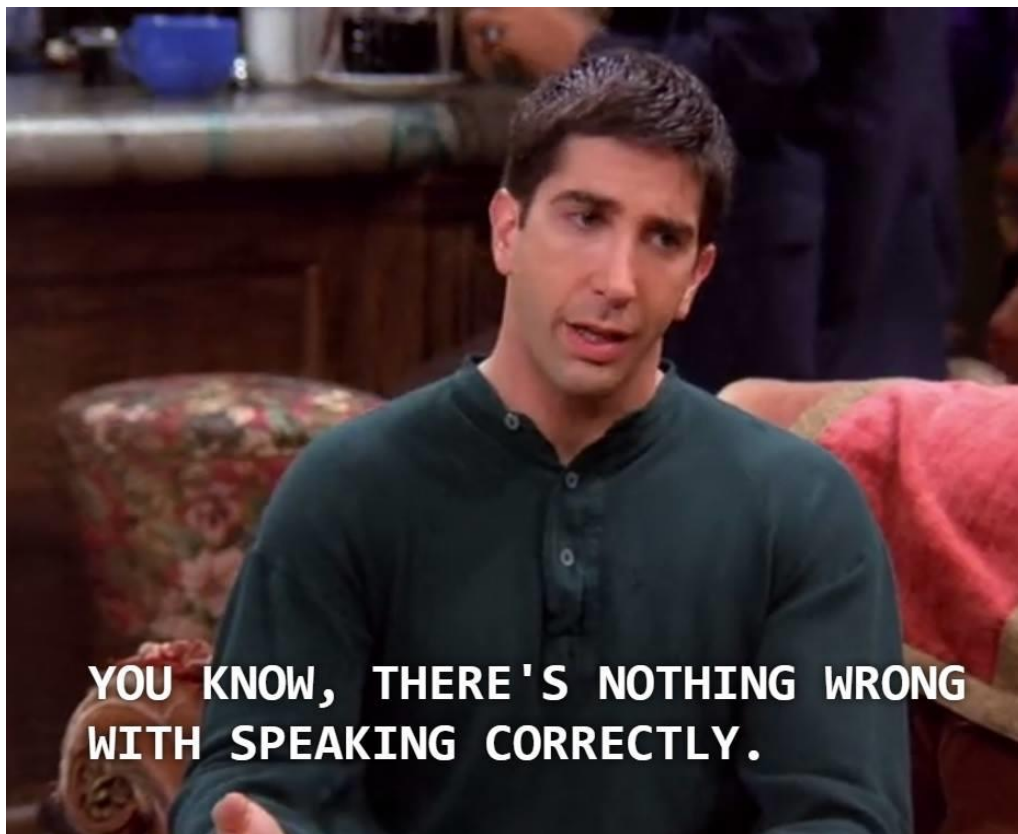


Translation of humor in the TV-series “Friends”.



Sara Hermansen (SH) - 201306377
Cecilie Skou Andersen (CSA) - 201306374
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Abstract

This research project will be concerned with subtitle translation in the TV-series "Friends". The analysis will be based on the two episodes "*The one with all the poker*" (S1E18) and "*The one with the cop*" (S5E16). The research project will first present the data used for analysis by explaining the general plot of "Friends", introducing the main characters and outlining the plot of the selected episodes. Hereafter, the theory for the humor analysis will be presented, to show what a translator needs to be aware of when translating humor. Next, we will present subtitles as a phenomenon, and how to translate into subtitles. The translation strategies used for the analysis will also be presented.

The analysis begins with the humor analysis, where we, based on Zabalbeascoa (2005), analyze what types of humor and jokes are found in the selected episodes. This analysis showed that there are several different types of humor present in the selected episodes. The most common type was *restricted by audience profile traits*, but the types *meaning-oriented humor*, *target-oriented humor*, *metalinguistic*, *narrative humor*, and *taboo* are also present. This will be followed by an analysis of the translation in the subtitles, to see what strategies the translator has used for the translation. This part of the analysis is based on Schjoldager's (2008) microstrategies. We discovered that the most frequently used strategy was *condensation*, followed by *direct translation*, *oblique translation*, *deletion*, *explicitation*, *direct transfer*, *adaption*, *substitution*, *paraphrase*, and *calque*.

The last part of the analysis is an observational study. For the observation, half of the participants watched the selected episodes with subtitles and the other half without subtitles. Based on fixed segments, we made a specific amount of stops during the episodes, where the participants had the opportunity to comment on what happened in the segment, and how they understood the humor. The observational study showed that there were several differences in how the participants watching with subtitles and without subtitles understood the humor and that there were instances where none of the participants understood the humor.

We have based our discussion on these findings. We discuss possible reasons for difficulties with understanding the humor, and whether there are any solutions for translating the humor in a better way.

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1 Introduction to research project (common)

1.1 Introduction

We are all exposed to humor in our everyday life. We use humor in social interactions to create an identity and to feel good and relaxed. Therefore, we often seek out situations in which we can laugh, for example in conversations, shows and literature (Ulstrup 2004). Humor will always consist of some kind of meaning, but is it possible to maintain this meaning, when humor is translated into another language?

A discipline of translating is subtitling. Subtitling is difficult because of the limited space on the screen, and because you are translating verbal humor into written language and therefore have to change the media. To make the translation successful, the translator has to be aware of what strategies to use, and how these strategies affect the translation.

An example of a TV-show, where humor is translated in subtitles, is the American sitcom "Friends". Humor is especially important in "Friends" as it is used to create the plot and form the characters' personalities. The main characters all have different personality traits, which are expressed through various forms of humor. Because humor plays such a big role in the show, it is important that the translation relays the humorous elements so the target audience can understand the plot and characters.

We have both watched "Friends" various times and had experiences, where we wondered about the translation solutions in the subtitles. Our proficiency in both Danish and English enabled to see issues in the Danish translation in the subtitles, which made it difficult to understand the humor expressed in the English language. Therefore, we wanted to investigate, if there was better translation solutions to these issues, by using our knowledge within the field of translation.

1.2 Problem statement

The aim of our research is to investigate what strategies the translator has used in the selected examples, and how they work, to answer the question:

How does the translator translate the humor in the selected episodes of "Friends" from the source text language, English, to the target text language, Danish, and how is the target text understood compared to the source text?

To answer this question, we will answer the following research questions:

- *Which forms of humor and jokes are present in the selected episodes of "Friends?"*
- *What is subtitling, and how do you translate in subtitling?*
- *Which translation strategies have been used for the subtitle translation in the selected episodes of "Friends?"*
- *How is the source text understood by our observation participants?*
- *How is the target text understood by our observation participants?*
- *Are there any problems in the understanding of the subtitles?*
- *What may be the reason for the understanding problems, and are there other solutions that could have been chosen for the translation?*

1.3 Structure

This research paper will begin with a presentation of the data used for analysis, which is two episodes of the sitcom "Friends". The presentation will begin with the general plot of the show, then present the main characters, and lastly the plots of the two chosen episodes.

The next chapter will be concerned with definitions of key terms and theory used for the analysis. The first part of this chapter will be about the definition and theories of humor, and the next about subtitling and translation strategies.

After this comes the analysis of the two selected episodes, which is divided in three different sections. The first section will be an analysis of the humor in the two episodes, the next section is an analysis of the translation and the last section will be an analysis of our observational study and interviews, where we look at how well the translations were understood by our participants.

Afterwards, there will be a discussion of the strategies chosen by the translator and suggestions for improvements of the translations, with use of different strategies.

1.4 Method & data

The empirical data we will use, will be two selected episodes of "Friends"; season 1, episode 18¹ "The one with all the poker" and season 5, episode 16² "The one with the cop". These two episodes are chosen for analysis, because they are representative for the show as a whole. The show ran for ten seasons, so they also represent different time-periods of the show. Furthermore, they were chosen, because they consist of verbal humor material, which we have considered to be problematic for translation. A more detailed presentation of the chosen data will be presented in chapter 2.

We have chosen to use the qualitative method to collect our data, because we needed data that could evaluate the quality of the translation. Thus, we needed data that could show how the target text audience understood the translation, and whether there were any differences compared to the source text audience. A quantitative method would not have provided a detailed picture of this. A quantitative method could therefore not have carried the project alone, but could have been used as a supplement to the qualitative method, but we considered that the quantitative method would be of low value for this research, compared to the resources that would have been necessary to carry it out.

For the humor analysis we will use Patrick Zabalbeascoa's article "*Humor and translation - an interdisciplinary*" from 2005, in order to define different types of jokes in the two selected episodes of "Friends". In the subtitle analysis, we will use the book "*Understanding translation*" by Anne Schjoldager (2008) to analyze the microstrategies used for the translation.

1.5 Limitations

For this project, we have only used two episodes from the TV-series "Friends" out of more than 200. For that reason, the analysis only revolves around two selected episodes, which we assume are representative for the series as a whole. We will use our results to make general conclusions about the series as a whole, even though we might have gotten a different picture by using a wider selection of episodes. Due to space restrictions, it has not been possible to analyze more than two episodes.

The article used by Patrick Zabalbeascoa can be interpreted in several ways. We have interpreted it as different definitions of jokes that are not categories as such, but aspects to be aware of when translating humor. His distinctions in the article are not very clear, so we have used his ideas to draw

¹ Hereafter shortened S1E18

² Hereafter shortened S5E16

up our own distinctions. A different interpretation of the article may lead to other distinctions. The distinctions will be presented in chapter 2 and are the basis of the humor analysis.

In the observational study, we have used four participants. This makes the study quite small, and a different result might have been obtained by using a wider variety of participants. We have based the understanding of the humor on the difference between the source text and the target text, but in reality, there might be other factors influencing the understanding.

2 Theoretical approaches & methods

2.1 Data (CSA)

This section presents the data used in the analysis. This project is researching the translation strategies used in the translation of verbal humor in the TV-series "Friends". The section will start with a presentation of the general plot in the entire show and hereafter a presentation of the six main characters. Furthermore, the section will consist of descriptions of the plots in our two selected episodes, which is our main data; S1E18 "The one with all the poker" and S5E16 "The one with the cop".

2.1.1 Plot

The TV-show "Friends" ran through 10 seasons, from 1994-2004 (IMDb n.d.b). The show received an incredible amount of awards and was considered the most popular television show in the United States in the last decade (Quaglio 2009). The show follows six friends during their daily lives in New York City. They all struggle to find love, achieve success in their careers, and with issues that they run into in their daily life (ibid). The central themes of the show are friendship, relationships, love, and sex, but the show also deals with more controversial subjects like same-sex marriage, artificial insemination, surrogate mothers, and age-difference in romantic relationships. The humor of the show is therefore reflected in issues that were typical for the American culture at the time, which gives a real-life aspect to the show. Many of the issues are still relevant today, which ensures that the show still holds massive popularity (ibid).

2.1.2 Characters

The show revolves around the six main characters: Rachel Green, Monica Geller, Ross Geller, Chandler Bing, Joey Tribbiani, and Phoebe Buffay (IMDb n.d.b).

2.1.2.1 Rachel Green

Rachel, played by Jennifer Aniston, is the last friend to enter the group. In the very first episode of the show, she shows up at the friends' usual coffee house and hang-out spot, Central Perk, in a wedding dress, having left her fiancé at the alter (Friends Central n.d.e). With nowhere to go, she searches for her best friend from high school, Monica, who is the only person she knows in the city (ibid). Rachel is a spoiled girl from a rich family, who has never had to stand on her own two feet. After escaping her wedding, she moves in with Monica and gets her first job as a waitress at Central Perk. She later moves on to a career in fashion, first at Bloomingdale's and later at Ralph Lauren. By the end of the show she is offered a position at Louis Vuitton, which requires her to move to Paris (ibid).

Rachel has several love interests during the show, but her main romance is with Ross, whom she starts dating in season 2 (Quaglio 2009). They have an on/off relationship throughout the show, which results in an accidental marriage, a baby, and Ross talking Rachel out of moving to Paris. They end up together by the end of the show (Friends Central n.d.e).

2.1.2.2 Monica Geller

Monica, played by Courtney Cox, is Rachel's best friend from high school. After high school they lost contact with each other, but when Rachel shows up after escaping from her wedding, they resume their friendship (Friends Central n.d.c). During high school, Monica suffered from severe overweight. She has now lost the weight, but the issue still comes up again once in a while, and she still has a difficult relationship with her mother, who finds fault in everything she does (Quaglio 2009). In spite of this, she resembles her mother quite a lot by being an obsessive cleaner, and bossy and controlling, which makes her the "mother" of the group. She and her brother Ross are also quite competitive (Friends Central n.d.c).

Monica works as a chef, holding positions such as prep. chef, caterer in her own business, and food critic for a newspaper, before landing a job as a head chef (ibid). One of the main romantic interests of Monica is Richard Burke, who is a friend of her parents and therefore a lot older than Monica is. This issue is what gets in the way of their romance, even though they resume it several times (ibid). In connection with Ross' wedding with Emily, Monica hooks up with Chandler. They enter a romantic relationship with each other, which they keep secret for a while. They end up marrying each other and adopting twins (ibid).

2.1.2.3 Ross Geller

Ross, played by David Schwimmer, is Monica's older brother and the favorite of the parents (Friends Central n.d.f). Ross is the most educated of the group, as he has a PhD, and is very interested in science. He works as a paleontologist, first at a museum and later as a professor at NYU. Because of him being the most educated one of the group, he often acts as a know-it-all and always wants to be right (ibid).

In the beginning of the show, Ross is married to Carol, but they get divorced as Carol discovers that she is a lesbian, and that she is in love with a woman named Susan. During their breakup, they find out that Carol is pregnant with Ross' child, and together they get their son, Ben (ibid). Ross later begins dating Rachel, whom he has had a crush on since 9th grade. Ross ends up cheating on Rachel, after they decide to take a break from each other, which results in their breakup (ibid). He later ends up marrying the Brit, Emily, but the marriage gets off to a rough start, because Ross accidentally says Rachel's name at the ceremony. They get divorced, because Ross refuses to give up his friendship with Rachel (ibid). Ross had several other romantic interests during the show, but he keeps having an on/off relationship with Rachel. They accidentally get married in Las Vegas, which results in Ross' third divorce. After a one-night stand, they have a child together and finally become a couple by the end of the show (ibid).

2.1.2.4 Chandler Bing

Chandler, played by Matthew Perry, is Ross' roommate from college and lives in the apartment across the hall from Monica's (Friends Central n.d.a). Chandler is the one always making jokes, and it is, several times during the show, stated that he uses humor as a defense mechanism (ibid). This stems from the dramatic experience of his parents' divorce, when he was a kid, and he still has a troubled relationship with both of his parents. His mother is now a writer of erotic novels, and his father had a sex change and stars in a drag-show in Las Vegas (ibid).

None of the friends really know, what Chandler does for a living, but it has something to do with computers and numbers. Even though he does not like the job, and only took it as a temporary job, he accepts a management position (ibid). He later quits his job to follow his dream of working in the advertising business. He gets a position as an intern at an advertising bureau, where he works without a salary and with weak chances of getting a permanent, paid job. He ends up doing so well that he is offered a higher position than expected (ibid).

Through most of the show, Chandler is afraid of romantic commitment, which results in most of his relationships being fairly short (ibid). He has an on/off relationship with a woman named Janice, whom the rest of the group, and sometimes even Chandler, finds really annoying. He later falls in love with Joey's girlfriend, Kathy, which results in a big fight between the two friends (ibid). He ends up marrying and adopting twins with Monica (ibid).

2.1.2.5 Joey Tribbiani

Joey, played by Matt Le Blanc, enters the group when he becomes Chandler's roommate. He is from a big, Italian family, where he is the only boy out of a sibling pack of eight (Friends Central n.d.b). Joey is portrayed as the most unintelligent in the group. He is often a bit slow to figure things out and can often be a bit childish (ibid). Joey is an actor but is often struggling to find work. He therefore has several other jobs during the show to support himself, when he has trouble finding acting jobs. Most of his acting jobs are small parts. His biggest part is as "Dr. Drake Remoray" in "Days of our Lives", which he ends up getting fired from (ibid).

Joey does not really believe in relationships, he prefers to just go out with girls to have sex. Therefore, he does not have many significant relationships during the show. After Chandler moves out of the apartment, Joey gets a female roommate, whom he starts dating. After their breakup, the girl moves out. Joey also dates Rachel shortly during the show. Joey ends up single at the end of the show (ibid).

2.1.2.6 Phoebe Buffay

Phoebe, played by Lisa Kudrow, is the sixth member of the group, and she is considered the "flaky" one in the group. She is the former roommate of Monica, but moved out because she had trouble living with Monica's rules (Friends Central n.d.d). Phoebe had a troubled childhood. Her father left the family, when she was a kid, and her mother committed suicide, when Phoebe was 14 leaving her and her twin sister Ursula to live on the street. She does not have a lot of contact with her sister anymore because of different interests. During the show Phoebe searches for her father, and discovers that she has a half brother. They start having contact and Phoebe acts as a surrogate mother for him and his wife, giving birth to their triplets (ibid).

Phoebe works as a masseuse, but gets fired from the clinic she works at, because she made out with a client. When she is without a job, she shortly enters the catering business with Monica. She later gets a new job as a masseuse (ibid).

Phoebe has several relationships during the show. Her first big love is with the scientist David, but the relationship ends, because he has to move to Minsk. She ends up marrying Mike, who comes from a rich family. Before they decide to marry, they have a breakup, and Phoebe shortly gets back together with David. On Mike and Phoebe's wedding day there is a snow storm, so they decide to have the wedding outside in the snow, since they are not able to get anywhere. At the end of the show Phoebe and Mike are still together (ibid).

2.1.3 Plots of the selected episodes

We have chosen to base our analysis on two selected episodes of "Friends". The plots of the two episodes will be described in the two following segments.

2.1.3.1 S1E18 "The one with all the poker"

Rachel wants a new job, since she is tired of working as a waitress, and the friends are therefore helping her getting resumes ready. Rachel does not have much luck with the job hunt, and all she gets are rejections. Ross is madly in love with Rachel, but he denies it, when his friends bring it up. The guys have been playing poker together, and the girls get offended that they were not invited to the game, even though they do not know how to play. The guys try to teach the girls how to play, but they do not understand the game and therefore end up losing and demanding a re-match. Rachel ends up getting a job interview at Saks Fifth Avenue, which she gets really excited about. The interview ends up going really well. Monica has invited over her aunt, Iris, to teach the girls how to play poker. At the next poker game, the girls are a lot better at playing poker, but they still lose to the guys. Another day, they are playing poker again, while Rachel waits to hear, if she got the job or not. The game is going really well for Rachel, when she gets the message that she has not gotten the job. In her sadness of losing the job, Rachel raises the game, even though it is against their rules. Despite Ross folding the game, Rachel convinces him to continue. It is just the two of them in the game, and the bet becomes really high. Ross ends up making Rachel win the game to make her happy. He is trying to hide this fact, but Joey and Chandler have him figured out.

2.1.3.2 S5E16 "The one with the cop"

Monica and Chandler are dating, and Joey walks in while they are doing a crossword together. At night, Joey dreams about the situation, but with him being together with Monica, instead of Chandler. Because he believes that he is in love with Monica, he starts to act awkward around her. Phoebe finds a police badge at Central Perk, but instead of returning it to the police station, she uses it to do good deeds, acting as a police officer. She tries to get a guy to move his car, but when

it turns out that he is a police officer, and that the badge belongs to him, she gets busted. Rachel is helping Ross pick out a couch. Because the delivery charge is really expensive, Ross decides to take the couch home himself. He and Rachel have troubles getting the couch up the stairs, and they cannot succeed even with Chandler's help. The couch ends up getting stuck in the staircase, and Ross has to cut the couch in half to get it free. Joey confesses to Monica and Chandler about his dream, but they do not believe that he is in love with Monica. Instead, they believe that he wants a girlfriend that can also be his friend. In the pursue of this, Joey starts hitting on Rachel, but she advises him to go meet a new girl and become friends with her, before they start dating. This does not work well for Joey, and he gets tempted into a threesome with two girls. The cop shows up at Monica and Rachel's apartment looking for Phoebe. Phoebe thinks she is in trouble for using the police badge, but instead the cop asks her out.

2.2 Humor theories (SH)

In order to define how we should translate humor, we must make it clear what humor is in the first place. There is no such thing as one single definition of humor except that *"humor is something that makes a person laugh or smile"* (Ross 1998:1). Humor can be understood in different ways. I might find something humorous, which my friend does not think is funny at all. Besides, it is argued that something can be funny, even though no one is laughing or smiling, and often someone can argue that something is not funny, even though some people laugh. For that reason, the response is very important in order to count something as humor, because people also tend to smile, when they feel embarrassed, or when they fear something (Ross 1998). It is common that people laugh, when they are with other people, when watching something humorous. What is more interesting is that if you were to watch something funny by yourself, you would not laugh as much as you would have done in the company of others (ibid).

There are many definitions of humor, how to describe it, and how to categorize joke types. Patrick Zabalbeascoa is a lecturer in translation, and he has done a lot of work within the field of translation theory, translation of humor etc. (Universitat Pompeu Fabra 2014). In connection with this, he has come up with a list of categories, in which jokes can be categorized, based on Alison Ross' (1998) theory on how to define humor. We must pay attention to these categories, when we translate, because some jokes might belong to several categories. An overview of different joke-types made by Patrick Zabalbeascoa (2005) will be described in the following sections. He describes 14 various

types of jokes, of which we have chosen 6, as the remaining 8 are irrelevant for our selected episodes. The 6 types are *restricted by audience profile traits*, *meaning-oriented humor*, *target-oriented humor*, *metalinguistic humor*, *narrative humor*, and *taboo*. These different types of jokes will be used further in the analysis.

When it comes to translation in general, it is essential to be faithful to the intention and meaning of the words, as well as the content. Therefore, it is very complex, when we want to translate humor, because jokes can be told and understood in different ways, and often experts draw the conclusion that humor is untranslatable (ibid). Besides, humor can be used to emphasize the author's point and make it more clear, but on the other hand, it can be a disadvantage for the author's goal, because the target text may appear in a different environment, in which the humor is understood in a different way (ibid). That being said, if humor is in fact the intentional goal for the given text, the translator has to be aware that the humor might get lost in the translation process. For that reason, it is important, as a translator, to be aware of what different roles humor can have in different contexts.

In television, canned laughter is often used, because it has been stated that people watching their favorite comedy show in the attendance of a "straight-faced" will not find the jokes funny (Ross 1998). We are very much influenced by our social life, and how people respond to humor, and that is why canned laughter is often used on television comedy. Sitcoms are based on a group of people in a given situation, in which we expect humor to occur. The ways humor appears in sitcoms are based on the characters, and the ways they interact with each other in a given situation, and as well as "*playing around with the comic possibilities*" the characters have (Ross 1998: 89).

2.2.1 Restricted by audience profile traits

Even though the translator of the source text has done the translation correctly, it does not mean that the target text audience fully understands it, because it very much depends upon the linguistic and encyclopedia knowledge the target text audience has. Besides, if the target text audience has a lack of knowledge within a specific topic, theme, genre, or types of humor, they will not be able to understand the translation of the humor in the way it was intended. What is important to mention is that "*it is not the difference between the languages involved, but the cognitive distance between the knowledge required to decode a message*" (Zabalbeasoa 2005: 191). Therefore, a lack of

knowledge might lead to not understanding a certain joke, even though it has been translated correctly. These problem areas are defined as "cultural bumps", because some of the subjects in a joke can be based on cultural references. If the target text user is not aware of these references, the user will not be able to understand the joke. Zabalbeascoa (2005) mentions a list of the specific problem areas in this category:

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

This is an example of humor restricted by audience profile traits, because the audience needs to know Martin Luther King's speech to understand Chandler's reference.

Speaker	Source text ³
Joey	All right! There is something. I kinda had a dream. (Pause) But I don't want to talk about it.
Chandler	Whoa-whoa-whoa-whoa-whoa-what-what if Martin Luther King had said that? I kinda have a dream. I don't want to talk about it.

2.2.2 Narrative humor

As Zabalbeascoa describes it: "*humor may be produced by wordplay, as in puns, one liners, limericks, witticism and so on, or by funny situations that gradually unfold or suddenly become apparent in the narrative plot*" (Zabalbeascoa 2005: 193). The meaning of this quote is that it does not have to be difficult to translate a situation that unfolds. It depends on the translator and his ability to look at the whole context in which the situation appears, instead of trying to translate the given situation word by word or with one sentence. A joke might refer to a situation that has happened previously, which is why it is important to look at the whole context in order to translate the source text correctly. Furthermore, Zabalbeascoa (2005) argues that narrative humor is also about compensation of kind and places, when searching for a translation solution. Compensation of kind deals with the aim of getting the same effect by different means, whereas compensation of place is about having

³ Hereafter shortened ST in tables.

a source text item appear in a different place in the translation, to make sure that the meaning, effect, and intention does not get lost (ibid). In the table, you can see an example of narrative humor, where the story unfolds in a funny way.

Speaker	ST
Phoebe	You can't put your cigarette out on a tree!
Smoking woman	Yeah I can, it worked real well.
Phoebe	No but you shouldn't! So don't ever do that again.
Smoking woman	I won't! Until I have my next cigarette.
Phoebe	Hold it! (Grabs badge) N.Y.P.D.! Freeze punk!
Smoking woman	What!?
Phoebe	Yeah that's right, you are so busted. (To no one in particular) Book'em.
Smoking woman	Who are you talking to?
Phoebe	Save it, Red! Unless you wanna spend the night in the slammer, you apologize to the tree.
Smoking woman	I am <i>not</i> going to apologize to a tree!
Phoebe	You apologize to the tree right now or I am calling for backup. (Screaming at no one in particular) Backup! Backup!
Smoking woman	I-I'm sorry! Sorry.
Phoebe	(To no one in particular) Okay, cancel backup! Cancel backup!

2.2.3 Meaning oriented humor

According to meaning in translation of humor, it is important that the translator does his utmost to translate the source text accurately, in order to make the target text audience understand the meaning of the joke. It can be difficult to translate humor, because it can often have a double meaning,

ambiguity, or a metaphorical meaning, and sometimes it can have an abstract or symbolic meaning or rely on absurdity. Therefore, it can cause problems, when trying to find a correct translation of the source text, which contains the same meaning as the given joke (Zabalbeascoa 2005).

In the table below, you see an example of meaning oriented humor, because the joke is in the absurdity of the meaning.

Speaker	ST
Joey	Ahhh, I fold like a cheap hooker who got hit in the stomach by a fat guy with sores on his face. Oh, I'm out.

2.2.4 Metalinguistic humor

Metalinguistic humor deals with the fact that translation is often a matter of changing from one language to another, and this can cause big implications in order to find a solution, when translating a specific joke (Zabalbeascoa 2005). The implications arise, because we have to translate a joke from one language to another, and because the joke has a relation to the source text language, we have to find a relation of the joke in the target text language. When trying to reproduce the metalinguistic humor in another language, it can be very tricky and almost like a riddle. Examples of wordplay forms can be pun, acrostic, rhyme, anagram etc. Here it is important to remember that the function of the wordplay can be more important than the form of the sentence. Wordplays have functions like mind-teaser, tongue-twister, entertainment etc. (ibid). An example of metalinguistic humor can be seen below. The humor has a relationship with the source text language, because of the rhyming words.

Speaker	ST
Ross	Well, that just leaves the big Green poker machine, who owes fifteen...

2.2.5 Target- oriented humor

Most jokes are based on some kind of victim or target, and these jokes are very often the most interesting ones. The victims of jokes may *"be people, individuals or groups, institutions, ideas, common practices or beliefs etc"*. (Zabalbeascoa 2005:193). It is worth mentioning that each of these jokes can be understood in different ways depending on community, and this can have an influence

on how the translator chooses to translate target-oriented humor and the success of it. That being said, it is not generally easier to translate victimless humor, which tends to be childish humor for example toilet humor or riddles. Victimless humor is often metalinguistic and in-group related, and therefore these types of jokes can be difficult to translate as well (Zabalbeascoa 2005). An example of target-oriented humor is seen in the table below. Ross is the victim of the joke, because Rachel makes fun of him and his ability to get with the ladies.

Speaker	ST
Ross	No! No! No! The "Come here to me" is, y'know, for the ladies.
Rachel	Ross, honey, it's a nice couch. It's not a magic couch.

2.2.6 Taboo

Taboo can be either an external factor or a component of humor (ibid). An external factor can be "*aspects of society that are associated to taboo*" (Zabalbeascoa 2005: 194), which can be told as jokes about sex, religion, politics and so on. A component of humor is when humor itself is a taboo. These two factors can appear at the same time. It can be difficult for the translator to figure out which words to change or not, because he has to be aware of what kind of words he is allowed to use, since it varies from community to community (Zabalbeascoa 2005).

This is an example of taboo, since you should not tell a stranger how many times you have slept with someone.

Speaker	ST
Ross	Not only did we go out, we did it 298 times!
Rachel	Ross! Oh my – ugh! You kept count!? You are <i>such a loser!</i>
Ross	A loser you did it with 298 times!

3 Translation of subtitles (CSA)

This chapter will be concerned with the translation of subtitles. We will begin with a description of subtitles as a phenomenon, the different types of subtitling, and norms and limitations of subtitling. With this explanation of subtitles, we will move on to the translation theories and describe the different macro- and microstrategies. These translation strategies will be used later to analyze the subtitles of the two selected episodes of "Friends".

3.1 Subtitles (SH)

3.1.1 What are subtitles?

In general, subtitling can be defined as "*diamesic translation in polysemiotic media*" (Gottlieb 2008: 208), which implies that there is a change in mode of language, e.g. from speech to writing (Gottlieb 2008), presented in one or two written lines on the screen.

Subtitles are essential for the reader or viewer in order to understand, what has been said in the source text language. Some might say that subtitles "*are lines in the bottom of the screen that display a translation of the dialogue*" (Pedersen 2011: 8). This is partly correct, but it can be explained in a more satisfactory way. Firstly, a subtitle can both be one single line or any number of lines. Subtitles can, in theory, cover the whole screen, even though no one would probably do that. Normally, subtitles consist of one or two lines, and from time to time three lines, in sync with the original dialogue (Gottlieb 2008). Secondly, there is no rule about the lines appearing at the bottom of the screen. Sometimes the lines can be placed differently on the screen, if there is a need for it, e.g. if the lines are hiding something important on the screen. If the subtitles serve the purpose of explaining the name and occupation of a speaker, they could be placed in the top- left corner of the screen (Pedersen 2011). The subtitles reproduce the verbal materials in the source text and do not only show a dialogue. Besides, they also show street signs, headlines, or letters (ibid).

3.1.2 Audiovisual translation

When talking about audiovisual translation⁴, there are three main modes: Dubbing, voice-over and subtitles. If we look at dubbing, it is a method that replaces the source text language with a target text language, which demands a whole cast of actors. A voice-over keeps the source text language soundtrack, but it keeps the language in a very low volume in order to impose a target text language. In subtitling, nothing changes with the source text language, because the original language stays

⁴ Hereafter shortened as AVT

unchanged, but it adds a translation on the visual image of a TV program or film (Pedersen 2011). Countries can be described as either subtitling, dubbing or voice-over countries depending on what audiovisual mode they favor. Dubbing is said to be in favor in big language communities, where German, Italian, French, and Spanish are spoken (ibid). Voice-over is used in what was called Eastern and central Europe. Countries with subtitling were the remaining countries, but in reality it is not quite as strict as it sounds. According to the above mentioned, the norm in the UK is that it is labeled as a subtitling country, which is true in a way, since rare foreign language products are often subtitled. Yet, when the UK is categorized in the same group as Denmark, it shows a difference in the norms. Denmark uses subtitles to translate foreign languages, which are very rare in the UK since most programs are produced in their first language (ibid).

3.1.3 Norms of subtitling

When searching for norms of subtitling, one of the most relevant terms to know is "Extralinguistic cultural references"⁵. ECR's refer to people, places, customs, and institutions etc., which are specific to a certain culture. When investigating how ECR is translated in subtitles, you can learn a lot about the overall subtitling norms (Pedersen 2011). Besides, ECR can be used as a way of revealing the translator's attitude towards the source text culture, and also the translator's presumptions about the target text culture. It is a way of exploring general subtitling behavior and signs of subtitling norms (ibid).

As stated by Pedersen (2011), confusion may appear, when names of products are mentioned, in a movie, in a country where the product has not been introduced to the market. An example of this situation is from the movie "Demolition Man" from 1993. The people in the movie mention that they are going to Taco Bell. However, Taco Bell had not yet been established in Europe at that time. Thus, the producers made an alternative version and translated it into Pizza Hut, so that the audience could understand what kind of place they went to (ibid). With the use of another reference, which is known by the audience, the credibility gap of the subtitles is filled. This is also known as "Cultural substitution" (ibid).

Pedersen (2011) interprets different theorists and their definitions of what subtitling norms are. Pedersen describes Chesterman's two kinds of norms; product norms and process norms. Product

⁵ This will be shortened as ECR

norms, also called "expectancy norms", are norms set by the target text audience. The norms are created by the expectations of the target text audience (ibid). Process norms contain three different types: Firstly, the accountability norm, which, basically, makes the translator responsible for his way of translating a text. The translator should act in a proper way, with the intention of being loyal to the work he translates with the original writer in mind. Secondly, the communication norm focuses on translation as being a social interaction. Here the translator "*should act in such a way as to optimize the communication, as required by the situation between all parties involved*" (Pedersen 2011:36). Thirdly, the relation norm is about the source text and target text relationship and about keeping the equivalence and loyalty between these (Pedersen 2011).

3.1.4 Limitations of subtitling

When a country chooses its main mode of AVT, it depends on many factors. Among others, language policy plays a central role. Dubbing, and partly voice-over, hides the source text language and enhances the local language. Another important factor is historical, as it has its focus on the origin of AVT. An example of this is in the 1930's in Italy, where the Fascist government prohibited the use of any other language than Italian. As a result, all television that was not in Italian had to be dubbed (Pedersen 2011). The third, and most relevant, reason for choosing a mode is economy. Countries with a small number of viewers and limited resources for investment tend to use subtitling, since it is the cheapest method (de Linde & Kay 1999). Therefore, larger countries normally favor dubbing, because it is a way of attracting a larger number of viewers. It has been stated that once an AVT mode has been established in a country, it can be difficult to change it (Pedersen 2011).

In today's reality, professionals still disagree whether subtitling is the same as translation, and even the subtitling industry tend to disagree that subtitling can be categorized as "real" translation. This can be explained by two main factors. Firstly, there is a restriction of time and space of subtitling. There cannot be fitted more than "*70 alphanumeric characters into one subtitle of two lines*" (Gottlieb 2008:209), and because the readers of the target text must have enough time when reading them, the subtitles should be "*presented at a pace that does not exceed 12 characters per second*" (Gottlieb 2008:210). Secondly, the change of language mode causes a limitation of the whole concept, because of the transfer of one spoken or written language to another language (Gottlieb 2008). If the translator fails to transfer the spoken expressions from one language to another, the target text audience will be stunned when reading the oddities of the spoken discourse (ibid).

3.2 Translation theories (CSA)

3.2.1 Macrostrategies

In this section, we will focus on how translations relate to their source (Schjoldager 2008). When a translator is about to translate a text, he/she has to choose an overall method for the translation, which will be described further. We will refer to these strategies as macrostrategies. We intend to examine the goal-oriented and functional nature of translation, which is why we do not refer to the macrostrategies as methods, translation options, approaches etc. (ibid), but as strategies instead. According to Schjoldager (2008), there are two different macrostrategies: source text- and target text -oriented. It depends very much upon the translator's focus, whether the translator uses the target text- or the source text- oriented strategy (ibid). Is the focus on the form and content in order to get the semantic meaning of the source text, or does the translator wish to focus on the effect of the target text?

In a source text-oriented macrostrategy, the translator focuses on the form and content. The translator acts as a communicator of somebody else's message, and he/she produces an overt translation of the source text. An example of this could be if a translator were to translate an English article into Danish, where a Danish businessperson wants to know what is being said about his company in foreign countries. The readers of this paper will be leaders in the company, and they will be aware that they are reading a translation. Therefore, the translator would have to put his/hers focus on the form and content of the source text, because he/she works as a communicator of somebody else's communication, and must make the translation as overt as possible (ibid). When translating a source text, it is important that the translator has the communicative purpose of the text in mind. Often, when articles are chosen for translation, the focus is mainly on the form and content rather than on the effect of the translation (ibid).

A target text-oriented macrostrategy focuses on the effect of the target text, with the purpose of making it "*a mediator between primary parties in a communication*" (Schjoldager 2008: 72). An example of target text-oriented macrostrategy could be if a translator were to translate a Danish catalogue into English, with the purpose of letting the English readers know the exact same thing, as the Danish catalogue states. The translator would have to focus on the effect of the target text, because he/she serves as a mediator between two parts – the company the translator works for

and the international readers. The translation must be covert, because it should not be visible for the readers that they are reading a translation (Schjoldager 2008).

3.2.2 Micro strategies

As stated in the previous section, macrostrategies are concerned with the author's overall plan of the translation. Microstrategies, on the other hand, are concerned with the specific problems that the translator experiences in connection with words, phrases, and sentences (Schjoldager 2008). Schjoldager (2008) mentions 12 different microstrategies. Our analysis will be based on 10 of these, since the two remaining do not appear in the selected episodes. These strategies are *direct transfer*, *calque*, *direct translation*, *oblique translation*, *explicitation*, *paraphrase*, *condensation*, *adaption*, *substitution*, and *deletion* (ibid).

3.2.2.1 Direct transfer

When using direct transfer, you transfer the source text item directly to the target text, without changing it. This means that the translation in the target text will occur in the source text language (Schjoldager 2008). Below you can see an example of direct transfer, since the word "pivot" is transferred directly from the source text to the target text.

Speaker	ST	Target text ⁶
Ross	Oh yeah it will! Up-up-up! Yes! Here we go! Pivot! Pivot! Pivot! Pivot! Pivot! Pivot!	Jo! Kom nu! Pivot, pivot! Pivot, pivot! Pivot, pivot!

3.2.2.2 Calque

When using calque, you transfer the structure from the source text to the target text. This will result in the translation being unidiomatic in the target text, since the structure does not exist in the target language (Schjoldager 2008). Below is an example of calque, where an English way of speech is translated directly into Danish, resulting in an unidiomatic expression.

Speaker	ST	TT
Phoebe	Oh, hello, kettle? This is Monica. You're black.	Hallo, Kedel? Det er Monica. Du er sort.

⁶ Hereafter shortened TT in tables.

3.2.2.3 Direct translation

When using direct translation, you translate word for word, and stay as close to the source text as possible. Direct translation differs from calque, in the way that direct translation turns out idiomatic in the target text, by using linguistic equivalents if necessary (Schjoldager 2008). Below we have an example of a direct translation.

Speaker	ST	TT
Rachel	Your fly is open, Geller.	Din gylp står åben, Geller.

3.2.2.4 Oblique translation

Oblique translation operates in the way that you translate the meaning from the source text to the target text instead of the word. In an oblique translation, the words in the target text will not be a direct translation of the source text, but altered to the target language, to ensure the exact transfer of the meaning from the source text (Schjoldager 2008). In the table below, you can see an example of oblique translation.

Speaker	ST	TT
Chandler	Oh, y'know, what did you mean when you said pivot?	Hvad mente du egentlig med "pivot"?

3.2.2.5 Explicitation

When using the explicitation, you make information that is implicit in the source text explicit in the target text (Schjoldager 2008). In the table below, you can see an example of explicitation, where "N.Y.P.D." has been translated to "Det er politiet", which is implicit information in the source text.

Speaker	ST	TT
Phoebe	Hold it! (Grabs badge) N.Y.P.D.! Freeze punk!	Stands! Det er politiet. Stå stille, skurk!

3.2.2.6 Paraphrase

When paraphrasing, the meaning from the source text is translated rather freely. The meaning in the target text is slightly different from the source text, but it is difficult to pinpoint, what the exact difference is. The contextual meaning of the source text and the target text is more or less the same

(Schjoldager 2008). An example of paraphrasing is seen in the table below. This example will be explained more thoroughly in the analysis.

Speaker	ST	TT
Rachel	Okay, y'know what? There's no more left left!	Jeg er helt ude på venstrefløjten.

3.2.2.7 Condensation

When a translator is condensing, he/she is making the message in the target text shorter than in the source text. A common way to do this is by making explicit information from the source text implicit in the target text. This strategy is very common in subtitling (Schjoldager 2008). Below is an example of condensation.

Speaker	ST	TT
Joey	But hey, thanks for teachin' us Cross-Eyed Mary. You guys, we gotta play that at our regular game.	Tak fordi I lærte os "Mary skel-øje". Sådan spiller vi fremover.

3.2.2.8 Adaption

When using adaption, the aim is to recreate the effect of the source text item. It differs from oblique translation and paraphrasing in the way that it is more creative and tries to imitate the source text writer's thought process. Adaption is commonly used to replace a cultural reference that the target text audience might not understand (Schjoldager 2008). In the table below, is an example of adaption where the last letter mentioned is adapted to the Danish language.

Speaker	ST	TT
Phoebe	You guys, you know what I just realized? 'Joker' is 'poker' with a 'J.' Coincidence?	Jeg har lige indset noget. Joker er poker, bare med J. Tilfældighed?
Chandler	Hey, that's... that's 'joincidence' with a 'C'!	Det er jilfældighed, bare med T

3.2.2.9 Substitution

Substitution means that the translator changes the semantic meaning of the source text. The target text is still a translation of the source text, but the content is different (Schjoldager 2008). In the

example below, you can see substitution in use. "Store credit" is translated into "nedslag", which is not the exact same thing, but they are related to each other.

Speaker	ST	TT
Ross	Look, I'm a reasonable man. I <i>will</i> accept store credit.	Jeg er en rimelig mand. Jeg accepterer et nedslag.

3.2.2.10 Deletion

Deletion means that the translator deletes a unit of meaning in the target text. It differs from condensation in the way that when you condensate, the meaning is still implicitly present in the target text, but, with deletion, the meaning is missing (Schjoldager 2008). In the example below, you can see that Phoebe's opinion has been deleted in the target text, which makes the target text seem more impolite than the source text.

Speaker	ST	TT
Phoebe	Well, I don't think it's very nice of you to park here, y'know, you're blocking the entrance.	Du spærrer, når du holder her.

4 Humor analysis (SH)

In this chapter, we will analyze the verbal humor in the selected episodes of "Friends". The analysis will be based on Zabalbeascoa's article "*Humor and translation - an interdisciplinary*" from 2005, as described in segment 2.2. We will be using Zabalbeascoa's (2005) "categories", which we have chosen to call them, to define the different types of verbal humor.

4.1 Restricted by audience profile traits

An example of humor restricted by audience profile traits can be seen in the table below (Appendix 3, segment 4). This type of humor can be fully understood only if you know what "The Flintstones" is. "The Flintstones" is an American cartoon, about a family living in the Stone Age, having dinosaurs co-existing with the population (Wikipedia 2016e). Since Ross works as a paleontologist, he is very interested in the ancient history, but something seems to scare him about the fact that the past might have turned out the way "The Flintstones" describes it. If the audience does not know what

"The Flintstones" is, the joke will not be understood correctly, since it requires knowledge about the show to find the joke funny.

Speaker	ST
Chandler	Is this still about her whole 'The Flintstones could've really happened' thing?

Ex. 1

Another example of humor restricted by audience profile traits is seen in the second example (Appendix 3, segment 4). To fully understand this joke, the audience has to know the TV-series "What's Happening". This does not mean that the joke cannot be understood, if the audience does not know the TV-series. It is obvious that Chandler refers to Rachel, but since Ross does not get it, Chandler replies, sarcastically, that he means Dee, from "What's happening", to underline that it is clear to anybody that Ross is staring at Rachel. To understand the reference to the TV-series, it is essential to know that Dee was portrayed as a sarcastic sister, keen and obsessed with making money (Wikipedia 2015b), or at least know the plot of the TV-series. Therefore, this joke is restricted by audience profile traits.

Speaker	ST
Chandler	Could you want her more?
Ross	Who?
Chandler	Dee, the sarcastic sister from <i>What's Happening</i> .

Ex. 2

In the third instance (Appendix 3, segment 7), there are examples of two kinds of humor. The friends are sitting at Monica and Rachel's apartment, where the boys are trying to teach the girls how to play poker. This type of humor is restricted by audience profile traits, because to understand the joke the audience must know how to play poker or at least have heard about poker. Those, who are familiar with poker, would know that you should not mention which cards you have on your hands to anyone, because it is a game where you have to have a "poker-face" in order to cheat your opponents. The fact that Monica has a straight reveals to the others that they should not draw any

cards, because Monica's cards are good, and she will most likely win the game. The knowledge about poker is therefore essential to understand the joke correctly. Besides, there is an example of target-oriented humor with Monica as a victim. Because she is the target of the joke, it makes her look dumb. The target-oriented humor is seen in the way, she reveals her cards, which she should only keep to herself.

Speaker	ST
Chandler	OK, so now we draw cards.
Monica	So I wouldn't need any, right? Cause I have a straight.
Rachel	Congratulations!
Phoebe	Oh, good for you!

Ex. 3

In the table below (Appendix 3, segment 13), you can see an example of humor restricted by audience profile traits as well. The friends are playing poker, and Rachel gets up from the table, because she has to fax some more resumes. In this segment, there are two things that are important for the audience to understand in order to find the joke funny. When Chandler says that they have to settle, he means that they have to settle who owes money to whom. This is not a poker expression, but if one does not know that you have to settle at the end of a poker game, you would not have any idea of what is meant by "settle". The second thing is "*The Jamestown colony of Virginia*". This is a historical reference to the first English permanent settlement in North America, in Jamestown, by a group called Virginia Company (History.com Staff 2010). The reference as such has no connection to poker, but Chandler uses it as a sarcastic way of saying what they need to settle.

Speaker	ST
Chandler	Rach, Rach, we gotta settle
Rachel	Settle what?
Chandler	The... Jamestown colony of Virginia. You see, King George is giving us the land, so...
Ross	The game, Rachel, the game. You owe us money for the game.

Ex. 4

In the next example, two types of humor are present (Appendix 4, segment 5). Firstly, you see target-oriented humor, since Joey is the target of Chandler's joke. Secondly, we interpret the joke as a reference to the Disney movie "Bambi", where Bambi's mother was shot on a meadow (The Disney Wiki n.d.). With this reference in the joke, the humor is restricted by audience profile traits in terms of knowledge. If the audience is not familiar with "Bambi" they will not understand the joke.

Speaker	ST
Chandler	Oh, y'know what? The last time Joey went to a meadow, his mother was shot by a hunter.

Ex. 5

The sixth example is the situation where Phoebe runs into the police officer (appendix 4, segment 16). This matches the plot of the TV-show N.Y.P.D. Blues, where the main character is a police officer called Sipowicz. In the TV-show, Sipowicz's partner dies (Wikipedia 2016b). Because the police officer knows the TV-show, he figures out that Phoebe is lying. When catching her in the lie, he makes a reference to "*the kid from 'Silver Spoons'*". This is a reference to the actor playing Sipowicz's new partner in N.Y.P.D. Blues, Ricky Schroder, who previously had a part in the TV-show "Silver Spoons" (IMDB n.d.a). The humor is restricted to a specific knowledge within the audience, because the audience needs to know the TV-shows "N.Y.P.D. Blues" and "Silver Spoons", as well as the characters and plots, to understand the humor. The humor is also narrative since it is a story that unfolds.

Speaker	ST
Phoebe	Uhm, do you know, uhm Sipowicz?
Cop	Sipowicz? No, I don't think so.
Phoebe	Yeah, Sipowicz, big guy, kinda bald.
Cop	No, I don't know him.
Phoebe	Don't try to call him or anything, 'cause he's not there, he's out. His, uhm, his partner just died.
Cop	Wow, uhm, tell Sipowicz I'm real sorry for his loss.
Phoebe	I-I sure will, take care.
Cop	Hey, by the way, I'm sure Sipowicz is gonna be all right. I heard that kid from 'Silver Spoons' is really good. And where did you find my badge?

Ex. 6

4.2 Meaning-oriented humor

The first incident of meaning-oriented humor is found in example 7 (Appendix 3, segment 2), where Rachel has printed out her resumes, but Ross sees a spelling mistake. Joey is being sarcastic with his answer, because it is obvious for everyone, who knows computers and how they work, that once you have typed something and printed it, there is no way back. A Xerox machine can never find a spelling mistake itself and correct it. Therefore, Joey is not being serious when he says that the Xerox machine caught a few of the mistakes. Furthermore, this is also an example of target-oriented humor directed at Rachel, because she appears as the girl who has never used a computer herself before.

Speaker	ST
Ross	Rach, did you proofread these?
Rachel	Uh... yeah, why?
Ross	Uh, nothing, I'm sure they'll be impressed with your excellent <i>compuper</i> skills
Rachel	Oh my Good! Oh, do you think it's on all of them?
Joey	Oh no, I'm sure the Xerox machine caught a few.

Ex. 7

The following example can be seen in the next table (Appendix 3, segment 21). This is an example of absurdity in meaning, because it can be understood that, since Marcel⁷ slams the door, he is insulted or offended, and therefore he will make noise and jump around all night to annoy Ross, so that he will regret that he turned off the CD player. Ross tends to treat Marcel as a human, even as a woman sometimes, which is why, it can also be understood in the way that Ross and Marcel is having a relationship, since Ross says that he is "*gonna pay for that tonight*". It can be understood as Marcel acting as a woman, and that he will ignore Ross, since he is mad at him, and it is something one normally would say if they are in a relationship.

Spea-ker	ST
Pho-ebe	Ross, could we please, please, please listen to anything else?
Ross	Alright (Ross shuts off the CD player. Marcel runs into the bedroom and slams the door.) I'm gonna pay for <i>that</i> tonight

Ex. 8

⁷ Ross' pet monkey.

The next example of meaning oriented-humor is found in example 9 segment 31 (Appendix 3, segment 31). Here we see an example of a double meaning, because what Ross really means, when he says "*show them to me*", is that he wants to see Rachel's cards, because he wants to know if she was bluffing or not. Another way of understanding this is Ross is asking see Rachel's breasts. Chandler's comment stresses this point, but also consists of a target-oriented humor directed at Chandler. He directs the joke at himself by implying that his dates do not want to show him their breasts.

Speaker	ST
Ross	Come on, show them to me.
Rachel	No..!
Ross	Show them to me!
Rachel	Get your hands out of there! No!
Ross	Let me see! Show them!
Chandler	Y'know, I've had dates like this.

Ex. 9

The next example of meaning-oriented humor is seen in example 10 (Appendix 3, segment 33), following the above mentioned poker game. The game is getting really exciting, and the only players left are Rachel and Ross. Rachel has just raised the bet, and Ross wants to follow. Implicitly, Ross asks Joey, if he can help him out lending him a few bucks. The way Joey understands this is that Ross has something to say to him, but he is too shy. This is an example of how one word can mean different things, and how people can understand just a small word differently.

Speaker	ST
Ross	Joey, I'm a little shy.
Joey	That's OK, Ross, you can ask me.

Ex. 10

The last incident of meaning-oriented humor can be seen in example 11 (Appendix 4, segment 12). Joey makes a statement, but in the end, he adds the suffix "ish", which completely changes the

meaning of the statement, because he has actually been doing the opposite. The humor is here found in the meaning of what is being said, namely in the ambiguity Joey makes in the statement by adding "ish".

Speaker	ST
Joey	Don't worry, there wasn't any sex in it or anything. I haven't dreamt about her like that since I found out about you two – ish.

Ex. 11

4.3 Target- oriented humor

The first example of target-oriented humor can be seen in example 12 (Appendix 3, segment 7). This is humor targeted at the three girls, making them appear less intellectual than they are. For Rachel it is very obvious that Phoebe can have one of her cards, since she needs it more than Rachel. For the girls it seems very logical that they can help each other out, but this is not how the game works in real life.

Speaker	ST
Chandler	OK Phoebs, how many do you want?
Phoebe	OK, I just need two... the, um, ten of spades and the six of clubs.
Ross	No. No, uh, Phoebs? You can't—you can't do...
Rachel	Oh wait, I have the ten of spades! Here!
Ross	No, no. Uh... no, see, uh, you-you can't do that.
Rachel	Oh, no-no-no-no-no-no, that's OK, I don't need them. I'm going for fours.

Ex. 12

The next example for analysis is found in example 13 (Appendix 4, segment 2). It is the scene where Joey's dream is visualized, and you see him doing a crossword puzzle, as he has seen Chandler do with Monica, before he went to sleep. The humor needs to be seen in relation to the crossword puzzle that Chandler and Monica are doing in segment one. The level of the crossword puzzle, that Joey and Monica are doing, is of much lower level, than the one Chandler and Monica are doing. Even though Joey comes up with the answer and gets praised for being smart, just like Chandler did, he seems very unintelligent, when you compare the two crossword puzzles. Because Joey and his intelligence are the victims of the humor, it can be considered as target –oriented humor.

Speaker	ST
Monica	Okay! There's only one left, three letter word, not dog but...
Joey	Cat.

Ex. 13

In the next table example 14 is found (Appendix 4, segment 3), where Chandler makes an unsuccessful joke about police officers. The first part of his line, where he makes the joke about police officers, the humor is first of all target-oriented, since the police force is the victim of the joke. The humor is also restricted by audience profile traits, in terms of knowledge. The joke plays on a stereotype about police officers, saying that police officers eat many donuts, which the audience needs to know to understand the humor. The humor can also be restricted in a cultural matter. In America, it is perfectly fine to make fun of an authority, like the police force, but in other cultures it might not be okay, and the joke would therefore not be funny. Luckily, Denmark is a lot like America, when it comes to this, so transferring the joke from America to Denmark does not raise this problem. When Chandler's joke is unsuccessful, he turns the focus on himself, and points out that he made a bad joke. We here see a change of victim, from the police force to Chandler himself. The humor here is therefore still target- oriented humor, but with a different target.

Speaker	ST
Chandler	Oh, that's so cool! Why would a cop come in here though? They don't serve donuts. (he's the only one laughing) Y'know what actually, could you discover the badge again? I think I can come up with something better than that.

Ex. 14

The next example can be seen in the table below (Appendix 4, segment 26). The humor here is target-oriented, since the victim of the humor is Phoebe, and the things she has done in the past. Furthermore, the humor is meaning-oriented, since what he is saying is quite absurd; both the fact that he has been looking at her past in the database, the thought about what weird things Phoebe could have done, as well as him still wanting to take her on a date, in spite of knowing the things she has done.

Speaker	ST
Gary	Not as impressive as you. I gotta tell you, I looked at your record and you've done some pretty weird stuff.

Ex. 15

4.4 Metalinguistic humor

The first incident of metalinguistic humor occurs in example 16 (Appendix 3, segment 1). This is an example of metalinguistic humor, because one has to know about the norms within the restaurant field in order to understand that people often say "Excuse me", when they want to get in touch with the waiter with the aim of ordering or having the bill. Because of the fact that Rachel is seen as an absent-minded waitress, people often have to wait a long time, and naturally they would say "excuse me" to get in touch with her. This is why she feels like "Excuse Me" is almost her name at work.

Speaker	ST
Rachel	Hey, look, you guys, I'm going for anything here, OK? I cannot be a waitress anymore, I mean it. I'm sick of the lousy tips, I'm sick of being called 'Excuse me'.

Ex. 16

The next incident of humor is seen in example 17 (Appendix 1, segment 18), where the girls are talking about Ross, and how he behaved at their last poker game. Monica is accusing Ross for being very competitive, and all the friends know that Monica is even more competitive than Ross is. The idiom is used to explain that a person is accusing someone of something which the accuser himself is guilty of (Wikipedia 2016f). Therefore, Phoebe uses the idiom to show Monica that she should not be the one to talk, when someone is accused for being competitive, since that is exactly what Monica is. Because the idiom is related to the source text language, it can be categorized as metalinguistic humor.

Speaker	ST
Phoebe	Oh, hello, Kettle? This is Monica. You're black.

Ex. 17

In example 18, in the table below (Appendix 3, segment 28), the friends are in the middle of a game of poker. We see an example of wordplay, since Ross uses poker expressions in a sentence to state that he has a good hand. The expression can be understood in several ways, because of the use of wordplay. "Flush" is an expression from poker describing a specific hand, which is relatively good. By using this expression Ross acts cocky, because he lives up to his claim of being a good poker player. The reason the example is considered to be wordplay is because Ross is playing with the different meanings of the word "flush". Besides it being a poker expression, you can also use the word in the context of flushing the toilet. In the past, people could feel it in the water when they took a shower and someone flushed the toilet. Therefore, Ross uses the expression to gain attention to his good hand. Rachel continues to use the wordplay because she has a better hand.

Speaker	ST
Ross	Well, you better hop outta the shower, cause... I gotta flush.
Rachel	Well, well, well, hop back in bucko, cause I got four sixes!

Ex. 18

The next example is found in the table in example 19 (Appendix 4, segment 9). This is a wordplay, and therefore metalinguistic humor, since it has a relation to the language, and the object of the humor is language. The humor plays on the double meaning of the word "left", which can both mean the direction of left and that there is nothing left. The same word comes twice after each other, but with two different meanings.

Speaker	ST
Rachel	Okay, y'know what? There's no more left left!

Ex. 19

In the last example of metalinguistic humor, Joey is talking with Monica and Chandler about him having to build up a friendship with a girl, before she becomes his girlfriend (Appendix 4, segment 21). The wordplay "Closeness-schmoseness" is metalinguistic humor, where the humor has a relation to the language. The relation is that the two words put together rhymes in English, which gives a specific effect.

Speaker	ST
Monica	What about the closeness?
Joey	Closeness-shmoseness! There was three of us for crying out loud!

Ex. 20

4.5 Narrative humor

The first example of narrative humor can be found in example 21 (Appendix 4, segment 20). The humor here is a narrative that unfolds in a funny way, when Joey tells the story about him becoming irresistible to a girl and her roommate, when he has told the girl that he wanted to build a relationship based on friendship. Because of this, he ended up having a threesome with both girls. When Joey in the end of the line adds "*And her roommate*" it is a further development and surprise of the story, which increases the humor.

Speaker	ST
Joey	Well because you didn't give me advice! No! You gave me a pickup line! As soon as I told her I wanted to y'know, build a foundation and be friends first, I suddenly, through no fault of my own, became irresistible to her! (Pause) And her roommate!

Ex. 21

Another example of narrative humor can be found in example 22 (Appendix 4, segment 27). There is a narrative humor present, since it is related to the joke that Chandler made in the beginning of the episode, and the story further unfolds here. Again, the humor is restricted by audience profile traits, since you need to know about the police stereotype, and be part of a culture, where it is okay to make fun of authorities.

Speaker	ST
Gary	Okay. And don't worry, I'm not just gonna take you out for donuts.
Chandler	(busts out laughing and everyone just look at him) He <i>has</i> a gun!

Ex. 22

4.6 Taboo

Next we have example 23 (Appendix 4, segment 18), where Rachel reacts to Ross' sketch, because she and Chandler think that Ross has drawn himself with a big penis. The humor here is taboo, since sex and genitals are subjects of taboo. Rachel is trying to refer to the fact that one should not draw yourself with a big penis, and the fact that the size is not realistic. The humor is also meaning-oriented since the way she expresses herself can be understood in several ways. It is not directly mentioned that what she says should be understood in a sexual way. They are trying to camouflage the sexual aspect by not talking directly about it, because it is taboo.

Speaker	ST
Rachel	Wow! You certainly think a lot of yourself.

Ex. 23

5 Translation analysis (CSA)

In this chapter, we will analyze the microstrategies used by the translator in the subtitles, on the basis of Schjoldager's microstrategies in *"Understanding translation"* (2008). The analysis is based on the assumption that the overall macrostrategy is target-oriented, because the focus is on the target text audience's understanding of the translation (Schjoldager 2008). The examples used will be the same as in the humor analysis.

5.1 Condensation

In example 16, you can see an example of condensation and direct translation (Appendix 3, segment 1). Condensation is seen in the first part of Rachel's sentence (marked with red). We still get the same meaning in the target text as in the source text – just in a shorter version. In the last part of the sentence (marked with blue), the translator has used a direct translation, as it has been translated word for word and is as close to the source text as possible. As stated in the humor analysis, Rachel is sick of being called *"Excuse Me"*, which has been translated into *"Undskyld"* in Danish. This is how people in Denmark would attract the waiter's attention, and therefore it can be concluded that the direct translation used has been well succeeded.

Speaker	ST	TT
Rachel	Hey, look, you guys, I'm going for anything here, OK? I cannot be a waitress anymore, I mean it. I'm sick of the lousy tips, I'm sick of being called 'Excuse me...'	Jeg satser på alt. Jeg kan ikke være servitrice længere! Jeg er træt af de usle drikkepenge, træt af at blive kaldt "Undskyld?"

Ex. 16

Example 1 (Appendix 3, segment 4) uses condensation, direct transfer and oblique translation. Condensation is found in the first part of the sentence (marked with red), where the statement is translated into a more condensed statement, but with the same contextual meaning. Afterwards there is an example of a direct transfer (marked with blue), as the name "Flintstones" is the same in the source text as in the target text. The last part of the sentence (marked with orange) is an oblique translation, since the meaning is the exact same, but the words differ a little.

Speaker	ST	TT
Chandler	Is this still about her whole 'The Flintstones could've really happened' thing?	Er det, fordi hun sagde Flintstones kunne have eksisteret?

Ex. 1

In example 3, condensation has been used as well (Appendix 3, segment 7). The target text is a shortened version of the source text, and explicit information in the source text has now been made implicit in the target text. The contextual meaning is the same in the source and target text. The English word "straight" from the source text has been transferred into the target text, and this makes it a direct transfer, but since it is a word used in poker, the use of a direct transfer in this example functions well.

Speaker	ST	TT
Monica	So I wouldn't need any, right? Cause I have a straight.	Ikke mig, for jeg har en straight

Ex. 3

Condensation is used in Phoebe's statement as well, when she asks for specific cards in the poker game (Appendix 3, segment 7). The messages in the target texts are shorter, but the target text audience understands the meaning in the same way. None of the information left out significantly limits the understanding of the target text, even though some of the authenticity is missing.

Speaker	ST	TT
Phoebe	OK, I just need two... the, um, ten of spades and the six of clubs.	Bare to.. spar 10 og klør 6.
Ross	No. No, uh, Phoebs? You can't—you can't do...	Nej, du kan ikke vælge..
Rachel	Oh wait, I have the ten of spades! Here!	Jeg har spar 10! Værsgo.
Ross	No, no. Uh... no, see, uh, you-you can't do that.	Det kan man ikke.
Rachel	Oh, no-no-no-no-no-no, that's OK, I don't need them. I'm going for fours.	Det gør ikke noget. Jeg satser på 4'erne.

Ex. 12

Example 9 (Appendix 3, segment 31) also shows condensation. The statement in red shows the use of condensation. The contextual meaning is the same, but the target text is a shorter version. Deletion is also present in this example since the statements marked with blue are missing in the target text. The following comment from Chandler (marked with orange) is an example of an oblique translation, as the target text does not use directly translated words, but it still has the same meaning as the source text.

Speaker	ST	TT
Ross	Come on, show them to me.	Vis mig dem.
Rachel	No..!	Nej!
Ross	Show them to me!	
Rachel	Get your hands out of there! No!	
Ross	Let me see! Show them!	
Chandler	Y'know, I've had dates like this.	Mine stævnemøder udarter sig også sådan.

Ex. 9

In example 21a (Appendix 4, segment 20), the translator has used condensation to translate the statement marked with red. The contextual meaning in the source text and the target text is the same, but expressed much shorter in the target text.

Speaker	ST	TT
Joey	Well because you didn't give me advice! No! You gave me a pickup line! As soon as I told her I wanted to y'know, build a foundation and be friends first, I suddenly, through no fault of my own, became irresistible to her! (Pause) And her roommate!	I gav mig ingen råd, kun stikord! Jeg talte om grundlag og venskab og pludselig, ganske uforskyldt, var jeg uimodståelig for hende. Og for hendes bofælle.

Ex. 21a

5.2 Oblique translation

In example 7 (Appendix 3, segment 2), we see oblique translation in use. This is an example of how the meaning in the source text has been transferred to the target text, but written in a different way, in order to make the meaning understandable to the target text audience.

Speaker	ST	TT
Ross	Rach, did you proofread these?	Har du korrekturlæst brevene?
Rachel	Uh... yeah, why?	Ja, hvorfor?
Ross	Uh, nothing, I'm sure they'll be impressed with your excellent <i>compuper</i> skills	Ikke for noget. De bliver nok imponeret af din "compuper-erfaring".
Rachel	Oh my Good! Oh, do you think it's on all of them?	Åh gud! Tror du, det kom med på dem alle?
Joey	Oh no, I'm sure the Xerox machine caught a few	Nej, kopimaskinen rettede nok nogle af bøfferne.

Ex. 7

In example 5, we see an oblique translation of the last part of the statement (marked with red). The contextual meaning of the source text and the target text is the same, but it is not translated word by word. The first part of the source text (marked with blue) is deleted in the target text. It can be

argued that the entire translation is a condensation, and that the meaning of the first part of the statement is implicitly present in the target text. We believe that this source text item is missing in the target text, and we therefore argue for a deletion.

Speaker	ST	TT
Chandler	Oh, y'know what? The last time Joey went to a meadow, his mother was shot by a hunter.	En jæger skød hans mor på en eng.

Ex. 5

In the first part (marked with red) of example 21b (Appendix 4, segment 20), we see an oblique translation. This is an oblique translation since the meaning is the same, but the source text is not translated word by word.

Speaker	ST	TT
Joey	Well because you didn't give me advice! No! You gave me a pickup line! As soon as I told her I wanted to y'know, build a foundation and be friends first, I suddenly, through no fault of my own, became irresistible to her! (Pause) And her roommate!	I gav mig ingen råd, kun stikord! Jeg talte om grundlag og venskab og pludselig, ganske uforskyldt, var jeg uimodståelig for hende. Og for hendes bofælle.

Ex. 21b

In example 22, the translator has used condensation for Gary's statement, to transfer the same meaning in a shorter way. For Chandler's statement, the translator has used oblique translation, because the meaning is the same, but it is not translated word by word.

Speaker	ST	TT
Gary	Okay. And don't worry, I'm not just gonna take you out for donuts.	Bare rolig. Det bliver ikke kun basser.
Chandler	He <i>has</i> a gun!	Han er bevæbnet.

Ex. 22

5.3 Direct translation

In example 2 (Appendix 3, segment 4), we see a direct translation, which is used in Chandler's conversation with Ross. The direct translation is used in the red part of the sentence, as the target text has been translated word for word. The name of the character and the TV-show (marked with blue) has not been translated into Danish, which makes it a direct transfer, because the name has been transferred into the target text language.

Speaker	ST	TT
Chandler	Dee, the sarcastic sister from <i>What's Happening</i> .	Dee, den sarkastiske søster i "What's Happening?".

Ex. 2

In example 8 (Appendix 3, segment 21), a direct translation has been used as well. The target text continues to be as close to the source text as possible, and since the source text has been translated word by word, it is very clear that the translator has stuck to the source text.

Speaker	ST	TT
Ross	All right (Ross shuts off the CD player. Marcel runs into the bedroom and slams the door.) I'm gonna pay for <i>that</i> to-night.	Så godt da. Det skal jeg bøde for i nat.

Ex. 8

Direct translation is also present in example 21c (Appendix 4, segment 20). In the translation of this sentence, the translator has kept a close relationship with the source text, and translated it word by word.

Speaker	ST	TT
Joey	Well because you didn't give me advice! No! You gave me a pickup line! As soon as I told her I wanted to y'know, build a foundation and be friends first, I suddenly, through no fault of my own, became irresistible to her! (Pause) And her roommate!	I gav mig ingen råd, kun stikord! Jeg talte om grundlag og venskab og pludselig, ganske uforskyldt, var jeg uimodståelig for hende. Og for hendes bofælle.

Ex. 21c

5.4 Deletion

In example 14 (Appendix 4, segment 3), we first see a deletion. The statement marked with red is deleted from the target text, and the target text audience is therefore missing the bit of information, which shows that Chandler is excited about the finding of the police badge. The translation of the rest of Chandler's statement contains the same meaning as the source text, but in a shorter form. This is condensation.

Speaker	ST	TT
Chandler	Oh, that's so cool! Why would a cop come in here though? They don't serve donuts. (he's the only one laughing) Y'know what actually, could you discover the badge again? I think I can come up with something better than that.	Hvad skal en strømer her, når de ikke servere basser? Find det lige igen. Jeg kan sige noget sjovere

Ex. 14

Another example of deletion can be seen in example 15a (Appendix 4, segment 26). What is marked with red in the source text is missing in the target text. Therefore, the target text audience does not get the information about the character of Phoebe's past actions.

Speaker	ST	TT
Gary	Not as impressive as you. I gotta tell you, I looked at your record and you've done some pretty weird stuff.	Ikke så imponerende som din fortid.

Ex.15a

Example 11 (Appendix 4, segment 12) is another illustration of deletion. Through the majority of the statement, the translator has used condensation. However, the last "ish" of Joey's statement (marked with red) is missing from the target text. It is not implicitly present, and we therefore see a deletion of the bit of meaning.

Speaker	ST	TT
Joey	Don't worry, there wasn't any sex in it or anything. I haven't dreamt about her like that since I found out about you two – ish.	Det var ikke noget med sex. Det holdt op, da jeg opdagede det med jer.

Ex. 11

5.5 Explicitation

Example 10 (Appendix 3, segment 33) consists of explicitation and direct translation. The explicitation is found in the word "shy", because it has several meanings. "Shy" can be used if a person is shy in company of others or low on resources (Ordbogen n.d.). The translator chooses to explicitate the intended meaning in the target text, so it would be easier to understand. The rest of the sentence is a direct translation, as it is translated word by word in the target text.

Speaker	ST	TT
Ross	Joey, I'm a little shy.	Joey, jeg er lidt resursesvag.

Ex. 10

In example 15b, the translator has used explicitation, where it is marked with red. The translator has made it explicit in the target text, what exact part of Phoebe Gary is talking about.

Speaker	ST	TT
Gary	Not as impressive as you. I gotta tell you, I looked at your record and you've done some pretty weird stuff.	Ikke så imponerende som din fortid.

Ex. 15b

In example 20 (Appendix 4, segment 21), we, first of all, see explicitation. The explicitation is presented in the red part of the sentence. In the target text, the translator has chosen to state explicitly what is found implicitly in the source text. The translator has chosen to use a more direct way of speech, instead of covering Joey's indifference in a wordplay. In the last part of Joey's statement (marked with blue), the translator has used condensation, since the same meaning is stated in a shorter way.

Speaker	ST	TT
Joey	Closeness-shmoseness! There was three of us for crying out loud!	Rend mig! Vi var tre, for pokker!

Ex. 20

5.6 Direct transfer

In example 6a (Appendix 4, segment 16), several translation strategies have been used. One of the more interesting ones is direct transfer. "*Sipowicz*"⁸ and the name of the TV-show "*Silver Spoons*" are not translated in the target text. These are direct transfers, since they are left unchanged in the target text⁹.

⁸ Even though it is spelled slightly different, we see this as a direct transfer, since you cannot know the spelling of the name from the source text.

⁹ If you look past the misspelling of the name "*Sipowicz*".

Speaker	ST	TT
Phoebe	Uhm, do you know, uhm Sipowicz?	Kender du.. Sipowitz?
Cop	Sipowicz? No, I don't think so.	Næh, det tror jeg ikke.
Phoebe	Yeah, Sipowicz, big guy, kinda bald.	Sipowitz, stor fyr, skaldet.
Cop	No, I don't know him.	Jeg kender ham ikke.
Phoebe	Don't try to call him or anything, 'cause he's not there, he's out. His, uhm, his partner just died.	Det nytter ikke at ringe. Hans partner er lige død.
Cop	Wow, uhm, tell Sipowicz I'm real sorry for his loss.	Hils og sig, det gør mig ondt.
Phoebe	I-I sure will, take care.	Det skal jeg nok. Ha' det godt.
Cop	Hey, by the way, I'm sure Sipowicz is gonna be all right. I heard that kid from 'Silver Spoons' is really good. And where did you find my badge?	I øvrigt! Sipowitz skal nok klare sig. Knægten fra "Silver Spoons" er god. Og hvor fandt du mit skilt?

Ex. 6a

5.7 Adaption

Example 4 (Appendix 3, segment 13) shows when Rachel gets up from the poker table, because she wants to fax resumes. In what is marked with red, we see adaption. Here we have an example of the translator wanting to create the same effect for the target text audience, as the source text audience gets. The target text is adapted to the Danish language so the Danish audience can understand the humor. On top of that, direct transfer and direct translation have been used. The names, mentioned by Chandler (marked with blue), have been directly transferred into the target text, while the remaining of the statement (marked with orange) have been translated word by word, which means that the translator has used a direct translation. The translator has used condensation for Ross' statement (marked with purple).

Speaker	ST	TT
Chandler	Rach, Rach, we gotta settle	Vi skal gøre boet op?
Rachel	Settle what?	Hvilket bo?
Chandler	The... Jamestown colony of Virginia. You see, King George is giving us the land, so...	Jamestown-kolonien i Virginia. Ser du, King George forærer os jorden..
Ross	The game, Rachel, the game. You owe us money for the game.	Spillet, Rachel! Du skylder os penge.

Ex. 4

In example 18 (Appendix 3, segment 28+29), we see adaption in use. In Ross' statement, the translator has changed the semantic meaning in the target text, in order to get the effect of the wordplay. The target text translation is normally used in situations, where a person is about to do something wild, which is also what Ross means. In the source text, Rachel plays along on Ross' wordplay, and to translate this adaption is also again. The English word "flush" has been directly transferred to the target text, because it is a poker expression. As stated in the humor analysis, it requires that the target text audience knows the expression in order to understand humor.

Speaker	ST	TT
Ross	Well, you better hop outta the shower, cause... I gotta flush.	Hold på hat og briller, for far rydder bordet med en flush.
Rachel	Well, well, well, hop back in bucko, cause I got four sixes!	Nå, nå, nå.. Klap hesten, for mor er en strigle! Jeg har fire 6'ere.

Ex. 18

In example 13 (Appendix 4, segment 2), a combination of adaption and condensation is used. Adaption is used where it is marked with red. The translator has used adaption to get the same effect in the source text as in the target text. As stated in the humor analysis, the humor is present in the way that it shows the level of the crossword puzzle, in comparison with the crossword puzzle from earlier. It is therefore important that the translation shows that this crossword puzzle is on a much

lower level than the other one, to show that Joey is the victim of the humor. The focus is therefore on the effect of the source text, instead of the linguistic meaning. Condensation is used in the first part of the example (marked with blue), because the same message is rendered in a shorter way.

Speaker	ST	TT
Monica	Okay! There's only one left, three letter word, not dog but...	Der mangler ét ord på tre bogstaver. Ikke "hun", men..
Joey	Cat.	"Han"

Ex. 13

5.8 Substitution

We see an illustration of substitution in example 24 (Appendix 4, segment 16). It revolves around the translation of the word marked with red. Substitution is used because "vice" and "sædeligheden" do not have the same semantic meaning. The "vice" department is concerned with sexual crimes, narcotics, alcohol, and gambling etc. (Wikipedia 2016g), while the Danish "sædelighed" is only concerned with sexual crimes (Wikipedia 2016d).

Speaker	ST	TT
Phoebe	I'm in vice. Yeah, in fact I'm undercover right now. I'm a whore.	Jeg er i sædeligheden. Arbejder undercover som luder.

Ex. 24

In example 21d (Appendix 4, section 20), we also see a substitution. We see a substitution, since the marked word in the source text and the marked word in the target text have very different semantic meanings, but are used to explain the same.

Speaker	ST	TT
Joey	Well because you didn't give me advice! No! You gave me a pickup line! As soon as I told her I wanted to y'know, build a foundation and be friends first, I suddenly, through no fault of my own, became irresistible to her! (Pause) And her roommate!	I gav mig ingen råd, kun stik-ord! Jeg talte om grundlag og venskab og pludselig, ganske uforskyldt, var jeg uimodståelig for hende. Og for hendes bofælle.

Ex. 21d

5.9 Paraphrase

Example 19 (Appendix 4, segment 9) shows paraphrasing. The entire sentence structure is rendered in the target text, but the denotative meaning is still the same. However, the connotative meaning of the source text and target text is different. It is difficult to pinpoint exactly how it is rendered, and therefore the translator has used paraphrasing.

Speaker	ST	TT
Rachel	Okay, y'know what? There's no more left left!	Jeg er helt ude på venstre fløjen.

Ex. 19

In example 23 (Appendix 4, segment 18), we again see a paraphrasing. In the source text, the statement made by Rachel, is spoken in what you might call direct language, with minimal or none connotative meaning connected to the statement. In the target text, this direct language is not transferred. Instead, it is rendered into a figure of speech or a metaphor. The meaning stays the same, even though the structure of the statement is rendered, and we therefore see a paraphrase.

Speaker	ST	TT
Rachel	Wow! You certainly think a lot of yourself.	Orv, du sætter ikke dit lys under en skæppe.

Ex. 23

5.10 Calque

Example 17 (Appendix 3, segment 18) shows an example of calque. The source text is translated word by word in the target text, as you would do with a direct translation. Since this is not an idiom you would use in Danish, the humorous effect from the source text does not appear in the target text. The fact that the idiom is actually used when "*one wants to claim that a person is guilty of a thing another is being accused for* (Wikipedia 2016f)", the direct translation has not been able to carry on the humor to the target text. Since the result turns out to be unidiomatic, the translation is not a direct translation but a calque.

Speaker	ST	TT
Phoebe	Oh, hello, kettle? This is Monica. You're black.	Hallo, Kedel? Det er Monica. Du er sort.

Ex. 17

6 The observational study (SH)

In this chapter, we will be looking at the results from our observational study (Appendix 5 and 6). The focus will be on the participants' understanding of the verbal humor, and if there is a difference between those who watched the episodes with and without subtitles. Since we have worked with the assumption of a general target-oriented macrostrategy, we define the quality of the translation in terms of the target audiences' understanding of the humor.

We have used the qualitative method to gather our own data. We have made observations and small interviews to clarify if whether there is a difference in the way that you experience a joke, when you hear the original source text or you read the target text. We have chosen four participants, all Danish, who have all seen both selected episodes of "Friends". Two of them watched the episodes without subtitles, and the other two watched the episodes with subtitles, in order to see if there was any difference in understanding of the humor between the two groups. The four participants were chosen because of their lack of knowledge about the show. They had never followed the show, and therefore did not have any prejudiced attitudes towards the show and how to understand the humor. The two participants watching without subtitles had a better understanding of the English language than the two participants watching with subtitles. The participants watched the two episodes individually and were asked to comment on what is happening, and how they understand

the humor, when the episode was paused. An amount of specific stops, for each episode, were decided on before the study, so all of the participants had pauses at the same time. No questions besides "What happened here?" or "How did you understand the humor?" were asked, so that the participants were allowed to express their own experience and views without being influenced by the interviewer.

For a better understanding, we have chosen to name the participants, who watched the two episodes with subtitles, respectively A1 and A2, and the participants, who watched the episodes without subtitles, are named B1 and B2.

6.1 S1E18 (SH)

6.1.1 Example 16 (Appendix 3, segment 1)

The first example showed to our participants is the one where Rachel is sick of being called "Excuse Me". From the observations, we noticed that there was a slight difference between those watching the episode with subtitles and those who watched it without subtitles (Appendix 5, segment 1). 3 out of 4 of the participants did understand why Rachel was called "*Excuse Me*" and that it had to do with her being a waitress, but they did not find it funny. Participant A2 did not understand why Rachel was called "*Excuse Me*", and in the target text "*Undskyld*", and therefore the joke was not understood.

6.1.2 Example 7 (Appendix 3, segment 2)

The second example is where Rachel is sending out resumes with a spelling mistake and hopes that the Xerox machine had corrected some of them. Participant A1 and A2 stated that they did understand that the funny part was that Rachel does not really know anything about computers and technique. Participant B1 and B2 knew that a Xerox machine cannot correct spelling mistakes, and therefore Rachel appears as a naive, unintelligent woman. The participants therefore all understood the humor in this sequence (Appendix 5, segment 2).

6.1.3 Example 1 and 2 (Appendix 3, segment 4)

The next example, showed to the participants, is seen in segment 4. The first incident is when Chandler talks about "*The Flintstones*", and the second is when he mentions "*Dee, the sarcastic sister from 'What's happening'*". All of the participants made it clear that they did not know any of the mentioned TV-shows and the persons involved in them, and therefore they did not understand the

jokes (Appendix 5, segment 4). You could argue that if the names had been translated into a show the target text audience knows from their culture, they could have related to it and maybe understood the joke. Therefore, it can be concluded that none of the participants found the jokes funny, because of their lack of knowledge of the given shows.

6.1.4 Example 3 and 12 (Appendix 3, segment 7 and 8)

In example 3 in segment 7, all the participants in our study seemed to know the game "poker", since they all argued that you should not tell others, which cards you have in such a game. Therefore, when Monica reveals, which cards she has to the other friends, the joke is fully understood, because of the participants' knowledge within this field. The fact that the target text has not translated "straight" but kept a direct transfer, tells us that there is no need for replacing the word with a Danish word, because the same word is used in a Danish poker game. This is also why the participants watching with subtitles understood the use of the word "straight" (Appendix 5, segment 7). The same goes for example 12, with Phoebe telling which cards she would like to have, because it shows that she does not understand the game (Appendix 5, segment 8).

6.1.5 Example 4 (Appendix 3, segment 13)

The next example, in segment 13, was partly understood. Participant A1 and A2 did understand that they have to "*gøre boet op*", before Rachel can exit the game, since that is what you have to do in a poker game. What they did not quite understand was the reference to "*the Jamestown Colony in Virginia*", and what it had to do with the fact that they "gotta settle" before the game is over. B1 did not understand the joke with the poker reference and the history reference. B2 understood that Chandler was trying to make a joke out of it, but the real meaning of the joke was not clear. Therefore, it can be concluded that to find the reference to "*The Jamestown Colony*" funny, the audience needs to have some kind of knowledge within the field of American history (Appendix 5, segment 13).

6.1.6 Example 17 (Appendix 3, segment 18)

In the example in segment 18, it was clear that none of the participants understood the joke about the "*black kettle*". A1 thought the girls might be using some kind of code language in order to demonstrate that they know how to play poker. A2 asked what 'kettle' meant, and therefore the joke was not understood (Appendix 5, segment 18). As mentioned in the translation analysis, this is

an idiom not used in Danish, and therefore the participants in the observational study did not understand it. The fact that a direct translation has been used for the target text might have confused the audience. Instead, the translator could have used adaption to adapt the figure of speech to an equivalent in Danish.

6.1.7 Example 8 (Appendix 3, segment 21)

The following example is seen in segment 21, where Marcel runs off to the bedroom, slamming the door with Ross saying "*I'm gonna pay for that tonight*". The participants all agreed that the monkey was angry with Ross, and that it might take some kind of revenge. B2 argued that the monkey acted as if it was an angry human being, slamming the door and was going to make Ross pay for it later. A2 also believed that the monkey would be angry at night, because it slammed the door (Appendix 5, segment 21).

6.1.8 Example 18 (Appendix 3, segment 28)

In the next example, the participants had different comments. It appeared that 3 out of 4 of the participants did understand what the joke was about. They argued that "*flush*" meant that Ross had good cards, and that the other players might as well give up. B1 mentioned that "*flush*" could have several meanings such as what you do with the toilet, but also a hand in poker. A1 did understand that the friends were using the terms in poker as wordplay, but did not understand the joke. Therefore, the lack of knowledge within the poker field caused the humor not to be clear enough to the target audience (Appendix 5, segment 28).

6.1.9 Example 9 (Appendix 3 segment 31)

In the next example, seen in segment 31, all the participants understood the humorous element. It was fully understood that Chandler, when he is on a date, is not very lucky with women. A1 said that Chandler was not talking about his cards, since he most likely does not play cards on his dates, which means that he refers to a woman's breasts. Therefore, the joke is fully understood by the participants, and they did understand that Ross was talking about Rachel's cards, but the way he expresses it, it sounds like he is asking to see her breasts (Appendix 5, segment 31).

6.1.10 Example 10 (Appendix 3, segment 33)

The last example of this episode is where Ross tells Joey that he is a little shy. The participants in the study all understood, what Ross meant by "shy", and that he needed a little financial help from the

guys. A2, B1 and B2 all agreed that it was Joey that did not understand what Ross really meant, when he said he was shy. Since the target text has translated "*shy*" to "*resursesvag*", the meaning is more clear and understandable, because it is a word that is common to use in Danish, if someone is in need of money. For that reason, it can be argued that the humor is understood, and that participant A2, B1 and B2 did understand that "*shy*" was used in a way of asking for money (Appendix 5, segment 33).

6.2 S5E16 (CSA)

6.2.1 Example 13 (Appendix 4, segment 2)

It is seen from our observational study that the humor in this example gave mixed reactions. A2 did not understand the humor, while A1 and B1 understood the humor about Joey's intelligence. It was very clear to participant B1 and B2 that Joey was dreaming about something he should not be dreaming of. This was less clear to participant A1 and A2 (Appendix 6, segment 2).

6.2.2 Example 14 (Appendix 4, segment 3)

In this example, all the participants understood the joke that Chandler made about the stereotypical police officer. It was very clear for B1 that Chandler realized that his joke was bad, and that he wanted another try to make a better joke. This facet was less clear to participant A1 and A2 (Appendix 6, segment 3).

6.2.3 Example 5 (Appendix 4, segment 5)

None of the participants understood the Bambi reference. A1, B1 and B2 directly stated that they did not understand the joke about his mother and the meadow. A2 thought that Chandler made this comment, because Joey missed his mother. Joey's weird behavior towards Monica was more clear to B1 and B2, but they did not understand the connection between the meadow and the shooting of the mother. Since participant B1 and B2 did not understand the humor, it could be a consideration explicating the humor in the subtitles to make it easier for a Danish audience to understand (Appendix 6, segment 5).

6.2.4 Example 19 (Appendix 4, segment 9)

With example 19, there was a clear difference between the participants watching with subtitles and the participants watching without subtitles. Participant B1 and B2 fully understood the humor of the wordplay, while participant A1 and A2 was a bit confused. They got the idea that Rachel could not go more to the left, but they did not understand the humor. A1 thought that the humor might

be in the political reference, but did not understand how it is supposed to be funny (Appendix 6, segment 9). This shows that the chosen strategy does not translate the effect of the humor.

6.2.5 Example 11 (Appendix 4, segment 12)

With segment 12, it was especially difficult for participant A1 and A2 to understand the humorous element. They understood Joey's statement, as he had previously thought about Monica in a sexual way, but does not do it anymore, because she is in a relationship with Chandler. The reason for this was obvious, since this bit of meaning was deleted in the target text. B2 understood it in the same way as A1 and A2, while B1 understood that Joey retracted his statement by saying "*ish*" (Appendix 6, segment 12).

6.2.6 Example 6 (Appendix 4, segment 16)

All the participants had a lot of trouble understanding, what was going on in example 6. They all stated that they neither know "*Sipowicz*" or "*Silver Spoons*". Therefore, they did not understand the humor in this situation, with Phoebe trying to come up with a cover story and ending up using the story from "*N.Y.P.D. Blues*", which the cop sees through. As in a previous example, the effect of the humor did not transfer, since the Danish audience did not understand these references (Appendix 6, segment 16).

6.2.7 Example 23 (Appendix 4, segment 18)

In this example, there again was a clear distinction between the participants watching with subtitles and the participants watching without subtitles. A1 and A2 did not understand that the joke was sexual. Instead, they thought that Ross has drawn himself strong on his sketch. B1 and B2 understood that Rachel and Chandler saw something sexual in the sketch, even though it was not Ross' intention with the sketch (Appendix 6, segment 18).

6.2.8 Example 21 and 20 (Appendix 4, segment 20 and 21)

All participants understood the first part of example 21, even though "*pickup line*" was translated into "*stikord*" in the target text, which does not have the same semantic meaning (Appendix 6, segment 20). It was anticipated that there would be a difference in the understanding between the participants watching with subtitles and the participants watching without subtitles, because of this substitution in the translation. The understanding might be because of the rest of Joey's statement, where he explains what happens. All the participants understood the contextual meaning of the other part of the example, where Joey says: "*Closeness-Schmoseness! There was three of us, for*

crying out loud!" All the participants understood this as Joey finding sex more important than relationships, but none of the participants seemed to register the wordplay made by Joey (Appendix 6, segment 21).

6.2.9 Example 15 (Appendix 4, segment 26)

The participants watching with subtitles and the participants watching without subtitles understood the humor in example 15 differently. Participant B1 and B2 understood that what Phoebe has been arrested for in the past is either weird or dirty, while participant A1 and A2 did not comment on this aspect. They only understood that she has been arrested before, and that she did not want to talk about it in front of her friends (Appendix 6, segment 26).

6.2.10 Example 22 (Appendix 4, segment 27)

The humor in the last example received mixed reactions from the participants. B1 did not understand the humor at all. A1 and B2 commented on the joke about the stereotypical police officer, which was also made earlier in the episode. A2 pointed out that Chandler laughed at Gary's joke, because Gary had a gun on him, and Chandler might have been scared of him and wanted to be on his good side. A1 had a whole other experience of this comment. A1 thought that this might be a sexual reference, and when Chandler said "*gun*" he meant it in a figurative way of speaking, meaning that the gun was instead a penis (Appendix 6, segment 27).

7 Analysis conclusion (common)

In the analysis of humor above there are several types of humor present. The most frequent types are *restricted by audience profile traits*, *meaning-oriented humor*, and *target-oriented humor*. Besides, there are examples of *metalinguistic humor*, *narrative humor*, and *taboo* in the selected episodes.

In the analysis of subtitles, most microstrategies are represented. The most frequent microstrategy is *condensation*, which is not surprising, since it is a common strategy used in subtitling. *Direct translation* and *oblique translation* are also frequently used in the translation. Besides these microstrategies, we have also found examples of *direct transfer*, *adaption*, *substitution*, *explicitation*, *deletion*, *paraphrasing*, and *calque*.

In the analysis of our observational study, we have found out that, in some instances, it made a difference whether the participants watched the episodes with or without subtitles. In these instances, the participants watching with subtitles had a different understanding of the humor than the participants watching without subtitles, or no understanding of the intended humor. In some of the examples, none of the participants understood the intended humor, and in other instances the intended humor was understood by all or 3 out of 4 of the participants.

8 Discussion (CSA)

In this chapter, we have chosen the examples that the participants had the hardest time to understand, and we will discuss the reason why they are hard to understand and suggest possible new solutions.

8.1 S1E18 (SH)

The first incident, where our participants did not understand the humor, is in example 1 and 2, where Chandler mentions "*The Flintstones*" and "*Dee, the sarcastic sister from 'What's happening'*". Since none of the participants knew the two TV-shows, and therefore did not understand the jokes, it can be argued that another strategy should have been used. "*The Flintstones*" has the same name in Denmark, and therefore there is no reason for translating it into Danish. Our participants probably have heard about the animation-series before, but if they do not know, what it is about, they would not understand the reference. A more appropriate strategy for "*Dee, the sarcastic sister from 'What's happening'*" would have been adaption, in order to get the same effect in the target text as

in the source text. If this strategy had been used, the translator should have translated the meaning into a TV-series or a sarcastic person known in Denmark, to carry on the same humor in the target text. It is a difficult sentence to translate, because there is no TV-show in Denmark similar to the above mentioned. A possible solution for the translator could be to refer to the Danish TV-show "Rita" (Wikipedia 2016c), because she can be a very sarcastic person. Since this is a relatively new show, the translator did not have the opportunity to refer to this. Another way to solve this translation problem could be to paraphrase the sentence and not mention anything about a TV-show.

In example 4, when the friends have to settle the poker game, none of the participants understood the historical reference to *"The Jamestown colony in Virginia"*. Instead of using direct translation and direct transfer, a more successful way of translating this sentence could be to use adaption and refer to a historical event in Denmark, in order to get the same meaning. In this way, the target text audience would have a better chance of understanding the reference, if they do not know American history. An example would be the Danish colonies in the Caribbean. Participant B1 and B2 did not understand the reference *"We gotta settle"*. Since the source text is not understood, it shows that there is a need for a good translation in the target text to ensure the understanding. Participant A1 and A2 understand the translation even though it does not have the same connotative meaning as the source text. It would be impossible to make a translation that has both the relationship between poker and colonies as well as the same connotative meaning, and it is therefore difficult to suggest a better solution.

In example 17, none of the participants understood the reference to the black kettle. Therefore, it can be argued that a more successful way of translating this joke, would have been if the translator had chosen the adaption instead of a direct translation, which turns out to be a calque. Because it is a calque, it does not make any sense in the target text language, which is most likely the reason why the participants did not understand the joke. It became clear that it made no difference whether the participants saw the episode with or without subtitles, as it is not an expression you would use in Danish. With adaption, the translator would not have focused on the structure of the joke, but made an effort to carry on the same effect to the target text – even though it affects the structure. If this strategy had been chosen, the participants might have had a better chance of understanding the joke.

The last example, where Ross says "*flush*" in the poker game, the participants had different comments. As stated above, most of our participants fully understood where the humor was present, but they did not understand the meaning. It is essential to remember that nobody can know everything, and therefore it is acceptable that the participants did not understand the full meaning of the joke. In the target text, the participants do not get the double meaning from the word "*flush*", since we do not use the word in Danish. Therefore, there is no optimal solution for a correct translation, where all the humor can be transferred. With that being said, it should be possible to find a solution for the translator, in order to get most effect out of the translation. To get the same effect in the target text, the translator could have used a direct translation where a possible solution for the translation could be: "*Hop hellere ud af badet, for jeg skyller ud med en flush*". It can be argued that most Danes have some sort of basic knowledge of the English language, and therefore they would know that the word "*flush*" also means to flush out the toilet. For this translation to work, the target text audience must understand the connection between "*flush*" and the rest of the sentence.

8.2 S5E16 (CSA)

The first example from this episode that will be discussed is example 5. It is stated in the analysis of the observational study that none of the participants understand the humor in this example. The reason that the participants watching without subtitles do not understand the Bambi reference might be a lack of knowledge or a cultural difference, which makes the Bambi reference unclear. Because of this lack of knowledge, the translation should, in some way, be adapted to the target text audience. The translator uses deletion and oblique translation, and there is therefore not much help in the target text to understand the humor and reference, and it can be argued that the translator therefore should have used a different strategy. The translator could have considered using explication, so the Bambi reference would be more explicit in the target text. The understanding of the humor depends on the familiarity with the reference. Since Bambi is a famous Disney movie, it is assumed that most of the target text audience is familiar with the movie, and the reference can therefore be kept in the target text, but in a more explicit manner. If the reference is less familiar with the target text audience, the best strategy to use would most likely be adaption. By using this strategy, the translator would have replaced the reference in the target text with a reference, which is more familiar to the target text audience.

In example 19, the translator has chosen to paraphrase the source text in the target text. This means that the participants watching without subtitles have no troubles understanding the humor, while it is difficult for the participants watching with subtitles to understand the humor. This shows that this strategy is not the best choice for this translation. Because the humor is metalinguistic, it is quite difficult to translate, because the humor lies in the effect of the words. Therefore, adaption could be considered. By using adaption, the focus would be on transferring the effect more than the structure, and because the humor lies in the effect, it is important to adapt this to the target text. In the source text, a homonym is used two times in a row, but with two different meanings. There is no actual Danish homonym that fits in the context, and, as a result, it is difficult to translate the exact effect from the source text. It is up to the translator to translate as much of the effect as possible. This could be done by making the translation: *"Der er ikke mere venstre til venstre"*. In this translation, the effect of the homonym is not transferred, but the effect of the same word coming two times in a row is transferred.

The first part of example 11, where the translator has used condensation, actually works quite well. The issue lies in the deletion in the end of the example. Because this little word is deleted in the subtitles, it is impossible for the target text audience to understand the retraction of the statement, which is the whole point of the joke. It is therefore important that the translation of this word is present in the target text. As the first part of the translation functions well, this translation can be kept, but with the addition of the word "ish", so that the translation would be *"Det var ikke noget med sex. Det holdt op, da jeg opdagede det med jer – agtig."* This would be a direct translation of the word "ish", and this would give the target text audience the experience of the retraction, which gives them a better foundation to understand the humorous element.

In example 6, the understanding issues lie in the fact that the participants do not know the references used in the scene and therefore do not really understand the humor, and what is going on. None of the participants know any of the references, and the reason can be that none of these shows are well known in Denmark. It could be considered to use adaption and translate the reference into a different reference, which the target text audience is more familiar with. A solution could be to use the plot in the Danish police series "Anna Pihl". In the first episode of "Anna Pihl", Anna's partner gets stabbed with a knife and ends up in the hospital. Therefore, Anna gets a new partner

(Wikipedia 2016a), which is similar to the plot of "*N.Y.P.D. Blues*" that Phoebe is referring to. The actor that plays Anna's new partner has previously been in a TV-show called "Hotellet" (Wikipedia 2015a), and this can be used to replace the "*Silver Spoons*" reference from the source text.

With example 23, it is especially difficult for the participants watching with subtitles to understand what Chandler and Rachel think that Ross' sketch is supposed to look like. This might be because "*Wow! You certainly think a lot of yourself*" is translated into "*Orv, du sætter ikke dit lys under en skæppe*". Even though the contextual meaning is the same in the source text and the target text, the structure is completely different. The language in the target text is not as clear as in the source text, which might confuse the audience a bit, and therefore make them understand the meaning differently. There is no actual reason to use paraphrasing and change the sentence structure, since an oblique translation would have made more sense. An oblique translation could be: "*Wow, du har godt nok høje tanker om dig selv!*". By using the same clear language in the target text as in the source text, the audience does not have to think about what the meaning of this figure of speech might be, and it would much likely be easier for them to understand the humorous element.

9 Conclusion (common)

In this research project, we have found out that there are several different types of humor and jokes present in the selected episodes of "Friends". The most common form of humor was *restricted by audience profile traits*. This type of humor requires that the audience has a certain knowledge in order to understand the humor. Furthermore, the types *meaning-oriented humor*, *target-oriented humor*, and *metalinguistic humor* are also commonly present. Besides this, *narrative humor* and *taboo* are also present in the selected episodes.

When translating into subtitles, you have a limited amount of space, which makes *condensation* a frequently used translation strategy. This is also the most used translation strategy in our analyzed examples from the two selected episodes. *Direct translation* and *oblique translation* are also popular strategies in these episodes. We have also found examples of *deletion*, *explicitation*, *direct transfer*, *adaption*, *substitution*, *paraphrase*, and *calque*.

Our observational study showed that there was often a difference between the understanding of the participants watching without subtitles and the participants watching with subtitles. This shows

that there are some issues in the translation, which results in the target text audience having a different, or no understanding, compared to the source text audience. These issues might have been avoided or limited, by using a different strategy for the translation. As an example, instead of using paraphrase to translate *"Okay, y'know what? There's no more left left!"*, a better solution might be to use adaption to transfer the metalinguistic humor to the target text.

The problems for the source text audience were mostly in the examples with references to American culture, which our participants did not know. Because these references were directly transferred to the target text, the understanding issues were also transferred to the target text audience. A solution to these problems might also be to use adaption, to adapt these American references to references understood by the Danish audience.

It can therefore be concluded that there are several issues in the Danish subtitles, which might have been avoided or limited, by using a different translation strategy. The overall target with subtitles is to ensure the best understanding of the humor for the target text audience, and the translator therefore has to carefully consider what strategy to use, to ensure this understanding in the best way possible. Often the translator is successful with the translation, but the issues discovered in our observational study show that this is not always the case. To get a successful translation, the translator has to choose the strategy best suited for ensuring the target text audience's understanding of the humor.

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