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INTERSEMIOTIC TRANSLATION OF VISUAL HUMOUR
IN THE ENGLISH AUDIO DESCRIPTION
OF THE "SHREK" FILM SERIES (2001–2007)

MA THESIS

Audiovisual Translation (State Code 6211NX025)

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KALBŲ, LITERATŪROS IR VERTIMO STUDIJŲ INSTITUTAS

IEVA PUIDOKAITĖ

INTERSEMIOTINIS VIZUALAUS HUMORO VERTIMAS
FILMO „ŠREKAS" SERIJŲ (2001–2007)
ANGLIŠKUOSE GARSINIO VAIZDAVIMO APRAŠUOSE

MAGISTRO DARBAS

Audiovisual Translation (State Code 6211NX025)

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INTRODUCTION

In the given times people all around the world are seeking for diversity and inclusiveness in a range of different social and ethnic backgrounds, as well as for people with disabilities. Contemporary countries are making efforts to facilitate daily commutes for people with physical disabilities, as well as adapt various products for the deaf and hard of hearing and for the blind and partially sighted. For the latter, a form of narration was devised called audio description (hereinafter AD). Initially, the service was an unknown and mysterious field for translators and society. Scholars who were researching the concept, referred to it by various names, such as audio commentary, video description, described video, visual description or descriptive video services (Cronin & King; DO-IT, 2021; Fels, Udo, Diamond & Jeremy, 2006; Piety, 2004, p. 453). However, the term AD was the most frequent and it acquired the formal title. It is a verbal commentary for visually impaired people that provides information about visual features of television programmes, films, live performances, as well as appearing in museums and galleries (Fryer, 2016, p. 1; Jankowska, 2015, p. 9). Each of the areas that are made more accessible have their own limitations and issues, including films. They are one of the many forms of entertainment that amuse audience in various ways, such as employing humour. Comedies, tragicomedies and funny animated films are essential part of audiovisual production that attempt to evoke laughter and amusement of their audience. However, any type of translation of humour is more specific than of other film genres and it gives rise to certain issues, especially when describing visual humour for the visually impaired. The describer should not only retain the humorous effect but present it at the exact moment as it was originally intended for the audience to laugh, without violating the guidelines of AD.

The aim of the thesis is to assess whether the humorous effect of visual humour is retained in the AD of the selected films.

The object of the thesis is visual humour that will be researched in English AD of films *Shrek* (2001), *Shrek 2* (2004), and *Shrek the Third* (2007).

To achieve the above indicated aim, the following objectives have been set out:

- to introduce the concept of AD and the issues it poses;
- to present the term multimodality;
- to describe the notion of humour and its peculiarities;
- to introduce existing scholarly works on humour in AD;
- to assess how the visual humour is audio-described and whether the comedic effect in the adapted version is preserved.

The theoretical implications on the AD are grounded on the insights of Alisa Perego & Christopher Taylor, Iwona Mazur and Anna Matamala articles in the *The Routledge Handbook of Audio Description* (2022); Joel Snyder's book *The Visual Made Verbal: a Comprehensive Training Manual and Guide to the History and Applications of Audio Description* (2014); articles of Andrew Salway, Gert Vercauteren in *Media for All: Subtitling for the Deaf, Audio Description, and Sign Language* (2007); audio description guidelines suggested by *Netflix*, ADLAB, ITC and more. The theoretical implications on humour are based on the observations of Juan Jose Martinez Sierra's articles (2004; 2009; 2010; 2018); a scientific collection of articles in *Encyclopedia of Humor Studies* (2014), particularly of Julia M. Taylor, Andrea C. Samson, John Morreall and Victor Raskin; Patrik Zabalbeascoa Terran's piece *La traducción del humor en textos audiovisuales* (2001); collaborative work of Martinez Sierra and Zabalbeascoa Terran *Humour as a Symptom of Research Trends in Translation Studies* (2017) and more.

The study was conducted by watching selected films with English AD on the video-on-demand platform *Netflix,* and by putting down instances of visual humour (and composed of visual and verbal or paralinguistic) minor notes were taken regarding observations of the author of the paper. After the films were looked through and the examples were selected, they were grouped into two categories: visual humour and compound humour. Multimodal analysis was employed to evaluate whether the visual humour is presented only through a visual channel, or it is complemented by an audio channel and other elements (verbal and non-verbal) constituting a film. The selected instances were interpreted and described. An analytical approach aided in trying to define the reasons behind certain audio describer's choices. However, since it was challenging to evaluate the exact number of cases, the quantitative approach was not employed. The instances were grouped differently, some examples contain one instance of visual or compound humour, and some examples consist of several humorous elements that appear in a continuous text of AD.

Noting the relevance and novelty of the topic, countries are encouraging film creators and translation studios to make more audiovisual content accessible for the visually impaired by AD. However, some countries are advanced in this field, such as the United States of America, Spain, United Kingdom, Poland, etc., and some offer only a few products with AD. Among the latter countries is Lithuania, though recently the situation started to improve due to the increasing audiovisual products with AD provided by television LRT and films' streaming platform *Telia Play +*. From an academic perspective, scholars are progressively dedicating more attention to the topic of AD, though many in-depth studies are required not only on creating description but also on how the visually impaired

perceive it. Specifically in Lithuania, little of researches are dedicated to the topic, therefore the approach of this thesis is unique since there are no studies on humour in AD.

The thesis consists of an introduction, theoretical and empirical parts, conclusions, summaries in Lithuanian and English, references and appendices.

The first chapter is dedicated to the notion of AD. In it the term audiovisual translation is introduced, as well as the process, target audience, guidelines and technologies of AD are explained.

The second chapter is focused on humour. There the term multimodality is defined, the notion of humour, its classifications and diverse target audience are described, and lastly, existing scholarly works on humour in AD are presented.

In the third chapter, a qualitative analysis is carried out to evaluate how accurately the visual humour in AD of films *Shrek*, *Shrek 2*, and *Shrek the Third* is conveyed.

Conclusions reflect the actual findings after the analysis of the film has been carried out.

Appendices provide all found cases of visual and compound humour in three *Shrek* films, including those that were presented in AD, and those, which were overlooked by the describers and were not included in the AD.

1. REPRESENTATION OF AUDIO DESCRIPTION IN AUDIOVISUAL TRANSLATION

Audio description (AD) is a service that aids the blind and visually impaired to perceive the surrounding environment in a different way and to be included in society. However, the service raises issues for the creators and even for the target audience. To resolve the challenges and assist the describer in the process, scholars are analysing existing descriptions and formulating comprehensive guidelines. In the chapter, AD as a scientific field of audiovisual translation will be presented, as well as the process of AD, its agents, target audience, guidelines and existing technologies.

1.1. Audio Description as Intersemiotic Translation

The discipline of audiovisual translation (AVT) is one of the latest areas of translation theory and studies that focuses on improving the translation process. In the last three decades, AVT started to get more attention from academic society, because earlier on scholars considered AVT only as a process of adaptation and not translation (Bogucki & Díaz-Cintas, 2020, p. 11). When dealing with audiovisual texts translators face their multimodal nature, sounds, music, images, speech, written text and other details that contribute to the main message of the audiovisual text (Bogucki & Díaz-Cintas, 2020, p. 13). Audiovisual translation can be divided into two modes of translation: subtitling and revoicing. The notion of AD falls into the latter category (Chaume, 2014, p. 1–4). Initially, subtitles for deaf and hard-of-hearing and AD were not regarded as translation, since neither included a traditionally defined feature of translation: transfer between different languages. However, after many discussions and an increase in publications on the topic of audiovisual translation, it was agreed that subtitles for deaf and hard of hearing and AD are fields of AVT (Díaz-Cintas, 2008, p. 7).

Linguist Roman Jakobson (1966, p. 233) distinguishes three types of translation: intralingual, interlingual and intersemiotic. Intralingual translation is an interpretation of verbal signs by other signs in the same language. Interlingual translation is the rendition of verbal signs by verbal signs of another language. Intersemiotic translation is an interpretation of verbal signs by non-verbal ones. In the case of AD, it is vice versa, non-verbal signs are transformed into verbal signs (Díaz-Cintas, 2005, p. 4). However, scholars Mazur (2020, p. 234) and Szarkowska and Orero (2014, p. 125) add that AD could be considered as a multisemiotic translation since it involves not only transferring images into words. It also clarifies unclear sounds, introduces who is the speaker in a group of people, etc. AD can also be viewed as a multimodal text since it covers a few semiotic systems, such as verbal, auditory and visual (Mazur,

2020, p. 234). However, AD can be regarded as an interlingual translation, if the description is taken from a foreign language and translated into the target one (Jankowska, 2015, p. 21; Martinez Sierra, 2020, p. 180).

AD serves two purposes: it provides information about visual images that the visually impaired have no access to and explains sounds that are only comprehensible in relation to images (Lopez Vera, 2006, p. 1). The responsibility of telling the story is not of the describer, but of the creator of the film. The describer only provides a description that clarifies all the visual aspects or obscure sounds, thus helping the visually impaired to follow the story (Szymańska & Zabrocka, 2015, p. 117). As an audiovisual piece, a film consists of four semiotic modes: 1) visual-non-verbal (composed of the picture, such as images of objects, characters, their gestures, mimics and body movements); 2) visual-verbal (consisting of words that are read, such as text on the screen); 3) aural-verbal (include words that are heard, such as dialogues); 4) aural-non-verbal (composed of music and sound effects) (Zabalbeascoa Terran, 2008, p. 24). Szymańska & Zabrocka (2015, p. 118) discern film text into more general groups: visual and auditory layers. In the visual layer, the audience is affected by camera angles and editing techniques, whereas in the auditory layer, the effect is achieved through music, sounds, dialogues and silence. In the case of the visually impaired, they are exposed only to the sound layer, thus the dominating visual layer becomes subordinate to the auditory layer. Although AD replaces visual stimuli, it only supplements the original audio track. However, the audience of the visually impaired is multifaceted. Some are completely blind and some have different forms of vision, thus the visual layer can be supplementary to the sound layer.

AD can be considered as a product, a process and a service (Perego, 2023, p. 13). It includes notions of multimodality, accessibility, usability and the broadest meaning of translation. Multimodal texts combine both visual and aural communication elements. During translation, multimodal texts are interpreted, transformed, transpositioned or adapted and in this manner, a new multimodal target text is created with an identical communication function as a source text, though targeted towards different audience. Regarding accessibility, texts are translated to provide broader access to the content of the text. Accessibility in one form is a communication that facilitates the perception of information, including for people with disabilities. It seeks usability since accessible content should be effective, efficient and satisfy the audience. As a product, AD concerns text that has the purpose of making visual elements accessible (Perego, 2023, p. 9–14).

In short, AD is a relatively new discipline of audiovisual translation that involves intersemiotic translation. As a service, AD aids the blind and visually impaired to visualise the given images and

explains unclear sounds. However, the audience of AD is not limited only to the blind and visually impaired, and the complex process requires specialists of several fields.

1.2. Target Audience and Agents of Audio Description

The practice of AD raises many issues: how to ensure the perfect balance between irritating the visually impaired audience with insufficient information and presenting obvious conclusions, how to avoid subjectivity, how to voice it properly, how to meet the needs of the target audience and many more (Salway, 2007, p. 152). However, there is no one clear solution for these issues, since the needs and expectations of an audience can vary and different kinds of production require different kinds of description. Moreover, the process of AD involves many steps and specialists of several fields. The source material must be reviewed by the describer to determine whether it is possible to describe it and whether it would be enjoyable for the audience. After the creation of a draft script, it is reviewed together with the film and necessary corrections are made. The selected voice talents should rehearse the commentary to determine the right pace of speaking and tone of voice. After the recording, audio commentary is mixed with the original soundtrack, whose sound level must be adjusted. Finally, the final product is reviewed to ensure the proper quality of the AD (ITC, 2000, p. 8–11; Remael, Reviers, Vercauteren in ADLAB). The three main agents involved are a describer, who is responsible for the description, a voice talent, who voices the prepared description, and a consumer, who listens to the description (Snyder, 2014, p. 11). However, as it is evident from the process, other specialists are required, such as voice talent agents, audio engineers, editors, etc.

The primary target audience of AD is blind and partially sighted, however, most hearers of AD are not completely blind. Only 1–2% of the legally blind are blind from birth, others have lost their sight or their sight has worsened over the years. Some may have only peripheral vision, some may only distinguish light from darkness, and some may only see shapes, shadows or have a tunnel vision (Snyder, 2014, p. 3). The secondary audience includes people without any sight impairment. Audio commentary might be helpful for the elderly, people with learning difficulties or even children with autism spectrum disorders who have difficulty identifying emotions (Starr & Braun, 2020, p. 104). AD also benefits sighted people who do not always direct their visual attention to the screen. They often put television on as a background when doing other things, such as cooking, eating, house chores, etc. Some individuals heavily depend on AD, while others utilise it merely as a guide (ITC, 2000, p. 7). Since the target audience of AD is multifaceted their needs differ. Some prefer to not have any help in comprehending the film, while others appreciate some assistance (Perego & Taylor, 2022, p. 49).

Audio commentary as a service is provided in many fields of everyday life. It can act as a guide in unknown environment, it is used in museums and galleries to introduce the visually impaired to paintings and sculptures. It can be presented live in various performances, sports events and theatrical plays, as well as to make accessible products provided through the screen, such as films, series, commercials, etc. (Mazur, 2020, p. 228–229; Perego, 2023). AD is the most common in the previously mentioned type of media, as it is the most popular type of entertainment and is easily accessible for the viewers, including the visually impaired. Commonly, AD is provided through a separate audio track which can be enabled by the viewer. In cinemas, it is broadcasted through wireless headsets or mobile applications that synchronise the downloaded AD script with the film's timecodes (Mazur, 2020, p. 229).

To facilitate the process of AD or to enhance the accessibility of various products, a range of technologies are being developed. Machine learning algorithms and artificial intelligence (AI) aid in creating and editing audio commentary. For example, such technology is available in Apple's *Rescribe* app. AI analyses the existing draft version of a description and considering the product, shortens or lengthens the description and presents it in a manner that is best comprehended by the audience, as well as can lengthen the source track to best suit the description (Awad, 2023; Pavel, Reyes, Bigham, 2020). Automatic visual tagging technology, called Algorithmic Automated Description (AAD), instantly identifies and adds notes of camera motion, scene changes, characters' faces, and even reads the printed text (Bernabe & Orero, 2020, p. 61–62; SKERI). The technology of eye tracking greatly aids in discerning what information of the product is focused on and which goes unnoticed (Taylor, 2017, p. 157). The *Immersive Accessibility* project aims to make 360° videos accessible for the visually impaired and to employ the technology to aid in other areas of life (CORDIS). In the 360° content, together with the technology of spatial sound, the description could be pinned to the exact object that is being described and it could locate written text (Fidyka, Matamala, Soler-Vilageliu, Arias-Badiap, 2021, p. 27–28). Mobile applications, such as *AudioMovie* or *Earcatch*, provide AD of films or theatre plays. The user downloads the wanted soundtrack of descriptions in a cinema, theatre or at home and listens to the description through headphones. The app automatically synchronises soundtracks with the viewed product (Earcatch; Jankowska, 2020, p. 152).

To sum up, the target audience of AD is not only the blind and visually impaired, but also the elderly, children with autism spectrum disorders and even the sighted. AD can be encountered in many areas of life, such as cinema, theatres, museums, live performances, etc., and each area has their own specificities. Technologies are being developed to make more content accessible and to enrich the lives

of the visually impaired. However, the creation of descriptions raises many concerns, one of them is how and what to describe.

1.3. Guidelines for Audio Description

Each country or even individual audio describer has their own rules and preferences, however, some are universal. Since the thesis is focused on films, the presented guidelines will overlook the requirements and suggestions of the mentioned type of media. The references of guidelines followed are of *Netflix*, ITC, ADLAB and insights of some scholars. Recommendations of *Netflix* are concise and created for their own platform (*Netflix*). ITC (Independent Television Commission) guidelines are broader. Though they were created at the beginning of the century they present immutable rules of the AD (ITC, 2000). ADLAB (Audio Description: Lifelong Access for the Blind) was a financed project by the European Union. Extensive recommendations were composed after many researches and studies, and formulated by many scholars, including Remael, Vercauteren, Mazur, Perego, Matamala, Orero and others (ADLAB). In aid for a describer, scholar Gert Vercauteren (2007, p. 142) suggests answering the following questions: 1) What should be described? 2) When should it be described? 3) How should it be described? 4) How much should be described?

When answering the first question everything that is present on the screen should be described: where and when the action takes place, what is happening in the scene, who performs and how. The description should focus on the main and relevant supporting characters presenting their most significant attributes (*Netflix*; Mazur in ADLAB). The AD should present facial expressions, body language and reactions of the individuals (*Netflix*). It is also recommended to not avoid mentioning colours. Most visually impaired people have a visual memory of colours but those, who are blind from birth, understand the significance and impact of a colour by associating it with something (ITC, 2000, p. 21). For the spatial-temporal settings, location and time conditions should be included (*Netflix*). The description should be provided in the present tense because the viewer is given a commentary of actions at a given time. Even in flashback or flashforward scenes present tense is employed after noting the changes of a scene (ITC, 2000, p. 12–13; Mazur, 2022, p. 95; *Netflix*; Taylor in ADLAB). Also sounds should not be neglected. Any difficult-to-identify sound or its source should be described (Agnieszka in ADLAB; *Netflix*). Moreover, visually impaired audience must also be introduced to on-screen text and for that audio subtitling is applied. It is an aurally presented version of written subtitles, surtitles, credits or any given text. The text can be delivered literally or it can be paraphrased. It can be voiced by text-to-speech

software or by voice actors (Matamala, 2022, p. 434; Remael in ADLAB; Reviers & Remael, 2015, p. 52).

For the second question, the timing of AD presentation, the key rule in films or other programs is to not overlay dialogues or relevant music tracks. The description should be inserted in pauses between dialogues or monologues and scene changes (Arma, 2011, p. 15). In some cases, overlay of the dialogues is allowed but only when it is necessary and the viewer will not miss any relevant information (Vercauteren, 2007, p. 143).

The third question covers language and style issues. The language used in the AD text should be clear and precise, and the vocabulary and terminology of the description should match the genre of the described work (Orero, 2012, p. 196). The describer should remain objective and must let the audience interpret the described piece on their own and make judgments from the audible information. It is recommended for describers to follow a rule, what you see is what you say, and not to add any subjective interpretations (Snyder, 2014, 43). However, some subjectivity is inevitable, especially when identifying human emotions, therefore some guidelines suggest avoiding these details and describing the character's facial features and gestures (Caro, 2016, p. 607). The description must not censor any information. The commentary must be straightforward when describing nudity, sexual acts and violence, and the chosen vocabulary should correspond with the age of the target audience (*Netflix*; Orero, 2005, p. 11–12).

Regarding the fourth question about the quantity of description, there is no precise amount of how much information should be presented. Some advise to start from general information, create context and then proceed to details (Snyder, 2014, p. 44). The description should not be exhausting or irritating. AD should not overfill all given pauses with unnecessary details and allow the visually impaired viewer to make their deductions that can be based on the provided information and let them enjoy the original soundtrack. Redundant description can spoil the mood or the impact of a scene (Arma, 2011, p. 15; ITC, 2000, p. 14–15). However, an issue arises for the describer concerning the discernment between redundant and significant information. For this, several approaches are suggested. One is the technology of eye tracking. With the help of sighted, this technology could aid in identifying the most visible elements of the film and which elements are overlooked, thus indicating which information the describer should focus on (Taylor, 2017, p. 157). Another approach for identifying significant information was devised by Thibault (2000[1]) (reviewed by Taylor, C., 2014, p. 48), that is multimodal transcription. The technique involves disassembling a film into individual segments and defining various semiotic

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[1] Thibault, Paul J. (2000): The multimodal transcription of a television advertisement: theory and practice. In Baldry, Anthony (Ed.), *Multimodality and Multimediality in the Distance Learning Age*, p. 311–385. Campobasso: Palladino.

modalities, like the action of the characters, sounds, soundtracks, visual images, etc., situated in each segment that the film is composed of (Taylor, 2003, p. 191–192). Presenting visual images along with verbal and auditory elements help to distinguish significant details from the secondary features, thus indicating for the audio describer what to focus on. However, multimodal transcription takes much time to produce and is impractical for analysing full-length films (Taylor, C., 2014, p. 49; Taylor, 2017, p. 163). Therefore, a more reasonable analytical approach of a similar principle was founded, called phasal analysis. As Gregory (2005, p. 321) with regards to written language defines it as: "phase characterizes stretches within discourse (which may be discontinuously realized in text) exhibiting their own significant and distinctive consistency and congruity in the selections that have been made from the language's codal resources". In other words, it aids the analyst in identifying continuous or discontinuous phases and determining how the semantic parts of the film are distributed, and identifying character features, register shifts and other cohesion and coherence-related elements. In multimodal transcription all semiotic elements cooperating in the audiovisual text are disclosed in detail frame by frame, whereas phasal analysis disassembles film into its constituent parts and analyse how those parts are interweaved, thus helping the audio describer to provide a coherent description (Taylor, C., 2014, p. 53; Taylor, 2017, p. 166, 167).

In addition, another fundamental element of AD is voicing. When recording the prepared AD text, it is important to maintain correct pronunciation, and to speak clearly and in an understandable rate. The voice actor should not use detached, judgmental, lecturing or other tone of voice (Snyder, 2014, p. 47–48). The voice of the narrator can help to comprehend described situations, such as the mood of the scene or the emotional state of the character (Szymańska & Zabrocka, 2015, p. 134). However, each case of voicing should be assessed individually since some argue that the voice of a narrator should be easily distinguishable from the dialogue, and some say that the voice and the dialogue should correspond or be nearly matching (*Netflix*).

Since the AD includes modifying the original content, copyright issues might arise. Some could claim that the AD distorts or mutilates the work, therefore it is important to get the consent of the author or director to insert description into their work and sign legal contracts to avoid possible disputes. Some directors may demand a preview of their film with AD, so they can make adjustments if the commentary does not match their vision. If film directors or creators take the initiative to create AD themselves, legal issues are no longer a problem, however, the creators have a deeper insight into their product. They might not remain objective and present ideas that are not that easily noticeable in the film (ITC, 2000, p. 35; Jankowska et al.; Stanisławska & Jankowska, 2016).

In short, a number of pointers are given for the creation of AD. The main rules are to describe what is seen, to not impose own opinion, and not to cover dialogues or any significant sounds and music of the film. However, some guidelines are advisory and the describer should make their own decisions taking into account the film that is being described or consult with the client.

2. MULTIMODAL NATURE OF FILMS AND HUMOUR DEPICTION IN AUDIO DESCRIPTION

Films convey a wide range of messages to the viewers that evoke certain emotions. Dialogues, sounds, actions and appearance of the characters, colours and other various elements jointly or solely arouse sorrow, anger, fear, laughter or other kind of emotion. It lasts for a short period of time because as the scenes of the film change, the evoked emotion can also switch. Once the film ends and emotions settle in, the viewers are left with certain, overall feelings that last for a longer period of time (Spencer, 2022). However, since the audience of films is diverse, films must be adapted to evoke the same or similar emotions and feelings in all the viewers. Therefore, the following subchapters present how the messages in films are conveyed, the notion of humour and the perception of it at different ages are explained, and existing researches on AD of humour is overlooked.

2.1. Multimodality of Films and Humour

Multimodality is researched in various disciplines. It sees communication as more than language and makes meaning in various ways. People can convey messages in a few forms, or modes, such as words, gestures, intonation, mimic, etc. (Jewitt, 2015, p. 69). Thus, when analysing any type of communication (interaction between people, films, written text, etc.) one has to pay attention not only to what is said or shown but also to how it is said or by what kind of means it is presented (Bernad-Mechó & Girón-García, 2023, p. 49).

Audiovisual products, in this case, films, are multimodal in nature. They create meaning through different semiotic channels that interact with one another (Vercauteren, 2012, p. 209; Gambier, 2023, p.1–2; Van Leeuwen, 2015, p. 447; Bernad-Mechó & Girón-García, 2023, p. 49–50). A scholar Yves Gambier (2023, p. 6–7) discerns 14 semiotic codes that create meaning in films:

Table 2.1: *Semiotic codes of a film*

	Audio channel	**Visual channel**
Verbal elements	Linguistic code (dialogue, comments)	Graphic code (written text)
	Paralinguistic code (delivery, intonation)	
	Literary and theatre codes (plot, narrative, rhythm)	
Non-Verbal elements	Sound arrangement code	Iconographic code
	Musical code	Photographic code (lighting, colours)
	Paralinguistic code (voice quality, silence, volume of voice)	Scenographic code (visual environment signs)
		Film code (shooting, framing, editing)
		Kinesic code (gestures, facial features)
		Proxemic code (movements, use of space)
		Dress code, hairstyle, make-up, etc.

Source: Yves Gambier (2023, p.6–7)

While scholars Edgar Bernad-Mechó and Carolina Girón-García (2023, p. 51–52) divide modes into two categories, embodied and filmic:

Table 2.2: *Semiotic codes of a film*

EMBODIED MODES	Spoken language	
	Paralanguage	Prominence
		Pauses
		Tempo
	Gestures	Iconic
		Metaphoric
		Deictic
		Beats
	Gaze	
	Head movements	Nod
		Shake
		Tilt
	Facial expressions	Eyebrow raising
		Frown
		Smile
FILMIC MODES	Type of shot	Close-up
		Medium close-up
		Medium shot
		Cowboy shot
		Medium-full shot
	Cuts	
	Music	
	Visual prompts	Image
		Text
	Sound effects	
	Visual effects	

Source: Edgar Bernad-Mechó and Carolina Girón-García (2023, p. 52)

As seen from the 2.1 and 2.2 tables, Gambier's classification is more detailed. He focused on verbal, non-verbal elements, and audio and acoustic channels, while Bernad-Mechó and Girón-García divided their classification according to the information created by the character and filmic techniques. Both tables claim that filmic modes create meaning not only through dialogues, sounds or text but as well as through post-production processes, such as editing techniques, camera angles, special effects, etc.

Some scholars claim that visual information is more broadly comprehended than verbal one across different languages and cultures. However, Anneli Baran (2011, p. 177) argues that understanding of visuals is relative, and people of different languages, cultures or even experiences can comprehend the same images differently. Likewise, Martinez Sierra (2004, p. 176) claims about gestures. Since gestures

carry a cultural load and can be interpreted differently, the recipient has to evaluate the whole context in which the gesture is used, as well as both visual and aural information about the message. In the case of AD, elements that are presented through an audio channel are accessible to the visually impaired, as opposed to the visual channel, whose information needs to be presented verbally. Here the describer has to properly evaluate both channels to not misinterpret the original message.

As film as a whole is multimodal, humour in films can also be conveyed in multiple modes, via language, sounds, images, etc. For example, memes and comics involve textual and visual information, films and videos include auditory information as well (Prodanović Stankić, 2023, p. 28–29). A scholar Chiara Bucaria (2008, p. 222) by revising Delabastita's[2] taxonomy and Chiaro's[3] diagram assembled a classification for humour:

Table 2.3: *Categories of humour*

Non-verbal humour	Non-verbal visual
	Non-verbal acoustic
Verbal humour	Verbal-acoustic:
	Purely linguistic
	Culture-specific
	Linguistic and culture-specific
	Non-specific
	Verbal visual:
	Verbal humour + visual elements
	Verbal humour + visual anchor

Source: Chiara Bucaria (2008, p. 222)

As seen in Table 2.3, humour is created through various channels, that operate separately or in conjunction. The scholar stresses that humour can be either visual or verbal, but she focused more on verbally created humour. However, she mentions that verbal humour can be supplemented by visual information. In the case of AD, the non-verbal humour and verbal complemented by visual needs to be described for the visually impaired to maintain the humorous effect of the film.

To summarise, films are multimodal audiovisual products, meaning that they convey certain messages not only through dialogues but also through music, written details, colours, camera angles and many other elements. Similarly, humour that is present in films is also created through various verbal

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[2] Delabastita, D. (1898). Translation and mass-communication: Film and TV translation as evidence of cultural dynamics. In *Babel,* 35(4), p. 193–218.
[3] Chiaro, D. (2009). Issues in audiovisual translation. In Munday, J. (ed) *The Routledge Companion to Translation Studies*, p. 141–165. Routledge.

and visual channels. In the case of the visually impaired, they are exposed only to the acoustic elements of the film and some with a certain level of interference to the visual information, therefore the AD aids in conveying the original message of the film and causing certain emotional effects and longer-term feelings.

2.2. The Phenomenon of Humour and Its Recipients

Humour is a complex notion that appears in general communication. Definitions of humour provided by scholars are diverse and are presented in the context of various fields (Bernad-Mechó & Girón-García, 2023, p. 47). It is an interdisciplinary phenomenon that can be researched from psychological, philosophical, sociological, anthropological, ethnographical and other kinds of perspectives (Attardo, 2014, p. xxxi; Guidi, 2017, p. 20). Humour can be encompassed as a process of communication where incongruence appears, and it evokes different emotions in the creator of humour, the audience, or both (Scheel, 2017, p. 12). In the simplest way humour is something that "causes amusement, mirth, a spontaneous smile and laughter" (Vandaele, 2010, p. 147). It is a "universal human trait" (Raskin, 1984, p. 2), in other words, it is shared between humans, however, it is culture-specific, relative, multilayered, and may require certain knowledge (Raskin, 1984, p. 1; Jimenez Carra, 2009, p. 134, 135; Vandaele, 2010, p. 150). Humour in films or other products in the majority of cases is deliberate, meaning created by the authors, but the subjectivity of humour may arise. All people understand humour differently therefore some scenes may produce laughter although it was not originally intended by the creators, or vice versa intentionally created humour might not be found funny (Martinez Sierra, 2004, p. 180).

The phenomenon of humour was analysed and described in the past by philosophers and other scholars. To recognise and explain humour various theories were created. The most widely referred to theories are based on hostility or superiority, on liberation, on incongruity and on relief. **Hostility** or **superiority** humour is created through pain, accidents and misfortunes befalling other people, as well as feeling superior to other people, triumphing over them or a former state of ourselves (Morreall, 2014, p. 567; Morreall, 2020; Raskin, 2014, p. 367). Humour based on **liberation** allows one to joke more freely, helping to forget the burden of everyday life (Raskin, 2014, p. 368). Humour of **incongruity** is based on an element of surprise, and a violation of an expectation. This approach is similar to techniques of current stand-up comedians that include set-up and the punch line (Attardo, 2020, p. 80; Morreall, 2014, p. 568; Morreall, 2020; Raskin, 2014, p. 368). According to the **relief** theory, humour is released due to the accumulated energy of a person. However, the majority of scholars withdraw from the theory,

because they do not believe that there is some kind of mental pressure that needs to be relieved and as a result, it produces laughter (Attardo, 2020, p. 60; Morreall, 2014, p. 567–568). Another kind of theory is of linguistic perspective and was presented by Raskin called the **script-based semantic theory of humour** (SSTH). It claimed that a joke must induce in the listener two different situations with some kind of oppositeness. Later the theory was developed by Raskin and Attardo and transformed into the **general theory of verbal humour** (GTVH) (Sandling). However, some theories assume that different listeners comprehend the same joke in the same way and phenomenology pointed out that every aspect of life, including humour, is individual, unique and there cannot be any generalisation (Raskin, 2014, p. 370). Many more theories of humour are described by philosophers, psychologists, and other scholars. Although the theories are introduced as separate instances, in reality, most theories intermingle (Attardo, 2020, p. 59, 70).

Furthermore, scholars provide many classifications of humour in audiovisual text, some are more general, and some more specific focusing on one category of humour. The most general classifications divide humour into two categories: **verbal** when humour is produced through language, and **visual**, when laughter is initiated through images (Samson, 2014, p. 374), some add **physical** humour, which involves body movements, facial expressions and sounds that are not of language, and comic **music** (Taylor, J., 2014, p. 351). Scholar Patrick Zabalbeascoa Terran (2001, p. 258–261) classifies jokes into seven categories:

1) **International joke** that does not depend on any puns or a specific cultural context. The term does not mean a universal joke, but rather one that is valid for a limited group of languages and cultures.
2) **Cultural-institutional joke** is created by referring to cultural and national institutions or elements, that are unfamiliar to the audience.
3) **National joke** refers to themes that are specific to a historical situation or the community and less known to others, for instance, jokes about mother-in-law, etc.
4) **Formal-linguistic joke** depends on linguistic phenomena, such as polysemy, homonymy, rhyme, etc., and some of them can be recognisable between cultures.
5) **Non-verbal joke** includes visual, sound elements or a combination of the two.
6) **Paralinguistic joke** depends on a combination of verbal and non-verbal or solely on non-verbal elements, such as sound effects, tone of voice, etc.
7) **Complex joke** is a combination of two or more of the types mentioned.

For the visually impaired, categories of non-verbal jokes, paralinguistic and complex ones need to be described. However, non-verbal and paralinguistic jokes that depend only on sound effects, character's intonation, music and other related elements do not need to be described in AD, provided that they are clearly understood by the visually impaired.

Another scholar Juan Jose Martinez Sierra (2020, p. 181–182; 2018) distinguishes eight different humorous elements that can induce humour in audiovisual texts:

1) **Referential elements** denote attributes that are related to culture or intertextuality. They are bound with a specific culture or group and are unknown to others. A referential element could be a person, organization, book, song, etc.

2) **Preferential elements** refer to topics that are more common in some countries than others, but they are understood between different cultures. They are not bound to any cultural element.

3) **Linguistic elements** indicate linguistic features that produce comic effect, such as puns, wordplay, etc.

4) **Paralinguistic elements** are non-verbal peculiarities of voice (tone, intonation, rhythm, etc.) and other elements linked to emotional expressions (scream, sigh, etc).

5) **Visual elements** refer to humorous effect that is caused by provided images on the screen.

6) **Graphic elements** create humour through any written text shown on the screen.

7) **Acoustic elements** include sound or music that has a humours effect.

8) **Non-marked humorous elements** are other diverse instances that also invoke humour but can not be assigned to one previous category. The elements can be oral or visual.

Listed types of humorous elements can also intertwine to create compound jokes. In the provided classification visual, graphic, and some non-marked humorous elements need to be described for the visually impaired, as well as acoustic elements that might not be comprehensible individually. If comparing the categories of Zabalbeascoa Terran and Martinez Sierra, it is apparent that Zabalbeascoa Terran generalized visually and sound-created humour into one category of non-verbal jokes, while Martinez Sierra distinguished them into three categories of visual, graphic and acoustic elements. When summarizing the given categories of types of humour, scholars are prone to verbal humour rather than visual, most likely because verbal jokes involve interlingual translation and there are far more scientific pieces on verbal humour rather than visual.

In addition, certain types of humorous elements have their own entity and are capable of conveying meaning on their own, other types work better as vehicles of the content of the previous ones.

Elements that create content and have the ability to produce humour on their own include referential, preferential and non-marked, while linguistic, paralinguistic, visual, graphical and acoustic elements usually are more good serve of vehicles, however, there is a possibility that they can possess own entity (Martinez Sierra, 2004, p. 219; Martinez Sierra, 2018). It also can be noted that the audio describer acts as a mediator who has to have a two-way sense of humour to recognize it, observe the interactions, understand the context and be able to describe it in a way to not lose the humorous effect, and evoke the same or similar emotional and cognitive responses that people without visual impairment have. In addition, the visually impaired audience should not only laugh but laugh at the right moment, how the creators of films intended (Chandrasekaran, Vijayakumar, Antol, Bansal, Batra, Zitnick, Parikh, 2016; Martinez Sierra & Zabalbeascoa Terran, 2017, p. 13–14; Prodanović Stankić, 2023, p. 117).

The target audience of humour in films is diverse, ranging from little children to seniors. Since the material of the thesis is animated films that are intended for children and only afterwards for adults, the described target audience will be focused on children. Non-speaking infants and younger children with limited language abilities enjoy physical humour that has an element of surprise, such as a game of peek-a-boo, when someone suddenly appears out of nowhere, as well as visual and auditory forms of humour, such as funny faces and voices, chasing, etc (Davis, 2017; University of Bristol, 2021). One-year-olds' imagination starts to develop, and their humour includes evoking reactions from others. They tease, scare, imitate and begin to copy parents' jokes by exaggerating them (Davis, 2017; University of Bristol, 2021). Around two years of age, when their language starts to develop, children begin to produce their own jokes. Often, they are object-based when things are out of place, such as putting underwear on the head, or conceptual, like claiming that the cat says woof. They also use nonsense words and even start to make fun of others (Davis, 2017; University of Bristol, 2021; Psych Central, 2016). Three-year-olds start to test social rules, like laughing by saying naughty words. Some of them might even begin to understand tricks and puns (University of Bristol, 2021). Six-year-old children begin to appreciate logic and abstractions. Their riddles and jokes involve ridiculous juxtapositions, plays on words or logical flaws (Psych Central, 2016). By the 10 years old children's innocent humour changes and sometimes begins to resemble adult humour. Boys and girls start to find different things funny. Boys tell jokes that are physically violent, while girls use more verbally aggressive jokes. In this manner, they define membership in a particular social group, and they connect with their peers (Malinoff; Psych Central, 2016; Timofeeva-Timofeev, 2023, p. 221). In short, as a child grows their sense of humour changes marking their mental development. What is funny for a very young child, can seem boring or foolish for a 10-year-old and older, however, each child can find different things funny. Speaking about the genre of

films that are directed towards children, they usually are animated, if it is a feature film, it stars children. Animated films for children, or cartoons, captivate children's attention with the help of vibrant colours, exaggerated expressions, and imaginative settings that spark children's imagination. Also, they are created with relatable characters that children can relate to or connect with on an emotional level. Often cartoons are humorous, intended to invoke laughter and amusement. Usually, they are full of physical humour (by others called slapstick), play on language, funny characters' appearance and more (Oluwayomi, 2024).

In short, humour is a multifaceted concept that causes amusement, smile or laughter in the target audience. Although it is a shared experience among people, each comprehends it differently and the level of amusement may differ, because humour is culture-specific, relative and depends on a person's knowledge and even age. Specifically, humour in films, as seen from the provided classifications, scholars focus more on verbal humour rather than visual, probably because different languages possess dissimilar vocabularies and translation between them can be challenging, whereas visual information, excluding written elements, remains the same and not much of researches are carried out on the topic of visual humour, especially through the lens of the visually impaired.

2.3. Research on Audio Description of Humour

Numerous aspects of AD still require the attention of scholars. They are still proposing ideas or developing them to help audio describers in making audiovisual content accessible for the visually impaired with the highest possible quality. A few scholars, among them Juan Jose Martinez Sierra, have explored the area of humour in AD, however, the field of humour, especially conveying visual humour, still needs more in-depth studies.

Some have analysed humour in AD on the basis of the Relevance theory or by others called the principle of relevance. The theory was inspired by Grice's maxims and developed by D. Sperber and D. Wilson (1995, p. 48–50). The relevance theory follows the principle that all human beings cognitively, consciously or not, aim to maximize the relevance of the processed information. In other words, people want to hear only the most relevant information that is essential for successful communication. For the communication to take place the addressee employs the process of inference to discern between the speaker's literal meaning of a sentence and the intended meaning (Sperber &Wilson, 1995, 12–13). The addressee merges their existing insights with the new knowledge, thus obtaining cognitive effects (Sperber & Wilson, 1995, p. 109), in the case of this thesis, the effect is laughter. In short, according to

the relevance theory, communication consists of existing and contextual assumptions, which result in several cognitive effects, otherwise called contextual effects. At the moment of communicative exchange, the addressee decodes certain messages by combining old and new information. Films can also be regarded as a communicative exchange, except that it is one-sided, in which the audience is the addressee, which receives new information through sounds, images, dialogues, etc. (Martinez Sierra, 2009).

On the basis of the relevance theory scholar Martinez Sierra (2009) in his article *The Relevance of Humour in Audio Description*, analysed humour in AD of the film *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. He examined two versions of the film, the original one and one with AD. The scholar identified and compared existing and contextual assumptions of the excerpts, as well as cognitive effects that can be derived from their combination. In one examined scene Borat was in his hotel room commenting that television in the US is much better but he was watching the same programme for three hours. A staff member explained to him how to use a remote and change channels. The humorous element of the scene was that all that time the TV showed information about breakfast service times. In the AD version, every visual was noted except that the TV showed breakfast times. In this case, the relevant information to achieve humorous effect was lost and the original meaning of the film's scene was not received by visually impaired viewers due to the time constraints. In concluding remarks, the author stressed that the relevance theory is applicable to studying the AD and mechanisms of intersemiotic translation mode. With the help of the mentioned theory, a describer can identify necessary contextual assumptions to achieve successful inference and produce humour.

In following Martinez Sierra's publication *Approaching the Audio Description of Humour* (2010), he looked into the comedic film *I Want Candy* and found that 37.6% of visual jokes were lost due to the absent description. However, 67% of the on-screen humorous texts were described. In concluding remarks, scholar mentioned that in comedic films humour should be considered a top priority, though, due to the time constraints it is not always possible. Martinez Sierra encourages to not dismiss describing comedies. Although some instances of humour could be lost, all the humorous elements work together and compensate for each other.

In one of the recent article *Audio Describing Humour: Seeking Laughter When Images Do Not Suffice* Martinez Sierra (2020) stressed that in AD visual information should not be treated separately, since laughter could be provoked by several channels. A visually impaired person might still find a scene of a film without AD hilarious, because if the joke is compound, to some extent the humorous intention can be maintained. In an example of the *Simpsons* series, the scholar examined the channels through which humour was created by comparing original and AD versions of the chosen scene. At the beginning

of the scene visual element (clumsy steps of Krusty and Mel on the ice), linguistic element (Krusty's complaints about his back) and paralinguistic element (the tone of the expressed phrase) appear. In the AD version linguistic and paralinguistic information was accessible for the viewer, but the visual element was not described, thus lessening the humorous effect of following actions. Shortly, when Krusty and Mel disappeared behind the decorated wall, from the other side appeared professional ice skaters who were wearing the mentioned characters' disguises, however, they were of poor quality. At that moment, AD did not provide visual information about the poor disguise, therefore a humorous effect for visually impaired viewer was lost. However, the situation was noted a little bit later, when ice skaters accidentally knocked over the decorative wall and Krusty with Mel appeared to be sitting behind it. In this case, the compound joke in the AD version was to some extent maintained, though the humorous effect was greatly reduced and the moment of laughter was delayed. This denotes that in some cases, although visually impaired viewer can not access visual and sometimes acoustic information, at least part of a humorous intent can remain due to the presentation of information through other channels. Here scholars also note that reception studies are needed to learn to what degree the visually impaired find the scenes humorous.

To summarise, scholar Martinez Sierra examined the presentation of humour in AD. He suggested employing the relevance theory to analyse described films so that the describer could recognize contextual assumptions required for effective inference to generate amusement. He also noted that humour is presented not only through visual channel but also through sounds and dialogues, thus the visually impaired viewer can still be exposed to humorous scenes, though the effect might be reduced.

3. INTERSEMIOTIC TRANSLATION OF VISUAL HUMOUR IN THE AUDIO DESCRIPTION OF THE "SHREK" FILM SERIES

In the empirical part of this paper, the English AD of the chosen films *Shrek* (directed by Andrew Adamson and Vicky Jenson, 2001), *Shrek 2* (directed by Andrew Adamson, Kelly Asbury and Conrad Vernon, 2004) and *Shrek the Third* (directed by Chris Miller, 2007) will be analysed. *Shrek* film series is a motion picture, fantasy comedy that is based on William Steig's book *Shrek!*. In the first film, an ogre Shrek seeks to free his swamp from exiled fairytale creatures. In exchange Lord Farquaad ordered him, together with his annoying friend Donkey, to rescue Princess Fiona from a tower guarded by a fire-breathing dragon. However, on the way back it is revealed that the princess holds a huge secret (DreamWorks, 2001; IMDb, 2001). The second film continues where the first movie ends, with the honeymoon of Shrek and Fiona. Soon they are invited to visit Fiona's parents and celebrate their marriage, however, because of growing tension between the newlyweds, and Shrek and the King, Shrek together with Donkey and new ally Puss in Boots heads to save his marriage with the help of magic potion. In the meantime, Prince Charming misses a chance to rescue Fiona, and alongside his mother, the Fairy Godmother, tries to separate Shrek and Fiona (DreamWorks, 2004; IMDb, 2004). In the third film, King Harold dies and Shrek not wanting to become a king, together with Donkey and Puss in Boots leaves to find a successor, Arthur. However, hungry for revenge Prince Charming teams up with the villains of the fairytales to take over the kingdom and become the new king (DreamWorks, 2007; IMDb, 2007). The AD of all three films were created in different studios: *Shrek* is adapted by *Deluxe*, by an unnamed audio describer, *Shrek 2* – by *SDI Media*, by describer Tanu Jakiwa[4], and *Shrek the Third* – by *Iyuno,* by describer Lindsay West. The films are voiced by two male voicing actors: Kaiji Tang voiced *Shrek* and Nezar Alderazi – *Shrek 2* and *Shrek the Third*.

The *Shrek* films are full of various types of humour, such as play on words, jokes, funny sounds and actions and more, to appeal to a diverse audience, from children to adults. In the following subchapters, cases of humorous elements of the three *Shrek* films and their AD will be discussed. The first subchapter presents instances of humour that were created solely through visuals, including written text, while sounds only accentuate the humorous effect. The second subchapter is focused on humour that is created by the combination of visuals and other elements, such as dialogues, sound effects and paralinguistic elements. After the examination of the selected three films, around 250 instances of visual and compound humour were found.

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[4] The spelling of the surname might be incorrect because it is difficult to make out from the recording, and the surname is not stated anywhere in writing.

Considering the AD of the selected films in general, the used vocabulary is diverse of both simpler and more vivid words, such as "mountainous keg", "break wind", "towering over them", "negotiating some stairs", etc. The voicing actors do not use any dialect or explicit intonations, however, in the second and third films the voice talent subtly adjusts his tone to mirror the mood of the scene. Supposedly, the AD track of the first film is slightly sped up, because in some cases words are pronounced quickly but clearly. As the AD of the films starts, the original soundtrack is slightly reduced in volume to sound more clearly, though in some scenes of the third film the AD is hardly heard, since the playing music and the noise of the characters is not reduced.

3.1. Visually Presented Humour

In the three *Shrek* films around 219 instances of visual humour were discovered, including on-screen text. The humorous effect of nearly half of the examples in the AD version is preserved, around a quarter were partially maintained, and a little over a quarter of comedic elements were not conveyed. In the following paragraphs, several instances and their descriptions are provided.

Table 3.1 illustrates a humorous situation created by the visual information.

Table 3.1: *Multimodal analysis of the film "Shrek 2"*

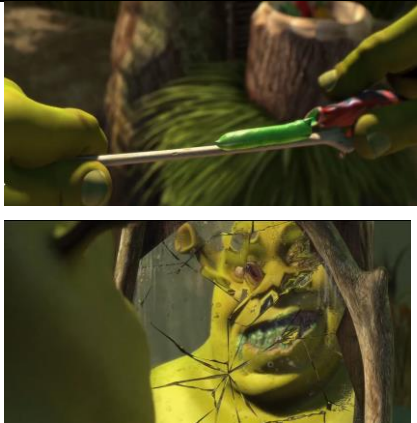| Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:12:15 – 00:12:18	Halt.	Whistle, the clatter of horses' hooves, spraying, rolling carriage wheels.	A song: Lipps Inc. – *Funkytown*	Their carriage stops at the halt sign as a stretched carriage passes in front.	

Source: created by the author

In the scene Shrek, Fiona and Donkey ride in a carriage that stops at the halt sign to give way to a passing stretched carriage, resembling a limousine. As they stand a man approaches a horse and cleans his back leg with a squeegee. Then the carriage driver throws him a coin. The AD of the scene mentions only the

stretched carriage and stopping at a sign, that is marked by a whistling sound and the officer's command to halt. In this manner, the humorous effect is reduced by not noting that the carriage resembles a limousine, and the following joke of the cleaner is lost. He alludes to the people in the streets, who, as soon as the car stops, come to clean the front windows and hope for money in return. In the scene, as the carriage does not have windows, the man cleans the horse's back leg. Considering the length of the pause, it was enough time to briefly mention the limousine and the cleaning man. Supposedly, the audio describer did not want to overload the pause with information or they tried to cover the lyrics of the soundtrack as little as possible, thus losing a joke.

A peculiarity of all *Shrek* films is montage scenes that are full of visual humour. They are presented together with a soundtrack of a song and in some cases with certain sound effects or sounds conveying a character's emotion. In Table 3.2 a scene where Shrek brushes his teeth and a mirror shatters when he looks at it is depicted. Here two cases of visual humour are presented. Firstly, the toothpaste is not a regular toothpaste, but a slime of a slug. Here in the AD version, the humorous effect induced by incongruity is lost, because the description mentions "jelly-green toothpaste" and not the slug, though the pause would be enough to include this detail.

Table 3.2: *Multimodal analysis of the film "Shrek"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:02:33 – 00:02:38	–	Shatter of glass	A song: Smash Mouth – *All Star*	The ogre spreads some jelly-green toothpaste on a stick and scrubs his big teeth. He grins in a mirror, and it shatters.	

Source: created by the author

The second joke appears when Shrek smiles at the mirror and it shatters. In this case humorous effect is retained since the AD accurately describes the images and the break of glass is indicated by a sound. However, since in some montage scenes, actions take quickly or the describer attempts not to cover the whole soundtrack, some visual humour is left out. For instance, in Table 3.3 Shrek's child pulls earwax out of his father's ear and uses it as a crayon. An AD of the situation is not provided, therefore, for the

visually impaired the comedic effect is lost. The describer gives priority to the following scene, thus the mentioned situation is covered by AD of the following pictures.

Table 3.3: *Multimodal analysis of the film "Shrek the Third"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:21:29 – 01:21:31	–	Stretching, slight pop, slight groan of a child, smearing	Upbeat, fast tempo tune	Lilian bounces a baby.	

Source: created by the author

Another example of missing AD in montage scenes is portrayed in Table 3.4. In the scene Shrek jumps off the stage onto the dancing people hoping that they will catch him, however, at the last minute people move to the sides leaving a small dog, and Shrek crushes him. In this case, the visually impaired are not provided with the joke. Only the sound of crushing and people grasping are heard hinting that someone or something crushed something, but leaving the target audience of the AD unknown.

Table 3.4: *Multimodal analysis of the film "Shrek 2"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:02:33 – 01:02:38	–	People grasping for air, the sound of an object hitting something.	A song: Ricky Martin – *Livin' La Vida Loca*	–	

Source: created by the author

As mentioned in the guidelines above, in AD it is especially important for a describer to remain as objective as possible and in comedic films not to reveal the comic element too early. In Table 3.5 a

humorous scene is presented where a group of women tries to defeat the guards. From around the corner, one of them sticks out her leg, but the viewer does not know which. Shortly, the ugly stepsister Doris shows her face and turns out that it was her leg. Here humorous effect is created by the element of surprise. A viewer expects that the beautiful leg is of a princess, though it is of Doris, who is portrayed as ugly. In the AD, it is mentioned that the leg is of Doris without specifying the beautiful leg or the ugly Doris' face avoiding subjectivity (though in earlier scenes it is mentioned by the characters that she is the ugly stepsister of Cinderella). In this instance, in the AD version comedic effect is lost, though the visually impaired viewer might grasp that the leg is attractive from the lip whistle noting the interest of guards and having in mind that Doris is an ugly stepsister with a deep, manly voice. Regarding the timing of the joke, in the AD Doris is identified too early, thus spoiling the element of surprise. Since the visually impaired viewer could identify her by her tone of voice, the mentioning of Doris' name was not necessary.

Table 3.5: *Multimodal analysis of the film "Shrek the Third"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:09:32 – 01:09:37	Hey, how it's going?	Low tone of voice, two whistles with lips.	Fast tempo, rhythmic tune	The princesses run along the battlements, then Doris sticks her leg out flashing her garter to distract a pair of guards.	

Source: created by the author

Another example, Table 3.6, portrays a scene where Fiona gently with her hands embraces Prince Charming's face and, to viewers surprise, buttheads him. AD clearly explains the visuals, however, the second sentence "He falls as she buttheads him." is presented too early, before Fiona's exclamation and punch sound is heard, thus diminishing the humorous effect. The second sentence of the AD can be provided after the fall of Prince Charming, in a brief pause before the following dialogue.

Table 3.6: *Multimodal analysis of the film "Shrek 2"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:17:14 – 01:17:20	Hi yah.	Punch sound, grasping people, falling object	Slow tune of string instrument	Fiona embraces his face with both hands. He falls as she buttheads him.	

Source: created by the author

Moreover, when creating an AD, the describer must correctly identify the objects or other elements presented on the screen, otherwise, the visually impaired might be left confused, or in the case of comedic films, jokes can be downplayed or lost. Table 3.7 depicts a couple of scenes with Shrek and Fiona's carriage. In the films, the dialogue does not emphasize what the carriage is made of, but the fandom of *Shrek* (Fandom.com) clarifies that the carriage is of an onion, and a sighted viewer should identify its material, however, the describers failed the task. In the AD version of the first film, the carriage is defined as made of "white pumpkin" and in the second film as made of "garlic".

Table 3.7: *Multimodal analysis of films "Shrek", "Shrek 2"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:21:47 – 01:21:51	–	Chimes	Song: Smash Mouth – *I'm A Believer*	An old woman changes mice into footmen as a white pumpkin carriage appears with a team of white horses.	
00:09:47 – 00:09:51	–	Birds chirping, horse hooves	–	Shrek, Fiona and Donkey travel in a garlic carriage driven by two horses.	

Source: created by the author

In the first case, the joke is lost, because the transformation of a pumpkin into a carriage is typical for a fairytale, while, although *Shrek* films are full of fairytale creatures, they mock them, and as a result, an onion is transformed into a carriage. As well as, in the first film Shrek tells Donkey that ogres are like onions that have layers, thus the carriage alludes to Shrek's comparison. In the second case, the joke is partially maintained, as the carriage is identified not as a typical pumpkin, but the original intention is lost. However, the reason for misidentification might be the confusion over the white onion, that the carriage is made of, because of its similar appearance to a bulb of garlic. Since the yellow onion is more popular among consumers than the white one, the viewers might get it confused with the garlic. If the audio-described films have sequels, identification of objects or other elements should be consistent in all the parts, in this case, a misunderstanding for the visually impaired would arise, because according to the AD version the vegetable that the carriage is made of in the two films are different. In another example, Table 3.8, a scene is presented when Shrek at the dinner table grabs a stuffed snail and eats it with a shell. In the AD version, they are identified as eyeballs. Since the action is taking place in the king and queen's castle, the served foods are typical for humans, while Shrek is accustomed to food that typically humans do not eat. Therefore, the served snails are confusing for Shrek and he eats one together with its shell, what supposed to make a viewer smile. However, the AD might confuse the visually impaired viewers, because eyeballs are a typical meal of Shrek and not of humans, thus eliminating the joke.

Table 3.8: *Multimodal analysis of the film "Shrek 2"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:15:36 – 00:15:41	–	Dish rattle, muffled crush	Slow tune of string instrument	Confused by the area of cutlery Shrek eats an eyeball from the plate with his hand.	

Source: created by the author

In addition, as it was mentioned above, it is essential not to leave the visually impaired audience confused or irritated by the lack of information. For instance, Table 3.9 portrays an example where Puss and Donkey confront Merlin to switch their bodies back. Merlin fulfils their wish and the two friends rejoice.

As Puss and Donkey walk away, Merlin notices that their tails switched, he tries to mention it but instantly stops himself and turns away saying "Never mind". In the AD version only the "purple magic bolts" are mentioned and not the switch of the tails. Merlin's expression "oops" indicates that he made a mistake and ignores it by uttering the phrase "never mind". In this way, not only the comedic effect of the scene is lost, but also the visually impaired can get irritated by the lack of described visual details. Considering the time constraints, between Merlin's expressions a brief pause exists that would be enough to note the switch of tails.

Table 3.9: *Multimodal analysis of the film "Shrek the Third"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:19:53 – 01:20:07	- Are you…? - I'm me again! - And I am not you! - Alright! - Oops. Ah, never mind.	Electrical crackle, Puss and Donkey's cheerful tone of voices	A calm, slow tune	Purple magic bolts engulf them.	

Source: created by the author

As it was noted in subchapter 2.2, the young audience of films enjoy physical or slapstick humour, therefore *Shrek* films portray several scenes containing mild physical violence. In the first film, a few scenes contain the mentioned humour, for instance, in an arena in Duloc Shrek and Donkey's fight with Lord Farquaad's guards (see example 36, appendix 1), Shrek's struggle with the dragon (see example 42, appendix 1), Fiona's defence against Monsieur Hood and the Merrymen (see example 54, appendix 1), and in the third film, the escape of princesses from prison and their break through the guards into the castle (see example 74, appendix 3). The singled-out cases are audio-described accurately and in detail, faithfully portraying the visuals. The scenes are not accompanied by dialogue, only by a rhythmic, faster-tempo soundtrack, thus allowing the insertion of an elaborate description. Though some paralinguistic elements and sound effects, such as grunts, punching sounds, yells, etc. are covered by the AD, they are still heard in the background and do not diminish the comedic effect. However, in *Shrek 2* a scene, presented in Table 3.10, where Puss in Boots attacks Shrek is barely audio-described. The beginning of the attack is noted that the "Cat pounces" and the end is marked by a description that "The cat picks up his sword". The visually impaired comprehend that Puss is assaulting Shrek from the initial note of the AD, the sound effects of a hissing cat, Shrek's screams, and words asking to get him off. The sound of tearing fabric notes that Puss rips up clothes, though the visually impaired do not know that the

cat comes out through Shrek's shirt in the abdomen area. Similarly, a sound of punch is heard that is followed by Donkey's question "Did I miss?", Shrek's moan and his reply "No, you got them". It is clear that Donkey hit someone, but it is not clear who and what he got, thus losing the comic effect of a more adult-oriented joke. The reasoning behind such a brief AD might be fast-moving action and an effort not to cover moans or dialogue, however, a concise description of a few words noting the ripping shirt and Donkey's kick to Shrek's crotch would have fit in the pauses and only slightly covering Shrek's groans.

Table 3.10: *Multimodal analysis of the film "Shrek the Third"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:34:22 – 00:34:53	- Hold on, Shrek. I'm coming. - Come one. Get it off. Get it off. Oh, God. - Look out, Shrek. Hold still. - Get it off. - Shrek, hold still. - Did I miss? - No, you got them.	Hissing and meowing cat, Shrek's scream, tearing of fabric, drew-out blade, punch, flying object.	Dramatic tune with guitar-like elements.	Cat pounces. … The cat picks up his sword.	

Source: created by the author

Another feature of *Shrek* films is humorous written text, such as signs, names of stores, posters and other. In the majority of cases the text is present in the background of scenes and only observant viewers notice it, but occasionally, it is positioned directly within one's line of sight. In the first case, it is more complicated to convey them in AD, because the text is put in the background while the action takes place in the foreground. The first example in Table 3.11 is of a poster that hangs in Fiona's room.

Table 3.11: *On-screen text in the film "Shrek 2"*

Time codes	On-screen text	Audio description	Screenshot
00:30:12 – 00:30:19	Sir Justin	Sighing Shrek turns onto his back and sees a poster of a young blonde man, Sir Justin. Pinned to the underside of the bed's canopy.	

Source: created by the author

It portrays a young man who is named Sir Justin. The poster refers to the singer Justin Timberlake, which is obvious from the man's looks and his name. Though in the AD version, the poster is described, it does not mention a resemblance to a famous singer, thus the humorous effect is greatly weakened. In the room there were more posters referring to other singers or bands (Knaves to Knights – Boys 2 Men, Stonehenge – Led Zeppelin, Chastity Belt – possibly Britney Spears, etc.), however, they are not mentioned in the AD because they are put in the background of the scenes. In Table 3.12, instances depict signs that are present in a bar. In *Shrek 2* signs reading "No One Under Age XXI Served" and "We reserve the right to behead anyone" appeared, referring to the right to refuse service. These notices are not described in the AD version, most probably because they are shown in the background of a scene when a dialogue is happening. In *Shrek the Third* camera focuses on a sign disclosing "unhappy hour", thus it is described in the AD as "Its unhappy hours are underway", though earlier than the shot is shown. In this manner, the humorous effect for the visually impaired is retained.

Table 3.12: *On-screen text in "Shrek" films*

Film	Time codes	On-screen text	Audio description	Screenshot
Shrek 2	00:29:01 – 00:29:06	No One Under Age XXI Served; We reserve the right to behead anyone	–	
Shrek the Third	00:14:29 – 00:14:32	Unhappy hour nightly 5–7 pm	Its unhappy hours are underway.	

Source: created by the author

Table 3.13 presents the name of a shop "Versarchery" that is retained in the AD version. However, in *Shrek 2* and *Shrek the Third* shop names that are not introduced for the visually impaired are shown, such as GAP Queen, Farbucks, Burger Prince, etc., possibly because they are shown in the background of scenes when action is taking place.

Table 3.13: *On-screen text in the film "Shrek the Third"*

Time codes	On-screen text	Audio description	Screenshot
00:13:08 – 00:13:10	Versarchery	The Versarchery store's windows are dark.	

Source: created by the author

The last example, Table 3.14, pictures a change of the kingdom's name "Far Far Away" into "Go Go Away". The edited sign produces a humorous effect because it represents the current state of the kingdom and it is transformed in a witty way, however, the visually impaired misses the joke since it is not provided in the AD, though a couple of seconds pause between scenes exist enabling to insert it.

Table 3.14: *On-screen text in the film "Shrek the Third"*

Time codes	On-screen text	Audio description	Screenshot
00:57:37 – 00:57:38	Go Go Away	–	

Source: created by the author

In short, the subchapter outlined several issues faced by the audio describers of the selected *Shrek* films regarding the rendition of visual humour in AD, such as montage scenes, the question of objectivity, on-screen text, identification of objects and the timing of the comic elements. The humorous effect of the majority of the selected visual humour cases was retained, however, some instances lacked the description, thus diminishing or losing the comic element. The reasoning behind the mentioned issue might be that in fast-action scenes the describers had to prioritize some description of actions over others; an attempt not to cover the soundtrack or not to overload the visually impaired with information; misidentification of objects; too brief pauses; describers' deliberate choice not to provide a description or a failure to recognise the humorous element. Though, in some cases, certain sound effects and in earlier scenes introduced details hinted to the visually impaired about the comic elements.

3.2. Humour Created by Compound Elements

The three *Shrek* films contained around 32 cases of humour created by compound elements, one of which is visual details. In the AD version the comedic effect of less than a half of the instances is retained, around a third are partially preserved, and a quarter of humorous elements are lost. The subsequent paragraphs present several cases and their descriptions.

In Table 3.15 a joke is depicted that is created in a combination of verbal and visual elements. A torturer Thelonious provides his opinion on which princess Lord Farquaad should choose. He advises to "pick number three", while he raises two fingers. Here the discrepancy causes humour and both elements, the phrase and the gesture are necessary for the effect. However, the AD does not include any information about the shown gesture, thus for the visually impaired the joke is lost. Although the pause between the characters' lines is very brief, a note about the gesture would have fitted there.

Table 3.15: *Multimodal analysis of the film "Shrek"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:19:54 – 00:19:56	Three. Pick number three, my lord.	Shouting men in the background	Drum roll	–	

Source: created by the author

Another instance, in Table 3.16, involves a compound joke that is targeted towards an adult audience. In the scene, Shrek and Donkey reach Lord Farquaad's castle. As Shrek sees how tall the stronghold is, he makes a remark that the Lord might be "compensating for something", since Farquaad is very short. Here the phrase and the image of a high castle create humour. The effect is equally available for the visually impaired because AD depicts the high castle. However, to maintain the joke a remark from Donkey is covered acknowledging Shrek's phrase.

Table 3.16: *Multimodal analysis of the film "Shrek"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:20:47 – 00:20:51	- So, that must be Lord Farquaad's castle. - That's the place. - Do you think maybe he's compensating for something?	Birds chirping, Shrek giggling	–	The castle tower is sky-high above them.	

Source: created by the author

The following tables include a couple of examples of puns, that induce humour by combining verbal expression and visuals. In Table 3.17, two pigs fling a third pig into the air with a blanket while saying the phrase "pigs und blanket". The verbal expression refers both to a dish, pigs in a blanket, and the literal meaning that pigs have a blanket, in that manner creating humour. The joke by the visually impaired is lost, because AD does not provide any description of visual information that is necessary for the comedic effect. The pause between dialogues is very brief, providing little but enough time to mention the blanket.

Table 3.17: *Multimodal analysis of the film "Shrek 2"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:14:07 – 01:14:11	Pigs und blanket.	Sound of strained material. German accent.	Tensional tune	–	

Source: created by the author

In the example in Table 3.18, the three pigs roll onto a stage shouting "sausage roll". Likewise, the phrase refers both to a dish and to a literal meaning that pigs are rolling. In this case, AD provides a description of visuals and the visually impaired can enjoy the joke. In both cases, the phrases are expressed with a German accent denoting that sausages are a typical German dish.

Table 3.18: *Multimodal analysis of the film "Shrek 3"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:14:07 – 01:14:11	Sausage roll.	Clamour of pigs, tumbling, German accent.	Upbeat, moderate speed, orchestra tune	The three pigs tumble onto the stage.	

Source: created by the author

In Table 3.19 an instance of visual humour that is enhanced by verbal one is presented. In the scene, Fiona's family is sitting at the dinner table and having a meal. Shrek with a spoon tastes the liquid from the bowl. After Fiona's remark, he gets confused and compliments the soup, however, Shrek shortly sees that Fiona, her parents and Donkey are washing their hands in the bowl. In this instance, the humorous effect is created by visuals and the dialogue greatly emphasizes Shrek's misunderstanding, thus strengthening the joke. However, the AD does not provide any details about the scene. For the visually impaired sounds of Shrek slurping, interjection denoting deliciousness, splashing water and Shrek's disappointing chuckle are accessible, while the climax of the joke is lost. The sounds and the dialogue suggest that Shrek is tasting something liquid, Fiona tries to explain his mistake and then Shrek feels upset, and the reason why he is upset is unclear. The pause between dialogues is short, but enough to point out that Fiona is soaking her hands in the bowl.

Table 3.19: *Multimodal analysis of the film "Shrek 2"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:16:35 – 00:16:45	- Shrek. -Yeah? Sorry, great soup, Mrs Q. - No, no, no. Darling.	Clink of cutlery, Shrek slurping, giggling, interjection denoting deliciousness, splashing water, Shrek's disappointing chuckle.	Slow tune of string instrument	–	

Source: created by the author

Table 3.20 provides an instance of humour created by a combination of verbal and visual elements. In the scene, the Headless Horseman shares his desire "to play the flute", though he does not have a head. The joke is created by the absurdity of the situation, that the horseman wishes for an impossible. However, AD does not note which character expressed the line, thus eliminating the joke for the visually impaired. The character's name could have been provided before he uttered his wish.

Table 3.20: *Multimodal analysis of the film "Shrek 3"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
01:17:06 – 01:17:08	I've always wanted to play the flute.	Cautious tone	Slow, slightly upbeat tune	–	

Source: created by the author

Another instance of humour created by compound means is presented in Table 3.21.

Table 3.21: *Multimodal analysis of the film "Shrek"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:49:49 – 00:50:36	–	Fiona's singing, bird's whistling, explosion.	Melodious, slow tune that picks up a pace.	With a pleased smile, she heads towards the river where she twirls, then sings with a blue bird nesting on a low branch. The bird's eyes bulge as it expands. Blue feathers flout around Fiona. She peeks out at two bird legs smouldering on the branch.	

Source: created by the author

In the scene, Fiona finds a bird on a branch and sings with them. As Fiona increases the pace of singing, the bird keeps up, and finally explodes and only their feathers and legs remain. In this case, the comedic effect is achieved by the sounds of singing and visuals of bursting bird. The AD provides a detailed depiction of visual information. Though it does not specify that the bird explodes, the visually impaired comprehend it from the sound of the explosion and description of the expanding bird, floating feathers and two bird legs.

Table 3.22 provides a joke that was created by verbal, paralinguistic and visual elements. In the scene, Fiona's baby shower is taking place. Rapunzel asked Fiona if she "had any cravings" and she answered "no", while eating a piece of cake and asked if she was smelling ham. Here the contrast between Fiona's answer and the munching of a cake induces humour. In the AD version, there is no information on Fiona's actions or present objects, however, the paralinguistic elements, chewing sound and talking with full mouth, hint to the visually impaired that Fiona has some kind of craving. In this case, in the AD version, the joke is retained, though the describer could have specified what Fiona was eating.

Table 3.22: *Multimodal analysis of the film "Shrek 3"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:32:51 – 00:32:54	- Have you had any cravings since you've been pregnant? - No, not at all. Do I smell ham?	Fiona's munching and talking with a full mouth.	Slow, upbeat tune	–	

Source: created by the author

Moreover, Table 3.23 depicts a joke that is created by the combination of verbal and visual elements. In the scene, Shrek explains to Fiona that he can persuade and reason her cousin Arthur to become a king. Then he specifies that persuasion and reason are his fists by lifting his hands. The humorous effect is achieved by an unanticipated Shrek's answer. Firstly, the audience is led to believe that Shrek will convince Arthur by words, but it turns out that he had in mind a physical action. In the AD version, the joke is retained by mentioning that Shrek referred to his fists.

Table 3.23: *Multimodal analysis of the film "Shrek 3"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:19:19 – 00:19:25	And if he gives me any trouble, I've always got persuasion and reason. Here's persuasion, and here's reason.	Shrek giggling.	–	His fists.	

Source: created by the author

Another humorous example is portrayed in Table 3.24 which is constituted of visual and verbal elements. In the scene Donkey boasts that he was taking care of Shrek's home, and Shrek checks on the chores Donkey has not done with a slightly ironic tone of voice. At the same time, the camera focuses on a pile of mail and withered plants.

Table 3.24: *Multimodal analysis of the film "Shrek"*

Time codes	Dialogue	Paralinguistic elements / sound effects	Soundtrack	Audio description	Screenshot
00:05:51 – 00:06:03	- I was just taking care of your love nest for you. - You mean like sorting the mail and watering the plants? - Yeah, and feeding the fish. - I don't have any fish. - You do now. I call that Srek, and the other Fiona…	Slightly ironic tone of Shrek	–	–	

Source: created by the author

In this case, the visuals are essential in creating humour, that stems from an ironic emphasis on the unfinished housework. The AD did not provide any details of visual information, thus losing the comic

effect, however, in the scene, the characters were speaking quickly without adequate pauses to insert the description of visuals.

In short, the subchapter presented several instances of humour in the selected *Shrek* films that were created by visual and verbal or auditory means and their presentation in AD. In the majority of cases, the humorous effect in AD was retained, however, a collection of them partially or completely lost the comic element. The audio describers faced an issue of pauses being too brief or non-existent, thus being unable to provide description for humorous elements. Though, there were cases where the description could have been inserted in pauses, but the describers did not attempt to provide it or did not identify the scenes as comic. In several instances, when humour was created through the mix of visual, verbal and paralinguistic elements or sound effects, the auditory information hinted to the visually impaired about humorous scenes, thus not requiring the AD.

Summarizing the chapter, it presented instances of visual and compound humour found in the three films and their representation in the AD. Altogether in the three films around half of the jokes were retained, a little over a quarter of humorous elements were not presented in the AD version, and around a quarter of instances were partially preserved, meaning that the comedic effect was diminished or in one example containing several jokes, one or more were not described. If considering the three films separately, *Shrek the Third* contained the most instances of visual and compound humour, while *Shrek* and *Shrek 2* include roughly the same amount. Comparing the quality of the rendition of visual and compound humour in AD of the selected films, the first film, *Shrek*, leads in terms of quality, where more than half of the instances retained the comic effect. Whereas the AD of visual humour in *Shrek 2* was of the poorest quality when only a third of humorous elements were preserved. The third film, *Shrek the Third*, holds in the midst with around half of the comic instances retained in the AD version.

CONCLUSIONS

After the practical analysis of the selected films has been carried out, the following conclusions can be drawn:

1. Humour is a multifaceted and complex notion that is perceived differently by the audiences, and specifically, the AD of humour in films causes additional difficulties. Firstly, the humour has to be identified by the audio describer, and secondly, the moment of laughter has to be presented at the same time as it was originally intended by the filmmakers, however, the latter is not always achievable due to the time constraints and need for brevity.

2. In the selected *Shrek* films around 250 instances of visual and compound humour were found. Roughly half of which was audio-described, around a quarter was partially preserved, and slightly over a quarter of comic elements were not presented in the AD version.

3. Looking at the found instances of AD of visual humour, in the majority of cases the describers followed AD guidelines and recommendations taking into consideration the time constraints of the films. Supposedly, the describers relied on their intuition for creating AD, rather than guidelines, thus, in some cases, resulting in a loss of depiction of comedic elements.

4. The majority of discovered visual humour was produced solely through the visual channel, thus requiring a detailed description of the comic event. Whereas many instances of humour were of a multimodal nature that relied on a combination of visual, verbal and auditory cues, hence the description only needed to provide several key details, allowing the visually impaired to grasp the humour from the entirety of the information.

5. Around 130 instances of partial or complete loss of humorous effect in AD versions of the films were determined by various factors, including time constraints, fast-moving action or dialogues, display of on-screen text in the scene's background, details requiring subjective evaluation, avoidance of information overload, coverage of a soundtrack or sound effects, and a focus on plot development or other major elements of the films rather than visual humour.

6. Several describers' errors, such as a presentation of comedic elements prematurely, insufficient descriptions, incorrect recognition of objects, and misidentification of humorous scenes were discovered in the AD versions of the films. In some instances, the mistakes have only momentary consequences, meaning that the visually impaired audience will not laugh at the humorous scene or the effect is diminished, whereas some errors have a long-term outcome for the perception of the film, such as misrecognition of objects that result in different descriptions of the same object in the sequels of the film.

7. The perceptual studies on the visually impaired are needed to improve the portrayal of visual humour in AD of comedic films, to learn how the humour is perceived and interpreted by the target audience of AD, and to grasp whether the humorous scene is recognised only from sound effects and paralinguistic details.

Puidokaitė, I. (2024). *Intersemiotic Translation of Visual Humour in the English Audio Description of the "Shrek" Film Series (2001–2007).* MA thesis. Kaunas: Vilnius University, Kaunas Faculty, p. 66.

SUMMARY

In present times people are seeking inclusiveness for individuals with various conditions, such as visual impairments. With the help of audio description (AD), they are provided with a verbal description of visual information of objects, events, films, etc. Each of the described pieces poses certain challenges for creating AD, including comedy films that are full of visual humour.

The aim of the Master's thesis is to assess whether the humorous effect of visual humour is retained in the AD of the selected films.

The object of the thesis is visual humour that is researched in English AD of films *Shrek* (2001), *Shrek 2* (2004), and *Shrek the Third* (2007).

To achieve the above indicated aim, the following objectives are set: to introduce the concept of AD and the issues it poses, the term multimodality, the notion of humour and its peculiarities, existing scholarly works on humour in AD, and to assess how the visual humour is audio-described and whether the comedic effect in the adapted version is preserved.

The research was carried out by qualitative analytical approach and multimodal analysis.

The selected topic is relevant to present times because countries encourage for more audiovisual content accessibility for the visually impaired. While some countries, such as the UK, Spain and the US are advanced in the field from practical and scientific perspectives, others, including Lithuania, are lacking but slowly catching up with increasing audiovisual works with AD.

The thesis consists of an introduction, theoretical and empirical parts, conclusions, summaries in Lithuanian and English, references, and appendices.

The analysis shows that around half of the visual humour cases were conveyed in the AD, around a quarter were partially preserved, and slightly over a quarter were not presented. The reasons behind partial or complete loss are time constraints, fast-paced scenes, text appearing in the background of scenes, inadequate descriptions, prioritization of information, when other details are preferred to visual humour, misidentification of scenes and other.

Puidokaitė, I. (2024). *Intersemiotinis vizualaus humoro vertimas filmo „Šrekas" serijų (2001–2007) angliškuose garsinio vaizdavimo aprašuose.* Magistro darbas. Kaunas: Vilniaus universitetas, Kauno fakultetas, 66 psl.

SANTRAUKA

Šiais laikais į visuomenę stengiamasi įtraukti kuo daugiau žmonių, nepaisant jų skirtingų fizinių galių, tarp kurių individai su regos negalia. Garsinio vaizdavimo (GV) dėka įvairių objektų, renginių, filmų ar kitų produktų vaizdiniai jiems perteikiami žodžiu, tačiau kiekvienas produktas GV atžvilgiu turi savų apribojimų, pavyzdžiui, filmai, kuriuose apstu vizualaus humoro.

Šio magistro baigiamoji darbo tikslas – įvertinti, ar pasirinktų filmų GV aprašuose išlaikytas vizualaus humoro komiškas poveikis.

Baigiamojo darbo objektas – vizualus humoras filmo *Šrekas* (2001)*, Šrekas 2* (2004) ir *Šrekas trečiasis* (2007) angliškuose GV aprašuose.

Siekiant įgyvendinti tikslą, iškeliami šie uždaviniai: apibūdinti GV sąvoką ir su ja susijusias problemas, aprašyti multimodalumo ir humoro sąvokas bei jų ypatumus, pristatyti esamus mokslinius darbus apie humorą garsiniame vaizdavime bei įvertinti, kaip vizualus humoras pateikiamas GV apraše ir ar pritaikytoje versijoje išlaikomas humoro efektas.

Tyrimas atliktas taikant kokybinį analitinį metodą ir multimodaliąją analizę.

Pasirinkta tema šiuo metu yra aktuali, nes šalys skatina didinti audiovizualinio turinio prieinamumą regos negalią turintiems žmonėms. Kai kurios valstybės, pavyzdžiui, Jungtinė Karalystė, Ispanija ir JAV, praktiškai ir moksliškai yra pažengusios šioje srityje, o kitos, tarp jų ir Lietuva, to stokoja, bet pamažu vejasi, nes daugėja audiovizualinių kūrinių su GV.

Darbas sudarytas iš įvado, teorinės ir empirinės dalių, išvadų, santraukų lietuvių ir anglų kalbomis, šaltinių sąrašo ir priedų.

Apibendrinant analizę galima teigti, kad apie pusė vizualaus humoro atvejų buvo perteikti GV, apie ketvirtis – iš dalies perteikta, o šiek tiek mažiau nei ketvirtis – neaprašyta. Prarasto ar iš dalies perteikto humoro priežastys – laiko apribojimai, greitai besikeičiančios scenos, teksto pateikimas vaizdų fone, nepakankami aprašymai, informacijos prioritetizavimas, kai pirmenybė teikiama kitoms detalėms, o ne vizualiam humorui, neteisingas scenų identifikavimas ir kita.

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APPENDIX 1: Cases of Visual and Compound Humour and Their Audio Description in "Shrek"

(Instances are listed according to the chronological order of the film)

No.	In-time	Out-time	Cases of visual humour and their audio description
1.	00:01:49	00:02:12	*A fat green hand tears out a page.* – Like that's ever gonna happen. *In a moonlit forest.* – What a load of… *The door of a wreckedy wooden outhouse bursts open and a beefy green ogre steps out. Wearing brown pants and a brown vest over his white tunic. He picks a wedgie then kicks paper of his foot. Little trumpet-shaped ears shoot out from his big round head.*
2.	00:02:20	00:02:28	*The ogre's pants land on a tree branch as he tugs the rope on a hanging bucket. Mud drops down on his bare back. He turns beneath the brown slop as he scrubs his big green body.*
3.	00:02:33	00:02:38	*The ogre spreads some jelly-green toothpaste on a stick and scrubs his big teeth. He grinds in a mirror and it shatters.*
4.	00:02:41	00:02:47	*He plunges feet first into swampy water and stands waist-deep as he grits his teeth with effort bubbles float up from behind him.*
5.	00:03:02	00:03:09	*In front of an easel made of sticks, he stands in the sun and paints with the brush. He kisses his self-portrait surrounded by the words: Beware, Ogre.*
6.	00:03:32	00:03:35	*The ogre belches across a flaming twig lighting the wood in his fireplace.*
7.	00:03:53	00:03:59	*Huddled together the men advance through the night lit by the orange glow with their torches. As the glow fades, the ogre trails behind them in the shadows.*
8.	00:04:34	00:04:37	*Towering over them, the ogre snaps out the flaming torch with his fingers.*
9.	00:05:49	00:05:51	Oh shut up. *The donkey cowers.*
10.	00:05:52	00:05:59	– This little wooden puppet. – I'm not a puppet. I'm a real boy. *His wooden nose gets longer.*
11.	00:06:30	00:06:35	*She fakes it.* I can talk. I love to talk. I'm the talkingest damn thing you ever saw.
12.	00:07:46	00:07:51	Oh, really? You and what army? *The guard turns around as his band of men disappears.*
13.	00:08:07	00:08:11	Are you talking to… me? *The donkey is gone.* *The donkey's back.*
14.	00:09:02	00:09:05	…just like the time (mumbling). Then I ate some rotten berries.
15.	00:09:34	00:09:35	[**Not mentioned**: Shrek picks up Donkey by his ears and tail]
16.	00:10:22	00:10:31	*Downhill sets Shrek's hut.* – Look at that. Who'd want to live in a place like that? – That would be my home.

				– And it is lovely. Just beautiful.
17.	00:12:28	00:12:31		*He tugs a long glob of wax out of his ear, sticks it in a wooden cup and lights it.*
18.	00:13:29	00:13:33		*On the table mice with white canes bump into food. Shrek snatches one up and it bites his ear.*
19.	00:13:45	00:13:48		*Dwarfs shove a glass case across the table. Inside a young woman sleeps.*
20.	00:13:54	00:13:55		*Shrek finds a wolf dressed as an old lady in his bed.*
21.	00:14:11	00:14:13		*He drops to the ground as witches fly past on brooms.*
22.	00:16:03	00:16:05		*Shrek strides away grabbing a dwarf's torch.*
23.	00:16:32	00:16:44		*Tucking on red gloves a small sneering man wearing a red cape over, with a red tunic and puffy striped sleeves strides down a stone corridor. He passes to guards wearing full suits of armor. Shoves open wooden doors and enters a hall.*
24.	00:16:55	00:17:05		*He stands eye level with the table top.* *The table lowers to his level. He trots Cookie's broken legs around.*
25.	00:17:18	00:17:21		– Now tell me. Where are the others? – Eat me. *He spits.*
26.	00:18:32	00:18:34		Thelonius. *The giant breaks a mirror.*
27.	00:19:54	00:19:56		Three. Pick number three, my lord.
28.	00:20:36	00:20:41		[**Not mentioned**: sign in a parking place "you are parked in Lancelot"]
29.	00:20:47	00:20:51		So, that must be Lord Farquaad's castle. *The castle tower sky sky-high above them.* – That's the place. – Do you think maybe he's compensating for something?
30.	00:21:05	00:21:06		[**Not mentioned**: sign "45 minute wait from here"]
31.	00:21:12	00:21:18		*The mascot races through a maze of velvet ropes. Shrek plows straight through dragging down the stands. The mascot bounces his big head on a turn-style walls.*
32.	00:21:21	00:21:35		*Shrek hips checks his way through the turnstile. Donkey follows but gets jammed.* [garsai] *He flips over, lands on his chin and looks up with a grin.*
33.	00:22:26	00:22:29		Please keep off of the grass. Shine your shoes, wipe your… face.
34.	00:22:42	00:22:44		*An instant photo of Shrek and Donkey looking confused reads "Welcome to Dulok".*
35.	00:23:37	00:23:40		*A man holds a sign that reads "applause" as the crowd cheers.*

36.	00:24:23	00:25:27	*Shrek downs the drink.* – Come on. *He breaks the spout of a wooden keg and the brew steams out knocking down the men.* *He grabs a spear and skates through the mud checking a guy at the knees.* *On top of a mountainous keg, Donkey pushes with his legs and starts rolling. He drops of a stand flattening a few more guys. Then crosses the courtyard taking out a small crowd.* *Shrek runs into a fighting ring and throws out his arms knocking down two more. He climbs onto the ropes and throws himself down on another.* *Shrek puts a man in a headlock.* – Hey, Shrek, tag me! Tag me! *He walks him over to Donkey who headbutts him.* *Shrek works the crowd.* – Yeah! *He jumps down and flattens a guy.* – The chair! Give him the chair! *He breaks a chair over him. Farquaad drops his head as Shrek spins the man into the ropes and grabs another. Flips his legs in the air and slams him down.* *He bangs him head first on the ground then twirls him over his head and hurls into Donkey who kicks him.*
37.	00:27:03	00:27:05	[**Not mentioned**: Shrek eats an onion]
38.	00:29:04	00:29:09	*In the morning Shrek stomps on a hot fire and hops around. Donkey raises one leg and squirts it out.*
39.	00:31:34	00:31:42	*He swings the bridge to and fro.* … *Donkey backs away until he stands on the other side.*
40.	00:32:11	00:32:13	[**Not mentioned**: leg bones sticking out of leg armour]
41.	00:32:45	00:32:46	*He rams into a knight skeleton.*
42.	00:34:10	00:34:21	*Shrek grabs her tail. The dragon flicks her tail high as Shrek hangs on for the ride. With the final flick, the dragon sends him soaring through the air and crashing through a turret roof.*
43.	00:35:39	00:36:09	*Inside the turret, Shrek shakes his head and lifts himself off the floor, as a woman with red hair and a golden tiara watches him from her canopy bed. She smiles and lies down smoothing out her long, green dress. Then grabs a bouquet of daisies and pretends to sleep.* *Shrek turns around and spots her, then steps carefully over to the edge of the bed.* *As he leans over the smiling princess puckers her lips for a kiss.* *He grabs her shoulders and shakes.*
44.	00:37:06	00:37:18	– Sir Shrek, I pray that you take this favour as a token of my gratitude. *Her handkerchief.* – Thanks. *He wipes his sweaty face and hands it back.*
45.	00:37:34	00:37:35	– That's what all the other knights did. – Yeah, right before they burst into flame.
46.	00:38:32	00:38:46	*He looks up the length of chain and gives it a tug. More comes off a roller and he drops down to the dragon's tail flipping Donkey onto the floor. She closes her eyes and lowers her lips. Feeling a kiss on his back end, Shrek widens his eyes.*
47.	00:39:13	00:39:29	*They skid to a stop and the edge of a crumbling landing. Then Shrek straddles a fallen column and slides down with them.*

			His eyes cross as he slides over a rough patch then he jumps out on the floor and runs carrying Fiona and Donkey on the either side.
48.	00:40:59	00:41:00	Shrek slides down landing on Donkey.
49.	00:42:39	00:42:47	As Shrek takes off his helmet his green trumpet-shaped ears pop out. Soot darkens his flat nose and bulging eyes he grins showing rows of crooked teeth.
50.	00:44:33	00:44:33	He puts her down.
51.	00:45:43	00:45:44	She peels off a square bark.
52.	00:49:49	00:50:36	With a pleased smile, she heads towards the river where she twirls, then sings with a blue bird nesting on a low branch. The bird's eyes bulge as it expands. Blue feathers flout around Fiona. She peeks out at two bird legs smouldering on the branch. She glances down at the nest, which holds three speckled eggs. Later she cooks three eggs sunny side up on a campfire tending them with a stick.
53.	00:53:05	00:53:09	Fiona swings and knocks him down. Then flips and lands on her feet. Shrek smiles.
54.	00:53:14	00:53:38	As a Merry man shoots an arrow she ducks, then somersaults over and throws some punches knocking him back. As another Merry man comes in behind her, she punches over her shoulder. As two more attack from either side, she leaps straight up and hangs. Then kicks them both. The chubby monk rushes her then holds up his accordion, she punches through it. Then spins with a flying kick taking out another Merry man. Amazed Shrek holds Donkey.
55.	00:53:43	00:53:45	Shrek drops Donkey and follows her.
56.	00:54:59	00:55:00	He palms her head.
57.	00:55:41	00:55:44	Arching her eyebrow Fiona waves the arrow at him.
58.	00:55:51	00:55:52	Donkey passes out.
59.	00:56:08	00:56:25	Fiona and Donkey stand at the river's edge next to a shivering tree. The tree collapses forming an arching bridge. Shrek falls on top of it and pins it to the ground. Fiona crosses the river then pats Shrek who smiles shyly and gets up. The tree springs back flinging Donkey into the air.
60.	00:56:27	00:56:47	As the three of them cross a field of wild flowers Shrek swats at a sworn of insects. Fiona breaks off a forked branch strung with a spiderweb and uses it to catch the insects. The nest thick with insects forms a cotton candy shape. Fiona hands it to Shrek who takes a bite.
61.	00:56:50	00:57:15	He pounces on a frog and blows it into a balloon, puts it on a stick and hands it to the princess. She turns to a snake on a branch and blows in its mouth. Then twists it into a balloon animal dog shape. As they saunter off, she gives him a gentle shove. He shoves her back. As they run away together, Donkey scrambles to keep up. The snake and frog balloons float up into a blue sky painted with white clouds.
62.	01:01:52	01:01:53	Someone tumbles through the loft floor then stands up.
63.	01:05:48	01:05:50	In the morning, he sleeps on his back.
64.	01:07:54	01:07:56	A guard lifts him off and places him on the ground.
65.	01:15:19	01:15:23	Inside the cathedral, villagers sit in pews following cue cards that read "reverence" and "revered silence".
66.	01:16:24	01:16:39	Behind the bride and groom, Donkey appears in a window then drops out of sight. – What do you see? – The whole town's in there. Shrek tosses him up again. – They're at the altar. Mother Fletcher! He already said it.

			– Oh, for the love of Pete! *Shrek barges in.*
67.	01:17:35	01:17:36	*A cue card reads "laugh".*
68.	01:19:21	01:19:26	*The dragon breaks through the stained-glass window and swallows Farquaad whole. Donkey clings to her neck.*
69.	01:19:36	01:19:37	*She spits out a crown.*
70.	01:20:04	01:20:08	*As they kiss the giant scribbles on a cue card then holds up the word "aww".*
71.	01:20:48	01:20:50	*The dragon breaks one last window featuring Farquaad.*
72.	01:21:47	01:22:00	*An old woman changes mice into footmen as a white pumpkin carriage appears with a team of white horses. Fiona climbs in and tosses her bouquet. Cinderella and Snow-white battle for it while the dragon snatches it away and turns to Donkey with a coy smile.*
73.	01:22:18	01:22:21	*Donkey fronts the dwarf men and all the creatures dance.*
74.	01:22:33	01:22:35	*Three white mice dance on the organ keys.*
75.	01:22:40	01:22:47	*The Farquaad mascot does a limbo under the long wooden nose of the puppet boy. Cinderella dances the Macarena with Robin Hood and his Merry men.*
76.	01:22:50	01:22:55	*On top of a cake, a gingerbread boy hammers the Farquaad figure sinking tik further down.*
77.	01:23:00	01:23:02	*Three little pigs do a breakdance as the crowd gathers around.*

APPENDIX 2: Cases of Visual and Compound Humour and Their Audio Description in "Shrek 2"

(Instances are listed according to the chronological order of the film)

No.	In-time	Out-time	Cases of visual humour and their audio description
1.	00:02:21	00:02:23	*He shakes his blond hair.*
2.	00:02:44	00:02:49	– …pull back the gossamer curtains to find her… *Wolf.* – What?
3.	00:02:46	00:02:56	[**Not mentioned**: magazine "Pork Illustrated"]
4.	00:03:13	00:03:17	*Shrek breaks the door frame of a gingerbread house as he carries Fiona inside.*
5.	00:03:27	00:03:43	*Shrek and Fiona shave their faces in front of a mirror. They answer their door to Little Red Riding Hood.* *She runs away leaving her picnic basket.*
6.	00:03:57	00:04:04	*Shrek opens his eyes and finds a mermaid kissing him. Fiona drags the mermaid by her fishtail and flings her into the sea.*
7.	00:04:07	00:04:19	*An ironsmith creates a gold ring in a fire and hands it to Shrek. The hot ring flings out of Shrek's hand and hooks onto Fiona's finger. The words "I love you" illuminate on the ring.*
8.	00:04:23	00:04:27	*Men with pitchforks and axes chase Shrek and Fiona through a field of yellow flowers.*
9.	00:04:32	00:04:42	*Shrek catches his foot in a loop rope and is flung into the air. Fiona kicks and punches the men who left the trap. Then kisses Shrek who hangs upside down from the tree.*
10.	00:04:55	00:05:03	*Bubbles rise in a mud bath as Shrek and Fiona break wind. The fairies hold their noses.*
11.	00:05:51	00:06:03	– I was just taking care of your love nest for you. – You mean like sorting the mail and watering the plants? – Yeah, and feeding the fish. – I don't have any fish. – You do now. I call that Srek, and the other Fiona…
12.	00:06:31	00:06:41	– We need a little time, you know, to be together. *Donkey nods.* – Just with each other. *Donkey stares.* – Alone.
13.	00:07:13	00:07:14	*Donkey's back.*
14.	00:07:33	00:07:35	Enough, Reggie.
15.	00:09:07	00:09:08	*A suitcase.*
16.	00:09:16	00:09:26	– Don't worry, we'll take care of everything. – Hey, wait for me. *A party in the house.*
17.	00:09:48	00:09:51	*Shrek, Fiona and Donkey travel in a garlic carriage driven by two horses.*
18.	00:11:26	00:11:27	*Donkey slowly moves his head towards the couple.*
19.	00:12:01	00:12:01	[**Not mentioned**: shop's name "Versarchery"]
20.	00:12:15	00:12:18	*Their carriage stops at the halt sign as a stretched carriage passes in front.*

21.	00:12:36	00:12:37	[**Not mentioned**: shop's name "GAP Queen"]
22.	00:13:50	00:13:54	*A dove hits a wall and falls between the shocked king and queen.*
23.	00:15:36	00:15:41	*Confused by the area of cutlery Shrek eats an eyeball from the plate with his hand.*
24.	00:16:35	00:16:45	– Shrek. – Yeah? Sorry, great soup, Mrs Q. – No, darling.
25.	00:17:15	00:17:16	[**Not mentioned**: Donkey starts eating and splashes the table]
26.	00:17:17	00:17:23	I suppose that would be a fine place to raise the children. *Shrek and King choke on the queen's words.*
27.	00:18:02	00:18:03	[**Not mentioned**: Donkey bites the lobster, but at that moment the king grabs the plate]
28.	00:18:35	00:18:37	[**Not mentioned**: various things fall on the queen's plate]
29.	00:20:57	00:21:00	The kind of girl a prince would date.
30.	00:22:19	00:22:26	[**Not mentioned**: poster of Stonehenge]
31.	00:23:22	00:23:23	*Shrek growls at the puppy.*
32.	00:26:53	00:26:54	And this comes with the medieval meal. *An axe.*
33.	00:28:03	00:28:05	*A man with one eye. Cyclops.*
34.	00:28:26	00:28:27	[**Not mentioned**: trees arm wrestle and one breaks another's arm; the headless knight pours a drink down his neck]
35.	00:29:01	00:29:06	[**Not mentioned**: signs behind the bartender]
36.	00:30:12	00:30:19	*Sighing Shrek turns onto his back and sees a poster of a young blonde man, Sir Justin. Pinned to the underside of the bed's canopy.*
37.	00:30:22	00:30:28	*Shrek gets out of bed and stares out of the window at the hilltop sign reading "Far Far Away".*
38.	00:31:02	00:31:13	*...Shrek spots a music box on a dressing table. He opens it.* *He snaps the lid shut then opens it quickly to retrieve a small diary.*
39.	00:32:03	00:32:05	[**Not mentioned**: poster Chastity belt, world tour]
40.	00:32:53	-	[**Not mentioned**: poster of Ancelot and Lute heroes]
41.	00:34:22	00:34:53	– Come here, kitty, kitty. Come one, little kitty. Come here. Come here. *Cat pounces.* – Hold on, Shrek. I'm coming. – Come one. Get it off. Get it off. Oh, God. – Look out, Shrek. Hold still. – Get it off. – Shrek, hold still. – Did I miss? – No, you got them. *The cat picks up his sword.*
42.	00:35:06	00:35:13	*The ginger cat, Puss in Boots chokes. Puss gasps with wide eyes on all fours.*
43.	00:37:08	00:37:09	*Puss claws Donkey.*
44.	00:38:06	00:38:11	*Holding his cavalier's hat in his paws Puss peers up at Shrek with wide eyes.*
45.	00:38:25	00:38:27	[**Not mentioned**: Shrek cuddles Puss in Boots]
46.	00:42:48	00:42:51	And just a hint of lust.
47.	00:44:13	00:44:17	[**Not mentioned**: a poster of employ of the month]

48.	00:44:11	00:44:22	*Hiding in a janitor's room Shrek pulls in the passing elf worker and his food cart.* *Shrek's face is covered by the elfe's gown as he pushes the cart.*
49.	00:44:27	00:44:33	*Shrek goes into the potion room. He opens the cart revealing Donkey and Puss.*
50.	00:46:19	00:46:23	*The bottle breaks free and tumbles out. Donkey catches it in his mouth.*
51.	00:46:51	00:46:54	*Shrek jumps onto a large wooden wheel and a machine which spins him around.*
52.	00:48:12	00:48:13	[**Not mentioned**: Shrek cuddles Puss in Boots]
53.	00:49:02	00:49:03	[**Not mentioned**: Shrek sneezes and the snot splashes a mushroom]
54.	00:54:50	00:54:51	*Donkey is a white horse.*
55.	00:55:41	00:55:42	[**Not mentioned**: Shrek's pants fall down]
56.	00:56:20	00:56:22	*Shrek in a short nobleman's clothes and wig.*
57.	00:56:43	00:56:44	[**Not mentioned**: Donkey drops Puss in Boots]
58.	00:58:28	00:58:30	*Fiona sees Puss on Donkey's back.*
59.	01:04:33	01:04:34	[**Not mentioned**: Thumb and Thumbelina are swept]
60.	01:04:37	01:04:39	[**Not mentioned**: Sleeping Beauty falls from a limousine]
61.	01:05:49; 01:06:08; 01:06:14	01:05:49; 01:06:09; 01:06:15	[**Not mentioned**: pepper grinder instead of pepper spray]
62.	01:07:54	01:08:06	[**Not mentioned**: Donkey is hung upside down]
63.	01:08:17	01:08:43	*A blind mouse falls through the grate.* *Fire in the hole.* *The three little pigs blow up grate to the cell with dynamite. Then hold Pinocchio's strings as he dives into the chamber. He hangs unable to reach Shrek, Donkey and Puss who are chained to the wall.* *Gingie slides down.*
64.	01:08:50	01:09:06	– Say something crazy, like "I'm wearing ladies' underwear". – I'm wearing ladies' underwear. *Nothing happens.* – Are you? – I most certainly am not.
65.	01:09:24	01:09:26	*Puss has the blind mouse in his mouth.*
66.	01:10:58	01:11:03	[**Not mentioned**: Farbucks coffee] [**Not mentioned**: Mongo threw the cup on the trash can and crushed it] *Mongo picks up a giant coffee cup from a café roof. Finding it empty he chucks it.*
67.	01:13:38	01:13:40	*Guards fill a cauldron with hot, foamy milk.*
68.	01:12:52	01:12:55	*Mongo with a foam wig faces the captain.*
69.	01:14:44	01:14:47	*Shrek opens the drawbridge and beckons his friends in.*
70.	01:15:34	01:15:40	*Puss stands before the guards with cute, wide eyes. Puss pounces on the guards with his sword.*
71.	01:16:11	01:16:12	Pigs und blanket.
72.	01:16:20	01:16:24	I'm a real boy.
73.	01:16:42	01:16:44	I'm a real boy.

74.	01:17:14	01:17:20	*Fiona embraces his face with both hands. He falls as she buttheads him.*
75.	01:20:27	01:20:28	No, no.
76.	01:21:54	01:21:55	**[Not mentioned**: Puss in Boots pours water over himself]
77.	01:21:56	01:22:02	*Everyone dances as Puss and Donkey sing. The ugly step-sister pins down Prince Charming for a kiss.*
78.	01:22:22	01:22:24	**[Not mentioned:** Shrek jumps, the crowd disperses and he crushes a dog]
79.	01:25:09	01:25:16	*Dronkey babes.* What? Say it one more time. What are you talking about? Are you serious? *Six dronkey babes fly to Donkey.*

APPENDIX 3: Cases of Visual and Compound Humour and Their Audio Description in "Shrek the Third"

(Instances are listed according to the chronological order of the film)

No.	In-time	Out-time	Cases of visual humour and their audio description
1.	00:01:33	00:01:35	*Charming's on a theatre stage riding a hobby horse…*
2.	00:01:46	00:01:48	Me too.
3.	00:02:37	00:02:41	*Part of the set collapses narrowly missing Prince Charming. He glares at the giggling audience.*
4.	00:02:47	00:02:50	– Someday you'll be sorry. – We already are.
5.	00:02:50	00:03:10	*Prince Charming marches off stage carrying his hobby horse. He walks towards a door where his name is displayed on a star and pushes it open. On the other side is an alleyway with a vanity set up. Charming starts to cry and stares at the picture of a Fairy God Mother that is taped to the broken mirror.*
6.	00:03:37	00:03:38	*A newspaper hits him in the face.*
7.	00:04:24	00:04:25	*The Dronkeys start a fire.*
8.	00:04:58	00:05:16	*In a great castle hall Shrek holds a sword over a nervous looking solder who's down on one knee. Shrek looks at Puss in Boots who demonstrates a gentle pat with his weapon.* I knight thee… *Shrek hits the knight.*
9.	00:05:17	00:05:31	*At a ship christening Shrek accidentally leans on the hull. The ship rolls off the dock and into the sea. Shrek throws the christening bottle smashing the hull. He watches helplessly as the ship starts to sink.*
10.	00:05:46	00:06:04	*Shrek's toenails are filled with a power tool. Then Fiona flinches as a hair is plucked from her nostril. When a makeover is completed Shrek and Fiona look confused. They both are wearing powdered wigs, ruff collars and stiff Renaissance-era outfits.*
11.	00:06:12	00:06:17	– Quite necessary, Fiona. – I'm Srek, you twit. – Whatever.
12.	00:06:41	00:06:47	*Shrek and Fiona wobble towards each other. Just before their lips can touch their ruffs bring them apart.*
13.	00:07:16	00:07:20	*Curtains fall back behind it Fiddlesworth's scratching Shrek's butt with a poker.*
14.	00:07:31	00:07:55	*Shrek's belt pops and a buckle hits Donkey.* – My eye! My eye! – What are you doing? *In chaos, Fiona catches a flying vase then falls over.* – Fiona. Are you okay? – Yeah, I'm fine. *Flaming skewers go flying.*
15.	00:08:33	00:08:39	*Shrek tosses Puss in Boots outside. Puss widens his eyes looking vulnerable, but Shrek shuts the drapes.*
16.	00:09:21	00:09:22	*Shrek falls out of bed.*
17.	00:11:38	00:11:40	**[Not mentioned:** King's reaction]

18.	00:12:16	00:12:26	*Harold flops back on his lily pad pillow. Puss goes to remove his hat then Harold's tongue zips out and catches a fly. He chews the fly then continues.*
19.	00:13:08	00:13:10	*The Versarchery store's windows are dark.*
20.	00:13:38	00:13:34	*The shoe box's lid reads "Ye Olde Foot Locker" and Lillian gently sends it off across the water.*
21.	00:14:24	00:14:33	*Charming rides to the Poisoned Apple bar. An isolated building beyond a stone bridge. Its unhappy hours are underway. And a witch is singing by the piano.*
22.	00:15:00	00:15:05	*A queen in a red gown sees Charming walking by then she tumbles her shot and tears the pool table's felt.*
23.	00:15:35	00:15:36	**[Not mentioned:** Mabel spits into a glass]
24.	00:17:50	00:17:52	*The three blind mice are negotiating some stairs by the docks.*
25.	00:18:47	00:18:48	**[Not mentioned:** the sneeze of a Donkey's child]
26.	00:19:19	00:19:25	And if he gives me any trouble, I've always got persuasion and reason. Here's persuasion, and here's reason. *His fists.*
27.	00:20:21	00:20:23	**[Not mentioned:** Shrek takes the horn from the sailor]
28.	00:22:32	00:22:34	*A torrent of baby vomit throws Shrek across the room.*
29.	00:22:47	00:23:39	*More baby ogres appear.* – Stop! Hey, hey, wait! *Shrek rescues a baby from falling knives, then another baby lights a match.* – Hey, hey. Oh, no. No! No, no, no, no. *Shrek gathers up some of the wayward babies then he finds another sitting quietly in his bed.* *Shrek hears rumbling then an avalanche of baby ogres smashes through the window. They start to fill the house. Then Shrek sprints towards the front door.* *Shrek runs out. Then he opens his eyes. He's standing naked on a graduation stage in front of an audience of giggling babies. Shrek screams then he wakes up on a ship's deck.*
30.	00:23:44	00:23:46	*Another baby.*
31.	00:25:59	00:26:01	*A yellow school bus, horse and carriage almost run them over.*
32.	00:26:26	00:26:28	*...a student driver loses control of his carriage.*
33.	00:26:38	00:26:40	For lo, bro, don't burn all my frankincense and myrrh.
34.	00:27:28	00:27:32	*The knight rides at a skinny opponent with a target on their chest and knocks them off a wooden horse.*
35.	00:28:09	00:28:10	**[Not mentioned:** a student is thrown by the horse]
36.	00:29:08	00:29:09	*Donkey.*
37.	00:29:43	00:29:48	– If he were real, could I do this? – Or this?
38.	00:30:41	00:30:43	*Artie is hanging from a rusty basketball hoop.*
39.	00:32:51	00:32:54	– Have you had any cravings since you've been pregnant? – No. Not at all. Do I smell ham?
40.	00:33:17	00:33:18	**[Not mentioned:** Fiona was gifted a bag for dog poop and a scoop]
41.	00:33:49	00:34:00	– What is it? – He's a live-in babysitter. – Where's the baby? – You're too kind, Snow, but I can't accept this. – Think nothing of it. I've got six more at home.

42.	00:35:04	00:35:05	*He swallows a fly.*
43.	00:35:36	00:35:38	*Evil dwarfs change "ye olde bootery" sign to "ye olde hooters".*
44.	00:36:17	00:36:18	**[Not mentioned**: the ugly stepsister hits Snow White]
45.	00:36:43	00:36:48	*Charming looks puzzled seeing the three pigs, Pinocchio and the Gingerbread Man in front of him having a tea party.*
46.	00:37:25	00:37:31	*The Gingerbread Man's life flashes in front of his eyes and he sees his body being baked, his graduation and his wedding. In real life, he's sitting googly-eyed in front of Prince Charming singing to himself.*
47.	00:41:13	00:41:15	*The wheel breaks.*
48.	00:41:27	00:41:32	*Shrek sees rocks up ahead. He tries to steer with a broken wheel, but the ship crashes.*
49.	00:41:47	00:41:51	*Puss shakes himself dry but finds his orange fur gone frizzy.*
50.	00:42:56	00:43:08	– What about this? – Shrek. – Oh, come on. It's just a joke. Still… *Donkey looks alarmed by the driftwood Shrek was brandishing.*
51.	00:43:5	00:43:51	**[Not mentioned: a branch hits Shrek]**
52.	00:44:22	00:44:23	**[Not mentioned: lightning strikes Merlin]**
53.	00:44:44	00:44:45	**[Not mentioned: Merlin kills a fly]**
54.	00:44:57	00:44:58	**[Not mentioned: bloody teeth]**
55.	00:46:00	00:46:03	**[Not mentioned: Shrek covers Merlin's face]**
56.	00:46:38	00:46:39	**[Not mentioned: Merlin smacks Arthur over the head]**
57.	00:53:15	00:53:19	*Grinning Merlin accompanies Hook on the piano until Hook shoves him off his stool.*
58.	00:53:48	00:53:54	*He yanks the canon until it tilts all the way over and blasts Hook's piano to smithereens.*
59.	00:55:53	00:55:54	**[Not mentioned: lightning shots from Merlin's palms and splits the stone]**
60.	00:56:28	00:56:32	*... Puss opens his mouth and Donkey's voice comes out.*
61.	00:57:37	00:57:38	**[Not mentioned: "Far Far Away" signs is changed into "Go Go Away"]**
62.	00:59:01	00:59:05	*Puss does his googly-eyed vulnerable look in Donkey's body.*
63.	00:59:47	00:59:49	**[Not mentioned: trees dance a ballet]**
64.	01:03:46	01:03:52	*...behind her Snow White is pacing around, Sleeping Beauty is snoring and Cinderella is scrubbing the floor.*
65.	01:04:22	01:04:24	**[Not mentioned: Puss in Boots and Donkey are thrown into a prison cell and Donkey hisses]**
66.	01:05:05	01:05:07	Ladies, assume the position. *They all settle down to wait.*
67.	01:05:32	01:05:34	*Lillian headbutts the wall.*
68.	01:05:52	01:05:55	*Lillian busts another wall then looks dizzy.*
69.	01:06:11	01:06:22	*Snow White rips the sleeves of her gown. Then Cinderella sharpens the heel of her glass slipper. The royals put their hands into a circle, then Puss, Donkey and Doris put theirs on top.*
70.	01:06:14		**[Not mentioned: Snow White's tattoo: heart with "Dopey" written on it]**
71.	01:06:26	01:06:29	**[Not mentioned: Captain Hook changes his hook to a stick]**
72.	01:07:48	01:08:41	*Snow White starts to sing.* *The evil trees look confused watching Snow White dance around singing with the birds.* *Deer, rabbits and other forest animals scurry out of the trees and gather around Snow White.* *On Snow White's high note, the forest animals fly and run at the evil trees. They peck at their branches and gnaw at their roots.*

73.	01:08:58	01:08:59	*The dronkeys swarm Puss in Donkey's body.*
74.	01:09:00	01:09:19	*Doris punches through the castle's gates, then Cinderella hurls her razor-sharp glass slipper at the oncoming guards. Sleeping Beauty falls asleep on the ground and the guards trip over her. Fiona and the princesses use a canopy as a springboard and fall on top of the battlements.*
75.	01:09:19	01:09:26	*In town Puss and Donkey free Pinocchio and Gingerbread Man from an arcade game and a bakery window.*
76.	01:09:32	01:09:37	*The princesses run along the battlements, then Doris sticks her leg out flashing her garter to distract a pair of guards.*
77.	01:12:02	01:12:02	Facing creatures so vile.
78.	01:12:30	01:12:38	*In the audience, some Shrek fans whoop and hallow. One's shot by an arrow.*
79.	01:13:06	01:13:07	**[Not mentioned:** the glass, glasses and necklace break from the sound]
80.	01:14:07	01:14:11	*The three pigs tumble onto the stage.* Sausage roll.
81.	01:14:15	01:14:22	*The Gingerbread Man uses Rapounzel's hair to swing down to the stage. But her hair keeps falling leaving her bold.*
82.	01:15:16	01:15:17	**[Not mentioned:** Gingerbread Man defecates out of fear]
83.	01:17:06	01:17:08	I've always wanted to play the flute.
84.	01:17:30	01:17:35	*...Mable gives Doris an affectionate tap on her jaw. Doris responds with a heavy swing and Mable falls to the ground.*
85.	01:18:37	01:18:37	*Rapunzel's tower falls towards Prince Charming.*
86.	01:19:53	01:20:07	*Purple magic bolts engulf them.* – Are you…? – I'm me again! – And I am not you! – Alright! – Oops. Ah, never mind.
87.	01:21:09	01:21:10	**[Not mentioned:** as Shrek changes his child's diaper, he jumps out]
88.	01:21:14	01:21:16	*Two of their babies play tug of war with the Puss in Boots.*
89.	01:21:29	01:21:31	**[Not mentioned:** a child uses Shrek's earwax as a crayon]
90.	01:21:29	01:21:36	*Lillian bounces a baby.* – Bouncy, bouncy, bouncy boy. *The baby throws up on Lillian.*
91.	01:21:43	01:21:45	*Shrek shoves a bottle into the nanny-dwarf's mouth.*
92.	01:21:46	01:21:53	*Outside Fiona tosses one of their babies down a muddy slip-and-slide. Then Shrek slides after him and covers the others in mud.*
93.	01:21:57	01:22:03	*Shrek and Fiona change diapers as a team then Shrek accidentally wraps one around Puss in Boots.*
94.	01:22:04	01:22:07	*Shrek and Fiona feed the babies then burp them.*
95.	01:22:17	01:22:33	*Shrek tucks them in then he shares a warm smile with Fiona.* Well, what shall we do now? *They pass out on top of their bed and their snores echo around the swamp.*