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**Challenges and Strategies in Audiovisual Translation of Humour
through Subtitles: The case of “How to Give the Perfect Man Hug”**

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I, the undersigned *Marta Xinxola Palanques*, as a student of the Faculty of Humanities and Psychology at the University of Almería, hereby declare under the penalty of perjury, and also certify with my signature below, that my Master's Thesis, titled **Challenges and Strategies in Audiovisual Translation of Humour through Subtitles: The case of "How to Give the Perfect Man Hug"** is my own work, except where indicated by the reference to the printed and electronic sources used according to the internationally accepted rules and the regulations on intellectual property rights.

Signed:

*This is dedicated to my family,
especially my mother Carmen Palanques,
who supported me along this journey.*

*To Keino Patterson, thank you for the never-ending
encouragement and guidance.*

*I would like to extend my deepest gratitude to my tutor
Nobel-Augusto Perdu Honeyman
for his support and mentorship throughout this project.*

Summary

Subtitling translation of humour entails important challenges for translators if the purpose of the original film is to succeed with the new audience. These challenges may not only include conveying the intended meaning, reproducing the manner, style, and acuteness of expression of the original, but also attention to limitations of length and time of utterances, and colour, size and position of the subtitles, in order to maintain a comparable level of humour to evoke a similar response in the translation.

This study contains in depth analysis of bibliography related to subtitling and translation of humour, and explores challenges that arise when subtitling and translating humour, together with strategies that can be used to properly convey the intended meaning of the original video. The video *How to give the perfect man hug* will be translated and subtitled to illustrate such challenges and strategies.

Key words: Audio-visual translation, translation of humour, subtitling.

Table of Contents

| | |
|---|-----------|
| 1. Justification | 1 |
| 2. Introduction | 1 |
| 3. Objectives | 1 |
| 4. Methodology | 2 |
| 4.1. Methodological Framework | 3 |
| 5. Theoretical Background | 3 |
| 5.1. The history of Translation | 3 |
| 5.2. Theories of Translation | 5 |
| 5.3. Audiovisual Translation | 7 |
| 5.4. Subtitling | 9 |
| 5.4.1. History of Subtitling | 9 |
| 5.4.2. Classification of Subtitles | 10 |
| 5.4.3. Subtitles and Translation | 10 |
| 5.5. Humour Translation | 12 |
| 5.5.1. Defining Humour | 12 |
| 5.5.2. Humour Theories | 13 |
| 6. Data Analysis | 15 |
| 7. Results and Conclusions | 44 |
| 8. References Quoted | 47 |
| 9. Appendix I: English Transcription and Spanish Subtitles | 48 |
| 10. Appendix II: Classification of Humorous Instances | 52 |

1. Justification

As technology advances, movies and other audiovisual products have become available worldwide, and so there is an increasing demand for accurate translations to be done rapidly. This demand poses particular challenges for translation of humor.

It is so easy for us to identify and criticize what we consider mistakes in subtitling of songs, films or internet tutorials. Having gone through the subjects on translation in the Master course, we decided to analyze the issue with more depth applying this analysis to a very practical and complicated case, in order to identify the constraints and challenges that a translator and subtitler of such audiovisual products might come across.

2. Introduction

Translation of humour is not an easy task since linguistic, culture and community specific elements must be taken into account, in order to maintain the humorous load of the source language (or its impact on the source audience) in the target language (or target audience). The translation of humour is difficult to begin with because it originates within the socio-linguistic and cultural context that humans construct and within which they interact with one another. This alone poses challenges to the translator because humour is very subjective, that is, everybody will interpret and process humour differently, according to their experience, age, gender, status, culture, etc., thus, translation of humour in audiovisual materials through subtitling is not only more challenging but we could also say that the translator might have to deal with some translation constraints that add difficulty. Some of these constraints deal with the actual methods used in audiovisual subtitling, such as length of the utterance to fit the screen, color and font size, as well as position of the subtitles on the screen, so that reading may occur without distraction.

3. Objectives

The major objective of this study is to identify and investigate the above mentioned constraints and challenges when translating and subtitling audiovisual humour. For this purpose we shall examine the constraints and challenges that arise when subtitling the

translation of the video “How to give a perfect man hug”¹ and explore the possible solutions during the process.

4. Methodology

This paper follows a case-study design, with in-depth analysis of the video titled: “How to give the perfect man hug”. The transcription of both the source text in English and the Spanish subtitles (done by myself) can be found in Appendix I.

The aim of the present case-study was to examine the humor load found within the video “How to give the perfect man-hug” with the intention of identifying the constraints and challenges that arise during its translation and subtitling. Both qualitative and quantitative methods were used in this investigation in order to identify and enumerate the challenges and constraints found while translating the original spoken text of the video, which is in English, into Spanish as the target language, which was rendered through subtitles.

The study was done in four different phases. The first phase consisted in transcribing the original English sound-track of the video. Subsequently we subtitled the original soundtrack into Spanish using the AEGISUB software package. This process involved finding the best translation and focused on challenges posed by the time and space constraints of the subtitling process and the strategies used to overcome such constraints. Thirdly, the text was analyzed in order to identify the humorous instances found within the text in order to transfer them into the target language. Once the humorous instances were identified, we classified them into a chart, drawing upon the categorization of jokes done by Debra Raphaelson-West as well as Patrick Zabalbeascoa’s taxonomy of humour, in order to identify the humorous elements found within the text. The chart (see appendix II) also contains a description of why a particular part of the video is humorous and the challenges involved concerning its translation and subtitling, if any.

¹ The name of the video appears also as “How to give a great man-to-man hug”.

4.1. Methodological Framework

While scholars and researchers have attempted to define humour and many different approaches and theories have been proposed and tested as to how to translate it, many still agree that it is not easy and that for the most part, it is challenging, though not impossible. One of the main reasons for this is that the translation of humour is rooted within the socio-cultural and language context through which it is conveyed. Although translation can be approached from both the prescriptive and descriptive perspective, some scholars such as Patrick Zabalbeascoa believe that translation can be in fact arbitrary (1994:90). Thus, since translators resort to a variety of strategies in order to provide the best possible translation of a particular text, we can assume that no two translations of the same original text will necessarily be the same.

For translation of humour, we believe that Ernst-August Gutt's (2014) application of the theory of Relevance to translation helps us most, as the aim of the translator should be to focus on the purpose of the text to be translated. In the case of humorous texts this is especially important, since as discussed above the translation of humour is subjective given that humour itself is arbitrary in nature. Therefore, if we consider that the purpose of a humorous text is to provide humour, the translator should mainly focus on the pragmatics and relevance of the original text, in order to produce the same effect in the target audience. The methodological framework taken in this study is based, therefore, on the pragmatic approach. In order to pinpoint the humour load found within the text, as a means to pragmatically convey the same intended meaning through translation, the study was based on the works of Debra Raphaelson-West for the categorization of jokes, and on Patrick Zabalbeascoa's Taxonomy of humorous elements.

5. Theoretical background

5.1. History of Translation

Translation is probably as old as written language itself; according to Betlem Soler Pardo, "Eugene Nida places the beginning of translation with the production of the *Septuagint*", a scholarly effort of hundreds of bilingual individuals between approximately 250 B.C and 1200 C.E (Eysteinnsson 2006:11), which seems to have been the first translation of the Hebrew Old Testament into Greek (Pardo 2013:4). Another

famous example of ancient translation is the Rosetta stone, a sort of parallel text, which according to Jean Véronis are “text[s] accompanied by their translation in one or more languages” (Véronis 2000:1). The Rosetta stone was found near the Nile in July 1799 by members of Napoleon’s French army; the famous stone dates back to 196 B.C. and it contains a text written in two languages (ancient Egyptian and ancient Greek) and three different versions of the same underlying text, (Egyptian hieroglyphs and demotic), and thus it “provided the key to deciphering the hieroglyphic Egyptian code” (Véronis 2000:1).

As civilizations continued to come into contact with one another with the purpose of trading goods and ensure survival, translation became more and more important, not just as a means to successfully interact with other cultures, but also as a means to transfer knowledge, ideas, and theories in various academic fields. Thus, the need for translators with the right skills and tools increased and, as a result, an interest for a more formal and systematic form of translation flourished. This led to the establishment of intellectual academies such as the Bayt al-Hikma (the House of Wisdom), in 9th century Baghdad, which “functioned as an academy, library and translation bureau”, and produced translations from Greek, Nabatean, Persian, Sanskrit and Syriac (Baker 2011:331) and brought together scholars from the corners of the Muslim land to create one of the greatest intellectual academies in history (Nizamoglu, 2018). This so called library of wisdom, which “included manuscripts and books about various subjects in the arts and the sciences and in different languages” (Nizamoglu, 2018), was originally built by some of Baghdad’s most famous Caliphs including Al-Rashid and Al-Ma’mun.

Translation was not an easy task, for it was done by hand and there was usually not only one source text waiting to be translated (Pym 2014:21). Thus texts tended to undergo “incremental changes in the process of copying (each copyist adapted and changed things), and those small changes followed the numerous variations of regional dialects, prior to the standardization of national vernaculars” (Pym 2014:21). However, during the 15th century, the invention of the moveable print technology paved the way for new opportunities: books and other written products could now not only reach more people but also served as a platform for the translation of such products into various languages to happen in a more uniform manner. This advance in technology “around the time of the Reformation and the growing interest in national languages such as German,

English, French and Spanish led to the publication of Bible translations in various European vernaculars” (Baker 2011:22).

Epistemologically speaking, the word translation comes from the Latin *transfere*, “to carry something across” (Pym 2008:237). But, what exactly is it that we are bringing across? Is it just linguistics? Culture? The voice of the author? Is it a means to transfer political ideas? Are we transferring ground-breaking scientific knowledge? Or is it just an act of communication for its own sake? Should we consider the audience? To answer such questions, scholars and academics consider translation as a field worth exploring, since the process of translation has gradually become faster and “easier” (starting with the industrial revolution and the appearance of electronic computers) they now focused on the universal laws of translation that would make some translation products better than others. So translation got its own slot in the field in the academic world which “developed into an academic discipline only in the second half of the twentieth century” (Munday 2008:7), “a new generation of scholars worked on the same target: to establish a more systematic analysis of translation. With the emergence of these new theories, a new discipline arose: the theory of translation or translation studies, also called *traductologie* or *traductología*” (Pardo 2013:6).

5.2. Theories of translation

Just as translation can be traced back to ancient times, so can the theories and paradigms that revolve around its practice. Marcus Tullius Cicero (106-43 B.C.E) pointed out that “one should not translate *verbum pro verbo* (word for word) and opened a debate that has continued for centuries” (Pardo 2013:4). Eugene Nida presented the theory of equivalence, distinguishing between two types of equivalence: formal and dynamic yet Nida believed that “there can be no absolute correspondence between languages” (Shuttleworth 2014). According to Dorothy Kenny (in Baker & Saldanha 2011:97), dynamic equivalence occurs when the Source Text (ST) and the Target text (TT) have “the same effect on their respective readers” and formal equivalence is when the ST and TT words share “similar orthographic or phonological features.

Some theories revolved around the authorship of the translator such as Lawrence Venuti's theory on the translator's invisibility: the more "successful" the translation, the more invisible the translator and the more visible the author or meaning of the original text (Venuti 1986:179). He focused on the foreignization/domestication dichotomy that a particular translation shows. In other words, it differentiates between the target and the source language and culture. In foreignization the focus is on the text, the values of the target culture or audience is not a priority, its purpose is to highlight the difference. On the other hand, domestication focuses on the audience and minimizes the differences and foreignness, and so the translator becomes invisible.

Katherina Reiss proposed that translation should be looked at from the point of view of the original text's functionality and so texts should be translated according to that purpose (Reiss, 2014:89). In an attempt to describe translation in terms of a general theory of human communication, Ernst-August Gutt "uses as his basic premise the ability of humans to infer what is meant through the principle of *relevance*" (Kuhiwczak 2007:58). According to Gutt, "translation should be expressed in such a manner that it yields the intended interpretation without putting the audience to unnecessary processing effort (Gutt, 2014: 107).

In his book *A textbook of translation* (1988) Peter Newmark draws our attention to the purpose of translation theory itself. According to Newmark:

What translation theory does is, first, to identify and define a translation problem (no problem - no translation theory!); second, to indicate all the factors that have to be taken into account in solving the problem; third, to list all the possible translation procedures; finally, to recommend the most suitable translation procedure, plus the appropriate translation. (Newmark1988:9)

He also highlights the importance of choosing an appropriate translation method which may serve as a link between translation theory and translation practice. Once the method of approach has been established, Newmark provides us with a wide number of translation procedures that can be used in order find solutions to translation problems that the translator might come across. Besides the more traditional methods of translation, such as: Word-for-word translation, Literal translation, Adaptation, Free translation and Communicative translation, to name a few, (p. 45), he mentions other translation procedures that can be used for "sentences and the smaller units of language" (p. 81). Some of these translation procedures are the following: Transference, Naturalization, Functional Equivalent, Cultural Equivalent, Synonymy, Through-

Translation, Modulation, Compensation, Reduction and Expansion and Paraphrasing. Newmark argues that the use of these procedures will facilitate the task of translation and ultimately provide a basis to produce more “accurate” translations.

However, as technology advances, we now have a new phenomenon: instant globalization. “The term ‘globalization’ has been used to broadly describe the profound nature of changes affecting economies, cultures and societies worldwide from the late twentieth century onwards” (Baker & Saldanha, 2011:126). The invention of the internet and smart gadgets has given us the ability to instantly access information, documents, texts, films, etc., and this has inevitably connected the world even more than before; people of different cultures from all over the world are communicating and sharing ideas at a much faster pace. This means that translations need to be faster (even if sometimes not so accurate, for short term purposes) for they need to reach larger and more varied audiences. As a result, the theories that once worked have now to be reinvented, perhaps new theories are to be formulated, or maybe there might just never be a universal theory for translation, since language is tied to culture and without it, culture cannot be manifested. “Although they do not represent a new theoretical model, the emergence and proliferation of new technologies have transformed translation practice and are now exerting an impact on research and, as a consequence, on the theorization of translation” (Munday 2008:179).

5.3. Audiovisual translation

Luis Perez Gonzalez (in Baker 2011) defines Audiovisual Translation (AVT), “as a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture”. Multimedial because audiovisual texts are presented and delivered to the viewer through various media such as television programs, films, computers, DVD’s in a synchronized manner, and multimodal since “their production and interpretation relies on the combined deployment of a wide range of semiotic resources or ‘modes’, (including: language, image, music, colour and perspective)” (Baker & Saldanha, 2011:13). These modes can be categorized as dubbing, subtitling, voice-over, narration, or subtitling to name a few (Zolczer 2016). Taking this into account, AVT can be defined as “the interlingual transfer of verbal language when it is transmitted and accessed both visually and

acoustically, usually but not necessarily, through some kind of electronic device” (Zolczer 2016:76, Chiaro 2008:141)

As the field of translation studies has undergone changes due to the advancement of technology, “even more dramatic developments in translation studies have occurred in the field of audiovisual translation (AVT), most notably in subtitling (Munday 2008:182). As Jorge Diaz-Cintas (2009) points out, although the beginnings of the field have been “sluggish and shaky”, it began to get more and more attention at the close of the 20th century; it is in fact a relatively recent field of research, “it dates back to the late 1950s and early 1960s” (Zolczer 2016: 91). Moreover, Diaz-Cintas says that “translation carried out in the audiovisual field accounts for an increasingly large proportion of translation activity” (2003b: 192). The translation of audiovisual products into other languages and “the expansion in recent years of the travel, tourism, information technology and audiovisual sectors”, is one of the reasons why “ordinary citizens are coming into contact with such products, often on a daily basis, with television programs, films, videos, CD-ROMs and DVDs, many of which originated in other cultures and languages”. (Kuhiwczak 2007:121). Consequently, “audiovisual translation is a powerful activity, a highly significant form of intercultural communication” (Diaz-Cintas 2009:12). Given the “multidisciplinary nature of this field of research, one could almost speak of the existence of a new discipline within Translation Studies: AVT Studies” (Diaz-Cintas 2009:158). The hybridity and multidisciplinary features of audiovisual products, leads Delia Chiaro (in Munday 2008) to define audiovisual translation products as being polysemiotic, because within them different linguistic codes interact in order to produce a single effect on a particular audience and their translation is “concerned mainly with conveying the verbal audio codes of an audiovisual product into other languages” (Chiaro 2008:142). “This leads to the very particular constraints that govern the translation of films, namely the co-existence of the sound channel and the vision channel, which restrict the procedures open to the translator” (Munday 2008:183).

What is particular about audiovisual translation is that the verbal component will tend to be highly dependent on the visuals, and while the translator operates on the verbal level alone, the translational process will be frequently constrained by the visual code. (Munday 2008:170).

Therefore it is only logical that researchers, such as Dirk Delabastia who was working from “within a norm-based descriptive framework encompassing both linguistic phenomena and the sociocultural and historical environment” (Munday 2008:183), turned their attention to this new field. Delabastia (in Munday 2008) “sees film translation as an extension of translation studies, requiring research into the specifics of each mode” (pg. 183).

5.4. Subtitling

Within audiovisual translation, as mentioned above, we can find different modes, subtitling being one of the main methods of language transfer used in “translating types of mass audio-visual communication such as film and television” (Shuttleworth & Cowie, 2014:161). In other words, subtitling is the “main means used to render the voice track in written form” (Kuhiwczak 2007:123) found in audiovisual media texts.

5.4.1. History of Subtitling

The beginnings of subtitles can be traced back to the early silent film era, where “the visible, though not audible, linguistic element of early films was often supplemented by the intermittent use of *intertitles*, the direct forerunners of subtitles, which helped to clarify dialogue and plot development” (Kuhiwczak, 2007:126). The arrival of the talkies, that is film with audio, and the “effects of World War I had left the US in a leading position in the audiovisual world” which gave film producers the opportunity to export such audiovisual products abroad (Kuhiwczak, 2007:122). However, these Hollywood movies had to break the language barrier, and as Luis Perez Gonzalez says, by the late 1920s producers had become accustomed to use subtitles, as a way to “provide a translation of the source dialogue, thus paving the way for the development of modern subtitling” (Baker & Saldanha, 2011: 14).

5.4.2. Classification of subtitles

Subtitles can be classified depending on the mode of projection, as *open*, which are printed on the film itself and cannot be removed, or *closed* (i.e. optional) which became possible in the 1970s thanks to the advent of *Teletext* technology, and can be selected by the viewer (Chiaro, 2008, Kuhiwczak, 2007, Shuttleworth, 2014). Although audiovisual translation through subtitles suggest that translation occurs between two languages, that is not always the case, therefore, subtitles can also be classified as being either *interlingual* (the type considered in this study) which means that they are available in a different language than that of the source language or *intralingual* which is normally associated with television subtitles for the deaf or hard-of-hearing (Kuhiwczak, 2007, Munday, 2008, Shuttleworth, 2014). Countries where more than one language is spoken, such as Belgium, often provide audiences with *bilingual subtitles*, that is, subtitles projected simultaneously in two languages. (Munday, 2008).

5.4.3. Subtitling and Translation

Subtitling involves the production and presentation of a “condensed version in the target text of what can be heard on screen” (Chiaro 2008:148). These “snippets of written text are to be superimposed on visual footage, while an audiovisual text is projected, played or broadcast” (Gonzalez in Baker & Saldanha, 2011), usually along the bottom of the screen, which gives an “account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (inserts, letters, graffiti, banners and the like) or of the soundtrack (songs, voices off)” (Diaz-Cintas 2009:5). Therefore as Luis Pérez González says, “subtitling has been defined as a ‘diasemiotic’ or ‘intermodal’ form of audiovisual translation because it involves a shift from a spoken to a written medium” (Baker & Saldanha, 2011:14).

As mentioned earlier, subtitles provide a shortened written version of a spoken text within audiovisual media and are projected on the screen as a way to facilitate understanding of the source language. This means that “even if the subtitles are in the same language as the original audio, they will not be the same as the transcription of the characters’ utterances because it is essential for the viewer to have enough time to read them” (Zolczer 2016:79). So the process of subtitling poses constraints and difficulties

for the translator. The constraints can be quantitative, that is concerning space and time or qualitative, which include text and image synchronicity (Santana 2005:845-6). According to Piotr Kuhiwczak:

As regards time, people speak more quickly than they can read so most language needs to be summarized in subtitles. Space constraints arise because there is room for only about 30 or 40 characters/spaces across a screen, and also because of the technical constraints posed by a maximum limit of two to three lines of text across the bottom of a screen (Kuhiwczak 2007:129)

According to Delia Chiaro, “verbally expressed humour is notoriously difficult to translate when it is simply written or spoken, but on screen it can become especially complex when visuals and vocals coalesce” (Chiaro, 2008:162). This makes it nearly impossible “for all of the meaning values perceived in the source language soundtrack to be relayed” (Venuti, 2000: 433). As Venuti suggests, the “subtitler only seeks to provide a target language guide to what is going on in the source text” and that the meaning is to be interpreted by the audience through a “process of matching this target text guide with visual perception of the action on screen, including paralinguistic features, body language, etc.” (Venuti, 2000:,433). Thus, since subtitling “focuses on those items that are informationally most relevant, often context renewing clauses are retained, whereas context confirming ones are dropped” (Díaz-Cintas, 2007:63-4). Similarly, as Vicenza Minutella points out (in Luigi, 2014) subtitling tends to be generally more literal and thus there is a partial loss of humorous elements, and ethnolect is usually neutralized. Venuti classifies constraints into 4 categories. 1) The shift in mode from speech to writing. 2) Factors which govern the medium or channel in which meaning is to be conveyed. These are physical constraints of available space and time. 3) The reduction of the source text as a consequence of (2) above. Because of this the translator has to reassess coherence strategies. 4) The requirement of matching the visual image (Venuti, 2000:430-1).

In order to find solutions to the constraints that subtitling poses on the translation of audiovisual media, translators may rely on a number of strategies such as “ deleting, condensing and adapting the source speech” which according to Luis Pérez Gonzalez, are “some of the most common subtitling strategies deployed by professionals” (Baker Saldanha, 2011:16) it is not unusual to find “that text either eliminated altogether or else substituted with a completely different humorous text which will be equally entertaining in the target language” (Chiaro, 2008).

5.5. Humor Translation

In order to get a good translation of humor, professional translators must first assess whether the audience is able to recognize the humor found within a text, which is difficult to do given that “humor is usually provided indirectly” (Mobaraki, 2017:2). Moreover, the translator must also identify the function of the source text so that it can be transferred into the target text more accurately and avoid “lack of socio-cultural equivalence between source and target” (Mobaraki, 2017:2).

The translation of humor is a complex and difficult task, as Belen Santana says, most of the research done on the translation of humor is focused on the issue of its translatability (Santana, 2005:837-8). Peter Zolczer points out that “the translation of humor often opposes the translator with problems rooted in the very nature of humor translation which are caused by (1) differences in the source and target language and/or culture, and (2) the “untranslatability” of the language and/or culture-specific items” (Zolczer, 2016: 91). According to Anthony Pym this is due to the pragmatic fact that “humor is language and culture-dependent” (Pym, 2008:30).

Humor plays an important role in our everyday lives, and it is ever-present in our language, consequently it allows us to express our “social, cultural and political realities in a sweet and indirect way” (Sadeghpour, 2015:1997). Humor is a sociocultural phenomenon and a “powerful artistic form used to criticize specific human behaviors” (Mobaraki, 2017:1). In addition to its linguistic aspects, “humoristic works have an important role in historical studies of a culture and society” and it “challenges the human’s mistakes or undesirable behavior, socio-political corruptions and philosophical thoughts. (Mobaraki, 2017:2-3).

5.5.1. Defining Humor

According to Diaz-Cintas, “throughout the centuries humour has been studied from innumerable perspectives: medical, anthropological, sociological, psychological, philosophical, historical, educational, linguistic, and so on” (Diaz Cintas, 2009: 159). As Isabel Ermida points out:

Humor can be either verbal or non-verbal; it can be a subjective experience or serve communicative purposes; it can draw upon common everyday reality or consist of fiction and imagination; it can charm or attack, be created spontaneously or be used as a well-prepared technique of personal and professional interaction (Ermida, 2008:2).

As result, as presented earlier, there are many different theories revolving translation, and there is an ongoing debate on what translation is and how it should be approached, the general idea is that translation is not easy and that it is a multidisciplinary endeavor. In the world of translation studies, when it comes to translation of humor, it is among the hardest genres to translate, not only because of its tight connection to language and culture, but also because humor itself is hard to define. Despite its natural occurrence in human communication, according to Attardo (1994), there is no general consensus among researchers on what humor is, although many definitions have been attempted.

5.5.2. Humor Theories

Although *defining* humor is difficult, scholars have presented different theories to *describe* it. For instance, Vandaele (2002, quoted in Sadeghpour, 2015:1997) stated that humor can be “characterized by the two most general concepts: *incongruity* which suggests that humor is when contradiction happens between what is actually said and what the addressee is expected to hear, which eventually produces laughter; and *superiority* which happens when some people laugh at others for their inferior knowledge or some other weaknesses”.

Many scholars have proposed ways of classifying humor. Debra Raphaelson-West (1989), although she claims that humor is a “touchy subject” because even people who share the same cultural background “will disagree about what is funny” (Raphaelson-West, 1989:129), grouped jokes into three main categories: 1) linguistic or language-based jokes: such as puns; 2) cultural jokes: such as ethnic jokes; 3) universal jokes: these are jokes that could be understood worldwide (Raphaelson-West, 1989:130).

According to Raphaelson-West linguistic jokes are the most difficult to translate and John Robert Schmitz (2002) states that the linguistic jokes or “word-based jokes based on specific features in the phonology, morphology or syntax of particular languages may not always be humorous in translation” (Schmitz, 2002:93). Therefore,

as Jeremy Munday points out, “It is highly unlikely that a single item will be ambiguous in the same manner (i.e. graphically, morphologically, phonetically, lexically, syntactically, semantically or pragmatically) across languages; thus, the possibility of formal equivalence of the same pun in another language is remote” (Munday, 2008:196).

Similarly, humour that relies on culture-specific elements “may be likely to respond easily to adequate translation, but the target culture may be lacking in a corresponding cultural reference necessary to understand it” (Bassnett, 2002:28). Another thing to consider, when it comes to the classification of jokes in terms of how they are understood and shared within a community, are those that fall within the cultural scenario of gender stereotypes. According to Francisco Yus (in Attardo, 2017) in what he calls *Relevance-Theoretic Treatments of Humor*, “culture-related humor often relies on schemas, stereotypes, etc. that have intercultural validity” (p. 196), this is due to the fact that member of a particular community share “a number of cultural assumptions” (p. 196) with stereotypical qualities. These so called stereotypes, as Dineh Davis (in Raskin, 2008) points out, which belong to subcultures within a community, such as “gender and sexual orientation[...] are among the many classifications which provide cohesion to a particular group and tend to “exclude “outsiders” in humor-related circumstances”. (Raskin, 2008:551). However, “different audiences from different cultural backgrounds may obtain different degrees of humor or even fail to get the point of the joke” (Yus in Attardo, 2017:196).

On the other hand, universal jokes “obtain humor from the context and the general functioning of the world. This type of joke might be labeled the universal (or reality-based joke) for in theory jokes belonging to this group would continue to be humorous in translation from English into other languages” (Schmitz, 2002:93). However, even though universal jokes are the easiest to translate, “universally humorous situations are very rare” (Luigi, 2014:11).

Juan Jose Martínez-Sierra conducted a qualitative and quantitative analysis focusing on the humorous elements found in audiovisual texts, based on an *ad hoc* taxonomy of humorous elements created by Patrick Zabalbeascoa which is an “expansion of a more basic one designed by Raphaelson-West (1989) that distinguishes

between linguistic, cultural and universal jokes” (in Díaz-Cintas & Remael, 2014:217). Zabalbeascoa’s classification of humorous elements is the following:

1) *Community-and-Institutions Elements*, meaning culture-specific items (celebrities, films, books, etc.). 2) *Community-Sense-of-Humour Elements* which relate to topics which are more well-known in certain communities, but are not culture-specific. 3) *Linguistic Elements* which is humor produced by wordplay, as in puns, one liners, limericks, witticism, etc. 4) *Visual Elements* are those which produce or contribute to the humorous load by way of what we see on the screen, excluding the visually coded versions of linguistic elements. 5) *Graphic Elements* are the humorous written messages on the screen. 6) *Paralinguistic Elements* are the non-verbal elements of a voice (rhythm, resonance, tone, intonation, timbre). 7) *Non-Marked (Humorous) Elements* are miscellaneous examples contributing to the humorous load which cannot be categorized. 8) *Sound Elements* are sounds or combinations of sounds which can convey a humorous load. (Martinez-Sierra, 2009, Zolczer, 2016).

6. Data Analysis

Data for this study was collected from the video employing a combination of qualitative and quantitative approaches. First a qualitative analysis of the text was done in order to identify the humorous instances (spoken or visual) found within the text and to provide insight as to how they were considered to be humorous. This was coupled with the quantitative analysis of the humorous instances in order to classify them according to the type of humour that each particular humorous instance represented. This was done with the intention to ensure that the humour load was equally transferred into the target language. Below is a description of each of the humorous instances identified. The original English transcript and its time frame within the video is written in bold letters, followed by a description of why this was considered humorous. Furthermore, the humorous instance was then classified according to the Raphaelson-West joke categories and the humorous elements according to Zabalbeascoa’s Taxonomy were identified. Each of these descriptions is followed by a corresponding brief summary.

Humorous instances 1 and 2

How to give a great *man-to-man hug* (0:00:00.64-0:00:03.62)

This is the title of the video and also the opening line. The humour in this sentence is based on the fact that it seems to be an instructional video on how to give a hug, which is something we assume everyone knows how to do. According to Debra Raphaelson-West's (from now on RW) categorization of humour, this humorous instance is actually a cultural based joke since it involves a socially constructed action of giving hugs. The second humorous instance is a linguistic joke based on the instructional aspect of the video which is aimed for a specific community: that of men. The coining of the phrase a man-to-man hug implies that hugs can be categorized and thus made exclusive and suitable for men. According to this explanation of the humour involved, we can say that this utterance contains both cultural and linguistic aspects. The humorous elements found, according to Patrick Zabalbeascoa's (from now on PZ) Taxonomy, are *Community-Sense-of-Humour Elements* and *Linguistic Elements*. A couple of constraints involved in the translation of the phrase "man-to-man hug" were challenging in the sense that a more literal translation, that is: (abrazo de hombre-a-hombre) was a bit too long to make suitable for subtitling. In order to keep the humorous load, the following subtitled translation is proposed: **Cómo dar un estupendo abrazo varonil (0:00:00.56-0:00:03.62)**. Given the time and space constraints of subtitling, the man-to-man hug was translated as abrazo-varonil. Furthermore, the word *great* was translated as *estupendo*, which according to Peter Newmark's (from now on PN) translation procedure of synonymy, *estupendo* was a better fit for the meaning of *great*, since it implies that the hug will be a well-executed one not a big hug.

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour and Linguistic Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements*
 - gender stereotype
- Constraints/Challenges:
 - Subtitle Time and space
- Translation procedures:
 - Synonymy of original

Humorous instances 3 and 4

The modern world is a complex place for many men (0:00:07.16-0:00:09.76)

VISUAL: Main Character is sitting at a bench looking around confused with unhappy grumpy face (0:00:04.02-0:00:09.76).

In the humorous instance number 3, the narrator sets up the context within which men interact and implies that the modern world is a complicated habitat for some men. Humorous instance number 4 is the visual: we see a young adult who is sitting still at a bench while observing the movement going on in his immediate environment and has a confused and disgruntled look on his face which reinforces the idea that the world is indeed complex. According to RW's categorization of humour this particular utterance falls under the category of a cultural joke since the target of the joke are "some men", that is a particular community within society. It is also a joke based on the gender stereotype that men can only handle one thing at a time, and the complexity of the world can be quite stressful for them. The visual part of the video adds to the humorous load, which would be categorized as universal humour. The humorous elements found in this section of the video are *Community-Sense-of-Humour Elements* and *Visual Elements*. There were no constraints in the translation; however, there was a constraint posed on the subtitle time and space. The word *place* was removed from the Spanish subtitles because it would make the utterance too long, this translation procedure according to PN would be that of omission of the original. The proposed subtitle translation is: **El mundo moderno es complejo para muchos hombres (0:00:07.06-0:00:09.72)**. Although the word *place* was removed from the Spanish subtitle version it did not affect the overall humour load.

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour and Universal Humour (visual)
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Visual Elements*
- Constraints/Challenges
 - Subtitle Time and space
- Translation procedures:
 - Omission of the original

Humorous instances 5 and 6

you are expected to be in touch with your *feminine* side, (0:00:09.96-0:00:11.90)

VISUAL: Main Character pulls out lipstick and mirror (0:00:11.90-0:00:14.34)

The utterance in humorous instance number 5 is the continuation to humorous instance number 3. The humour instance in this utterance comes from the intonation on the word *feminine*: which makes it sound mysterious, as though femininity is not only alien to men but also a risky thing to handle. Visually, our Main Character pulls out a lipstick and mirror when he hears the narrator say: “to be in touch with your feminine side”. The image reinforces the idea that men are unable to show their feminine side mainly because they don’t even know what it means.

Again this joke is based on gender stereotypes, first it shows that the Main Character thinks that being feminine entails wearing makeup which is a feminine stereotype and secondly, it shows that men are generally aloof and out of touch with their surroundings and that they generally do not understand women; in other words their understanding of women and femininity boils down to makeup. This particular joke fits on the one hand in the cultural category, again because of the focus on gender stereotypes as the target and basis of the joke and on the other hand it can be placed on the linguistic humour category, because the intonation on the word *feminine* is the main reason for the humour in this utterance. The humorous elements found in this section of the video are *Paralinguistic Elements*, *Community-Sense-of-Humour Element* and *Visual Elements*. There were no constraints or challenges involved in the translation or subtitling of these two humorous instances. The subtitled translation is as follows: **se espera que estés en contacto con tu lado *femenino*, (0:00:09.86-0:00:12.98)**

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Cultural Humour and Universal Humour (visual)
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Paralinguistic Elements*, *Community-Sense-of-Humour Element* and *Visual Elements*
 - gender stereotype
- Constraints/Challenges
 - none
- Translation procedures:
 - No specific translation procedure required

Humorous instances 7 and 8

but never to a point which compromises your masculinity. (0:00:14.34-0:00:16.32)

VISUAL: The Main Character looks around to see if anyone saw him do that (0:00:14.34-0:00:16.32)

In humorous instance number 7 the humour is also based on the gender stereotype that although men are expected to be in touch with their feminine side, there is a fine line that can accidentally be crossed; therefore men should be in touch with their femininity without taking it too far, or “compromising their masculinity”. Implying that men can easily cross the line of the socially constructed masculine boundaries is the basis of this humorous instance which falls in the cultural humour category. As for the visual, the Main Character makes the “Oh! I went too far and didn’t realize” facial expression and looks around to see if anyone saw him, which adds to the confusion he may have about the socially constructed gender roles; this is a universal humour instance. According to the explanation of the humour load found, the humorous elements present in this section are *Community-Sense-of-Humour Elements and Visual Elements*. There are no specific constraints associated with the translation of these two humorous instances, however, it was a bit challenging. The first challenge is related to the word *compromises*, which was translated as “cuestionar”, basing it on PN synonymy procedure, because the more obvious translation of “comprometer” did not seem to have the same meaning within the translation, . The proposed Spanish subtitles for this humorous instance is: **pero sin que se llegue a cuestionar tu masculinidad. (0:00:13.26-0:00:16.64)**. The second challenge, was both linguistic and related to the process of subtitling. The “never to the point” phrase was translated as “sin que se llegue a” because the more literal translation of: “pero nunca hasta el punto”, is too long for the subtitles time and space allowance and also a very awkward translation in itself.

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Cultural humour and Universal Humour (visual)
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Visual Elements*.
 - gender stereotype
- Constraints/Challenges
 - Linguistic / Subtitle time and space
- Translation procedures:
 - Synonymy of the original

Humorous instance 9

And to make things even MORE confusing (0:00:17.06-0:00:19.54)

The humour comes from the emphasis on the word *more* which implies that not only is the world already complicated but there are more things men need to worry about and learn to navigate through, adding to the technical, instructional feeling of the video on how to give man-to-man hugs. According to RW's categories of humour this would fall under the linguistic joke. Because of the intonation on the word as the basis of humour, we can say it contains *Paralinguistic Elements* of humour according to PZ's taxonomy of humorous elements. The main challenge in translating this utterance had to do with finding a translation that would carry the same meaning. Although the literal translation is pretty straightforward, such as "para complicar más las cosas", it did not seem to relay the same meaning. Another challenge was to show that there is a paralinguistic feature, that of the intonation, in the subtitled text. The way to show that there is an emphasis or intonation on a word, the word was written in capital letters. The Spanish subtitles proposed are the following: **Y por si fuera POCO (0:00:16.82-0:00:19.52)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Paralinguistic Elements*
- Constraints/Challenges
 - Linguistic/ Subtitle
- Translation procedures:
 - Cultural equivalence

Humorous instance 10

along comes the MAN-hug (0:00:19.56-0:00:22.80)

The humour here is made by the personification of the man hug which makes it sound like now it is more than just a hug. At the same time the narrator names the hug as the "man-hug" while putting emphasis on the word man, which reinforced the idea that this is not an ordinary hug, it is thus more complicated and this is the reason for the tutorial. The humour found in this humorous instance falls under the RW linguistic humour category since the humour load comes from the linguistic aspect of the

utterance. According to Zabalbeascoa's humour elements taxonomy, we find the following humour elements: *Linguistic Elements* and *Paralinguistic Elements*. The challenge here was to translate the "along comes" part of the utterance, using for this Peter Newmark's synonymy procedure. The phrase "along comes" suggest that the hug arrives suddenly, that it was not noticed before and now it is something to take notice of, therefore it was translated as "aparece". The suggested Spanish subtitles: **aparece: el abrazo VARONIL, (0:00:19.56-0:00:21.40)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Linguistic Elements and Paralinguistic Elements*.
 - gender stereotype
- Constraints/Challenges
 - Linguistic
- Translation procedures:
 - Synonymy of the original

Humorous instances 11 and 12

an unabashed_show of affection to your fellow men. (0:00:19.56-0:00:24.78)

VISUAL: 2nd Character hugs Main Character who is very stiff and unresponsive (0:00:19.56-0:00:22.80)

The humour in this utterance comes from the very formal way in which the narrator describes the man-hug. The word *unabashed* sounds technical/complex which adds to the feeling of complexity of the man hug that the narrator is trying to convey. Visually, the Main Character looks very uncomfortable and awkward as the 2nd Character gives him a hug. Because the humour is based on the narration style, this humorous instance would fall under the linguistic category and the visual under the universal humour category, according to RW. Based on this we can say that it contains the following humorous elements according to PZ's taxonomy: *Linguistic Elements*, *Community-Sense-of-Humour Elements* and *Visual Elements*. There were no constraints posed on the subtitling, however, finding a translation for *unabashed* that would sound just as complex or technical was challenging. To keep the humour load based on the serious tone of the utterance, "fellow men" was translated as "compañeros" to take on the meaning of "others like you", in this case other men. The proposed

subtitle is: **una atrevida demostración de afecto hacia tus compañeros. (0:00:19.56-0:00:25.04)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour and Universal Humour (visual)
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Linguistic Elements, Community-Sense-of-Humour Elements and Visual Elements.*
 - gender stereotype
- Constraints/Challenges
 - Keeping humour load
- Translation procedures:
 - Literal translation

Humorous instances 13 and 14

If you DON'T hug, you may be accused of not being secure in your sexuality. (0:00:24.88-0:00:30.18)

VISUAL: 2nd Character angrily and accusatively points finger at Main Character after not responding to hug (0:00:24.88-0:00:30.18)

The humour here again relies on the intonation of the word *DON'T*, which implies that not hugging will create more confusion around the Main Character and audience. The rest of the sentence implies that not hugging will reveal a hidden reason, or the “huggee” may come off as socially insensitive. In this particular humorous instance, the visual is necessary in order to make it funny, because it reinforces the fact that the Main Character is not secure in his sexuality and also because the 2nd Character blatantly points out the fact that he is insecure, which is something that people would not normally do. According to Raphaelson-West categories, this falls under linguistic and cultural humour, because its target is men, and because of the intonation on the word *don't* there is a linguistic aspect. Because the visual is important to make the joke, it is also a universal joke. The humorous elements found are *Paralinguistic Elements, Community-Sense-of-Humour Elements* and *Visual Elements*. The following subtitles are proposed: **Si NO das abrazos, te acusarán de no estar seguro de tu sexualidad. (0:00:25.10- 0:00:30.14)**

The main constraints again were related to the time and space constraints of the subtitling process. Therefore, the word *may* in “you may be accused” instead of being

translated as “podrías ser acusado”, was omitted according to PN translation procedure and the proposed translation would be “te acusarán”.

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Linguistic Humour/Cultural Humour and Universal Humour (visual)
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Paralinguistic Elements, Community-Sense-of-Humour Elements and Visual Elements*.
 - gender stereotype
- Constraints/Challenges
 - Subtitle time and space
- Translation procedures:
 - Omission of the original

Humorous instances 15 and 16

This isn't the case... you've just never been shown exactly how to carry out the man-to-man hug.... (0:00:30.24-0:00:36.56)

VISUAL: Main Character is feeling sad and down but quickly tunes in to narrator (0:00:30.24-0:00:36.56)

The humour in this utterance comes from the way the narrator speaks to the audience. It lets our Main Character off the hook and sets up the mentor/counseling feeling of the video on how to carry out the proper man-hug process, which is humorous because he is theoretically addressing adult men. Visually, the Main Character’s body language changes from sad to attentive as if suddenly realizing he hasn't had this training. This humorous instance together with the visual can be placed within the cultural and universal category of the RW categorization of humour. According to PZ’s taxonomy of humorous elements *Community-Sense-of-Humour Elements* and *Visual Elements* were identified. There were no important constraints or challenges found in this humorous instance. The Spanish subtitle version is the following: **Pero no es eso... simplemente no te han enseñado a dar el abrazo varonil. (0:00:30.18-0:00:36.98)**

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Cultural Humour and Universal Humour (visual)
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Visual Elements*
 - gender stereotype
- Constraints/Challenges

- None
- Translation procedures:
 - Cultural equivalent

Humorous instance 17

VISUAL: While Narrator says “Watch and Learn”, Main Character shows a happy and excited face (0:00:36.66-0:00:38.84)

This humorous instance is mostly visual, at the anticipation of receiving proper instruction on how to do the man hug the Main Character gets excited and happy. The narrator does have an upbeat tone as he says the phrase “watch and learn”, which is an indication to the audience that this is worth watching. Because the visual is the most important aspect of this humorous instance it falls under the RW universal joke category. According to PZ’s humour elements taxonomy we find *Paralinguistic Elements* and *Visual Elements*. No constraints or challenges were found in the translation or subtitle version of this humorous instance. The Spanish subtitles: are pretty straightforward, according to the *through translation* procedure proposed by Peter Newmark the suggested subtitles are **¡Mira y aprende! (0:00:36.98-0:00:38.84)”**.

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Universal Humour
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Paralinguistic Elements and Visual Elements*.
- Constraints/Challenges
 - None
- Translation procedures:
 - Through Translation

Humorous instance 18

STEP 1: When to hug (0:00:38.88-0:00:41.72).

This humorous instance is based on the fact that the narrator is setting up a broken-down process with steps, of a simple, everyday action like a hug, into a more detailed procedure, in order to simplify the man-hug process for the target audience: men. By breaking it down, it implies that men need instructions to do a simple thing such as hugging because it touches on the subject of emotion, which is presupposed men naturally lack, which is a gender stereotype. According to the RW categorization

of humour this falls under the cultural joke because it targets a specific community. Because its target is men, the humorous element found in this instance is *Community-Sense-of-Humour Element*, based on PZ's humour elements taxonomy. There are no constraints or challenges associated with the translation or the subtitling. The proposed Spanish subtitle is: **PASO 1: Cuándo abrazar (0:00:38.96-0:00:41.78)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Element*
 - gender stereotype
- Constraints/Challenges
 - None
- Translation procedures:
 - Literal translation

Humorous instance 19

a hug is almost certainly required, (0:00:50.68-0:00:52.78)

Preceding this phrase the narrator says "This is entirely down to what you feel comfortable with" (0:00:42.12-0:00:45.72) and continues to give examples for the viewer as to when it is required to hug, which is a contradiction at the same time implying that some men are too aloof and need to learn how to follow social etiquette. The humour derives in the contradiction of statement, although the narrator says it's up to their comfort to know when to hug, he assumes men are never comfortable and thus gives examples as to when it is "certainly required". Again because this is based on a gender stereotype, it would fall under RW cultural joke category. There is a slight intonation on the word certainly. In line with PZ's humour elements taxonomy we find the following: *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Paralinguistic Elements*. The constraints with the translation were related to the time and space allowance of subtitling process. The phrase, "certainly required" which would translate as "ciertamente requerido", is actually too long for the subtitles, therefore a shorter phrase or word with the same meaning was required. The suggested subtitle is: **dar un abrazo es casi indispensable. (0:00:50.70-0:00:52.98)**. Based on Peter Newmark's synonymy translation procedures, the "certainly required" was translated as "indispensable".

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 -
 - Zabalbeascoa's Taxonomy of humorous elements:
 -
 - gender stereotype
- Constraints/Challenges
 - Subtitle time and space
- Translation procedures:
 - Synonymy of the original

Humorous instance 20

a hug will be in order. (0:00:58.92-0:01:00.30)

Continuing with the humour of instance number 19, the narrator gives more examples of when it is necessary to hug; the use of *in order* makes it sound like a technical procedure. Although a hug is something most of us know how to do and certainly know when it is appropriate or socially accepted and an expected thing to do, the narrator assumes men are not able to recognize this. Therefore it is again drawing on the gender stereotype that men are not in touch with their sensitive side. According to the RW humour categories, this humorous instance falls under the cultural humour category. The humour elements found were: *Community-Sense-of-Humour Elements* and *Linguistic Elements*. Again the challenge here was to find a way to translate “in order” so that it would retain the meaning. The literal translation of “in order” does not carry the same meaning in this particular utterance, therefore the phrase “será adecuado” was a better fit for the overall meaning. **un abrazo será adecuado. (0:00:58.96-0:01:00.72)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements*.
 - gender stereotype
- Constraints/Challenges
 - Linguistic/translation
- Translation procedures:
 - Synonymy of the original

Humorous instances 21 and 22

If celebrating a sports win you will find that suddenly worrying about hugging is no longer an issue (0:01:00.76-0:01:06.84)

VISUAL: group of men jumping around, spinning each other, hugging, nuzzling (0:01:02.90-0:01:06.84)

The humour in this instance is produced also on the basis of a gender stereotype -- that the majority of men love sports and thus, during a sporting event most men reach an emotional peak. This allows men to break the boundaries that they usually draw towards other men immediately. Visually, we are shown how the group of men has no problem with the boundaries anymore, which reinforces the humour contained in this particular instance. Because this involves men as the target of the joke we can say that it falls under the cultural-based joke according to Raphaelson-West's categorization of humour. The humorous elements found are *Linguistic Elements*, *Community-Sense-of-Humour Elements* and *Visual Elements*. The constraints found here were again posed by the time and space constraints of the subtitling process. Therefore the word *suddenly* was not included in the Spanish subtitles, however, the humour load does not seem to be affected by this, and the proposed Spanish subtitles are: **Al celebrar una victoria deportiva, verás que dar abrazos deja de ser un problema (0:01:00.78-0:01:06.44)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Linguistic Elements*, *Community-Sense-of-Humour Elements* and *Visual Elements*
 - gender stereotype
- Constraints/Challenges
 - Subtitle time and space
- Translation procedures:
 - omission

Humorous instance 23

***anything* goes. (0:01:06.86-0:01:08.39)**

This is the continuation of instance number 21. Since the narrator points out to the target audience that during a sports win the hugging process is no longer something men worry about, the intonation on the word *anything* makes this a funny assumption

on the one hand that, there really are no attached rules to male interaction when sports are involved; on the other hand the intonation really is an invitation for the audience to imagine just about every scenario possible. Because the target of the joke are men, that is a community within society, we can say that this humorous instance falls under the cultural humour category; and because of the intonation involved it can also be placed under the linguistic humour category. Given these parameters we can say that the humorous elements present according to Zabalbeascoa's taxonomy, are *Paralinguistic Elements* and *Community-Sense-of-Humour Elements*. The subtitles proposed are: ***todo vale.... (0:01:06.70-0:01:08.38)***. The challenge here was to show such intonation in the subtitles. For this the word *todo* was written in italics in order to show the intonation, and the ellipsis added at the end, adds to the "etcetera" that the original language word *anything* encompasses.

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Paralinguistic Elements* and *Community-Sense-of-Humour Elements*
 - gender stereotype
- Constraints/Challenges
 - Show intonation in subtitles
- Translation procedures:
 - Cultural equivalence

Humorous instance 24

When going for a hug make it *clear* what you are doing (0:01:11.60-0:01:15.20)

The humour in this instance comes from the instructional style of the sentence itself, which has a very serious tone to it. At the time, the emphasis on the phrase "make it clear" makes this more humorous because of the assumption that men need to be told not only when to hug, but also cautioned that when expressing their emotions they need to remember to keep within the boundaries so as to avoid confusion. Because the humour here relies on the way the language is used it falls under the RW linguistic based humour. Also, since the topic is the hug, a socially constructed affair it can also be categorized as a cultural based joke. The humour elements found are: *Community-Sense-of-Humour Elements* and *Linguistic Elements*. There were no constraints or challenges found in this humorous instance. The proposed Spanish subtitles are: **Antes del abrazo, deja claro lo que vas a hacer. (0:01:11.70-0:01:15.10)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour and Linguistic Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements.*
- Constraints/Challenges
 - None
- Translation procedures:
 - Modulation

Humorous instances 25 and 26

you don't want to catch the huggee off-guard. (0:01:15.22-0:01:17.64)

VISUAL: Main Character hugs 2nd Character from behind, which catches him by surprise (0:01:15.22-0:01:17.64)

This utterance is the continuation to humorous instance number 23, so saying that you can catch someone “off-guard” implies vulnerability which is humorous because the hug was not clear, and so it would step over the establish boundary. By coining the word huggee, the narrator reinforces the overall serious tone of the instructional guide of “how to give a manly hug”. It also makes it clear that there is a giver and a receiver when it comes to hugging and so there are lines to be respected and rules to be followed which will avoid any unwanted confusion. In the visual, we see the Main Character sneak up to the 2nd Character, who is not too happy about the surprise hug. Given the linguistic aspect associated to the humour, and because it involves the everyday action of hugging with men as the target of the joke in conjunction with the visual, we can categorize this humorous instance in all three of RW's categorization of humour; that is linguistic, cultural and universal humour. Therefore, according to PZ's taxonomy of humorous elements we find: *Community-Sense-of-Humour Elements*, *Linguistic Element* and *Visual Elements*. The biggest challenge here was to find an equivalent word for *huggee*; because it's a made up word, it was not possible. We translated the word as “*receptor*” to take on the meaning of the *huggee* being the receiver of the hug; however it does not have the same humorous effect. The suggested Spanish subtitles are: **No querrás pillar al receptor desprevenido. (0:01:15.16-0:01:17.40)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:

- Linguistic Humour, Cultural Humour and Universal Humour
- Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements, Linguistic Element and Visual Elements.*
- Constraints/Challenges
 - The equivalent for word huggee
- Translation procedures:
 - Functional equivalent

Humorous instances 27 and 28

Start by spreading your hands wide with your right hand about 20 centimeters higher than the left. Lean back ever so slightly... (0:01:17.64-0:01:25.66)

VISUAL: Main Character is calculating; carefully acting out guide (0:01:17.64-0:01:25.66)

The humour in this section of the video comes from the narration of very detailed information on how to go about starting the hugging process so as to avoid confusion. Again a very simple procedure broken down into small steps, implying that it is necessary for some men to have very detailed instruction when it comes to the man-hug. Visually we see the Main Character who is very concentrated trying to get the instructions right, he becomes robotic; this can be categorized as universal humour. Since the humour lies in the way language is used, the joke here falls under the linguistic category according to the Raphaelson-West categorization of humour. The humorous elements found are: *Community-Sense-of-Humour Elements, Linguistic Elements* and *Visual Elements*. There are no constraints here; however, we changed the word "hands" for "brazos" in the Spanish translation using PN's cultural equivalence translation procedure, because visually the Main Character is spreading arms, not hands, (which is confusing and not the way this would be expressed in Spanish). Therefore, the suggested subtitle is as follows:

Empieza por abrir bien los brazos. Coloca el brazo derecho unos 20 cm más arriba que el izquierdo, inclínate ligeramente hacia atrás. (0:01:17.42-0:01:25.64)

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour, Universal Humour (visual)
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements, Linguistic Elements and Visual Elements.*

- Constraints/Challenges
 - None
- Translation procedures:
 - Cultural equivalence

Humorous instances 29 and 30

this is a non-threatening stance making it clear you are not about to attack. (0:01:25.68-0:01:31.44)

Here the humour lies within the sentence, which by using the phrase “non-threatening stance” implies that men are naturally more on the aggressive side than hugging side, a gender based stereotype, therefore their purpose must be clear, again to avoid confusion. The humour is based on the use of language therefore it falls under the Raphaelson-West category of Linguistic humour. On the other hand, because it taps into the socially constructed idea of men being aggressive it also falls under the cultural humour category. There is also a slightly sarcastic intonation when the narrator says “making it clear”. According to this, we can identify the following humorous elements: *Linguistic Elements, Community-Sense-of-Humour Elements and Paralinguistic Elements*. There were no constraints or challenges. The proposed subtitles are:

esta es una postura no amenazadora para dejar claro que no vas a atacar (0:01:25.82-0:01:30.96).

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Linguistic Humour and Cultural Humour
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Linguistic Elements, Community-Sense-of-Humour Elements and Paralinguistic Elements*.
- Constraints/Challenges
 - None
- Translation procedures:
 - Literal translation

Humorous instances 31 and 32

Tilt your head to the left, this lets your huggie know where you're going so they can do the opposite. (0:01:31.52-0:01:37.22)

VISUAL: The Main Character and 2nd Character butt heads as they come closer to hug (0:01:37.30-0:01:40.36)

This continues from humorous instance number 29, again the narrator gives more detailed information, in a very technical way, adding to the tutorial feel of the video. However the main humour instance here is provided by the visual, where we see that the Main Character and the 2nd Character accidentally hit each other's head. This kind of humour also known as slapstick humour can be categorized as universal humour according to RW. The ridiculously unnecessary explanation –here again as in the entire video- adds to the humour. The humorous element according to PZ falls under *Visual Elements*. There were no constraints or challenges in translating or subtitling. The suggested Spanish subtitle is: **Inclina la cabeza hacia la izquierda, esto permite al receptor saber hacia a qué lado vas, (0:01:31.14-0:01:37.18)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Universal
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Visual Elements*
- Constraints/Challenges
 - None
- Translation procedures:
 - Functional equivalent, modulation.

Humorous instance 33

your right hand will go over their shoulder with your head going to the left of theirs (0:01:45.86-0:01:50.98)

In this humorous instance, the narrator continues with the very detailed information in terms of hand and body position that our Main Character must follow in order to attain a great man-hug. The Main Character and the 2nd Character seem to be mimicking a dance step guide, again reinforcing the giver and receiver roles involved in the man-hug process. The serious tone and detailed information adds to the humour. This also keeps reinforcing the humour based on the stereotype that men need instructions to accomplish doing things that require them to tap into their emotional side. This instance is based on how the narrator explains things, therefore it falls under the Raphaelson-West linguistic humour category and well as cultural humour, since the target of the joke is men, a community found within society. The humorous elements identified are: *Community-Sense-of-Humour Elements* and *Linguistic Elements*. The

suggested subtitles are: **pon tu mano derecha sobre su hombro y tu cabeza a la izquierda de la suya. (0:01:45.92-0:01:50.26)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour and Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements.*
- Constraints/Challenges
 - None
- Translation procedures:
 - Modulation

Humorous instance 34

show your sincerity by gripping them firmly in your arms (0:01:51.10-0:01:54.56)

The humour here is based on the fact that the narrator keeps reminding the audience that the man-hug has to be accompanied by clear intention, and to show the emotional side, which is why he advises the viewer to “show your sincerity”. This is categorized as cultural humour, since it has to do with hugging. According to Zabalbeascoa's humour elements taxonomy we find *Community-Sense-of-Humour Elements*. There are no translation constraints or challenges in this particular humorous instance. The following Spanish subtitle is suggested: **Demuestra tu sinceridad sujetándolo firmemente entre tus brazos. (0:01:51.12-0:01:54.40)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements*
- Constraints/Challenges
 - None
- Translation procedures:
 - Literal translation

Humorous instances 35 and 36

there is nothing worse than a floppy half-hearted attempt.” (0:01:54.68-0:01:57.12)

VISUAL: Both the Main Character and 2nd Character floppily fall over each other as they embrace (0:01:54.68-0:01:59.14)

Following instance number 34, narrator implies that hugging involves transfer of emotion thus, the fact that the narrator reminds viewer that a “half-hearted” hug is unacceptable, is humorous. Also, the use of the word “floppy” is humorous in the sense that it is not a very serious sounding word which contradicts the overall serious tone of the video. The humour here is reinforced by the exaggeration in the visual, where we see character one and 2nd Character falling over each other. According to this, the humour here can be placed in the RW cultural and linguistic humour category. The visual is universal humour since it is slapstick humour. The humorous elements found here are: *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Visual Elements*. The suggested Spanish subtitles are: **No hay nada peor que un abrazo blandengue y desganado. (0:01:54.50-0:01:58.58)**

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Cultural Humour, Linguistic Humour and Universal Humour
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Visual Elements*
- Constraints/Challenges
 - None
- Translation procedures:
 - Synonymy

Humorous instance 37

looking down or turning towards your mate may end up as inappropriate nuzzling (0:02:02.28-0:02:08.16)

As the narrator keeps giving instruction on the man-hug, he advises audience on what to avoid, keeping the hug within acceptable boundaries. This is categorized as cultural humour and also linguistic based on the Raphaelson-West humour category. In terms of Zabalbeascoa’s elements of humour taxonomy we find the following elements: *Community-Sense-of-Humour Elements* and *Linguistic Elements*. There challenge here was to find a way to translate “nuzzling”. “Nuzzling” means to rub or push with the nose, but in Spanish there is not a one word equivalent for it, therefore the translation would have been too long for the subtitles, making it a constraint. The proposed subtitles are: **Si bajas o giras la cabeza hacia tu compañero, podrían producirse roces inapropiados. (0:02:02.14-0:02:07.60)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour and Linguistic Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements.*
- Constraints/Challenges
 - Translation of nuzzling; length of subtitling
- Translation procedures:
 - Modulation, synonymy

Humorous instances 38 and 39

hold the embrace for as long as you feel comfortable... but a second or two will do (0:02:08.18-0:02:19.02)

VISUAL: Oh, ok! Face (0:02:15.46-0:02:19.02)

Keeping in line of instruction, the narrator advises the viewer to stay in the embrace position for a reasonable time. However since the Main Character is literally following directions on something he has not done before, he has no idea how long *comfortable* means. He might have never been comfortable. The humour is emphasized by the visual where both characters just embrace each other expectantly and by the silent time pause that the narrator takes right before the line that follows, saying that a "second or two will do". The visual reinforces the idea that as an amateur in hugging and showing emotion, the Main Character is unaware of how long he should hold the embrace. According to the Raphaelson-West categorization this humorous instance falls under the cultural humour category and because the visual is important, it also falls under the universal humour category. The humorous elements found were: *Community-Sense-of-Humour Elements*, *Paralinguistic Elements* (silence) and *Visual Elements*. No constraints or challenges were identified here. The proposed Spanish subtitles are: **Mantén el apretón tanto tiempo te resulte cómodo... pero bastará con uno o dos segundos. (0:02:07.88-0:02:17.64)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour and Universal Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements, Paralinguistic Elements and Visual Elements.*
- Constraints/Challenges

- None
- Translation procedures:
 - Synonymy

Humorous instances 40

The Pat. This is the crucial part of a man hug separating it from a traditional cuddle. (0:02:22.52-0:02:28.46)

The humour here comes from the narrator stating that the most important aspect of a man-hug is “the pat”, otherwise it turns into a “traditional cuddle” which is a more intimate hug, so it could make both parties uncomfortable. This reinforces the overall idea that this instructional video is about the man-hug and how it is done. This humorous instance falls under the linguistic humour category because the language used is the basis for the joke, and also cultural humour, because again it is about a socially constructed idea of hugging and the target is the male community. In terms of Zabalbeascoa’s humour elements, we find the following: *Community-Sense-of-Humour Elements* and *Linguistic Elements*. The challenge here was to find a word for “cuddle” that would translate with the same meaning. Because cuddle is a synonym of hug, we had to find a synonym in Spanish that would be close in meaning as well. Thus we used the word “achuchón”, a synonym of abrazo. The suggested subtitles are: **La palmada. Esta es la parte crucial del abrazo varonil, que lo distingue del achuchón tradicional. (0:02:22.68- 0:02:28.36)**

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Linguistic Humour and Cultural Humour
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements.*
- Constraints/Challenges
 - Translation of cuddle
- Translation procedures:
 - Synonymy

Humorous instances 41 and 42

With your left hand pat your buddy 3 or 4 times on the back. This demonstrates you're still MEN (0:02:28.52-0:02:34.78)

VISUAL: Aggressive face, manly (0:02:28.52-0:02:32.16)

Again the narrator gives detailed instruction about the pat, the crucial part of a man-hug. Numbering the amount of pats that should be given during a man hug continues to reinforce the overall guide-through and serious tone of the video. It is followed by the “you’re still men” phrase, implying that this is important if the hugger wants to stay within the manhood boundaries. There is also a slight intonation on the word MEN, adding to the idea that retaining masculinity is important. Visually we see the Main Character making an aggressive face as he pats the 2nd Character in order to show his masculinity. A gender based stereotype that men are usually aggressive. This humorous instance falls under the cultural humour and universal humour according to the Raphaelson-West categorization. The humorous elements identified are: *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Paralinguistic Elements Visual Elements*. The proposed Spanish subtitles are:

Con la mano izquierda, da 3 o 4 palmadas en la espalda de tu amigo. Esto demuestra que seguís siendo HOMBRES. (0:02:28.36-0:02:34.46)

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Cultural Humour and Universal
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Paralinguistic Elements Visual Elements*
 - gender stereotype
- Constraints/Challenges
 - None
- Translation procedures:
 - Literal

Humorous instances 43 and 44

you may be affectionate but you can still dish-out some pain. (0:02:34.82-0:02:39.16)

VISUAL: 2nd Character is in pain while the Main Character is patting him on the back (0:02:37.14-0:02:39.16)

This is the continuation to humorous instance number 41. The narrator reminds viewer that even though the Main Character is showing affection he can still be a man in terms of aggressiveness and ability to hurt someone if needed. The use of slang “dish-out”, also implies that just as a man can give a hug, he can also administer pain. As the Main Character pats 2nd Character on the back and is deliberately being aggressive, 2nd

Character shows pain. Since the humour is based on the idea that men need to keep within the masculine boundaries it falls under the cultural humour category and in the linguistic category because of the specific use of slang. Because the visual is important in the humour load it can also be placed under the universal humour category. According to Zabalbeascoa's taxonomy of humorous elements, we identify the following: *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Visual Elements*. The challenge was posed on the translation of the slang word "dish-out". There is no equivalent for it therefore we had to find a synonym of the slang. It does take away from the humour. The proposed Spanish subtitle is: **Puede que seas afectuoso, pero todavía con capacidad de infligir dolor. (0:02:34.48-0:02:38.46)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour, Cultural Humour and Universal Humour (visual)
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Visual Elements*
- Constraints/Challenges
 - Translation of dish-out
- Translation procedures:
 - Compensation

Humorous instance 45

If you still feel this is too effeminate for you then give a light double punch instead of a pat. (0:02:39.18-0:02:45.48)

In the same serious tone as the rest of the video, the narrator gives his audience yet another option: "the punch", instead of the more "effeminate" pat, in case the viewer feels like he went too far over into the feminine side. This instance is humorous because it keeps reinforcing the idea that men are aggressive and they can stay within the masculine boundaries, even when hugging. This instance can be placed in the cultural humour category by Raphaelson-West. The humorous elements identified here are: *Community-Sense-of-Humour Elements* and *Linguistic Elements*. The challenge here was to translate a "light double punch". The word punch would translate as "puñetazo" which sounds very powerful, too hard to punch someone in the back. Although the English version does say "light", the translation could have been, "dar puñetazos suaves" but it is a very awkward construction and it was too long for the subtitles, making it a constraint. Therefore the suggested translation and subtitles is: **Si**

esto es demasiado afeminado para ti, basta con cerrar el puño en lugar de una palmada. (0:02:39.08-0:02:44.74)

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements.*
- Constraints/Challenges
 - Translation of light double punch and time and space constraints
- Translation procedures:
 - Modulation

Humorous instances 46 , 47 and 48

Lift your hands smartly away, don't slide them over your buddy in a lingering manner... this may confuse them... and you! (02:51.36-0:03:01.20)

VISUAL: Slow-motion take of Main Character cleanly breaking away from the hug (0:02:51.36-0:02:55.12)

Narrator advises the viewer to break from the embrace without sliding hand over the huggie because the touching could send mixed messages. The intonation on the phrase "this may confuse them" adds to the humour load. The use of the word "lingering", also a proper word, adds to the overall technical feeling of the video. The time pause before this utterance adds to the joke, because you don't expect it. This utterance goes with number 46, where sliding hands over the huggie could confuse them. The use of slow-motion visual adds to the tutorial feel of the video, as if to clarify this part of the man hug process. Together with the visual these humorous instances fall under all three of Raphaelson-West categorization of humour, that is linguistic, cultural and universal humour. The humorous elements found, according to Zabalbeascoa's humour elements taxonomy are: *Community-Sense-of-Humour Elements, Paralinguistic Elements* and *Visual Elements*. The suggested translation and subtitle is as follows: **suelta las manos con destreza. No las deslices sobre tu amigo de forma prolongada, esto podría confundirlos... y a ti también... (0:02:51.40-0:03:01.26)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour, Cultural Humour and Universal Humour.

- Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements, Paralinguistic Elements and Visual Elements.*
- Constraints/Challenges
 - None
- Translation procedures:
 - Literal

Humorous instance 49

Alternatively you could finish by gripping your friend firmly on the upper arms and saying something celebratory. This makes the reason for the hug clear and finishes it succinctly. (0:03:01.20-0:03:20.24)

The narrator again gives the viewer more options for breaking away from an embrace, and giving him ideas for things to say, with the goal of clarifying the reason for the hug, in case there is still any confusion. The use of the word “succinctly” adds to the serious and technical feel of the tutorial/walk through video. Given that the humour lies in how the narrator talks, we can categorize this humorous instance in the linguistic humour category according to the Raphaelson-West categorization. The following humorous elements were identified: *Community-Sense-of-Humour Elements, Linguistic Elements and Paralinguistic Elements.* The challenge here was on how to translate “upper arms” which was replaced by “los hombros” because the more literal translation of “la parte superior de los brazos” is not used in this situation and it would be too long for the subtitles. The proposed subtitles are: **Como alternativa, puedes agarrar a tu amigo firmemente por los hombros y decir alguna felicitación. Esto justifica el abrazo y marca su finalización. (0:03:01.40-0:03:19.90)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Linguistic Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements, Linguistic Elements and Paralinguistic Elements.*
- Constraints/Challenges
 - Translation of “upper arms”
- Translation procedures:
 - Omission, Descriptive equivalent

Humorous instance 50

Another great option, is to throw a few playful sparring punches at each other,

**VISUAL: Main Character and 2nd Character play-fight after the man-hug
(0:03:20.30-0:03:24.96)**

The humour in this instance is mainly based on the visual. In order to keep showing the stereotype of manliness and masculinity as humorous, the narrator gives the option to play fight in case all the other options, such as “the pat” and the “light punches” are still too feminine. Visually we see the characters simulate punching each other; this is humorous not only because of the stereotype involved but also because the actors overdo the playful punches. Since the humour is based on a gender stereotype it can be classified as cultural humour according to the Raphaelson-West category of humour, because it targets a community within society and also as universal humour because of the visual slapstick humour. Based on Zabalbeascoa’s Taxonomy of humorous elements, we find the following: *Community-Sense-of-Humour Elements* and *Visual Elements*. The proposed subtitles are as follows: **Otra buena opción, es que os lancéis unos puñetazos de broma (0:03:20.20-0:03:24.58)**. Given the space and time constraints posed by the subtitling process, the translation of “playful sparring punches” was challenging. So the word “sparring” was cut out of the Spanish subtitles and just left as “playful punches” or “puñetazos de broma”

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Cultural Humour and Universal Humour (visual)
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements* and *Visual Elements*
 - gender stereotype
- Constraints/Challenges
 - Time and Space
- Translation procedures:
 - omission

Humorous instances 51, 52 and 53

**add a growly cheer to this and you are home and dry like a big cuddly bear.
(0:03:25.00- 0:03:30.90)**

The use of the idiom “home and dry” adds to the humour load because it implies that following directions given by the narrator about how to give a man-hug, will not

only keep the men within the boundaries of masculinity, but also help them accomplish successfully. Furthermore, the use of the adjectives “growly” to describe the cheer as well as “cuddly” to describe the big bear, add to the notion that men can in fact cheer and be cuddly, that is show emotions, so long as they keep the masculine side of it by growling like a big bear. The humour in these three instances can be classified as cultural humour and linguistic humour according to the RW categorization of humour. The humorous elements found are the following: *Community-Sense-of-Humour Elements and Linguistic Elements*. The challenge was to translate the idiom “home and dry” because there is no direct equivalent for it in Spanish. The idiom means that something has been accomplished successfully, that is, it was not a failure, therefore in this case it was translated as “saldrás triunfante”. The subtitles suggested for this section of the video is: **o añadir algún entusiasmado gruñido y saldrás triunfante, como un gran oso cariñoso. (0:03:25.02-0:03:30.24)**

Summary:

- Humorous Instances:
 - Raphaelson-West’s categorization of humour:
 - Cultural Humour and Linguistic Humour
 - Zabalbeascoa’s Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements and Linguistic Elements*
- Constraints/Challenges
 - Translation of idiom “ home and dry”
- Translation procedures:
 - Modulation, Functional equivalent

Humorous instance 54

Now return to whatever you were doing before the hug. Don't feel the need to cough, avoid eye contact or scratch yourself (0:03:30.94-0:03:38.74)

Since the narrator has already given his audience all of the pointers and tips on how to perfectly execute the man-hug, he further adds that there is no need “to cough, avoid eye contact or scratch yourself”, which are all reactions to an awkward situation and there is no need for it after the man-hug, implying that if done, our Main Character in the video would be back to square one, where his sexuality would be questioned and he would be accused of not being in touch with his feminine side. The humour here is based on the cultural construction of a hug and its target is men, therefore, according to the categorization of humour by Raphaelson –West this would fall under the cultural humour category. The humorous element found according to Zabalbeascoa is:

Community-Sense-of-Humour Elements. No challenges or constraints were identified here, the proposed subtitles are: **Ahora continúa con lo que hacías antes del abrazo. No hace falta fingir que toses, ni evitar contacto visual, ni que te rasques nerviosamente... (0:03:30.90-0:03:38.74)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements*.
- Constraints/Challenges
 - None
- Translation procedures:
 - Literal translation

Humorous instance 55

you are still firmly a MAN but one who is not afraid of showing their emotions. (0:03:38.76-0:03:43.86)

In continuation to humorous instance number 54, the narrator sums up the purpose of following the man-hug guidelines which is to continue to be within the masculine boundaries. Men can show emotions and be in touch with their feminine side, without fear of being questioned, as well as keeping in line with their masculinity. There is a slight emphasis on the word "man" so as to reinforce that it is important. This humorous instance can be categorized as cultural humour. The humorous elements found according to Zabalbeascoa's Taxonomy of humorous elements are the following: *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Paralinguistic Elements*. There were no challenges or constraints in this section of the video in terms of its translation or subtitling. The suggested subtitles are: **sigues siendo todo un HOMBRE. Uno que no tiene miedo de demostrar sus emociones. 0:03:38.92-0:03:43.70)**

Summary:

- Humorous Instances:
 - Raphaelson-West's categorization of humour:
 - Cultural Humour
 - Zabalbeascoa's Taxonomy of humorous elements:
 - *Community-Sense-of-Humour Elements*, *Linguistic Elements* and *Paralinguistic Elements*.
- Constraints/Challenges

- None
- Translation procedures:
 - Literal translation

7. Results and Conclusions

The main objective of this study was to explore the challenges and constraints in translating and subtitling audiovisual humour. In order to accomplish this, a brief history and description of audiovisual translation through subtitles was presented. Likewise, the definition of humour was also offered and its classification proposed by Debra Raphaelson-West and Patrick Zabalbeascoa was used as a tool for identifying the humorous instances found in the video. We then translated and subtitled the video *How to give the perfect man hug* in order to identify challenges and constraints in a very practical situation, trying to solve the problems with specific strategies and procedures. Most of the translation strategies that we used in order to overcome these challenges and constraints were based on Peter Newmark's translation procedures.

The first task was to analyze the original text in order to identify the humorous instances. These humorous instances were then categorized according to the type of humour present. Based on these methods of categorization of humour we found that 25 of the humorous instances in the video could be placed under the cultural joke category, specifically under the gender stereotype jokes where the target was in fact men. Out of these culture based humour instances, most of them had cultural sense of humour elements, mainly because the target was men, that is, a particular group within society. Linguistic humor was also identified, with 24 of the humorous instances placed under this category. Universal humor instances (18 cases) were also present especially in the humorous instances which relied mostly on the visual aspect of the video.

Although we have identified three scholars who claim that cultural humour is not always translatable, in the case of the video we were working with, there was not much of a problem given that this subcultural group in particular is in fact a universal subgroup being that the male population exists in every society. In other words, the video did not contain culture and institution elements or culture specific instances that would hinder its translatability. Most of the humorous elements found within this category were the "cultural sense of humour elements" and sometimes they were coupled with other humorous elements such as paralinguistic or linguistic elements.

Most of the linguistic-based humorous instances were placed under this category because of the style of narration that the original audio contained, that is, the narrator takes a very serious tone and uses very detailed technical wording to describe the process on how to give a man-hug, which is very trivial. Because the linguistic aspect of the jokes was mostly style-related, in general they were not so difficult to translate. However, there were some linguistic-based humorous instances that did rely on other linguistic aspects that made it difficult to translate in a way that would convey the original intended meaning. For example, the use of *huggee*, in humorous instances number 13, 25 and 31, lost some of the original humorous load, because the word *huggee* is a made up word that has no equivalent in the target language. Another linguistic based instance that was difficult to translate with an equivalent was the use of the saying *Home and Dry* in instance 52. In order to overcome these challenges, the word *huggee* was translated as “receptor” and home and dry was translated as “saldrás triunfante” by using Peter Newmark’s Functional Equivalent translation procedure. There were also examples of what Patrick Zabalbeascoa classifies as paralinguistic elements such as silences and intonation on certain words, which add to the humour load. An example of silenced time pause can be found between humour instance number 38 and 39, and again between 47 and 48. The word *feminine* in humorous instance number 5 is a clear example of intonation that adds to the humour load.

As for the humorous instances that relied on the visual, which were all categorized as universal, being that all the visuals were based on universal body language and slapstick humour, a universal type of humour itself, there were no particular challenges or constraints associated with them. However, it must be noted that since the overall humour load of the video relies on the visual, the reading of the subtitles simultaneously could make it difficult for some viewers to appreciate the humour. We would note here the importance to realize that the translator’s aim is to provide the intended meaning, therefore, the elements that cannot be exposed in the written subtitled translation (such as intonation or tone) must be inferred by the viewer.

In terms of the subtitling process, most of the constraints and challenges were related to time and space. In other words, a more literal or equivalent translation was not possible due to the fact that it would be too long to fit in the screen and, in some cases, it was still too cumbersome to make it easy to read without it being distracting. In order to overcome these challenges and constraints, a number of translation

procedures and strategies were employed such as omission, synonymy, modulation and cultural equivalence. To give an example of this, we can take a look at humorous instance number 15: The *cultural equivalence* translation procedure was used in order to render an equivalent meaning of “this isn’t the case” and was translated as “pero no es eso”. Although a more literal translation such as “pero ese no es el caso” could have been used, it was in fact too long for the subtitles. On humorous instance number 44, we made use of the compensation translation procedure, by translating the slang phrase “dish-out”, which has no equivalent in Spanish, to a more formal word, “infligir”. This would compensate the humour load based on the overall serious/technical tone of the video that had been lost in earlier instances.

We would also like to clarify that although the study focused on the classification of jokes based on the work of Debra Raphaelson-West, and the Taxonomy of humour elements by Patrick Zabalbeascoa, there are in fact many other theories and classifications of humour. Some of these touch on humour based on irony, exaggeration, sarcasm, disparaging situations, sexual and political correctness/incorrectness, to name only a few. However, these were not used in this study because the corpus itself was not very large.

Furthermore, although many studies have been done on gender and humour, they mainly focus on how gender affects the way we appreciate and understand humour, or how we use it in our everyday lives; we believe that further studies should be done on the subject of gender stereotypes as the basis of humour.

Returning to the objective posed at the beginning of this study, it is now possible to state that although translation of humour is indeed difficult and challenging, translators can resort to a varied number of strategies and procedures as a means to maintain the intended meaning of the humour. Yet, the field of translation of humour and subtitles should benefit from more studies with the intention to develop more theories or to enhance existing ones as a means to help translators deal with some of the translation issues that they face within this field of translation.

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9. APPENDIX I- English Transcription and Spanish Subtitles

| English Transcription (Source Text) | Spanish Subtitles (Target Text) |
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| (0:00:00.64-0:00:03.62) How to give a great man-to-man hug. | (0:00:00.56--0:00:03.62) Como dar un estupendo abrazo varonil |
| (0:00:04.02-0:00:07.10) Hello and welcome to VideoJug. | (0:00:04.00--0:00:06.74) Hola! Bienvenidos a VideoJug |
| (0:00:07.16-0:00:09.76) The modern world is a complex place for many men | (0:00:07.06--0:00:09.72) El mundo moderno es complejo para muchos hombres |
| (0:00:09.96-0:00:11.90) you are expected to be in touch with | (0:00:09.86--0:00:12.98) se espera que estés en contacto con tu lado <i>femenino</i> |
| (0:00:11.90-0:00:14.34) your <i>feminine</i> side, but never to a point | (0:00:13.26--0:00:16.64) pero sin que se llegue a cuestionar tu masculinidad. |
| (0:00:14.34-0:00:16.32) which compromises your masculinity. | (0:00:16.82--0:00:19.52) y por si fuera POCO, |
| (0:00:17.06-0:00:19.54) And to make things | (0:00:19.56--0:00:21.40) aparece: EL ABRAZO VARONIL |

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| <p>even MORE confusing (0:00:19.56-0:00:22.80) along comes the <i>MAN</i>-hug, an unabashed show of (0:00:22.80-0:00:24.78) affection to your fellow men. (0:00:24.88-0:00:27.60) If you DON'T hug, you may be accused of not (0:00:27.64-0:00:30.18) being secure in your sexuality. (0:00:30.24-0:00:32.30) This isn't the case... (0:00:32.34-0:00:34.26) you've just never been shown exactly (0:00:34.26-0:00:36.56) how to carry out the man-to-man hug.... (0:00:36.66-0:00:38.84) Watch and Learn (0:00:38.88-0:00:41.72) STEP 1: When to hug. (0:00:42.12-0:00:44.43) This is entirely down to what you (0:00:44.43-0:00:45.72) feel comfortable with (0:00:46.18-0:00:47.98) when greeting family members (0:00:48.04-0:00:50.54) or a good 2nd Character you haven't seen for a while, (0:00:50.68-0:00:52.78) a hug is almost certainly required, (0:00:52.86-0:00:56.57) congratulating a mate on getting engaged, becoming a father (0:00:56.57-0:00:58.88) or even securing a promotion (0:00:58.92-0:01:00.30) a hug will be in order. (0:01:00.76-0:01:02.84) If celebrating a sports win (0:01:02.90-0:01:05.10) you will find that suddenly worrying about hugging (0:01:05.10-0:01:06.84) is no longer an issue (0:01:06.86-0:01:08.39) <i>anything</i> goes. (0:01:08.39-0:01:11.52) STEP 2: The approach. (0:01:11.60-0:01:13.20) When going for a hug (0:01:13.20-0:01:15.20) make it clear what you are doing (0:01:15.22-0:01:17.64) you don't want to catch the huggee off-guard. (0:01:17.64-0:01:19.86) Start by spreading your hands wide (0:01:19.92-0:01:22.02) with your right hand about 20 centimeters (0:01:22.02-0:01:23.13) higher than the left. (0:01:23.22-0:01:25.66) Lean back ever so slightly... (0:01:25.68-0:01:27.98) this is a non- threatening stance (0:01:28.00-0:01:31.44) making it <i>clear</i> you</p> | <p>(0:00:21.46--0:00:25.04) una atrevida demostración de afecto hacia tus compañeros. (0:00:25.10-0:00:26.14) Si NO das abrazos, (0:00:26.22-0:00:30.14) te acusarán de no estar seguro de tu sexualidad. (0:00:30.18-0:00:31.70) Pero no es eso... (0:00:32.24-0:00:34.38) simplemente no te han enseñado (0:00:34.38-0:00:36.98) a dar el abrazo varonil. (0:00:36.98-0:00:38.84) ¡Mira y aprende! (0:00:38.96-0:00:41.78) PASO 1: Cuándo abrazar. (0:00:42.42-0:00:43.94) Este paso depende por completo (0:00:43.96-0:00:45.90) de cuando te apetezca. (0:00:45.90-0:00:48.00) Cuando saludes a un familiar, (0:00:48.00-0:00:50.68) o un viejo amigo que llevabas tiempo sin ver, (0:00:50.70-0:00:52.98) dar un abrazo es casi indispensable. (0:00:53.02-0:00:55.36) Al felicitar a un amigo que se va a casar, (0:00:55.38-0:00:56.76) acaba de ser padre (0:00:56.80-0:00:58.92) o le han subido el sueldo, (0:00:58.96-0:01:00.72) un abrazo será adecuado. (0:01:00.78-0:01:02.90) Al celebrar una victoria deportiva, (0:01:02.98-0:01:06.44) verás que dar abrazos deja de ser un problema (0:01:06.70-0:01:08.38) Todo vale.... (0:01:08.90-0:01:11.52) PASO 2: Cómo abordar. (0:01:11.70-0:01:13.30) Antes del abrazo, (0:01:13.36-0:01:15.10) deja claro lo que vas a hacer. (0:01:15.16-0:01:17.40) No querrás pillar al <i>receptor</i> desprevenido. (0:01:17.42-0:01:19.74) Empieza por abrir bien los brazos. (0:01:19.84-0:01:20.94) Coloca el brazo derecho unos (0:01:20.98-0:01:23.58) 20 cm más arriba que el izquierdo. (0:01:23.58-0:01:25.64) inclínate ligeramente hacia atrás. (0:01:25.82-0:01:27.90) Esta es una postura</p> |
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| <p>are not about to attack. (0:01:31.52-0:01:33.20) Tilt your head to the left, (0:01:33.28-0:01:35.66) this lets your huggee know where you're going (0:01:35.68-0:01:37.22) so they can do the opposite. (0:01:37.30-0:01:40.36) Otherwise there may be an embarrassing collision. (0:01:40.54-0:01:43.42) STEP 3: Embrace. (0:01:43.54-0:01:45.82) Step in towards your compadre (0:01:45.86-0:01:48.06) your right hand will go over their shoulder (0:01:48.10-0:01:50.98) with your head going to the left of theirs (0:01:51.10-0:01:54.56) show your sincerity by gripping them firmly in your arms (0:01:54.68-0:01:57.12) there is nothing worse than a floppy (0:01:57.14-0:01:59.14) half-hearted attempt. (0:01:59.22-0:02:02.22) Keep your head level and facing forwards (0:02:02.28-0:02:05.43) looking down or turning towards your mate may end up (0:02:05.52-0:02:08.16) as inappropriate nuzzling (0:02:08.18-0:02:11.02) hold the embrace for as long as you feel comfortable.... (0:02:15.46-0:02:19.02) but a second or two will do (0:02:19.04-0:02:22.48) STEP 4: The Pat. (0:02:22.52-0:02:25.48) This is the crucial part of a man hug (0:02:25.52-0:02:28.46) separating it from a traditional cuddle. (0:02:28.52-0:02:32.16) With your left hand pat your buddy 3 or 4 times on the back. (0:02:32.20-0:02:34.78) This demonstrates you're still MEN (0:02:34.82-0:02:37.10) you may be affectionate but you can still (0:02:37.14-0:02:39.16) <i>dish-out</i> some pain. (0:02:39.18-0:02:41.86) If you still feel this is too effeminate for you (0:02:41.90-0:02:45.48) then give a light double punch instead of a pat. (0:02:45.52-0:02:48.08) STEP 5: The break. (0:02:48.16-0:02:51.32) While you were giving a final pat... BREAK (0:02:51.36-0:02:55.12) Lift your hands smartly away, don't slide them over your</p> | <p>no amenazadora (0:01:27.94-0:01:30.96) para dejar claro que no vas a atacar. (0:01:31.14-0:01:33.20) Inclina la cabeza hacia la izquierda, (0:01:33.22-0:01:34.64) esto permite al receptor (0:01:34.66-0:01:37.18) saber hacia a qué lado vas, de lo contrario, podría ocurrir (0:01:37.20-0:01:40.24) una colisión un tanto embarazosa. (0:01:40.40-0:01:43.08) PASO 3: El Apretón. (0:01:43.60-0:01:45.78) Da un paso hacia tu compadre, (0:01:45.92-0:01:47.96) pon tu mano derecha sobre su hombro (0:01:48.04-0:01:50.26) y tu cabeza a la izquierda de la suya. (0:01:51.12-0:01:54.40) Demuestra tu sinceridad sujetándolo firmemente entre tus brazos. (0:01:54.50-0:01:56.38) No hay nada peor (0:01:56.42-0:01:58.58) que un abrazo blandengue y desganado. (0:01:59.10-0:02:01.78) Sostén la cabeza a nivel y mira hacia adelante. (0:02:02.14-0:02:04.74) Si bajas o giras giras la cabeza hacia tu compañero, (0:02:04.82-0:02:07.60) podrían producirse roces inapropiados. (0:02:07.88-0:02:10.58) Mantén el apretón tanto tiempo como te resulte cómodo... (0:02:15.28-0:02:17.64) pero... con uno o dos segundos bastará. (0:02:19.40-0:02:21.72) PASO 4: La palmada. (0:02:22.68-0:02:25.10) Esta es la parte crucial del abrazo varonil, (0:02:25.20-0:02:28.36) que lo distingue del achuchón tradicional. (0:02:28.36-0:02:29.60) Con la mano izquierda, (0:02:29.60-0:02:32.08) da 3 o 4 palmadas en la espalda de tu amigo. (0:02:32.16-0:02:34.46) Esto demuestra que seguís siendo HOMBRES. (0:02:34.48-0:02:36.34) Puede que seas afectuoso, (0:02:36.40-0:02:38.46) pero todavía con capacidad de infligir dolor. (0:02:39.08-0:02:41.80) Si esto es demasiado afeminado para ti, (0:02:41.88-0:02:44.74) basta con cerrar el</p> |
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| <p>buddy (0:02:55.12-0:02:59.16) in a lingering manner... this may <i>confuse</i> them... (0:02:59.24-0:03:01.20) and you! (0:03:01.20-0:03:03.53) Alternatively you could finish (0:03:03.53-0:03:05.36) by gripping your 2nd Characters firmly (0:03:05.38-0:03:08.36) on the upper arms and saying something celebratory (0:03:08.38-0:03:09.96) Well done Colin.... (0:03:09.96-0:03:11.98) Congratulations... or... (0:03:12.02-0:03:14.46) Great to see you again... are all good. (0:03:14.46-0:03:17.42) This makes the <i>reason</i> for the hug clear (0:03:17.48-0:03:20.24) and finishes it succinctly. (0:03:20.30-0:03:22.44) Another great option, is to throw a few (0:03:22.50-0:03:24.96) playful sparring punches at each other, (0:03:25.00-0:03:27.32) add a growly cheer to this and you are (0:03:27.34-0:03:30.90) home and dry like a big cuddly bear. (0:03:30.94-0:03:32.56) Now return to whatever you were doing (0:03:32.60-0:03:35.26) before the hug. Don't feel the need to cough, (0:03:35.30-0:03:38.74) avoid eye contact or scratch yourself (0:03:38.76-0:03:41.00) you are still firmly a MAN (0:03:41.00-0:03:43.86) but one who is not afraid of showing their emotions. (0:03:43.92-0:03:46.04) Mission accomplished!</p> | <p>puño en lugar de una palmada. (0:02:45.34-0:02:48.02) PASO 5: La separación. (0:02:48.08-0:02:50.32) Mientras das la última palmada, (0:02:50.46-0:02:51.12) SEPÁRATE (0:02:51.40-0:02:53.38) suelta las manos con destreza. (0:02:53.54-0:02:56.84) No las deslices sobre tu amigo de forma prolongada, (0:02:57.16-0:02:59.12) esto podría confundirlos, (0:02:59.42-0:03:01.26) y a ti también... (0:03:01.40-0:03:02.56) Como alternativa, (0:03:02.62-0:03:04.78) puedes agarrar a tu amigo (0:03:04.78-0:03:06.30) firmemente por los hombros (0:03:06.44-0:03:08.54) y decir alguna felicitación como: (0:03:08.58-0:03:09.88) "Bien hecho Colin..." (0:03:09.98-0:03:11.84) "Felicidades..." o... (0:03:11.88-0:03:14.72) "qué bueno verte de nuevo..." todas son buenas opciones (0:03:15.14-0:03:17.50) Esto justifica el abrazo (0:03:17.56-0:03:19.90) y marca su finalización. (0:03:20.20-0:03:21.54) Otra buena opción, (0:03:21.60-0:03:24.58) es que os lancéis unos puñetazos de broma (0:03:25.02-0:03:26.82) o añadir algún entusiasmado algún gruñido (0:03:26.88-0:03:28.30) y saldrás triunfante, (0:03:28.50-0:03:30.24) como un gran oso cariñoso. (0:03:30.90-0:03:33.48) Ahora continúa con lo que hacías antes del abrazo. (0:03:33.70-0:03:35.34) No hace falta fingir que toses, (0:03:35.40-0:03:37.12) ni evitar contacto visual, (0:03:37.24-0:03:38.74) ni que te rasques nerviosamente... (0:03:38.92-0:03:40.96) sigues siendo todo un hombre. (0:03:41.02-0:03:43.70) Uno que no tiene miedo de demostrar sus emociones. (0:03:43.80-0:03:45.34) Misión cumplida.</p> |
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10. APPENDIX II- Classification of Humorous Instances

Key: 1.-Community-and-Institutions Elements (CIE) 2.- Community-Sense-of-Humour Elements (CSHE) 3.- Linguistic Elements (LE) 4.- Visual Elements (VE) 5.- Graphic Elements (GE) 6.- Paralinguistic Elements (PE) 7.- Non-Marked (Humorous) Elements (NME) 8) Sound Elements (SE)

| No | Source Language | Target Language | Notes Description and Challenges/constraints | Raphaelson-West (U) Universal (C) Cultural (L) Linguistic | Patrick Zabalbeascoa Humorous Elements *see key |
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| 1 2 | <u>How to give a great <i>man-to-man hug</i>.</u> (0:00:00.64-0:00:03.62) | <u>Como dar un estupendo <i>abrazo varonil</i></u> (0:00:00.56, 0:00:03.62) | The humor based on the instructional video idea. The categorizing of hugs exclusive for men, a <u>man-to-man hug</u> . (Using <i>abrazo varonil</i> vs <i>abrazo de hombre a hombre</i> because too long for subtitles) | C L | CSHE LE |
| 3 | <u>The modern world is a complex place</u> for many men (0:00:07.16-0:00:09.76) | <u>El mundo moderno es complejo</u> para muchos hombres (0:00:07.06-0:00:09.72) | Narrator sets up the context within which men interact | C | CSHE |
| 4 | VISUAL Main Character sitting at a bench looking around confused with unhappy grumpy face (0:00:04.02-0:00:09.76) | VISUAL Same (0:00:04.02-0:00:09.76) | The Main Character is sitting still at a bench while observing and has a confused and disgruntled look on his face | U | VE |
| 5 | you are expected to be in touch with your <u>feminine side</u> , | se espera que estés en contacto con tu lado <u>femenino</u> . (0:00:09.86- | The humor comes from the intonation on feminine | C | PE CSHE |

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| 6 | (0:00:09.96-0:00:11.90) VISUAL Main Character pulls out lipstick and mirror (0:00:11.90-0:00:14.34) | 0:00:12.98) VISUAL Same (0:00:11.90-0:00:14.34) | The image reinforces idea that men are unable to show their feminine side. Main Character assumes that being feminine entails wearing makeup which is based on a gender stereotype | U | <i>VE +CHSE</i> |
| 7 | but never to a point which compromise s your masculinity. (0:00:14.34-0:00:16.32) | pero sin que se llegue a cuestionar tu masculinidad. (0:00:13.26, 0:00:16.64) | Although men are expected to be in touch with their feminine side, there is a fine line that can accidentally be crossed; | C | <i>CSHE</i> |
| 8 | VISUAL The Main Character looks around to see if anyone saw him do that (0:00:14.34-0:00:16.32) | VISUAL Same (0:00:14.34-0:00:16.32) | The Main Character makes the “Oh! I went too far and didn’t realize” and looks around to see if anyone saw him do that eye movement | U | <i>CSHE + VE</i> |
| 9 | <u>And to make things even MORE confusing</u> (0:00:17.06-0:00:19.54) | <u>Y por si fuera POCO</u> (0:00:16.82, 0:00:19.52) | The humor comes from the emphasis on the word “more” | L | <i>PE</i> |
| 10 | along comes the <i>MAN</i> -hug, (0:00:19.56-0:00:22.80) | aparece: el abrazo VARONIL, (0:00:19.56-0:00:21.40) | Personification of the man hug. Naming the hug as the man-hug. Slight intonation on <i>man</i> | L | <i>LE PE +</i> |
| 11 | <u>an unabashed</u> show of affection to your fellow men. | <u>una atrevida</u> demostración de afecto hacia tus compañeros . | The word unabashed sounds technical/complex which adds to the feeling of complexity of the man hug that the narrator is trying to convey | L | <i>LE + CSHE</i> |

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| 12 | (0:00:19.56-0:00:24.78) VISUAL 2nd Character hugs Main Character but he is very stiff and unresponsive (0:00:19.56-0:00:22.80) | (0:00:19.56-0:00:25.04) VISUAL Same (0:00:19.56-0:00:22.80) | Main Character looks very uncomfortable and awkward as the 2nd Character gives him a hug. | U | <i>CSHE+ VE</i> |
| 13 | <u>If you DON'T hug,</u> you may be accused of not being secure in your sexuality. (0:00:24.88-0:00:30.18) | <u>Si NO das abrazos,</u> te acusarán de no estar seguro de tu sexualidad. (0:00:25.10-0:00:30.14) | The humor here again relies on the intonation of the word DON'T | L, C | <i>PE + CSHE</i> |
| 14 | VISUAL 2nd Character angrily and accusatively points finger at Main Character after not responding to hug (0:00:24.88-0:00:30.18) | VISUAL Same (0:00:24.88-0:00:30.18) | It reinforces the fact that the 2nd Character is not secure in his sexuality and also blatantly points out the fact that he is insecure | U | <i>CSHE + VE</i> |
| 15 | This isn't the case... you've just never been shown exactly how to carry out the man-to-man hug.... (0:00:30.24-0:00:36.56) | Pero no es eso... simplemente no te han enseñado a dar el abrazo varonil. (0:00:30.18-0:00:36.98) | Narrator mentors him on the proper man-hug process | C | <i>CSHE</i> |
| 16 | VISUAL Main Character is | VISUAL Same | Body language changes from sad to attentive as if suddenly realizing he | U | <i>CSHE + VE</i> |

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| | feeling sad and down but quickly tunes in to narrator (0:00:30.24-0:00:36.56) | (0:00:30.24-0:00:36.56) | hasn't had this training | | |
| 17 | VISUAL (Narrator says "Watch and Learn") Happy and excited face (0:00:36.66-0:00:38.84) | VISUAL (Subtitle: "Mira y aprende!") Same (0:00:36.98-0:00:38.84) | At the anticipation of receiving proper instruction on how to do the man hug he gets excited and happy. | U | CSHE + PE + VE |
| 18 | STEP 1: When to hug (0:00:38.88-0:00:41.72). | PASO 1: Cuándo abrazar. (0:00:38.96-0:00:41.78) | Narrator is setting up a broken down process of a simple everyday action like a hug into a more detailed action in order to simplify the man-hug process for the viewer | C U | CSHE + LE |
| 19 | a hug is almost <u>certainly</u> required, (0:00:50.68-0:00:52.78) | dar un abrazo es casi indispensable. (0:00:50.70-0:00:52.98) | Narrator gives examples for the viewer as to when it is <u>required</u> to hug (The challenge is the translation <i>certainly required</i> , too long for the subtitles) | C L | CSHE+ LE + PE |
| 20 | a hug will be <u>in order</u> . (0:00:58.92-0:01:00.30) | un abrazo será adecuado. (0:00:58.96-0:01:00.72) | Narrator gives more examples of when it is necessary to hug, the use of <u>in order</u> makes it sound like a technical procedure. | L | CSHE + LE |
| 21 | If celebrating a sports win you will find that <u>suddenly</u> worrying about hugging is no longer an issue (0:01:00.76-0:01:06.84) | Al celebrar una victoria deportiva, verás que dar abrazos deja de ser un problema (0:01:00.78-0:01:06.44) | During a sporting event most men reach an emotional peak (Hard time adding equivalent of suddenly in Spanish subtitle given time and space constraints) | L C | CSHE + LE |
| 22 | VISUAL group of | VISUAL Same | This shows how the group of men have no | U | CSHE + |

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| | men jumping around, spinning each other, hugging, nuzzling (0:01:02.90-0:01:06.84) | (0:01:02.90-0:01:06.84) | problem with the boundaries anymore | | <i>VE</i> |
| 23 | <i>anything</i> goes. (0:01:06.86-0:01:08.39) | Todo vale ... (0:01:06.70-0:01:08.38) | The intonation on anything makes this a funny assumption that there are no attached rules to male interaction when sports is involved. | L | <i>PE +</i> <i>CSHE</i> |
| 24 | When going for a hug <u>make it clear</u> what you are doing (0:01:11.60-0:01:15.20) | Antes del abrazo, deja claro lo que vas a hacer. (0:01:11.70-0:01:15.10) | The humour is in the emphasis on “making it clear”, men should express their emotion but keep within the boundaries to avoid confusion. | L C | <i>CSHE +</i> <i>LE</i> |
| 25 | you don't want to catch the <u>huggee</u> off-guard. (0:01:15.22-0:01:17.64) | No querrás pillar al “receptor” desprevenido. (0:01:15.16-0:01:17.40) | “ off-guard”, implies vulnerability on behalf of the huggee which is funny because it does not make the hug clear, By coining the word huggee, the narrator reinforces the overall serious tone (In subtitles unable to find equivalent word for huggee, “receptor” was used instead however it takes away from the humour) | C L | <i>CSHE +</i> <i>LE</i> |
| 26 | VISUAL Main Character hugs 2nd Character from behind, which catches him by surprise (0:01:15.22-0:01:17.64) | VISUAL Same (0:01:15.22-0:01:17.64) | The Main Character purposely sneaks up to his 2nd Character, who is not too happy about the surprise hug | U | <i>CSHE +</i> <i>VE</i> |
| 27 | Start by spreading your hands wide with | Empieza por abrir bien los brazos. | Very detailed information so as to avoid confusion. Again a very simple procedure broken down | L | <i>CSHE+</i> <i>LE</i> |

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| 28 | <p>your right hand about 20 cms higher than the left. Lean back ever so slightly... (0:01:17.64-0:01:25.66)</p> <p>VISUAL Main Character is calculating, carefully acting out guide (0:01:17.64-0:01:25.66)</p> | <p>Coloca el brazo derecho unos 20 cm más arriba que el izquierdo. inclínate ligeramente hacia atrás. (0:01:17.42-0:01:25.64)</p> <p>VISUAL Same (0:01:17.64-0:01:25.66)</p> | <p>into small steps, (had to change the “hands” for “brazos” in Spanish subtitle</p> <p>Main Character is very concentrated in getting the instructions right, he becomes robotic.</p> | U | CSHE + VE |
| 29 30 | <p>this is a <u>non-threatening</u> stance <u>making it clear</u> you are not about to attack. (0:01:25.68-0:01:31.44)</p> | <p>Esta es una <u>postura no amenazador</u> a <u>para dejar claro</u> que no vas a atacar. (0:01:25.82-0:01:30.96)</p> | <p>The use on non-threatening stance implies that men are naturally more on the aggressive side than hugging side, a gender based stereotype, therefore their purpose must be clear, again to avoid confusion.</p> | L L | CSHE + PE + LE |
| 31 | <p>Tilt your head to the left, this lets your huggee know where you're going so they can do the opposite. (0:01:31.52-0:01:37.22)</p> | <p>Inclina la cabeza hacia la izquierda, esto permite al receptor saber hacia qué lado vas, (0:01:31.14-0:01:37.18)</p> | <p>More detailed information, very technical adding to the tutorial feel of the video</p> | L | CSHE+ LE |
| 32 | <p>VISUAL 2nd Characters butt heads as they come closer to hug (0:01:37.30-0:01:40.36)</p> | <p>VISUAL Same (0:01:37.20-0:01:40.24)</p> | <p>The viewer sees how not following direction could end up in an accident. Slapstick humour</p> | U | CSHE + VE |

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| 33 | your right hand will go over their shoulder with your head going to the left of theirs (0:01:45.86-0:01:50.98) | pon tu mano derecha sobre su hombro y tu cabeza a la izquierda de la suya. (0:01:45.92-0:01:50.26) | Very detailed information in terms of hand and body position. Mimicking a dance step guide, again reinforcing the giver and receiver roles involved in the man-hug process. The serious tone and detailed information adds to the humor | L | <i>CSHE + LE</i> |
| 34 | <u>show your sincerity</u> by gripping them firmly in your arms (0:01:51.10-0:01:54.56) | demuestra tu sinceridad sujetándolo firmemente entre tus brazos. (0:01:51.12-0:01:54.40) | Narrator constantly reminds viewer that doing the man-hug has to be accompanied by clear intention | C | <i>CSHE</i> |
| 35 | there is nothing worse than a floppy half-hearted attempt.” (0:01:54.68-0:01:57.12) | No hay nada peor, que un abrazo blandengue y desganado. | Hugging involves transfer of emotion thus, the fact that the narrator reminds viewer that a halfhearted hug is unacceptable is funny | C L | <i>CSHE + LE</i> |
| 36 | VISUAL Main Character + 2nd Characters floppily fall over each other as they embrace (0:01:54.68-0:01:59.14) | VISUAL Same (0:01:54.50-0:01:58.58) | slapstick humour | U | <i>CSHE + VE</i> |
| 37 | looking down or turning towards your mate may end up as <u>inappropriate nuzzling</u> (0:02:02.28-0:02:08.16) | Si bajas o giras la cabeza hacia tu compañero, podrían producirse roces inapropiados. (0:02:02.14-0:02:07.60) | Instructions on what to avoid, in order to keep the hug within acceptable boundaries. | C, L | <i>CSHE + LE</i> |
| 38 | hold the | Mantén el | Narrator advises the | C | <i>CSHE +</i> |

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| | embrace for as long as you feel comfortable. ... but a second or two will do (0:02:08.18-0:02:19.02) | apretón tanto tiempo te sientas cómodo... pero... bastará con uno o dos segundos. (0:02:07.88-0:02:17.64) | viewer to stay in the embrace position for a reasonable time. The humour is emphasized by the visual | | <i>PE</i> |
| 39 | VISUAL Oh, ok! face (0:02:15.46-0:02:19.02) | VISUAL Same (0:02:15.46-0:02:19.02) | Reinforces the idea that as an amateur man hugger, the Main Character is unaware how long the embrace should be held | U | <i>CSHE +</i> <i>VE</i> |
| 40 | The Pat. This is the crucial part of a man hug separating it from a traditional cuddle. (0:02:22.52-0:02:28.46) | La palmada. Esta es la parte crucial del abrazo varonil, que lo distingue del achuchón tradicional. (0:02:22.68-0:02:28.36) | The most important aspect of a man-hug is the pat, otherwise it turns into “traditional cuddle” | L C | <i>CHSE +</i> <i>LE</i> |
| 41 | With your left hand pat your buddy 3 or 4 times on the back. This demonstrates you're still MEN (0:02:28.52-0:02:34.78) | Con la mano izquierda, da 3 o 4 palmadas en la espalda de tu amigo. Esto demuestra que seguís siendo HOMBRES (0:02:28.36-0:02:34.46) | Continues to reinforce the overall guide-through tone of the video. It is followed by the “you’re still men, implying that this is important if the hugger wants to stay within the manhood boundaries. | C | <i>CSHE+</i> <i>LE+</i> <i>PE</i> |
| 42 | VISUAL Aggressive face, manly (0:02:28.52-0:02:32.16) | VISUAL Same (0:02:28.52-0:02:32.16) | Main Character makes an aggressive face as he pats 2nd Character in order to show his masculinity. | U | <i>CSHE+</i> <i>VE</i> |
| 43 | you may be affectionate but you can | Puede que seas afectuoso, | Reminds viewer that even though he is showing affection he can | C | <i>CSHE +</i> <i>LE +</i> |

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| | still <i>dish-out</i> some pain. (0:02:34.82-0:02:39.16) | pero todavía con capacidad de infligir dolor. (0:02:34.48-0:02:38.46) | still be a man in terms of aggressiveness. The use of slang “dish-out”, | L | <i>PE</i> |
| 44 | VISUAL 2nd Character is in pain while Main Character is patting him on the back (0:02:37.14-0:02:39.16) | VISUAL Same (0:02:37.14-0:02:39.16) | As Main Character pats 2nd Character on the back and is deliberately being aggressive, the 2nd Character shows pain. | U | <i>CSHE +</i> <i>VE</i> |
| 45 | If you still feel this is too effeminate for you then give a light double punch instead of a pat. (0:02:39.18-0:02:45.48) | Si esto es demasiado afeminado para ti, basta con cerrar el puño en lugar de una palmada. (0:02:39.08-0:02:44.74) | Narrator gives viewer the option of the punch instead of the more “effeminate” pat in case the viewer feels like he went too far into feminine side, it is a solution | C | <i>CSHE +</i> <i>LE +</i> <i>PE</i> |
| 46 | Lift your hands smartly away, don't slide them over your buddy in a lingering manner... this may <i>confuse</i> them... (0:02:51.36-0:02:59.16) | suelta las manos con destreza. No las deslices sobre tu amigo de forma prolongada, esto podría confundirlos (0:02:51.40-0:02:59.12) | Narrator advises the viewer to break from the embrace without sliding hand because this could send mixed messages. The intonation on the phrase “ this may confuse them” adds to the humour load. The use of lingering also a proper word add to the overall technical feeling of the video | C L | <i>CSHE +</i> <i>PE</i> |
| 47 | VISUAL Slow motion take on Main Character breaking | VISUAL Same (0:02:51.36- | The use of slow-motion visual adds to the tutorial feel of the video, as if to clarify this part of the man hug process. | U | <i>CSHE+</i> <i>VE</i> |

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| 54 | Now return to whatever you were doing before the hug. Don't feel the need to cough, avoid eye contact or scratch yourself (0:03:30.94-0:03:38.74) | Ahora continúa con lo que hacías antes del abrazo. No hace falta fingir que toses, ni evitar contacto visual, ni que te rasques nerviosamente... (0:03:30.90-0:03:38.74) | Adding to the feel that men can hug without being too feminine, it gives instructions that there is no need to add anything else after the hug. | C | <i>CSHE</i> |
| 55 | you are still firmly a MAN but one who is not afraid of showing their emotions. (0:03:38.76-0:03:43.86) | sigues siendo todo un hombre. Uno que no tiene miedo de demostrar sus emociones. (0:03:38.92-0:03:43.70) | The narrator sums up the purpose of keeping within the man-hug guidelines which is to continue to be within the manhood boundaries. The viewer can show emotions without fear, | C | <i>CSHE+</i> <i>LE+</i> <i>PE</i> |