooming: use of a hypernym, i.e. a term belonging to a higher semantic rank, or a hyponym, i.e. a term belonging to a lower semantic rank, in order to render an ST element in the TT.[58]

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[54] See Examples A13-A15, A23-A25, A32-A34, A44-A46, A58-A60, A74-A76 in Appendix III.
[55] See Examples A80-A82.
[56] See Examples A86-A87.
[57] See Examples A19-A22.
[58] See Examples A88-A89.

(6) Patterning: use of an existing name or a particular expression that can be found in a third text because it has been accepted by the target culture, for instance adopting a name of a character or a quotation from a film that has been made famous in the target culture.[59]

Expansion

(7) Explicitation:[60] addition the minimal information to the TT on the grounds of grammatical or reader-friendly considerations in order to make implicit information explicit in the TT. The added items are mainly different cohesive markers, such as conjunctions, adverbs, modal verbs, but they can also be personal pronouns, possessive pronouns, as well as short phrases.[61]

(8) Elaboration: addition of substantial information to the TT, expressed in content words, to repair or explain the ST expression, such as completing an unfinished sentence with a clause, joining a few fragmented utterances into one, or explaining the implicit meanings contained in the ST expression. In view of the multisemiotic nature of subtitling, this strategy includes the verbalisation of particular images into subtitle texts in rare cases.[62]

(9) Dramatisation: enhancing the stylistic level of the TT by increasing the strength or dramatic degree of an action, or by exaggerating the number of estimation in a situation, say, the death toll in an accident.[63]

(10) Bridging: adding information to the TT in order to fill the perceived cultural gap between the source culture and the target audience's context, such as adding the country name before an institution or supplying the background knowledge of a cultural reference.[64]

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[59] See Examples A7-A9, A77-A79.
[60] There is rich discussion on the notion of explicitness in translation studies, which has been summarised in the seminal work of Blum-Kulka (1986). Explicitation as a strategy has also been discussed by authors like Vinay and Darbelnet (1958/1995) and Chesterman (1997), among many others. As per Vinay and Darbelnet (1958/1995: 8), explicitation is defined as "the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation".
[61] See Examples A16-A18, A55-A57.
[62] See Examples A90-A91.
[63] See Examples A38-A40.
[64] See Examples A83-A85.

Adaptation

(11) Equivalence: activation of an idiomatic expression[65] that is typical in a parallel situation in the target culture, regardless of the semantic content and stylistic elements in the ST expression. In many cases, this strategy resorts to the four-character idiom when the TL is Chinese.[66]

(12) Refocusing: shift of the focus that appears in the ST sentence by changing conjunctions or altering syntactic structures. The impact of this strategy can be considered positive when it improves the rhetoric of the ST, or negative when it leads to the audience's misunderstanding of the producer's informative intention. The latter scenario may be related to the subtitler's misunderstanding of the ST expression.[67]

(13) Distortion: rendering ST information into distorted and unmatched semantic information in the TT. This strategy can be seen as a creative measure when dealing with humour, or as an outright factual error due to the subtitler's misunderstanding of the ST expression.[68]

(14) Punning: reproducing the same pun or creating a new pun, whether or not there is an existing pun in the ST, by the use of homophones, homographs, homonyms, and near synonyms in the TL. This strategy includes 'punning correspondence' and 'change of puns' in Díaz-Pérez's (2013) classification.[69]

Reduction

(15) Condensation: deletion of non-substantial and unimportant information for grammatical or stylistic reasons, like the reduction of repetitive words, filler words, and tag questions. Also, this strategy can be the combination of short sentences

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[65] Idiomatic expressions in Chinese, also known as *shouyu*, include 'set phrases', '*chengyu*', and 'proverbs', among others. A set phrase has to be used in the same form, while a proverb is a statement that tends to give people advice and lessons. A *chengyu* does not equate the strictest definition of an idiom, i.e. a group of words whose meaning is not deducible from those of individual words, but in terms of other features, *chengyu* is similar to an idiom. They both take a particular form; a *chengyu* usually contain four characters, while some may have three or more than four characters. They both contain a relatively stable meaning, and tend to allude to cultural knowledge. Due to the well-known form of four characters, a *chengyu* or a 'Chinese idiom' is also known as a 'four-character idiom'.

[66] See Examples A50-A52, A61-A64, A68-A70.

[67] See Examples A26-A28.

[68] See Examples A92-A93.

[69] See Examples A4-A6, A29-A31.

into a longer one without adding any new information. This strategy is often bound by the technical constraints that characterise the subtitling discourse.[70]

(16) Removal: deletion of content words that appear in the ST but are deemed as unimportant to the TT. This strategy might be used due to temporal and spatial restrictions.[71]

(17) Decimation: deletion of content words that appear in the ST and are considered important to the TT. This strategy might be used due to temporal and spatial restrictions.[72]

(18) Dilution: weakening of the stylistic level of an ST expression by resorting to an expression in the TT that decreases the strength or dramatic degree of an action, or reduces the number of estimation in a situation. This strategy is proposed as the opposite of dramatisation.[73]

(19) Prefabrication: use of an idiomatic expression, such as a four-character set phrase or idiom, to translate and condense the ST information that contains more details and possibly spreads over a few sentences in the ST. Thus, this strategy can be taken as a special kind of condensation relying on the TL syntax. Malone (1988: 26) discusses this strategy in the name of 'prefab matching'. In Chinese, the four-character idiom is the most prevalent form of Chinese idiomatic expressions. Due to its conciseness and snappy pronunciation, four-character idioms can be an important method to translate and condense the humorous utterances in the ST.[74]

(20) Waiving: rendering only part of a pun and conveying incomplete interpretation of the pun in the TT, which often leads to the loss of amusement among the target audience. Waiving is equivalent to Díaz-Pérez's (2013) 'sacrifice of secondary information'.[75]

The proposed 20 micro-strategies as well as their corresponding strategies in the previous studies are presented in Table 4-4 below:

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[70] See Examples A35-A37, A41-A43, A65-A67, A71-A73.
[71] See Examples A94-A95.
[72] See Examples A96-A97.
[73] See Examples A53-A54.
[74] See Examples A47-A49.
[75] See Examples A1-A3, A10-A12.

Strategies		Strategies in Literature					
Macro-strategies	**Micro-strategies**	**Vinay and Darbelnet (1958/1995)**	**Chesterman (1997)**	**Gottlieb (1992)**	**Bogucki (2004)**	**Pedersen (2011)**	**Díaz-Pérez (2013)**
Preservation	Transfer	Literal translation	Literal translation	Transfer	Transfer	Retention	
	Literalness	Literal translation	Literal translation	Transfer		Retention	
Transformation	Transposition	Transposition	Transposition	Dislocation	Transposition		
	Modulation	Modulation	Antonym Converses		Modulation		
	Zooming	Generalisation Particularisation	Hyponymy Abstraction change			Generalization Specification	
	Patterning		Cultural filtering		Patterning	Official equivalent	
Expansion	Explicitation	Explicitation	Explicitness change Information change		Addition		
	Elaboration		Paraphrase Information change	Expansion Paraphrase	Paraphrase		Separate explanation
	Dramatisation				Augmentation		
	Bridging		Cultural filtering	Dislocation		Cultural substitution	Editorial means
Adaptation	Equivalence	Equivalence			Equivalence	Situational substitution	
	Refocusing		Emphasis change Illocutionary change				
	Distortion	Adaptation		Resignation	Paraphrase		
	Punning		Synonymy	Transcription			Punning correspondence Change of puns
Reduction	Condensation		Information change	Condensation	Condensation Inflectional condensation Referencing	Omission	
	Removal		Information change	Deletion	Name deletion	Omission	
	Decimation		Information change	Decimation	Decimation	Omission	Diffuse paraphrase Omission
	Dilution						
	Prefabrication						
	Waiving						Sacrifice of secondary information

Table 4-4: Proposed taxonomy of subtitling strategies

4.5 Concluding remarks

In order to identify a set of subtitling strategies suitable for examining the transfer of humour, a variety of issues have been visited. Section 4.1 explores the concept of translation strategy, and the next section outlines a range of constraints that characterise the professional subtitling environment. In Section 4.3, I have proposed the RTMSS, in an attempt to shed light on a subtitler's mental process when selecting the most suitable subtitling strategies to deal with the transfer of humorous utterances.

In Section 4.4, a detailed discussion based on the works written by the authors who have theorised translation strategies in general and subtitling strategies in particular. Bearing these previous works in mind, I have then proposed a taxonomy of subtitling strategies that can be used for the transfer of humour.

The next chapter will focus on the research methodology that scaffolds the empirical dimension of this study.

Chapter 5

Corpus-based Methodology

In this chapter, corpus analysis is examined and considered a sound research method, with its primary advantage being the build-up of a reliable, systematic and searchable databank that can be used to empirically investigate the object of enquiry in this study.

To introduce corpus analysis as a suitable research method, several issues are addressed in this chapter, namely (1) why corpus analysis is suitable for this study, (2) how certain theoretical issues are addressed when applying the corpus methods to this study, (3) how the data are selected, and (4) how a corpus is constructed to serve the purpose of this study.

Therefore, Section 5.1 first introduces the area of corpus analysis and explains why corpus analysis is suitable for this study. Section 5.2 addresses some of the theoretical issues that have to be borne in mind when adopting the corpus methodology. The selection process of the data set, i.e. the British situational comedy *The Office* with its Traditional Chinese subtitles, together with a sketch of its key features and storylines are presented in Section 5.3. The fourth section outlines the specific procedures and tasks behind the construction of the corpus of this study — the English-Chinese Corpus of *The Office* (ECCO) —, with the assistance of the corpus tool ELAN (Max Planck Institute for Psycholinguistics 2016a).

Apart from corpus analysis, this study also follows the case study methodology. Case study has been extensively used in a wide variety of academic disciplines, and it is especially suitable for looking into a phenomenon that cannot be distinctively separate from its context (Yin 1989: 23). Case study is also appropriate for a situation in which the different variables cannot be kept entirely under control, and multiple sources of evidence are used to conduct a research project (Miller and Brewer 2003: 22-24). In view of the fact that the subtitling of humour involves having to wrestle with the fluid concept of humour, and that there

can be more than one source of evidence, like statistical results and direct observation, for researchers to arrive at their conclusions, the case study methodology appears to be a very suitable framework for this research.

5.1 Introduction to corpus analysis

Corpus linguistics was heralded in the 1960s, when Winthrop Nelson Francis and Henry Kučera founded the influential Brown Corpus in the United States (Mahlberg 2005: 14; McEnery and Hardie 2013). Thereafter, different corpora have been established and exploited by corpus linguists in order to investigate certain issues in naturally occurring texts, such as grammar, lexis, register, discourse, genre, pragmatics, gender, style, and educational linguistics, among others (Biber *et al.* 1998; Kennedy 1998). The combination of corpus with modern computers meant a significant breakthrough, which endowed corpus analysis with "incredible speed, total accountability, accurate replicability, statistical reliability and the ability to handle huge amounts of data" (Kennedy 1998: 5); total accountability meaning that every example can be traced back to sentences embedded in a given context in a naturally occurring language. Indeed, with the spur of modern computers, we have witnessed the emergence of different applications that rely on corpus data, like machine translation, speech synthesis and computer-assisted content analysis tools to name but a few. In the last two decades or so, thanks to the flourishing of the internet and cloud computing, taking the World Wide Web as an enormous corpus for research or as a computer-aided translation tool has also become possible (Miraglia 2013).

Corpus approaches were originally imported to translation studies in the 1990s, leading to the emergence of corpus-based translation studies (Laffling 1991; Baker 1993). Nowadays, corpus techniques have been widely adopted in translation studies, not just as a research method but also as a powerful instrument for translator training (Kemble 2003; Zanettin *et al.* 2003). In the beginning, translation researchers focused on the exploration of subjects like the general features of translated texts and the existence of potential translation universals (Baker 1993; Kenny 1999; Mauranen and Kujamäki 2004) as well as translators' style (Munday 2008; Saldanha 2011), while more recently the acceptance of corpus-based methods has expanded to investigate specialised translation and to

explore translational issues in particular settings, including audiovisual translation (Romero Fresco 2009; Sotelo Dios and Gómez Guinovart 2012; Baños *et al.* 2013; Han and Wang 2014), statistical machine translation applied to subtitling (Bywood *et al.* 2013), and legal translation (Scott 2015), among others.

A corpus can be defined as a collection of written texts and/or transcribed utterances assembled according to a set of pre-defined criteria (Kennedy 1998; Kenny 2009; Laviosa 2010). The key features of corpus analysis, as suggested by Biber *et al.* (1998: 4), outline the main reasons why corpus is deemed to be a powerful and popular research method:

(1) It is empirical, analysing the actual patterns of use in natural texts.
(2) It utilises a large and principled collection of natural texts, known as a 'corpus', as the basis for analysis.
(3) It makes extensive use of computers for analysis, using both automatic and interactive techniques.
(4) It depends on both quantitative and qualitative analytical techniques.

The division between large and small corpora leads to a myriad of different ways of applying corpus analysis. As indicated by Sinclair (2001: xi), corpus size, i.e. the total number of running tokens, should not be taken as the ultimate gauge to differentiate a large and a small corpus, because the growing power of computers has made corpus size a relative notion. Sinclair points out that the major criterion to discern between large and small corpora should be the timing of human intervention. A large corpus is connected with delayed human intervention (DHI), in the sense that the compilation and enquiry of a large corpus heavily depend on automated processing, and it tends to assist the analysis based on a large quantity of machine-generated data when corpus compilation has been finished. On the other hand, a small corpus tends to entail early human intervention (EHI), as a relatively manageable size of corpus allows researchers to observe and analyse linguistic evidence even when a corpus is being constructed.

Regarding the potential offered by large and small corpora, Koester (2010: 67) indicates that with de-contextualised large corpora analysts can identify "lexico-grammatical patterns in a language as a whole", whereas with contextualised small corpora researchers can investigate "patterns of language use in particular settings". Therefore, it seems fair to state that purely quantitative research tends to draw on large corpora, because statistical description and inferences can only

be made when a corpus has been constructed, while a study combining quantitative and qualitative analyses has a propensity to make use of small corpora, because a small corpus allows for perusing each occurrence of textual features in its own, particular context.

The empirical dimension of this study is to investigate the relationship that exists between the production of different types of humour and the subtitling strategies activated to deliver humour to the target audience. The reasons supporting the choice of corpus analysis as a research method in this study can be boiled down to the following two points. Firstly, as mentioned above, a corpus is a powerful instrument to process data efficiently and can generate reliable results, and with the assistance of suitable corpus tools, like ELAN, valuable data can be processed properly and efficiently. Secondly, a corpus is perfectly suitable for studying translated texts, as shown in many previous translation research projects. With the assistance of ELAN, the two variables under scrutiny, namely humour frames and subtitling strategies, can be efficiently annotated to a corpus, and the analysis based on this annotated corpus has great potential to offer fruitful results.

5.2 Theoretical issues about corpus construction

A number of theoretical issues need to be addressed before constructing a corpus for this study. These issues will be discussed in the following three subsections: (1) which corpus approach should be followed by this study? (2) What type of corpus is suitable for this study? (3) To what extent does representativeness of a corpus matter to this study and how can it be addressed?

5.2.1 Corpus-based and corpus-driven approaches

Corpus studies can take on the corpus-based or corpus-driven approaches. According to Tognini-Bonelli (2001: 65), the corpus-based approach is intended to "expound, test or exemplify theories and descriptions that were formulated before large corpora became available to inform language study", while the corpus-driven approach aims to "derive linguistic categories systematically from the recurrent

patterns and the frequency distributions that emerge from language in context" (ibid.: 87). In other words, the corpus-based approach starts with a theoretical framework or some hypotheses, and proceeds to examine those theories or hypotheses with corpus evidence, while, by contrast, the corpus-driven approach starts from observing regularities from corpus data and then moves on to generalise from these observations.

In general, the corpus-driven approach attempts to keep as distant from human intervention as possible, and therefore it prefers to draw on very large corpora for generalisation, rejects the use of corpus annotations, and devalues the role of intuition in a research. Nevertheless, McEnery *et al.* (2006: 8) rightfully indicate that the corpus-driven approach is only "an idealized extreme" of the corpus-based approach, because the former approach is unable to be entirely devoid of human intervention. For instance, the processing of very large corpora involves a certain degree of human selection, the classification of concordances in corpus-driven studies is essentially a kind of annotation done by the researcher, and the grammatical categories accepted by corpus-driven research are based on the researcher's intuition informed by grammatical theories (ibid.: 9-11).

In terms of the scope of application, the corpus-driven approach has been found to work well in the fields of lexicography and phraseology, but many other scholars still prefer to follow the corpus-based approach, because theories can be used as a lens to guide research. However, the corpus-based approach does not imply that researchers can force theories into the data. To avoid this problem, it would be desirable to give a description of the data before exploring the data with a theory. With the theoretical framework previously discussed, this study clearly follows the corpus-based approach, and a description of the data under scrutiny is offered in Section 6.1.

5.2.2 Properties of the corpus

Before the construction of a corpus, a compiler needs to have a clear picture about the type of corpus to be constructed. This subsection describes the properties that characterise different types of corpora, and the particular corpus to be constructed in this study. To this end, I first introduce the various types of corpora and the

parameters used in literature for categorising corpora, and then move on to describe the main properties of the corpus used in this research.

McEnery *et al.* (2006) loosely categorise corpora into eight types: (1) general corpora, (2) specialised corpora, (3) written corpora, (4) spoken corpora, (5) synchronic corpora, (6) diachronic corpora, (7) learner corpora, and (8) monitor corpora. On the other hand, Lee (2010: 107-121) presents a more elaborate typology of corpora, consisting of twelve types that are grouped into three larger categories:

(1) 'Monolingual English language corpora', including general language corpora, speech corpora, parsed corpora, historical corpora, specialised corpora, multimedia/multimodal corpora and web corpora.

(2) 'Developmental, learner and lingua franca corpora', which includes developmental language corpora, ESL/EFL learner corpora, and lingua franca corpora.

(3) 'Non-English corpora and multilingual corpora', which subsumes monolingual non-English corpora, as well as parallel and comparable multilingual corpora.

Another valuable academic contribution is that of Laviosa (2010: 80-81), who, instead of directly classifying corpora, suggests six overarching parameters for its classification. In her conceptualisation, a corpus can be (1) sample or monitor, (2) synchronic or diachronic, (3) general or specialised, (4) monolingual, bilingual or multilingual, (5) written, spoken, mixed or multi-modal, and (6) annotated or non-annotated.

For a better understanding of the corpus in this study, the following discussion is based on Laviosa's (2010) six parameters, which are supplemented by the properties found in McEnery et al.'s (2006) and Lee's (2010) typologies:

(1) General or specialised: a general corpus is intended to represent the standard use of a language or a language variety, while a specialised corpus is intended to represent the distinctive use of a language or a language variety within a specialised field.

(2) Monolingual, bilingual or multilingual: a corpus is monolingual when it involves one language, bilingual when it involves two languages, and multilingual when it involves more than two languages. A bilingual or multilingual corpus is likely to involve the following two parameters.

(a) Parallel or comparable: a parallel corpus consists of sub-corpora in a translational relationship, while a comparable corpus consists of sub-corpora that keep a non-translational relationship, and these sub-corpora can involve two languages or two varieties within one and the same language (McEnery et al. 2006: 46-47; Lee 2010: 119).

(b) Unidirectional, bidirectional or multidirectional: a parallel corpus can be unidirectional, when it shows only one translational direction between two sub-corpora, or bidirectional, when it shows two translational directions between four sub-corpora. It can be multidirectional when more than two languages are included in the corpus (McEnery et al. 2006: 48; Lee 2010: 119).

(3) Written, spoken, mixed or multimodal: A written corpus contains only written texts, while a spoken corpus can be made of recorded utterances as well as the scripts of the speeches. A mixed corpus, on the other hand, consists of both written and spoken texts, and a multimodal corpus contains not only texts but also audiovisual files, allowing analysts to observe not just texts but also gestures, facial expressions, tones and music, among other elements.

(4) Annotated or non-annotated: a non-annotated corpus contains only sample texts, while an annotated corpus includes sample texts and additional information. Annotations can greatly enhance the value of a corpus for the purpose of research by making particular information extractable from a corpus, reusable for other purposes and verifiable within the corpus (McEnery et al. 2006: 30, 33). The annotating process can be conducted manually, semi-automatically or automatically, and the annotated information can be assigned with different attributes, which can be lexical (e.g. parts of speech), phonetic (e.g. pauses and intonation), semantic (e.g. register), syntactic (e.g. syntactic structural tree), pragmatic (e.g. speech acts), stylistic (e.g. indirect speech), or multimodal (e.g. gestures).

(5) Expert or non-expert: an expert corpus mainly contains texts generated by educated native speakers, while a non-expert corpus is mainly collected from speakers with lower language proficiency, like children, foreign learners and people who speak a language as their lingua franca rather than as their mother tongue.

(6) Synchronic or diachronic: a synchronic corpus contains texts generated in a relatively short time span, while a diachronic corpus contains texts produced in a longer time-frame with a prospect of tracking historical evolution of a language or language variety.

(7) Common or monitor: a common corpus has a definite date of completion, whereas a monitor corpus continues to be regularly updated in order to incorporate the latest texts that meet its selection criteria.

As for the corpus in this study, the following are its main properties:

(1) 'Specialised', because it focuses mainly on a particular use of language, i.e. the language used for the production of humour (in English) and for its subtitled counterparts (in Traditional Chinese).

(2) 'Bilingual' in English and Traditional Chinese, 'parallel' as the two sub-corpora keep a translational relationship, and 'unidirectional' from English to Chinese. Specifically, one sub-corpus is the original dialogue exchanges in British English and the other contains the subtitles in the Traditional Chinese TL.

(3) 'Multimodal', as it contains the transcription of the original English dialogue exchanges, the subtitles in Chinese as the TL, and multimedia files.

(4) 'Annotated' with some important information, including details about the sample texts, subtitle time-codes, aural and visual information, humour frames, and subtitling strategies.

(5) 'Expert', since the sample texts have been collected from those who have mastered the SL, as scriptwriters, and the TL, as professional subtitlers.

(6) 'Synchronic', which means that all the collected audiovisual texts have been produced within a relatively short time span, namely from 2001 to 2003.

(7) 'Common', because this corpus will not be updated to incorporate any more information upon completion.

5.2.3 Corpus representativeness

Representativeness can a thorny issue for a corpus compiler. As defined by Biber (1993: 243), representativeness is "the extent to which a sample includes the full range of variability in a population", and this notion for general corpora can be achieved by ensuring the 'balance' of a corpus and by making sure that the corpus contains a comprehensive distribution of the linguistic features that can be found in a given population.

Theoretically, this balance can be obtained by identifying first a range of text types that are meant to be prototypical of the chosen population, and then collecting a set of texts that belong to these text types. According to McEnery *et al.* (2006: 19-21), a similar distribution of linguistic features in a corpus can be ensured by controlling certain variables, including (1) defining the sampling unit and the population boundaries, (2) identifying a particular sampling frame, e.g. an index of publications from which samples can be chosen, (3) selecting a sampling technique, e.g. sampling the entire population randomly, or dividing the population into several homogeneous groups or strata and sampling from each group randomly, and (4) deciding the sample size, like sampling full texts or sampling an excerpt from the initial, middle or end of a text.

However, the notion of 'representativeness', including how to maintain the balance of a corpus and how to reproduce a similar distribution, is not without its challenges. Kennedy (1998: 4) opines that it is "not always easy to see unequivocally what a corpus is representing, in terms of language variety", when he comments on Leech's (1991: 11) view that a corpus is "designed or required for a particular 'representative' function". McEnery *et al.* (2006: 16, 73) indicate that the components of a corpus are ultimately decided by compilers, and even the compilers of the British National Corpus (BNC) had to compromise on the size of the spoken data, as these were not easily accessible. Therefore, research questions, data accessibility and intuition can all help compilers to make a decision when representativeness is an issue.

In addition, Hunston (2002: 28) forcefully argues that there is no reliable basis to decide on the appropriate allocation that each component should show in a corpus in order for it to be considered representative of a given population. For example, when newspapers are included in a corpus, a compiler could hesitate whether he should collect more broadsheets because they contain more running words, or amass more tabloids because they have a wider readership. Facing the conundrum of representativeness, Hunston (2002: 22-23) contends that:

> A corpus can show nothing more than its own contents. Although it may (justifiably) claim to be representative, all attempts to draw generalisations from a corpus are in fact extrapolations. A statement about evidence in a corpus is a statement about that corpus, not about the language or register of which the corpus is a sample. Thus conclusions about language drawn from a corpus have to be treated as deductions, not as facts.

This statement might not be agreed upon by some of the researchers using data from general corpora, but it seems valid for specialised and spoken corpora, whose assemblage is often challenged by the problems of achieving representativeness. Specifically, the index of spoken or specialised language might not be available, the agreed quantities of each text type can be controversial, spoken and specialised texts in certain settings might be confidential and inaccessible, and there can be no dogmatic answer as to what is the most suitable size for these corpora (Gavioli 2002: 294-295; Hunston 2002: 29; Clancy 2010: 87; Koester 2010: 68). Ultimately, researchers have to rely on their own intuition and experiences when it comes to answer these questions.

Regarding the representativeness issue in this study, since this research investigates primarily a specialised use of language, i.e. the Traditional Chinese language used for the subtitling of humorous utterances, it seems that Hunston's opinion is pertinent to this study. Indeed, an attempt to achieve a high level of representativeness in this study is bound to encounter a number of challenges. Firstly, there does not seem to exist a consensus regarding which text types can represent all British sitcoms. Secondly, it is unlikely to find any fixed rules as to the number and proportion of text types that a corpus has to include in order to reproduce a similar distribution of linguistic features that is similar and comparable to the distribution of those found in the wider population. Thirdly, the number of British sitcoms that have been commercially subtitled into Traditional Chinese and that can be found in the market is too small to allow for the construction of a corpus

that would contain multiple British sitcoms of the same genre, within the same time span, and stored in the same format.

With this in mind, and considering that no previous works have ever been conducted in the same field, same language combination and same scope, the present research project focuses on a small, manageable corpus that contains only a single popular British sitcom. Although this corpus cannot be claimed to represent all British sitcoms or mockumentaries, it is hoped that the results obtained from quantitative and qualitative analyses might be extrapolated and generalised to a certain degree. As a pioneering piece of research, it is also expected that this study can set the foundations for further studies that will eventually contribute to getting a more rounded picture of this specialised field.

5.3 The data: *The Office*

In this section, I first explain the process of selecting the British sitcom *The Office* (Gervais and Merchant 2001-2003) for this study. The following two subsections proceed to discuss the key characteristics of the mockumentary style that distinctively epitomises the sitcom under scrutiny (Section 5.3.2), and provide some of the basic information about the sitcom (Section 5.3.3).

5.3.1 Criteria for the selection of data

To identify a suitable audiovisual text for this study, the following selection criteria were set up from the very beginning:

(1) The data should be a popular British sitcom.

(2) The data should be large enough to contain a substantial number and variety of instances of humour, and should be of a manageable size, so that valid results can be generated efficiently.

(3) The data should contain original English dialogue exchanges and Traditional Chinese subtitles.

(4) The series should have been commercially distributed rather than translated by amateurs for its free distribution on the internet.

(5) Preferably, the data should be stored on DVDs, so that the subtitles and their technical information can be easily accessed.

British sitcoms are taken as the main priority, because too many previous studies on audiovisual humour have focused on USA films and sitcoms (Bucaria 2005, 2007; Romero Fresco 2009; Sippola 2010; Desilla 2012), and only a handful of studies have looked into British sitcoms (Zabalbeascoa 1994, 1996; Delabastita 2010). The interest in working with a popular series is justified in the sense that such a production can be considered more representative, as it has the potential of reaching a larger audience than other more obscure series with a more limited distribution and market visibility.

It is difficult to agree on an ideal number of humorous instances and programme runtime, the priority was to find a series that would contain rich examples and would run for a maximum of 20 hours, so that it would be manageable within the time constraints of this study. The preference for DVD (Digital Versatile Disc) over other storage formats — like VHS (Video Home System), CD-ROM (Compact Disc Read-Only Memory), VCD (Video CD),[76] and BD (Blu-ray Disc) —, was triggered by the fact that DVDs lend themselves to a more convenient extraction of subtitles, including both subtitle texts and time-codes, with currently available ripping tools (see Section 5.4.2).

With these criteria guiding the selection process, I examined three online ranking lists of popular British sitcoms, namely:

(1) *The Top 50 British TV Sitcoms* (The British Comedy Guide 2015, www.comedy.co.uk/guide/tv/top);

(2) *The Best British Sitcoms of All Time* (Ranker 2015, www.ranker.com/crowdranked-list/the-best-british-sitcoms-of-all-time); and

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[76] VCD (a.k.a. Video CD) is a low-cost home video format that was widely adopted in Southeast Asia to replace VHS and Betamax systems.

(3) *Most Popular 'Sitcom', Comedy TV Series With At Least 5,000 Votes* (IMDb 2015a,
www.imdb.com/search/title?count=100&genres=comedy&keywords=sitcom&num_votes=5000,&title_type=tv_series).

From this search, *The Office* stood out from all possible candidate TV programmes. Firstly, it is evident that the BBC version of *The Office* has been a very renowned, popular sitcom since its premier in July of 2001 on BBC Two. To date, at least seven adaptations and remakes into other languages have been produced and broadcast around the world, including *Stromberg (Feldhusen et al. 2004) in Germany, The Office (Feig 2005) in the USA, Le Bureau (Charlet and Lavaine 2006) in France, La Job (St-Pierre 2006) in French Canada, La Ofis (Chandía 2008) in Chile, HaMisrad in Israel (Tzur 2010) and Kontoret* (Lindgren and Fransson 2012) in Sweden. The flourishing of these remakes has been even dubbed as the 'International Franchises of *The Office*' by a web-based comedy newspaper (Garrison 2011).

Secondly, *The Office* consists of a total of 14 episodes, divided into three series, with a total runtime of around seven and a half hours, as presented in Table 5-1:

Series & Episode	Provisional Titles[77]	Runtime (hh:mm:ss)
S1E1	*Downsize*	00:30:02
S1E2	*Work Experience*	00:29:20
S1E3	*The Quiz*	00:29:33
S1E4	*Training*	00:29:30
S1E5	*New Girl*	00:29:41
S1E6	*Judgement*	00:29:59
S2E1	*Merger*	00:29:40
S2E2	*Appraisals*	00:29:28
S2E3	*Party*	00:29:18
S2E4	*Motivation*	00:29:25
S2E5	*Charity*	00:29:10
S2E6	*Interview*	00:29:15
S3E1	*Christmas Special: Part 1*	00:43:41
S3E2	*Christmas Special: Part 2*	00:51:57
Entire Programme		07:29:59
Note: S and E stand for series and episode respectively.		

Table 5-1: Provisional titles and runtime of each episode of *The Office*

The data size seems large enough to contain a substantial number of humorous instances, and the entire programme is of a manageable size.

Finally, *The Office* has been commercially distributed with Traditional Chinese subtitles in Taiwan and Hong Kong, and both versions are readily available in the DVD storage format (see Sections 5.4.1 for the details of the two versions of DVDs).[78]

5.3.2 The Office as a mockumentary

A distinctive feature of *The Office* is the fact that — it is a mockumentary. A *mockumentary*, aka mock-documentary, is a fictional audiovisual text, presented to the audience as if it were a real documentary (Roscoe 2013: 908; Hight 2015:

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[77] The official titles for each of the episodes are not available in the DVD packets, the audiovisual text of the sitcom, and the official scripts (Gervais and Merchant 2002, 2003c). The titles provided in this table come from two web-based episode guides: BBC (2014) and IMDB (2015b). The third series contain only two episodes of Christmas Specials.

[78] In fact, British sitcoms published as DVDs are not very accessible in the Chinese-speaking market, a situation that is rather difficult to explain. DVDs gradually became popular from 1995 onwards, and only digital products broadcast in the last two decades or so had a chance to be released as DVDs. Besides that, the BBC policy of distributing TV programmes to Asia, the rampant unauthorised distribution of subtitles on the internet and the difference in the taste of different audiences can also be seen as potential hurdles for cultural transportation.

26).[79] According to Nichols (2010a: 17), "Mockumentaries adopt documentary conventions but are staged, scripted, and acted to create the appearance of a genuine documentary as well as leaving clues that they are not". Documentary can take an expository, poetic, observational, participatory, reflexive or performative mode to convey stories (Nichols 2010b), and thus it should not be surprising to find these elements in *The Office.*

Mockumentaries emerged in the early 1980s, but the term was not popularised until 1984 when the film *This Is Spinal Tap* (Reiner 1984) was released. Since then, there have been plenty of mockumentaries in the market, including films like *Borat: Cultural Learnings of America for Make Benefit Glorious* (Charles 2006), and TV programmes like *Come Fly with Me* (King 2010) and *Hoff the Record* (Bailey 2015).

The nature of mock-documentary is dissimilar from that of fiction, docudrama (aka drama-documentary), and documentary. Fiction is purely imaginary, as opposed to documentary being a highly factual discourse. Both docudrama and mockumentary fall into somewhere between factual and fictional discourses. A docudrama tends to align itself with factual discourses, and yet it still adopts dramatic forms to represent historical stories, like *Schindler's List* (Spielberg 1993), and/or highly plausible stories, like *The War Game* (Watkins 1965). A mockumentary, on the other hand, foregrounds the fictitious nature of cinematic-televisual productions, while reassembling the factual elements appropriated from documentary codes and conventions (Roscoe and Hight 2001: 54). Actually, according to different perspectives, disagreement still exists as to whether mockumentary can be considered a discourse in itself (Hight 2015: 26) or a sub-genre (Bayer 2006).

Mockumentaries have introduced a novel form of playfulness to the cinematic-televisual productions. As indicated by Bayer (2006: 164), "The machinery for creating both the humor and the criticism inherent in mockumentary

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[79] Grierson's (1966: 147) famous definition of documentary is "a creative treatment of actuality", whereas Nichols (2010a: 14) gives a more comprehensive definition of documentary: "Documentary film speaks about situations and events involving real people (social actors) who present themselves to us as themselves in stories that convey a plausible proposal about, or perspective on, the lives, situations, and events portrayed. The distinct point of view of the filmmaker shapes this story into a way of seeing the historical world directly rather than into a fictional allegory".

films rests on a stylistic program that emphasizes the constructedness of the film, its artifice, with the intention of glossing over its artificiality". In other words, a mockumentary paradoxically blends a semi-factual style with an inhibition of self-disclosure to deliver humorous effect to the audience.[80] Crossing the factual-fictitious line is a unique feature of mockumentary humour. Back to *The Office*, the pseudo-documentary features that populate it can be found everywhere, in the forms of close-up shots, interviews and shaky camera moves. Characters are aware of being filmed in the narrative world, but they disclose this awareness only on particular occasions.

Mockumentaries tend to adopt parody and imitation as their main pillars to deliver humour, as in the case of Idle and Weis's (1978) *The Rutles: All You Need Is Cash*, in which a fictional rock band parodies The Beatles. In Woody Allen's *Zelig* (1983), the main role is an nondescript man with the rather unusual disorder of taking on people's appearances, accents and personalities, like a chameleon, out of his desire to be identified. On the other hand, mockumentaries also secure a space for criticism by means of keeping a distance from real documentaries and factual discourses (Roscoe and Hight 2001: 5). For example, Robbin's (1992) *Bob Roberts* portrays the political ascent of a right-wing politician who stands as a candidate for an upcoming Senate election in the United States, and describes how he has risen to his position by playing nasty tricks. By framing the political commentary in a satirical and sardonic manner, the critique can be easily extrapolated to a political system in general rather than any specific politician.

Indeed, a distinctive part of humour in *The Office* can be found in the scenes where the actions and the speaking styles of some celebrities and comedians famous in the British popular culture are mimicked. The critical load of the programme takes a rather subtle form, and tends to be channelled by David Brent's recurrent propensity to provide seemingly serious, philosophical yet quite superfluous comments on subjects like business culture, race, homosexuality, world poverty and so forth, which often lead to unexpected humorous interpretation. Another strategy to produce humour is to finish some humorous exchanges with

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[80] To some degree, this could be seen as reminiscent of Freud's 'sense in nonsense' (Norrick 1986, 1987). Certainly, nonsense does not mean 'absolutely senseless'.

the interlocutor's or the bystander's deadpan face, which can then be interpreted by the audience as a sort of criticism rather than merely a comic scene.

Subtitling different styles of humour in mockumentaries is a complex task. The language in a documentary-styled programme tends to be more colloquial than that found in other sitcoms, insofar as it tends to contain more lexical fillers, incomplete words, grammatical and syntactical errors, repetitions and indistinctive speeches, which can force subtitlers to eliminate large amounts of secondary information, particular in the cases of rapid speeches. In addition, humour conveyed via imitation might work well for the originally intended British audience, but because it involves a great deal of references to British society and popular culture, it might not work that well for the audience living in the target Taiwanese culture. When it comes to the criticism that is embedded in the series, the success of its transfer will depend largely on how the subtitler deals with the implicit meanings buried in these instances.

5.3.3 Main characters and storylines

The basic profiles of the main cast in *The* Office are presented in Table 5-2 below:

Character	Actor/Actress	Position
David Brent	Ricky Gervais	Regional manager of the Slough branch Outside sales representative (S3)
Gareth Keenan	Mackenzie Crook	Employee Takes over regional manager of the Slough branch (S3)
Tim Canterbury	Martin Freeman	Employee Promoted to be a senior sales representative (S2)
Dawn Tinsley	Lucy Davis	Receptionist
Jennifer Taylor-Clarke	Stirling Gallacher	David's superior Takes a corporate position (S2)
Neil Godwin	Patrick Baladi	Regional manager of the Swindon branch Takes over Jennifer's previous position (S2)
Chris Finch or 'Finchy'	Ralph Michael Ineson	Outside sales representative
Note: The information in the parentheses refers to the particular series in which the character changes his or her position, wherein S stands for series.		

Table 5-2: Main cast in *The Office*

David Brent (Ricky Gervais) is the regional manager in the Slough branch of the Wernham Hogg Paper Company. He likes to display his mediocre joke-telling skills in the office, even in critical moments as when the office faces a redundancy crisis.

Gareth Keenan (Mackenzie Crook), an employee and David's right-hand man, has a nerdish interest in anything about the military and a rather odd sense of humour. Tim Canterbury (Martin Freeman), another employee, is tired of the office life and spends his time seeking a romantic relationship with Dawn (Lucy Davis), who however already has a fiancée, Lee (Joel Beckett). Although she is only a receptionist in the office, Dawn still dreams of becoming an illustrator one day. Jennifer Taylor-Clarke (Stirling Gallacher) is David's superior and the person in charge of executing the redundancy measures on behalf of the head office. Her career promotion only helps to exacerbate the already fierce competition between the two regional managers, David and Neil. Neil Godwin (Patrick Baladi) is the manager of the Swindon branch, and after taking over the position vacancy left by Jennifer, he becomes David's superior in the second series, which entails that the other members of staff in Swindon also have to transfer to the Slough branch. Chris Finch (Ralph Michael Ineson) is David's best friend, and he is good at telling adult jokes.

The following paragraphs present a concise summary of the three series, but more detailed storylines of each of the episodes can be found in Appendix I.

In Series One, Jennifer is in charge of executing the redundancy policy on behalf of the head office, on either the Slough or the Swindon branch, depending on the staff performance, but David makes a series of mistakes when struggling to secure the leadership of his branch and his own career. In the process, Tim almost quits his job but desists because he is still attracted to Dawn, who is in an unstable relationship with Lee. By the end of the series, Jennifer is promoted to be a corporate partner, and David almost takes over her original position, but he loses his chance possibly because of his health conditions. Eventually, Neil takes over Jennifer's previous position above David, which means that the members of staff who work in the Swindon branch will be transferred to the Slough office, where David stays on his managerial position.

In Series Two, the competition between David and Neil is getting fierce, and their relationship has worsened considerably, which constantly leads to David's embarrassment. His great efforts to relate to the staff from Swindon cannot compare to Neil's good social skills, and his attempt to be a motivational speaker for an external company ends disastrously after he fails to impress the trainees in

the first training session. David is eventually served a redundancy notice and is forced to accept it, while Gareth is offered the manager position by Neil. In the meantime, Tim decides to accept David's offer instead of leaving the office, and is promoted to be a senior sales representative in the beginning of this series. Rachael is a bubbly and attractive colleague who has transferred from Swindon, and her appearance raises the interest of a couple of male staff in the office, including Tim and Gareth. Tim starts to date Rachael, but when he finds out that Dawn is leaving the company so that she can move to the USA with her boyfriend, Lee, he breaks up his romantic relationship with Rachael and tells Dawn about his feelings for her, but this attempt only leads to her rejection.

In the last two Christmas Specials, a fictitious BBC documentary crew arrives at the office to shoot the sequel to the previous documentary, which had been shot and broadcast three years ago. In this series, David has been demoted to be an outside sales representative, while he decides to start his entertainment career in different nightclubs. Because he frequently visits the Slough office, his old rival, Neil, has to tell him off and ask him not to visit them anytime he wants. Meanwhile, Gareth, the new office manager, assists David to find a partner on an online dating website, although the initial attempts are not very successful. The BBC shooting crew helps Dawn and Lee to come back to Slough and take part in the Christmas party, making it a gathering occasion for the old gang that can see each other again in the original office. During the party, David waits for another blind date and he eventually finds a new romance. After the party, on her way to the airport and touched by Tim's encouraging message in a Christmas gift, Dawn finally falls for Tim and decides to stay.

After this brief overview of the main plot and characters in *The Office*, the next section reports on the construction procedures of the corpus.

5.4 Constructing the English-Chinese Corpus of *The Office*

The English-Chinese Corpus of *The Office* (ECCO) has been constructed to investigate the subtitling strategies that have been activated when dealing with the transfer of different types of humour. In this section, I would like to explain each of the procedures and tasks that have been followed in the compilation of the ECCO.

From an overarching perspective, the construction process starts from the more mechanical tasks and then gradually shifts to the textual and linguistic dimensions. The specific procedures behind the construction include: (1) preparing the data, (2) extracting the subtitles and time-codes from the DVDs, (3) creating corpus files with ELAN, (4) adding sample texts to the corpus, (5) selecting the scenes that contain frame-based humour, and (6) annotating the corpus. Except for the early data preparation stage, corpus tools have been used in most procedures. Among them, a professional tool for the creation of the multimodal corpus combining texts with video and audio resources, called ELAN (version 4.9.4), has been used to assemble the ECCO and facilitate the subsequent analysis of the data.

The details of how the ECCO has been constructed, including the six procedures, a range of tasks, as well as the computer corpus tools that have been used, are presented in Table 5-3 below and discussed in the following subsections:

Procedures	Tasks	Corpus Tools
(1) Data preparation	Obtaining data	
	Ensuring data quality	
	Selecting language	
(2) Subtitles extraction	Extracting English subtitles	Subrip (version 1.56.1)
	Extracting Chinese subtitles	Subrip (version 1.17.1)
		SubToSrt (version 3.13)
(3) Creation of corpus files	Generating MP4 and WAV files	Any Video Converter Professional (version 5.8.3)
	Designing a tier template	ELAN (version 4.9.4)
	Importing media files and tier template into ELAN	ELAN
(4) Addition of sample texts	Converting the format of the subtitle files	Subtitle Workshop (version 6.0b) Notepad
	Merging subtitle files into ELAN	ELAN
(5) Selection of scenes	Designing selection criteria	
	Selecting scenes	ELAN
	Maintaining the verbal signs tiers:	ELAN
	– spellchecking ST and TT	
	– recovering original dialogues	SubToSrt
(6) Annotation	Designing controlled vocabulary	ELAN
	Assigning and adjusting annotations	ELAN

Table 5-3: Procedures in the construction of the ECCO

Most of the corpus tools listed in the table above are freeware and can be obtained from their websites, except from Notepad that is a build-in application in the Windows system. Two versions of Subrip (1.56.1 and 1.17.1) have been used to extract English and Chinese subtitles from the DVDs, because the older version was found to perform better when extracting and recognising Chinese characters.

5.4.1 Data preparation

At the very beginning, the DVDs of *The Office* commercially released in Taiwan as well as the in Hong Kong were purchased. Their covers are shown in Figures 5-1 and 5-2 below:

Figure 5-1: Covers of the Taiwan version of *The Office*

Figure 5-2: Covers of the Hong Kong version of *The Office*

The Taiwan version was obtained from a Taiwan-based store for second-hand DVDs called *Wabao Ershoupian* (Treasure-Hunting Used Discs Shop), but, unfortunately, the third series of the Christmas Specials could not be found, as it might not have been distributed in Taiwan. As for the Hong Kong version, it was purchased from an online store, *Huangou Wang* (Universal Purchase Web) or Buyoyo, based in Hong Kong, and all three series were eventually found. When the DVDs were obtained, they were immediately examined to ensure their quality. Although some of the discs delivered from Hong Kong were scratchy and faulty, they were quickly replaced with new ones.

The next task was to confirm the existence in the DVDs of Traditional Chinese subtitles that would serve for the Taiwanese target audience. Although Traditional Chinese is used in Taiwan and Hong Kong, the use of the language is still slightly

different between the two territories.[81] Although the use of Traditional Chinese characters is the norm in Taiwan and Hong Kong, there can be different renditions for the same name between the Taiwan and Hong Kong translations, which means that it is highly important that the subtitles for Taiwan and Hong Kong should not be mixed up when building a corpus. The first two series in the Taiwan version of the DVDs have been selected to form part of the ECCO. However, since the two episodes in the third series are not available in the Taiwan version, this gap has been subsequently filled with the Traditional Chinese subtitles for Taiwan that are contained in the Hong Kong version DVDs.

As it happens, the DVDs in both versions contain up to four subtitle tracks, namely English, Traditional Chinese for Taiwan, Traditional Chinese for Hong Kong, and Simplified Chinese for Mainland China, but there exist some exceptions. Table 5-4 shows the subtitle tracks contained in each of the DVDs published for the audience in different regions:

Series	Version	Number of Discs	Subtitle Tracks
Series One	Taiwan	2	English Traditional Chinese (Hong Kong) Traditional Chinese (Taiwan) Simplified Chinese
	Hong Kong	2	English Traditional Chinese (Hong Kong) Traditional Chinese (Taiwan) Simplified Chinese
Series Two	Taiwan	1	English Traditional Chinese (Hong Kong) Traditional Chinese (Taiwan)
	Hong Kong	1	English Traditional Chinese (Hong Kong)
Christmas Specials	Hong Kong	1	English Traditional Chinese (Hong Kong) Traditional Chinese (Taiwan)

Table 5-4: Subtitle tracks in Taiwan and Hong Kong versions of *The Office*

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[81] The official language of Taiwan is Traditional Chinese spoken in Mandarin, which is also known as *Guoyu* (national language), almost equivalent to *Putonghua* (common tongue) in Mainland China. The Hong Kong government holds a biliterate and trilingual policy, which means that the official languages include two writing systems, Traditional Chinese and English, as well as three spoken languages, Cantonese, English and Mandarin. Given that Traditional Chinese is commonly used in Taiwan and Hong Kong, the subtitles in Hong Kong can sometimes include Cantonese characters to reflect some of the oral features of the widely used language.

As shown in the above table, the two discs of the first series in both versions contain all of the four subtitle tracks. The single disc in the second series of the Taiwan version and the one in the third series in Hong Kong version contain three of the subtitle tracks, except for Simplified Chinese. The single disc of the second series in the Hong Kong version includes only English and Traditional Chinese for Hong Kong, and it has excluded Simplified Chinese and Traditional Chinese for Taiwan as part of its subtitle tracks. In other words, Simplified Chinese is excluded from three discs, Traditional Chinese for Taiwan is excluded in one disc, but English and Traditional Chinese for Hong Kong are contained in all of the seven discs. Also, an initial examination shows that the same subtitle track contains identical contents, even if it is found in the different discs published for different regions.

All these identities, similarities and differences with regard to these subtitles tracks and DVDs were, presumably, under the influence of the economic and cultural considerations that enter the picture when a British TV programme is to be distributed to different Chinese-speaking markets.

In short, the entire bundle of DVDs selected to populate the ECCO thus include the first and second series of the Taiwan version together with the Traditional Chinese subtitles for Taiwan found in the Christmas Specials distributed in the Hong Kong market. The basic information about the chosen DVDs is presented in Table 5-5 below, including the version they belong to, the number of discs in each of the cases, the number of episodes in each of the series, and the chosen subtitle tracks:

Series	Version	Number of Discs	Number of Episodes	Selected Subtitle Tracks
Series One (Gervais and Merchant 2003a)	Taiwan	2	6 (all in disc one)	Traditional Chinese (Taiwan)
Series Two (Gervais and Merchant 2003b)	Taiwan	1	6	Traditional Chinese (Taiwan)
Christmas Specials (Gervais and Merchant 2004)	Hong Kong	1	2	Traditional Chinese (Taiwan)
Note: Additional information include a documentary and six deleted scenes in the disc two of the first series, and five extra features in the two Christmas Specials.				

Table 5-5: Basic information about the selected DVDs of *The Office*

As shown in this table, the 14 episodes of *The Office* have been used as the multimedia files in the ECCO, and the Traditional Chinese subtitles for the Taiwanese audience have been selected to compose the target text tier. Actually, these DVDs also contain some extra video highlights, including a documentary about the filming of the sitcom and six deleted scenes in the second disc of the first series, as well as five extra features in the Christmas Specials. However, to ensure the consistency of the corpus data, only the 14 episodes have been eventually selected to form the corpus and to be analysed.

5.4.2 Subtitle extraction

As a guide for subtitling extraction, the Film Subtitles Teaching Site (Barry 2007) provides much technical detail and was relied on to go through the entire process of extracting the English and the Chinese subtitles.

The extraction, or ripping, of the subtitles was conducted with tools based on OCR (Optical Character Recognition) techniques, like Subrip and SubToSrt. Due to the various challenges encountered by software when having to recognise English and Chinese characters, different approaches had to be followed in order to correctly extract the English and the Chinese subtitles. In addition, when using Subrip to process the Chinese subtitles, the decision to resort to an older version of the software was due to the fact that its performance was considerably more stable than in the case of newer versions.

English subtitles could be extracted with a single piece of software. Subrip (version 1.56.1) was used to recognise English characters, and to generate straightforwardly the .srt files containing the English subtitle texts as well as the time-codes. The function of 'Post OCR Spelling Correction' in the software proved to be very useful when having to solve some mechanical problems, like correcting punctuation and capital letters and differentiating between 'L' and 'I', and it also helped the corpus compiler to save time when having to maintain the orthographical correctness of English subtitles in the fifth procedure.

Chinese subtitles, on the other hand, needed to be extracted in two steps and using two different pieces of software. Firstly, Subrip (version 1.17.1) was used to extract both the subtitle images, which were then saved as images files in .bmp

format, as well as the .srt files that connect the time-codes with each image file. Before extracting the subtitle images, the 'I-Author' option had to be selected to ensure that the subtitle images would display the characters in black against a white background. Secondly, SubToSrt (version 3.13) was used to recognise the characters in the subtitle image files, and to generate the .srt files containing the Chinese subtitles and their time-codes accordingly. As for ensuring the correctness of Traditional Chinese subtitles, which had to be done in the fifth procedure, SubToSrt provides an interface displaying subtitle image files and the recognised characters on the same screen, where users can easily correct any errors in the character recognition.

5.4.3 Creation of corpus files

The software program ELAN (version 4.9.4) was chosen as the primary corpus tool and annotator to compile the ECCO. ELAN can contain up to four video clips and one audio file, and it can display multiple tiers on a single screen. In ELAN, a 'tier' refers to a layer of 'annotations' which can contain various pieces of information, including subtitles, translations and any specific linguistic features supplied by the compiler. To create corpus files in this procedure, the following three tasks need to be carried out: (1) generating media files of *The Office*, (2) designing a tier template of ELAN, and (3) importing the media files and the tier template into ELAN.

One of the most powerful features of ELAN is that the program can display written texts, video files and the waveforms of the audio files simultaneously, and the formats that can be read by the software include the video files in the .mpg, .mpeg, .mp4 and .mpg4 formats, and the audio files in the .wav format. Therefore, the software Any Video Converter Professional (version 5.8.3) was used to convert the .vob video files stored on the DVDs into video files in .mp4 format and the audio files of the DVDs into the .wav format.

Secondly, to ensure that each of the excerpts from the episodes contains exactly the same set of information, a tier template file (.etf) was designed for the corpus files (see Table 5-6), with each tier being categorised as one of the four types of corpus information, namely (1) verbal signs, (2) aural channel, (3) visual channel and (4) pragmatic information:

Tier Names	Linguistic Types	Stereotypes
VS: English Subtitles	Verbal-Written	None
VS: ST - English Dialogue	Verbal-Spoken	None
VS: TT - Traditional Chinese Subtitles	Verbal-Written	None
AC: Lyrics	Aural-Lyrical	None
AC: Diegetic Sounds	Aural-Diegetic	None
AC: Non-diegetic Sounds	Aural-Non-diegetic	None
VC: On-screen Texts	Visual-Textual	None
VC: Facial Expressions	Visual-Facial	None
VC: Kinetic Actions	Visual-Kinetic	None
PI: Selected Scenes	Pragmatic-Scene	None
PI: ST Humour Parent Frames	Pragmatic-Humour	None
PI: ST Humour Child Frames	Pragmatic-Humour Subtypes	Symbolic Subdivision
PI: Subtitling Strategies	Pragmatic-Strategy	None
Note: Abbreviations have been consigned to different types of corpus information: VS stands for verbal signs, AC refers to the aural channel, VC refers to the visual channel, and PI means pragmatic information.		

Table 5-6: Tier Template of the ECCO

As illustrated above, this template contains the tier names of the ECCO (left column), together with two other kinds of tier attributes, namely linguistic types (middle column) and stereotypes (right column). In ELAN, a 'tier' is a layer of annotations that can be shown on the timeline of the ELAN platform. A 'linguistic type' is an attribute to a tier, which can be freely defined by the compiler and is further linked to a stereotype that determines its limitations. Finally, a 'stereotype' is an attribute that specifies (1) whether a tier is a parent (independent) tier dominating at least one child tier or a child tier that belongs to a higher parent tier; (2) whether it contains annotations anchored to specific time intervals (time-alignable) or refers to another tier (not time-alignable), and (3) if it allows for the inclusion of gaps between annotations (Max Planck Institute for Psycholinguistics 2016b). In the column of stereotypes, most of the tiers are assigned with the 'none' stereotype, meaning that they are independent and time-alignable tiers. Only one tier ('PI: ST Humour Child Frames') is assigned with the stereotype of 'symbolic subdivision', which means that this tier is a child tier belonging to its parent tier (PI:

ST Humour Parent Frames), does not connect to the timeline, and cannot include gaps between its annotations. In other words, the timing of the annotations in this child tier are restricted by the boundary of the annotations that represent plural frames in the parent tier. The two tiers are set up as such, so that the humour involving more than one frame in the parent tier can be subdivided in the child tier for further analysis.

The different rows under the 'tier names' column shows that this template integrates the audiovisual as well as the pragmatic dimensions. The audiovisual dimension includes the categories of verbal signs (VS), aural channel (AC) and visual channel (VC), following Zabalbeascoa's (2008) model of audiovisual communication (see Figure 3-1). The pragmatic information, marked with PI, contains the annotations for the particular use of language.

The different tiers that fall under the category of verbal signs (VS) in the template consist of English subtitles, original English dialogue exchanges (ST), and Traditional Chinese subtitles (TT). The English dialogue exchanges and the Traditional Chinese subtitles compose the samples texts of the ECCO. The English subtitles have been included because it is believed that they can facilitate the reconstruction of the original English dialogue.

Soundtracks often help to evoke particular moods and to construct meanings, which are considered informative when analysing the subtitling of humour. In the present corpus, the aural channel (AC) consists of song lyrics, diegetic sounds, and non-diegetic sounds. Usually, sounds can be divided into voices, instrumental music and non-human sounds, like sounds made by machines or toys, depending on the source of sounds. In film studies, sounds are often divided into diegetic and non-diegetic, according to whether the sounds are derived from or external to the narrative world, i.e. whether or not the characters on screen can actually hear them. Therefore, the tier of 'diegetic sounds' mainly contains the dialogue exchanges of the characters, other voices, music, as well as non-human sounds (see Table 5-9), whereas the 'non-diegetic sounds' are those that characters cannot hear in their fictitious world, like theme songs for instance (see Table 5-10). It is also observed that some of the diegetic sounds such as indistinctive voices, cheers, applauses, and background music actually have a minimal impact on the diegesis of the programme, and can be therefore considered para-diegetic sounds, while other

diegetic sounds, like clear voices of laughing and chuckling, tend to have a more pronounced impact on the narrative. Para-diegetic sounds should also be annotated, but they need not be categorised into detail, as they presumably cannot make much contribution when analysing the subtitling of humour. Finally, the tier under the name of 'lyrics' contains all the lyrics found in English subtitles, irrespective of whether they are diegetic or not, and it is positioned towards the top of the list because lyrics must contain verbal signs.

The visual channel (VC), through images, can deliver a vast variety of information in an audiovisual production. In this corpus, the decision has been made to annotate 'on-screen texts', 'facial expressions' (see Table 5-11) and 'kinetic actions' (see Table 5-12) because the three dimensions appear to bear great impact in the production of humour and its subtitling. The notion of kinetic action is appropriated from Baldry and Thibault's (2006, Appendix I) multimodal transcription model, but it is considered as part of the visual channel, instead of an independent channel. Other important filmic sources of information, like camera techniques, have been deliberately excluded, because of their peripheral role when it comes to the subtitling of humour. Just as in the case of the lyrics, the on-screen texts that appear in the visual channel have been moved to the top of the list, because they contain verbal signs that could actively construct meanings and contribute to the triggering of humour in the audience.

Pragmatic information (PI) is the most important information in the corpus, without which this study could not perform an empirical analysis. This cluster of tiers consists of one tier of selected scenes, two tiers of humour frames, and one tier of subtitling strategies. The process of selecting particular scenes for further analysis will be explained in Section 5.4.5, and the annotating process of humour frames and subtitling strategies will be elaborated in detail in Section 5.4.6.

The final phase in the creation of the corpus consists in importing the video files (.mp4), the audio files (.wav), and the template file (.etf) into ELAN. Once importation is done, all the imported materials can be saved as ELAN annotation format files (.eaf),[82] and this task has been conducted for each of the 14 episodes of the data.

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[82] Note that the creation of an .eaf file will generated an associated file (.pfsx) automatically. Similarly, activating the 'comment' function in ELAN will generate another associated file

5.4.4 Adding sampling texts

Before adding sampling texts[83] to the corpus, the use of the term 'annotation' needs to be clarified. In ELAN, the meaning of the term 'annotation' is a little different from that of the same term used in the literature of corpus linguistics. In corpus linguistics, an annotation refers to any additional information that is attached to any sample texts, i.e. the ST and the TT; while an annotation in ELAN refers to any information that is supplied to the tiers of the software, which can include the actual sample texts as well as the information attached to sample texts. Since the conventional sense of annotation is widely accepted in academia, 'annotation' will be used to refer to the information attached to the sample texts in the rest of this chapter, unless the discourse indicates otherwise. The remaining three tasks in the creation of the corpus consist of 'adding sample texts', 'scene selection' and 'annotating'.

Feeding sample texts into the corpus requires converting the original format of the subtitle files, usually .srt files, into Unicode, required by ELAN, in order to display all characters correctly. Thus, with the help of subtitling freeware like Subtitle Workshop (version 6.0b) and Notepad, the subtitle files have been converted from the .srt format to the .txt format, with ANSI encoding, and then from the ANSI encoding to the UTF-8 encoding. The resulting subtitle files have then been imported into ELAN as the .eaf files, and merged into the various episode .eaf files that have been created in the third procedure. Both the English and the Traditional Chinese subtitles have been fed into the ECCO for later processing and analysis.

Of course, the conversion and import of subtitle files are two closely related tasks, and technically the entire procedure can be broken down into the following five technical steps. The major difference between importing English and Chinese subtitle texts into ELAN is that the third step can be skipped in the case of the English subtitles.

(.eafcomment).

[83] Strictly speaking, the real English sample texts are the original English dialogue exchanges (see section 4.5.5), and the English subtitles are just one of the resources to recover these dialogue exchanges.

(1) Use of Subtitle Workshop to generate a custom format project (.cfp) file which is able to show data in a layout in which the in-time, the out-time and the subtitle texts are separate with semicolons.

(2) Use of Subtitle Workshop to convert subtitle files from .srt format into .txt format, which can show separate information as defined by the .cfp file.

(3) Use of Notepad to convert the .txt files containing Chinese characters, from the ANSI to the UTF-8 encoding, so that ELAN can correctly display Chinese characters on the windows of the software.

(4) Import of the .txt files into ELAN by selecting 'File > Import > CSV / Tab-delimited Text File…', which are then saved as the subtitle .eaf files.

(5) Use of the 'Merge Transcription' function of ELAN to merge the subtitle .eaf files into the episode .eaf files created in the previous procedure. The merged tiers are then renamed as 'VS: ST - English Subtitles' and 'VS: TT - Traditional Chinese Subtitles'.

5.4.5 Scene selection

Scene selection is a fundamental procedure, without which it is impossible to add valuable information as annotations and, consequently, the corpus cannot generate meaningful data. Specifically, this procedure includes defining the selection criteria, selecting the various scenes, and maintaining the verbal sign tiers.

The selection of the appropriate scenes is done by carefully choosing instances of frame-based humour from the data set. The humorous utterance that is embedded in any given selected scene is called a 'selected humorous utterance'. The selection criteria for the scenes in *The Office* are explained below, and the results of such selection come up to a total of 423 selected scenes, all of which have been burned into a DVD (see Appendix II) that can be opened with the software program ELAN. The criteria to choose the scenes are:

(1) A selected scene should contain at least one selected humorous utterance. A selected scene can contain several selected humorous utterances if they are

thematically connected to each other, because, in the narrative form of sitcoms, it is common to find multiple instances of humour appearing one after another in a stretch of dialogue.

(2) The minimum duration of a selected scene is one second, in accordance with the widely accepted requirement in the subtitling industry that the minimum duration that a subtitle should stay on screen is one second. The maximum duration of the selected scene is set at one minute, so that each scene is within a manageable size. This means that many scenes will contain several subtitles.

(3) In view of relevance theory, the humorous utterances must be overtly intended by the producer and, preferably, overtly intended by the characters of the programme as well.

(4) The selected humorous utterance must be an instance of humorous incongruity and must conforms to the definition of humour used in this study (see Section 2.1.4). For instance, if a witty dialogue is considered to trigger a heavy-hearted feeling, it will not be selected as an example of humorous utterance.

(5) Since frame has been identified as a guiding concept to categorise different types of humour (see Section 3.3), the selected humorous utterances are limited to those that can be explained with a list of humour frames, as specified in Section 3.3.6.

(6) The selected humorous utterance should exclude Martin's (2007: 210-211) aggressive style of humour, because purely aggressive humour is incompatible with the definition of humour presented in this study (see discussion in Section 3.3.1). Within the data set, there exist a number of instances of aggressive humour, which often gives rise to the instantiation of strong language and swearwords. To avoid blurring the boundaries between different research subjects, the decision has been taken to exclude purely aggressive humour from the catalogue of selected scenes. However, the corpus retains the hybrid forms of humour combining the aggressive style and one of the other three styles (affiliative, self-enhancing and self-defeating humour), as in the case of using humour to tease other people or to defend oneself.

(7) The selected humour may or may not be wrapped in certain linguistic features. Admittedly, strong language, metaphors, wordplay, idioms, foreign words,

nicknames and puzzles are often used to deliver humorous effects, but these linguistic features do not automatically lead to the production of humour. Ultimately, the definition of humour provided in Section 2.1.4 is the main criterion when deciding whether or not a linguistic feature should be included for further analysis.

After selecting the appropriate humorous scenes, the next task is ensuring that the three verbal sign tiers, namely 'VS: English Subtitles', 'VS: ST - English Dialogue' and 'VS: TT - Traditional Chinese Subtitles', contain correct information. In the case of this study, corpus maintenance includes tasks such as checking that the information is orthographically correct, and recovering the original dialogue exchanges.

Spellchecking has been previously mentioned as a task pertaining to the second procedure (see Section 5.4.2). When the subtitles are extracted from the DVDs, thanks to ripping tools that work with OCR techniques, the raw data, namely the data immediately generated by the software programs, are prone to contain multiple errors. It is crucial to maintain these data with care to avoid any potential garbage-in-garbage-out problems. Incorrect or poor-quality data can easily produce faulty output and invalidate any efforts made in the following steps. Therefore, the Traditional Chinese subtitles were checked with the help of SubToSrt, as mentioned in 5.5.2, which offers an interface that permits to compare the extracted subtitle images with the characters recognised by the corpus tool. The English subtitles were checked by the automatic spellchecking function of SubToSrt, as well as by checking the script books of the sitcom, including *The Office: The Scripts, Series 1* (Gervais and Merchant 2002) and *The Office: The Scripts, Series 2* (Gervais and Merchant 2003c). Ensuring the correctness of the information was conducive to the recovery of the original dialogue exchanges in the next phase.

Recovering the original dialogue from the soundtrack is crucial to this study, because in subtitling activities, the ST is the dialogue exchanges uttered by the characters, rather than the SL (English) subtitles that can be found on the DVD and that are often an abridged version of the original dialogue. Given that the direct, verbatim transcription from the soundtrack is a very onerous and time-consuming

task, the English edited subtitles were used in the first instance in order to speed up the process. Once imported into the platform of ELAN, the subtitles were contrasted with the dialogue exchanges heard in the soundtracks and modified accordingly to reflect the actual exchanges taking place between the characters on screen. On occasions, the two written scripts (Gervais and Merchant 2002, 2003c) were used for reference, particularly in the cases in which the English subtitles did not provide a clear transcription of the dialogue exchanges.

Finally, on a more technical note, when recovering the original dialogue, some original short utterances have been grouped into larger chunks, so that they can reflect the flow of frames in a manner that can help with the analysis of data.

5.4.6 Annotating

The annotating procedure supplies the corpus with valuable, meaningful information attached to sample texts. In most cases, an annotation scheme specifying the fields to be covered by the annotations is designed in the procedure, but the tier template created in ELAN previously (see Section 5.4.3) can serve the same purpose for this project. Thus, based on the tier template, different audio, visual and pragmatic pieces of information have been annotated to the corpus to further assist with the analysis. The specific categories of humour types and subtitling strategies are informed by the frame-based typology of humour shown in Table 3-2 (see Section 3.3.5), as well as the taxonomy of subtitling strategies in Table 4-5 (see Section 4.4.8). Additionally, the 'comment' function available in ELAN has been used to record the researcher's personal opinions about the quality of the subtitles as well as any pertinent explanations for cultural references that can prove fruitful during the analysis stage.

To assist in the annotating process, ELAN provides the 'controlled vocabulary' (CV) function, which can help to minimise typing errors in the annotations, accelerate the entire annotating process, and make the search of annotations more orderly, efficient and fruitful. In view of these advantages, various lists of controlled vocabulary were created for seven tiers, in an attempt to assist the annotating process. These included three of the four tiers of pragmatic information, two of the

three tiers in the aural channel, and two of the three tiers in the visual channel. The seven tiers are specified below:

(1) PI: ST Humour Parent Frames

(2) PI: ST Humour Child Frames

(3) PI: Subtitling Strategies

(4) AC: Diegetic Sounds

(5) AC: Non-diegetic Sounds

(6) VC: Facial Expressions

(7) VC: Kinetic Actions

The specific terms of controlled vocabulary that have been chosen for the annotation of humour types, following the frame-based typology of humour discussed in Section 3.3.5, are listed in Table 5-7 below:

Controlled Vocabulary	Entry Description
HA	Interpretive frames
HA1	Lexical disambiguation
HA2	Conceptual adjustment
HA3	Sentence
HA4	Reference assignment
HA5	Manifestness change
HA6	Implicature
HA7	Attitude
HB	Experiential frames
HB1	Expressive style
HB2	Situation
HB3	Sequence
HC	Cultural frames
HC1	Body
HC2	Age and maturity
HC3	Suffering
HC4	Death
HC5	Race
HC6	Mind
HC7	Professionalism
HC8	Gender
HC9	Sex and romance
HC10	Marital status

HC11	Social status
HC12	Community
HC13	Belief
HC14	Cultural references
HD	Interpretive-experiential frames
HE	Interpretive-cultural frames
HF	Experiential-cultural frames
HG	Interpretive-experiential-cultural frames
HT	Frame-shift trigger[84]

Table 5-7: List of controlled vocabulary for the annotation of humour types

Table 5-8, on the other hand, contains a list of controlled vocabulary that has been created for the annotation of humour subtypes, also in consonance with the frame-based typology of humour proposed in Section 3.3.5:

Controlled Vocabulary	Entry Description
HA1	Lexical disambiguation
HA2	Conceptual adjustment
HA3	Sentence
HA4	Reference assignment
HA5	Manifestness change
HA6	Implicature
HA7	Attitude
HB1	Expressive style
HB2	Situation
HB3	Sequence
HC1	Body
HC2	Age and maturity
HC3	Suffering
HC4	Death
HC5	Race
HC6	Mind
HC7	Professionalism
HC8	Gender
HC9	Sex and romance
HC10	Marital status
HC11	Social status
HC12	Community
HC13	Belief
HC14	Cultural references

Table 5-8: List of controlled vocabulary for the annotation of humour subtypes

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[84] The frame-shift trigger at the end of Table 5-7 refers to an utterance that activates a subversive frame, but itself does not belong to an initial frame. The same concept is termed as 'script-switch trigger' by Raskin (1985, Chapter 4), and 'disjunctor' by Attardo (1994: 95), and it is further developed in Coulson (2001) and Coulson *et al.* (2006).

The list of controlled vocabulary used for annotating subtitling strategies, following the proposed taxonomy of subtitling strategies discussed in Section 4.4.3, is presented in Table 5-9:

Controlled Vocabulary	Entry Description
SP1	Transfer
SP2	Literalness
ST1	Transposition
ST2	Modulation
ST3	Zooming
ST4	Patterning
SE1	Explicitation
SE2	Elaboration
SE3	Dramatisation
SE4	Bridging
SA1	Equivalence
SA2	Refocusing
SA3	Distortion
SA4	Punning
SR1	Condensation
SR2	Removal
SR3	Dilution
SR4	Prefabrication
SR5	Waiving
SR6	Decimation

Table 5-9: List of controlled vocabulary for the annotation of subtitling strategies

Finally, the controlled vocabulary used to create the annotations of the two types of aural sounds, namely diegetic sounds and non-diegetic sounds, is displayed in Tables 5-10 and 5-11 respectively:

Controlled Vocabulary	Entry Description
P1	Laughing
P2	Chuckling and Giggling
P3	Indistinct Voices
P4	Stupid Voices or Tones[85]
P5	Cheers (with or without applauses)
P6	Applauses
P7	Other Human Voices and Manmade Sounds
P8	Singing
P9	Background Music (with or without lyrics)
P10	Non-human Voices, Music and Sounds

Table 5-10: List of controlled vocabulary for the annotation of diegetic sounds

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[85] The category 'Stupid voices or tones' refers only to those made by human beings. Those made

Controlled Vocabulary	Entry Description
N1	Music with Lyrics
N2	Music without Lyrics

Table 5-11: List of controlled vocabulary for the annotation of non-diegetic sounds

As discussed in Section 5.4.3, not every diegetic sound (Table 5-9) has the same value in this study. The fact that clear sounds of laughing and chuckling contribute to the production of humour much more than other voices, music and non-human sounds justifies the decision to put the former at the top of the list. Furthermore, the non-diegetic sounds that can be found in the sitcom are quite simple and include only the theme music at the beginning of each episode and the theme song at the end; thus, non-diegetic sounds have been divided into music with and without lyrics.

Finally, Tables 5-12 and 5-13 below contain the lists of controlled terms used for the annotations of the two types of visual images, namely facial expressions and kinetic actions, respectively:

Controlled Vocabulary	Entry Description
F1	Smiles
F2	Grimaces
F3	Deadpan faces[86]
F4	Emotional faces (e.g. anger or sorrow)
F5	Interacting with the camera[87]
F6	Other facial expressions (e.g. winks or lip movements)

Table 5-12: List of controlled vocabulary for the annotation of facial expressions

Controlled Vocabulary	Entry Description
K1	Stupid movements
K2	Gesturing to deliver humour
K3	Hitting to deliver humour (e.g. practical jokes)
K4	Other kinetic actions

Table 5-13: List of controlled vocabulary for the annotation of non-diegetic sounds

When annotating the corpus, a code of practice was set up to minimise the chances of reaching dissimilar interpretations of the data. The initial decision was taken to define the 'comparative unit' between the ST and the TT as a clause or an adverbial

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by toys or other sources go under the category of 'non-human voices, music and sounds' (P10).

[86] 'Deadpan faces' means that a character does not show any facial expressions, which may look serious, although their faces can still reveal a little bit of emotion, like surprise.

[87] 'Interacting with the camera' involves looking at or talking to the camera.

extension. On a few occasions, when the subtitle happens to be shorter than a clause or an adverbial extension, the term 'comparative unit' refers to the whole subtitle.

Based on the comparative unit, the researcher can then easily divide a subtitle into several parts and assign the annotations to the most suitable linguistic elements. Other technical criteria that have been followed when adding annotations to the corpus include the following:

(1) Initially, the humorous frames are spotted in the original English dialogue (ST) rather than in the Traditional Chinese subtitles (TT). Humorous frames are psychological in nature, and any annotations about them should follow the timing and order of delivery of the characters' utterances.

(2) Within one comparative unit, the same humorous frame has been annotated only once, because a psychological status is not supposed to be countable.

(3) The duration of some humorous frames has been changed to avoid an extremely fragmented presentation when the dialogue exchanges are very fast. However, whenever there is a clear change of mindset between two interlocutors who speak very closely to each other, the decision has been taken not to annotate their utterances as the same frame. Occasionally, these abrupt changes have been annotated as frame-shift triggers.

(4) Initially, the various subtitling strategies have been localised and paired with the Traditional Chinese subtitles (TT), as long as at least part of the subtitle duration overlaps with the corresponding humorous frame(s).

(5) Within one comparative unit, the same subtitling strategy has been, in principle, annotated only once. Typically, when one strategy has been used repetitively to deal with similar linguistic items, for instance removing lexical fillers at the beginning of a sentence, then that strategy has only be counted once. However, there are some exceptional circumstances when the same subtitling strategy has been computed more than once in one comparative unit. This double annotation has happened when the same strategy has been used by the subtitler at the beginning and the end of a single comparative unit, such as when lexical fillers that have been uttered at the beginning and the end of a long sentence end up being removed in the TT. Another typical situation takes

place when the same strategy has been used consecutively to deal with the subtitling of words that belong to different linguistic categories, as in the case when the subtitler removed a filler word and a 'no' at the beginning of a sentence. Naturally, when a strategy is not used consecutively, then it is annotated only once.

(6) The annotations of some of the subtitling strategies have been slightly adjusted to facilitate the search with ELAN. The spotting of the subtitles in the corpus is not always that accurate and, frequently, subtitles tend to appear on screen slightly later than the original dialogue exchanges are heard, and they can easily overlap with the next speech, especially in a rapid conversation. As such, a subtitling strategy annotation can sometimes overlap with two annotations of humorous frames, the latter mainly following the original English exchanges, and the dual overlapping can cause serious errors at the stage of eliciting correct data. Hence, the spotting of certain subtitling strategies has to be adjusted to avoid potential mistakes.

(7) The annotations of subtitling strategies are only added to the verbal signs that realise the incongruity of more than one interpretation or frame. As suggested by Ritchie (2005), humour is produced from a frame-shift, namely a shift from a culturally licenced frame to a subversive frame (see also in Section 3.3.3). It entails that a frame-shift from a verbal frame to a non-verbalised frame, like a melody or a facial expression, may not be annotated with any subtitling strategy, because for such information, subtitling strategies are usually not an issue, unless the subtitler takes a special decision of deliberately adding subtitles to explain the value of the soundtrack or the images. Usually, a subversive frame comes as the second frame in a conversation, but for some types of humour, such as lexical disambiguation, implicature, and humour based on verbal irony, the two frames are simultaneously delivered. Therefore, the utterances belonging to these humour types have been duly annotated with subtitling strategies.

(8) As already mentioned, comments have been added to record the researcher's personal opinion about the quality of the subtitles and the treatment of certain references that appear in the English dialogue, which could not be included as part of the annotations.

During the initial stages of the annotating process, both humour types and subtitling strategies were revised several times in an attempt to make sure that the corpus was as free of errors as possible, hence enhancing its rigour and reliability.

The completed corpus can be showcased in a snapshot taken of the platform of ELAN, as illustrated in Figure 5-3:
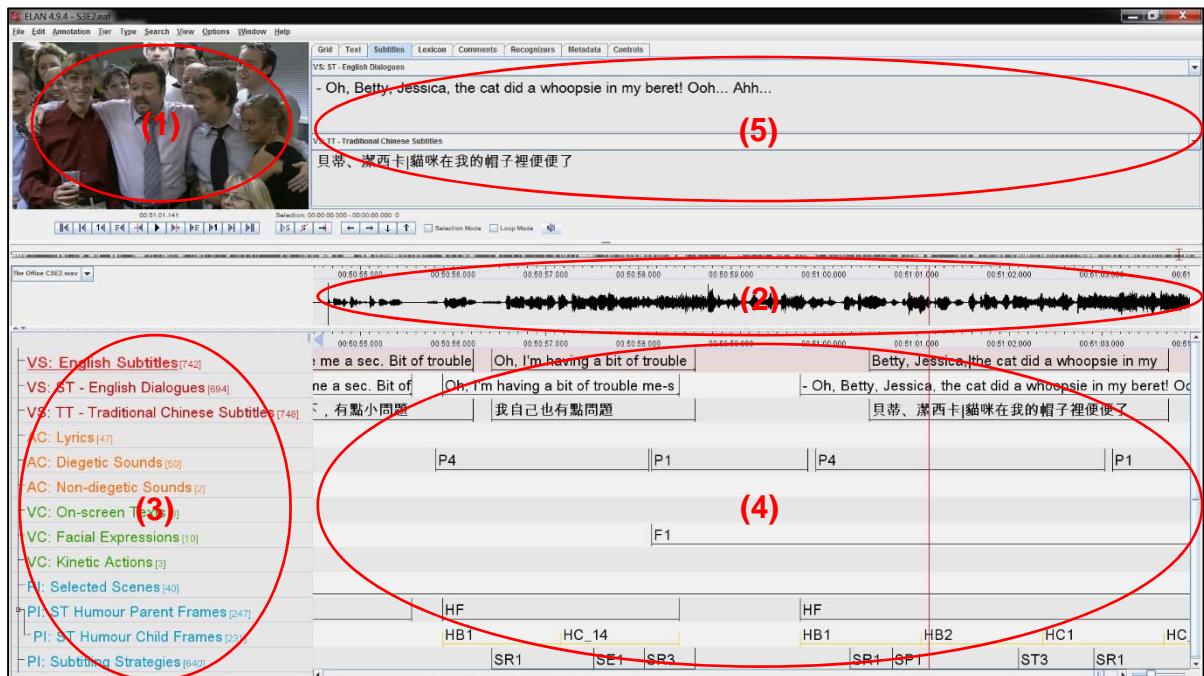
Figure 5-3: Snapshot of the ECCO on the platform of ELAN

As shown in this screenshot, ELAN is capable of presenting different kinds of information in a single window, including:

⑴ the moving images of the video file;

⑵ the waveforms of the audio file;

⑶ the various tier names, in which different colours have been assigned to different types of corpus information — i.e. red for verbal signs, orange for the aural channel, green for the visual channel, and light blue for pragmatic information;

⑷ the ELAN-defined annotations in different tiers, displayed by the timeline viewer; and

(5) the original English dialogue exchanges (ST) together with the Traditional Chinese subtitles (TT), as part of the ELAN-defined annotations.

5.5 Concluding remarks

In Section 5.1, I have introduced corpus analysis as a reliable research method, based on its historical development and its distinctive features, and I have also explained why this methodology is suitable for conducting an empirical study. Section 5.2 addresses some of the key theoretical issues that need to be borne in mind when applying corpus analysis to an empirical study.

Section 5.3 explains the selection criteria that have led to the choice of the British sitcom *The Office* as the material to be analysed, and also highlights the mockumentary nature of the sitcom. A brief summary of the plot is provided to inform the readers who may not be familiar with the storylines of the sitcom.

Finally, in Section 5.4, the specific procedures and tasks underpinning the construction of the English-Chinese Corpus of *The Office* (ECCO) are explained in detail. With the ECCO constructed and populated with the appropriate sample texts, annotations and media files, the next step is to enquire into the relationship between the two main variables, i.e. humour types/frames and the activated subtitling strategies.

Chapter 6

Quantitative Analysis and Results

Because the main objective of this study is to examine whether or not relevance theory can explain the subtitling of humour, a key assumption behind this thesis is as follows: if relevance theory can explain the production of different types of humour (Chapter 3), and if relevance theory can also explain the cognitive process behind the selection of different subtitling strategies (Chapter 4), it is plausible that relevance theory can also account, to some extent, for the subtitling of humorous utterances, whether it is scrutinised under the lens of quantitative or qualitative analysis. Hence, the present chapter and the next one (Chapters 6 and 7) are basically underpinned by the two analytical approaches respectively.

In this chapter, I intend to unravel some of the most important features of the corpus, by resorting to the use of quantitative methods and by sketching the data with descriptive and inferential statistics. Section 6.1 offers some basic statistics of the corpus, with special emphasis on the rate at which each of the different humour frames has been used and on the percentages at which the various subtitling strategies have been implemented. In Section 6.2, the chi-square test for independence is utilised to examine whether or not there exists an association between the variable of humour types, which is defined as a range of annotations of humour frames, and the variable of subtitling strategies. In order to investigate the extent to which relevance theory can be applied to the subtitling of humour, the indicators of total numbers (frequency value) and standardised residual (STR value) are devised in Section 6.3, to lay the foundations for the discussion that takes place in the next chapter.

6.1 Describing the corpus

This section provides a general description of the English-Chinese Corpus of *The Office* (ECCO), and then outlines the composition of the various humour frames

that have been activated throughout the series. It also examines the percentages at which the different subtitling strategies have been implemented in order to tackle the transfer of humour.

6.1.1 Basic statistics of the corpus

The ECCO is a specialised, multimodal and bilingual corpus designed to investigate the subtitling of humour within the British sitcom *The Office*. The total runtime of the sitcom is seven and half hours, which includes 14 episodes distributed across three series (6 + 6 + 2). To conduct the analysis effectively, 14 .eaf files have been created, one for each of the 14 episodes, to hold STs, TTs, annotations, as well as media files. As already mentioned, the ECCO is not purported to represent all British sitcoms or mockumentaries, but a large number of annotations being held in the corpus can still offer valuable information for the understanding of the subtitling of humour, and can be considered an important reference tool for such a specialised field. Table 6-1 below shows the numbers of the different annotations (including sample texts, as defined by ELAN) that have been attached to the corpus:

Tier Name		Number
Audiovisual Information	VS: ST - English Dialogues	6,523
	VS: TT - Traditional Chinese Subtitles	8,779
	AC: Lyrics	228
	AC: Para-diegetic Sounds	440
	AC: Non-diegetic Sounds	28
	VC: On-screen Texts	21
	VC: Facial Expressions	100
	VC: Kinetic Actions	74
Total		16,193
Pragmatic Information	PI: Selected Scenes	423
	PI: ST Humour Parent Frames	2,690
	PI: ST Humour Child Frames	2,090
	PI: Subtitling Strategies	5,456
Total		10,659
Grand Total		26,852

Table 6-1: Annotations in the ECCO

These annotations can be divided into two main groups that contain audiovisual and pragmatic information. The audiovisual information consists of 15,302 annotations referred to verbal signs (VS), 696 annotations about the aural channel

(AC) and 195 annotations belonging to the visual channel (VC). The pragmatic information (PI), on the other hand, includes 423 selected scenes, 4,780 annotations assigned to humorous dialogue exchanges, and 5,456 annotations assigned to subtitling strategies.

6.1.2 Humour frames, macro-strategies and micro-strategies

When annotating humour frames in the English dialogue, a great number of humorous dialogue exchanges show a rather intricate composition, defying being categorised into a single frame. To address this issue, the two tiers, namely 'PI: ST Humour Parent Frames' and 'PI: ST Humour Child Frames' (see Table 5-6) have been created to contain the annotations of humour frames. All humorous utterances have been annotated in the first tier, but when an utterance contains more than one frame, it is then subdivided into several child frames in the second tier. In the course of constructing the corpus, it has become clear that each of the selected humorous utterances can have different attributes according to the humour frames involved, as shown in Table 6-2:

Tier name	Attribute	Number	Percentage	
PI: ST Humour Parent Frames	Single	997	54.2%	100%
	Plural-Simple	219	11.9%	
	Plural-Complex	625	33.9%	
PI: ST Humour Child Frames	Single	2,065	100%	

Table 6-2: Classification of ST humour frames

As illustrated in Table 6-2, the composition of the first tier, 'PI: ST Humour Parent Frames', is more complicated and its annotations can be sub-divided into single and plural frames, depending on whether it stands alone or it consists of more than one child frame. When the several child frames of a parent frame entirely belong to a primary frame, i.e. the interpretive, experiential or cultural frame, the parent frame is then described as a 'plural-simple' frame. If a parent frame consists of several child frames that belong to more than one primary frame, it is characterised as 'plural-complex'. Therefore, the plural-complex frames can be made up of interpretive-experiential, interpretive-cultural or experiential-cultural frames or it can even be composed of the three primary frames, i.e. interpretive-experiential-cultural frames.

On the other hand, the tier 'PI: ST Humour Child Frames' contains only single frames, because they are the subdivisions of the plural frames in the parent tier, i.e. the plural-simple and plural-complex frames. Technically, because of the setting of the parent-child relationship between the two tiers (see Table 5-6), the annotation boundary of the plural frames in the parent tier imposes a restriction on the timing of the annotations in the child tier. This means that any plural-frame annotation in the parent tier and a set of corresponding single-frame annotations in the child tier refer to the same stretch of humorous utterances in the corpus. Therefore, the child frames and the plural parent frames can be completely substituted by each other. Since the composition of humour frames in the corpus is rather multifarious, the variable of humour types cannot be defined in an over-simplistic way. The working definition of humour types, namely their actual data range, will be provided in Sections 6.2.2.1 and 6.2.3.1, in order to conduct further analysis of the relationship that can be established between humour types and subtitling strategies.

Another key dimension worth sketching in this analysis is to ascertain the occurring times that each subtitling strategy has been activated to deal with those humour frames. According to Section 4.4.8, the proposed taxonomy of subtitling strategies consists of five macro-strategies, namely preservation (SP), transformation (ST), expansion (SE), adaptation (SA) and reduction (SR), as well as 20 micro-strategies that can be found beneath them. To describe these two levels of subtitling strategies in a systematic manner, the macro-strategies and micro-strategies are presented and discussed separately below.

Firstly, the raw numbers and percentages of the macro-strategies found in the corpus are presented in Figure 6-1:
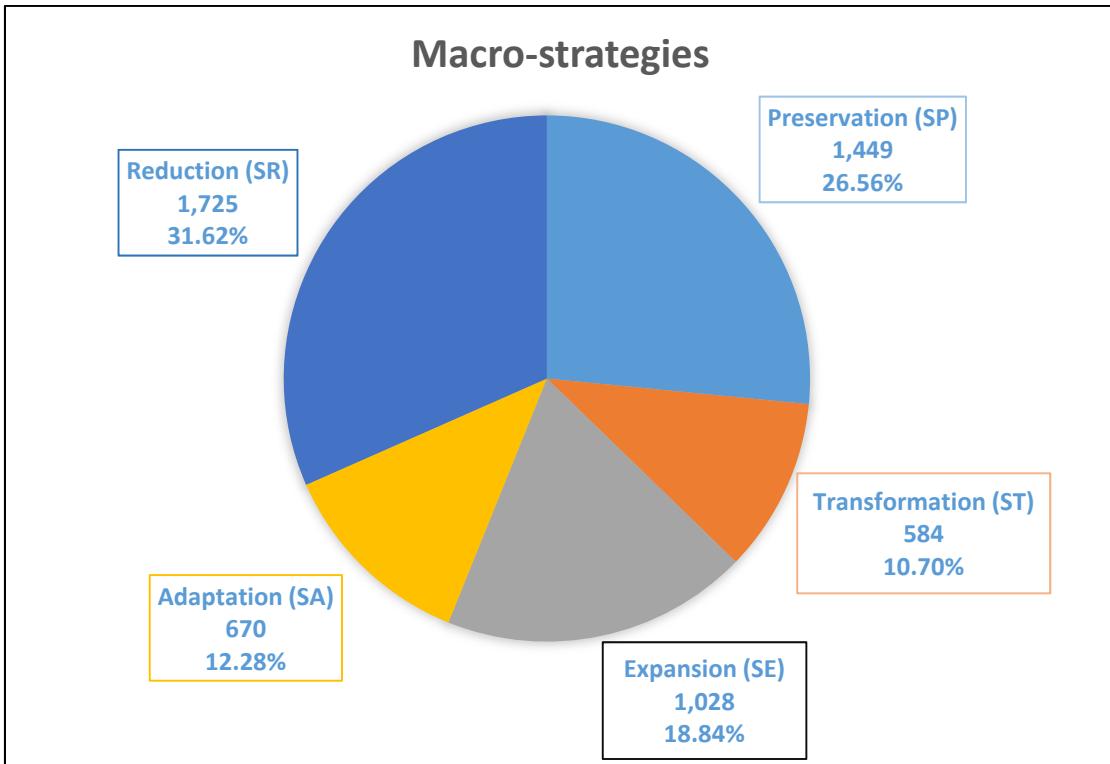
Figure 6-1: Macro-strategies in the corpus

According to the statistics displayed in Figure 6-1, the reduction (SR) strategy, accounting for 31.62% of the total macro-strategies, is the paramount macro-strategy that is most frequently activated to cope with the translational management of humorous utterances. The strategy of preservation (SP) comes at a close second position with 26.56% of all instances. To sum up, these two macro-strategies are the most frequently implemented by the translators, accounting for over 58 per cent of all the macro-strategies found in the corpus. Since these two macro-strategies, reduction and preservation, share a common ground that they cost the subtitler the least cognitive effort to implement, they seem to show a tendency at the global level to comply with the principle of relevance, namely the fact that subtitlers are inclined to reach the highest positive cognitive effects without spending unjustified efforts when choosing a macro-strategy to deal with the transfer of humorous utterances.

The analysis of the macro-strategies used in the corpus mainly reveals the orientation of the subtitler's decisions, whereas the statistics related to the use of the micro-strategies should be able to offer a more detailed picture of the actual decisions made by the subtitlers. The numbers and percentages of the micro-strategies that have been activated in the corpus are presented in Table 6-3 and Figure 6-2 below:

Macro-strategies	Micro-strategies	Number	Percentage
Preservation	**Transfer**	**1,353**	**24.80%**
	Literalness	96	1.76%
Transformation	**Transposition**	**329**	**6.03%**
	Modulation	145	2.66%
	Zooming	58	1.06%
	Patterning	52	0.95%
Expansion	**Explicitation**	**537**	**9.84%**
	Elaboration	339	6.21%
	Dramatisation	139	2.55%
	Bridging	13	0.24%
Adaptation	**Equivalence**	**444**	**8.14%**
	Refocusing	111	2.03%
	Distortion	78	1.43%
	Punning	37	0.68%
Reduction	**Condensation**	**1,230**	**22.54%**
	Removal	220	4.03%
	Decimation	74	1.36%
	Dilution	75	1.37%
	Prefabrication	66	1.21%
	Waiving	60	1.10%
Total		5,456	100.00%

Table 6-3: Micro-strategies in the corpus
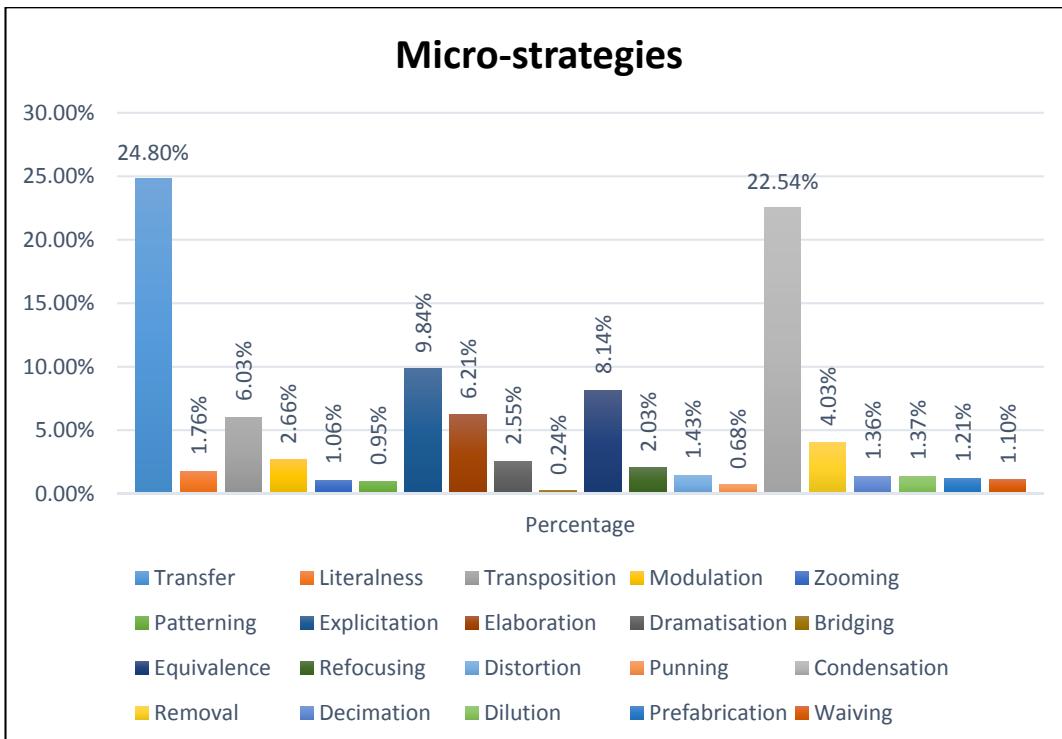
Figure 6-2: Micro-strategies used in the corpus

As illustrated in Table 6-3, within any given macro-strategy, the translation procedures listed in the first row (in bold) show the largest number of occurrences and, subsequently, account for the highest percentages. In this respect, transfer

(24.80%), transposition (6.03%), explicitation (9.84%), equivalence (8.14%) and condensation (22.5%) are the most prevalent procedures within the five larger macro-strategies, namely preservation, transformation, expansion, adaptation and reduction, to which they belong respectively. The aggregate of these procedures reaches 71.35% of the total strategies activated in the corpus. The common ground shared by these local procedures lies in the fact that they either make the least modification to the ST information — like transfer, transposition, explicitation and condensation —, or they resort to the accepted, closest expressions in the target culture, like equivalence.

A highly plausible explanation for this *modus operandi* is that, whenever the subtitlers have a choice between different micro-strategies within a given macro-strategy, they tend to select, consciously or subconsciously, the procedures that lead to the least modification to the ST information and/or impose the least cognitive burden on the target audience. These interesting findings demonstrate that, in the activity of choosing actual micro-strategies to render humorous utterances, the subtitlers again tend to adhere to the minimax rule, i.e. the principle of relevance.

Having explored the statistics that account for the humour frames and the subtitling strategies found in the corpus, I would like to suggest a further exploration to find out how relevance theory can assist researchers to explain the interplay between the two main features of the corpus in the subtitling of humour and how it can shed light on other aspects of this translation activity. The following section discusses these issues.

6.2 Relationship between humour types and subtitling strategies

This section investigates the potential relationship that can exist between the humour types, i.e. a set of humour frames in the corpus, and the subtitling strategies activated to render the humorous English utterances into Chinese. Since the early stages of this research, whether or not any association can be established between the wide assortment of humour types and the different subtitling strategies has been an intriguing and vexing question.

Direct observation of humorous dialogue exchanges in English and their Chinese subtitles does not clearly show any relationship between the different kinds of humour and the subtitlers' preferred subtitling strategies. Since there seems to be no evidence showing that subtitlers adopt an entirely different model to deal with humorous utterances, as opposed to non-humorous utterances, it is presumed that the same cognitive model is used to deal with humorous and non-humorous utterances. Previous literature has mainly focused on the subtitling strategies activated to cope with wordplay (Schröter 2005; Schauffler 2012) and cultural references (Nedergaard-Larsen 1993; Pedersen 2011), but to ascertain whether or not there is a clear connection between a set of humour types and a set of subtitling strategies is a more challenging proposition, because such an endeavour must involve considering a myriad of variables and collecting a sufficiently large number of examples.

At this point, there is a need to take a pause and think logically about the nature of this potential connection and the purpose of the present study. Actually, to prove how relevance theory can be applied to the study of the subtitling of humour does not necessarily require an investigation into the potential association between humour types and subtitling strategies in general. One of the major risks of taking this approach is that affirming the existence of an association between the two variables does not necessarily mean that relevance theory can explain the intricacies of the subtitling of humour. On the other hand, if the two variables were to be proved entirely independent, the claim that relevance theory can explain the subtitling of humour will appear to be invalid at least in this particular corpus.

With this risk in mind, the challenge has been taken to continue with conducting this investigation, based on a number of reasons. First of all, any scientific study is supposed to include a level of falsifiability (Popper 1959), and even if the result from this investigation were to be negative, there is always a possibility that the applicability of relevance theory can still be valid in a smaller range of cases in the subtitling of humour. Secondly, although a positive outcome derived from this analysis cannot directly reaffirm the explanatory power of relevance theory in the case of the subtitling of humour, it can nonetheless lead the researcher to analyse some interesting cases in the corpus, and address the second part of the main research question, namely to gauge the extent to which relevance theory can explain the cognitive mechanisms behind the subtitling of

humour. Thirdly, the research methods that underpin this study, including the corpus-based methodology and the case study paradigm, lend themselves to conducting this enquiry. On the one hand, a corpus offers abundant data for analysis and, on the other hand, a case study can facilitate the collection and comparison of evidence from different perspectives. Fourthly, the complex nature of the data under scrutiny calls for a more sophisticated statistical analysis. With 24 humour frames and 20 subtitling strategies, the possible combinations between the two variables amount to 480, and a suitable statistic tool may help to identity the potential regularities and the interesting range of data that can yield fruitful results in the analysis. Finally, the identification of textual regularities in translated texts has been considered a worthwhile activity in itself in the long tradition of descriptive translation studies advocated by scholars like Toury (1995/2012) and Hermans (1999), among many others.

6.2.1 Introducing the chi-square test for independence

To understand the relationship between humour types and subtitling strategies, inferential statistics are used in this section to identify regularities in the corpus. Inferential statistics provides a good range of statistical tools that help to extrapolate the characteristics of a population from its samples, based on a hypothesised statistical distribution. Some of these tools have been applied to the quantitative studies carried out into certain translational features by scholars like Chen (2006), Ji (2009) and Wen (2009). As a matter of fact, most of these statistical tools are particularly instrumental when it comes to handling numerical (or continuous) data and their related concepts. For instance, the notion of 'correlation coefficient' is a tool that helps scholars to examine the association that can be established between two numeral variables. Only a handful of statistical tools are suitable for studying ordinal and categorical (or nominal) data and, for the categorical data, the chi-square test and the Fisher's exact test are perhaps the most popular ones adopted by researchers (Allua and Thompson 2009). The Fisher's exact test involves using a small number of categories for each variable in order to compile a two-by-two contingency table, whereas the chi-square test allows for the inclusion of a larger number of categories for each of the variables. Due to this crucial difference, the chi-square test has been selected as the most

suitable statistical tool to examine the relationship that exists between the two variables under study: the humour types composed of a range of humour frames, and the subtitling strategies activated to render them from English into Traditional Chinese.

The chi-square (x^2) test for independence is a powerful and user-friendly statistical tool to evaluate the association between two categorical variables, which has been widely used in social sciences and corpus linguistics (Oakes 1998).[88] In this particular study, the chi-square test is carried out under the guidance of some of the seminal references in statistics, written by Freedman *et al.* (1998), Dawson and Trapp (2004) and Mann (2011). The standard procedures to perform the chi-square test can be summarised in the following seven steps:

(1) Postulating the two hypotheses. The first step involves postulating a pair of mutually exclusive hypotheses, i.e. the null and alternative hypotheses. The null hypothesis assumes that the two variables under consideration are independent of each other, and the alternative hypothesis assumes that they are associated.

(2) Generating the contingency tables of the observed and expected frequency. A contingency table is a cross-tabulation showing two attributes of data in each cell, so that the data on the same row or the same column can be easily identified and aggregated. Observed data can be directly used as the observed frequency, while the expected frequency requires some calculation (see Section 6.2.2.1).

(3) Computing the chi-square x^2 value (see Section 6.2.2.3).

(4) Calculating the degrees of freedom, which is the single parameter that determines the shape of the chi-square distribution (see Section 6.2.2.3).

(5) Determining a critical value (α). The critical value α implies that "a test statistic must exceed (in an absolute value sense) for the null hypothesis to be rejected" (Dawson and Trapp 2004: 405). In other words, this value is used by

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[88] The chi-square test can be used to examine the independence between two variables (test for independence), to appraise the significance of one variable from another variable in another population (test of homogeneity), and to check whether or not a set of sample data fits a given distribution (goodness of fit). In this study, the chi-square test refers to the first scenario, unless otherwise stated.

researchers as a benchmark to determine whether or not a p-value (see below) is small enough, if the null hypothesis is to be rejected. Typically, this value is set at 0.05, or it can be set at 0.01, if researchers decide to take a higher standard.

(6) Computing the p-value. For Dawson and Trapp (ibid.: 410), the p-value is defined as the "probability of observing a result as extreme or more extreme than the one actually observed from chance alone (i.e. if the null hypothesis is true)". In the hypothesised chi-square distribution, this value is always located at the right end of the distribution, and serves as the decision-making tool to determine whether the null hypothesis should be rejected or accepted. The p-value can be either estimated by checking a chi-square x^2 table, or calculated with the use of a commercial software program, like Microsoft Excel.

(7) Making a judgement on whether the null hypothesis should be accepted or rejected. When the p-value of the chi-square test is greater than the critical value α, the null hypothesis cannot be rejected, that is, the observed frequencies can happen purely by chance. However, when the p-value is smaller than the critical value α, the null hypothesis should be rejected, which means that any observed frequencies are extremely improbable to have happened by chance.

Importantly, when conducting the chi-square test, there is a requirement that needs to be fulfilled in terms of the minimum expected frequency, as otherwise the results of the test would not be entirely valid. There is no absolute rule on this aspect, but a medium standard among different statisticians is that any expected frequency should not be less than 2, and that no more than 20% of the expected frequency should be less than 5 (ibid.: 153).[89] When this requirement is not met, analysts are advised to increase the sample size or to combine together some of the categories that make up the two variables.

The overall calculation process of the chi-square test is not complicated, and most of it can be completed with the use of Microsoft Excel. Usually, the

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[89] A more stringent requirement is that all expected frequencies must be at least 5 (Mann 2011: 514), whereas a looser requirement is that any expected frequency is at least 1 and no more than 20% of the expected frequency is less than 5 (Moore and Notz 2006: 496).

assignment of categorical attributes to each piece of data into a form, which can be realised by using statistical software programs like SSPS and MiniTab, should be conducted before the step of creating contingency tables. However, the software ELAN lends itself to searching overlapping annotations across different tiers, and therefore it is quite expedient when creating the contingency tables of the observed frequency directly with the search results generated by ELAN.

For the purpose of obtaining the most meaningful results from the complex data, as explained in Section 6.1.2, the decision has been made to conduct the chi-square test twice. The remit of these two tests is to examine the potential relationship that can be established between humour types and the subtitling strategies used to translate them into Chinese, but the data range of humour types has been defined differently on each occasion. In the first test, humour types have been defined as the entirety of the parent frames, that is, all the annotations in the tier of 'PI: ST Humour Parent Frames'. Because the data of the first test is composed of single and plural frames, the results of the analysis may not present a convincing answer to the question about the real relationship between the two variables. Thus, a second test is conducted by breaking down the plural frames. In the second test, humour types have been re-defined as the integrated data of the single parent frames plus the child frames underneath the plural parent frames. In this scenario, the plural parent frames have then been entirely substituted by the child frames and excluded from the calculations so as to avoid double counting. It is expected that the two chi-square tests based on different sets of data range can help make the most of the corpus and, consequently, generate the most informative results.

One of the technical problems arises when trying to elicit the observed data from the overlaps between the humour frames and the subtitling strategies. As mentioned above, ELAN offers the function of 'Multiple Layer Search' under its 'Structured Search', which helps to count the numbers of overlapping annotations across different tiers. It has managed to count the numbers of overlaps between the parent frames ('PI: ST Humour Parent Frames') and the subtitling strategies ('PI: Subtitling Strategies'), which subsequently serve as the observed data in the case of the first chi-square test. However, the overlapping counts between the child frames ('PI: ST Humour Child Frames') and the subtitling strategies ('PI: Subtitling Strategies'), which are supposed to be used as the data in the second chi-square

test, are erroneous. This is due to two reasons. First, because each of these child frames is anchored to the timeline and is shorter than their parent frames, and secondly, because multiple subtitling strategies can be assigned to the same utterance. The ramification is that the search results cannot completely reflect the fact that, within a given dialogue, even the last annotated subtitling strategy can still psychologically co-exist with a child-frame annotation that ends at an earlier time and *vice versa*. As shown in Figure 6-3, the co-occurrence between HA7 (Attitude) and SR3 (Dilution), both in the red circles, cannot be directly searched with the function of 'Multiple Layer Search' of ELAN because the two annotations do not physically overlap on screen.
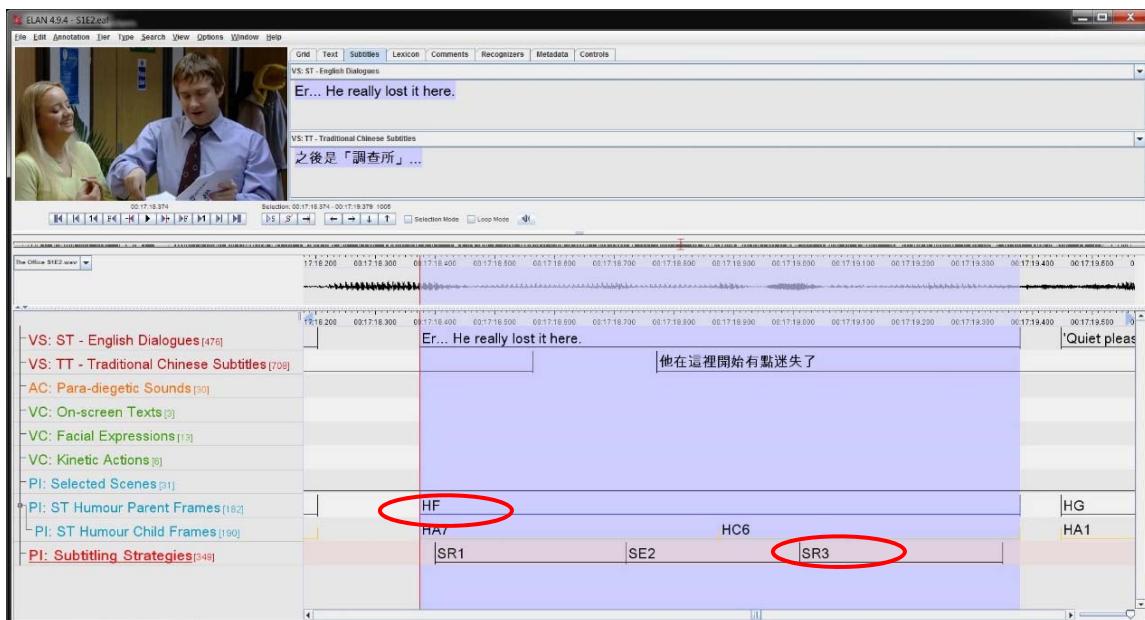
Figure 6-3: Corpus snapshot before merging the parent and child frames

To overcome this unexpected limitation of the software, different approaches have been tried and finally a solution has been reached, which consists in supplying a dummy tier ('PI: ST Humour Merged Frames') that integrates the plural parent frames in the tier of 'PI: ST Humour Parent Frames' with their child frames in the tier of 'PI: ST Humour Child Frames', as illustrated in the last row of the tier name panel and the timeline viewer in Figure 6-4:
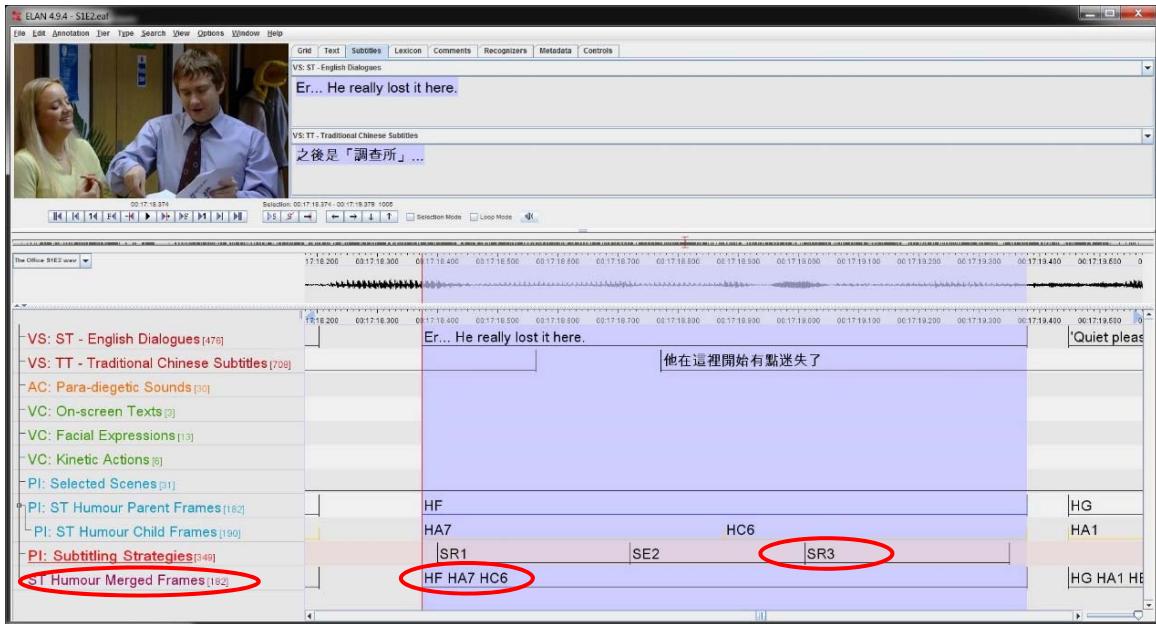
Figure 6-4: Corpus snapshot after merging the parent and child frames

With the addition of this dummy tier (in the left red circle), the psychological co-occurrence between the originally child frame HA7 (in the middle red circle, with the symbols of the other two annotations), and the subtitling strategy SR3 (in the right red circle), has become the physical overlap that is searchable on the platform of ELAN. Now that the search results of overlapping annotations are correct, they can be used as the observed data for conducting the second chi-square test.

6.2.2 First test: parent frames vs. subtitling strategies

The first chi-square test examines the relationship that might exist between the variables of humour types and the subtitling strategies used to subtitle them into Chinese. In this test, humour types specifically refer to the parent frames, i.e. all the annotations elicited from the tier of 'PI: ST Humour Parent Frames'.

6.2.2.1 Preliminary data examination

Before formally conducting the test, whether or not the data fulfil the requirements of the chi-square test shall be examined beforehand. The overlapping counts between humour types and subtitling strategies can be obtained directly from ELAN, as mentioned above. A contingency table of observed frequencies, along

with the totals of each row and column, can be generated with Excel, as presented in Table 6-4:

	HA	HA1	HA2	HA3	HA4	HA5	HA6	HA7	HB	HB1	HB2	HB3	HC	HC1	HC2	HC3	HC4	HC5	HC6	HC7	HC8	HC9	HC10	HC11	HC12	HC13	HC14	HD	HE	HF	HG	Total
SP1	3	1	3	0	7	2	2	14	16	34	252	28	141	41	16	8	0	1	31	58	17	49	3	103	10	31	33	19	75	293	62	1353
SP2	0	0	1	0	0	0	0	1	2	4	15	0	11	1	0	0	0	0	1	1	1	1	0	5	1	1	17	1	2	23	7	96
ST1	0	0	0	0	1	0	0	3	1	3	40	6	42	5	4	3	2	4	8	24	9	10	0	29	2	6	4	3	17	89	14	329
ST2	0	0	0	0	0	0	2	0	2	3	22	1	12	0	1	0	1	0	1	5	3	9	0	15	1	6	2	2	13	37	7	145
ST3	1	0	0	0	0	0	0	2	0	0	9	0	4	0	0	0	0	0	1	1	1	1	0	4	0	2	1	2	4	21	4	58
ST4	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	0	0	1	0	0	0	0	0	17	0	7	15	6	52
SE1	0	1	1	0	2	0	2	3	9	1	74	10	74	17	6	4	4	0	6	34	5	18	1	53	2	15	4	6	31	129	25	537
SE2	1	0	0	0	1	0	2	2	1	4	52	7	39	6	3	3	0	0	9	14	3	12	2	31	3	8	10	3	26	84	13	339
SE3	0	0	1	0	0	0	0	2	1	2	17	1	21	4	2	0	0	2	3	7	3	0	0	17	1	1	1	2	17	32	2	139
SE4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	2	10	0	13
SA1	2	0	1	1	0	1	2	2	4	7	53	3	43	7	11	0	1	2	10	20	5	34	0	53	6	9	4	7	34	101	21	444
SA2	0	0	1	1	0	0	0	1	2	0	16	1	11	2	0	0	0	0	3	6	3	5	0	4	1	3	2	3	11	27	8	111
SA3	1	0	0	0	0	0	0	0	2	0	11	2	7	1	1	0	0	0	2	5	2	1	0	1	3	2	1	2	8	20	6	78
SA4	0	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	10	9	13	37
SR1	1	3	0	0	3	0	3	14	14	9	170	33	129	32	22	5	1	3	15	63	15	52	1	117	10	29	23	7	86	319	51	1230
SR2	0	0	0	0	1	0	1	3	1	3	32	6	26	8	4	0	0	0	3	9	5	6	0	18	1	5	1	2	11	72	2	220
SR3	0	0	0	0	0	0	0	3	0	0	13	0	6	2	0	0	1	0	1	0	3	3	0	9	0	3	4	3	1	22	0	74
SR4	0	0	0	0	0	0	0	2	1	4	5	0	10	2	0	0	0	1	1	2	1	5	1	5	1	0	2	0	5	18	9	75
SR5	0	0	0	0	0	0	0	0	0	0	8	0	7	2	0	0	0	0	2	3	0	6	0	7	0	2	0	0	3	26	0	66
SR6	2	5	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	1	0	0	0	1	1	4	25	7	12	60
Total	11	12	8	2	15	3	14	52	56	75	789	98	591	130	70	23	10	13	98	247	77	219	8	473	42	123	127	66	388	1354	262	5456

Table 6-4: Contingency table of observed frequencies (1st test)

In this table, the column totals of each subtitling strategy are identical to the numbers obtained from searching the aggregates of each subtitling strategy with ELAN, as shown in Table 6-4, which confirms that no subtitling strategy has been counted twice and that these data are correct.

The expected frequency of each cell can be calculated with the following equation, where E stands for the expected frequency:

$$E = \frac{(Row\ total) \times (Column\ total)}{Sample\ size}$$

This equation is derived from the understanding that the expected frequency of each cell can be generated by multiplying the probability of the row total ($\frac{Row\ total}{Sample\ size}$) and the probability of the column total ($\frac{Column\ total}{Sample\ size}$) and the entire sample size ($Sample\ size$). The acquisition of the expected frequency can be simplified as follows: finding the row total and the column total for each cell, multiplying them and dividing the result by the sample size. Therefore, a contingency table of expected frequencies has been generated and can be seen in Table 6-5:

	HA	HA1	HA2	HA3	HA4	HA5	HA6	HA7	HB	HB1	HB2	HB3	HC	HC1	HC2	HC3	HC4	HC5	HC6	HC7	HC8	HC9	HC10	HC11	HC12	HC13	HC14	HD	HE	HF	HG
SP1	2.7	3.0	2.0	0.5	3.7	0.7	3.5	12.9	13.9	18.6	195.7	24.3	146.6	32.2	17.4	5.7	2.5	3.2	24.3	61.3	19.1	54.3	2.0	117.3	10.4	30.5	31.5	16.4	96.2	335.8	65.0
SP2	0.2	0.2	0.1	0.0	0.3	0.1	0.2	0.9	1.0	1.3	13.9	1.7	10.4	2.3	1.2	0.4	0.2	0.2	1.7	4.3	1.4	3.9	0.1	8.3	0.7	2.2	2.2	1.2	6.8	23.8	4.6
ST1	0.7	0.7	0.5	0.1	0.9	0.2	0.8	3.1	3.4	4.5	47.6	5.9	35.6	7.8	4.2	1.4	0.6	0.8	5.9	14.9	4.6	13.2	0.5	28.5	2.5	7.4	7.7	4.0	23.4	81.6	15.8
ST2	0.3	0.3	0.2	0.1	0.4	0.1	0.4	1.4	1.5	2.0	21.0	2.6	15.7	3.5	1.9	0.6	0.3	0.3	2.6	6.6	2.0	5.8	0.2	12.6	1.1	3.3	3.4	1.8	10.3	36.0	7.0
ST3	0.1	0.1	0.1	0.0	0.2	0.0	0.1	0.6	0.6	0.8	8.4	1.0	6.3	1.4	0.7	0.2	0.1	0.1	1.0	2.6	0.8	2.3	0.1	5.0	0.4	1.3	1.4	0.7	4.1	14.4	2.8
ST4	0.1	0.1	0.1	0.0	0.1	0.0	0.1	0.5	0.5	0.7	7.5	0.9	5.6	1.2	0.7	0.2	0.1	0.1	0.9	2.4	0.7	2.1	0.1	4.5	0.4	1.2	1.2	0.6	3.7	12.9	2.5
SE1	1.1	1.2	0.8	0.2	1.5	0.3	1.4	5.1	5.5	7.4	77.7	9.6	58.2	12.8	6.9	2.3	1.0	1.3	9.6	24.3	7.6	21.6	0.8	46.6	4.1	12.1	12.5	6.5	38.2	133.3	25.8
SE2	0.7	0.7	0.5	0.1	0.9	0.2	0.9	3.2	3.5	4.7	49.0	6.1	36.7	8.1	4.3	1.4	0.6	0.8	6.1	15.3	4.8	13.6	0.5	29.4	2.6	7.6	7.9	4.1	24.1	84.1	16.3
SE3	0.3	0.3	0.2	0.1	0.4	0.1	0.4	1.3	1.4	1.9	20.1	2.5	15.1	3.3	1.8	0.6	0.3	0.3	2.5	6.3	2.0	5.6	0.2	12.1	1.1	3.1	3.2	1.7	9.9	34.5	6.7
SE4	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.1	0.1	0.2	1.9	0.2	1.4	0.3	0.2	0.1	0.0	0.0	0.2	0.6	0.2	0.5	0.0	1.1	0.1	0.3	0.3	0.2	0.9	3.2	0.6
SA1	0.9	1.0	0.7	0.2	1.2	0.2	1.1	4.2	4.6	6.1	64.2	8.0	48.1	10.6	5.7	1.9	0.8	1.1	8.0	20.1	6.3	17.8	0.7	38.5	3.4	10.0	10.3	5.4	31.6	110.2	21.3
SA2	0.2	0.2	0.2	0.0	0.3	0.1	0.3	1.1	1.1	1.5	16.1	2.0	12.0	2.6	1.4	0.5	0.2	0.3	2.0	5.0	1.6	4.5	0.2	9.6	0.9	2.5	2.6	1.3	7.9	27.5	5.3
SA3	0.2	0.2	0.1	0.0	0.2	0.0	0.2	0.7	0.8	1.1	11.3	1.4	8.4	1.9	1.0	0.3	0.1	0.2	1.4	3.5	1.1	3.1	0.1	6.8	0.6	1.8	1.8	0.9	5.5	19.4	3.7
SA4	0.1	0.1	0.1	0.0	0.1	0.0	0.1	0.4	0.4	0.5	5.4	0.7	4.0	0.9	0.5	0.2	0.1	0.1	0.7	1.7	0.5	1.5	0.1	3.2	0.3	0.8	0.9	0.4	2.6	9.2	1.8
SR1	2.5	2.7	1.8	0.5	3.4	0.7	3.2	11.7	12.6	16.9	177.9	22.1	133.2	29.3	15.8	5.2	2.3	2.9	22.1	55.7	17.4	49.4	1.8	106.6	9.5	27.7	28.6	14.9	87.5	305.2	59.1
SR2	0.4	0.5	0.3	0.1	0.6	0.1	0.6	2.1	2.3	3.0	31.8	4.0	23.8	5.2	2.8	0.9	0.4	0.5	4.0	10.0	3.1	8.8	0.3	19.1	1.7	5.0	5.1	2.7	15.6	54.6	10.6
SR3	0.1	0.2	0.1	0.0	0.2	0.0	0.2	0.7	0.8	1.0	10.7	1.3	8.0	1.8	0.9	0.3	0.1	0.2	1.3	3.4	1.0	3.0	0.1	6.4	0.6	1.7	1.7	0.9	5.3	18.4	3.6
SR4	0.2	0.2	0.1	0.0	0.2	0.0	0.2	0.7	0.8	1.0	10.8	1.3	8.1	1.8	1.0	0.3	0.1	0.2	1.3	3.4	1.1	3.0	0.1	6.5	0.6	1.7	1.7	0.9	5.3	18.6	3.6
SR5	0.1	0.1	0.1	0.0	0.2	0.0	0.2	0.6	0.7	0.9	9.5	1.2	7.1	1.6	0.8	0.3	0.1	0.2	1.2	3.0	0.9	2.6	0.1	5.7	0.5	1.5	1.5	0.8	4.7	16.4	3.2
SR6	0.1	0.1	0.1	0.0	0.2	0.0	0.2	0.6	0.6	0.8	8.7	1.1	6.5	1.4	0.8	0.3	0.1	0.1	1.1	2.7	0.8	2.4	0.1	5.2	0.5	1.4	1.4	0.7	4.3	14.9	2.9

Table 6-5: Contingency table of expected frequencies (1st test)

The results show that 447 out of the 620 expected frequency cells contain figures that are lower than 5, which accounts for as much as 72.10% of the total cells, a percentage much higher than the 20% ceiling suggested by Dawson and Trapp (2004: 153). This means that the requirement of the chi-square test is not met, one of the reasons being that there are too many categories within each variable. In order to increase the chances for the test to be successful, some of the many categories within the two variables should be combined, thus reducing the number of categories and increasing their frequency.

In this respect, the humour types can be further combined into seven categories, i.e. the seven primary frames of humour, rather than the previous 28 groupings; and the current 20 subtitling strategies can be combined into just five categories, i.e. the five macro-strategies. Using these newly combined categories, another pair of contingency tables has been produced to account for the observed frequencies and the expected frequencies, as presented in Table 6-6 and Table 6-7 respectively:

	HA	HB	HC	HD	HE	HF	HG	Total
SP	34	351	582	20	77	316	69	1449
ST	9	87	247	7	41	162	31	584
SE	18	179	449	11	76	255	40	1028
SA	15	101	274	12	63	157	48	670
SR	41	300	699	16	131	464	74	1725
Total	117	1018	2251	66	388	1354	262	5456

Table 6-6: Contingency table of observed frequencies (1st test, categories combined)

	HA	HB	HC	HD	HE	HF	HG
SP	31.1	270.4	597.8	17.5	103.0	359.6	69.6
ST	12.5	109.0	240.9	7.1	41.5	144.9	28.0
SE	22.0	191.8	424.1	12.4	73.1	255.1	49.4
SA	14.4	125.0	276.4	8.1	47.6	166.3	32.2
SR	37.0	321.9	711.7	20.9	122.7	428.1	82.8

Table 6-7: Contingency table of expected frequencies (1st test, categories combined)

As can be observed in the tables above, none of the expected frequency cells are now less than 5, thus fully meeting the requirement of the chi-square test. With this new approach, however, the hypotheses and the results of the chi-square test cannot be as detailed as in the previous scenario, but the test can still yield interesting results.

6.2.2.2 Hypothesis

Based on the change made in the previous stage, I shall postulate the two hypotheses as follows:

(1) Null hypothesis H_0: The seven primary frames of humour and the five subtitling macro-strategies in the corpus are independent of each other.

(2) Alternative hypothesis H_1: The seven primary frames of humour and the five subtitling macro-strategies in the corpus are associated with each other.

6.2.2.3 Analysis

The next step consists in calculating the chi-square (x^2) value of every cell by following the formula below, where O represents the observed frequency, and E represents the expected frequency:

$$x^2 = \sum \frac{(O - E)^2}{E}$$

Thus, the x^2 value is as follows:

$$x^2 = 77.565$$

The degrees of freedom can be calculated by implementing another formula, where df means the degrees of freedom, and R and C stand for the number of rows and that of columns respectively:

$$df = (R - 1)(C - 1)$$

Thus, the degrees of freedom can be obtained in this manner:

$$df = (5 - 1)(7 - 1) = 24$$

By checking one of the most comprehensive chi-square tables on the web (MedCalc 2016), it can be confirmed that the x^2 value in this test is greater than the expected x^2 value, when the critical value α is set at 0.05:

$$x^2 = 77.565 > 36.415 = x^2_{.05}$$

Actually, this x^2 value is even greater than the expected x^2 value when the critical value α is set at 0.001.

$$x^2 = 77.565 > 51.179 = x^2_{.001}$$

Thus,

$$P\text{-value} < 0.001$$

Alternatively, the p-value can be calculated with the functions of Excel, such as CHISQ.TEST or CHITEST, by assigning the data range of the observed

frequencies and that of the expected frequencies. The result, following this other approach, shows that the p-value is extremely small:

$$P\text{-value} \cong 0.0000001479$$

6.2.2.4 Results

Considering that the p-value is much smaller than the critical value $\alpha = 0.05$, and it is even smaller than another commonly used critical value at 0.001, it can be almost undoubtedly concluded that the null hypothesis, which claims that the seven primary frames of humour and five subtitling macro-strategies are independent of each other, should be rejected. In other words, the alternative hypothesis, stating the existence of an association between the two variables, should be accepted. Because the results of the first test only indicate the association between humour types and subtitling strategies at a global level, a second test is carried out in the few pages. The inferences of the two test results are discussed altogether in Section 6.2.4.

6.2.3 Second test: single parent frames and child frames vs. subtitling strategies

The second chi-square test, just as the first test, examines the potential relationship that can be established between the variables of humour types and the subtitling strategies activated to subtitle them into Chinese. However, in this test, the smallest humour frames in the corpus are taken into account. That is, humour types are re-defined as the integrated data of the single parent frames and the child frames underneath their plural parent frames. The uncounted plural parent frames have been completely substituted by the child frames that compose them, since they refer to the identical stretches of humorous utterances. In this way, the overlaps between the two variables remain substantially the same as in the previous test, but the number of categories of humour frames can be slightly reduced.

6.2.3.1 Preliminary data examination

Similar to the first test, the observed data need to be examined in advance to ensure that they meet the chi-square test requirement. Based on the search results obtained with ELAN, the contingency tables of the observed frequencies and the expected frequencies have been generated with the help of Excel, as shown in Tables 6-8 and 6-9 below:

	HA1	HA2	HA3	HA4	HA5	HA6	HA7	HB1	HB2	HB3	HC1	HC2	HC3	HC4	HC5	HC6	HC7	HC8	HC9	HC10	HC11	HC12	HC13	HC14	Total
SP1	48	9	10	21	21	21	68	154	549	56	156	47	26	16	22	58	188	84	191	23	232	20	90	148	2258
SP2	8	2	2	0	0	1	1	19	33	4	6	1	0	2	2	4	1	1	9	0	12	3	2	53	166
ST1	11	2	1	3	7	2	12	46	111	13	41	13	7	6	9	14	60	24	52	7	78	9	23	28	579
ST2	1	3	0	1	3	8	11	12	61	4	17	4	2	2	3	4	12	8	34	3	32	6	12	7	250
ST3	7	0	1	0	1	1	5	12	30	1	9	0	1	0	1	3	7	4	9	1	9	0	3	12	117
ST4	0	8	0	0	1	1	5	6	12	1	2	1	0	0	2	0	6	1	2	1	5	1	0	49	104
SE1	15	4	3	5	16	6	25	40	213	25	76	19	8	12	12	17	101	27	101	7	118	10	40	42	942
SE2	15	5	3	4	8	8	10	22	128	20	49	14	6	4	5	20	49	18	57	7	72	5	20	40	589
SE3	7	2	1	1	2	1	10	18	44	3	31	6	2	1	4	7	15	5	32	3	36	3	6	14	254
SE4	2	0	0	0	0	0	0	2	7	1	7	0	0	0	1	0	0	0	4	0	1	0	0	11	36
SA1	26	2	6	5	7	8	25	64	136	10	56	22	3	6	17	27	46	15	99	4	107	14	23	37	765
SA2	8	1	1	1	0	4	10	14	43	4	12	2	3	4	0	8	11	10	18	0	14	2	6	22	198
SA3	6	0	1	0	2	1	8	14	29	7	13	4	1	2	1	4	11	6	16	1	5	4	5	12	153
SA4	24	1	0	0	0	0	1	15	7	4	12	1	0	2	0	2	5	4	9	0	12	1	1	3	104
SR1	42	6	5	11	21	21	67	122	452	60	167	63	19	14	34	52	176	57	239	24	228	39	74	124	2117
SR2	3	2	0	1	3	3	10	27	91	10	29	7	5	4	1	12	38	17	36	1	44	4	17	14	379
SR3	2	0	0	0	0	0	5	6	33	0	3	2	0	2	0	2	6	4	12	0	20	0	6	7	110
SR4	9	0	1	1	1	2	5	16	19	3	18	4	2	1	1	8	4	6	19	1	17	1	1	5	145
SR5	0	1	0	0	0	0	2	12	30	0	6	1	2	6	0	4	13	3	20	2	13	1	6	1	123
SR6	46	0	11	2	1	0	1	11	13	0	7	0	0	0	3	4	8	8	22	1	6	0	1	11	156
Total	280	48	46	56	94	88	281	632	2041	226	717	211	87	84	118	250	757	302	981	86	1061	123	336	640	9545

Table 6-8: Contingency table of observed frequencies (2nd test)

	HA1	HA2	HA3	HA4	HA5	HA6	HA7	HB1	HB2	HB3	HC1	HC2	HC3	HC4	HC5	HC6	HC7	HC8	HC9	HC10	HC11	HC12	HC13	HC14
SP1	66.2	11.4	10.9	13.2	22.2	20.8	66.5	149.5	482.8	53.5	169.6	49.9	20.6	19.9	27.9	59.1	179.1	71.4	232.1	20.3	251.0	29.1	79.5	151.4
SP2	4.9	0.8	0.8	1.0	1.6	1.5	4.9	11.0	35.5	3.9	12.5	3.7	1.5	1.5	2.1	4.3	13.2	5.3	17.1	1.5	18.5	2.1	5.8	11.1
ST1	17.0	2.9	2.8	3.4	5.7	5.3	17.0	38.3	123.8	13.7	43.5	12.8	5.3	5.1	7.2	15.2	45.9	18.3	59.5	5.2	64.4	7.5	20.4	38.8
ST2	7.3	1.3	1.2	1.5	2.5	2.3	7.4	16.6	53.5	5.9	18.8	5.5	2.3	2.2	3.1	6.5	19.8	7.9	25.7	2.3	27.8	3.2	8.8	16.8
ST3	3.4	0.6	0.6	0.7	1.2	1.1	3.4	7.7	25.0	2.8	8.8	2.6	1.1	1.0	1.4	3.1	9.3	3.7	12.0	1.1	13.0	1.5	4.1	7.8
ST4	3.1	0.5	0.5	0.6	1.0	1.0	3.1	6.9	22.2	2.5	7.8	2.3	0.9	0.9	1.3	2.7	8.2	3.3	10.7	0.9	11.6	1.3	3.7	7.0
SE1	27.6	4.7	4.5	5.5	9.3	8.7	27.7	62.4	201.4	22.3	70.8	20.8	8.6	8.3	11.6	24.7	74.7	29.8	96.8	8.5	104.7	12.1	33.2	63.2
SE2	17.3	3.0	2.8	3.5	5.8	5.4	17.3	39.0	125.9	13.9	44.2	13.0	5.4	5.2	7.3	15.4	46.7	18.6	60.5	5.3	65.5	7.6	20.7	39.5
SE3	7.5	1.3	1.2	1.5	2.5	2.3	7.5	16.8	54.3	6.0	19.1	5.6	2.3	2.2	3.1	6.7	20.1	8.0	26.1	2.3	28.2	3.3	8.9	17.0
SE4	1.1	0.2	0.2	0.2	0.4	0.3	1.1	2.4	7.7	0.9	2.7	0.8	0.3	0.3	0.4	0.9	2.9	1.1	3.7	0.3	4.0	0.5	1.3	2.4
SA1	22.4	3.8	3.7	4.5	7.5	7.1	22.5	50.7	163.6	18.1	57.5	16.9	7.0	6.7	9.5	20.0	60.7	24.2	78.6	6.9	85.0	9.9	26.9	51.3
SA2	5.8	1.0	1.0	1.2	1.9	1.8	5.8	13.1	42.3	4.7	14.9	4.4	1.8	1.7	2.4	5.2	15.7	6.3	20.3	1.8	22.0	2.6	7.0	13.3
SA3	4.5	0.8	0.7	0.9	1.5	1.4	4.5	10.1	32.7	3.6	11.5	3.4	1.4	1.3	1.9	4.0	12.1	4.8	15.7	1.4	17.0	2.0	5.4	10.3
SA4	3.1	0.5	0.5	0.6	1.0	1.0	3.1	6.9	22.2	2.5	7.8	2.3	0.9	0.9	1.3	2.7	8.2	3.3	10.7	0.9	11.6	1.3	3.7	7.0
SR1	62.1	10.6	10.2	12.4	20.8	19.5	62.3	140.2	452.7	50.1	159.0	46.8	19.3	18.6	26.2	55.4	167.9	67.0	217.6	19.1	235.3	27.3	74.5	141.9
SR2	11.1	1.9	1.8	2.2	3.7	3.5	11.2	25.1	81.0	9.0	28.5	8.4	3.5	3.3	4.7	9.9	30.1	12.0	39.0	3.4	42.1	4.9	13.3	25.4
SR3	3.2	0.6	0.5	0.6	1.1	1.0	3.2	7.3	23.5	2.6	8.3	2.4	1.0	1.0	1.4	2.9	8.7	3.5	11.3	1.0	12.2	1.4	3.9	7.4
SR4	4.3	0.7	0.7	0.9	1.4	1.3	4.3	9.6	31.0	3.4	10.9	3.2	1.3	1.3	1.8	3.8	11.5	4.6	14.9	1.3	16.1	1.9	5.1	9.7
SR5	3.6	0.6	0.6	0.7	1.2	1.1	3.6	8.1	26.3	2.9	9.2	2.7	1.1	1.1	1.5	3.2	9.8	3.9	12.6	1.1	13.7	1.6	4.3	8.2
SR6	4.6	0.8	0.8	0.9	1.5	1.4	4.6	10.3	33.4	3.7	11.7	3.4	1.4	1.4	1.9	4.1	12.4	4.9	16.0	1.4	17.3	2.0	5.5	10.5

Table 6-9: Contingency table of expected frequencies (2nd test)

In comparison with Tables 6-4 and 6-5, the above two contingency tables include less categories of humour frames (24 instead of 31), because the plural frames from HA to HG have been disassembled and completely substituted by their child frames, while the number of subtitling micro-strategies remains the same at 20. Of

the 480 expected frequency cells, 226 of them contain a value that is lower than 5, that is, 47.08%, which is substantially higher than the recommended ceiling of 20% suggested by (Dawson and Trapp 2004: 153). Thus, as it happened with the first test, the data cannot be directly used to conduct the chi-square test, unless the different categories are combined into a smaller number.

Given that the plural frames had been previously excluded, the variable of humour types can only be combined into the three categories, i.e. the three primary frames consisting of the interpretive frame (HA), the experiential frame (HB) and the cultural frame (HC). As for the variable of subtitling strategies, it can be, just as in the first test, combined into the five categories, i.e. the five macro-strategies. Therefore, the contingency tables of the observed frequency and the expected frequency are generated again, and the results are presented in Table 6-10 and Table 6-11 below:

	HA	HB	HC	Total
SP	212	815	1397	2424
ST	95	309	646	1050
SE	153	523	1145	1821
SA	148	347	725	1220
SR	285	905	1840	3030
Total	893	2899	5753	9545

Table 6-10: Contingency table of observed frequencies (2nd test, categories combined)

	HA	HB	HC
SP	226.8	736.2	1461.0
ST	98.2	318.9	632.9
SE	170.4	553.1	1097.6
SA	114.1	370.5	735.3
SR	283.5	920.3	1826.3

Table 6-11: Contingency table of expected frequencies (2nd test, categories combined)

As can be seen in Table 6-11, none of the expected frequency cells is less than 5, perfectly meeting the pre-requirement to perform the chi-square test. These data are now primed for the second round of the test.

6.2.3.2 Hypothesis

With the data grouping caused by the combined categories, as explained in the previous discussion, I shall then postulate the following two hypotheses:

(1) Null hypothesis H_0: The three primary frames and the five subtitling macro-strategies in the corpus are independent of each other.

(2) Alternative hypothesis H_1: The three primary frames and the five subtitling macro-strategies in the corpus are associated with each other.

6.2.3.3 Analysis

Following the formula specified in Section 6.2.2.3, the x^2 value has been generated with Excel as follows:

$$x^2 = 30.39$$

Compared with the first chi-square test, the degree of freedom in the second test is considerably smaller than the first one, which was 24:

$$df = (5 - 1)(3 - 1) = 8$$

According to the same chi-square table (MedCalc 2016), the x^2 value in the second test is greater than the expected x^2 value when the critical value α is set at 0.05. Thus,

$$x^2 = 30.39 > 15.507 = x^2_{.05}$$

In addition, the x^2 value in the second test is also greater than the x^2 value when the critical value α is set at 0.001.

$$x^2 = 36.05 > 26.124 = x^2_{.001}$$

Thus,

$$p\text{-value} < 0.001$$

A more precise p-value has also been computed with Excel and comes up to:

$$p\text{-value} \cong 0.00018$$

6.2.3.4 Results

Considering that the p-value is less than the pre-defined critical value $\alpha = 0.05$, and that it is also smaller than another benchmark at 0.001 under a more strict standard, it can be concluded undoubtedly that the null hypothesis, which states that the three primary humour frames and the five subtitling macro-strategies are independent of each other, should be rejected. Conversely, the affirmation of the existence of an association between the two variables, as indicated in the alternative hypothesis, should be accepted.

6.2.4 Inferences

The two chi-square tests have strongly corroborated the hypothesis that there exists a relationship, association, or dependency between the different types of humour and the subtitling strategies used within the corpus to transfer humour from English into Traditional Chinese. Although the local-level relationship cannot be validated with the small size of the existing data, the two chi-square tests have proved that such an association exists at a global level. In other words, an association has been established between the primary frames and the five macro-strategies, whether the number of the primary frames is seven, derived from the parent frames in the first chi-square test, or is three, derived from the single frames in the second test. Given the fact that the results of the two chi-square tests are very similar, it appears that the different combinations of humour frames that constitute the variable of humour types have only a marginal impact on the results of the two chi-square tests..

However, there are some limitations in the chi-square tests that need to be acknowledged. Firstly, the results cannot be overgeneralised to all British sitcoms or mockumentaries, because this specialised small corpus is not purported to

represent all of them. Even so, the results can certainly be taken as an important point of reference for similar studies that may be conducted in the future.

Secondly, the test results have demonstrated a correlational connection, rather than a causational one, between the two variables. Only direct observation and examination of specific examples can help to determine whether or not there exists any cause-and-effect relationship between the structure of the humour frames and the activation of certain subtitling strategies.

Thirdly, due to the limited range of the data contained in this corpus, the results cannot fully explain a number of issues that translation scholars are more concerned about, such as what are the main hurdles in the subtitling of humour, and how these hurdles are linked to specific linguistic features, like cultural references and puns. A qualitative analysis that includes a close inspection of different examples elicited from the corpus is more likely to shed light on these various aspects that are also equally pertinent when enquiring into the subtitling of humour.

Notwithstanding these limitations, the contribution of this study is twofold. One the one hand, the proven association between humour types and subtitling strategies means that some connections can possibly be identified at the local level of the corpus. On the other hand, the uncovering of this association implies that the claim that relevance theory can be instrumental in explaining the subtitling of humour has not been falsified by the data, which, in turn, means that there has been no solid evidence so far to claim that relevance theory cannot explain the subtitling of humour in the current corpus.

6.3 Generating indicators

To make the best use of the results obtained from the two chi-square tests and the abundant corpus data, I propose to develop two indicators in an attempt to help identify the areas in the corpus that can offer the most valuable and informative examples for the qualitative analysis.

6.3.1 Introducing the concept of the standardised residual

The chi-square test exploits the difference that exists between the actual, observed frequency and the expected frequency, as shown in Section 6.2.2.1. This difference is known to statisticians as 'residual', a number that represents how much a piece of data is deviant from their expected value. Essentially, it is the very deviance from the chi-square distribution that makes the x^2 value large enough insofar as an association between the two variables under scrutiny can be established. This value has already been proved fruitful in our field and has been adopted by some corpus linguists, like De Sutter *et al.* (2012), to carry out their research on translation. Thus, it is presumed that this value can contribute to this study by identifying some interesting areas within the corpus that could assist further analysis.

With the concept of 'residual', the entire ECCO can be taken as composed of two major kinds of data: the data cells with higher magnitude and those with lower magnitude. The magnitude of the data in the contingency table is proportional to the contribution of this particular piece of data to the establishment of the association that exists between the variables of humour types and subtitling strategies. In other words, these high-magnitude cells stand for the most distinctive features of the corpus and, hence, they have the potential of offering the most interesting, sophisticated and dynamic information in the entire corpus. On the other hand, the low-magnitude cells stand for the part of the data that contains the more regular, predictable information. Therefore, for the purpose of properly explaining the subtitling of humour within the paradigm of relevance theory, it seems worthwhile to take these high-magnitude cells as important objects of study and to ascertain whether or not they can be explained within a framework based on relevance theory.

The standardised residual (STR) is proposed in this investigation as a suitable statistical tool to process the information contained in the contingency tables and to help identify which piece of data shows sufficiently high magnitude or appears to be sufficiently deviant from the chi-square distribution. Compared with the original residual, i.e. the observed frequency minus the expected frequency, the concept of the standardised residual endows data with a better presentation that allows researchers to easily sort out the contributors to the x^2

value at different levels. Actually, there exist many ways to carry out standardisation in statistics, but, as highlighted by McPherson (2001: 201), those extremely deviant data can always be detected by any standardisation method. The standardised residual associated with the chi-square test can be calculated using the following equation proposed by Glen (2016), where O stands for the observed frequency and E stands for the expected frequency:

$$Standardised\ Residual\ = \frac{O - E}{\sqrt{E}}$$

The concept of the standardised residual helps researchers to detect whether an observed frequency is within the normal range, higher than expectation or lower than expectation. Since the normal range is meant to be between 2 and -2, when the standardised residual is greater than 2 or less than -2, the data are considered significantly higher or lower than the expected frequency (Glen 2016), and hence of potential interest for further research. These benchmarks are supported by the fact that, in the standard normal distribution, the probability for the magnitude of a standardised residual to exceed 2 is very low, approximately at 5% (McPherson 2001: 200).

Because the integrated data used in the second chi-square test can offer more comprehensive information at the local level when the 24 categories are not combined, and they can also offer a clearer picture when they are divided according to the three primary frames, the standardised residuals have been generated based on these data. In order to obtain a comparison between the global and local levels, both the contingency tables with combined and non-combined categories have been generated with Excel and are discussed in what follows.

For illustration purposes, in the following three tables that involve the standardised residuals, from Table 6-12 to Table 6-14, the original labels of the two variables have been used to represent each of the three humour frames and the five subtitling macro-strategies, while their codes may be added (in parentheses) where appropriate. Moreover, a colour scheme has been applied to show the range of the standardised residuals in a more visual manner: when the STR value is within the normal range, the background colour of the cell remains white, and when it exceeds 2, or is lower than -2, it is marked with green or pink colour respectively.

As previously mentioned, the data obtained with a reduced number of combined categories indicate the tendency that can be observed at the global, rather than the local level, as illustrated in Table 6-12 below:

	Interpretive Frame (HA)	Experiential Frame (HB)	Cultural Frame (HC)
Preservation (SP)	-0.98	2.90	-1.67
Transformation (ST)	-0.33	-0.55	0.52
Expansion (SE)	-1.33	-1.28	1.43
Adaptation (SA)	3.17	-1.22	-0.38
Reduction (SR)	0.09	-0.50	0.32

Table 6-12: Contingency table of standardised residuals (categories combined)

Based on the information in Table 6-12, inferences about the three primary frames of humour and the five subtitling macro-strategies can be extrapolated. The co-occurrence of the interpretive frame (HA) and the subtitling strategy of adaptation (SA) is significantly higher than what is normally expected, showing 3.17 of the STR value, and the same goes for the combination between the experiential frame (HB) and the preservation strategy (SP), which scores 2.90. Both cases are, therefore, of potential interest for further examination. On the other hand, the interrelation between the cultural frame (HC) and the strategy of preservation (SP) is very low, and the one between the cultural frame (HC) and the expansion strategy (SE) is quite high, although none of them has reached the significant level of -2 or 2 to be deemed of particular interest.

With the interpretive frame (HA), the receiver is required to make use of certain cognitive operations to comprehend humorous utterances, and one of the reasons why the adaptation strategy (SA) is heavily activated to deal with this type of humour may possibly be due to the differences that exist between the two cultures involved and the fact that the same interpretive process is expressed divergently in English and Chinese. The significant connection between the experiential frame (HB) and the subtitling strategy of preservation (SP) might be caused by the fact that the subtitlers believe that most instances of the experiential frames being exploited in the British sitcom can be directly understood by the Chinese-speaking audience and, hence, the subtitlers tend to deal with these humorous utterances by preserving the ST information, which then can reduce the cognitive efforts to understand the message. Finally, the fact that the cultural frame (HC) is weakly linked to the preservation strategy (HP) but strongly linked to the

strategy of expansion (SE) could be driven by the acknowledged difficulties that crop up when transferring stereotypes and cultural references across languages and cultures. Due to these difficulties, the subtitlers tend to explicitate the original message by adding extra information in the TT, rather than just preserving the semantic contents found in the ST, in an attempt to ensure that the target audience can better understand the intended information in the ST.

The standardised residuals that have been processed based on non-combined categories (see Table 6-13 below) are likely to offer fruitful information about potential relationships between individual humour frames and various subtitling strategies at the local level:

Subtitling Strategies \ Humour Frames	Lexical Disambiguation	Conceptual Adjustment	Sentence	Reference Assignment	Manifestness Change	Implicature	Attitude	Expressive Style	Situation	Sequence	Body	Age and Maturity	Suffering	Death	Race	Mind	Professionalism	Gender	Sex and Romance	Marital Status	Social Status	Community	Belief	Cultural References
Transfer	-2.24	-0.70	-0.27	2.13	-0.26	0.04	0.19	0.37	3.01	0.35	-1.05	-0.41	1.19	-0.87	-1.12	-0.15	0.67	1.49	-2.70	0.59	-1.20	-1.69	1.18	-0.28
Literalness	1.42	1.28	1.34	-0.99	-1.28	-0.43	-1.76	2.42	-0.42	0.04	-1.83	-1.39	-1.23	0.45	-0.04	-0.17	-3.35	-1.86	-1.95	-1.22	-1.50	0.59	-1.59	12.55
Transposition	-1.45	-0.53	-1.07	-0.22	0.54	-1.44	-1.22	1.24	-1.15	-0.19	-0.38	0.06	0.75	0.40	0.69	-0.30	2.08	1.33	-0.97	0.78	1.70	0.56	0.58	-1.74
Modulation	-2.34	1.55	-1.10	-0.39	0.34	3.75	1.34	-1.12	1.03	-0.79	-0.41	-0.65	-0.18	-0.13	-0.05	-1.00	-1.76	0.03	1.64	0.50	0.80	1.55	1.08	-2.38
Zooming	1.93	-0.77	0.58	-0.83	-0.14	-0.08	0.84	1.53	1.00	-1.06	0.07	-1.61	-0.06	-1.01	-0.37	-0.04	-0.75	0.15	-0.87	-0.05	-1.11	-1.23	-0.55	1.48
Patterning	-1.75	10.34	-0.71	-0.78	-0.02	0.04	1.11	-0.34	-2.17	-0.93	-2.08	-0.86	-0.97	-0.96	0.63	-1.65	-0.78	-1.26	-2.66	0.07	-1.93	-0.29	-1.91	15.92
Explicitation	-2.40	-0.34	-0.72	-0.22	2.21	-0.91	-0.52	-2.83	0.82	0.57	0.62	-0.40	-0.20	1.29	0.10	-1.54	3.04	-0.51	0.43	-0.51	1.30	-0.61	1.19	-2.66
Elaboration	-0.55	1.18	0.10	0.29	0.91	1.10	-1.76	-2.72	0.18	1.62	0.71	0.27	0.27	-0.52	-0.85	1.16	0.33	-0.15	-0.45	0.73	0.81	-0.94	-0.16	0.08
Dramatisation	-0.17	0.64	-0.20	-0.40	-0.32	-0.88	0.92	0.29	-1.40	-1.23	2.73	0.16	-0.21	-0.83	0.49	0.13	-1.15	-1.07	1.15	0.47	1.46	-0.15	-0.98	-0.73
Bridging	0.92	-0.43	-0.42	-0.46	-0.60	-0.58	-1.03	-0.25	-0.25	0.16	2.61	-0.89	-0.57	-0.56	0.83	-0.97	-1.69	-1.07	0.16	-0.57	-1.50	-0.68	-1.13	5.53
Equivalence	0.75	-0.94	1.20	0.24	-0.19	0.36	0.52	1.88	-2.16	-1.91	-0.19	1.24	-1.50	-0.28	2.45	1.56	-1.88	-1.87	2.30	-1.10	2.38	1.32	-0.76	-2.00
Refocusing	0.91	0.00	0.05	-0.15	-1.40	1.61	1.73	0.25	0.10	-0.32	-0.75	-1.14	0.89	1.71	-1.56	1.24	-1.19	1.49	-0.52	-1.34	-1.71	-0.35	-0.37	2.39
Distortion	0.71	-0.88	0.31	-0.95	0.40	-0.35	1.65	1.22	-0.65	1.77	0.44	0.34	-0.33	0.56	-0.65	0.00	-0.33	0.53	0.07	-0.32	-2.91	1.44	-0.17	0.54
Punning	11.99	0.66	-0.71	-0.78	-1.01	-0.98	-1.18	3.09	-3.23	0.98	1.50	-0.86	-0.97	1.13	-1.13	-0.44	-1.13	0.39	-0.52	-0.97	0.13	-0.29	-1.39	-1.50
Condensation	-2.55	-1.42	-1.63	-0.40	0.03	0.34	0.59	-1.53	-0.03	1.39	0.63	2.37	-0.07	-1.07	1.53	-0.46	0.63	-1.22	1.45	1.13	-0.48	2.24	-0.06	-1.51
Removal	-2.43	0.07	-1.35	-0.82	-0.38	-0.26	-0.35	0.38	1.11	0.34	0.10	-0.48	0.83	0.36	-1.70	0.66	1.45	1.45	-0.47	-1.31	0.29	-0.40	1.00	-2.26
Decimation	-0.68	-0.74	-0.73	-0.80	-1.04	-1.01	0.98	-0.48	1.95	-1.61	-1.83	-0.28	-1.00	1.05	-1.17	-0.52	-0.92	0.28	0.21	-1.00	2.22	-1.19	1.08	-0.14
Dilution	2.30	-0.85	0.36	0.16	-0.36	0.57	0.35	2.07	-2.16	-0.23	2.15	0.44	0.59	-0.24	-0.59	2.16	-2.21	0.66	1.06	-0.27	0.22	-0.64	-1.82	-1.51
Prefabrication	-1.90	0.49	-0.77	-0.85	-1.10	-1.06	-0.85	1.35	0.72	-1.71	-1.07	-1.04	0.83	4.73	-1.23	0.43	1.04	-0.45	2.07	0.85	-0.18	-0.46	0.80	-2.52
Waiving	19.36	-0.89	11.82	1.13	-0.43	-1.20	-1.68	0.21	-3.52	-1.92	-1.38	-1.86	-1.19	-1.17	0.77	-0.04	-1.24	1.38	1.49	-0.34	-2.72	-1.42	-1.92	0.17

Table 6-13: Contingency table of standardised residuals (original categories)

In Table 6-13, the six red lines running across the table, four horizontally and two vertically, highlight the demarcations between the three primary frames and between the five macro-strategies. As can be observed, under each column of humour frames, the number of subtitling strategies that have achieved the significant level of the STR values varies between zero and eight, which can thus be considered as relevant information at the local level.

Before entering the discussion of the various indicators in the next subsection, it seems interesting to compare and contrast the information at the global level (see Table 6-12) with that at the local level (see Table 6-13). By comparing the two tables, the phenomenon that has been found to happen at the global level may be then explained with more precise data, which can be summarised as follows:

(1) Firstly, it can be seen that the co-occurrence of the punning strategy and the frame of lexical disambiguation (STR = 11.99) can be considered the greatest contributor to the significant usage of the adaptation (SA) strategy in order to deal with the interpretive frame (HA).

(2) Secondly, the significant association between the experiential frame (HB) and the macro-strategy of preservation (SP) can be considered to have greatly benefited from the combinations where the situation frame activates the transfer strategy (STR = 3.01) and where the frame of expressive style activates the strategy of literalness (STR = 2.42).

(3) Finally, for the potentially strong connection between the cultural frame (HC) and the macro-strategy of expansion (SE), the activation of the micro-strategy of bridging for the frame of cultural references (STR = 5.53) appears to be an important contributor.

6.3.2 Indicators of total numbers and standardised residuals

Both the total numbers and the standardised residuals appear to be instrumental in identifying the areas of interest for further analysis. Importantly, the two concepts mean differently to this research, because they tend to highlight different levels of a corpus.

Total number (frequency value), [90] as a common way to measure the importance of a particular translation strategy, is used to identify the total counts of particular subtitling strategies that can be observed under each of the humour frames.

Standardised residual (STR value), as discussed in Section 6.3.1 above, is used to identify the subtitling strategies that show a significant level of association with particular humour frames, which indicates the level of deviance from the chi-square distribution.

Since total numbers completely rely on the counting of textual features in the scope of the corpus under scrutiny, this measuring tool naturally highlights the most commonly used features in the entire corpus. When the subtitling strategies are analysed *vis-à-vis* each of the humour frames, it can be anticipated that the most frequently activated strategies in the entire corpus can appear several times under different humour frames, which can make this analysis not as much fruitful and satisfactory as expected.

The standardised residuals, on the other hand, is obtained by measuring a textual feature with a statistical benchmark that has been formulated by other comparable textual features in the same corpus, namely row total, column total, and sample size, thus highlighting the extent to which that particular feature under scrutiny is deviant from the expected value at the local level. Therefore, the latter measuring tool is presumed to be able to provide more interesting data that, in turn, deserve more of analysis and discussion. Since both the standardised residuals and the total numbers can provide different types of meaningful information, both are taken as the indicators to identify the subtitling strategies of interest.

The subtitling micro-strategies achieving the highest STR value and the highest frequency value of subtitling strategies when tackling each of the 24 humour frames are presented in Table 6-14 below:

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[90] Total number is also referred to as the frequency value in this study because, in corpus analysis, the term 'frequency' means the total counts that belong to each classification of the corpus (McEnery *et al.* 2006: 52).

Humour Frames	Subtitling micro-strategies	
	Highest Standardised Residual (STR)	Highest Total Number (Frequency)
Lexical disambiguation	Waiving	Transfer
Conceptual adjustment	Patterning	Transfer
Sentence	Waiving	Waiving
Reference assignment	Transfer	Transfer
Manifestness change	Explicitation	Transfer, Condensation
Implicature	Modulation	Transfer, Condensation
Attitude	Refocusing	Transfer
Expressive style	Punning	Transfer
Situation	Transfer	Transfer
Sequence	Distortion	Condensation
Body	Dramatisation	Condensation
Age and maturity	Condensation	Condensation
Suffering	Transfer	Transfer
Death	Prefabrication	Transfer
Race	Equivalence	Condensation
Mind	Dilution	Transfer
Professionalism	Explicitation	Transfer
Gender	Refocusing	Transfer
Sex and romance	Equivalence	Condensation
Marital status	Condensation	Condensation
Social status	Equivalence	Transfer
Community	Condensation	Condensation
Belief	Explicitation	Transfer
Cultural references	Patterning	Transfer

Table 6-14: Subtitling micro-strategies achieving the highest STR or frequency values

Yet again, the cells with green background in the column of the highest STR values represent that the STR values of these strategies have exceeded the significant level of 2, and the white colour means that indicators of STR are within the normal range. The same colour scheme is not applicable to the column of the highest frequency values because it purely depends on the addition of data.

As can be observed, the subtitling strategies that have scored the highest STR values are far more diverse than those scoring the highest frequency values. Under the column of STR values, 18 out of the 24 micro-strategies (as in green cells) have shown significant associations with the given humour frames at the local level, and have collaboratively contributed to the singular features in the entire corpus. Under the column of frequency values, the subtitling strategies consist of transfer, condensation and, to a much lesser extent, waiving. These subtitling strategies are considered to have largely reflected the global features of the corpus, which is consistent with the previous finding that the strategies of transfer and

condensation are the two most activated micro-strategies of the entire corpus (see Section 6.1.2).

The above discovery about condensation also leads to an interesting argument. There exists a popular perception that translating into Chinese language does not require a great deal of condensation of the ST, possibly due to an impression that Chinese has a feature of conveying abundant information with just a few characters. However, the heavy use of the condensation strategy has proved that the widely held perception is untenable.

6.4 Concluding remarks

In Section 6.1, I have outlined the complex composition of the different types of humour frames investigated in the corpus, and have examined the percentages of the macro-strategies and micro-strategies that have been activated by the subtitlers when translating humorous utterances. Most importantly, it has been discovered that within a given subtitling orientation, i.e. macro-strategy, the most frequently activated procedures are always those that cause the least cognitive burden to the subtitlers, or that can be assumed to be most cost-effective to the cognition of the target audience, which largely concurs with the principle of relevance. This finding also means that, although many scholars, such as Kovačič (1994), Yang (2008) and Kao (2011), have confirmed the importance of reduction or simplification in subtitling, the macro-strategy of reduction is not the only area in which the principle of relevance can take effect. The principle of relevance has the same value when dealing with the macro-strategies of preservation, transformation, expansion and adaptation.

Furthermore, as shown in Section 6.2, the results of the two chi-square tests have demonstrated that an association can be established between the primary humour types and the use of the subtitling macro-strategies at the global level. This finding, in turn, means that the corpus data cannot offer solid evidence to invalidate the applicability of relevance theory to the study of the subtitling of humour. It also implies that relevance theory could be drawn on to examine and explain the potential association that may exist between certain humour types and certain subtitling strategies in other audiovisual materials.

Finally, the two key indicators based on the standardised residuals (STR values) and the total numbers (frequency values) of the data have been devised and explained in Section 6.3, which can serve to identify the areas of interest for further analysis. Supposedly, the STR value can offer the information at the local level of the corpus, while the frequency value represents the features at the global level. The next chapter advances this research by taking a closer look at a number of examples of interest from a qualitative perspective.

Chapter 7

Qualitative Analysis and Results

In this chapter, I analyse a range of examples selected from the ECCO that illustrate some of the most recurrent subtitling strategies used to render humour frames from English dialogue into Traditional Chinese subtitles, in order to ascertain the extent to which relevance theory can explain the subtitling of humour.

The quantitative analysis in Chapter 6 shows that relevance theory can explain the subtitler's decisions at the global level, as it helps to explain the subtitler's selection of macro-strategies, and the micro-strategy within its larger macro-strategy. The same chapter also proves that a global-level association can be established between the types of humour and the subtitling strategies that have been implemented.

However, it is not yet clear as to the degree to which relevance theory can explain the selection of subtitling strategies at the local level, and the extent to which association can be established between each of the 24 humour frames and the activated subtitling strategies. In Chapter 6, the notion of association used in the chi-square test can also termed as dependency or causal relationship in different contexts. However, the two variables in this study, from a qualitative perspective, do not always show a clear cause-and-effect relationship, and their relationship is usually a bidirectional exchange; therefore, 'mutual dependency' appears to be a better concept to describe this association.

Mutual dependency is defined as a level of the symbiotic relationship between a humour frame and a subtitling strategy when they appear in the same utterance. The more an activated subtitling strategy can offer favourable features that can meet the demands when tackling a particular humour frame, and the more the transfer of a humour frame has to be supported by the features offered by an activated subtitling strategy, the more likely their mutual dependency is considered to be strong. Therefore, when an activated strategy offers some favourable features, say, idiomaticity, which can facilitate the delivery of humour in a particular

frame, say, the frame expressive style involving the use of idioms in the ST, the mutual dependency is very likely to be considered a strong one. When a strategy is activated due to other reasons, such as coping with the problems caused by a second, co-existing frame, the mutual dependency is likely to be considered a weak one. Certainly, there might be situations in which mutual dependency cannot be established between the two variables although they often co-occur as per statistics. In order to answer the above two questions, a qualitative analysis of a range of illustrative examples appears to be a most suitable approach.

To ensure that this analysis includes the most recurrent or the most interesting strategies under each humour frame, the selection of examples is guided by the two indicators generated in Chapter 6 (see Table 6-14), namely the frequency value and the STR value. As can be observed in Table 6-14, the strategies that have reached the highest level of frequencies include 'transfer', 'condensation' and, to a much less extent, 'waiving'.

Usually, the transfer and condensation strategies can be explained by relevance theory without difficulty. In the case of the transfer strategy, the subtitler does not need to modify any information, but instead focuses on conveying to the target audience the semantic content of the ST as completely as possible, which clearly adheres to the minimax principle, as the essential premise of relevance theory. As for the condensation strategy, the subtitler endeavours to reduce the information that is considered marginal for the target audience to comprehend the TT, in order to maximise the cognitive effects that they can possibly derive. Thus, condensation is also consistent with the claims of relevance theory.

Therefore, the analysis in this chapter will place more emphasis on the subtitling strategies that show the highest levels of the STR values under each of the humour frames, especially those strategies that have positively reached the significant level — i.e. greater than 2. These cases are considered to deviate significantly from the normal statistical distribution and thus have the potential to reveal the information that is specific to this corpus at the local level. In theory, the STR values that are greater than 2 and those smaller than -2 are both considered having reached the significant level, but the former appear to offer much more value of analysis in this study. Thus, unless otherwise indicated, the significant level in this chapter always refers to the STR values that have exceeded 2. In

certain humour frames, where none of the strategies have reached the significant level of the STR values, both the strategies that achieve the highest STR value and the highest frequency value will be considered synthetically to reach a reasonable explanation.

As regards the framework of analysis, the decision has been made to focus on the 24 humour frames of the integrated data, used in the second chi-square test (see Section 6.2.3), to streamline the process of analysing the data.

There are a number of benefits in this decision. Firstly, the remit of discussion in this chapter could run parallel with the data range that has been used to produce the two indicators analysed in Chapter 6, thus maintaining consistency between the two chapters. Secondly, since the STR value lends itself to a more fruitful, thorough discussion as it reflects the local features of the corpus and offers a relatively diverse range of micro-strategies, it seems pertinent to also base the analysis in this chapter on the integrated data in order to represent the local and diverse features of the corpus. Thirdly, thanks to this decision, this chapter can then handle the complex data in a more systematic manner and concentrate on the investigation into the 24 single humour frames.

On a technical note, especially for the readers who wish to open the corpus files with ELAN, the presentation of the time-codes that appear in the examples offered in this chapter and that shown on the interface of ELAN are slightly different. Firstly, the video files extracted from the DVDs have been encoded using the NTSC (National Television System Committee) standard, which is the video coding format used in Taiwan, rather than the PAL (Phase Alternating Line) standard, which is widely adopted in Europe. As such, it is only natural to present the time-codes in the examples following the NTSC standard of 29.97 fps (frame per second), rather than 25 fps that are characteristic of the PAL system. Secondly, the NTSC time-codes can be directly captured with ELAN, which are then used in each of the examples in this chapter, but the default format of the time-codes in the pop-up boxes of the software, when hovering the mouse pointer on a particular annotation, is slightly different from the NTSC format. The NTSC time-code format captured from ELAN and used in the examples of this chapter is shown in Table 7-1:

Episode	Scene	Timecodes	Duration
		00:26:41:**16** – 00:26:43:**18**	00:00:02:**02**
Dialogue		Thou shalt not steal unless it's only worth twelve p	
Subtitle			
Back translation			
Strategy			

Table 7-1: NTSC time-codes used in examples

As can be seen above, the NTSC time-codes are made up of eight digits in the format of 'HH: MM: SS: FF' (hours: minutes: seconds: frames), in which the fractional seconds are represented by the unit of frames in the last two digits, in bold type, after a colon. On the other hand, the time-codes appearing on the ELAN platform are presented as in Table 7-2, in which BT and ET represent the 'beginning time' and the 'ending time' respectively, and the sentence next to the time-codes is the content of the same annotation:

BT: 00:26:43:**560**, ET: 00:26:43:**629** Thou shalt not steal unless it's only worth twelve p.

Table 7-2: Time-codes in the ELAN pop-up boxes

As shown above, on the ELAN platform, the time-codes shown in the pop-up boxes consist of nine digits, following the format of 'HH: MM: SS. mmm' (hours: minutes: seconds: milliseconds), and the fractional seconds are represented by the unit of milliseconds in the last three digits, in bold type, following a decimal point.

Finally, the definition of each of the 24 humour frames (aka humour types) has been provided in Section 3.3.6, but they will be explained in more detail in each of the following sections.

7.1 Interpretive frame

Interpretive frame utilises the interpretive process to generate humour, which includes the frames of (1) lexical disambiguation, (2) conceptual adjustment, (3) sentence, (4) reference assignment, (5) manifestness change, (6) implicature and (7) attitude.

The first four frames are related to the different interpretive stages according to relevance theory. The interpretation process consists of decoding an utterance into a logical form, and inferentially fleshing out a logical form into a proposition by

taking a number of inferential steps, including reference assignment, disambiguation, free enrichment and conceptual adjustment (Blakemore 1992: 65-83; Sperber and Wilson 1995: 183-193; Yus 2013a: 62-63). The frame of sentence is related to decoding, and the other three frames are mainly built upon the inferential steps. Additionally, the last three frames are derived from more complex cognitive tasks, including the change of manifestness level (Curcó 1997a, 1998), the manipulation of implicatures (Yus 2008, 2012), and the play with propositional attitude (Curcó 1997a; Yus 2000; Wilson and Sperber 2012a).

7.1.1 Lexical disambiguation

Lexical disambiguation, also known as disambiguation in relevance theory, is originally an inferential process to help ascertain the meaning of a word or a phrase in order to flesh out a logical form into a correct proposition. The humour that plays with lexical ambiguity, like a pun, a wordplay or a language play (Tanaka 1994; Yus 2003: 1321-1324; Schröter 2005; Díaz-Pérez 2013; Ushurova 2013), is considered to belong to the humour frame of lexical disambiguation. In this type of humour, the saliency of the ambiguous constituents in a word or phrase, such as identical or similar sounds, or identical or similar orthography is exploited to modify certain assumptions in the audience's cognitive environment to trigger humour.

As discussed in Section 3.1.2, when delivering a pun, the speaker can modify the assumptions in the audience's cognitive environment without making this intention mutually manifest (Tanaka 1994: 37), although this intention can be detected when the addressee starts to interpret a punning discourse. In a punning discourse, the speaker triggers humour by either providing an utterance that can lead to two interpretations almost at the same time, playing with the joking intention of pushing the audience to search for the unintended meaning, or utilising lexical ambiguity in a jocular structure (Yus 2003: 1321-1324). Overall, when the audience finds an initial interpretation in a punning discourse, the lexical ambiguity of a word or a phrase works as an instance of incongruity and activates a search for a more suitable explanation that can generate the highest level of positive cognitive effects. This particular search can lead to the retention of the two interpretations of the ambiguous constituents, only one of them, or none of them in the audience's mind (Dynel 2010). When it comes to subtitling, the preservation of the two

interpretations in the TT is most likely to successfully deliver humour to the target audience, and the preservation of only one or none of the two interpretations tends to materialise in the loss of some or all of the amusement contained in the ST.

The statistics of the STR and frequency values of each of the strategies activated when dealing with the frame of lexical disambiguation are visually presented in Figure 7-1 below:
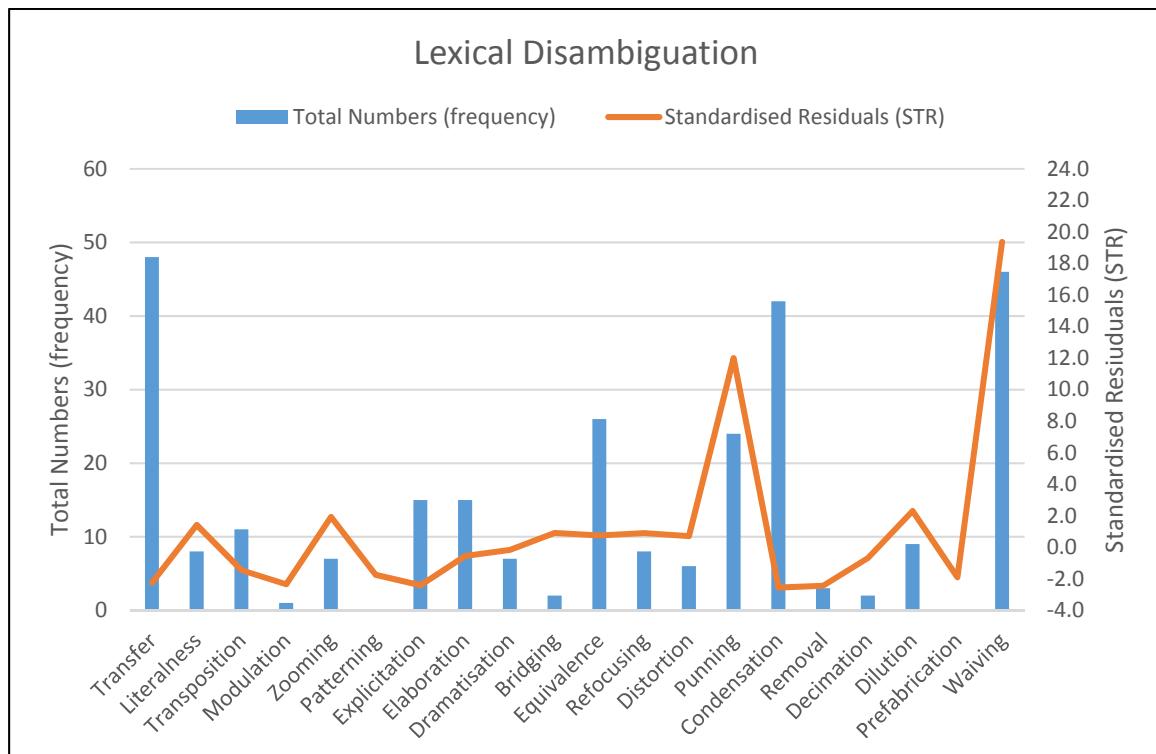
Figure 7-1: Frame of lexical disambiguation and micro-strategies

It can be seen in the above figure that the strategy of waiving shows the highest association with the frame of lexical disambiguation at the significant level (STR=19.36), which is followed by the punning strategy that also reaches the significant level (STR=11.99). In terms of total numbers, the transfer strategy scores the highest level of frequency value (frequency=48). Given these findings, both the strategies of waiving and punning are worth some further discussion. The waiving strategy that has been activated to deal with this frame is illustrated in Example 7-1 below:

Episode	Scene	Timecodes	Duration
S1E1	C021	00:14:58:29 – 00:15:00:23	00:00:01:24
Dialogue		[David: Here we go. We are always like this. Oh, God...] Ricky: You should've gotten him put in 'custard-y'!	
Subtitle		噢，我的天 你應該將他放在牛奶凍裡	
Back translation		Oh, my God You should have put him in milk jelly	
Strategy		Waiving	

Example 7-1: Use of waiving to deal with lexical disambiguation

In this scene, David introduces the office environment and the members of staff to a new employee, Ricky, and they start to chat with Gareth. When Gareth attempts to share some car pictures that he has stored in his drawer, he unexpectedly finds a large-sized yellow jelly with his stapler inside, as shown in Screenshot 7-1:

Episode	Scene	Timecode
S1E1	C019	00:14:06:22

Screenshot 7-1: Jelly in the situation frame

Gareth angrily accuses Tim of being the perpetrator of this practical joke, and demands that David gives him an official warning because this behaviour risks damaging property that belongs to the company (i.e. his stapler). At the end, David tells Ricky that the office is always full of such jolly atmosphere, but, almost at the same time, Ricky humorously suggests that David should have put Tim in 'custard-y', which makes David and Tim burst into laughter. The punning word is phonetically similar to the substantive 'custody', and morphologically contains the

noun 'custard', which is a popular sauce or dessert in yellow colour, and usually contains milk, cream and egg yolk as its ingredients, thus closely relating to the yellow jelly that can be seen on-screen. The two interpretations evoked by the punning word are as follows:

(1) David should have put Tim in custody.

(2) David should have put Tim in custard.

The incompatibility between the two propositions is the cause that triggers the humour because they belong to two very different frames, namely a stage in the judiciary process (custody) and the food that can be served on a dinner table (custard). In this particular instance, the neologism 'custard-y' has been rendered into 牛奶凍 [milk jelly] in Chinese, in which the use of the waiving strategy helps formulate the following proposition (3):

(3) David should have put Tim in milk jelly.

Proposition (3) fails to retain the meaning of 'custody' that is contained in proposition (1), but it attempts to resemble proposition (2) to some degree since 牛奶凍 [milk jelly] in Taiwan is mostly understood as the Japanese milk pudding that can be easily found in a supermarket, although a similar phrase 鮮奶凍 [fresh milk jelly] is also used to refer to the milk-flavoured gelatinised ingredient inside a Swiss roll. No matter which of the two possible interpretations is obtained by the audience, the interpretation of proposition (1) is lost in the subtitle, and the humorous effect in the ST has been reduced to some extent in Chinese. The subtitler's choice to resort to the waiving strategy can be explained by the fact that she knows the fact that no suitable expression exists in the TL that can successfully represent the two meanings contained in the ST pun, and she thus takes the decision to retain the second meaning that keeps a strong link with the visuals. The final choice of 牛奶凍 [milk jelly] instead of 卡士達醬 [custard sauce] might be based on the consideration that the former is more easily comprehensible than the latter for an average Taiwanese audience.

As for the use of the punning strategy to deal with this humour frame, Example 7-2 below is a good illustration:

Episode	Scene	Timecodes	Duration
S3E2	C394	00:11:34:12 – 00:11:36:11	00:00:01:29
Dialogue		Tim: [You're going into battle situation, right. Are you up the front with your men,] or are you coming up the rear?	
Subtitle		還是會從後面上？	
Back translation		or will do [it] from behind?	
Strategy		Punning	

Example 7-2: Use of punning to deal with lexical disambiguation

In this scene, Dawn comes back to the office to take part in Christmas party, and Tim accompanies her to meet the new manager, Gareth, in his office. Because Gareth is known for his obsession with any military topics, Tim starts to wind him up by using the doublespeak that sounds like military jargon but it can also be easily interpreted from a sexual perspective because of its rather explicit innuendos. Tim's question can be interpreted following the two propositions below:

(1) Will you fight in the forefront with your colleagues, or will you join the fight with them from the rear?

(2) Will you have sex with your colleagues from the front, or will you have sex with them from behind?

The two propositions, (1) and (2), are based on the two divergent frames — the military and sex —, and it is the clash between these two frames that triggers humour. The original English dialogue has been subtitled into 還是會從後面上 [or will do it from behind] in Chinese. Since the Chinese verb 上 [do / up] covers a very wide range of meanings and it can be used, depending on the co-text surrounding it, to mean 'to ascend', 'to go', 'to offer', 'to teach', 'to paint', 'to install' as well as 'to do something in a direction' (including to fight in a battle field) or 'to have sex', the punning strategy activated in this example seems to have managed to retain the two propositions (1) and (2). The resulting TT therefore successfully preserves the ST humour in the subtitle. In this case, the clever choice of the Chinese verb 上 as part of the punning strategy helps to achieve the expected positive cognitive effects, which is consistent with the principle of relevance.

More similar cases can be found in Appendix III. The activation of the waiving strategy to deal with the frame of lexical disambiguation can be found in Examples A1 to A3, and the activation of the punning strategy to deal with this frame are illustrated in Examples A4 to A6.

Based on the above discussion, there exists a strong mutual dependency between the humour frame and the strategies. The waiving and punning strategies are activated for the sake of dealing with the subtitling of the frame of lexical disambiguation, and the examples do not show other factors affecting the subtitler's decision other than the frame itself.

7.1.2 Conceptual adjustment

Conceptual adjustment, as another inferential process that helps to transform a logical form into a proposition, originates from the incompatibility between the conventional meaning of a lexical unit and the surrounding text (Yus 2012: 281-283). When interpreting an utterance containing such incongruity, in which the conventional lexical meaning does not offer the expected cognitive effects, the hearer is forced to search for a closest concept that will make sense of the utterance and yield the cognitive effects at the expected level. The hearer can finally come up with a concept that contains a narrower meaning, a wider meaning, or an *ad hoc* meaning. Humour triggered by conceptual adjustment is mainly derived from the contrast or competition between the interpretation that is based on the conventional concept and the one that is developed from the obtained concept.

The statistics of the STR and frequency of the strategies activated when dealing with the frame of conceptual adjustment are shown in Figure 7-2 below:
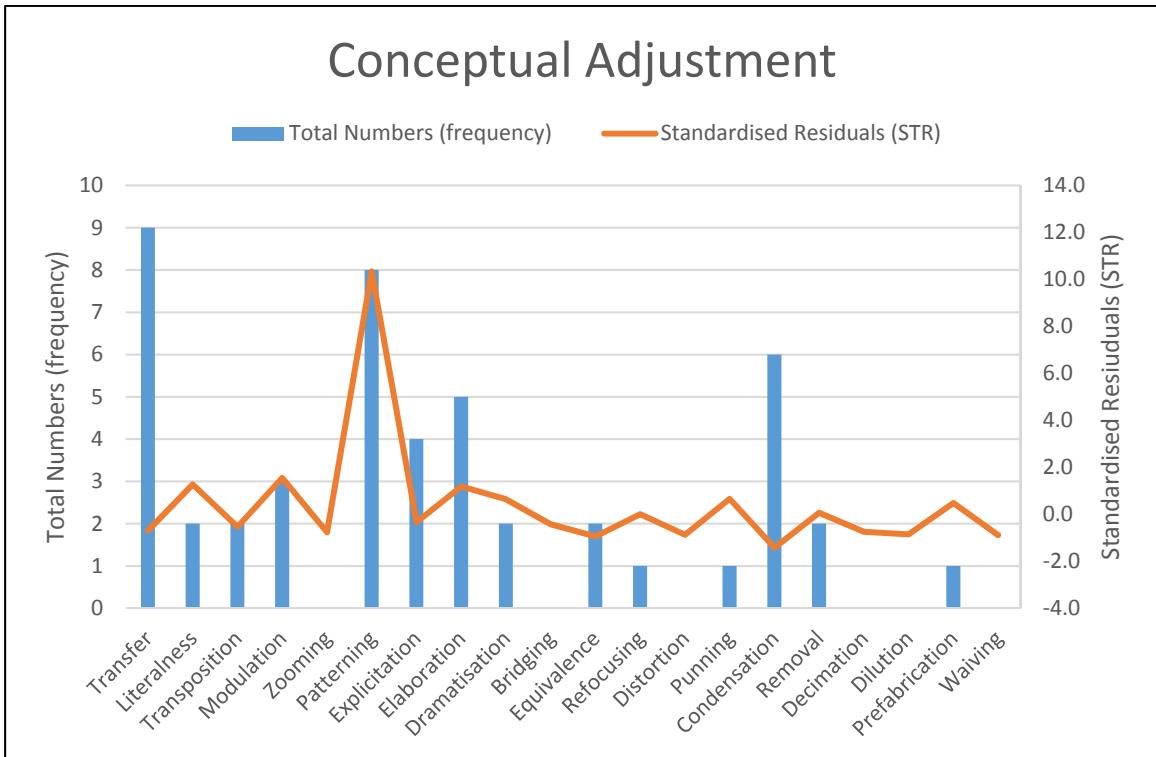
Figure 7-2: Frame of conceptual adjustment and micro-strategies

As illustrated, the patterning strategy scores the highest STR value (STR=10.34), meaning that it is the most associated with this frame of all strategies, and it occupies the second place when it comes to the frequency value (frequency=8). On the other hand, the strategy of transfer achieves the highest frequency value (frequency=9), though in the case of this strategy the STR value is very low (STR=-0.70), which shows that a strategy showing high total number does not automatically imply that it is necessarily associated with a particular humour frame. According to these findings, it seems that the patterning strategy is the most important strategy in relation to this frame and is worth some discussion. The search results of the combination of the frame of conceptual adjustment and the patterning strategy show that all of the 8 instances involve the use of nicknames in order to trigger humour, as shown in Example 7-3 below:

Episode	Scene	Timecodes	Duration
S2E4	C284	00:12:31:26 – 00:12:34:26	00:00:02:00
Dialogue		[David: Who's Mr Toad? Gareth: Some people call you that as well.] David: I thought I was Bluto. Gareth: Yeah, Bluto and Mr Toad.	
Subtitle		不是叫我大笨驢嗎？ 大笨驢和蟾蜍先生都有	
Back translation		Am I not called Big-stupid-donkey? Big-stupid-donkey and Mr Toad both exist	
Strategy		Patterning	

Example 7-3: Use of patterning to deal with conceptual adjustment

From the second series on, David finds himself in the difficult position of having to get along with the new employees, who have been transferred from Swindon and who refer to David by using some rather negative nicknames. In a private conversation with Gareth, David gets to know that he is nicknamed 'Bluto', a villainous character featuring in the *Popeye* cartoon series, who also seeks the love of Olive Oyl and thus serves as Popeye's nemesis and arch-rival. When David comes out of the manager's office to have a chat with other members of staff in the office, he is surprised to find out that he has yet another nickname, Mr Toad, a character from children literature and comic books, who firstly appears in Kenneth Grahame's (1908) celebrated novel *The Wind in the Willows*. As shown in Example 7-3 above, David wants to double-check with Gareth the correctness of the information he has received from another employee, and Gareth confirms with David that he indeed has been given two nicknames. Both cognomens are attributed to David because the two fictional characters are well known for their obese figures and they thus act as a metonymic allusion to David's obesity. Because of the embeddedness of the two cultural references, the mechanism of conceptual adjustment is utilised to access the encyclopaedic information that grants the meaning to the two fictional characters in the original target audience's minds,[91] from which they can identify a hypothesised *ad hoc* concept that can best explain the co-existing information, thus generating the highest positive cognitive effects. In other words, the principle of relevance is working here at the very fundamental level of cognition to search the most relevant concept of a term. In the case of this example, having access to the appropriate encyclopaedic knowledge

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[91] Technically speaking, the encyclopaedic information is one of the three types of information that, according to (Sperber and Wilson 1995: 86), is stored in one's conceptualised memory, which consists of the logical, lexical and encyclopaedic information or entries.

that can shed more light on the references is crucial for the target audience to make the necessary inferences which will allow them to fully appreciate the humour contained in the original dialogue.

To activate a similar mechanism of conceptual adjustment for the viewers of the subtitle, it is in the interest of the subtitler to make use of previous works and let the two nicknames be patterned after the terms that have already been accepted in the target culture, such that the target audience can quickly elicit the appropriate connotations about the two terms from their encyclopaedic knowledge. In this example, 大笨驢 [Big-stupid-donkey, i.e. Bluto] and 蟾蜍先生 [Mr Toad] are the established and accepted terms that have been used in the Chinese translations of the printed works and the audiovisual productions in which the two fictional characters appear, making the translational task relatively easy for the subtitler.

In addition, in this particular example, the display on screen of the associated images that refer to these characters is crucial and it works in favour of the subtitler. Indeed, as shown in Screenshot 7-2, an employee puffs out his chest and face to explain visually and kinetically that David's is nicknamed Mr Toad because of his obese body shape:

Episode	Scene	Timecode
S2E4	C285	00:12:37:28

Screenshot 7-2: Impersonating Mr Toad

With the assistance of the images, even if some viewers do not fully appreciate the references to the two cartoon characters, the exaggerated gestures and facial expressions seen in the visual channel can still help them to capture the concept of obesity, thus unveiling the intended connotations embedded in the two references and triggering the humorous effect.

As can be observed in the above example, as well as more similar cases as in Examples A7 to A9 (see Appendix III), it can be observed that the frame of conceptual adjustment tends to activate the patterning strategy due to the existence of cultural references. Thus, it is argued that the mutual dependency between the two variables — the frame of conceptual adjustment and the patterning strategy — is a weak one.

7.1.3 Sentence

The syntactic organisation and/or sub-sentential utterances can be utilised to generate humorous effect (Yus 2012: 283-285), and both are included under the label of the sentence frame. In the case of syntactic organisation, a sentence is structured in a way that can lead to two interpretations. In the case of sub-sentential utterances, i.e. lexical items or phrases, a sentence includes the potentially polysemous utterance that can spark the development of two different interpretations based on competing psychological frames, thus creating humour.

The statistics of the STR and frequency values of the strategies activated in order to deal with the sentence frame are shown in Figure 7-3 below:
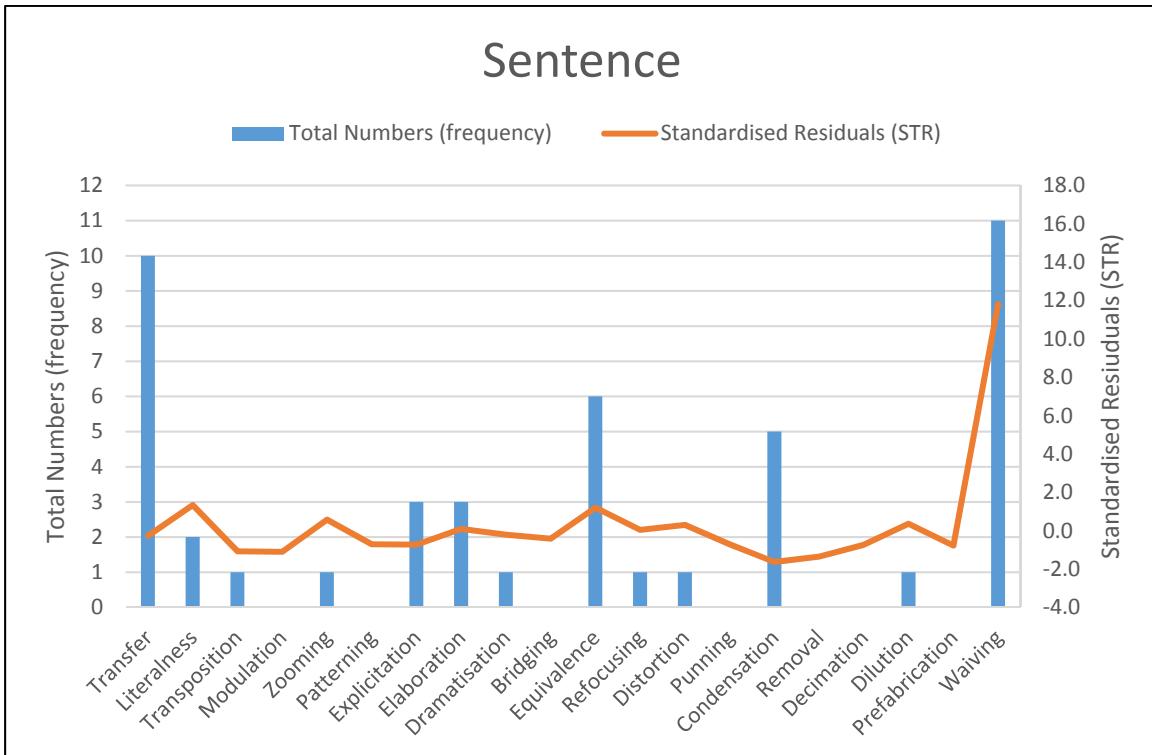
Figure 7-3: Frame of sentence and micro-strategies

As shown in this figure, the waiving strategy reaches the highest STR value at the significant level (STR=11.82), and it also scores the highest total numbers (frequency=11). As previously discussed, the waiving strategy is mainly used to render the frame of lexical disambiguation, which in turn indicates that the sentence frame is therefore likely to co-occur with the frame of lexical disambiguation. Indeed, a close inspection of all the occasions on which the sentence frame and the waiving strategy co-occurred confirms that the frame of sentence is often accompanied by the frame of lexical disambiguation. The following two subtitles, contained in Example 7-4 below, instantiate how the waiving strategy has been activated by the subtitler in order to deal with the sentence frame:

Episode	Scene	Timecodes	Duration
S1E1	C018	00:13:33:23 – 00:13:35:15	00:00:01:22
Dialogue		[David: Oh, careful. Watch this one! Gareth Keenan in the area! Ricky, the new temp. Introduce yourself. Gareth: Alright? Ricky: Good to see you.] Gareth: Erm... Gareth Keenan, Assistant Regional Manager.	
Subtitle		唔...蓋瑞斯基納，副區域經理	
Back translation		Erm… Gareth Keenan, Vice Regional Manager	
Strategy		Waiving	

Episode	Scene	Timecodes	Duration
S1E1	C018	00:13:35:20 – 00:13:37:09	00:00:01:19
Dialogue		David: Assistant 'to' the Regional Manager. [Gareth is my right-hand man.]	
Subtitle		區域經理的助理	
Back translation		Regional Manager's Assistant	
Strategy		Waiving	

Example 7-4: Use of waiving to deal with the sentence frame

In this scene, David introduces Ricky to the other members of staff in the office. When it comes to Gareth, David makes use of a funny remark — "Oh, careful. Watch this one! Gareth Keenan in the area!" —, that plays on Gareth's fervent interest in military topics by resorting to expressions that sound like military orders. In this exchange, Gareth introduces himself as 'Assistant Regional Manager', with the pretentious intention to elevate himself to a managerial position that he does not hold, to which David immediately points out that Gareth is actually one of his subordinates and works as his assistant and right-hand man. The sub-sentential lexical item 'assistant' is here exploited to develop two different interpretations. As it happens, the term can be understood as (1) an adjective, in the sense of 'belonging to or having a lower rank', as in the phrase 'Assistant Regional Manager', but also as (2) a substantive that refers to 'a person who supports somebody else' as in the phrase 'Assistant to the Regional Manager'. When repeating Gareth's title, David's intentional addition of the sub-sentential item 'to' has the effect of transforming the term 'assistant' from an adjective (in Gareth's exchange) into a noun, thus introducing the contrast between proposition (1) in Gareth's speech and proposition (2) in David's speech:

(1) Gareth is at managerial position although he is at a lower rank (i.e. Assistant Regional Manager).

(2) Gareth is not at a managerial position but rather is working as a subordinate under a Regional Manager, who happens to be David (i.e. Assistant to a Regional Manager).

Given the two possible interpretations, humour is triggered when the receiver's cognitive environment is able to appreciate the oscillation of expectation in Gareth's real status, which in the first instance is presented as being in a high, authoritative position and yet quickly falls back to a lower, subordinate position. It

should be noted that Gareth does not overtly intend to use the polysemous word 'assistant' as a pun, but it is David's quick modification of Gareth's original utterance that activates another interpretation and triggers the feeling of amusement. From the perspective of the producer or screenwriter, the polysemous term 'assistant' can be considered a punning word, which has the potential of carrying with it a sort of covert communication (see Section 3.1.2).

Since the word 'assistant' is not delivered with overt intention by Gareth, the subtitler has no choice but to render only one of the two meanings of the term, rather than delivering both meanings in the TT utterance pronounced by Gareth. To achieve this, the waiving strategy has been activated to render that particular word into 副 [vice] in the TL. When the second meaning of the word is disclosed in David's speech, the subtitler adopts yet again the waiving strategy to convey the second meaning of the word to the TT as the term 助理 [assistant] in Chinese. By using the waiving strategy twice, the subtitler attempts to replicate the ST humour in the TT, though part of the humorous effects present in the ST has been sacrificed, since 副 [vice] and 助理 [assistant] in Chinese do not bring about the same connotations as the sub-sentential items used in the original dialogue exchange.

When the waiving strategy is activated in the corpus in order to deal with the sentence frame, with reference to the supporting evidence as Examples A10 to A12 (see Appendix III), it always comes accompanied by the frame of lexical disambiguation.

Based on the above analysis, it can be concluded that the sentence frame activates the waiving strategy via the existence of the frame based on lexical disambiguation, and the two variables, i.e. the sentence frame and the waiving strategy, maintain a weak mutual dependency. Applying the waiving strategy means that the subtitler does not need to invest unnecessary efforts to come up with a pun, and she still has a chance deliver part of the original humour contained in the ST to the target viewers.

7.1.4 Reference assignment

Reference assignment involves the process of identifying the correct referent for a given indexical word (Yus 2008: 146, 2012: 287). An indexical word can be a deictic

term used to signal the identity of the reference (e.g. she, them), the temporal-spatial information of the referent (e.g. yesterday, here), or a previous discourse (e.g. it), and it can also be a demonstrative adjective or pronoun (e.g. those). This mechanism of reference assignment has the potential to trigger humour because the speaker can control the way in which particular referents can be made accessible to the hearer in an utterance, and expect that a certain assumption will be induced. Pronouns, among some of the other different indexical words, are the category most often exploited to create humour. In a conversation, a pronoun can be assigned to more than one referent, or challenged by another pronoun in an attempt to generate two dissimilar propositions, which can then lead to the clash between different assumptions and spark humorous effects. The STR and frequency values of the different strategies activated in order to deal with the frame of reference assignment are presented in Figure 7-4:
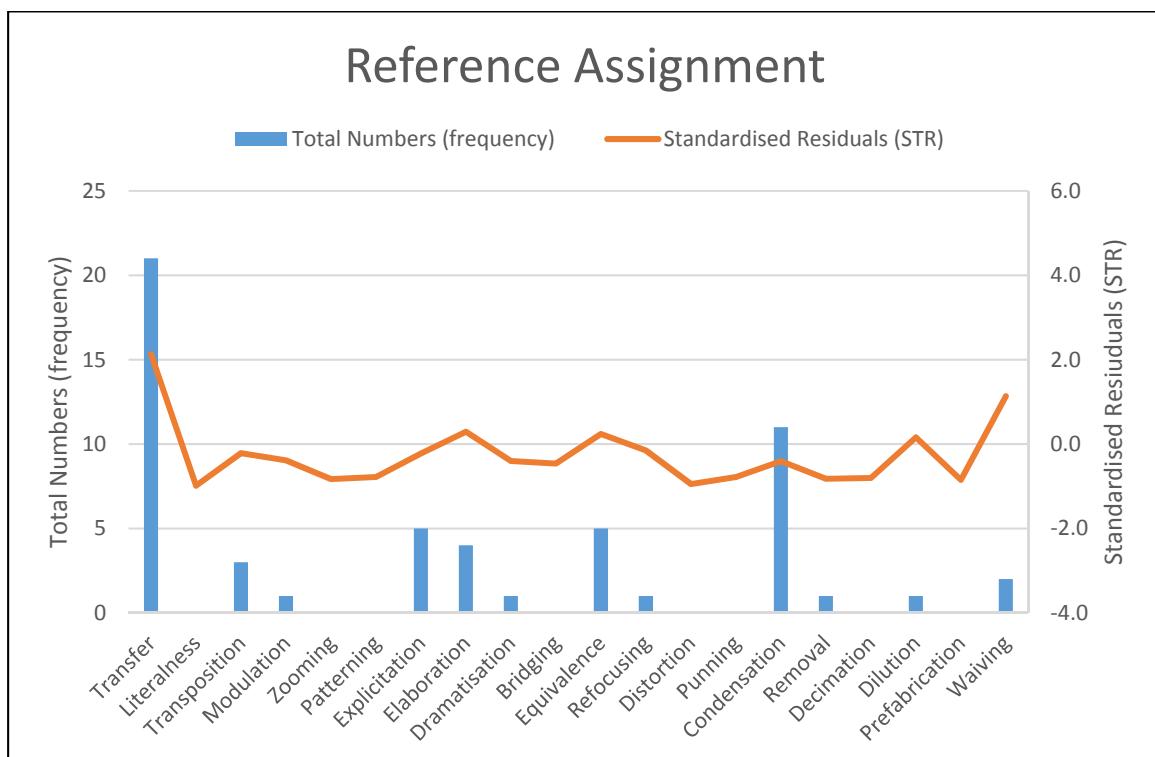
Figure 7-4: Frame of reference assignment and micro-strategies

As can be seen above, the transfer strategy shows the highest level of association with this frame at the significant level (STR=2.13), and it also reaches the highest frequency value in the case of this frame (frequency=21). The saliency of the transfer strategy might be explained by the fact that reference assignment is very much intrinsic to the process of utterance interpretation, insofar as the indexical

words in the English and Chinese languages are too similar, and reference assignment is not restricted by any language barriers or the dissimilitude between two language systems. Example 7-5 illustrates an instance of humour based on reference assignment that has been rendered into Chinese by means of the transfer strategy:

Episode	Scene	Timecodes	Duration
S1E5	C143	00:18:43:24 – 00:18:44:29	00:00:01:05
Dialogue		[David: I won't look on him favourably. Let's put it that way.] Gareth: Or her. Or her. [Could be a girl.]	
Subtitle		或許是她，或許是她	
Back translation		Maybe [it] was her, maybe [it] was her	
Strategy		Transfer	

Example 7-5: Use of transfer to deal with reference assignment

Gareth has been interested for a while in a female employee, Donna, who is the daughter of David's best friends and is currently lodging in David's house. Rather protectively, David has always warned all male members of staff to keep a safe distance from her, but this particular morning Donna arrives at the office quite late, and she admits that she has spent the night at a male employee's place. Upset by the news, Gareth asks for David's permission to approach her, or to fire the person with whom she has slept. David refuses Gareth's request and reinforces his point of view that he is not willing to look upon the unknown employee in a favourable manner. Gareth pushes his argument with David by raising the question that Donna might, in fact, have gone out with a girl, to which David retorts that he believes that she is not a lesbian. In the conversation shown above, Gareth's remark modifies assumption (1) implied in David's speech, by providing another possible assumption (2):

(1) Donna is going out with a man.

(2) Donna is going out with a woman.

The English expression 'Or her' has been rendered into 或許是她 [maybe was her / could be her] in the Chinese subtitle, in which the feminine pronoun 'her' has been literally translated into 她 [her]. The use of the transfer strategy allows for most of the semantic information contained in the ST to be preserved in the TT, including

the shift from assumption (1) to assumption (2). Consequently, the ST humour has been successfully replicated in the Chinese subtitle. The effective delivery of the humour mainly relies on the fact that there is no significant difference in the nature of the third-person pronouns between the English language and the modern Chinese language.

It is clear that the use of the transfer strategy can directly provide the favourable features, faithfulness and accuracy, which are required to deal with the frame of reference assignment. Therefore, the combination of the two variables shows a strong mutual dependency can be established, and more similar instances can be found in Examples A13 to A15 (see Appendix III). Despite the strong mutual dependency, the transfer strategy happens to be part of the global features of the corpus, which means the search results based on the two variables reflect the juxtapositions of the features at the global and local levels.

Resorting to the transfer strategy means that the subtitler can achieve the highest positive cognitive effects without making unnecessary effort, as would be the addition of information to the ST or the modification of the ST information, thereby according with the overarching principle of relevance.

7.1.5 Manifestness change

As discussed in Section 3.1.1, in a joking event, the speaker can decide to express firstly an utterance that foregrounds the manifestness of a contextual assumption, thus creating some expectations about the validity of that assumption, but she then immediately supplies a strongly implicated premise in her utterance, that comes accompanied by a dissociative attitude from the contextual assumption (Curcó 1997a, 1998). It is then the contradiction between the two pieces of information — the contextual assumption and the strongly implicated premise — that precipitates the hearer to start with his humorous interpretation.

The statistics of the STR and frequency values of the strategies activated when dealing with the frame of manifestness are presented in the following Figure 7-5:
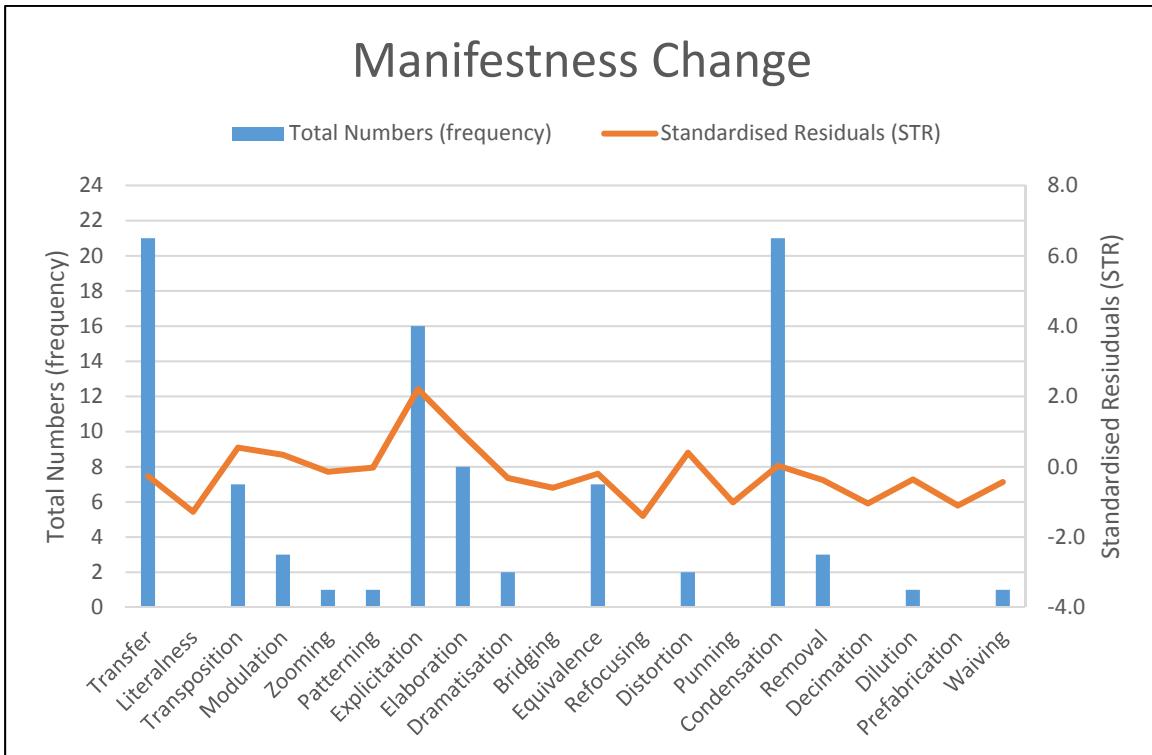
Figure 7-5: Frame of manifestness change and micro-strategies

As presented above, the explicitation strategy shows the highest level of association with this frame (STR=2.21), whereas both the strategies of transfer and condensation reach the highest total numbers under this frame (frequency=21). Example 7-6 below illustrates the manner in which the strategy of explicitation has been activated by the subtitler in order to deal with the frame of manifestness change:

Episode	Scene	Timecodes	Duration
S1E3	C018	00:15:46:22 – 00:15:47:27	00:00:01:05
Dialogue		[David: Here we go. Fasten your seatbelts. Chris: There's not one seatbelt big enough for you, you fat bastard! David: All bought and paid for, innit? Chris: Hey, I tell you. I'm not saying he's fat, but when he jumps in the air,] he gets stuck there.	
Subtitle		他一定會堵塞著出口	
Back translation		He must block the exit	
Strategy		Explicitation	

Example 7-6: Use of explicitation to deal with manifestness change

In this scene, Chris Finch arrives at the office in order to participate in the quiz night held by the company, but he decides to show up unexpectedly to give David a surprise. David warns everybody to fasten their seatbelt, a metaphorical and tongue-in-cheek expression that is meant to signify that Chris is so good at telling

adult jokes that he can give everybody a rocking experience. Yet, Chris quickly turns David's comment into a witticism and uses it to tease his obese figure, by exclaiming that there is no seatbelt big enough to go around David's waist. Chris continues with his banter by saying that David is bound to get stuck whenever he jumps out of an airplane, as shown in the example above. Chris's caustic remark has the potential of triggering humour because the level of manifestness varies when the contextual assumption (1) in the first part of his speech is directly challenged by the strongly implicated proposition (2) contained in the second part:

(1) David is not fat.

(2) David is considerably fat to such an extent that he will get stuck at the exit when jumping from an airplane.

The first part of Chris's speech, 'I'm not saying he's fat', conveys the contextual assumption (1) at the high manifestness level in the mutual cognitive environment shared between the speaker and the receiver; whilst the strongly implicated proposition (2) that David can get stuck at the exit of the airplane because of his size immediately replaces the former, and meanwhile the manifestness level of proposition (2) is raised higher than assumption (1). It is the change of manifestness level that triggers the humorous effect.

In the Chinese subtitle, most of the ST information remains the same in the TT, but the modal verb 一定會 [must] has been added before the main verb, 'block', in order to modify the action of blocking. The activation of the explicitation strategy substantially helps the target viewers to access the strongly implicated proposition (2), by enhancing its manifestness level, thus ensuring the transmission of humour across languages.

It can be observed from the above example, as well as Examples A16 to A18 in Appendix III, that the explicitation strategy has the potential for magnifying the contrast of the manifestness level between the two pieces of information. The strategy usually highlights the strongly implicated proposition as in Examples 7-6 and A16, or the contextual assumption as in Example A17 and A18.

Such a goal can be achieved mainly by adding a very small cohesive device — an auxiliary verb, an adverb or a conjunction —, which eventually helps to

preserve the ST humorous effect in the TL subtitler. In this sense, it can be argued that a rather strong mutual dependency can be established between the frame of manifestness change and the explicitation strategy.

7.1.6 Implicature

When comprehending the speaker's utterance in a conversation, the hearer is always constructing some appropriate hypotheses about the speaker's possible meanings to satisfy the presumption of optimal relevance (Sperber and Wilson 1995: 182, 195; Wilson and Sperber 2002a: 261-262). These hypotheses can take the forms of the explicatures or the implicatures of the utterances,[92] the latter including implicated premises and implicated conclusions. In specific terms, an explicature is generated from the decoding and the inference of an utterance, an implicated premise is an assumption inferentially drawn from the hearer's context, and an implicated conclusion is an assumption inferred from the combination of the previous two assumptions (Yus 2008: 152).

Therefore, the speaker can predict the explicature to be derived from a given utterance, as such she can manipulate to some extent the implicated premise and the implicated conclusion that could be generated by the audience. According to Yus (2012: 287), some of the retrievable implicated premises may be highly accessible to the hearer insofar as the hearer is forced to yield a particular implicated conclusion, hence appreciating the intended humour. On the other hand, some of them may be lowly accessible to the hearer, meaning that he might not yield the correct implicated conclusion and appreciate the intended humour in the expected manner.

The STR and frequency values of the micro-strategies being activated in order to deal with this frame are presented in Figure 7-6 below:

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[92] Implicatures and explicatures are the implicit and explicit contents or assumptions derived from the interpretation of an utterance respectively. See also Section 2.2.4.
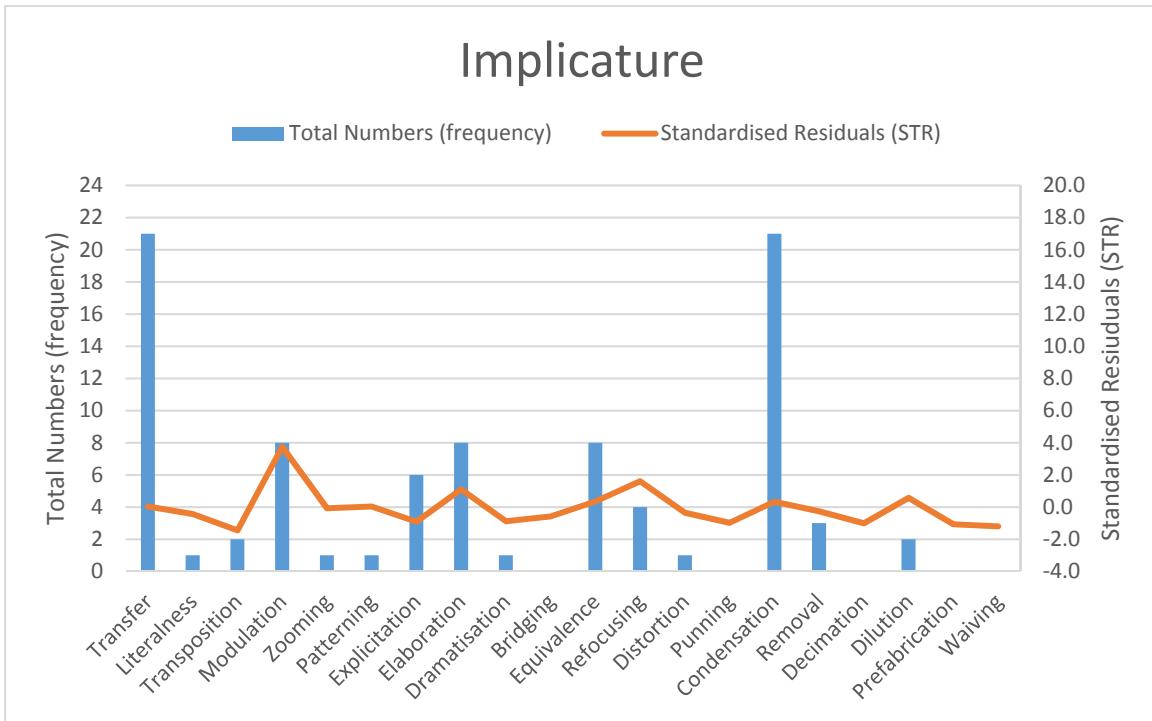
Figure 7-6: Frame of implicature and micro-strategies

As shown above, the strategy of modulation is the most associated one with this frame, with the STR value reaching the significant level (STR=3.70), while the strategies of transfer and condensation both achieve the highest total numbers under the frame of implicature (frequency=21). The strategy of modulation involves changing the perspective of the ST sentences, such as the conversion of a positive sentence into a negative one, the transformation of the passive voice in the original into an active one in the TT, or a change between a declarative and an interrogative sentence. The high level of association between the modulation strategy and this frame could be explained by the fact that this strategy can enhance the persuasiveness or naturalness of an utterance in the TL without adding any substantial information to the ST. Example 7-7 below shows how the modulation strategy involving the change from a positive assertion into a negative form has been activated to deal with the implicature frame:

Episode	Scene	Timecodes	Duration
S2E4	C269	00:01:09:21 – 00:01:11:00	00:00:01:09
Dialogue		[Dawn: That's your... That's an earring?] David: Whatever. Get over it.	
Subtitle		沒錯，別大驚小怪的	
Back translation		No mistaken, don't make a fuss	
Strategy		Modulation	

Example 7-7: Use of modulation to deal with implicature

In the previous episode S2E3, David had received an offer from an external company, Cooper & Webb Consultants, to give a talk as part of a motivational session. At the very beginning of S2E4, when entering the office in the early morning, he is wearing an earring on his left ear, possibly as a sign to proclaim that he is still young and fashionable. In Example 7-7, when the receptionist Dawn exclaims when seeing his wearing an earring, David deliberately replies with a frivolous and juvenile attitude to brush off her comment, whilst at the same time winking at the camera. There exists assumption (1) that the audience already know, namely, that David is not that young any more. David's remark and complicit wink aimed at the camera convey explicature (2), which is intended to induce Dawn and the audience to supply the implicated premise (3) and the implicated conclusion (4). Only when the audience realise the incongruity that exists between the implicated conclusion (4) and the initial assumption (1), will they be able to appreciate the subtlety of the humour hidden in the exchange of these utterances.

(1) David is not very young.

(2) David believes that wearing an earring is not a big deal.

(3) David does wear an earring.

(4) David is younger at heart than he appears to be physically.

In the Traditional Chinese subtitle, the modulation strategy has been used on this occasion, and the phrase 'get over it' has been rendered into a Chinese expression formulated with a negative form 別大驚小怪的 [Don't make a fuss]. A more literal translation could have been the expression 克服它 [overcome it], but this would have resulted in an unnatural turn of phrase. Hence, the strategy of modulation assists to convey the explicature (2) to the target audience, because it helps to enhance the naturalness of the utterance in the TL. Although using the negative form means that the audience's cognitive environment needs to process one more piece of incongruity, this level of incongruity can be resolved rather quickly since the Chinese expression resorts to a popular four-character construction, which is usually processed as a whole. Since assumption (1) has been shared with the target audience, and explicature (2) has been correctly conveyed to the Chinese subtitle with the modulation strategy, the viewers of the subtitle can easily induce

the same implicated premise (3) and the implicated conclusion (4), and appreciate the same humour derived from the contradiction between assumption (1) and the implicated conclusion (4) without much difficulty. In this respect, the modulation strategy makes the expected implicatures more accessible to the target audience, and enhances the possibility of appreciating the intended humour without having to add any substantial information.

When dealing with the frame of implicature, the modulation strategy can also be activated to convert an original passive voice into an active verbal tense in the TT, as illustrated in Example 7-8 below:

Episode	Scene	Timecodes	Duration
S1E1	C025	00:19:36:07 – 00:19:38:06	00:00:01:29
Dialogue		[Gareth: Alright, you tell them then with my permission. David: I don't need your permission.] Gareth: Permission granted. Use it as you wish.	
Subtitle		我批准你說出來，隨便發言吧	
Back translation		I [have] approve[d] of you speaking up, speak as you wish	
Strategy		Modulation	

Example 7-8: Use of modulation to deal with implicature

In this episode, David is informed by his boss, Jennifer, that a redundancy plan will have to be implemented in the company. Although the information is meant to be confidential, rumours circulate very quickly in the office, forcing David to hold a meeting with all the members of the staff. Gareth is the last participant to rush into the meeting and, because he believes that as the team leader he should be the first person to be informed of the news, he whispers to David to tell him what is going on prior to making a formal announcement. Under the demands of other colleagues who cannot bear this unnecessary delay, Gareth pretends that he is already privy to the news and grants his so-called 'permission' to David, so that he can go ahead and make the announcement.

In Example 7-8, Gareth's behaviour of rushing lastly to the meeting clearly evidences explicature (1) that he does not know the content of David's announcement. His utterance conveys explicature (2), which can also be considered an implicated conclusion, which can force the viewers to supply the implicated premise (3). The clash between the explicature (1) and the implicated premise (3) triggers the humorous effect in the cognitive environment of the audience.

(1) Gareth does not know what David is going to announce.

(2) Gareth gives his permission to David to make an announcement.

(3) Gareth already knows what David is going to announce.

The passive voice contained in the ST sentence, 'Permission granted', has been switched in the Chinese subtitle to reflect an active voice: 我批准你說出來 [I have approved of you speaking up]. Once again, the syntactic modulation makes the utterance sound more natural in the TL, conveying the explicature or the implicated conclusion (2) more clearly to the target audience, and prompting them to recover the implicated premise (3). Because explicature (1) has been self-explanatory in Gareth's actions, the audience in the target culture can thus easily appreciate the intended humour arising from the clash between explicature (1) and the implicated premise (3). In this way, the modulation strategy endows the Chinese utterance with a more direct and engaging attitude to force the audience to generate the implicated premise without the addition of any substantial message.

The instances of activating the modulation strategy for tackling the frame of implicature are further illustrated in Examples A19 to A21 in Appendix III. Based on the above examples, it can be concluded that when dealing with the frame of the implicature, the modulation strategy can offer different favourable features, such as naturalness, persuasiveness, and engagement, which can eventually facilitate the recovery of intended implicatures. Meanwhile, the activation of the modulation strategy does not require the addition of substantial information. In this sense, the operation of the minimax principle in this frame and a strong mutual dependency between the two variables can be confirmed.

7.1.7 Attitude

Humour can also be created by playing with the speaker's propositional attitude, which involve two mechanisms, namely the production of verbal irony and higher-level explicature. Thus, in this study, the umbrella term of attitude is used for the two mechanism.

Verbal irony, as discussed in Section 3.1.3, does not necessarily express the opposite of the literal meaning, an opinion held by Grice (1975: 53), but rather it involves the interpretive use as well as the echoic use of language (Sperber and Wilson 1986b: 237-243). To deliver an instance of verbal irony, the speaker has to implicitly express a dissociative attitude or reaction towards a thought or an utterance that can belong to someone else, to herself in the past, or to the general public (Curcó 2000).

Higher-level explicature, on the other hand, involves attaching the speaker's propositional attitude or speech act, like desire, belief and intention, to another utterance, and it is often expressed via the use of sentential adverbs, like 'honestly', 'frankly' and 'unfortunately'. In this subsection, since the examples of higher-level explicature in the corpus are rather limited, the discussion focuses on humour based on verbal irony.

The statistics of the STR and frequency values of the different micro-strategies used to deal with this frame are presented in Figure 7-7 below:
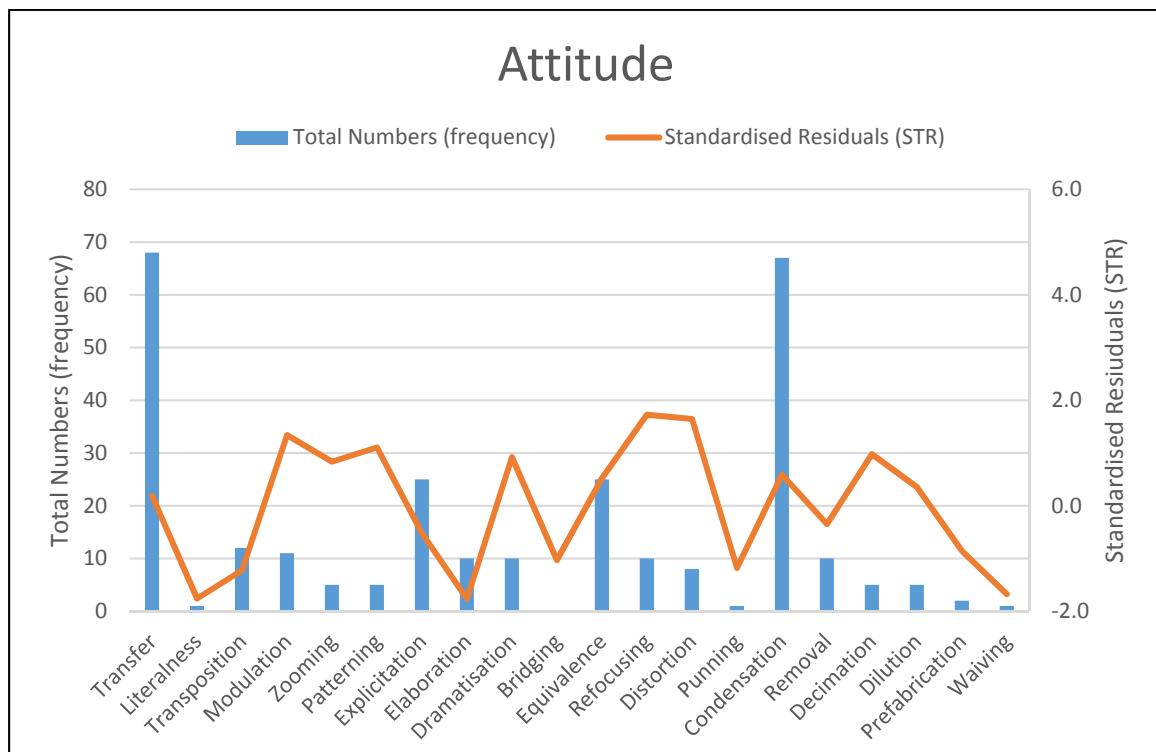
Figure 7-7: Frame of attitude and micro-strategies

As can be seen above, none of the strategies have reached the significant level, and the strategy of refocusing is the one to have reached the highest STR value

(STR=1.73), which is immediately followed by the distortion strategy (STR=1.65). Since the common ground shared by the strategies of refocusing and distortion is that they are both related to the subtitler's potential misunderstanding of the ST information and mistranslations, the relatively highest level of the STR values of these two strategies seems to indicate that the subtitlers may not have fully comprehended the verbal irony contained in some of the ST utterances when translating the ST utterances. The strategy that has obtained the highest total numbers is the transfer strategy (frequency=68), followed by the condensation strategy (frequency=67). Hence, the decision has been taken to analyse the strategies of transfer and refocusing used in the corpus to deal with verbal irony under this frame. The case of using the transfer strategy is illustrated in Example 7-9 below:

Episode	Scene	Timecodes	Duration
S1E4	C108	00:11:28:02 – 00:11:29:16	00:00:01:14
Dialogue		[David: Yeah, well, if you're talking about anything that could or could not be possible. Actually, you know... Anything that could be conceived of to happen or not, within my realm, you know, er, then probably some sort of everlasting life, you know. I don't... I don't mean it sort of just in a spiritual or religious sense, but I mean actually to experience the future, and live, you know, on and on and on, you know, and know what it's like to live forever.] Tim: I think I'm starting to know what that's like.	
Subtitle		我想我開始明白到那是怎樣的	
Back translation		I think I start to understand what that is like	
Strategy		Transfer	

Example 7-9: Use of transfer to deal with attitude (verbal irony)

In the one-day training session, Rowan leads the discussion and asks every participant to share their personal view of what will constitute their 'ultimate fantasy' with other people. When answering this question, David starts to give a lengthy and tortuous explanation that eventually reveals his idea of eternal life. In contradistinction to David's verbose answer, Tim utters a rather concise comment, whereby he states that he is beginning to grasp what David intends to deliver, whilst at the same time nodding his head seriously. Tim's utterance is implicitly accompanied by a dissociative attitude towards the thought that David has managed to get across his idea to the rest of the colleagues, thus instantiating a case of verbal irony as well as amusement.

Tim's comment has been subtitled into 我想我開始明白到那是怎樣的 [I think I start to understand what that is like], which, semantically speaking, is almost identical to the original English exchange. More importantly, the speaker's dissociative attitude towards David's awkward performance in front of the rest of colleagues has been preserved in the TT, thus maintaining the same level of humour based on the use of verbal irony in the TT. Additional instances can be found in Examples A23 to A25 in Appendix III.

However, it seems difficult to tell whether the transfer strategy contains any clear favourable features that may be required to help deliver humour based on verbal irony. Preservation of the original semantic content may help preserve the original dissociative attitude, but it seems equally possible to preserve it if the subtitler condenses some of unimportant semantic content.

In view of the fact the connection between the two variables is obscure and that the activation of the transfer strategy is part of the global features of this corpus, it can be argued that the frame of attitude seems to maintain a relatively weak mutual dependency with the transfer strategy. Certainly, the transfer strategy activated to deal with this frame can be explained by relevance theory.

As mentioned above, the use of the strategies of refocusing and distortion point to the fact that the subtitler may have misread the instances in which humour is based on verbal irony and these strategies may have led her to generate erroneous renditions. This subject is a little beyond the scope of this study but it should be an interesting subject for future studies, with potential to yield arresting results. Example 7-10 is an illustration to show that the use of the refocusing strategy is closely linked to the subtitler's misunderstanding of verbal irony in the frame of attitude:

Episode	Scene	Timecodes	Duration
S1E2	C059	00:22:20:14 – 00:22:22:27	00:00:02:13
Dialogue		[Gareth: Well, I'm finding out now. I'm doing investigations now. Was it one of you two?] Dawn: Yes, Christ! You're good. [Gareth: Was it? Dawn: No!]	
Subtitle		是的，天啊，你真好	
Back translation		Yes, God, You are really nice	
Strategy		Refocusing	

Example 7-10: Use of refocusing to deal with attitude (verbal irony)

In this episode, David angrily discovers that a modified pornographic picture has been circulated in the office, in which he is depicted in a sexual scene, and decides to ask Gareth to investigate the case discreetly. Gareth converts the meeting room into his investigation room, and starts calling upon different employees to see him in the room. When Dawn and Tim are summoned and interrogated by Gareth, Dawn falsely and deliberately admits that she and Tim are involved in this case. Her humorous remark, as shown in the example above, is an expression based on verbal irony, that betrays a dissociative attitude towards the thought as well as the utterance that Gareth's suspicion of Dawn or Tim as the culprit proves his intelligence.

Dawn's response has been subtitled into 你真好 [You are really nice], which does not imply any connection with Gareth's intelligence or investigative ability, but sounds rather like a sincere praise in Mandarin Chinese. Hence, the implicit dissociative attitude that is so apparent in the original text has disappeared in the TT, and the target audience will find it difficult, if not impossible, to appreciate the ironic humour contained in the ST utterance. Arguably, such outcome seems to be mainly caused by the fact that the subtitler has failed to fully comprehend the verbal irony embedded in the ST.

The generation of low-quality renditions, as shown in the above example and in Examples A26 to A28, is mainly related to the subtitler's capability rather than the nature of the frame itself. What is more, the same outcomes could, in principle, equally materialise when dealing with other frames and activating other translation strategies. Therefore, there is little evidence to support any mutual dependency between the attitude frame and the refocusing strategy.

The recognition of intention is an important assumption in relevance theory (see Section 2.2.2). When the subtitler fails to fully comprehended an instance of verbal irony present in the ST, it is unlikely that relevance theory will be able to properly explain the subtitler's choice. In the RTMSS, the subtitler also needs to first perceive a subtitling problem before processing it and finding out any appropriate solutions. Within the corpus, different kinds of low-quality renditions have been found under this frame but, as mentioned before, this is the material that should be explored in a future research project.

7.2 Experiential frame

Experiential frame resorts to the battery of human experiences that are shared by most people in order to trigger the feeling of amusement. Under this primary frame are the secondary frames of (1) expressive style, (2) situation and (3) sequence.

The latter two frames are equivalent to Yus's (2013a: 66) "sequence-associated scripts" and "situation-associated frames" respectively, while the frame of expressive style is proposed as a new frame to include the humour that involves a special use of the paralinguistic elements in the aural channel.

7.2.1 Expressive style

The embellishment of the frame of expressive style is mainly based on the observation of the data in the corpus. The expressive style refers to the situation when the speaker makes use of certain paralinguistic elements in the aural channel in order to modify the audience's expectations about the expression of general utterances. The manifestation of this humour frame include the situations of switching from speaking to singing, inserting a rhyming utterance to a general speech, changing the tone or the intonation of an utterance, adopting a particular accent, and speaking in a special manner by using a quotation, among others. In simple terms, the frame of expressive style exploits the aural channel and it can, unavoidably, be accompanied by other humour frames.

The statistics of the STR and frequency values of the strategies activated to deal with the frame of expressive style are presented in Figure 7-8 below:
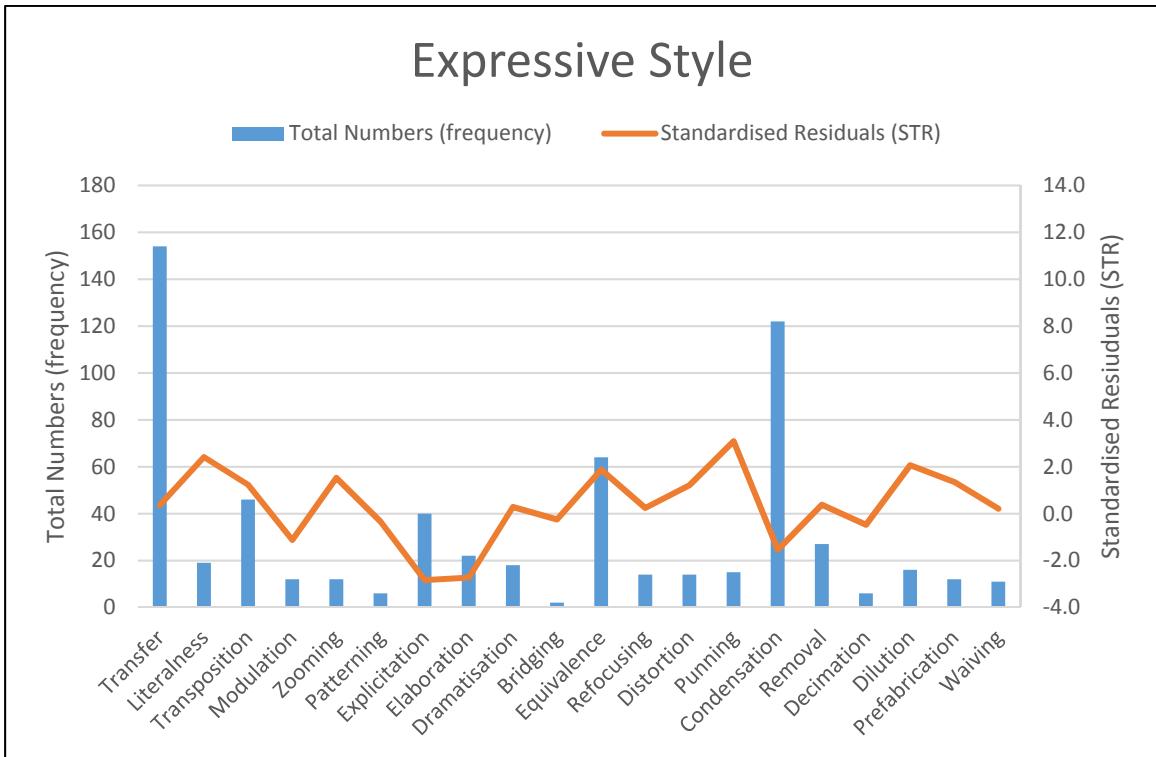
Figure 7-8: Frame of expressive style and micro-strategies

As shown in this figure, the strategy of punning is the most associated with this frame with the STR value reaching the significant level (STR=3.09), while the transfer strategy shows the highest level of total number under this frame (frequency=154). The saliency of activating the punning strategy in this frame appears to be an unexpected finding, but it may be explained by the fact that the use of rhyming sentences often co-exists with the frame of lexical disambiguation, namely wordplays or puns, which in turns activates the punning strategy. In other words, the frame of expressive style may have activated the punning strategy via the co-occurring frame of lexical disambiguation. Example 7-11 illustrates how the punning strategy has been activated in order to deal with the frame of expressive style:

Episode	Scene	Timecodes	Duration
S2E1	C185	00:05:40:20 – 00:05:44:00	00:00:03:10
Dialogue		[Neil: We have met before. David: Have we? Neil: Yeah, Ipswich Conference.] David: Oh God. I was a "leetle beet drunk"!	
Subtitle		天啊，當時我 "有一丁點醉"	
Back translation		God! At that time, I was "a little bit drunk"	
Strategy		Punning	

Example 7-11: Use of punning to deal with expressive style

In the second series, Neil becomes David's boss and shows up for the first time in the beginning of S2E1. When David meets up with Neil at the reception, the latter reminds the former that they had met for the first time at the Ipswich conference, but David can barely remember the details of the event, because he was terribly drunk during the conference period. David glosses over this past experience with a humorous expression, stating that he was at the time a little bit drunk, with a high-pitch voice that seems to imitate the babbling intonation of an alcoholic. His utterance also contains the twisted pronunciation of some terms and makes use of a rhyming pattern by elongating the [i:] sound in the words 'leetle' [little] and 'beet' [bit].

By means of the punning strategy, the English expression 'a leetle beet drunk' has been rendered into 一丁點醉 [a little bit drunk] in the Chinese subtitle; a solution in which the alliteration present in the use of the characters of 丁 [*ding*] and 點 [*dian*] has been chosen to replace the rhyming words, 'leetle' and 'beet', contained in the original utterance. Based on this example, it can be seen that the frame of lexical disambiguation is at play, because the two English original words share similar sounds with the intended lexical items 'little' and 'bit' respectively. Certainly, the partially shared phonetic features can also be found in the words 'little' and 'bit' and in the words 'leetle' and 'beet'. It is the network of multiple similar sounds, i.e. the frame of lexical disambiguation, that directly activate the punning strategy in this example. Therefore, in this example, the frame of the expressive style and the strategy of punning actually maintain a weak mutual dependency.

Another case, more unusual and rather interesting, can be found in S3E2. In this instance, the punning strategy activated to deal with this frame involves the production of a TT that shares some phonetic features with the original dialogue, instead of a semantic similitude. Example 7-12 below illustrates this case:

Episode	Scene	Timecodes	Duration
S3E2	C409	00:29:36:15 – 00:29:37:15	00:00:01:00
Dialogue		David: [I'm coming up, so you better get a party started.] Shamon!	
Subtitle		爽啊	
Back translation		[It feels] great	
Strategy		Punning	

Example 7-12: Use of punning to deal with expressive style

In the final episode of the sitcom, David visits the office just before the end of the working hours in order to participate in the Christmas party that he has always wanted to join. Because he is so excited, when entering the office David sings out the lyrics and refrain of Pink's (2001) "Get The Party Started", while dancing with his brisk footsteps. Suddenly, he exclaims 'shamon' to end the song, a word that is borrowed from Michael Jackson's deliberate mispronunciation of the phrase 'come on' in his famous song "Bad" from 1987. This reference becomes even clearer when David starts imitating Michael Jackson's dancing steps with his arms akimbo, as shown in Screenshot 7-3 below:

Episode	Scene	Timecode
S3E2	C409	00:29:36:28

Screenshot 7-3: Use of 'shamon' in the expressive style frame

The exclamation 'shamon' has been subtitled into 爽啊 [(It feels) great/cool], which in Chinese sounds as [*shuang a*], a phrase that has no semantic connection with the original phrasal verb 'come on', but shares similar phonetic features with the creative term 'shamon'. By resorting to the punning strategy here, the original phonetic pun between the standard pronunciation of 'come on' and the mispronounced 'shamon' has been maintained between the mispronounced 'shamon' and the similarly sounded Chinese phrase 爽啊, whose usage fits well with the images shown on screen. Indeed, the Chinese expression belongs to an

informal, colloquial register and conveys a positive, sensual feeling that goes well with David's antics.

Again, the use of the punning strategy is driven by the lexical ambiguity embedded in the ST information, i.e. the phonetic pun between the phrases 'come on' and 'shamon', rather than by the frame of expressive style itself. Thus, it seems pertinent to state that the frame of expressive style again keeps an indirect relationship with the punning strategy, because it brings about the punning strategy via the accompanying frame of lexical disambiguation. The creative choice of the TT phrase can be said to partially comply with the principle of relevance, in that the intended cognitive effects triggered in the ST are similar to the cognitive effects induced by the Chinese phrase.

Overall, the frame of expressive style covers a wide range of situations when the aural channel is exploited to trigger humorous effects, which are very likely to include the co-existence of the frame of lexical disambiguation, as can be supported in Examples A30 to A32 (see Appendix III). Therefore, the association between the paying strategy and the frame of expressive style should be considered unique to this particular sitcom.

7.2.2 Situation

In the case of a situational comedy like *The Office*, it is rather unsurprising to find a relatively large number of humorous instances that are deeply connected with a certain situation, but it would be inappropriate and incorrect to assert that every instance of humour in a sitcom is based on the frame of situation. This frame, as mentioned in Section 3.3.6, refers to a stretch of utterances pronounced in a given setting, in which the accumulation of concepts referring to the same prototypical situation (Yus 2013a: 66), such as seeing a doctor or going to church, has reached a level of mutual manifestness between the interlocutors. In other words, a frame of situation needs to provide sufficient details in the dialogue exchanges so as to convey a set of expectations about a prototypical situation.

The statistics of the STR and frequency values of the strategies activated in order to deal with this frame are presented in Figure 7-9 below:
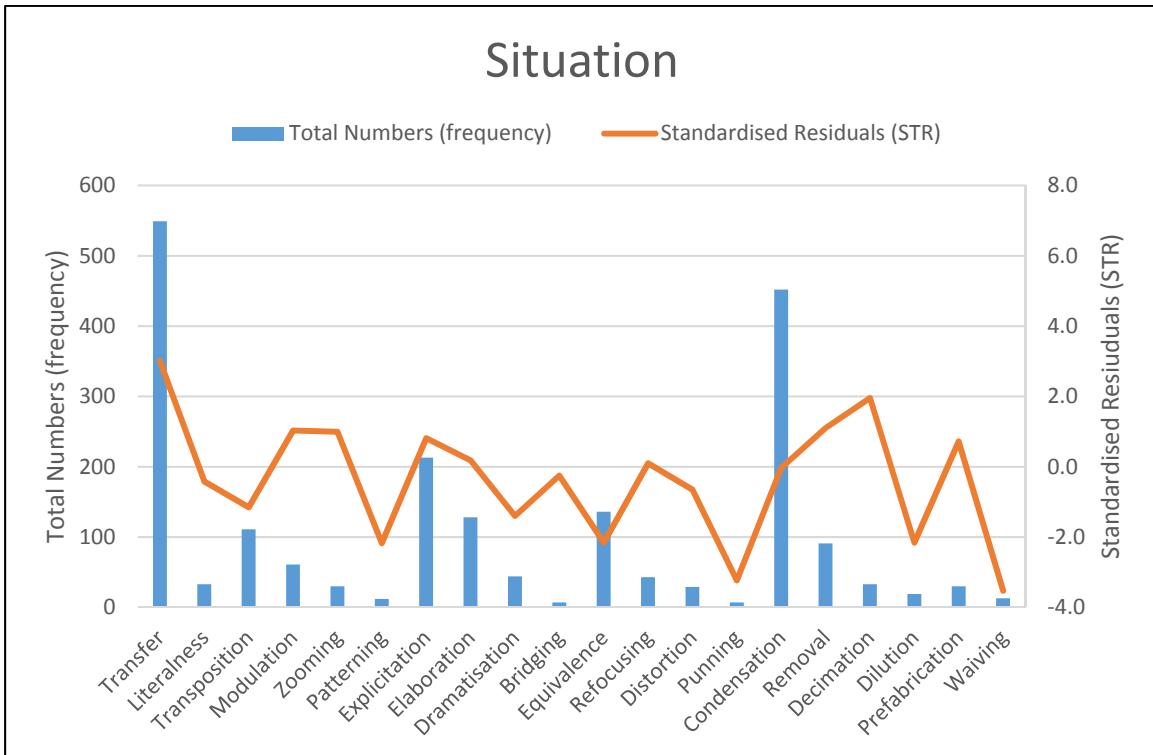
Figure 7-9: Frame of situation and micro-strategies

As can be seen above, the transfer strategy is the one most closely associated with the frame of situation with the STR value reaching the significant level (STR=3.01), and the same strategy also achieves the highest level of total numbers (frequency=549). Thus, transfer seems to be the most important strategy under this frame, and is worth some discussion. Example 7-13 below is a prototypical illustration showing how the strategy has been applied:

Episode	Scene	Timecodes	Duration
S1E1	C019	00:14:05:17 – 00:14:07:06	00:00:01:19
Dialogue		[David: Slow down. You're moving too fast. Solomon's here. All part of the job. What's going on?] Gareth: He put my stapler inside a jelly again. [That's the third time he's done it. It wasn't funny the first time.]	
Subtitle		他又再將我的釘書機放在果凍裡	
Back translation		He again put my stapler inside a jelly	
Strategy		Transfer	

Example 7-13: Use of transfer to deal with the situation frame

Gareth wants to show Ricky, the new employee, some car pictures that he keeps stored in his drawer. When he opens it, he is surprised to find that a large-sized yellow jelly with his stapler inside, as shown in Screenshot 7-1 (see Section 7.1.1). Instinctively, Gareth accuses Tim of being the perpetrator of the practical joke and asks David to give him an official warning. In Example 7-13 above, David's

expression contains the lexical item of 'Solomon', which is used to compare himself to the wise King Solomon who is renowned for his judgement when arbitrating in a dispute. In Gareth's utterance, a range of lexical items, like 'again', 'the third time' and 'the first time' all refer to the concept of frequency, which are often used in making an accusation. The choices of the above lexical items altogether suggest the prototypical situation of making complaining sometime to a superior. In addition, the visualisation in the images of a large size yellow jelly with a stapler inside confirms that it is a practical joke, providing Gareth with a reason to make this accusation. Given that the frame of situation usually contains a small range of lexical items referring to concepts about the same prototypical situation, and that a situation can become clearer with the help of the visual channel, the utterances expressed under this frame tend to be more concise and straightforward than under other circumstances.

Gareth's intervention has been subtitled by means of the transfer strategy as 他又再將我的釘書機放在果凍裡 [He again put my stapler inside a jelly], whereby the ST semantic information has not been modified. Based on this example and with reference to more instances in Examples A32 to A34 (see Appendix III), it can be argued that a strong mutual dependency can be established between the situation frame and the transfer strategy. This statement is especially valid when the speaker's utterance is straightforward and/or concise, because transfer inherent can offer the most direct way of rendering the ST message into the TT.

7.2.3 Sequence

Sequence, as the third frame resorting to human experience, refers to the prototypical and taken-for-granted order of actions which can be expected by most people (Yus 2013a: 66), such as the routine actions when eating in a restaurant, the chronological order when giving a speech in a conference, and the normal turn-taking in a common conversation. Any non-observation of the expected order of actions has the potential to trigger humour, for example leaving a restaurant without paying the bill, or interrupting a conversation with a comment that does not show much connection with what has been said previously.

The statistics referring to the STR and frequency values of the various translation strategies that have been used to deal with the sequence frame are shown in the Figure 7-10 below:
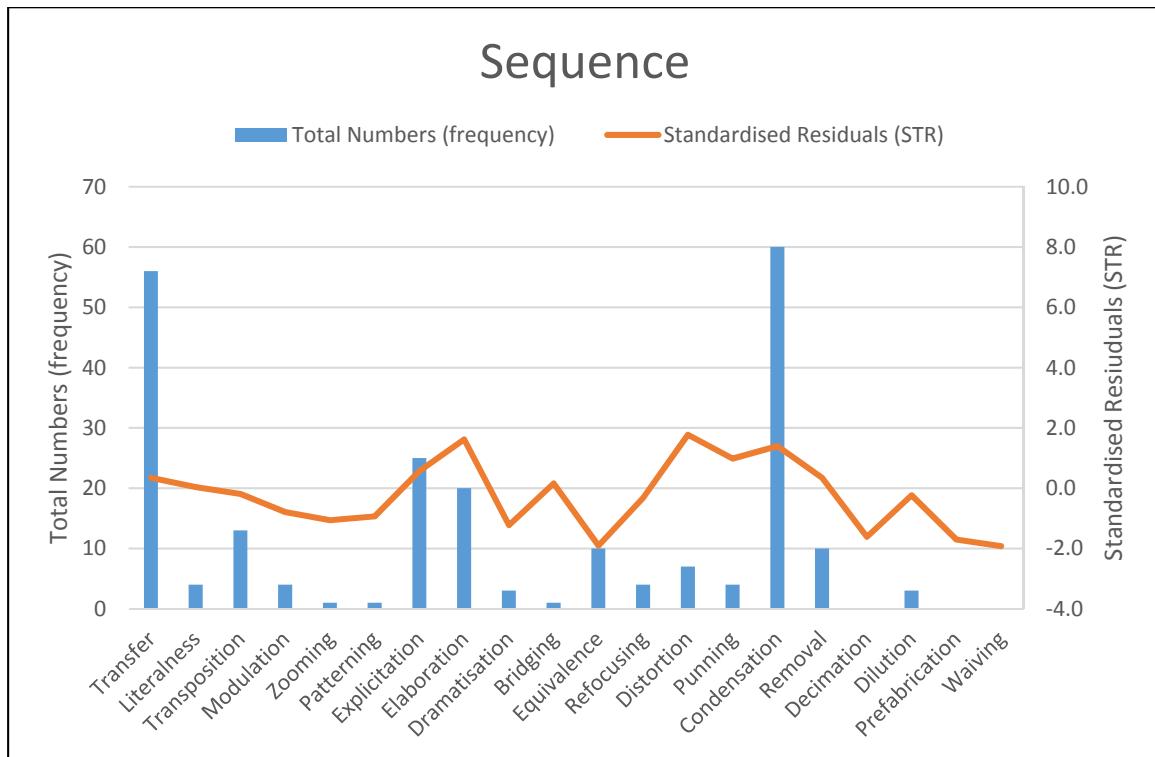
Figure 7-10: Frame of sequence and micro-strategies

As presented above, the strategy of distortion is the one most closely associated with the frame of sequence, even though it has not reached the significant level (STR=1.77), while the condensation strategy is most frequently activated to deal with the frame of sequence (frequency=60). Because the STR value of the distortion strategy falls within the normal range and does not show significance, the condensation strategy can be considered the most important one under this frame. Example 7-14 illustrates its usage:

Episode	Scene	Timecodes	Duration
S2E1	C208	00:22:52:14 – 00:22:54:23	00:00:02:09
Dialogue		[Tim: Er... Was it your mum or your boyfriend, or whatever, drove you? Rachael: No, erm, my brother came up with me. Tim: Okay. You got a lot of ties in Swindon or you sort of starting again up here? Rachel: I'll be, I'll be going back weekends. Tim: Ooh, alright. Okay. Rachael: Okay.] Gareth: Sorry, so... So have you got a boyfriend or not? [Rachael: Er, no, I haven't.]	
Subtitle		妳究竟有沒有男朋友？	
Back translation		Do you actually have a boyfriend?	
Strategy		Condensation	

Example 7-14: Use of condensation to deal with the sequence frame

In the party celebrated to welcome the staff who have transferred from Swindon to Slough, Rachael appears for the first time as an attractive female employee and has caught the attention of a number of gentlemen in the party. Both Tim and Gareth notice her and are interested in getting closer, to her. Gareth listens to Tim and Rachael's conversation carefully and occasionally looks at Rachael with his sharp eyes, as if she was already a prey of his. Tim asks her several personal questions with the intention of finding out whether or not she already has a boyfriend, but her remarks do not provide a clear answer. Assaulted by the same curiosity, Gareth awkwardly interrupts the conversation ask abruptly whether or not she already has a boyfriend. Gareth's sudden intervention, that disrupts the normal tempo of turn-taking in Tim and Rachael's conversation, as well as the blatantly direct tone of his question, are the main factors that trigger a sense of amusement.

Gareth begins his sentence with an apology and a few repetitive words, as in "Sorry, so... So", in order to signal his intention to interrupt the conversation between Tim and Rachael, and yet these opening words have all been deleted in the Chinese subtitle, most likely because of the time restrictions as the subtitle remains on screen for 2 seconds and 9 frames, which in professional practice would allow a total of some 11 Chinese characters, based on the rate of 5 characters per second.[93] Nonetheless, because the humour in this case partly hinges on the information conveyed through the images, the reduction of secondary information does not interfere with the appreciation of the humour. In

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[93] The same reading speed, 5 characters per second, is used hereafter. See also Section 4.2.1 for the estimated reading speed of Chinese characters and subtitles.

this example, it could be argued that the much more direct question contained in the Chinese subtitle, in which no linguistic hedges have been used, adds to the humorous impact.

It can be observed from the above example, as well as Examples A35 to A37 (see Appendix III), that when the condensation strategy makes an utterance rather terse and even rude, it can help challenge the normal way of turn-taking or the taken-for-granted sequence of actions. In view of this feature and the fact that the STR value of the condensation strategy has not reached the significant level, it is argued that there exists a weak mutual dependency between the sequence frame and the condensation strategy. Certainly, the condensation strategy activated to deal with the sequence frame complies with the explanation offered by relevance theory.

7.3 Cultural frame

Cultural frame (Yus 2008: 153-155, 2012: 290-294, 2013a: 66-67) refers to the prototypical information that has been accepted and shared by the people belonging to the same community or culture. Different cultural frames are stored in human minds as encyclopaedic knowledge, and they can take the forms of different stereotypes or cultural references. When mentioning a cultural frame, explicitly or implicitly, the hearer is expected to call upon a set of assumptions about a stereotype or a cultural reference from his context, and humorous effect can derive from the fact that some of these assumptions are enhanced, challenged or re-packaged by the proposition in the speaker's utterance.

The presence of various cultural frames is deeply connected with the fact that frame is existence-sensitive (see Section 3.3.3.2). It is the multidimensional nature of human existence that gives rise to the diversity of humour in human society, in particular the humour involves stereotypes and cultural references; hence, the cultural frame is probably the most complex of the three primary frames. In what follows, the 14 secondary frames under the cultural frame are discussed in detail, which consist of the frames of (1) body, (2) age and maturity, (3) suffering, (4) death, (5) race, (6) mind, (7) professionalism, (8) gender, (9) sex and romance, (10)

marital status, (11) social status, (12) community, (13) belief, and (14) cultural references.

7.3.1 Body

The concept of body is used as a general term to include not only the references to the features and images of the human body, i.e. body shape and facial features, but also to any wearable items that can adjust the body image, like clothing, trousers, dresses, shoes and hats. There seems little literature about humour based on the frame of body, but many previous studies (Wiseman *et al.* 1992; Cusumano and Thompson 1997) have shown that the image of body and its expectations are culturally shaped. Because people share more or less the same understanding and expectations about how the human body should work and function, how individuals should wear certain clothes and accessories, and how privacy should be valued in a society, the idea of the human body is considered a frame in this study.

Humour based on this frame can take the form of utterances praising someone's bodily features, mocking someone's appearance, mentioning the fashionable garments worn by someone, or simply referring to more intimate wearable items like underpants, tampons or condoms. The STR and the frequency values of the subtitling micro-strategies used to deal with the frame of body are presented in Figure 7-11 below:
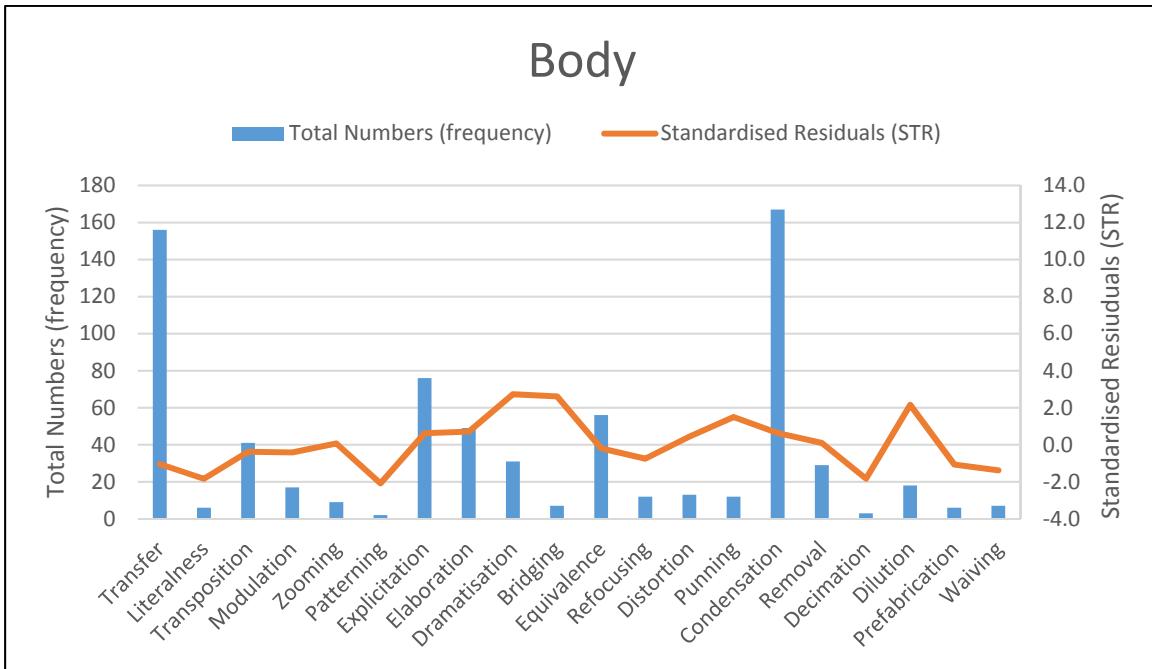
Figure 7-11: Frame of body and micro-strategies

As shown in the figure above, the strategy of dramatisation is found to be the one that is the most associated with the frame of body with the STR value reaching the significant level (STR=2.73), and is closely followed by the strategies of bridging (STR=2.61) and dilution (STR=2.15), whereas the condensation strategy scores the highest level of total numbers under this frame (frequency=167). The dramatisation strategy exaggerates the style and degree of the elements, like actions, situation and numbers, conveyed by the ST, whereas the dilution strategy works on lowering the style and degree of these elements. Certainly, any change on the stylistic dimension can involve a change in semantic contents. The bridging strategy, on the other hand, provides additional cultural information to the target audience, for instance country names or units of measurement. The following analysis focuses on the dramatisation strategy, because it scores the highest STR value among the strategies that have been activated to deal with the humour in the frame of body. Example 7-15 below is a typical illustration:

Episode	Scene	Timecodes	Duration
S3E2	C385	00:01:28:25 – 00:01:30:14	00:00:01:19
Dialogue		Gareth: [Look at that. Forty-one. Looks thirty.] Look at those! Yes pile?	
Subtitle		瞧瞧那兩個寶貝，接受？	
Back translation		Look at those two treasures. Accept?	
Strategy		Dramatisation	

Example 7-15: Use of dramatisation to deal with the frame of body

In this episode, David, with Gareth's assistance, has started to use an online dating website in order to find a partner whom he could invite to the forthcoming Christmas party. In his office, Gareth, the new manager, is helping David sort out the printouts of the women who match David's requirements on the website into two different piles: those he likes and those he does not like too much. Their conversation meanders in various directions, sparkling different kinds of humour mainly based on comments that relate to a woman's age and appearance. As shown in this example, Gareth recommends David to accept a woman just because she appears to be younger than she actually is and has a great body shape as shown in the picture.

The demonstrative pronoun 'those', which elliptically refers to the woman's breasts, has been subtitled into 那兩個寶貝 [those two treasures] in Chinese, a solution that not only includes the original semantic information, but also incorporates additional semantic-stylistic content, the 'two treasures'. The Chinese expression converts the pronoun into a demonstrative adjective and verbalises the missing substantive, thus strengthening the image of the woman's breasts in the subtitle.

As can be seen in the above two examples, as well as the instances illustrated in Examples A38-A40 (see Appendix III), the dramatisation strategy helps deliver the humorous utterances based on the frame of body by means of exaggerating the stylistic-semantic elements of the ST. Therefore, it is argued that a rather strong mutual dependency can be established between the frame of body and the dramatisation strategy. In this case, the minimax principle cannot be directly used to explain the dramatisation strategy; the RTMSS can offer a good explanation because the dramatisation offer the favourable features that can help deliver humour.

7.3.2 Age and maturity

Given that literature devoted to the small area of humour based on the frame of age is scarce, there exist in the contemporary society many old age jokes (Trusted Media 2017f), as well as English slangs mocking someone's old age, like 'old fart' and 'old git'. Age equates the length of time that an individual has lived in this world,

whilst maturity refers to her/his psychological age. Both features can be revealed in one's language, behaviour or dressing style. In theory, a humorous utterance based on this frame can refer to any age and any level of maturity, as long as it modifies the hearer's expectations about someone's age or maturity, but in the case of this particular corpus this type of humour tends to target at people who, consciously or unconsciously, make their aging or childish attitudes perceivable.

The statistics of the STR and frequency values of the strategies that have been used to render the frame of age and maturity in this corpus are displayed in Figure 7-12:
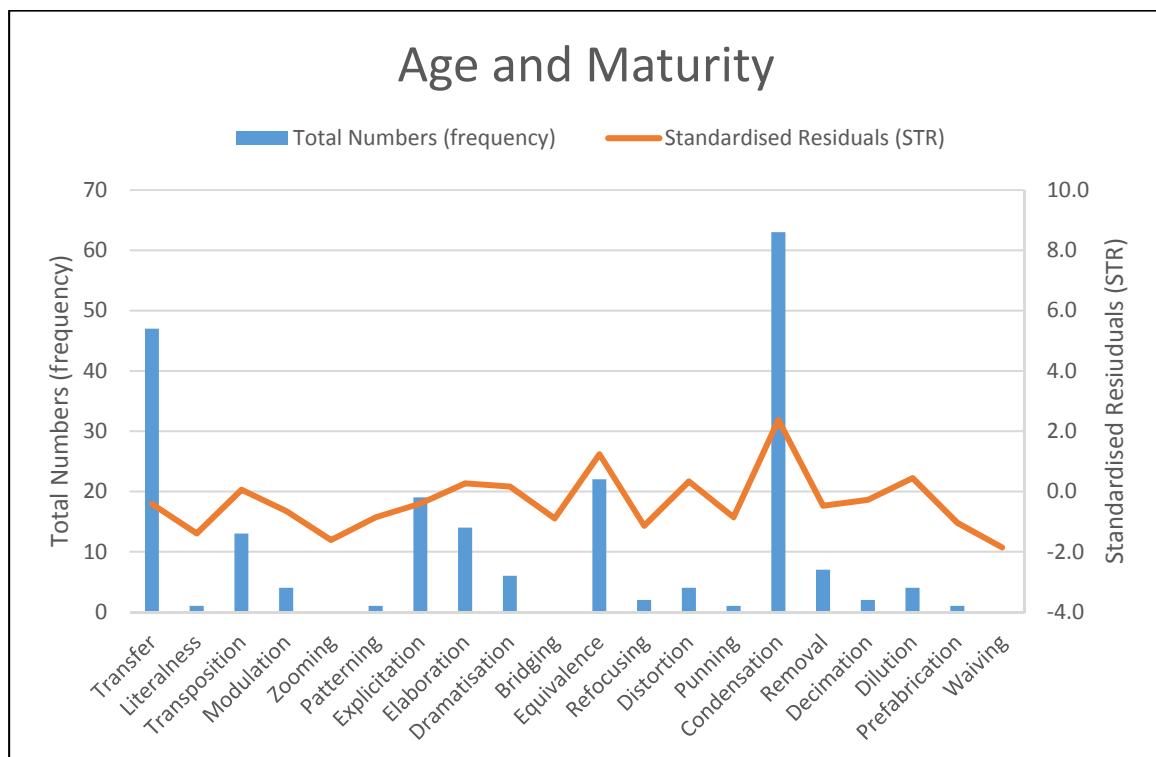
Figure 7-12: Frame of age and maturity and micro-strategies

As can be seen above, the condensation strategy scores the highest STR value at the significant level (STR=2.37), and the total counts of this strategy again scores the highest level of all strategies (frequency=63), which strongly indicates that condensation appears to be the most important strategy when it comes to dealing with this frame. A possible explanation for this phenomenon is the fact that humorous utterances based on the frame of age and maturity often involve the usage of some fillers and repetitive words; this tendency is quite marked in the case of the sitcom under scrutiny. This, of course, raises some technical issues in subtitling, where time and space are of the essence and repetitions tend to be

avoided. The way in which the strategy of condensation has been activated to deal with this frame is illustrated in the following Example 7-16:

Episode	Scene	Timecodes	Duration
S2E3	C226	00:26:41:20 – 00:26:44:18	00:00:02:28
Dialogue		[Trudy: Well... See I'd ask you, but you're a bit old, really. David: Thirties. Give me a break. Trudy: Born in the thirties, you mean (laughter).] David: [You're having a laugh. You're having a laugh.] No. I'm thirties. I'm thirties. I'm, I'm, I'm thirties.	
Subtitle		我今年3...30多歲啦	
Back translation		I, this year, am 3…30s.	
Strategy		Condensation (Co-existing strategy: Explicitation)	

Example 7-16: Use of condensation to deal with the frame of age and maturity

In this episode, Trudy's colleagues are holding a birthday party for her in the office premises, at which she openly flirts with different male colleagues, blissfully indifferent to the presence of the rest of staff members. David indirectly suggests to her that she might want to consider following some etiquette, but Trudy immediately and jokingly rejects his advice and starts to make fun of him, stating that she would have asked him out if it were not for his old age that does not suit her any more. David starts to defend himself, which forces him to disclose his real age, but, instead of telling the whole truth, he only vaguely and reluctantly reveals, with a stutter, that he is still in his thirties, even though, according to Tim's speculation in S1E3, David must be 39 years old.

In the Chinese subtitle, the English utterance has been considerably condensed into a more concise message in which the negative adverb 'No' together with the repetition of some of the verbal phrases, like 'I'm thirties' and 'I'm', have been removed. The subtitler might have taken such semantic-stylistic information as a distraction from the main information that David is already in his 30s, and might have noticed that David's stutter can be directly perceived in the visual and audio channels. In addition, some extra information that was not present in the original dialogue, 今年 [this year], has been added to the subtitle, which, to some extent, reflects the habitual expression in the Chinese language.

However, in terms of technicality, the subtitler has not made the best use of the quota of character number here, because the subtitle of 9 characters is much shorter than the maximum of 15 characters for the duration of 2 seconds and 28

frames. In other words, there are 6 unused character spaces on screen for the inclusion of the removed elements. This seems to indicate that the subtitler is not working at the highest professional level.

As can be seen in this example as well as Examples A41 to A43 in Appendix III, the references to the issue of age and maturity are often accompanied by the repetitive use of words and sometime slowdown of speaking rate. Such semantic-stylistic elements have been systematically reduced in the Chinese subtitles. In view of the fact that this strategy does not substantially help retain the amusement in the TT, and that the activation of the condensation strategy is often caused by the subtitler's tendency of removing all the repetitive elements in the ST, it can be argued that the two variables maintain a weak, if not zero, mutual dependency.

7.3.3 Suffering

Suffering, in this study, is used as an overarching term to encompass different kinds of misfortune, whether they are real or imagined, physical or psychological, including different forms of injury, illness, torture, sorrow, trauma, and natural disasters, among others. Suffering can be considered a humour frame, because suffering has a detrimental effect on human minds and/or bodies, and it is always accompanied by the expectations of recovery or emancipation. Two of the most typical forms of humour based on suffering is ridiculing someone's real or imagined misfortune, as well as playing practical jokes at someone to see them suffer. Since suffering is a serious matter, the delivery of humour based on this frame must be carefully presented to the audience, as it otherwise risks backfiring from the audience.

The statistics related to the STR and frequency values of various strategies that have been activated to deal with the frame of suffering are presented in Figure 7-13 below:
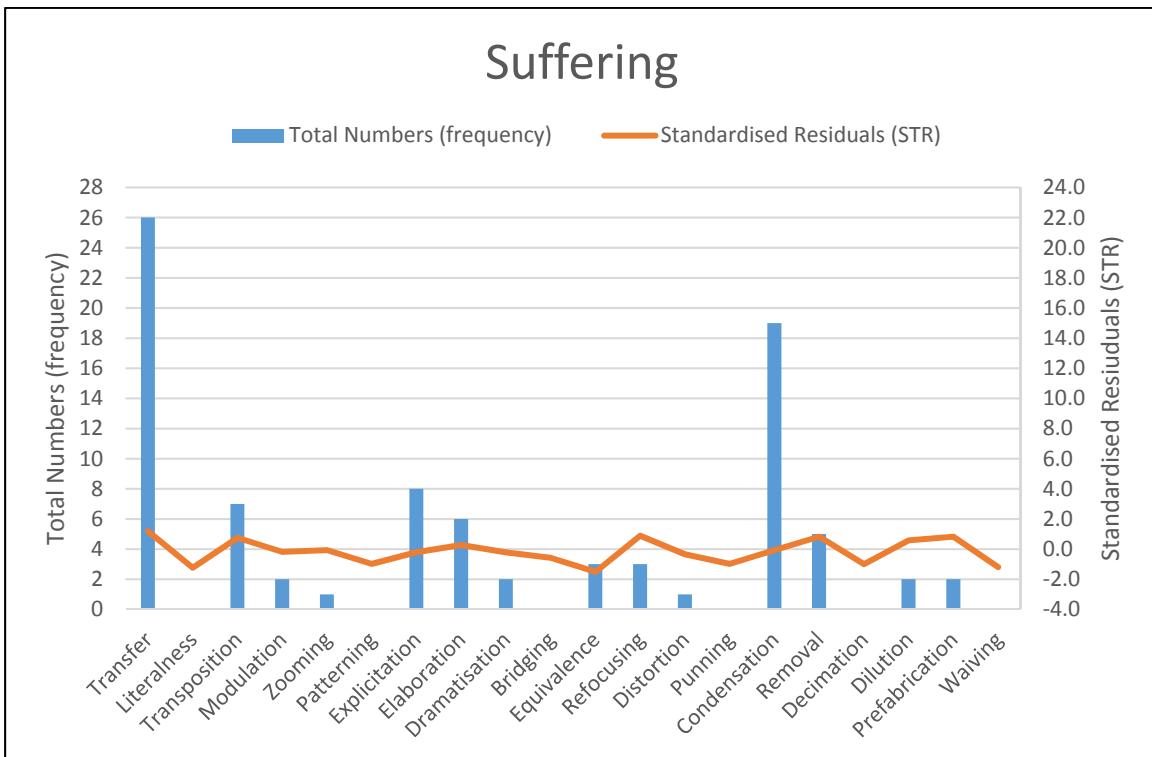
Figure 7-13: Frame of suffering and micro-strategies

As can be seen above, the strategy of transfer is the one most closely associated with this frame, though it has to be noted that it does not reach the significant level (STR=1.20). In fact, none of the activated translation strategies shows a significant association with this frame. As for the frequency value, the transfer strategy is still the one to score the highest number (frequency=26). The former finding seems to indicate that this frame has very little relationship with the choice of subtitling strategies at the local level, although the choice at the global level still bears some influence on this frame. Example 7-17 illustrates how the strategy of transfer has been used in the corpus to deal with the frame of suffering:

Episode	Scene	Timecodes	Duration
S1E1	C023	00:17:05:10 – 00:17:07:00	00:00:01:20
Dialogue		[David: Had a bit of a scare earlier. Dawn: Did you?] David: [I thought I found a lump. (David gestures to his private place with his hand.) I myself examine regularly, but... It's fine. Terrifying...] Testicular cancer... [Cancer of them, old testicles... Ah...]	
Subtitle		睪丸癌…	
Back translation		Testicular cancer…	
Strategy		Transfer	

Example 7-17: Use of transfer to deal with the frame of suffering

In this scene, the receptionist, Dawn, is sitting on the sofa, reading a book and eating a piece of brie, during her lunchtime hour, when David walks over to her and, in a nonchalant manner and a seemingly serious tone of voice, tells her that he almost believed that he has got testicular cancer. Despite raising the serious topic of potentially developing a deadly disease in the future, the humour in this scene mainly derives from the fact that David does so in a rather inappropriate situation, which is, the female colleague is having her lunch. Additionally, the audience can see in the visual channel that David is standing beside her and gesturing to his private parts, whilst she is sitting down, which conveys a rather bizarre and awkward vibe of the scene.

In the Chinese subtitle, the name of the disease 'testicular cancer' has been rendered literally into 睪丸癌 [testicular cancer] without adding or reducing any information to or from the original speech. From a technical point of view, it should be noted that the TT is too short as the subtitle remains on screen for 1 second and 20 frames and contains only four characters, when it could have easily accommodated around 9 characters.

As shown in this example, and Examples A44 to A46 (see Appendix III) that illustrate the co-existence of the suffering frame and the strategy of transfer, when an utterance is articulated to express that someone is seriously ill or in pain, it is crucial to maintain a high degree of accuracy, to ensure that the message does not lead to any misinterpretations, unless there is a reason to do so. In the face of this requirement, the transfer strategy has the advantage of preserving the original information as intact as possible. Therefore, although the frame of suffering does not have a significant association with the use of the transfer strategy, it seems that the two variables still show a weak level of mutual dependency. This connection also shows that even the least creative strategy like the transfer strategy can help with the delivery of humorous utterances.

7.3.4 Death

Death means the termination of someone's life. Humour based on the subject of death is usually referred to as black humour (Young 1995), and death can be considered a frame exactly because it has a direct impact on the existence of

human beings. Indeed, the subject of death is interconnected with various expectations, such as whether or not there is an afterlife, why somebody dies at a particular time or place, and how people can choose for themselves the way of dying, and so forth. Indeed, death is an extremely serious topic and is usually addressed carefully in general conversations, but humour can be produced when the speaker mentions death in a casual manner.

The statistics in relation to the STR and the frequency values of strategies that have been activated to deal with this frame are presented in Figure 7-14:
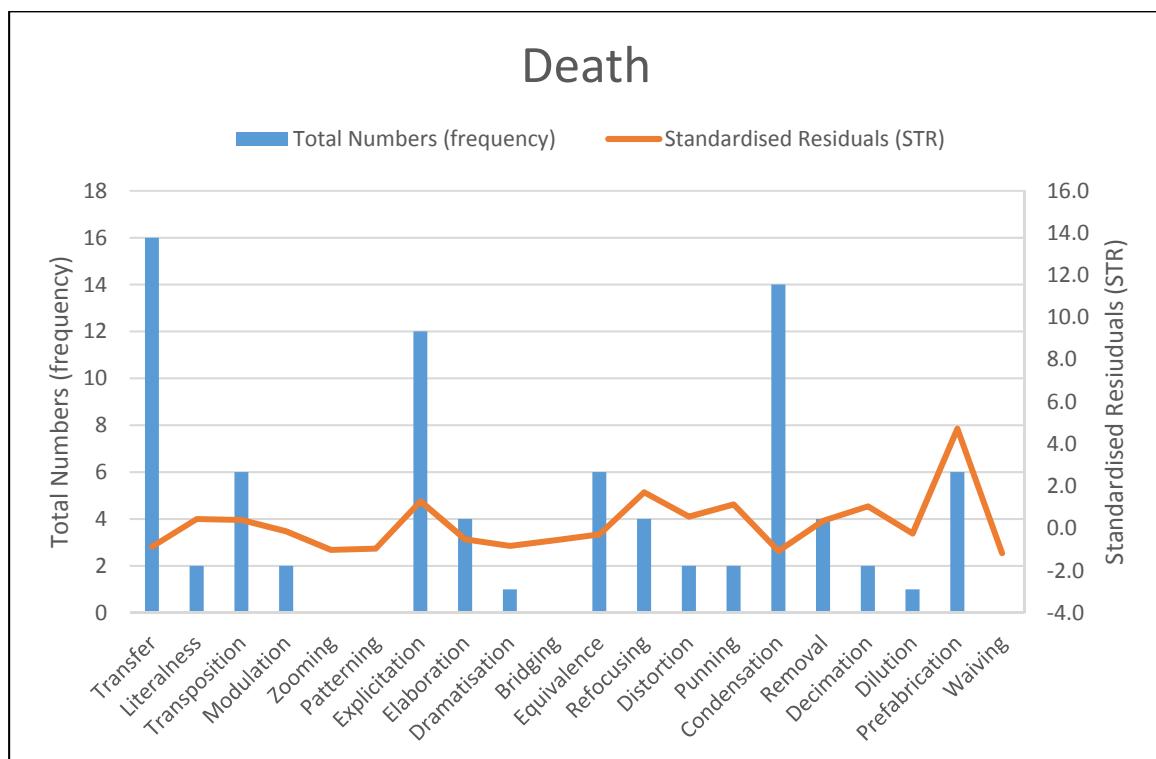
Figure 7-14: Frame of death and micro-strategies

As presented above, the strategy of prefabrication scores the highest STR value at the significant level (STR=4.73), while the transfer strategy achieves the highest level of total numbers of all translation strategies (frequency=16). The prefabrication strategy involves using a TL idiomatic expression to translate and condense the ST information, and the most prevalent Chinese idiomatic expression is the four-character idiom or construction.[94] Actually, the connection between the prefabrication strategy and the frame of death is not only a linguistic issue, but can be explained in the wider context of traditional Chinese culture.

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[94] For the discussion about the four-character idiom in the Chinese language, see Section 4.4.8.

Traditionally, Chinese people consider death an inauspicious and taboo subject. On formal occasions, children mentioning the word 死 [death] can be warned by adults, and it is considered impolite to talk about death or will and testament in front of old people. When having to touch upon the subject, the details and the explicit description of death are often avoided, and this evasive attitude towards death can be traced back to Confucius's agnostic attitude towards the world after death. In the *Analects* (Confucius 2010: 95), one of Confucius's main disciples asks him how to serve the spirits of the deceased ancestors and how to understand the nature of death, Confucius rejects both requests and leaves his famous quote, "while you do not know life, how can you know about death?" Despite this cultural factor, there still exist profuse Chinese idiomatic expressions,[95] especially the four-character idioms and set phrases, in relation to the concept of death, such as 朝生暮死 [to be born at the sunrise and die at the sunset; an expression used to suggest the ephemeral nature of life] and 與世長辭 [to say to the world the eternal goodbye]. The evasive attitude towards death and the existence of various four-character idioms and phrases about death seem to be contradictory, but it can be explained by the fact that the four-character construction is compact and expedient enough for the communicator to mention death without providing graphic details.

Example 7-18 below illustrates the way in which the prefabrication strategy has been activated to deal with the frame of death:

Episode	Scene	Timecodes	Duration
S3E1	C353	00:09:10:24 – 00:09:14:23	00:00:03:29
Dialogue		Gareth: And in a war situation, if you want your platoon to go over the top with you to certain death, [it's no good saying to them, "Please come with me, lads. I'll tell you a joke."]	
Subtitle		作戰時 若要弟兄跟著你出生入死	
Back translation		When fighting in a battle, if you want your brothers to follow you to leave life and enter death	
Strategy		Prefabrication	

Example 7-18: Use of condensation to deal with the frame of death

In this scene, Gareth is interviewed by the documentary team to talk about how he leads the team of his colleagues in the office when he becomes the new manager.

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[95] For the discussion of Chinese idiomatic expressions, see Section 4.4.8, Footnote 65.

Gareth admits that he has learnt a lot from David, but, David, to him, is at best a negative role model because his leading style did not work effectively. By comparing his leading style and David's, Gareth expresses his philosophy of management that good leadership should be based on discipline and direct order rather than humour, because using humour to lead a team is akin to a general intending to tell a joke to convince his soldiers to enter a decisive battle.

The English phrase 'going over the top' in Gareth's utterance makes a reference back to the trench war on the European continent during the First World War, during which soldiers had to climb over the parapet of the trench to assault their enemies, and this action could also expose their positions and make themselves come under enemy fire. The Chinese language is very unlikely to have expressions referring to the same section of human history, but the rich resources of Chinese idiomatic expressions can provide some alternative choices. The set phrase 出生入死 [to leave life and enter death] is often used to acclaim the bravery and dedication of soldiers and policemen, and by adopting this phrase, the subtitler manages to deliver the intended information in the ST in a succinct construction, which also allows the subtitler to avoid the issue of having to refer to the situation in the First World War.

Based on the above discussion, and as can be observed in Examples A47 to A49 (see Appendix III), the activation of the prefabrication strategy offers the features of delivering messages in a succinct structure, which can help meet the norms in the target culture. Therefore, a strong mutual dependency can be established between the two variables, and the interplay between the two variables can be explained by the RTMSS.

7.3.5 Race

Humour based on the frame of race abounds in human languages and has been taken as a subject in previous studies (Howitt and Owusu-Bempah 2005; Yus 2012: 292-293). Race is usually perceived as and determined by the inherent physical features of a group of people. Since human communications need clues to help recognising and predicting someone else's intention, physical features of others can be taken as a convenient point of reference to make some initial assumptions.

Therefore, numerous racial stereotypes can be found in different cultures, and these can materialise in our languages. The racial topic relates to racism, which is a sensitive and serious issue in many countries, as it can easily evoke the memories of colonial past and can cause some social conflict in contemporary society.

The statistics related to the STR and frequency values of the strategies that have been used to deal with the frame of race is presented in Figure 7-15:
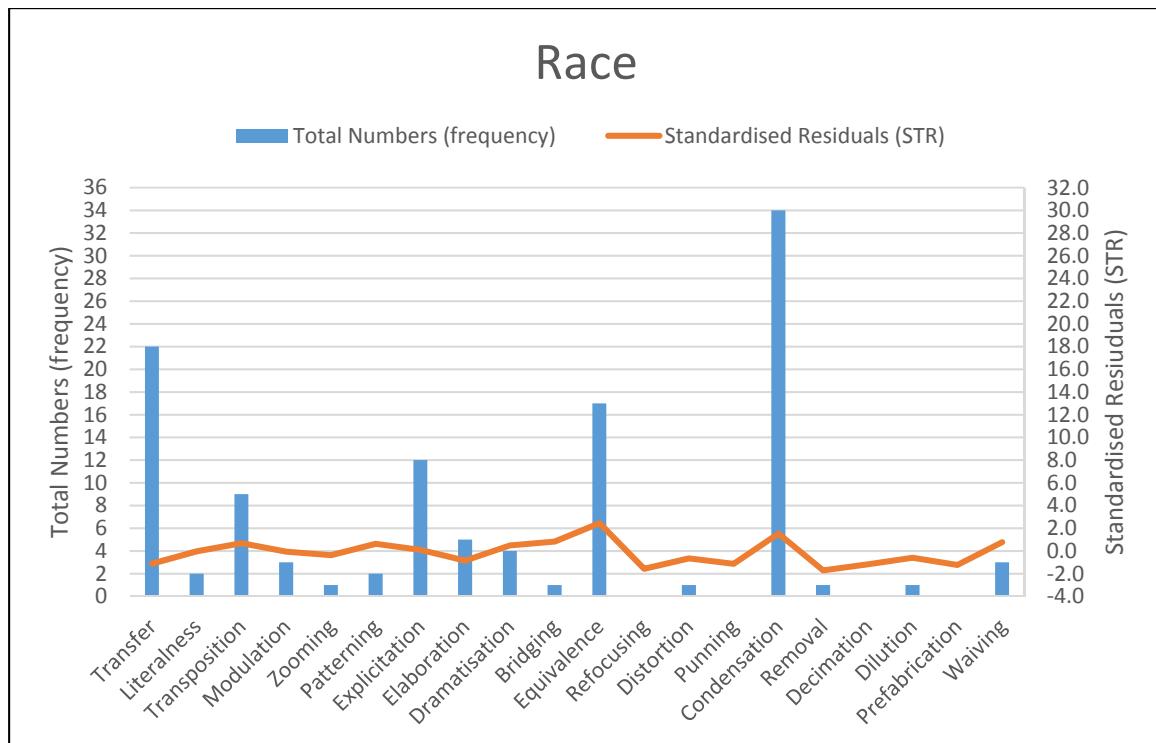

Figure 7-15: Frame of race and micro-strategies

As shown above, the strategy of equivalence is found to be the most associated with this frame with the STR value reaching the significant level (STR=2.45), while the condensation strategy obtains the highest frequency value (frequency=34). The equivalence strategy makes use of an idiomatic expression adopted in a parallel situation in the target culture, which often Chinese set phrases and idioms, especially those in a four-character construction. It should be noted that, the strategies of equivalence and prefabrication are both related to the use of idiomatic expressions, but different from the prefabrication strategy, the strategy of equivalence does not condense the ST information in the TT.

The frame of race and the strategy of equivalence do not seem to have a clear explanation at the first glance. An examination of the examples from the

corpus shows that the connection is affected by the recurrence of a particular racist joke in the sitcom, as illustrated in Example 7-19:

Episode	Scene	Timecodes	Duration
S2E1	C201	00:18:14:14 – 00:18:17:17	00:00:03:03
Dialogue		David: [Royal family sitting at home Christmas day. And Camilla goes, "Oh, let's play a game. I'll think of something and you've got to guess what I'm thinking of".] And what she's actually thinking of is 'a black man's cock'. [So Charles goes, "Is it bigger than a bread bin?" Camilla goes, "Yeah." So, Philip goes, "Can I put it in my mouth?" Camilla goes, "Yeah." So, the Queen goes, "Oh, is it a black man's cock?"]	
Subtitle		她想的是黑人的命根子	
Back translation		What she thought about was a black man's life root	
Strategy		Equivalence	

Example 7-19: Use of equivalence to deal with the frame of race

When Jennifer receives a complaint against David for telling a racist joke in a welcoming party, she summons David to tell him off, who is accompanied by Gareth. When David is asked to repeat the content of the entire joke, after a few moments of hesitation, he retells the joke that he hears from Gareth: the royal family is playing a puzzle game, and the answer that Camilla supposes is a black man's genitalia. After Prince Charles and Prince Phillip ask her about the size of the supposed object in comparison with a bread bin and the mouth, the Queen quickly gets it right based on these extremely obscure clues that are almost impossible to lead to the right answer. This joke mainly exploits the stereotype about black men's physical features to trigger humorous effect, and it certainly has some sexual insinuations.

The English word 'cock' here has been translated as 命根子 [life root] in the subtitle, as an indirect way to refer to a man's genitalia in Chinese. As shown in this example, the race-related term in English expression is 'a black man', and it is the linkage between the racial term and the word 'cock' that activates the equivalence strategy to supply an idiomatic expression. As such, only a weak mutual dependency can be established between the frame of race and the equivalence strategy in the cases of telling the same racist joke.

An examination of the corpus shows that 9 out of the 17 search results based on the frame of race and the equivalence strategy are related to this particular racist joke. Hence, the significant association between the two variables could be

specific to this sitcom, and the same association might be weaker in other audiovisual productions.

In the remaining cases, the equivalence strategy is often used to convey some ethical values in the TT, and sometimes it involves the use of more than one idiomatic expression, as illustrated in Example 7-20 below:

Episode	Scene	Timecodes	Duration
S3E1	C357	00:15:42:19 – 00:15:45:13	00:00:02:24
Dialogue		David: You see all these white middle-class fuddy-duddies going, ["Oh, we've got to find the new equivalent." They're looking at Oxford and Cambridge. No! Dr Dre, yeah? Ice-T. They're the equivalent of Wordsworth. The modern...]	
Subtitle		這些中產階級食古不化的白人 異口同聲的說…	
Back translation		These middle-class antiquated white people speak in unison…	
Strategy		Equivalence	

Example 7-20: Use of equivalence to deal with the frame of race

In the third series, David no longer works as a member of the staff in the paper company, but he still pays frequency, unannounced visit to his old friends in the company. David has been befriending a black employee and, in this scene, David has a chat with him in the office setting about the social status of black people. He challenges the social stereotype that white people are considered superior to black people, by making an assertion that it is the black rappers, like Dr Dre and Ice-T, who can share the equal status with William Wordsworth, rather than the white scholars graduating from Oxford and Cambridge.

The informal word 'fuddy-duddies' in English has been rendered as the phrase 食古不化 [able to eat ancient knowledge but unable to digest it / antiquated] in Chinese, and another phrase 異口同聲 [with different mouths but in the same voice / in unison] has been added to modify the verb 說 [speak].

The construction of four characters may help the target audience to grasp quickly the gist of the intended information in the ST, but the frame of race does not particularly ask for the use of Chinese idiomatic expressions. Therefore, arguably, the two variables, namely the frame of race and the equivalence strategy, maintain a weak mutual dependency.

Actually, in this particular case, it could be unsuitable to use the four-character construction twice within one subtitle, because the collateral elements in the expressions could add extra burden into the cognitive activity of the target audience. From the technical perspective, the subtitle of 2 seconds and 24 frames can contain up to 14 Chinese characters, but the subtitler has provided up to 20 characters within such a short time. This could risk overwhelming the audience's cognitive environment, and reducing the pleasure of enjoying humour. In this respect, the technical dimension can substantially affect whether or not the activation of a particular subtitling strategy can be explained by relevance theory.

Based on above analysis, as well as an observation of similar cases, as in Examples A50 to A52 (see Appendix III), it can be concluded that the mutual dependency between the frame of race and the equivalence strategy is a weak one.

7.3.6 Mind

Raskin (1985: 185-188) ever discusses the humour based on the script of dumbness, but the frame of mind is broader than his proposal. Mind, in this study, is used as a general term to refer to an individual's intelligence and mental status. The frame of mind is established based on the fact that it is a widely-held assumption or expectation that most people have average intelligence and a normal mental status. Therefore, our attention can be drawn by the finding that someone's intelligence or mental status goes beyond the expected range. Admittedly, the humour within this frame mainly involves someone's low intelligence or problematic mental status, and it seldom takes the forms of praising someone's exceptionally high IQ or extremely healthy mental status; the latter cases might be intended to convey a sort of irony. Because of this tendency, this frame can easily evoke the use of strong language, such as ridiculing someone's stupidity or mocking someone's madness.

The statistics of the STR and frequency values of the translation strategies that have been activated to deal with the frame of mind are presented in Figure 7-16 below:
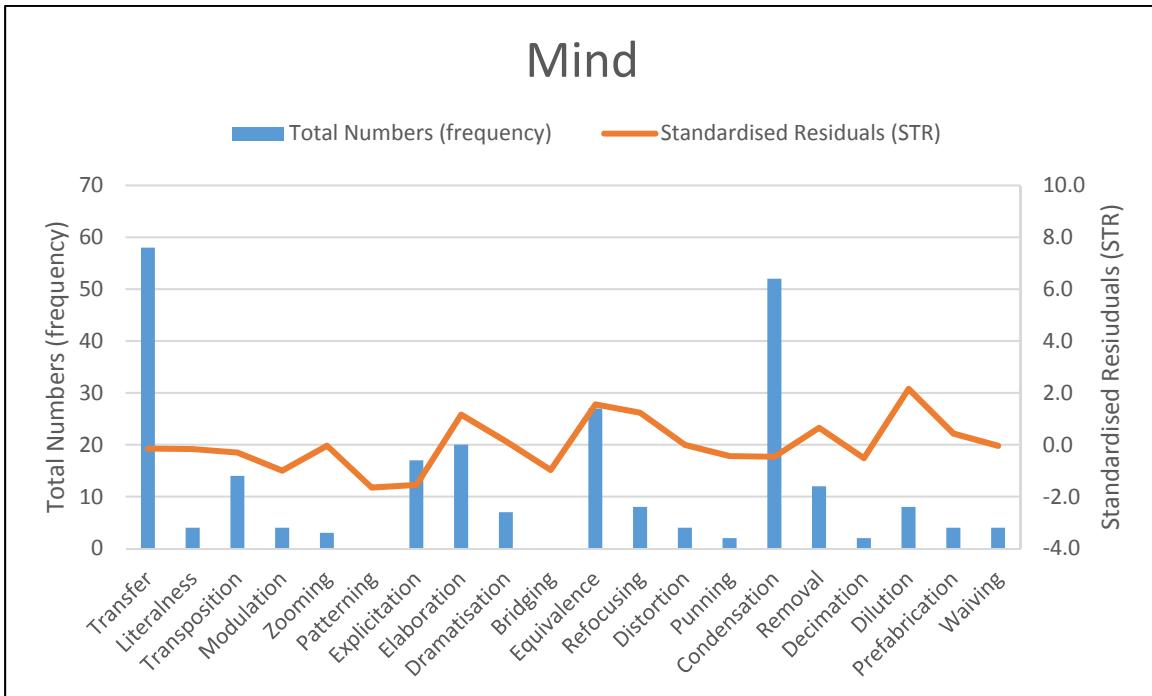
Figure 7-16: Frame of mind and micro-strategies

As shown in this figure, the strategy of dilution is significantly associated with the frame of mind (STR=2.16), while the transfer strategy is the one that has been most frequently activated to deal with this frame (frequency=58). The close connection between the dilution strategy and the frame of mind might be explained by the fact that the subtitler chooses to tone down strong language to enhance its acceptability in the target culture. The dilution strategy that has been activated to deal with the frame of mind is instantiated below:

Episode	Scene	Timecodes	Duration
S2E2	C234	00:23:18:11 – 00:23:21:04	00:00:02:23
Dialogue		[Gareth: Use that one hit them really hard above their ears. It causes a vacuum in their brain, kills them instantly. (Gareth and David looking back, and Gareth gestures to his own head.)] David: I'd want to keep the little twat alive, with the shit I was gonna put on him.	
Subtitle		我要留他活口，慢慢折磨他	
Back translation		I want to keep him alive, to slowly torture him.	
Strategy		Dilution	

Example 7-21: Use of dilution to deal with the frame of mind

This scene depicts the conflict between David and Neil. To enhance his relationship with the members of staff who have transferred from Swindon, David invites them to have a drink in a pub during lunch break, but he fails to make them laugh and the event proves to be a failure. Upon returning to the office with disappointment,

David finds that Neil, Gareth, Tim and other colleagues are playing French cricket, laughing with each other. Out of jealousy, David asks them go back to work, speaks rudely with Neil by mimicking his speech, and leaves the scene. Neil enters David's room to communicate, and David is forced to subdue his anger because of Neil's tough attitude. When Neil has left, David talks behind his back with Gareth and Tim. In support, Gareth suggests that David can murder Neil by hitting him in his head with a heavy object, when necessary. As shown in this example, David replies that he wants Neil to live, in order to torture him at will. The humour used in David's utterance is mixed with aggressive and self-enhancing styles.

The offensive expression 'little twat', which means a stupid person as well as the female sexual organ in other contexts, has been rendered as the pronoun 他 [him] in the TT, and the expression 'putting shit on someone' as 折磨 [torture]. The semantic-stylistic elements in both cases have been greatly diluted, and the renditions in the TT are supposed to be more acceptable in the target culture. In this example, the dilution strategy is activated twice to ensure that the audience's potentially negative cognitive effects are reduced to the minimum, and the consideration of the TL norms certainly plays a role.

The expressions that are not considered offensive in the source culture and language can also be rendered with the dilution strategy, as illustrated in Example 7-22:

Episode	Scene	Timecodes	Duration
S1E1	C031	00:22:34:24 – 00:22:36:19	00:00:01:25
Dialogue		[Gareth: Have you got a price for matt-coated SRA-one? Tim: If I can't see you, I can't hear you, Gareth. Gareth: Just tell me, will you? Tim: No. I can't hear you. If you want to speak to me... Gareth: I'm right here. Just tell me now. Tim: If you want to speak to me, then give me a ring, okay? Gareth: It's on voicemail. Tim: Leave a message.] Gareth: [Hi. It's me, Gareth. Uh... I need a price on matt-coated…] Oh, this is stupid!	
Subtitle		噢，真無聊	
Back translation		Oh, really boring	
Strategy		Dilution	

Example 7-22: Use of dilution to deal with the frame of mind

In this scene, Tim has been unhappy with Gareth's recent silly behaviour, and he decides to wind him up. First, he builds up a high wall with some document holders

on the border of their desks, and when Gareth asks him to give a price quotation of a particular kind of paper for carrying out his work, he pretends that he cannot hear if he cannot see him. Under Tim's directive, Gareth is forced to make a phone call get the price quotation, and he is further asked to leave a voice message. As shown in this example, Gareth considers Tim's demand too absurd because he is physically sitting next to him.

The informal word 'stupid' may not necessarily be considered offensive in in this particular context, but it has been translated into 真無聊 [really boring] in the Chinese subtitle. Compared with the ST, the Chinese rendition is still an understatement of the original expression.

As per the above examples and Examples A53 to A54 in Appendix III, the activation of the dilution strategy under the frame of mind offers the favourable feature of downplaying the stylistic-semantic elements in the ST that may be regarded too strong in the target culture, in order to enhance the target viewers' acceptability of the translations. In other words, the subtitler's decision includes a consideration of the TL norms. Indeed, when it comes to expressing strong language, the norms of written Chinese are relatively conservative in comparison with that of oral English.

In view of this particular feature and the fact that the number of examples is rather low, it is argued that the mutual dependency between the dilution strategy and the frame mind is at least a weak one. To ascertain this mutual dependency, a future research will need to construct a corpus at a larger size.

7.3.7 Professionalism

The humour based on the issues of profession and jobs has been discussed by Yus (2012: 293), but here professionalism is used to cover a wider scope of humour. Professionalism can refer to a discourse about professional knowledge, and/or the image of an individual who possesses such knowledge. Accompanying the frame of professionalism are the expectations and assumptions that professional discourses have to be delivered on an equally professional occasion, and that a professional image should be attached to a qualified specialist. Hence, humour can be triggered when a professional discourse is expressed in an unsuitable

setting, in which nobody can be reasonably expected to understand that discourse, or when someone projects an image that he is more professional than expected by others. In the sitcom under scrutiny, the background of the office provides many opportunities of delivering professional discourses, like holding a training session for the staff, and projecting a professional image, such as elaborating on the rules of the company.

The statistics regarding the STR and frequency values of the strategies that have been activated to deal with this frame are presented as follows:
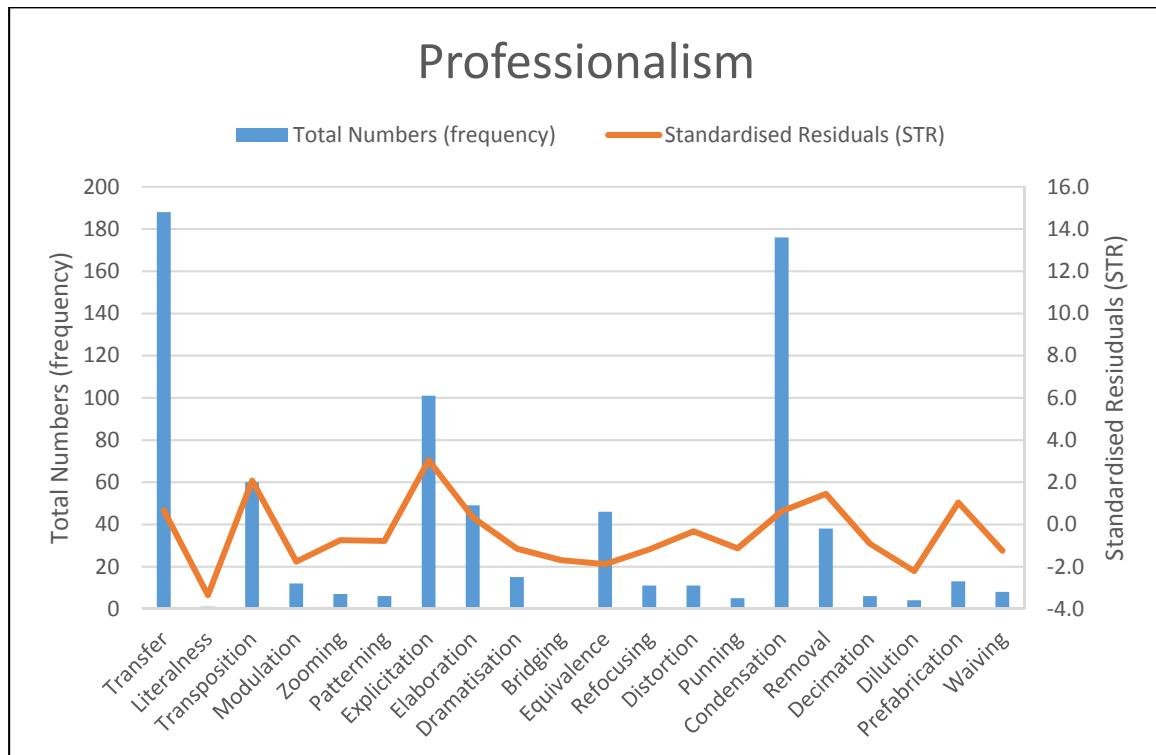
Figure 7-17: Frame of professionalism and micro-strategies

As shown in Figure 7-17 above, the strategy of explicitation is the most associated with the frame of professionalism with the STR value reaching the significant level (STR=3.04), while the transfer strategy scores the highest level of total numbers under this frame (frequency=188). The explicitation strategy involves adding a small range of devices, such as adverbs, conjunctions, modal verbs or very short nouns or verbs out of grammatical considerations. The explicitation strategy that has been activated to deal with this frame could be explained by the fact that cohesive markers lend themselves to strengthening the logical connection that are characteristic of professional discourses, as illustrated in Example 7-23 below:

Episode	Scene	Timecodes	Duration
S3E2	C388	00:04:03:14 – 00:04:08:04	00:00:04:20
Dialogue		[David: (David points at the woman's necklace.) Nice! (The woman uses her hand to cover her breasts.) David: No, your necklace! I wasn't... Woman: Oh! (Both laugh.)] David: I don't think so… although, funny enough, the reason women wear necklaces is to draw attention to the breasts. (David gestures to the woman's breasts and his own chest.)
Subtitle		不過女生戴項鍊就是為了 要讓人注意到她們的胸部
Back translation		But women wear necklaces is just for making people notice their breasts.
Strategy		Explicitation

Example 7-23: Use of explicitation to deal with the frame of professionalism

In this scene, David is having dinner with a new date in an extravagant restaurant. Seeing her beautiful necklace, David praises it with a gesture pointing at it, but the woman mistakes it that David was talking about her breasts, thus instinctively, slowly covering her breasts with her hand. After clearing up the misunderstanding, David continues to provide a supposedly scientific explanation that women like to wear necklaces in order to draw attention to their breasts, but he seems oblivious about talking about breasts all the time on this occasion can embarrass the lady. Finally, the woman asks him to stop talking about breasts, because the necklace is something she inherited from her late mother. It is the incompatibility between the professional discourses and the romantic setting that triggers humorous effect.

The English copula 'is' has been rendered into the adverb 就是 [is just] in Chinese. This particular Chinese adverb has various usages, as it can be used for affirmation, making an assertion, or limiting an expression to a finite and exclusive scope; it can also mean concession, when it is used as a copula or connective (Lü 1999; Huang 2010). In this subtitle, the Chinese adverb helps to restrict David's explanation to a specific scope defined by the following expression, thus intensifying the logical connection between the fact that women like to wear necklaces and the explanation of drawing people's attention to their breasts. In this respect, activation of the explicitation strategy offers the right favourable features required to deliver professional discourse within the frame of professionalism. Thus, the mutual dependency between the two variables appears to be rather strong.

As shown in this example as well as Examples A55 to A57 in Appendix III, the subtitler has used very succinct devices (e.g. adverbs, conjunctions and modal

verbs) to enhance the logical connection in the professional discourses, thus increasing the positive cognitive effects that can be derived by the target audience. Therefore, activating the explicitation the strategy to deal with this frame complies with the principle of relevance.

In addition, the use of hand gestures in the visual channel also helps to deliver humour within the frame of professionalism. In the same example, David points to the woman's necklace, and the woman uses another gesture — covering her breasts for self-protection. When David provides a scientific explanation, he uses more complicated hand gestures: referring to the woman's necklace by drawing a V-shape in the air twice, first with one hand and then with both hands (see Screenshot 7-4), and finally pointing at his own chest with one hand.

Episode	Scene	Timecode
S3E2	C388	00:04:06:07

不過女生戴項鍊就是為了
要讓人注意到她們的胸部

Screenshot 7-4: Gesturing in a professional discourse

These gestures all facilitate the delivery of David's professional discourses, because, a gesture, as part of audiovisual phenomenon, can modify certain assumptions in the mutual cognitive environment shared between the interlocutors. In this case, the gestures enhance the manifestness level of the assumptions in David's scientific explanation, thus enhancing the contrast between the seriousness of the professional topic and the supposedly romantic occasion, which eventually helps to the delivery of humour. The interesting collaboration between

the explicitation strategy and the use of gestures when dealing with the frame of professionalism are likely to be found in other sitcoms as well.

7.3.8 Gender

Gender is defined by a set of biological, psychological, temperamental and social features that are fundamentally pertaining to human beings and animals. Each of these features is usually understood in the spectrum of a polarised system between masculinity and femininity. Humour based on gender issues has been researched in previous studies (Sev'er and Ungar 1997; Asimakoulas 2012; Yus 2012: 292), although it is sometimes considered as related to sexual or sexist jokes. The frame of gender is accompanied by various expectations that often take the forms of stereotypes and can potentially develop into prejudices. A commonly held stereotype is that people should maintain a consistency of these fundamental features, e.g. a biological female should also have a female identity, a female psychological status and a feminine expression. Another widely shared stereotype is that a particular gender should take certain social roles, e.g. men are expected to do jobs that involve analysis or labour, while the care-giving and housework should be reserved for women. Humour can be easily produced by challenging these stereotypes, such as showing a man being pregnant and taking care of a baby on screen.

The statistics of the STR and frequency values of the strategies activated in order to deal with the gender frame are presented in Figure 7-18 below:
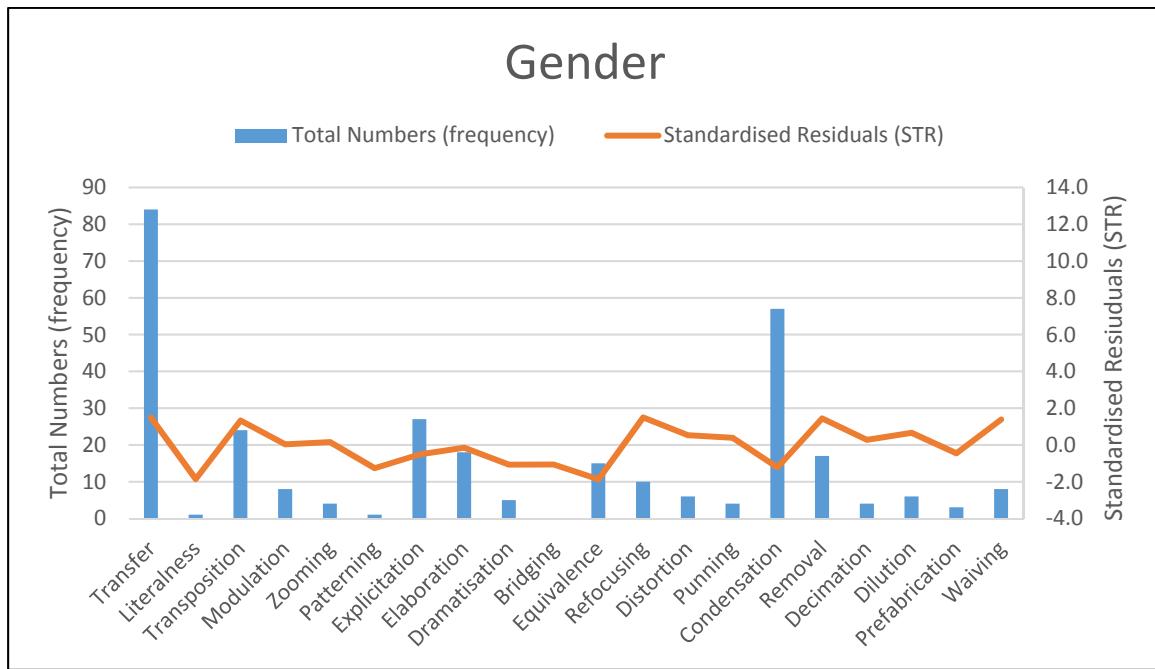
Figure 7-18: Frame of gender and micro-strategies

As can be seen above, none of the STR values of translation strategies have reached the significant level, although the refocusing strategy shows the highest association with this frame (STR=1.49). On the other hand, the transfer strategy scores the highest total numbers under this frame (frequency=84). Therefore, the transfer strategy seems to be the most important strategy adopted by the subtitler to deal with the frame of gender, which may be explained by the fact that the vocabulary about men, women and the LGBT community can be equally found in the English and Chinese languages.

Example 7-24 below illustrates the case in which the transfer strategy has been activated to deal with the gender frame:

Episode	Scene	Timecodes	Duration
S1E4	C121	00:24:08:00 – 00:24:08:22	00:00:00:22
Dialogue		[Gareth: Put the grain on a wall. Tim: There's not a wall. Gareth: There's always walls. Tim: Not here, there isn't. Gareth: What, it's just nothing? It's just a farm and a river?] Get his wife to help. [Tim: He ain't got a wife. Gareth: All farmers have wives. Tim: Not this one. He's gay.]	
Subtitle		叫他的太太來幫忙吧	
Back translation		Call his wife to come to help	
Strategy		Transfer	

Example 7-24: Use of transfer to deal with the frame of gender

In this episode, a one-day training session is held in the office, in which Rowan leads the courses and discussion. Rowan asks the participants to discuss a river-crossing puzzle: how can a farmer successfully transport a chicken, a sack of grain and a fox across a river, without letting the fox eat the chicken or the chicken eats the grain. Tim and Gareth form a team to resolve the puzzle and, in their discussion, Gareth starts to point out a number of loopholes in this puzzle. Gareth suggests putting the grain on a wall, so the chicken will have no chance to eat the grain when the farmer transports the fox, but Tim rejects the option because, as a rule, players should not add anything new into the setting of the puzzle. Gareth then wonders why the farmer's wife cannot help him, but Time once again rejects his idea by claiming that the farmer is gay.

Gareth's proposal, 'Get his wife to help', is based on the stereotype that a wife should do most of the housework or labour in a family, and therefore she has no reason to be absent when the husband needs help. The expression has been directly translated into 叫他的太太來幫忙吧 [Call his wife to come to help], in which no substantial information has been added to or removed from the original speech.

As can be seen in this example and Examples A58 to A60 (see Appendix III), the vocabulary about gender do not appear to require special subtitling strategies. The transfer strategy is activated mainly because it is a widely-used strategy in subtitling, rather than because it has a direct contribution to the delivery of humour under this frame. Thus, there seems little evidence that can support the mutual dependency between the frame of gender and the transfer strategy.

7.3.9 Sex and romance

Sexual humour has been one of the most widely circulated types of humour, and, as defined by Raskin (1985: 148-179), it is "any verbal joke which contains an explicit or implicit reference to sexual intercourse". In this study, this definition has been slightly extended to encompass both the subjects of sex and romance, because they are considered inseparable in many situations. In this study, the frame of sex and romance refers to a series of psychological and physical activities in the private sphere that are finally related to sexual reproduction of a species. During sexual and romantic activities, there exist a number of expectations,

including the expectations about the beginning, the end and the length of a relationship, about the behaviour in a relationship required by a partner and the society, as well as about the intimacy and passion that could be experienced by a couple. Certainly, how sex and romance are perceived in different cultures and individuals can vary greatly, but they are generally considered very private activities. Thus, when the speaker makes a reference to someone's sexual life or romantic story in a common speech, it can easily induce the audience to smile or giggle, even if she talks about these topics with a serious attitude, because the receiver's perceptions are the key to generate humorous effect.

The statistics of the STR and frequency values of the strategies that have been activated when dealing with this frame are presented in Figure 7-19 below:
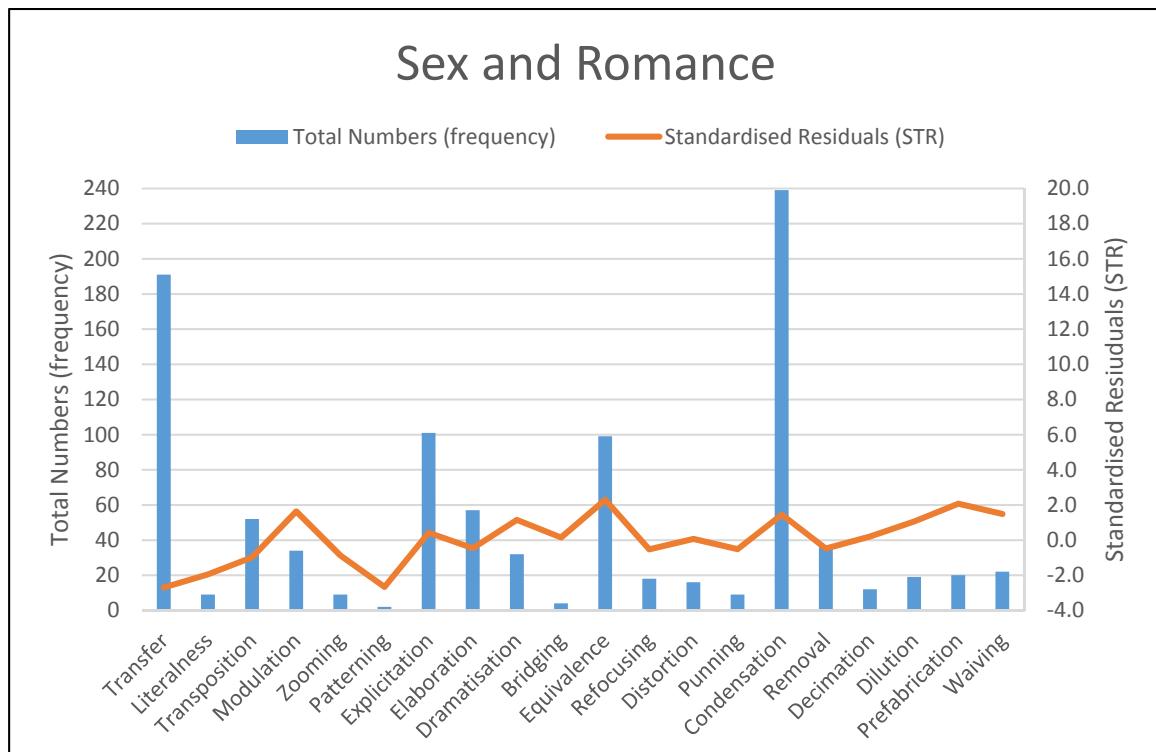
Figure 7-19: Frame of sex and romance and micro-strategies

As can be seen above, the strategy of equivalence achieves the highest STR value of all strategies at the significant level (STR=2.30), followed by the prefabrication strategy (STR=2.07), while the condensation strategy is the one that has scored the highest total numbers under this frame (frequency=239). Due to the higher STR values of the strategies of equivalence and prefabrication, idiomatic expressions could as an important medium to deliver humour in the frame of sex and romance to the target audience.

To shed light on how the subjects of sex and romance have activated the equivalence strategy, they are instantiated in two separate examples. Example 7-25 below illustrates the way in which humour based on the subject of sex has activated the equivalence strategy:

Episode	Scene	Timecodes	Duration
S3E1	C374	00:30:47:21 – 00:30:49:16	00:00:01:25
Dialogue		Anne: [And he's right up inside me because of the weight, and I simply rock on him. Which enables deeper penetration, which stimulates him and me. And I can do a lot when I'm there. I can get really, really low, you know. And I've got the strength in my legs, and I can feel the support. And he's hitting, you know, hitting it right there.] And that's it, bingo! And we're away.	
Subtitle		我們簡直像乾柴烈火	
Back translation		We are just like dry firewood and raging fire	
Strategy		Equivalence	

Example 7-25: Use of equivalence to deal with the frame of sex and romance

In the third series, Anne, a pregnant employee who loves to talk about her family life in an exaggerated and explicit manner, replaces Gareth's position to become Tim's new deskmate in the office. In this long dialogue, Anne gives Tim an elaborated description on how she conceives her child with her husband under the guidance of the *Karma Sutra*, the ancient Indian classics that provides guidance on human sexual behaviour. Humour in this scene is partly generated from Anne's making a reference to sexual behaviour with exaggerated kinetic movements in the office setting, and also partly from the perceivable contrast between Anne's elaboration and Tim's calm attitude when he listens to her without saying a word or showing any facial expression.

In Anne's dialogue, the words 'bingo' and 'away' are used as the exclamations made at the moment of orgasm during sexual intercourse with her husband. Instead of using similar Chinese exclamations, which might be too explicit to the target audience, the whole sentence has been subtitled and repacked in another structure that makes use of the Chinese set phrase 乾柴烈火 [dry firewood and raging fire], which metaphorically represents the passionate moments of sex and can be easily understood by the users of the Chinese language. By resorting to the set phrase containing a metaphor, the subtitler manages to convey the gist of the ST intended information without depicting any graphic details.

With regard to how humour based on the subject of romance has activated the equivalence strategy, Example 7-26 offers a good illustration:

Episode	Scene	Timecodes	Duration
S3E2	C390	00:07:01:00 – 00:07:04:07	00:00:03:07
Dialogue		Tim: [Yeah, I'm looking forward to seeing her again, of course. She's my friend and she's a good friend, you know. And, no, I don't know exactly how I'll feel. I'll feel like a friend feels, whatever that is, you know.] But, as I said, I'm not gonna ask her again. Come on!	
Subtitle		我不會再自討沒趣了，別傻了	
Back translation		I will not again beg embarrassment for myself, Don't be silly	
Strategy		Equivalence (Co-existing strategy: Modulation)	

Example 7-26: Use of equivalence to deal with the frame of sex and romance

In the final episode of the sitcom, Dawn decides to accept the flight tickets offered by the shooting crew, and she will take a flight from California back to the office based in Slough to take part in the forthcoming Christmas party. In an interview about what he thinks about Dawn's coming back, Tim admits that he longs to meet up with her again, but he is not certain about the nature of their relationship — whether it is friendship or it can be a romance after a long parting. About this uncertainty, Tim claims that he will not court her again in a self-mockery tone of voice, possibly because he has been rejected by her twice, the first time in S1E4 when he asks her out for a drink, and the second time in S2E6 when he tries to keep her from leaving the company.

The utterance 'ask her' in Tim's speech has been rendered into the Chinese set phrase 自討沒趣 [beg embarrassment (something that is not interesting) for oneself], which manages to convey the gist of the intended information in the ST, although the original information has been slightly modified to comply with the usage of this particular phrase. Another idiomatic expression 別傻了 [Don't be silly] has been used to translate the common phrase 'come on' in English; a Chinese expression that is a rather snappy and is often used in a parallel situation of stopping someone to do something wrong. It can also be noted that the subtitler has adopted the modulation strategy when translating the previous two phrases by adding the negative form, namely 沒 and 別, to the subtitle, because of the structural requirement of the phrases.

Based on the analysis of the two examples, and as seen in Examples A61 to A64 (see Appendix III), the equivalence strategy activated by the frame of sex and romance manages to offer a variety of idiomatic expressions, which contain various favourable features, from providing clues for imagination to showing vernacularism of the TL. These features have driven the subtitler to choose this particular strategy decision, as they ensure that the target audience can derive cognitive effects at the expected level. In this sense, a strong mutual dependency can be established between the two variables.

7.3.10 Marital status

The studies on the humour based on the frame of marital status are quite scarce, but there exist a large number of marriage jokes (Trusted Media 2017b) in our daily conversation, which are sometimes related to sexual humour (Raskin 1985: 148-179). Matrimony is a ritualised contract and institution established between two spouses in the human society, which brings about a set of obligations and rights to the married couple in the law system. Nowadays, marriage may not be valued as much as in the past, but most people still regard it as a milestone event in one's life and therefore take it rather seriously. The fact that people in different cultures all prefer a wedding ceremony to a divorce ceremony shows that human beings tend to have very high expectations about marriage and family life, which can include how to hold a wedding ceremony, how to manage different issues and share power within a marriage, and how much a marriage should be valued, among others. In addition, there exist many stages of marital status, including making a proposal, having an engagement, getting married, having love affairs, getting divorced, losing a spouse, and getting remarried. These stages are all related to more various expectations, and the modifications of such expectations can trigger humour effect. Indeed, in the sitcom under scrutiny, most of the above stages have been utilised in the characters' speeches for the generation of humour.

The statistics of the STR and frequency values of the strategies that have been activated to deal with this frame are shown in Figure 7-20:
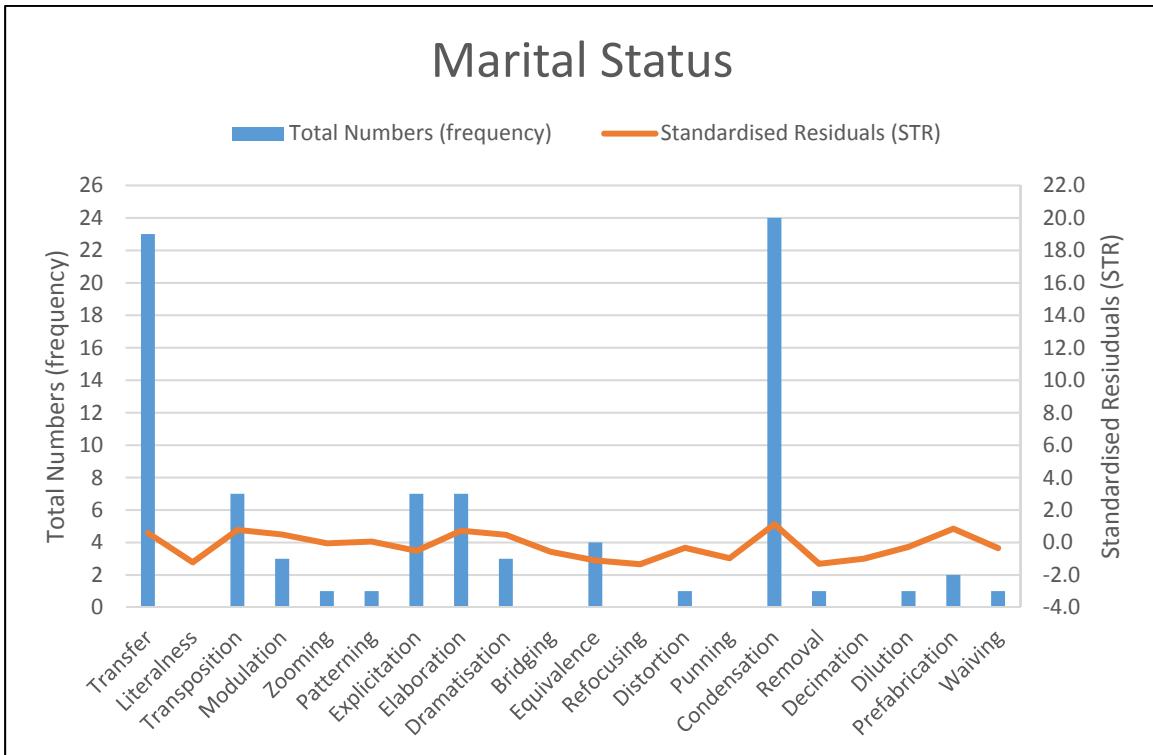
Figure 7-20: Frame of marital status and micro-strategies

As can be observed above, the strategy of condensation scores the highest STR value, but it has not reached the significant level (STR=1.13), which means that none of the translation strategies show a statistically strong association with this frame. On the other hand, the condensation strategy is also the one that has achieved the highest total number (frequency=24) when it comes to dealing with the frame of marital status. The finding might be caused by the fact that the condensation strategy is rather widely used in the entire corpus, and that the topic on marital status can cause some utterances showing the speaker's hesitation and politeness that are eventually condensed by the subtitler.

The condensation strategy that has been activated to deal with the frame of marital status is illustrated in Example 7-27 below:

Episode	Scene	Timecodes	Duration
S2E2	C235	00:23:39:23 – 00:23:44:01	00:00:04:08
Dialogue		[Gareth: Alright? Hi. Rachael: Hello. Gareth: You don't have a boyfriend, do you? Rachael: No.] Gareth: Any kids from previous marriages or anything? Rachael: Uh, no. [Gareth: Would you like to come out for a drink with me tonight? Rachael: Um, I can't, I'm afraid, I'm, I'm gonna go out with Tim, so...]	
Subtitle		有跟前夫生的小孩嗎？ 沒有	
Back translation		Having children made with an ex-husband? No	
Strategy		Condensation	

Example 7-27: Use of condensation to deal with the frame of marital status

Since Gareth meets Rachael in the beginning of the second series, Gareth has been interested in her, but he always approaches her with his bizarre and sometimes aggressive social skills. In this scene, when Rachael enters the pantry in the office, Gareth first cranes his head into the pantry to check if she is alone, sneaks into the pantry, and starts to ask her some very personal questions like an inquisitor, from whether or not she has a boyfriend to whether or not she has divorced and has been raising children from a previous marriage. Once he knows that it is safe for him to take more initiatives, Gareth finally asks her out, but he is immediately rejected because she is going out with Tim. The humorous effect here is partly based on Gareth's clumsy behaviour and asking all these nosy questions in a very short period of time, and partly due to the incongruity between Gareth's extremely cautious attitude and what he intends to achieve.

In the original dialogue exchange, the tag question "or anything" in Gareth's speech and the expression 'Uh' in Rachael's reply have been considered redundant and eventually condensed in the TT. Based on the examination of this example and other similar instances, like Examples A65 to A67 (see Appendix III), the elements that have been condensed are mainly filler and repetitive words that come before the main information of the utterance. These words might be used to show courtesy before entering a private topic, but they can equally come before any other sentences. In other words, it is difficult to differentiate the condensation strategy used to deal with the frame of marital status from that as the global feature of the corpus. Therefore, it can be argued that the two variables, namely the frame

of marital status and the condensation strategy, maintain a weak mutual dependency.

7.3.11 Social status

Previous studies (Goldstein and McGhee 1972: 114-123; Duncan 1982; Fine and Soucey 2005) show that humour can be used in a social group or an office setting to enhance the affiliation of members in a group or a company, which foregrounds the intimate relationship between humour and social networking. Raskin's (1985: 223-228) discussion of political humour also suggests that social status can play an critical role in a humorous utterance. An individual's social status is often determined by her or his wealth, education and personal capacity, among others, and we tend to have the expectations about one's social status according to the clues that are hidden in one's language, behaviour and dressing style. Hence, when discovering that someone enjoys a status higher or lower than our expectations, we can feel surprize, puzzlement and perhaps amusement. Thanks to this psychological mechanism, comedians can trigger the audience's laugher by ridiculing a member in the audience or someone else.

Since the sitcom under scrutiny is based on an office environment, there are indeed many instances of humour drawing on the expectations about social status. The statistics of the STR and frequency values of the strategies that have been activated to deal with the frame of social status are presented in Figure 7-21 below:
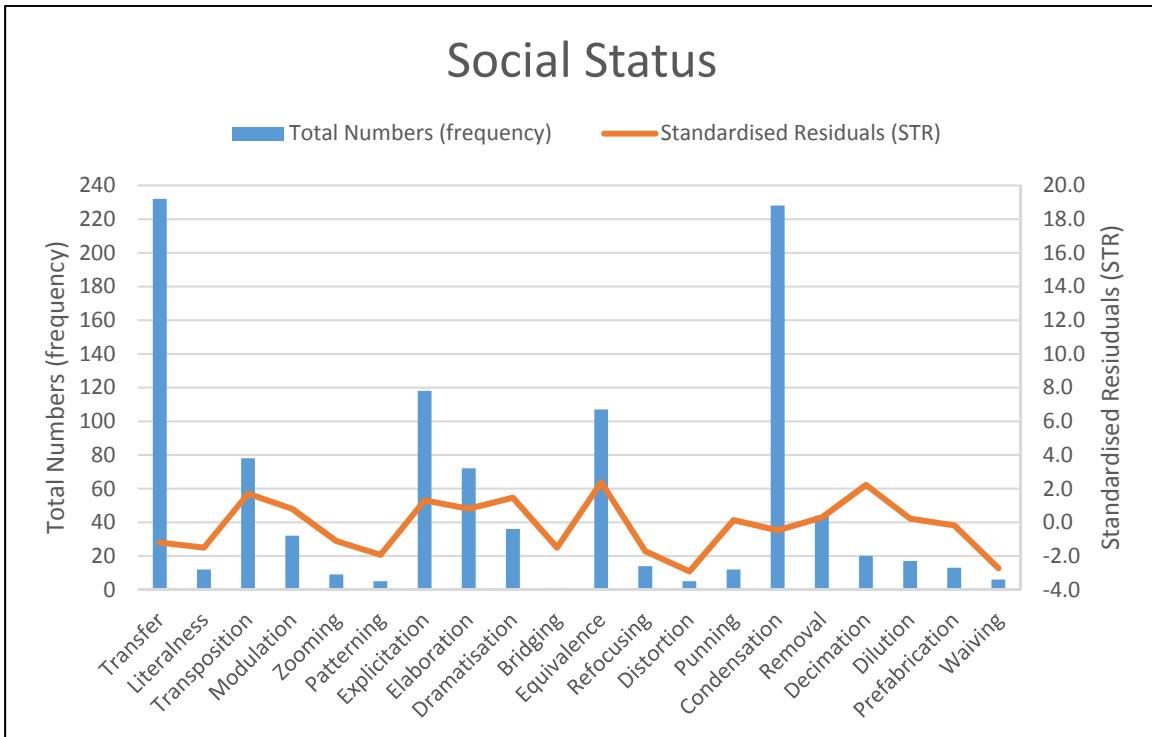
Figure 7-21: Frame of social status and micro-strategies

As shown in the above chart, the strategy of equivalence associates the most with this frame, with the STR value reaching the significant level (STR=2.38), while the transfer strategy shows the highest total numbers when dealing with this frame (frequency=232). In other words, the idiomatic expressions used in the parallel situation of the target culture tend to be activated to deal with the frame of social status, as illustrated in Example 7-28 below:

Episode	Scene	Timecodes	Duration
S3E1	C350	00:07:52:05 – 00:07:54:03	00:00:01:28
Dialogue		[David: The fella who nicked me job! Gareth: Didn't nick it.] David: Nah. Didn't want it any more. Gareth: He begged for it back.	
Subtitle		反正我也不屑 他還求上司大發慈悲	
Back translation		Anyway, I distain [it] He even pleaded the boss to show mercy	
Strategy		Equivalence	

Example 7-28: Use of equivalence to deal with the frame of social status

In the third series, Gareth takes over the manager's position left vacant by David when he was made redundant in the previous series, but David as an external sales representative still pays visit to the company quite often. In this scene, when Gareth is away from his desk, David sits in Gareth's seat, which used to be his,

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checks different stationery at the desk and waits for Gareth's return. When Gareth shows up, they banter with each other: David accuses Gareth of stealing his job, which Gareth denies, because it is Neil, their boss, who offered the job to Gareth after he has sacked David. To maintain his own dignity, David pretends that he does not really care about this job, but Gareth immediately exposes David's secret that he even begged Jennifer and Neil to let him keep the original position, as shown in this example. The humour in the dialogue exchange lies mainly in that the speaker constantly points out that the other person is or used to be at a lower-ranking position, as a way to showcase the speaker's higher social status.

The Chinese phrase 不屑 [to distain something, or not to demean oneself by doing something] has been used to translate 'Didn't want it' in the original speech; an expression that is often used to retain one's dignity in a parallel situation of the target culture. The expression 'begged for it back' has been rendered into 求⋯大發慈悲 [pleaded someone to show great mercy], in which 大發慈悲 is mainly applied when a higher-ranking person shows kindness to someone at a lower position, such as when a god saves an ordinary man, when a donor offers money to a beneficiary, or when a superior forgives a subordinate. This Chinese set phrase, just like 'showing mercy' in English, has both religious and secular usages. An interesting finding from this example is that the social hierarchy represented in the TT seems to be more vertical than the one in the original dialogue. In other words, the gap of social rank between the speaker and the hearer has been widened. To confirm the validity of this finding, there is a need to examine more cases, and Example 7-29 illustrates the same tendency:

Episode	Scene	Timecodes	Duration
S2E5	C301	00:02:21:01 – 00:02:24:03	00:00:03:02
Dialogue		David: Oh, you thought he was bad before. Here's the man Finchy! (David puts his hand on the forehead, and then firmly holds Chris's hand.) [Chris: Brentmeister. David: Here we go....]	
Subtitle		好戲現在才要開鑼 芬奇老大來了	
Back translation		A great drama is now just about to start Finchy the boss is coming	
Strategy		Equivalence	

Example 7-29: Use of equivalence to deal with the frame of social status

In this episode, the event of the Red Nose Day is held in the office, where members of staff are required to wear eccentric costumes and/or provide special services to raise funds for charity. When Chris Finch, David's good friend, arrives at the office as a surprise, David is very glad and greets him warmly. The humour in David's utterance lies in the contrast between the audience's negative impression of Chris, who is good at telling filthy adult jokes, and that he can come to the office on this special occasion for the purpose of charity.

David's first sentence in this example has been greatly modified and has been subtitled into 好戲現在才要開鑼 [A great drama is now just about to start], which contains a Chinese expression 好戲…開鑼 [The gong of a great drama sounds]. This Chinese expression is used when a fascinating story is going to be performed on stage, or is going to take place in reality. The utterance in the TT implies that David is only an insignificant character who announces the beginning of a drama, making David's social status in the Chinese subtitle slightly lower than that in the original dialogue. In the second sentence, the word 'man' has been subtitled into 老大 [the boss / the eldest], a Chinese phrase that mainly refers to the highest-ranking person in an organisation, or the eldest offering in a family. The connotation of this phrase is that David sounds like flattering Chris in his speech. Again, the activation of the equivalence strategy glorifies Chris's social status, and the gap of social rank between David and Chris in the TT has been widened.

Based on the discussion of Examples 7-28 and 7-29, as well as an observation of Examples A68 to A70 (see Appendix III), it can be argued that the equivalence strategy that has been activated to deal with the frame of social status is inclined to magnify the social hierarchy in order to make the utterances funnier. In this sense, the frame of social status has shown a strong mutual dependency with the equivalence strategy, which also raises the question about whether or not the same mutual dependency can also be found in other sitcoms or other language combinations.

7.3.12 Community

Raskin's (1985: 202-204) "national superiority jokes" and Yus's (2012: 293-294) discussion of humour based on the subject of "connoted country or place" can both

be taken as the frame of community. A community of human beings is a population that generally shares the same set of norms and values, and forms an organisation at a specific place, which can refer to a family, a company, a nation, or the global village composed of all human beings. As discussed in Section 3.3.3.2, one of the defining features of a frame is existence-sensitiveness, and the notion of community is a clear manifestation of this feature. The expectations surrounding a community, also known as the sense of community, can take a variety of forms, such as the love for one's own family, the values cherished by a company, the patriotism or nationalism held by the nationals of a state, as well as the identification of global citizens. In the sitcom under scrutiny, the members of the company staff can be considered as belonging to a big family, and playing with this sense of community has the potential to trigger humour.

The statistics in relation to the STR and frequency values of the strategies that have been activated to deal with the community frame are presented in Figure 7-22 below:
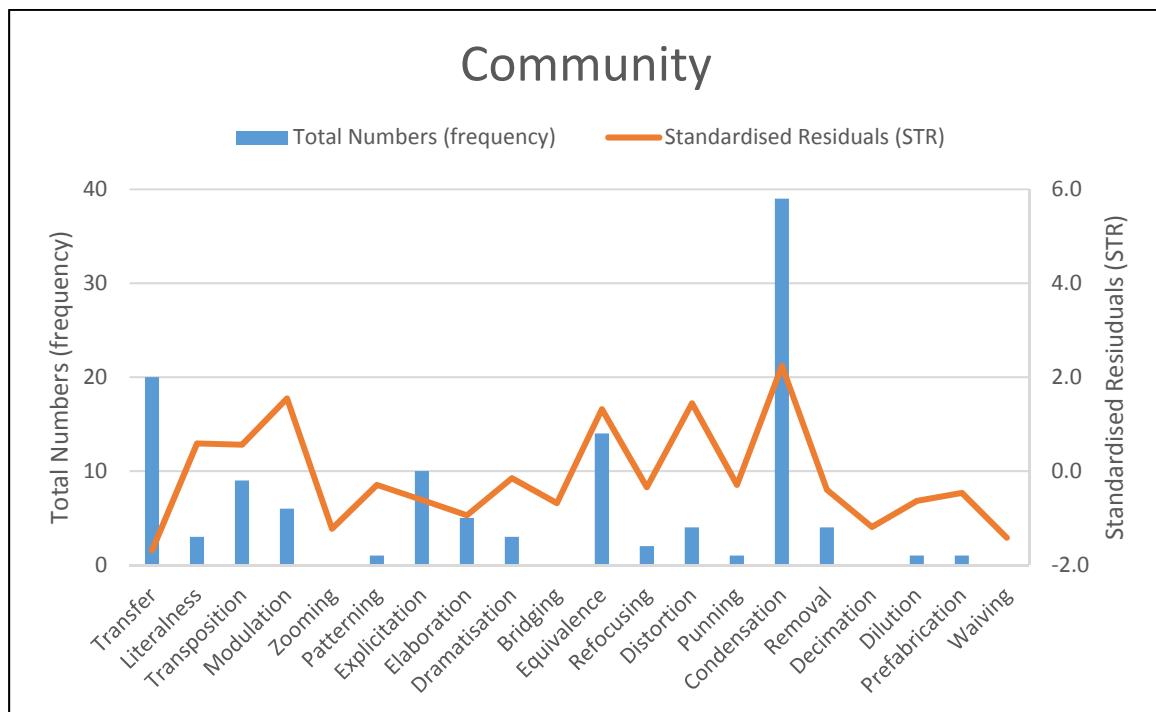

Figure 7-22: Frame of community and micro-strategies

As can be seen above, the strategy of condensation is the most closely associated with this frame with the STR value reaching the significant level (STR=2.24), and the total number of the same strategy has also achieved highest when dealing with the frame of community (frequency=39). Thus, the strategy of condensation

appears to be the most important strategy in the task of coping with the frame of community. Example 7-30 below illustrates the activation of the condensation strategy under this frame:

Episode	Scene	Timecodes	Duration
S2E1	C213	00:27:52:20 – 00:27:55:06	00:00:02:16
Dialogue		[Tim: He said melting pot. Oh my god! Dawn: Yeah he did. He didn't actually do the fingers...] Tim: Oh, God! Oh, let's... Come on. Let's just get on. [Dawn: Yeah, let's just... Tim: Come on, please. Let's... let's just love each other, 'Cos "What we need is a great big melting pot..." (Tim and Dawn hold hands and dance. Tim sings a tune.)]	
Subtitle		大家別吵了	
Back translation		Everybody stop arguing	
Strategy		Condensation	

Example 7-30: Use of condensation to deal with the frame of community

In the beginning episode of the second series, David is forced to publicly communicate with the members of staff because he is dissatisfied with the fact that some employees have made a complaint to Jennifer, his boss, about his telling a racist joke in a welcome party. He counters the accusation of racism by claiming that if he can decide who can stay in the office, he would have made the office a melting pot with half black and half white employees, and he leaves the scene when he considers that he has made his point clear. Taken aback by his unexpected analogy and beautiful rhetoric, many people are speechless but soon they start to discuss David's speech. As shown in this example, Tim and Dawn mock David, behind his back, by raising the pitch of their voices, and even dance together with hand held together. At the same time, Tim sings the tune and lyrics, "What we need is a great big melting pot", which comes from Cook and Greenway's (1969) single, *Melting Pot*, as a way to express an sarcastic attitude. When Lee, who is aware of the previous happenings, enters the office and sees them dancing, he quickly comes to Tim and pushes him to the wall out of jealousy.

A number of lexical items that do not form a complete sentence like 'Oh, God' and 'Oh, let's..." in Tim's original speech have been reduced in the TT, and the expressions 'Come on. Let's just get on.' has been condensed into 大家別吵了 [Everybody stop arguing] in Chinese. According to this example, as well as many similar cases, such as Examples A71 to A73 (see Appendix III), it seems that the frame of community tends to contain some non-substantial words in order to

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describe or promote an ideology that is very abstract in nature. The activation of the condensation strategy is partly due to the reduction of these words and partly because a salient tendency when carrying out the subtitling work is using the condensation strategy.

In this sense, it can be argued that the community frame and the condensation strategy maintain a rather weak mutual dependency. Certainly, the activation of the strategy of condensation complies with the minimax principle in relevance theory.

7.3.13 Belief

The frame of belief is often connected with religious jokes (Trusted Media 2017h) but, the frame of belief is based on the belief system, covering any ideologies and doctrines that have potential to help generate humour. The belief system includes a set of assumptions based on, *inter alia*, religious tenets, political or economic ideologies, a particular moral standard, or the rules of an organisation. When a person subscribes to a belief system, he is expected to follow certain rules and meet certain requirements in the language, actions, and the way of thinking. Belief is by nature a serious matter for most people, but humour can still transpire when talking about a serious topic related to a belief system in a casual attitude or in an unsuitable situation. In the sitcom under scrutiny, the humour based on the frame of belief takes various forms, such as discussing the proposal of holding a wet T-shirt competition in the company to fulfil the democratic procedures, criticising someone's sexism and racism based on the assumption that men are born equal, and ridiculing the redundancy plan decided by the headquarters by upholding the value of charity.

The STR and frequency values of the translation strategies that have been activated to deal with the belief frame are shown in Figure 7-23 below:
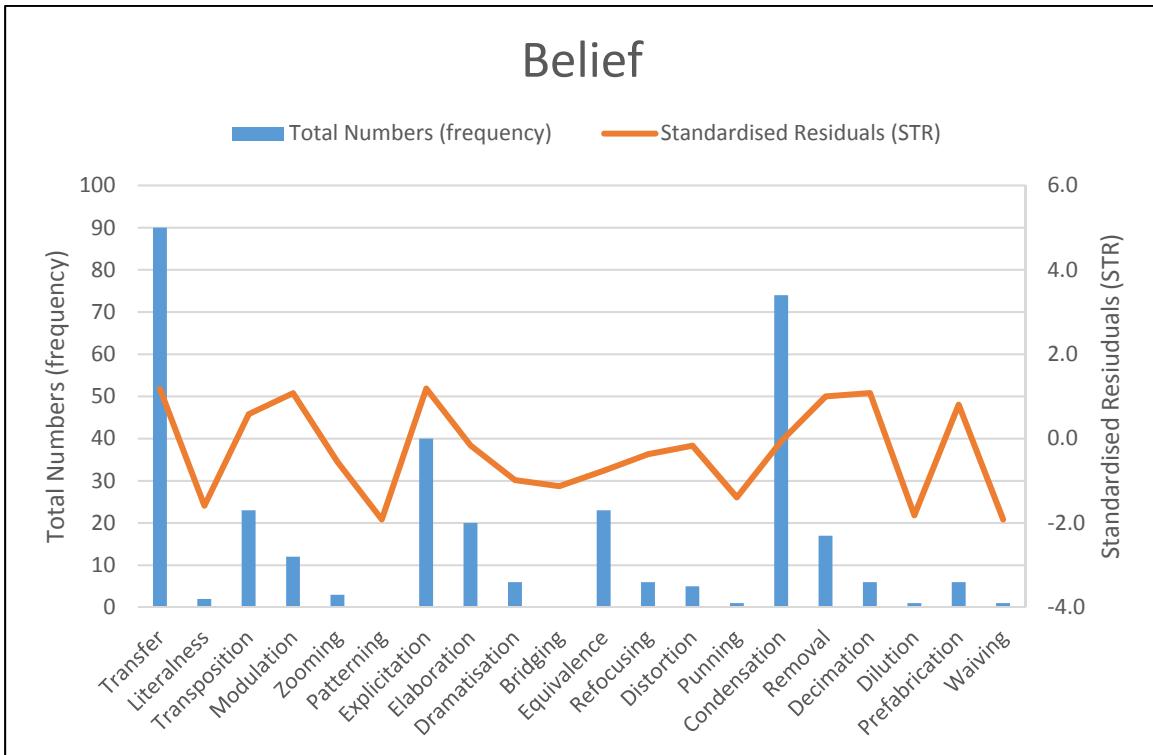
Figure 7-23: Frame of belief and micro-strategies

As can be seen above, the STR values of all translation strategies are quite low, and none of the strategies have reached the significant level, although the explicitation strategy scores the highest (STR=1.19), which is followed immediately by the transfer strategy (STR=1.18). The transfer strategy is the one that has achieved the highest frequency value under this frame (frequency=90), which seems to be worth-discussing. The transfer strategy that has been activated to deal with the humorous utterances within the frame of belief is illustrated in Example 7-31 below:

Episode	Scene	Timecodes	Duration
S2E5	C318	00:19:15:23 – 00:19:16:21	00:00:00:28
Dialogue		[Gareth: I don't believe it. Tim: Gareth. Gareth: So many times I've told you not to touch my stuff. Tim: Gareth, listen. Excuse me. Gareth: Phone's a different matter.] Tim: Gareth, it's for charity, alright?	
Subtitle		這是為了做善事	
Back translation		This is for doing charity	
Strategy		Transfer (Co-existing strategy: Condensation)	

Example 7-31: Use of transfer to deal with the frame of belief

In this episode, everyone in the office wears eccentric costumes and/or offers special services to raise funds for charity in the event of the Red Nose Day. For the sake of charity, Gareth promises to jump whenever he goes, while Tim promises other staff to hide Gareth's properties in the office, including his stationery, telephone, toys and chair — eventually, almost everything that belongs to Gareth in the office has been hidden except his desk. When Gareth notices that his telephone is missing, Tim insists on not giving it back because the value of charity should be firmly upheld.

In Tim's original utterance, although the lexical items, including 'Gareth' at the beginning of the sentence and 'alright' at the end, have been condensed, the primary information, 'it's for charity', has been completely and literally rendered into 這是為了做善事 [This is for doing charity] in Chinese.

According to this example, as well as Examples A74 to A76 (see Appendix III), the transfer strategy has been activated to deal with the frame of belief, but there seems little evidence to establish a mutual dependency between the belief frame and the transfer strategy. The activation of the transfer strategy appears to be influenced by the general tendency of carrying out a subtitling task. As previously discussed, the use of the transfer strategy can be easily explained by relevance theory.

7.3.14 Cultural references

In literature, there have been more studies on the subtitling of cultural references (Alkadi 2010; Pedersen 2011) than those on the subtitling of cultural humour (Sippola 2010). Cultural references stand for a particular person, object or event that is mainly known and accepted by the members of a particular cultural group, and the use of cultural references can evoke a set of assumptions, namely memory and/or knowledge, held by these people. The humour based on the frame of cultural references can be found easily in our daily lives, such as in finding a resemblance between a friend and a celebrity, or in linking a recent event to a glorious event in history.

When making use of a cultural reference in a conversation, the speaker usually assumes that the hearer is capable of understanding the reference

(decoding) and making sense of it (inference). In other words, this frame involves at least two layers of expectations: firstly, the speaker expects the hearer to understand the reference correctly with the assumptions elicited from his own encyclopaedic knowledge and, secondly, she expects the hearer to interpret the message along a line, envisaged by her, that will eventually cause humorous effects. On the part of the hearer, he would expect that the cognitive efforts he invests in decoding and inference are worthwhile.

Therefore, the key for the addressee to appreciate humour based on cultural references is that he needs to access suitable assumptions from the encyclopaedic knowledge in his context, with which he can then interpret the entire humorous utterance properly and appreciate the intended humour. Therefore, in terms of subtitling, the subtitler needs to ensure that the target audience can gain access to the same knowledge as the original audience or the comparable knowledge in the target culture, which of course is always a challenge for the subtitler.

The statistics of the STR and frequency values of the strategies that have been activated when dealing with the frame of cultural references are visually presented in Figure 7-24 below:
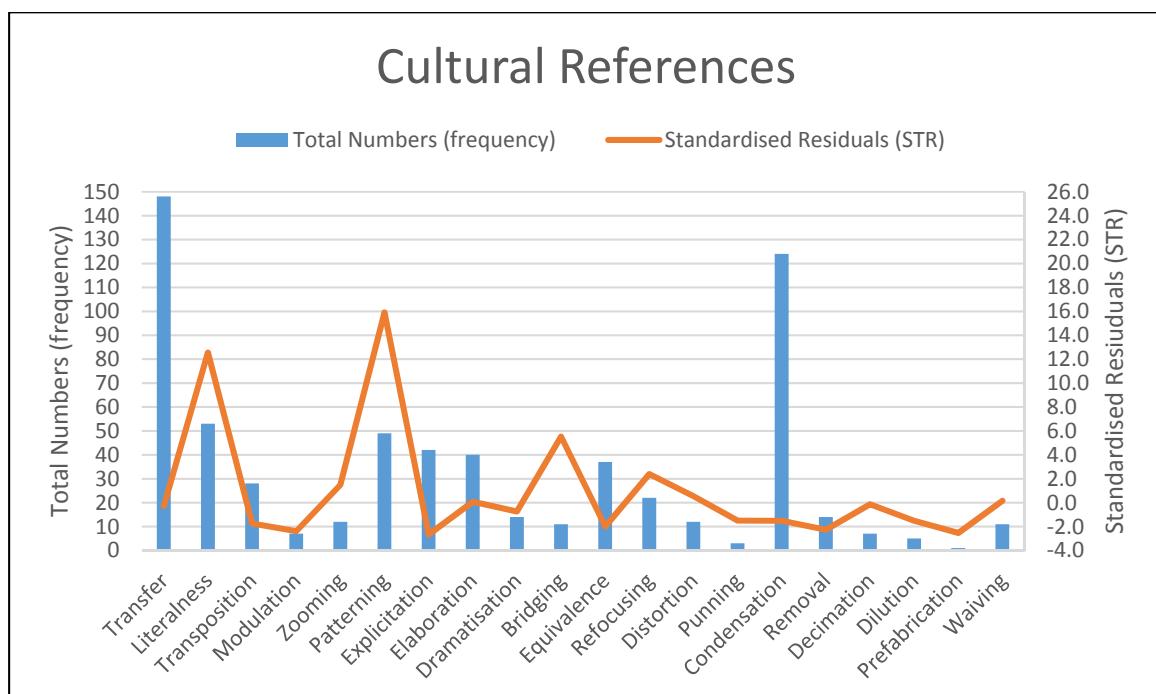
Figure 7-24: Frame of cultural references and micro-strategies

As can be seen above, there are three translation strategies that have scored the highest STR values at the significant level, including the strategies of patterning

(STR=15.92), literalness (STR=12.55), and bridging (STR=5.53). Meanwhile, the transfer strategy has achieved the greatest frequency when dealing with this humour frame (frequency=148). Because the STR values of the three strategies are exceptionally high, the decision has been taken to examine and analyse the strategies of patterning, literalness and bridging respectively. Firstly, the patterning strategy that has been activated to deal with the frame of cultural references is presented in Example 7-32 below:

Episode	Scene	Timecodes	Duration
S3E2	C402	00:22:00:20 – 00:22:01:22	00:00:01:02
Dialogue		[David: Um, my work takes me up and down the country. So, good to come back to... That's why I try not to be away for more than one or two nights at the most. It's not… It's not fair leaving him locked up for too long.] Gareth: Unlike the real Nelson! [David: Oh, oh, what? Come off it. I'm not having that.]	
Subtitle		這就跟真的曼德拉不一樣了	
Back translation		This then is not the same as the real Mandela	
Strategy		Patterning	

Example 7-32: Use of patterning to deal with cultural references

In the final episode, David often visits the office, even though he is no longer a member of staff in the company. This morning, he brings a black dog to the office, which makes everybody put down their work to see the dog and to have a chat with him. David's dog, Nelson, is named after Nelson Mandela, the South African politician and revolutionary who had been imprisoned for over 20 years before he became President of South Africa. The initial part of their chat revolves around the reason why Mandela was imprisoned. David mentions that he does not leave Nelson, his beloved dog, at home for too long to avoid having to lock him up for a long time. Seeing some incongruity in David's speech, Gareth cunningly points out that treating the dog so kindly would mean that the dog receives different treatment from what Nelson Mandela had received, which implies that the dog's name seems to be a misnomer. David is initially amused by Gareth's remark, but he quickly asks him to stop when he feels that it can be a racist joke.

Apparently, Gareth's humour here relies on the viewer's knowledge about Nelson Mandela. Because Nelson Mandela is better known with his surname in Taiwan, the word 'Nelson' in the ST has been subtitled into 曼德拉 [Mandela], instead of 尼爾森 [Nelson]. This example typically shows that the subtitler can take

the target audience's acceptance of foreign culture into account, and chooses the patterning strategy, rather than literally transferring the ST semantic information to the TT. With the patterning strategy, the subtitler provides the encyclopaedic knowledge — e.g. the names and quotations with the same references available in previous TL translations — that the target audience needs in the interpretive process to help them derive positive cognitive effects from cultural references. Using the existing translated terms seems a good choice to deal with this frame, which explains the fact that the patterning strategy is the most popular one in dealing with this frame.

Nevertheless, in terms of the technical aspect, the subtitle seems to be overloaded with message, because it is difficult for the viewers to read 12 Chinese characters within 1 second and 2 frames, which normally allows up to 5 characters for maximum.

According to the above example and Examples A77 to A79, the patterning strategy offers the favourable features, namely supplying necessary assumptions relying on a third text, that can help the target viewers process the cultural references. Therefore, a strong mutual dependency can be established between the patterning strategy and this frame.

Secondly, to understand the way in which the literalness strategy has been activated to deal with the frame of cultural references, Example 7-33 below provides a good illustration:

Episode	Scene	Timecodes	Duration
S1E1	C012	00:10:29:02 – 00:10:30:10	00:00:01:08
Dialogue		[David: Temporary... staff, only. Ricky? Ricky: Yeah. David: "Ricky!" "Ricky. No, Ricky!" (David points his fingers of both hands at Ricky's chest.)] What was his girlfriend's name in *EastEnders*? [Ricky: Bianca. David: "Ricky! Leave it!" (David imitates Bianca with a high-pitched voice. Ricky laughs.)]	
Subtitle		他在「東區居民」的女友 叫什麼名字...？	
Back translation		His girlfriend in 'East-Area Residents' What is her name…?	
Strategy		Literalness	

Example 7-33: Use of literalness to deal with cultural references

When David first meets up with the temporary employee, Ricky, at the reception, he quickly associates his name with a character, Ricky Butcher, in *EastEnders* (Holland and Smith 1985-), which has been a popular British soap opera portraying the lives of the working class in the central and eastern areas of London. After he has found out that the character's girlfriend is called Bianca, David starts to imitate her voice by talking with high-pitched voices. David's witty remark shows an unexpected connection between the fictitious character, Ricky Butcher, in the soap opera and Ricky in the real world, i.e. the narrative world of the sitcom, and the knowledge about the soap opera is crucial for the target audience to appreciate his humour.

The title of the soap opera *EastEnders* has been literally subtitled into 東區居民 [East-Area Residents], but it will definitely cause some puzzlement for the viewers in Taiwan, because this soap opera has never been aired not only in Taiwan but also in many other countries. Although different renditions of its title are available on the internet, there seems no official Chinese version of this soap opera and therefore it has no official title in Chinese. By adopting the strategy of literalness, the subtitler leaves the interpretation of the TT to the target audience. The literalness strategy does not add unnecessary information to the original information, but the target audience can still feel confused about what the TT means, due to the lack of the necessary encyclopaedic knowledge.

Technically speaking, the subtitle with the duration of 1 second and 8 frames can accommodate up to 7 characters, but there are 18 characters in this subtitle, which means that the viewers are very unlikely to read through the subtitle before it disappears from the screen. Again, the technical restriction becomes the hurdle in the watching experience.

Based on the discussion of Example 7-33, and with reference to Examples A80 to A82, it can be observed that some of cultural references being used are the celebrities and commercials only known to British people, which poses great challenge to the subtitler. What the strategy of literalness can offer is the unadulterated information, which may serve as the clues of understanding that reference correctly, although it is very unlikely to help generate humorous effects to the expected level. In this sense the patterning strategy and this frame keeps a weak level of mutual dependency.

Lastly, the frame of cultural references can activate the bridging strategy, which is instantiated in Example 7-34 below:

Episode	Scene	Timecodes	Duration
S2E5	C298	00:00:49:26 – 00:00:51:20	00:00:01:24
Dialogue		David: [They've been mad... Ob... obviously, it's Red Nose Day. Er... It's always a good laugh. We had a... (David waives to invite Keith to the field of the view.) Keith, here, right. It's his sort of thing. (David laughs. Keith, in Ali G's costume, walks to him slowly.)] Ali G! Ali Keith!	
Subtitle		阿里吉（諧星） 我還阿里齊斯咧	
Back translation		Ali G (comedian) I would rather [call him] Ali Keith	
Strategy		Bridging	

Example 7-34: Use of bridging to deal with cultural references

In this episode, to celebrate the Red Nose Day, everyone in the office has to do something special to raise funds for charity. David puts on a plastic red nose like a clown, and explains to the camera at the reception that today is the Red Nose Day, with an intention to show how funny the office is under his management. Afterwards, he introduces Keith, an employee who is overweight and sometimes slow in his movements, to the camera. Keith walks up slowly to him, and it can be seen that he wears a yellow tracksuit and a pair of sunglasses, just like the film character Ali G. The character, played by Sacha Baron Cohen, is the leading role in the comic film, *Ali G Indahouse* (Mylod 2002), which is quite well known in western countries. The humour within David's utterance partly depends on a reference to the film character, and partly comes from making use of the phonetic resemblance between the nickname he creates for Keith, Ali Keith, and the name of the film character, Ali G.

With the awareness that the target viewers might not recognise the film character Ali G, the subtitler has decided to add to the first line of the subtitle the minimal, necessary information packaged in a pair of parenthesis. The added information 諧星 [comedian] can help target viewers to construct the background knowledge that Ali G is a comedian.

With regard to the technical dimension, the maximum number of characters within 1 second and 24 frames is 10 characters, but there are 14 characters in total

in this subtitle. Again, the viewers will have no chance to read though the entire subtitle, unless the duration of the subtitle is increased.

As per Example 7-34, as well as Examples 83 to 85, the activation of the bridging strategy offers a small amount of the explanatory information, resorting to a parenthesis or an additional country name, in order to supply necessary assumptions that can be used to interpret humorous utterances under this frame. In this sense, the bridging strategy and the frame of cultural references maintain a strong mutual dependency.

Based on the above analysis, the patterning strategy adopts the existing translated terms that have been accepted by the target audience and the target culture; the literalness strategy adheres to the ST semantic contents closely although this can risk losing some connotations in the ST; the bridging strategy adds information with the intention to facilitate the viewers' interpretive process, but the viewers will have to invest more cognitive efforts in his comprehension. In comparison, it seems that the patterning strategy better complies with the principle of relevance than the other two translation strategies, because the other two translation strategies involve some escapable disadvantages. With the strategy of literalness, the literally translated text might look too foreign to the target audience, and with the strategy of bridging, the target audience are forced to process additional information supplied by the subtitler.

The above discussion also demonstrates that, when it comes to dealing with the humour based on cultural references, it is crucial to ensure that target viewers have sufficient time to read the subtitle text, especially when a reference is diegetically important. Otherwise, all the efforts made by the subtitler would turn out to be futile.

7.4 Concluding remarks

In this chapter, I have visited each of the 24 humour frames and have analysed the micro-strategies activated to deal with them, based on the indicators of the frequency value and the STR value that have been generated in the previous chapter. The analysis of a range of examples that are elicited from the corpus probes the extent to which each case can be explained by the framework of

relevance theory and the potential mutual dependency between the two variables — the humour frame and the most associated or most frequent micro-strategies.

As discussed in Section 6.1.2, about 71.35% of all strategies in the corpus can be explained by the principle of relevance directly, mainly because they belong to the category that can cause the least level of modification to the ST information. The qualitative analysis in this chapter shows that the principle of relevance can operate in a subtle way. Among the 34 examples that have been examined, 18 still belong to this particular category, 15 of them (see Examples, 7-1, 7-2, 7-3, 7-4, 7-7, 7-8, 7-11, 7-12, 7-15, 7-18, 7-21, 7-22, 7-32, 7-33 and 7-34) activate the strategies that can cost the subtitler more, rather than the least, cognitive efforts within the same macro-strategy, and one of them (see Example 7-10) fails to deliver the intended information. A reasonable explanation for the second situation is that the subtitler invests more cognitive effort in order to enhance the level of cognitive effect of herself and/or target viewers.

As per Section 7.1.7, the activation of the refocusing or distortion strategies to deal with any humour frame, especially ironic humour in the attitude frame, cannot be properly explained by relevance theory. The recognition of the communicator's intention is one of the main assumptions in relevance theory (see Sections 2.2.2), but, in these cases, the subtitler fails to recognise the subtitling problem in the first place. In the case of verbal irony, when the subtitler provides an erroneous rendition based on her own misunderstanding, it is very likely that such an error can go unnoticed by many viewers, because it still strengthens the dissociated attitude in the TT by providing an interpretation with less connection with the speaker's original intention. Consequently, the viewers can fail to appreciate the intended humour that is based on the verbal irony and, in many cases, they can be confused by the erroneous translation, even if they have invested extra effort to understand the literal meaning of the TT. In other words, the subtitler provides counterproductive services to the target audience, which evidently goes against the principle of relevance.

Although relevance theory has managed to explain a large number of cases in the subtitling of humour, the target audience may not always benefit from the subtitler's decisions. For example, when the waiving strategy is activated to tackle the frame of lexical disambiguation (see Example 7-1, Section 7.1.1), the target

audience may lose the chance to appreciate the pun that has not been compromised. When the equivalence strategy (see Example 7-19) is adopted excessively to generate too many set phrases or idioms within one subtitle or within a short period of time, the subtitler may risk overloading the viewers' cognitive environment when they are appreciating a film. When the literalness strategy is used to deal with the frame of cultural references (see Example 7-33), the target audience may not fully understand the humour because they do not have the necessary encyclopaedic knowledge required to make sense of the reference. When the bridging strategy is employed to deal with the frame of cultural references (see Example 7-34) the target audience may be forced to invest more time to understand the additional information to appreciate the intended humour, but the temporal limitation can make them unable to finish reading the subtitle.

In terms of the mutual dependency between the two variables, the analysis in this chapter demonstrates that, in general, humour frame can determine, to some degree, the choice of subtitling micro-strategies at the local level depending on the features offered by a strategy. Having said that, humour frame is certainly not the single parameter that can determine the selection of the subtitling strategy, which can be affected by an array of considerations according to the RTMSS.

Based on the analysis in this chapter, the majority the 24 humour frames have shown a level of mutual dependency with the most associated or the most frequent strategies. In a larger picture, the various combinations between the 24 humour frames and the activated strategies can be divided into three groups according to the strength of mutual dependency that has be established with the two variables, as presented in Table 7-3 below:

Strength	Number	Combinations		
		Humour Frame	Subtitling Strategy	Examples
Strong	13	Lexical disambiguation	Waiving	7-1
		Lexical disambiguation	Punning	7-2
		Reference assignment	Transfer	7-5
		Manifestness change	Explicitation	7-6
		Implicature	Modulation	7-7, 7-8
		Situation	Transfer	7-13
		Body	Dramatisation	7-15
		Death	Prefabrication	7-18
		Professionalism	Explicitation	7-23
		Sex and romance	Equivalence	7-25, 7-26
		Social status	Equivalence	7-28, 7-29
		Cultural references	Patterning	7-32
		Cultural references	Bridging	7-34
Weak	12	Conceptual adjustment	Patterning	7-3
		Sentence	Waiving	7-4
		Attitude	Transfer	7-9
		Expressive style	Punning	7-11, 7-12
		Sequence	Condensation	7-14
		Age and maturity	Condensation	7-16
		Suffering	Transfer	7-17
		Race	Equivalence	7-19, 7-20
		Mind	Dilution	7-21, 7-22
		Marital status	Condensation	7-27
		Community	Condensation	7-30
		Cultural references	Literalness	7-33
Null	3	Attitude	Refocusing	7-10
		Gender	Transfer	7-24
		Belief	Transfer	7-31

Table 7-3: Mutual dependency between humour frames and subtitling strategies

In the first group, the thirteen combinations have shown a relatively strong mutual dependency with the activated micro-strategies. In this group, the humour frames and the subtitling strategies are like natural matches, because the favourable features offered by these strategies are complimentary to the characteristics of their corresponding frames. In some cases, the activated strategies are likely to affect the original configuration of the humour being delivered within these frames, such as exaggerating its style (see Example 7-15) or making it more acceptable to the target audience (see Example 7-23).

The twelve combinations, in the second group, have shown a relatively weak mutual dependency between the two variables. Their connections cannot be considered strong ones, because of various reasons, such as the activation of the strategies tends to relate to another co-occurring frame (see Example 7-3), the

activation of the strategies are affected by the tendency of the corpus at the global level (see Example 7-27), or the evidence to support a strong mutual dependency is still insufficient (see Examples 7-21 and 7-22).

In the final group, there is little evidence to support that any mutual dependency can be established between the two variables. In some cases, the main vocabularies in relation to the key concepts of the frames are generally not restricted by the dissimilitude of language systems (see Examples 7-24 and 7-31). In another situation, the subtitler fails to comprehend the information in the original dialogue, and thus the subtitling strategy does not really offer any favourable features to the humour frame (see Example 7-10).

Chapter 8

Conclusion

This concluding chapter serves to present and appraise the overall value of this research project, based on the analyses conducted in previous chapters. In Section 8.1, I summarise how each of the research questions has been answered so far, in order to highlight the contribution that this study offers to the specialised field of AVT studies. The following two sections indicate a number of implications that can be drawn from this work, and discuss of the limitations of this study respectively. Finally, I suggest a number of avenues and directions for conducting future researches in regard to the subtitling of humour and related subjects.

8.1 Contribution

Overall, this study has been conducted under the main premises of relevance theory, but insights derived from AVT studies, humour theory, frame theory, corpus analysis, and statistics have also proved instrumental in yielding fruitful results. Specifically, this research investigates whether or not relevance theory is able offer a proper explanation for the subtitling strategies activated to deal with humorous utterances in *The Office* and, if so, to what extent. Based on the empirical analysis conducted in previous chapters, each of the research questions is addressed below:

(1) *How does relevance theory explain the production of humour, irrespective of whether it is humour in general or in audiovisual texts?*

To answer this question, the background knowledge about humour, relevance theory and audiovisual communication has been discussed in the first place. A sound definition of humour has been offered in Section 2.1, and the main

arguments of relevance theory have been sketched in Section 2.2. Section 3.2 explicates different modes of audiovisual communication, foregrounding the concept of 'audiovisual phenomenon' as its essential feature. The discussion in Chapter 3 shows that the heuristic resources offered by relevance theory can offer a reliable account of three prototypes of humour, namely joking, punning and verbal irony (see Section 3.1).

To perform an empirical study, one of the most important steps is the development of a systematic, comprehensive classification of humour. After reviewing several classifications in literature (see Section 3.3), it is found that Yus's (2013a) Intersecting Circles Model can serve a good starting point, because the concept of frame used for classification is instrumental in explaining humour and is also highly flexible so as to reflect the reality that many humorous utterances conjoin more than one prototype of humour. Because the concept of frame (Bateson 1972/1978) is always accompanied by a range of expectations, I argue that it can serve a better role than context (Sperber and Wilson 1995) in terms of relating the perception of incongruity to the experience of failed expectations in the entire process of appreciating humour. Eventually, a frame-based typology of humour has been proposed in Section 3.3.5.

(2) *How does relevance theory explain the selection of subtitling strategies, whether it is in the transfer of general or humorous utterances?*

The RTMSS has been established (see Section 4.3) for the purpose of explaining the selection of the most suitable subtitling strategies. In this model, the subtitler's context has been divided into two separate and collaborative levels: the lower-level context and the higher-level one. The former is in charge of the selection of a subtitling strategy by mediating between the normative knowledge and the functional assumptions when dealing with a particular case. The higher-level context, on the other hand, involves using the capacity of metarepresentation — i.e. forming a representation of another person's representation — to determine the best solutions to more complex translational issues.

Based on the RTMSS and a number of previous works focused on the classification of translation and subtitling strategies, Section 4.4 proposes a

taxonomy of subtitling strategies that is compatible with the transfer of humour in audiovisual programmes.

(3) *How does the quantitative analysis, including descriptive and inferential statistics, help to explain the subtitling of humour in a given corpus?*

What is implied in this question is the construction of a corpus for this project, which has been outlined in Chapter 5. Corpus analysis has been introduced as a solid methodology for this project in Section 5.1, and the construction procedures of the English-Chinese Corpus of *The Office* (ECCO) have been elaborated in Section 5.4, in which the frame-based typology of humour and the taxonomy of subtitling strategies have led to the annotating process when constructing the corpus.

The quantitative analysis in Chapter 6 has been performed by following the approaches of descriptive and inferential statistics. The descriptive approach (see Section 6.1) has proved that, within a given macro-strategy, the subtitler is inclined to select the micro-strategy that leads to the least modification of the ST information and/or imposes the least cognitive burden on the target audience, thus demonstrating that the principle of relevance is operating when the subtitler deals with humorous utterances. The percentage of subtitling strategies conforming to the principle of relevance accounts for 71.35% of all strategies in the corpus, based on the analysis encompassing all of the five macro-strategies under investigation. This means that the macro-strategy of reduction is not the only area in which the principle of relevance can take effect. The inferential approach (see Section 6.2) involves using the chi-square test to examine the association that might exists between the two variables under examination, i.e. humour types and subtitling strategies, and it has demonstrated that this association is statistically significant at the global level of the corpus.

(4) *How does the qualitative analysis, following the approach of relevance theory, help to explain the subtitling of humour in specific examples elicited from a given corpus?*

To conduct qualitative analysis, the two indicators of total numbers (frequency value) and standardised residuals (STR value) have been devised in Section 6.3,

in order to identify valuable, interesting examples belonging to each of the humour frames.

The qualitative examination has been conducted in Chapter 7 on a number of specific examples, which contain the most associated or the most frequent subtitling micro-strategies under each of the 24 humour frames. Three key findings come out of this analysis. Firstly, the analysis has shown that the principle of relevance can work in a rather subtle way, whereby the subtitler may invest more, rather than the least, cognitive efforts in order to increase the level of positive cognitive effects when dealing with certain humour frames. Secondly, it has been found that relevance theory cannot properly explain the refocusing and distortion strategies activated to deal with some humour frames, because the recognition of intention is an important premise of relevance theory, and because the subtitler's failure to fully understand the ST intended message means that both the subtitler and the viewers have to invest more cognitive efforts in exchange for lower-than-expected cognitive effects, which clearly goes against the principle of relevance. Thirdly, the analysis helps to cluster the different combinations between the two variables into three groups according to the strength of their mutual dependency. Among the 28 combinations, 13 have shown a strong level of mutual dependency, 12 have shown a weak level of mutual dependency, and there is no clear evidence to support any mutual dependency in the other three combinations.

To sum up, this research project demonstrates that relevance theory can be used to answer a number of empirical questions related to the subtitling of humour. It also offers an operative approach to perform the quantitative and qualitative analyses in a coherent way, in which the chi-square test has facilitated the combination of the two approaches.

8.2 Implications

According to the findings reached in each of the chapters, a number of implications can be drawn from this study.

Firstly, this study has shown that conducting empirical research into the subtitling of humour is a viable research avenue. The vagueness of the concept of humour has been a vexing issue for many translation scholars. For example,

Schröter (2005: 56-58, 73-75) considers that humour itself can involve such a vast area that it should not be taken as a research topic, and thus he concentrates on the subtitling and dubbing of language play, i.e. verbal humour making use of lexical ambiguity, such as puns, rhymes and alliterations. Indeed, many studies tend to explore more limited humour-related areas, such as the subtitling or dubbing of puns (Sanderson 2009; Schauffler 2012) or the subtitling of cultural humour (Sippola 2010). This orientation is understandable to some degree, because dealing with either lexical disambiguation or cultural references (see Sections 7.1.1 and 7.3.14) can activate a wide variety of subtitling strategies, and adding any more variables to this already complex situation can easily exceeds the workload that a research can afford. Nonetheless, this study has shown that carrying out a study focused on the subtitling of humour *per se* is indeed viable, and it has the potential of yielding fruitful results. In this study, the vagueness of the concept of humour is somewhat rectified both by offering a concrete and specific definition of humour based on the insights of different humour theories, and by resorting to the quantitative and qualitative analyses that permit to ascertain how different forms of humour have been processed by the subtitlers in different, particular cases.

Secondly, the concept of frame, borrowed from frame theory and understood as a derivative structure of context in relevance theory, has proved its value in explaining the operation of different types of humour, and has also been instrumental in developing a typology of humour. The concept of frame has helped to bridge the gap between perceiving humorous incongruity (perceiving humour) and experiencing failed expectations (experiencing humour). It is presumed that an appropriate symbiosis between the two theories can prove most valuable for future studies focused on how humour is processed in the various modes of audiovisual translation and/or in different language combinations.

Thirdly, the proposed Relevance Theory-based Model of Subtitling Strategies (RTMSS) offers a suitable framework capable of explaining the selection of the most suitable subtitling strategies in general. The model has also been operative in the analysis of the strategies that are activated in particular cases of the subtitling of humorous utterances, for which no modifications to the general model have been required. All these seem to suggest that the same general model could also

be used to look into the subtitling of other linguistic features, such as the transfer of strong language, slang and metaphors.

Fourthly, the use of the software program ELAN (see Section 5.4) and the chi-square test (see Section 6.2) have greatly enhance the systematicity and specificity of the processing of the data made of audiovisual materials. ELAN, as a powerful corpus annotator, has helped with the construction of the corpus containing sample texts, annotations, and media files, and it can help many other researchers to build up a multimodal corpus in the future. The chi-square test, unlike many other statistical tools that are only suitable for analysing continuous data, can be used to analyse categorical data, and it seems particularly suitable for conducting quantitative analysis that can offer valuable information for qualitative analysis. Thus, the chi-square test can also of benefit for future studies that attempt to combine the quantitative and qualitative approaches in any areas of translation studies.

Fifthly, the qualitative analysis shows that, in some cases (see Examples 7-1, 7-19, 7-33 and 7-34, as well as Section 7.4), the subtitler's adherence to the principle of relevance does not necessarily guarantee that the target audience can derive a high level of cognitive effect from the subtitler's chosen strategies. To fully appreciate this implication, the reception studies on the audience's responses towards the subtitled audiovisual productions need to be conducted in the future.

8.3 Limitations

Certain limitations of this study have been found in the research process and they need be acknowledged.

Firstly, when conducting the two chi-square tests, it has been found that the original observed data cannot be directly used to conduct the two chi-square tests unless they are combined into larger categories (see Sections 6.2.2.1 and 6.2.3.1), because the expected frequency values were not over the level required for conducting the chi-square test (see Section 6.2.1). The main reason is that the corpus is not sufficiently large to generate meaningful results for so many categories in the two variables. To avoid the same problem in future projects, it is

suggested that a corpus should be at least twice as large as the ECCO for conducting the same or similar analyses.

Secondly, the qualitative analysis conducted in Chapter 7 is inevitably partial in nature and could only examine a selected fraction of the many humorous instances contained in the corpus. Based on the two indicators of total numbers and standardised residuals (see Section 6.3.2), it pays special attention to the most frequent and the most associated strategies under each of the 24 humour frames, rather than examining all the strategies activated under the 24 humour frames. A detailed examination of all strategies activated to deal with all the various humour frames will be a daunting exercise exceeding the parameters established for a doctoral thesis. To minimise this limitation, Appendix III has been attached, in which readers can find more specific examples related to the 24 humour frames as the supporting evidence for the argument that have been made in Chapter 7.

The two limitations seem to refer to divergent issues, but in reality they are deeply interconnected: the quantitative analysis is used to generate results that are based on a corpus made up of sufficient data, whereas the qualitative analysis can only afford choosing a small fraction of data according to some given parameters. The difficulty of having to reconcile both approaches can presumably occur in any research that has to combine the quantitative and qualitative analyses. In a study that focuses on the subtitling of humour, both humour types and subtitling strategies ineluctably unleash the potentiality of multiple categories, which in turn increases the difficulty of meeting the requirement of conducting the chi-square test and that of selecting illustrative examples for qualitative analysis. Notwithstanding these considerations, every effort has been made in this study to combine the quantitative and the qualitative approaches coherently in an attempt to obtain the most fruitful results.

8.4 Recommendations

The last section of this chapter delineates prospective avenues for further research mainly in the field of the subtitling of humour and its related areas, though it can also offer some inspiration to conduct research in the topic regarding the transfer of humour in other modes of audiovisual translation:

(1) A future study could adopt the same sets of humour frames and subtitling strategies that have been used in this study to investigate the subtitling of humour in a different set of data. Such data can be composed of other audiovisual texts within a particular genre of humour, such as sitcoms, mockumentaries, comedy films, musical comedies, and stand-up comedies.

(2) The same methodology used in this thesis could be reproduced to conduct research in any other language combinations. The humour frames suggested in this study can be directly reused, as they do not show a preference for any given language or culture, while the subtitling strategies can be adjusted according to the scope of prospective studies.

(3) A future study could focus on the strategies activated to deal with the transfer of only some of the 24 humour frames, and the repertoire of subtitling strategies could be adjusted subject to different research designs. If a study were to focus on only one humour frame that tends to associate with a variety of strategies, like the frame of lexical disambiguation or that of cultural references, it is envisaged that the subtitling strategies to be scrutinised would need some modification.

(4) A future research project on reception could concentrate on the audience's satisfaction and responses towards a range of subtitled audiovisual productions. As mentioned above, the subtitler's adherence to the principle of relevance does not necessarily guarantee that the audience can benefit from the subtitler's solutions, which implies that a reception study into the audience's responses could help to find out what solutions are most appreciated by target viewers. A study of these characteristics could focus on certain combinations of humour frames and subtitling strategies, and use questionnaires and/or interviews to measure the viewers' satisfaction when they are viewing the video clips containing humorous dialogues. The results of such examinations could prove beneficial to the training of future subtitlers insofar as they can inform their academic curriculum and highlight the skills they may need most in their training courses.

(5) Ironic humour, i.e. humour based on verbal irony in the frame of attitude, could be an exciting subject for future research. According to Table 6-13, the STR

values of the refocusing strategy (STR=1.73) and the distortion strategy (STR=1.65) are both second highest among all of the 24 humour frames, but the accumulated STR values (STR=3.38) of the two strategies are higher than the other humour frames. Given that the instances of humour based on higher-level explicature are rather few in the case of this frame, it seems legitimate to state that ironic humour is a hotbed for subtitlers' misunderstandings and mistranslations (see Section 7.1.7). The complexity of comprehension of this type of humour seems to be corroborated by the findings yielded in previous studies, in which it has been shown that young children have problems with understanding irony (Ackerman 1983; Winner 1988) and sarcasm (Capelli *et al.* 1990), the latter being a special form of irony which intends to convey the opposite meaning of what is said. To pursue this topic further, future studies could look into a number of related issues, such as identifying the factors that can influence a subtitler's level of understanding when it comes to dealing with ironic humour; ascertaining the extent to which subtitlers' level of understanding ironic humour can be related to the audience's (dis)satisfaction by examining the instantiated solutions; and investigating how the subtitlers' capacity of dealing with ironic humour could be enhanced with the addition of the appropriate activities to the curriculum of subtitler training.

(6) The frame of cultural references could be another interesting area. As per Table 6-13, the accumulated STR values of the refocusing and distortion strategies under this frame (STR=2.94) is only second to that of the attitude frame (STR=3.38), which suggests that cultural references can also lead to misunderstandings and mistranslations on the part of the subtitler. A future study could embark on an enquiry into the nature of the factors that are most likely to affect the subtitler's strategies and other measures when dealing with cultural references. Another possibility would be gauging how the audience's responses and levels of satisfaction towards the humorous utterances based on cultural references in the TL can inform the curriculum of subtitler training.

(7) Alternatively, a future project could look into the use of idiomatic expressions, including set phrase, idioms, and proverbs, among others, to deal with humour. As Table 6-4 shows, the accumulated activation of the strategies of equivalence (SA1) and prefabrication (SR5) has reached 501 times, accounting for 9.18% of the total of all the activated micro-strategies, which is only second to the

strategies of transfer (24.80%), condensation (22.54%) and explicitation (9.84%). This seems to show that idiomatic expressions are likely to be highly instrumental and productive when delivering humour to audiences from other cultures and those who speak other languages. This case could be especially tenable when humour is based on certain cultural frames, such as those of death, race, sex and romance, and social status (see Tables 6-13 and 6-14). Indeed, using idiomatic expressions, in a general sense, is likely to enhance the audience's acceptance of the TT, but it can also bring in some additional information that does not entirely comply with the ST informative intention. Hence, a future study could investigate how a subtitler's good understanding of idiomatic expressions or the use of metaphor as part of the idiomatic expressions can have an impact on the audience's satisfaction towards subtitles.

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Appendix I: Storyline of *The Office* by Episode

Series One[96]

S1E1 Downsize

Jennifer informs David that the company will undergo a merge between the Slough and Swindon branches, and the most efficient branch will survive in the following plan. Rumours about redundancy spread out quickly, which forces David to have a public meeting with the employees. David introduces Ricky, a new temporary employee, the office environment and the other staff, and they witness a childish dispute between Tim and Gareth. David and Ricky play a practical joke at Dawn, but she hates to be fooled by David.

S1E2 Work Experience

David introduces Donna, a new employee, to the other staff. When showing her around the office, David surprisingly finds a modified picture, in which his portrait is placed in a sexual scene, being circulated in the office. David appoints Gareth to conduct an investigation, and he seems very happy to acquire more authority among his colleagues. Jennifer pushes David to sack some employees, but she finds that David is unable to exercise the instruction. David is embarrassed at the final scene, because he initially reproaches Tim as the culprit of the filthy picture based on Gareth accusation, but he changes his attitude quickly when knowing that his friend, Chris Finch, is the real perpetrator.

S1E3 The Quiz

Tim's 30-yeard-old birthday and the company's quiz happen on the same day. Tim receives a hat from his mother and an inflatable cock from Dawn and Lee. When David knows that Ricky ever joined the Blockbusters, he makes several vain attempts to prove that he is more intelligent. Tim and Dawn make a practical joke at Gareth before the quiz. In the quiz night, David and Chris feels humiliated when they are defeated by the team made by Ricky and Tim after their six years of

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[96] More information can be found in *The Office* episode guide (BBC 2014).

championship, but Chris turns around later when he wins a challenge of throwing Tim's shoes across the building.

S1E4 Training

Rowan leads a one-day training session for the staff in the office, while David plays an awkward supervisor and entertainer during the session. He tries to undermine it by interpolating Rowan's speech unexpectedly, introducing his band history and singing his own songs. On the same day, Dawn is sad because of an argument with Lee, and many people come to comfort her. The alternating and boring talks between Rowan and David make Tim think about his future, and he proclaims that he wants to resign from his job. Before leaving the session, he asks Dawn for a drink, but to his embarrassment he finds Dawn and her fiancée have not split up.

S1E5 New Girl

David hires a new secretary, Karen, and tries to attract her with his sense of humour, but this attempt proves to fail when she is unfortunately head-butted by David. Donna arrives at the office lately because she sleeps overnight in an employee's place, and the discussion where she was and what she did last night makes David anxious. Gareth makes several futile attempts to flirt with Donna in a health and safety training session, while Tim is determined to quit his job to study in the university. People go to a dancing club for relaxation on Wednesday night, where Ricky and Donna's romance is disclosed, and Gareth encounters a woman he finally has to reject.

S1E6 Judgement

David sacks Alex, an employee recruited in the first episode, but the topics of their meeting surround the unusual knowledge about fairy tales. David meets Tim to convince him to stay but in vain. Jennifer offers David an opportunity to take over her position, and if he accepts it, some of the staff in the office will be made redundancy. David accepts the offer and proclaims the decision to the other staff as good news. In a night event, David claims that he has rejected the offer to stay with his staff, but the real reason could be that his medical examination fails to

meet the company's requirements. By the end of the first series, Tim decides to stay in the office and accepts David's offer of promotion.

Series Two

S2E1 Merger

In a welcoming party for the Swindon employees transferred to the Slough branch office, Neil appears for the first time as David's new boss, and he enjoys popularity among the employees. David tells some racist jokes to entertain the staff, but some people feel upset and bring up a complaint to Jennifer. Meanwhile, Tim shows some authoritative attitude towards other people like Gareth and Dawn, but he still plays practical jokes with Dawn to mock Gareth. After David has some communication with other staff for the matter of telling racist jokes, Tim and Dawn dance in the office to laugh at David behind his back. Daw's fiancé, Lee, misunderstands the situation and pushed Tim to the wall.

S2E2 Appraisals

On the staff appraisal day, the employees of the company are asked to answer a questionnaire and allowed to express their opinions over different issues. When David finds that he is not as welcome as Neil among the employees, he invites the staff from Swindon to have a drink at the lunchtime, but his effort proves to be futile. Coming back from to the office, David has a serious argument with Neil, and he tries to undermine Neil's status in the office. Rachael is interested in Tim, but Garth still tries to approach Rachael with his clumsy social skills.

S2E3 Party

People are celebrating Trudy's (an employee) birthday party in the office, and the gift she receives is used by Tim as the instrument of practical jokes. David receives an offer from an external company, Cooper & Webb Consultants, to be a motivational speaker in a training session, and he cannot wait to tell everyone when he chats with other people in the party. Meanwhile, David and Neil's relationship gets intense when they compete with each other in the office. Both Tim and Gareth attempt to attract Rachael's attention, and Rachael takes to chance to

play practical jokes at Gareth. When Tim and Rachael are getting close, which upsets Dawn and Gareth.

S2E4 Motivation

David encounters several frictions in the office in this episode. David is reprimanded by Neil because he forgets to pay an employee in time, and he also has some frictions with the other staff coming from Swindon because he finds they give him nicknames. Tim starts to date with Rachael, which makes Gareth rather angry. David gives a motivational talk in a training session for an external company, but it turns out to be a fiasco because the trainees are bored by his speech.

S2E5 Charity

People in the office are raising fund for charity on the Red Nose Day by wearing special costumes and selling special services: Gareth jumps all day, Keith dresses like Ali G, Dawn sells her kisses, Tim plays practical jokes at Gareth, and Neil and Rachael give a dancing performance. David feels upset when he is outshone by Neil, has frictions with Gareth's friends, and finally receives a redundancy offer because he fails to produce a report on time. Although Tim is already dating with Rachael, Dawn still gives him a kiss after his donation.

S2E6 Interview

David is interviewed by a newspaper journalist, and he deliberately elates himself and pretends to be unaffected by the redundancy. When he later finds that he will not keep his new job as a motivational speaker in the external company, he pleads Neil and Jennifer to reconsider the decision. Gareth becomes a laughing stock when his sexual life is disclosed from a phone call from his partner. Because David is leaving, Gareth luckily receives the offer to take over David's position. Dawn submits a notice to leave the office in order to go to the US with Lee. When Tim knows it, he breaks up with Rachael quickly and tells Dawn his feelings, but Dawn refuses him.

Series Three

S3E1 Christmas Specials Part One

After three years, the BBC documentary crew returns to film the same lot of people who showed up the previous series. David becomes a travelling sales representative of cleaning products and an unpopular entertainer in nightclubs, but he often pays visit to the office without giving a notice. In the past three years, David also released his first album. Gareth is the new manager of the office, and he likes to manage with military disciplines. Tim sits with a new colleague, who likes to talk about her family life in an exaggerating way. Dawn lives in Florida with Lee, and she accepts the crew's offer to fly back to Slough to participate in the Christmas party with previous colleagues.

S3E2 Christmas Specials Part Two

David starts to use an online dating website in order to bring a date to the Christmas party, but the first three meetings are quite disappointing. David is reprimanded by Neil because he brings a dog to the office to socialise with the staff. When Dawn returns to the office, Tim and Dawn play practical jokes at Gareth again. The Christmas party sees some dramatic changes: David finds his new date a beautiful and intelligent woman, and Dawn comes back to Tim's arms after she reads his message in a Christmas gift, which encourages her to pursue her dream of being an illustrator. The party ends up with taking a group picture for David and other office staff.

Appendix II: Instructions to Use Corpus Files

This appendix is an instruction to use the electronic files of the English-Chinese Corpus of *The Office* (ECCO). Users should refer to the CD-ROM containing 14 ELAN (.eaf) files, which has been attached to this thesis. The multimedia files of the corpus have been removed for the copyright reasons.

To open the electronic files of The English-Chinese Corpus of *The Office* (ECCO), users need to install ELAN. The software can be downloaded from its official website: tla.mpi.nl/tools/tla-tools/elan. After installation, open the program and search the corpus files by following these steps:

(1) Go to 'Search' > 'Structured Search Multiple eaf…' > 'Define Domain' > 'New Domain…'

(2) Select the 14 .eaf files from the CD-ROM > Press 'OK'.

(3) Specify a domain name > Press 'OK'.

(4) Choose the domain name > Press 'Load'.

(5) Choose 'Multiple Layer Search' to search the data across different tiers of the domain. To use this search function in a simple way,

    a. Press 'Fewer Columns' and 'Fewer Layers' to reduce the white blanks to one column and two layers.

    b. Select 'Tier Name PI: ST Humour Merged Frames' and 'Tier Name PI: Subtitling Strategies' from the drop down list.

    c. Fill in blanks with predefined symbols (see Abbreviations and Symbols and the tables in Section 5.4.6).

    d. Press 'Find'.

To use other functions of the software, please refer to the manual available on its official website.

Appendix III: Additional Examples

This appendix mainly offers additional examples (A1-A85) for the qualitative analysis in Chapter 7. A secondary purpose is offering examples (A1-A97) for the typology of humour in Section 3.3.6, and the taxonomy of subtitling strategies in Section 4.4.8.

Episode	Scene	Timecodes	Duration
S1E3	C075	00:06:59:13 – 00:07:01:21	00:00:02:08
Dialogue		"Ex-squeeze me", instead of excuse me.	
Subtitle		說「捏死我吧」來代替「原諒我吧」	
Back translation		Say "squeeze me to death" instead of "forgive me"	
Strategy		Waiving	

Example A1: Use of waiving to deal with lexical disambiguation

Episode	Scene	Timecodes	Duration
S1E3	C075	00:07:04:26 – 00:07:08:01	00:00:03:05
Dialogue		David: Say that to a waiter or something, "wank you very much". He doesn't here.	
Subtitle		用來跟侍應或其他人說 「謝謝你這蠢材」，他們聽不到的	
Back translation		(It is) used to tell waiters or others "Thank you, you foolish", they cannot hear	
Strategy		Waiving	

Example A2: Use of waiving to deal with lexical disambiguation

Episode	Scene	Timecodes	Duration
S2E3	C257	00:20:30:22 – 00:20:34:22	00:00:04:00
Dialogue		[Neil: Beware of false prophets.] David: No. That's my point, innit? It's not all about profits, so...	
Subtitle		我的重點不是錢	
Back translation		My point is not money	
Strategy		Waiving	

Example A3: Use of waiving to deal with lexical disambiguation

Episode	Scene	Timecodes	Duration
S2E1	C195	00:13:05:23 – 00:13:07:02	00:00:01:09
Dialogue		David: [I'm not, I'm not used to public squeaking], I piss-pronounceate [a lot of my worms.]	
Subtitle		會"花"錯音	
Back translation		[I would] "mispronounce" sounds [Note: the Chinese word 花 (*hua*) sounds like 發 (*fa*).]	
Strategy		Punning	

Example A4: Use of punning to deal with lexical disambiguation

Episode	Scene	Timecodes	Duration
S2E1	C204	00:19:45:17 – 00:19:48:28	00:00:03:11
Dialogue		David: Some people can take things the wrong way…	
Subtitle		有些人會弄擰整件事	
Back translation		Some people would twist the whole thing	
Strategy		Punning	

Example A5: Use of punning to deal with lexical disambiguation

Episode	Scene	Timecodes	Duration
S2E3	C260	00:22:49:25 – 00:22:51:28	00:00:02:03
Dialogue		[Chris: Hey, has that, er, that Lisa moved up here? Neil: No, no, no, she left. She's looking for a job.] Chris: Well, if it's a blow job, I can help her.	
Subtitle		若她想找吹喇叭的差事 我倒是可以幫她的忙	
Back translation		If she wants to find a trumpet-blowing job I can help her	
Strategy		Punning	

Example A6: Use of punning to deal with lexical disambiguation

Episode	Scene	Timecodes	Duration
S2E4	C282	00:11:28:09 – 00:11:31:05	00:00:02:26
Dialogue		[Gareth: Well, I don't really... David: No, come on. What is it?] Gareth: Bluto.	
Subtitle		說啦，什麼綽號？ 大笨驢	
Back translation		Say [it], what nickname? Big-stupid-donkey	
Strategy		Patterning	

Example A7: Use of patterning to deal with conceptual adjustment

Episode	Scene	Timecodes	Duration
S2E4	C282	00:11:31:10 – 00:11:33:04	00:00:01:24
Dialogue		David: The villain from Popeye? Gareth: Yeah.	
Subtitle		大力水手裡的那個壞蛋？ 對	
Back translation		The villain in *Powerful Sailor*? Yes	
Strategy		Patterning	

Example A8: Use of patterning to deal with conceptual adjustment

Episode	Scene	Timecodes	Duration
S2E4	C284	00:12:35:14 – 00:12:36:29	00:00:01:15
Dialogue		David: Why am I Mr Toad? (making a grimace to the camera)	
Subtitle		為什麼叫我蟾蜍先生？	
Back translation		Why call me Mr Toad	
Strategy		Patterning	

Example A9: Use of patterning to deal with conceptual adjustment

Episode	Scene	Timecodes	Duration
S1E4	C117	00:21:18:03 – 00:21:19:13	00:00:01:10
Dialogue		Gareth: I could be your Assistant Manager.	
Subtitle		我可以做你的副理	
Back translation		I can be your Vice Manager	
Strategy		Waiving	

Example A10: Use of waiving to deal with the sentence frame

Episode	Scene	Timecodes	Duration
S1E4	C117	00:21:20:05 – 00:21:21:27	00:00:01:22
Dialogue		David: You could be Assistant to the Manager.	
Subtitle		你只可以做經理的助手	
Back translation		You can only be Assistant to the Manager	
Strategy		Waiving	

Example A11: Use of waiving to deal with the sentence frame

Episode	Scene	Timecodes	Duration
S2E3	C253	00:11:32:07 – 00:11:35:28	00:00:03:21
Dialogue		David: Bunsen burner, nice little earner. Hence the... Bunse.	
Subtitle		本生燈不點不亮 [話不說不明，多少錢？]	
Back translation		Bunsen burner will be bright if not lit up [A speech is not clear if not said, how much money?]	
Strategy		Waiving	

Example A12: Use of waiving to deal with the sentence frame

Episode	Scene	Timecodes	Duration
S1E4	C113	00:16:33:09 – 00:16:35:19	00:00:02:10
Dialogue		David: # He says, "'Cause none of them was you..." #	
Subtitle		「因為沒有一個是你」	
Back translation		"Because none [of them] was you"	
Strategy		Transfer	

Example A13: Use of transfer to deal with reference assignment

Episode	Scene	Timecodes	Duration
S1E5	C127	00:02:06:17 – 00:02:07:09	00:00:00:22
Dialogue		[David: Okay. You stayed with a friend. That's fine. I'm a little annoyed at her parents for not calling me and saying.] Donna: His parents weren't in. [David: His parents? It's a bloke? So what.]	
Subtitle		他的父母都不在	
Back translation		His parents both weren't in	
Strategy		Transfer	

Example A14: Use of transfer to deal with reference assignment

Episode	Scene	Timecodes	Duration
S2E1	C200	00:17:52:05 – 00:17:54:01	00:00:01:26
Dialogue		[David: He thought it was funny, so I don't know why he's complaining now.] Jennifer: He? It was a woman.	
Subtitle		他？投訴的是個女生	
Back translation		He? The complainer is a female	
Strategy		Transfer	

Example A15: Use of transfer to deal with reference assignment

Episode	Scene	Timecodes	Duration
S1E2	C064	00:28:00:16 – 00:28:05:06	00:00:04:20
Dialogue		[David (pretending that he is speaking with Chris Finch on the phone): No, I've got a sense of humour, but that was offensive towards women, and, you know, to be... I can't tolerate that. I'm gonna have to pass on...] Voices from telephone: [...time sponsored by Accurist will be] 4, 21 and 40 seconds.	
Subtitle		下午四時二十一分四十秒	
Back translation		Afternoon 4 o'clock 21 minutes 40 seconds	
Strategy		Explicitation	

Example A16: Use of explicitation to deal with manifestness change

Episode	Scene	Timecodes	Duration
S2E5	C301	00:02:29:05 – 00:02:31:17	00:00:02:12
Dialogue		Chris: That's a good cause there. Do you mind kissing me on the nose?	
Subtitle		反正是做善事 能不能吻我的鼻子？	
Back translation		Anyway [this] is doing charity Can [you] kiss my nose?	
Strategy		Explicitation	

Example A17: Use of explicitation to deal with manifestness change

Episode	Scene	Timecodes	Duration
S3E2	C384	00:01:07:12 – 00:01:10:04	00:00:02:22
Dialogue		Gareth: Do you mind black ones? David: No! All equal. [Gareth: 'Cos they've sent you three of them. David: That is a lot, innit?]	
Subtitle		你介意對方是黑人嗎？ 不介意，我一視同仁	
Back translation		Do you mind the other person is black? Don't mind, I see them consistently with the same kindness	
Strategy		Explicitation	

Example A18: Use of explicitation to deal with manifestness change

Episode	Scene	Timecodes	Duration
S1E3	C068	00:02:45:28 – 00:02:47:07	00:00:01:09
Dialogue		David: [Lock up your daughters…] Should you say… [Finchy is on his way in for the quiz.]	
Subtitle		我要告訴各位	
Back translation		I want to tell everyone	
Strategy		Modulation	

Example A19: Use of modulation to deal with implicature

Episode	Scene	Timecodes	Duration
S2E1	C183	00:03:10:15 – 00:03:11:24	00:00:01:09
Dialogue		Gareth: [Er, yes, they do, 'cos if people were rude to me then I used to give them their milk last] so it was warm.	
Subtitle		到時牛奶就不冰了	
Back translation		at them time milk is cold any more	
Strategy		Modulation	

Example A20: Use of modulation to deal with implicature

Episode	Scene	Timecodes	Duration
S2E2	C221	00:07:43:11 – 00:07:46:17	00:00:03:06
Dialogue		[Dawn: Well, then, I suppose Jennifer.] David: I thought we said not a woman, didn't we? Or am I…	
Subtitle		我不是說不要選女人嗎？	
Back translation		Didn't I say do not choose a woman?	
Strategy		Modulation	

Example A21: Use of modulation to deal with implicature

Episode	Scene	Timecodes	Duration
S3E1	C360	00:19:37:06 – 00:19:39:23	00:00:02:17
Dialogue		Tim: [And my grandmother said,] "I'm not surprised she chose the other fella. I wouldn't kick him out of bed!"	
Subtitle		"也難怪她會選另一個 換作是我也會選他"	
Back translation		No wonder he would choose another one If it was me I also would choose him	
Strategy		Modulation	

Example A22: Use of modulation to deal with implicature

Episode	Scene	Timecodes	Duration
S1E1	C007	00:04:32:04 – 00:04:34:13	00:00:02:09
Dialogue		Gareth: Urgh, just the eight pints for me last night, then.	
Subtitle		唔...我昨晚只喝了八品脫	
Back translation		Urgh... yesterday I only drank eight pints	
Strategy		Transfer	

Example A23: Use of transfer to deal with attitude

Episode	Scene	Timecodes	Duration
S1E4	C103	00:05:58:26 – 00:06:00:06	00:00:01:10
Dialogue		(The participants of a training session are discussing that the postage stamps can be legally used as cash.) [David: A bus driver would have to accept that as currency. Tim: Yeah, that'd happen. David: Well, if he doesn't, report him.] Tim: Yeah, I'd report him when I'm walking home.	
Subtitle		當我走路回家的時候就檢舉他	
Back translation		When I walk home, [I] would report him	
Strategy		Transfer	

Example A24: Use of transfer to deal with attitude

Episode	Scene	Timecodes	Duration
S2E1	C209	00:23:26:25 – 00:23:27:22	00:00:00:27
Dialogue		[Gareth: I saw her first, mate. Tim: And... how does that work? (Gareth uses two fingers to point at his own eyes and then point to somewhere else.) Tim: So? You've won that argument doing that, have you?] Yeah, of course. [That's won the argument.]	
Subtitle		那當然啊	
Back translation		That [is] for sure	
Strategy		Transfer	

Example A25: Use of transfer to deal with attitude

Episode	Scene	Timecodes	Duration
S1E4	C109	00:12:41:26 – 00:12:42:22	00:00:00:26
Dialogue		Tim: I never thought I'd say this, [but can I hear more from Gareth, please?]	
Subtitle		我可以說我從未想過	
Back translation		I can say I never thought about	
Strategy		Refocusing	

Example A26: Use of refocusing to deal with attitude

Episode	Scene	Timecodes	Duration
S1E4	C119	00:22:27:12 – 00:22:28:00	00:00:00:18
Dialogue		Gareth: Alright, smartass, I wouldn't want to be stuck with you in a situation, either.	
Subtitle		好了，聰明人	
Back translation		Alright, smart guy	
Strategy		Refocusing	

Example A27: Use of refocusing to deal with attitude

Episode	Scene	Timecodes	Duration
S2E2	C236	00:24:15:20 – 00:24:19:07	00:00:03:17
Dialogue		Rachel: What if I do go all the way with Tim, but I want a little bit more with you?	
Subtitle		如果我跟提姆打出全壘打 但還想跟你熱和熱和呢？	
Back translation		If I and Tim hit a homerun but [I] still want to get close to you?	
Strategy		Refocusing (The expression 熱和熱和 contains typos.)	

Example A28: Use of refocusing to deal with attitude

Episode	Scene	Timecodes	Duration
S1E2	C052	00:13:44:21 – 00:13:46:11	00:00:01:20
Dialogue		Gareth (quoting an expression): [You know the phrase] 'Softly softly catchy monkey'?	
Subtitle		靜待時機，無往不利	
Back translation		Waiting for the chance quietly, be benefited in every way	
Strategy		Punning (The character 機 [*ji*] rhymes with 利[*li*].)	

Example A29: Use of punning to deal with expressive style

Episode	Scene	Timecodes	Duration
S2E2	C239	00:28:10:05 – 00:28:12:15	00:00:02:10
Dialogue		David (reading his poem aloud): Steal it, sheath it in your lake. I'd drown with you to be together.	
Subtitle		"只要能跟妳在一起 一同沈沒在所不惜"	
Back translation		"As long as [I] can get along with you [I can even] sink together [with you] at all cost"	
Strategy		Punning (The character 起 [*qi*] rhymes with 惜[*xi*].)	

Example A30: Use of punning to deal with expressive style

Episode	Scene	Timecodes	Duration
S2E3	C267	00:27:48:02 – 00:27:50:18	00:00:02:16
Dialogue		[David: Yeah... Well, I... Just 'cos I don't kiss and tell doesn't mean I don't get...] Chris (laughing and speaking in a high-pitched voice): You don't normally kiss. You've got nothing to tell.	
Subtitle		你是沒啥好說，不是守口如瓶	
Back translation		You have nothing to tell not keeping your mouth shut like a bottle	
Strategy		Punning (The idiom 守口如瓶 means keeping a secret strictly.)	

Example A31: Use of punning to deal with expressive style

Episode	Scene	Timecodes	Duration
S1E1	C004	00:02:32:10 – 00:02:33:21	00:00:01:11
Dialogue		[David: How many times have I told you? There's a special filing cabinet for things from Head Office. Dawn: You haven't told...] David (crumpling up the document he is reading): It's called the wastepaper basket!	
Subtitle		那叫作廢紙箱！	
Back translation		That is called the wastepaper basket!	
Strategy		Transfer	

Example A32: Use of transfer to deal with the situation frame

Episode	Scene	Timecodes	Duration
S1E1	C029	00:21:45:20 – 00:21:48:04	00:00:02:14
Dialogue		Gareth: [I mean, you know, imagine a warehouse where a little midget fella is driving a forklift. Okay, he can't see over the top.] He's got great big platform shoes on, [so he can reach the pedals, because of his little legs.]	
Subtitle		他穿上一雙大大的厚底鞋	
Back translation		He wears big thick-bottom shoes / platform shoes	
Strategy		Transfer	

Example A33: Use of transfer to deal with the situation frame

Episode	Scene	Timecodes	Duration
S2E3	C268	00:28:53:18 – 00:28:54:23	00:00:01:05
Dialogue		(Female moaning voices. Black screen.) Trudy: My knees hurt. [Chris: Nearly done.]	
Subtitle		我的膝蓋好痛	
Back translation		My knees hurt	
Strategy		Transfer	

Example A34: Use of transfer to deal with the situation frame

Episode	Scene	Timecodes	Duration
S2E3	C257	00:20:34:27 – 00:20:38:12	00:00:03:15
Dialogue		Neil: I meant prophets as in... David: I meant, I meant....	
Subtitle		我的意思是先知... "我的意思是..."	
Back translation		What I meant is...	
Strategy		Condensation	

Example A35: Use of condensation to deal with the sequence frame

Episode	Scene	Timecodes	Duration
S3E1	C358	00:17:57:03 – 00:18:01:01	00:00:03:28
Dialogue		[Tim: Can I add something to the agenda, please?] Gareth: No, you know full well you cannot submit something to be discussed during the meeting.	
Subtitle		不行 不能在會議中補充討論事項	
Back translation		No Cannot submit a to-be-discussed case during a meeting	
Strategy		Condensation	

Example A36: Use of condensation to deal with the sequence frame

Episode	Scene	Timecodes	Duration
S3E2	C401	00:21:39:27 – 00:21:42:03	00:00:02:06
Dialogue		[David: Yeah, we don't talk about that, though. An employee: And they actually advocated guerrilla attacks on the public property.] David: Is someone gonna shut him up?	
Subtitle		叫他閉嘴行不行？	
Back translation		Ask him to shut up, alright?	
Strategy		Condensation	

Example A37: Use of condensation to deal with the sequence frame

Episode	Scene	Timecodes	Duration
S1E1	C023	00:17:07:29 – 00:17:10:08	00:00:02:09
Dialogue		David: Terrifying... Testicular cancer... [Cancer of them, old testicles... Ah...]	
Subtitle		親密的睪丸所患的癌症…	
Back translation		The cancer that the intimate testicles suffer from	
Strategy		Dramatisation	

Example A38: Use of dramatisation to deal with the frame of body

Episode	Scene	Timecodes	Duration
S2E1	C197	00:14:19:19 – 00:22:50:13	00:08:30:24
Dialogue		(David is talking about Eric Hitchmough he met in the Coventry conference.) [Gareth: I prefer that stuff you do about his little hand... David: I don't do stuff about his little hand.] Gareth: Yeah you did, the wanking claw…	
Subtitle		才怪，你還說那是 "魔爪"	
Back translation		No way, you even said it was [a] "devil's claw'	
Strategy		Dramatisation	

Example A39: Use of dramatisation to deal with the frame of body

Episode	Scene	Timecodes	Duration
S2E5	C322	00:22:48:25 – 00:22:50:13	00:00:01:18
Dialogue		(When seeing Rachel sitting on the desk and talking to Tim, Gareth interrupts to ask her to sit on a chair.) [Rachel: I think he's a little bit jealous that he's not getting the view you're getting.] Gareth: Wrong. I've got the arse this side, [so I'd only wanna be sitting where he's sitting if you was wearing a skirt...]	
Subtitle		錯了，妳的玉臀被我一覽無遺	
Back translation		Wrong, you jade-like arse has been seen clearly by me	
Strategy		Dramatisation	

Example A40: Use of dramatisation to deal with the frame of body

Episode	Scene	Timecodes	Duration
S2E2	C217	00:04:27:29 – 00:04:30:27	00:00:02:28
Dialogue		[Tim: Well I'm only just thirty. Are you... You must be thirty-nine?] David: Don't... Both in our thirties. It's the fact. Yeah?	
Subtitle		反正都是 30 幾	
Back translation		Anyway [we are] both in the 30s	
Strategy		Condensation	

Example A41: Use of condensation to deal with age and maturity

Episode	Scene	Timecodes	Duration
S2E3	C247	00:06:38:01 – 00:06:40:23	00:00:02:22
Dialogue		[David: How old would you say I was, if you didn't know me? An employee: Um... forty?] David: No. How old do you think I look? Not…	
Subtitle		我是說我看起來像幾歲？	
Back translation		I said how old I look like	
Strategy		Condensation	

Example A42: Use of condensation to deal with age and maturity

Episode	Scene	Timecodes	Duration
S2E5	C312	00:14:34:26 – 00:14:38:10	00:00:03:14
Dialogue		(David refuses to call Nathan his nickname, Oggmonster, which upsets Nathan.) Nathan: I didn't call you fatty as soon as I saw you. (Nathan walks away.) David: What is... What is the matter with him?	
Subtitle		他怎麼了？	
Back translation		What is the matter with him?	
Strategy		Condensation	

Example A43: Use of condensation to deal with age and maturity

Episode	Scene	Timecodes	Duration
S2E5	C320	00:04:19:09 – 00:04:23:14	00:00:04:05
Dialogue		David: Dad isn't dead. He's in a home.	
Subtitle		我的父親沒有死，他在療養院內	
Back translation		My father isn't dead, he is in a sanatorium	
Strategy		Transfer	

Example A44: Use of transfer to deal with the frame of suffering

Episode	Scene	Timecodes	Duration
S1E5	C149	00:22:57:22 – 00:22:58:27	00:00:01:05
Dialogue		Gareth (talking about venereal disease): [And it's irresponsible to the rest of your unit as well, alright? You've been under attack for days. There's a soldier down. He's wounded. Gangrene's setting in.] "Who's used all the penicillin?" ["Oh... Mark Paxton, sir. He's got knob rot off some tart."]	
Subtitle		是誰用盡了所有盤尼西林？	
Back translation		Who has used up all the penicillin?	
Strategy		Transfer	

Example A45: Use of transfer to deal with the frame of suffering

Episode	Scene	Timecodes	Duration
S1E6	C175	00:16:18:04 – 00:16:22:28	00:00:04:24
Dialogue		(Gareth is weeping because David is leaving the office.) David: Gareth, come on...You're a soldier, [aren't you, eh? Yeah?]	
Subtitle		蓋瑞斯，拜託，你是個士兵	
Back translation		Gareth, come on, you're a soldier	
Strategy		Transfer	

Example A46: Use of transfer to deal with the frame of suffering

Episode	Scene	Timecodes	Duration
S1E4	C108	00:11:08:00 – 00:11:13:25	00:00:05:25
Dialogue		David: Within my realm, you know, er, then probably some sort of everlasting life, you know.	
Subtitle		對我來說，那大概是長生不老	
Back translation		To me, that probably is longevity without aging	
Strategy		Prefabrication	

Example A47: Use of prefabrication to deal with the frame of death

Episode	Scene	Timecodes	Duration
S1E4	C108	00:11:24:19 – 00:11:26:19	00:00:01:00
Dialogue		David: [And live, you know, on and on and on], you know, and know what it's like to live forever.	
Subtitle		這就是長生不老的意思	
Back translation		This is the meaning of longevity without aging	
Strategy		Prefabrication	

Example A48: Use of prefabrication to deal with the frame of death

Episode	Scene	Timecodes	Duration
S2E4	C278	00:06:48:02 – 00:06:52:13	00:00:04:11
Dialogue		Simon: [I could see the people were going, "Oh, my God!] If that guy hits that ramp, going at that speed, he's definitely dead."	
Subtitle		H 為我九死一生	
Back translation		[thought that] I must be dying	
Strategy		Prefabrication ('H' is a typo in the subtitle. The phrase 九死一生 literally means 'ninety percent of chance to die and ten percent to be alive')	

Example A49: Use of prefabrication to deal with the frame of death

Episode	Scene	Timecodes	Duration
S2E1	C199	00:17:11:21 – 00:17:14:20	00:00:02:29
Dialogue		A black employee (guessing what joke David was talking about): It's not the black man's cock one, is it?	
Subtitle		不是講黑人命根子的笑話吧?	
Back translation		Isn't it a joke about the black man's life-root?	
Strategy		Equivalence	

Example A50: Use of equivalence to deal with the frame of race

Episode	Scene	Timecodes	Duration
S2E1	C202	00:18:54:27 – 00:18:57:00	00:00:02:03
Dialogue		David: It's not an insult though, is it? It's a compliment if anything.	
Subtitle		這又不是侮辱黑人 反而讓他們臉上有光耶	
Back translation		This is not insulting black men Conversely this lets them have light on their faces [The phrase 臉上有光 means having glory.]	
Strategy		Equivalence	

Example A51: Use of equivalence to deal with the frame of race

Episode	Scene	Timecodes	Duration
S2E1	C212	00:27:18:07 – 00:27:19:21	00:00:01:14
Dialogue		[David: You, you are half-and-half, aren't you?] An employee: I'm mixed-race, yes.	
Subtitle		對，我是混血兒	
Back translation		Yes, I am a mixed-blood child	
Strategy		Equivalence	

Example A52: Use of equivalence to deal with the frame of race

Episode	Scene	Timecodes	Duration
S1E2	C053	00:17:18:23 – 00:17:19:28	00:00:01:05
Dialogue		Tim (talking about Gareth's wording for signs of the meeting room): Er... He really lost it here.	
Subtitle		他在這裡開始有點迷失了	
Back translation		He stats to be a little lost here	
Strategy		Dilution	

Example A53: Use of dilution to deal with the frame of mind

Episode	Scene	Timecodes	Duration
S3E2	C416	00:38:26:05 – 00:38:30:24	00:00:04:19
Dialogue		Anne (asking a man in the party to stop smoking): [I don't really care about the party.] I care about my unborn child. An employee: Then maybe you should fuck off home, then, if you're pregnant, you dozy cow!	
Subtitle		我關心的是我未出世的孩子 那妳為什麼不回家，大母牛？	
Back translation		I care about my unborn child Why don't you go home, big cow?	
Strategy		Dilution	

Example A54: Use of dilution to deal with the frame of mind

Episode	Scene	Timecodes	Duration
S1E2	C052	00:13:54:10 – 00:13:58:05	00:00:03:25
Dialogue		Gareth: One milligram of that poison can kill a monkey, [or a man.]	
Subtitle		一毫克毒液已經足夠殺死一隻猴子	
Back translation		One milligram of poison is sufficient to kill a monkey	
Strategy		Explicitation	

Example A55: Use of explicitation to deal with the frame of professionalism

Episode	Scene	Timecodes	Duration
S1E4	C108	00:10:52:02 – 00:10:53:20	00:00:01:18
Dialogue		David: [It depends on what you mean by ultimate fantasy] because time travel is actually impossible...	
Subtitle		飛越時空是完全不可能的事情	
Back translation		Going beyond time and space is an absolutely impossible matter	
Strategy		Explicitation	

Example A56: Use of explicitation to deal with the frame of professionalism

Episode	Scene	Timecodes	Duration
S2E2	C228	00:13:42:07 – 00:13:45:26	00:00:03:19
Dialogue		David: If "Don't know" wasn't there, what would you put?	
Subtitle		如果沒有"不知道"這個選項 你會填什麼?	
Back translation		If there is not this option 'Don't know' what would you put	
Strategy		Explicitation	

Example A57: Use of explicitation to deal with the frame of professionalism

Episode	Scene	Timecodes	Duration
S1E2	C043	00:08:07:28 – 00:08:11:08	00:00:03:10
Dialogue		David: [Women are as filthy as men. Naming no names, I don't know any,] but women... are... dirty.	
Subtitle		但女人...是...污穢的	
Back translation		But women...are...dirty	
Strategy		Transfer	

Example A58: Use of transfer to deal with the frame of gender

Episode	Scene	Timecodes	Duration
S1E5	C128	00:03:36:25 – 00:03:38:04	00:00:01:09
Dialogue		David (talking about the applicant of vacancy, Karen): She'll brighten up the place, won't she?	
Subtitle		她將會照亮這裡,是嗎?	
Back translation		She will brighten up here, is it?	
Strategy		Transfer	

Example A59: Use of transfer to deal with the frame of gender

Episode	Scene	Timecodes	Duration
S1E1	C018	00:13:42:05 – 00:13:44:13	00:00:02:08
Dialogue		David (introducing Gareth to Ricky): [Gareth is my right-hand man. Immediately beneath me. Oh! As an actress said to a bishop!] No, he's not. I'm not…	
Subtitle		不,他不是,我不是…	
Back translation		No, he is not, I am not...	
Strategy		Transfer	

Example A60: Use of transfer to deal with the frame of gender

Episode	Scene	Timecodes	Duration
S1E1	C011	00:09:32:16 – 00:09:33:13	00:00:00:27
Dialogue		Chris (through an answer machine): Hey, stop looking up her skirt.	
Subtitle		唏，別再偷窺她裙底的春光了	
Back translation		Hey, stop peeping at the spring light under her skirt	
Strategy		Equivalence	

Example A61: Use of equivalence to deal with sex and romance

Episode	Scene	Timecodes	Duration
S2E2	C224	00:10:37:21 – 00:10:42:23	00:00:05:02
Dialogue		Gareth: [I can read women and you've got to know their wants and their needs. And that can be anything from making sure she's got enough money to buy groceries each week] to making sure she's gratified sexually after intercourse.	
Subtitle		也要讓她在行周公之禮後 心滿意足	
Back translation		must also let her have sex and then feel satisfied	
Strategy		Equivalence	

Example A62: Use of equivalence to deal with sex and romance

Episode	Scene	Timecodes	Duration
S2E3	C264	00:25:17:01 – 00:25:19:12	00:00:02:11
Dialogue		Gareth (talking to Judy): [I'll, er, I'll do you from behind if you want.] It's just a quick in-and-out, no strings attached.	
Subtitle		速速打一砲，不用有感情牽扯	
Back translation		A quick shag, no affection needs to be involved	
Strategy		Equivalence	

Example A63: Use of equivalence to deal with sex and romance

Episode	Scene	Timecodes	Duration
S2E4	C273	00:03:41:14 – 00:03:44:28	00:00:03:14
Dialogue		Gareth: [Alright, I'll ask you straight.] Is there anything that could happen between us two while this is going on?	
Subtitle		你們兩個搞七拈三時 我們兩個還有希望嗎？	
Back translation		When you two fool around do we still have any hope?	
Strategy		Equivalence	

Example A64: Use of equivalence to deal with sex and romance

Episode	Scene	Timecodes	Duration
S2E6	C327	00:04:42:23 – 00:04:46:10	00:00:03:17
Dialogue		[Gareth (checking who is going to a birthday party): What about Fishfingers?] Nathan (voices from the phone): Oh, Fishfingers can't come because Susan caught him getting off with what's her face with the norks...	
Subtitle		魚手指不能來 因他被蘇珊逮到和別的女人搞七捻三	
Back translation		Fishfingers cannot come because Susan caught him fooling around with other women	
Strategy		Condensation	

Example A65: Use of condensation to deal with the frame of marital status

Episode	Scene	Timecodes	Duration
S2E1	C196	00:13:45:22 – 00:13:47:25	00:00:02:03
Dialogue		David (imitating Eric Hitchmough) "Um, yeah, one final thing. My wife loves you [but I don't agree with that in the workplace..." wouldn't it?]	
Subtitle		"還有一件事 我老婆很喜歡你"	
Back translation		"One more thing My wife loves you"	
Strategy		Condensation	

Example A66: Use of condensation to deal with the frame of marital status

Episode	Scene	Timecodes	Duration
S3E2	C386	00:02:43:18 – 00:02:47:12	00:00:03:24
Dialogue		Gareth: Yes, Tim, that's "fiancé", if you know what that word means. Um…	
Subtitle		提姆，你知道未婚夫 是什麼東東吧？	
Back translation		Tim, you know what fiancé means?	
Strategy		Condensation	

Example A67: Use of condensation to deal with the frame of marital status

Episode	Scene	Timecodes	Duration
S2E1	C207	00:22:17:25 – 00:22:20:04	00:00:02:09
Dialogue		David: [I was not advocating the use of drugs!] I was talking to someone on their level, [because I can communicate with people from all walks of life.]	
Subtitle		我只是見人說人話 見鬼說鬼話	
Back translation		I just speak human languages when seeing human beings speak ghost' languages when seeing ghosts	
Strategy		Equivalence	

Example A68: Use of equivalence to deal with the frame of social status

Episode	Scene	Timecodes	Duration
S2E3	C256	00:18:20:04 – 00:18:21:01	00:00:00:27
Dialogue		David: [Do you see those two people over there? They're business people, and, er,] they're quite important, actually.	
Subtitle		他們是在商場 呼風喚雨的大人物	
Back translation		They are in business the VIPs who can summon winds and rain [The idiom 呼風喚雨 means being highly powerful.]	
Strategy		Equivalence	

Example A69: Use of equivalence to deal with the frame of social status

Episode	Scene	Timecodes	Duration
S2E4	C294	00:26:58:14 – 00:27:01:14	00:00:03:00
Dialogue		David: Before I went out there, I was worried whether I still had it.	
Subtitle		其實我上台前有點擔心 自己寶刀有點老了	
Back translation		Actually before going on the stage I was a little worried that my sword is a little old	
Strategy		Equivalence	

Example A70: Use of equivalence to deal with the frame of social status

Episode	Scene	Timecodes	Duration
S1E6	C168	00:11:16:15 – 00:11:18:23	00:00:02:08
Dialogue		Jennifer: Well, I know that you're very loyal to your family here. [David: I am.]	
Subtitle		我知道你對這家庭是非常忠心的	
Back translation		I know you are very loyal to this family	
Strategy		Condensation	

Example A71: Use of condensation to deal with the frame of community

Episode	Scene	Timecodes	Duration
S2E4	C283	00:11:52:10 – 00:11:55:08	00:00:02:28
Dialogue		David: Now, I've been trying to welcome you new guys.	
Subtitle		我一直極力歡迎新來的同事	
Back translation		I've been making effort to welcome new colleagues	
Strategy		Condensation	

Example A72: Use of condensation to deal with the frame of community

Episode	Scene	Timecodes	Duration
S2E4	C283	00:11:55:13 – 00:11:56:08	00:00:00:25
Dialogue		David: You know, I didn't want you here, [but you're here now. So, you know, well-done, welcome.]	
Subtitle		我也不希望你們來	
Back translation		I don't hope you come either	
Strategy		Condensation	

Example A73: Use of condensation to deal with the frame of community

Episode	Scene	Timecodes	Duration
S1E2	C037	00:03:26:25 – 00:03:27:26	00:00:01:01
Dialogue		David: Ooh! Feminist.	
Subtitle		噢，女權主義者	
Back translation		Oh, feminist	
Strategy		Transfer	

Example A74: Use of transfer to deal with the frame of belief

Episode	Scene	Timecodes	Duration
S1E6	C176	00:16:48:02 – 00:16:51:15	00:00:03:13
Dialogue		[Gareth: The dog was called Nigger.] David: Don't keep saying it, but…	
Subtitle		別重覆著這句話，但是...唉?	
Back translation		Don't repeat this sentence, but... hey?	
Strategy		Transfer	

Example A75: Use of transfer to deal with the frame of belief

Episode	Scene	Timecodes	Duration
S2E5	C320	00:20:19:01 – 00:20:20:12	00:00:01:11
Dialogue		Tim (in a belief that Gareth should hop all day for charity): Gareth has stopped hopping, everyone.	
Subtitle		各位，蓋瑞斯不跳了	
Back translation		Everyone, Gareth has stopped hopping	
Strategy		Transfer	

Example A76: Use of transfer to deal with the frame of belief

Episode	Scene	Timecodes	Duration
S2E1	C206	00:22:06:06 – 00:22:08:20	00:00:02:14
Dialogue		David: [Like Scooby Doo.] All those Scooby Snacks. That's 'cos he's got the munchies, innit? [Not so much Scooby doo, Scooby dooby doo.]	
Subtitle		像史酷比吃的那種狗餅乾	
Back translation		Like the dog cookies eaten by *Shikubi*	
Strategy		Patterning	

Example A77: Use of patterning to deal with cultural references

Episode	Scene	Timecodes	Duration
S2E4	C276	00:05:31:09 – 00:05:33:19	00:00:02:10
Dialogue		David: [I excite their imaginations.] It's like bloody Dead Poets Society sometimes out there.	
Subtitle		就像"春風化雨" 那部電影一樣	
Back translation		Just like the film "Spring wind and nurturing rain"	
Strategy		Patterning	

Example A78: Use of patterning to deal with cultural references

Episode	Scene	Timecodes	Duration
S2E4	C280	00:08:38:10 – 00:08:40:01	00:00:01:21
Dialogue		Simon: [No, I've not seen him] fight Chuck Norris in Enter The Dragon.	
Subtitle		在"龍爭虎鬥"裡跟羅禮士打	
Back translation		fight *Luolishi* in "dragon fight with tiger"	
Strategy		Patterning	

Example A79: Use of patterning to deal with cultural references

Episode	Scene	Timecodes	Duration
S1E1	C008	00:06:04:28 – 00:06:05:27	00:00:00:29
Dialogue		David (imitating an expression used in a TV commercial of a powder used to beat hangover): Resolve!	
Subtitle		解決了	
Back translation		Resolved	
Strategy		Literalness	

Example A80: Use of literalness to deal with cultural references

Episode	Scene	Timecodes	Duration
S1E4	C104	00:07:36:05 – 00:07:36:22	00:00:00:17
Dialogue		[David (after watching a video in a training session): Very good. Very good. Okay, then. Right. That's that... What we're gonna...] Gareth (referring to the speaker in the video): John Noakes.	
Subtitle		哈哈，約翰諾克司	
Back translation		Ha-ha, *Yuehan Nuokesi*	
Strategy		Literalness	

Example A81: Use of literalness to deal with cultural references

Episode	Scene	Timecodes	Duration
S2E1	C185	00:06:04:20 – 00:06:05:24	00:00:01:04
Dialogue		(David and Neil see a monkey doll in the office that looks like Flat Eric on ITV.) David: Monkey!	
Subtitle		猴子	
Back translation		Monkey	
Strategy		Literalness	

Example A82: Use of literalness to deal with cultural references

Episode	Scene	Timecodes	Duration
S2E1	C188	00:08:13:11 – 00:08:15:11	00:00:02:00
Dialogue		Gareth: [Alright, it's Christmas dinner.] Royal family, [having their Christmas dinner.]	
Subtitle		英國王室成員聚在一塊兒	
Back translation		British royal family members gather together	
Strategy		Bridging	

Example A83: Use of bridging to deal with cultural references

Episode	Scene	Timecodes	Duration
S2E5	C319	00:19:50:22 – 00:19:54:02	00:00:03:10
Dialogue		Keith (giving advice to Dawn before she goes to the USA): [Word of warning then:] Out there, they call them fanny packs.	
Subtitle		我告訴妳 美國人都說"屁屁包"	
Back translation		I tell you American all say 'arse packs'	
Strategy		Bridging	

Example A84: Use of bridging to deal with cultural references

Episode	Scene	Timecodes	Duration
S3E1	C380	00:39:26:27 – 00:39:30:03	00:00:03:06
Dialogue		(In a nightclub, David is working as a comedian on the stage.) [Kim: Contestant Number Two. Everyone thinks...] David: Shagadelic, baby. Groovy, oh, yeah!	
Subtitle		寶貝，來一發吧，爽翻天了 （模仿王牌大賤諜）	
Back translation		Baby, have a shag, uber cool (Imitating *Trump-card-big-lowly-spy* / *Austin Powers*)	
Strategy		Bridging	

Example A85: Use of bridging to deal with cultural references

Episode	Scene	Timecodes	Duration
S1E1	C024	00:18:54:08 – 00:18:55:09	00:00:01:01
Dialogue		Gareth: [Yeah, you won't do it like that, though. You'd get the knife in behind the windpipe,] then pull it down like that.	
Subtitle		然後像這樣向下拉	
Back translation		Then like this pull down	
Strategy		Transposition	

Example A86: Use of transposition to deal with professionalism

Episode	Scene	Timecodes	Duration
S1E4	C097	00:01:33:18 – 00:01:35:08	00:00:01:20
Dialogue		Rowan: And it's what I'm trained in. [I have an MBA from Bradford, which...]	
Subtitle		這就是我受過的訓練	
Back translation		This is the training I have received	
Strategy		Transposition	

Example A87: Use of transposition to deal with professionalism

Episode	Scene	Timecodes	Duration
S1E3	C082	00:13:22:11 – 00:13:23:04	00:00:00:23
Dialogue		Tim: [And they've all] entered your hole [without you knowing].	
Subtitle		侵犯了你	
Back translation		violated you	
Strategy		Zooming	

Example A88: Use of zooming to deal with lexical disambiguation

Episode	Scene	Timecodes	Duration
S3E2	C401	00:21:25:09 – 00:21:29:08	00:00:03:29
Dialogue		David: The great leader who they locked up just 'cos he was black.	
Subtitle		他是個偉大的領導人 卻因膚色而坐牢	
Back translation		He was a great leader but went to the jail because of skin colour	
Strategy		Zooming	

Example A89: Use of zooming to deal with cultural references

Episode	Scene	Timecodes	Duration
S2E1	C192	00:11:47:22 – 00:11:49:03	00:00:01:11
Dialogue		Neil: No, it's great to be in Slough. [Really it is. I've just spent a year in Beirut.]	
Subtitle		開玩笑的，我很高興到史勞來	
Back translation		Joking, I am glad to come to Slough	
Strategy		Elaboration	

Example A90: Use of elaboration experiential-cultural frames

Episode	Scene	Timecodes	Duration
S1E4	C115	00:19:46:01 – 00:19:47:03	00:00:01:02
Dialogue		Gareth: City of love.	
Subtitle		愛的城市？ 是的	
Back translation		City of live? Yes	
Strategy		Elaboration	

Example A91: Use of elaboration to deal with cultural frames

Episode	Scene	Timecodes	Duration
S1E1	C010	00:09:15:03 – 00:09:16:19	00:00:01:16
Dialogue		David (speaking the greeting message in a telephone answering machine): Hi, mate. Not around at the moment, so please leave a 'mass-age'.	
Subtitle		星期一，我現在未能接聽電話	
Back translation		Monday, I now cannot answer the phone	
Strategy		Distortion	

Example A92: Use of distortion to deal with for interpretive-experiential frames

Episode	Scene	Timecodes	Duration
S1E3	C084	00:16:04:09 – 00:16:05:04	00:00:00:25
Dialogue		David: Ha-ha, I can't get a bloody word in edgeways! [Chris: Can't get what in edgeways?]	
Subtitle		哈，哈，我將一字不漏地說出來…	
Back translation		Ha, ha, I will say it without losing a word…	
Strategy		Distortion	

Example A93: Use of distortion to deal with the sequence frame

Episode	Scene	Timecodes	Duration
S3E2	C389	00:04:52:05 – 00:04:55:05	00:00:02:00
Dialogue		David: I saw a programme on the Discovery Channel. Interesting. There was…	
Subtitle		我看了探索頻道的一個節目 很有意思	
Back translation		I watched a programme on the Discovery Channel Very interesting	
Strategy		Removal	

Example A94: Use of removal to deal with professionalism

Episode	Scene	Timecodes	Duration
S1E3	C082	00:13:29:14 – 00:13:32:16	00:00:03:02
Dialogue		Gareth: [Oh, yeah. Well, no. What's more likely is that] I wouldn't be there if I knew they knew where I was.	
Subtitle		知道我的藏身地點時我已經逃走了	
Back translation		[when they] knew where I hid myself I had already run away	
Strategy		Removal	

Example A95: Use of removal to deal with professionalism

Episode	Scene	Timecodes	Duration
S2E2	C219	00:05:27:24 – 00:05:30:24	00:00:03:00
Dialogue		David: It's an insult. I'll put them down there if it's obvious.	
Subtitle		若是太明顯的話我收起來好了	
Back translation		If it is too obvious I will put them down.	
Strategy		Decimation	

Example A96: Use of decimation to deal with the situation frame

Episode	Scene	Timecodes	Duration
S3E2	C411	00:30:36:20 – 00:30:40:07	00:00:03:17
Dialogue		[David: I take that I can still bring a woman to this party? Gareth: Yeah, if you can find one.] David: What do you mean if I can find one? I've found one. Gareth: Have you? Which one?	
Subtitle		我已經找到了 是嗎？誰？	
Back translation		I have found one Really? Who?	
Strategy		Decimation	

Example A97: Use of decimation to deal with social status