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THE TRANSFORMATIONS OF THE EXPRESSION OF HUMOUR IN
AUDIOVISUAL TRANSLATION

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VILNIAUS UNIVERSITETAS

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DAIVA ŠIDIŠKYTĖ

HUMORO RAIŠKOS TRANSFORMACIJOS AUDIOVIZUALINIAME VERTIME

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Summary

Films, including comedies, constitute the most abundant area of audiovisual production that attracts much attention of scholars who are engaged in scientific studies related to the realm of audiovisual translation (hereinafter AVT). Taken into account that comedies, humour shows and comedy series make up a significant part of the entire audiovisual production, the analysis of humour existing within audiovisual texts is truly relevant and important. However, a lot of specialists of AVT acknowledge that in the course of the current decade, scientific studies carried out in the area of audiovisual translation, including the academic research of humour, are too often confined to the linguistic analysis of audiovisual texts only (Chaume, 2002; Díaz Cintas, 2004, 2008; Gambier, 2006b). Studies of humour in audiovisual translation are focussed on similar or even identical translation issues than these raised analysing linguistic humour. This tendency constricts and distorts the limits of AVT as a specific branch of the translation science because the analysis of audiovisual texts is not based on possibilities for the effective rendition of information via different elements, or, in other words modes existing in films. Although the linguistic level of audiovisual texts is important as a channel of transmitting information, it is not the only one: audiovisual texts possess many multi-functional and many-layered qualities that assist in conveying information. Therefore, willing to expand the limits for studies of all audiovisual texts, including these containing elements of humour, it is essential to take into consideration other verbal and non-verbal elements of audiovisual texts that help to transmit information, including sounds, music, special effects, inscriptions, photos, gestures and images. Discussing the expression of different modes in audiovisual texts, Jorge Díaz Cintas claims that in reality

visual – non-verbal information is more important than words[1] (Díaz Cintas, 2008:3). For this reason, above-mentioned non-verbal elements of audiovisual texts meant to transmit information should become a constituent part for all of AVT studies in order to ensure the versatile analysis of audiovisual texts founded on the ambition to expand the limits of professional competence and create new models for interdisciplinary AVT studies.

      Newness and relevance of the research. The general interest in AVT studies started to develop in Lithuania merely a decade ago. For this reason, there is a serious lack of scientific studies on audiovisual production and its translations from Lithuanian into English or from English into Lithuanian. AVT is a truly relevant but still a new area of translation science in Lithuania that requires much more scholarly research. This fact might be proven by looking at academic publications written about AVT in recent years and their predominant themes: the majority of scholarly articles are still focussed on introducing or presenting different aspects of AVT in the context of Lithuanian audiovisual production. Scientific articles written by Danguolė Satkauskaitė, Indrė Koverienė, Vytautė Pasvenskienė, Laura Niedzviegienė, Ana Kirejeva, Lina Abraitienė and Jūratė Urbonienė and these published from 2014 to 2015 should be attributed to the same category as well. Ligita Judickaitė-Pašvenskienė paid special attention to subtitling and she published several articles (2009, 2013, 2014) where this type of AVT has been discussed in depth. Two dissertations focussed on AVT research have been recently defended and both of them are considered to make an important contribution to this academic area. In 2015 Indrė Koverienė defended her doctoral dissertation *Dubbing as an Audiovisual Translation Mode: English and Lithuanian Phonemic Inventories in the Context of Visual Phonemics.* She examined the visual expression of sounds in English and Lithuanian and the possibilities of lip synchrony for the dubbing of films. In the meantime, Dainora Maumevičienė did an exhaustive research on the software program *PeopleSoft*

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[1] „ […] although, a priori, all dimensions could be thought to be equally important in terms of communication, the reality is that the visual-nonverbal, i.e. the image, seems to carry more weight than the word.“ (Díaz Cintas, 2008:3)

and its strategies for the process of Lithuanization in her doctoral dissertation *Translation Strategies in Software Localisation* (2012). Thus, taking into account the modest number of AVT studies carried out by Lithuanian scientists, one can conclude that the analysis of humour and its subtitling in Lithuanian done for this dissertation will make a significant contribution to the general Lithuanian AVT research area. The results of the current scholarly research are expected to play an important part for the subsequent academic works devoted to subtitling in the Lithuanian language.

This dissertation is significant in a more global context as well. Although there are some attempts to analyse audiovisual texts by establishing links among different scientific areas and covering various components meant to transmit information (Taylor 2004; Pettit, 2008; Baczkowska, 2012), however, they are neither numerous nor systemic enough. In the context of audiovisual studies, all attempts to incorporate certain knowledge of music, photography or cinema theories into the analysis of audiovisual texts are still rather individualized. This tendency might be caused by the reasons discussed at the very beginning of the introduction to the dissertation. Although the search for innovative research methods for AVT, including subtitling, and gradual steps towards a more interdisciplinary approach remain quite challenging tasks, it should be perceived as an inevitable necessity to expand the possibilities for subsequent examinations in the area of AVT studies. (Díaz Cintas, Orero and Remael, 2006; Cho, 2013). Sung-Eun Cho notes that in order to provide an exact definition of audiovisual translation, it is necessary to examine the interaction among verbal and visual, acoustic and kinetic elements [2] (2013: 386). Jorge Díaz Cintas, Pilar Orero and Aline Remael express a firm position that interdisciplinary studies should be evaluated as an undoubted step forward for the continuous examination of AVT[3] (2006:9). Having all these

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[2] "The interplay between verbal and multimodal modes, i.e., the semiotic, visual, acoustic, and kinetic elements needs to be examine to define the specific character of audiovisual translation." (Cho, 2013: 386)

[3] "Interdisciplinary research is obviously the way forward in AVT as is the combination of such research with feedback from forever multiplying professional, and even amateur, AVT practices." (Díaz Cintas, Orero Remael and, 2006:9)

elements in mind, this dissertation subsumes the attempts to adapt multimodal research method to the AVT studies since the method is open to the interdisciplinary approach and makes the multimodal theory better adjusted to this research area.

The object of the dissertation - stylistic devices that convey humour in a subtitled audiovisual text.

The aim of the research is the following: to analyse linguistic, extralinguistic and paralinguistic transformations found in a subtitled comedy series.

The following **objectives** have been set in accordance with the main aim:

• to discuss definitions of humour, leading humour theories, research trends and provide a well-grounded explanation on the reasons to attribute audiovisual humour to the conversational humour;

• to examine strategies and peculiarities for subtitling perceived as a type of AVT and indicate the most beneficial classification to be used for subtitling strategies;

• to evaluate existing multimodal research methods and construct a multimodal research model for a subtitled audiovisual text which would unveil the potential of meanings related to linguistic, extralinguistic and paralinguistic modes of expression.

• to introduce theoretical definitions of stylistic devices and subsequently indicate their interconnections with the expression of humour;

• to examine translation strategies and their combinations employed while subtitling different forms of humour;

• to analyse visual and acoustic elements that assist in compensating linguistic losses of humour related to the subtitling process.

Statements of defence. The dissertation addresses the following statements of defence:

• Strategies for humour subtitling are conditioned not only by the type of humour but by the standards defining the subtitling process as well;

• equivalence in humour experienced during the subtitling process is directly connected with the cultural distance of humour;

• the visual information of audiovisual texts can compensate linguistic losses experienced in the process of subtitling;

• phonic and prosodic peculiarities of the original audiovisual text might be conveyed or imitated in the subtitles.

Methodology for the dissertation and its tools. Scientists who examine the translation of humour, tend to note that it is still complex to classify scientific studies on the translation of humour due to the lack of clear and purposeful criteria as well as that of research methods (Zabalbeascoa, 2005; Vandaele, 2002). Patrick Zabalbeascoa makes an interesting observation about the paradoxical phenomenon noting that studies focussed on translations and humour happen to be interdisciplinary in their nature but the interconnections between them are scarce and there is no encouragement for the even development of both areas (2005:185–186). Holding a different opinion from the position expressed by Zabalbeascoa, Jeroen Vandaele claims that the problematic approach to the studies dedicated to the translation of humour derives from the variety of forms related to the expression of humour (2002:151).

The lack of systemic studies on the translation of humour is also connected with the controversial variety of humour theories and classifications (Attardo, 1994; Fuentes Luque, 2010; Chiaro 2012). According to Salvatore Attardo, the classification of humour theories is merely a heuristic tool while each new theory quite often takes over certain elements from other theories (1994:2). Adrián Fuentes Luque states that the multitude of classifications of humour theories remains hardly separable from a great variety of forms meant to express humour (2010:397). It should be noted that the ability of a translator to identify humour, understand and finally convey it to the audience requires quite different skills. These skills are conditioned by the interaction among cognitive, linguistic and cultural aspects of humour that happen to be examined quite superficially up to the present day (Vandaele, 2002:150). Therefore,

some linguistic, cultural and even audio-based challenges to translation are quite complex to designate and this tendency, in turn, encourages the researchers to look for some new methods meant to enrich the analysis of the translation of humour that would be based on the interdisciplinary approach.

Multimodality (hereinafter MD) is considered to be a viable research method employed in the area of AVT for several reasons. Multimodal studies of texts, founded on academic insights taken over from semiotics, do not possess a traditional separation between signs existing within the language and their context. The meaning of the text is being explained taking into consideration the entirety of signs in the text as well as the interaction among them. Thus, scientists apply multimodal research methods which analyze the interplay of certain signs that condition particular meanings and endeavour to define the mechanisms of this interplay. In other words, multimodal AV text studies include the scientific attempts to discover the systems of semiotic interplay among various modes such as speech, image or sound to convey certain meanings. Given that audiovisual texts are polysemiotic in their essence, multimodal research methods (hereinafter MDRM) are suitable for the analysis of audiovisual texts and, particularly, for subtitles. As Yan Chang notes, the translation of films is primarily focussed on the spoken language and not on the written one (2012:71). In this manner the scientist clearly emphasizes that the translation of texts for films is not only inseparable from other elements of film, including the volume or the tone of speech used by the characters, but also should be founded on the interaction between visual and audio elements by making a thorough selection of local and global translation strategies.

It is important to mention that the criteria for MDRM have not been conclusively defined. Speaking in a more concrete way, MDRM are envisioned for the search of the semiotic interplay within the text itself. However, the constituent parts of MDRM are not determined in an extremely strict way or without any possibility for an alteration. This tendency proves that MDRM might be modified by including innovative semiotic levels into the research

and by adjusting to the novelties taken over from other scientific areas. Thus, MDRM are open for a change and transformations meant to look for the interaction among different semiotic modes in order to convey the meaning of the text. It is believed that this exceptional feature of MDRM will not only allow to cast a new look at the analysis of audiovisual texts, but it will also condition certain modifications of the research if it is necessary. MDRM should be perceived as a suitable method for the analysis namely due to the peculiarities of AV humour. As it has been previously mentioned, there are numerous different classifications of humour that supplement each other or stand in opposition. This tendency becomes even more evident when one makes an endeavour to classify AV humour. Despite certain differences among the classifications of humour, they have one connecting feature: all of them testify that the nature of AV humour is undoubtedly polysemiotic. It is believed that the variety of classifications related to verbal and non-verbal humour unveils different semiotic levels of humour. Thus, it should be accepted as true that MDRM is based on the integral interpretation of semiotic signs. Their application for the research of AV humour will make an important contribution to the identification of meanings in the sphere of AV humour.

Another important research method is the analysis of the translation of stylistic devices based on Henrik Gottlieb's subtitling strategies (1992). This systematic and widely-acknowledged classification of subtitling strategies is the main tool for the linguistic analysis of an audiovisual text. The linguistic analysis of an audiovisual text helps to accomplish multimodal research in this work: an extensive analysis of subtitling strategies combined with the investigation of non-verbal elements of the audiovisual text discloses extralinguistic and paralinguisctic transformations in subtitling.

Research material. AV texts are notable for their different humour stylistics and the frequency of humour situations and forms that convey the peculiarities of the author's style as well as the stylistic peculiarities of the AV text and its objectives. For this reason, the forms of humour in black humour comedies differ from these found in romantic comedies to a great extent.

Therefore, the decision has been made by the author to choose such AV materials for the empirical research in the current dissertation which would be homogeneous in terms of a genre. It is considered that the homogeneity in terms of a genre remains a suitable connecting element for the extensive research of an AV text. A humour series is a form of visual entertainment known for the abundance of humour situations and the unique stylistics. Taking these peculiarities related to the genre and functions of a humour series into account, one might state that this type of film is suitable for the extensive scientific research.

Stylistic devices which help to convey humour from the ten episodes of the first season of the comedy series *Hot in Cleveland* (approximately 200 minutes of the audiovisual text) have been chosen for the research. Subtitles for this humour series should be perceived as the product made by *SDI*, the international company which specializes in translating films for the most popular Lithuanian TV channels and biggest cinemas. All episodes of this humour series, which have been chosen for the current research, are subtitled by one translator, which leads to a presumption that this data sample should be more or less uniform in terms of translation stylistics. This fact gives a possibility for the author of the dissertation to assume that the amount of the AV text possesses a certain degree of the stylistic homogeneity as far as the process of translation is concerned. Thus, taking the above mentioned peculiarities of a concrete humour series and their subtitling into account, it is possible to state that this AV product is suitable for the analysis of subtitles in accordance to the objectives set for the current research.

Finally, stylistic devices have been chosen as the object of the empirical research since they are more or less concrete and conspicuous to be identified as stylistic elements of the text. The selection of stylistic devices which are chosen for the empirical research is founded on the two crucial criteria: the relationship of stylistic devices related to humour and based on scientific research as well as the need for the investigation of the translation of some of these stylistic devices due to the lack of the research in the latter field. Thus,

the empirical research of stylistic devices is aimed at qualitative analysis and not at the quantitative one. For this reason, certain stylistic devices, rarely found in the comedy series under the analysis, are still included into the research as the analysis of their subtitling strategies has been in general neglected in the past.

THE STRUCTURE AND THE CONTENT OF THE DISSERTATION

The dissertation consists of an introduction, six chapters, conclusions, a list of references and data sources which make up two major parts of the work – theoretical premises and the founding principles of methodology for the research as well as the empirical research. The introduction is centred upon the most problematic issues related to the research of AV products. In addition to that, the object of the research and its aim are defined, objectives of the research are formulated, statements of defence are provided and methodological provisions as well as research methods are discussed in order to evaluate their newness. Finally, the material deliberately chosen for the current research is also presented in a concise manner.

The first chapter in the theoretical section of the dissertation bears the title *Humour and Subtitling Studies* and it is dedicated to the overview of existing humour studies in relation to subtitling. Much heed is also paid to the evaluation of comic situations expressed in a comedy series as the foundation for the analysis of humour in a spoken language. This chapter consists of four sub-chapters.

Although humour is an everyday and all-embracing phenomenon, it remains complex enough to be defined and classified. The variety of existing definitions and interpretations proves this tendency to be unavoidable. The sub-chapter 1.1. *The Definitions and Theories of Humour* is focussed on the discussion about different definitions of humour based on various theoretical perceptions of humour and their interpretations. Taking into account a close

interconnection of certain theoretical definitions of humour with a specific theoretical basis, a decision has been made by the author of the dissertation to accept a more universal and functional definition of humour developed by the theoretician of translation Jeroen Vandaele (2002). He coined a functional definition of humour claiming that the phenomenon of humour is based on a double conceptual structure (elements that provoke humour and the impact of humour) while its meaning remains potentially multiple (the humorous effect and other subsequent effects)[4](Vandaele, 2002:156). In this sub-chapter three main humour theories are overviewed in accordance to the prevailing position of leading humour theoreticians: the Relief theory, the Superiority theory and the Incongruity theory. Major theoretical premises of all these theories as well as their critique in all aspects are examined in the same sub-chapter as well.

Having in mind that the subtitled humour has been chosen as the object of the empirical research, the sub-chapter 1.2. *Subtitling as an AV Mode* discusses technical, linguistic and communicational peculiarities of subtitling when it is perceived as a mode of audiovisual translation and pays much attention exclusively on the challenges related to this mode of AVT. In the context of the expansion of AVT studies, the development of the subtitling research and classification systems for subtitles as well as subtitling strategies are briefly discussed. The author of the dissertation draws special attention to the uniqueness of subtitling as an AV translation mode founded on the change in the medium of translation, where the spoken language changes into the written language and subsequent linguistic transformations occur due to the spatial and temporal limits applied to subtitles. After evaluating existing classifications of subtitling strategies, the author of the dissertation decided to employ the classification of subtitling strategies introduced by Henrik Gottlieb, especially in the empirical part of the thesis. It should be acknowledged that

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[4] „[...] the operational definition of humour is 'single', which could but may not lead researchers and translators to forget that its conceptual structure is 'double'(what causes humour and the humorous effect), and that its meaning is potentially 'multiple'(further effects of the humorous effect)."(Vandaele, 2002:156)

namely this classification happens to be particularly useful when it is necessary to indicate potential subtitling strategies for any AV text.

Although the academic research of humour translation is rather problematic, one can easily notice a certain growth of the scientific interest in this particular area as well as witness a certain rebirth of humour translation studies during the last several decades (Vandaele, 2002; Chiaro, 2005). Similar tendencies might be observed in the area of subtitled humour studies. The sub-chapter 1.3. *Subtitled Humour Studies* is devoted to the extensive analysis of existing subtitled humour studies and classifications in order to evaluate their suitability and applicability for the empirical research of the current dissertation. In the first part of the sub-section important questions on the translatability of humour, the significance of humour translations and the cultural distance are discussed on the basis of academic works written by Cheng-yang Chu (2013) Ana Jankowska (2009), Jorge Díaz Cintas and Aline Remael (2007), Thorsten Schröter (2004), Patrick Zabalbeascoa (1996) and other authors. Later, the analysis continues by focussing on factors that affect translation of puns and wordplay as well as their translation strategies in accordance to the academic observations by Henrik Gottlieb (1997) and Dirk Delabastita (1996), the examination of AV strategies for verbal humour proposed by Delia Chiaro (2004), the scrutiny of jokes on the basis of insights given by Patrick Zabalbeascoa (1996) as well as the classification of humour elements employed in jokes as suggested by Juan José Martínez Sierra (2005). The analysis of humour studies and a strong interest in humour classification systems used for the research shows that certain classification systems are oriented towards the entirety of devices used to express humour in subtitles. Meanwhile, other systems of classification exclusively concentrate on a particular type of humour translation strategies. Such a division undoubtedly has some drawbacks. If visual, oral or linguistic types of humour are presented as separate types of humour, an artificial separation among these types of humour comes into being: in reality these are not types of humour but rather forms of humour expression that are frequently intertwined and employed in

combination. Quite in a similar way it would be possible to state that existing forms of translation for linguistic humour cannot be easily borrowed for the examination of AV humour since the medium of their expression and possibilities for them to be conveyed in a proper manner are rather different. Besides, existing qualifications of humour translation cover merely a limited number of types of humour and for this reason it remains unclear what should be accepted as the analytic tools for other types of humour. Therefore, it is possible to make a statement that current models of classification for humour and subsequent models of humour translation are not suitable for the analysis of AV texts and require an innovative scholarly interpretation. This interpretation is introduced in the other sub-chapter of the theoretical part.

Expressing approval for the theoretical insights developed by A. Fuentes Luque (2010) and D. Chiaro (2004) in their scientific publications, the author of the current dissertation holds the opinion that the classification of humour should be implemented in a simple and clear manner so that it could provide necessary benefits for AV studies. The sub-chapter 1.4. *AV Humour in the Perspective of the Conversational Humour and its Forms* suggests such a classification of humour that does not create an artificial separation between linguistic and non-linguistic humour and it also serves as a complete basis to explain the relevance of the analysis of selected forms of humour. Finally, this classification is founded on the division made in accordance to the temporal perspective since there exist the following types of humour: canned humour and conversational humour. Initially, S. Attardo (1994) adapted this classification to canned jokes and conversational jokes constructed for the spoken language right on the spot, but other theoreticians of humour expanded the limits of this typology in order to emphasize that all forms of humour, not merely jokes alone, can emerge in the immediate environment of the spoken language. Thus, this classification provides a possibility to easily divide humour into the canned one and the immediate one. It remains a handy tool for the scholarly examination of a comedy series. Besides, the application of this dichotomistic classification allows to eliminate the analysis of canned humour

because this type of humour is rarely used in a comedy series. Therefore, all attention is drawn to the universal scrutiny of the immediate humour. Later, the main peculiarities of humour in the spoken language are discussed in this sub-chapter on the basis of academic insights and taxonomies suggested by S. Attardo, L. Pickering and A. Baker (2011), J. Chovanec (2011), M. Dynel (2009), D. L. Long and A. C. Graesser (1988). As a result, it has been decided that stylistic devices serve as elements connecting taxonomies of humour in the spoken language. These elements are known for the concreteness of a humour unit and for this reason their empirical analysis is the most beneficial and suitable to attain the objective of the research set for the current dissertation.

The second chapter of the theoretical part *Multimodality: the Origins, the Development, the Methodology* is devoted to the introduction of a theoretical basis related to multimodality, its evaluation and the presentation of leading arguments about the chosen model for the research. This chapter of the theoretical part consists of two sub-chapters. In the sub-chapter 2.1 *The Meaning in the Context of Social Semiotics and Multimodality*, the historical origins of social semiotics are primarily discussed in relation to academic insights developed by Ferdinand de Saussure, Michail M. Bachtin and Michael A. K. Halliday especially in the area of semiotics. There are also important connections with academic works by Valentin N. Voloshinov in the sphere of psychology, as well as with these by Erving Goffman, Stuart Hall and Gregory Bateson in the area of interactive sociology. Undoubtedly, one cannot forget the insights of Michel Foucault and Basil Bernstein focused primarily on the discourse analysis. During the last decade of the previous century, studies of social semiotics and semiotic resources centred upon intersemiotic studies or to be more precise on MDRM. Therefore, this sub-chapter is devoted to the scrutiny of theories related to social semiotics. It should be taken into consideration that essential theoretical premises suggested by Michael Halliday and his followers Robert Hodge, Gunther Kress, Theo van Leeuwen, Paul Thibault, and Michael O'Toole took over certain elements from previously mentioned theories and incorporated such important factors as the

interdisciplinary approach and multimodality. The author of the current dissertation endeavours to discuss the definition of multimodality and the main concepts of multimodality on the basis of theoretical works of previously mentioned theoreticians by paying special attention to the semiotic resources and modes.

The development of MD studies has been systematically conditioned by the interaction among various branches of science and the growing popularity of interdisciplinary studies. The development of interdisciplinary scientific theories provokes the formation of new MD studies. Meanwhile, innovative MDRM makes a significant contribution to the advancement of interdisciplinary theories. However, multimodality studies provoke numerous challenges related to the peculiarities of MD theory and subsequent studies. In the second sub-chapter 2.2. *Methods and Approaches Related to the Studies of Multimodality* much heed is paid to the problematic issues within multimodal approaches and the questions related to the process of standardization in the context of multimodal theories and studies. Besides, a certain degree of attention is drawn to the analysis of multimodal studies in relation to films since this type of analysis remains especially significant willing to discuss and explain the model of research selected for the current dissertation. To invigorate the discussion of the most problematic issues in the context of multimodal studies, it is essential to distinguish the following challenges: the newness of multimodal studies, different interpretations of multimodal studies and their flexibility. This tendency provides a chance to claim that multimodality is not a purely homogeneous research method. The author of the current dissertation has made a conscious decision to discuss three approaches to multimodal theory on the basis of the division suggested by C. Jewitt (2009): the one related to social semiotics, the one connected with the discourse analysis and the one inseparable from the interactional analysis. Given that the object of the research in the current dissertation is humour expressed in a comedy series, the analysis of multimodal studies also covers the brief overview of academic works by Andrew Burn and David Parker

(2001), John A. Bateman and Karl-Heinrich Schmidt (2012), Janina Wildfeuer (2014). All of them are devoted to the multimodal research of films. After making the analysis of different approaches to multimodality, it is possible to make a conclusion that the selection of elements for the multimodal research is a truly individualised process, based on well-defined objectives. Taking into account all these tendencies, a decision has been made to conduct the analysis of humour by creating and applying an adapted model of MD discourse transcription. In fact, the elements taken from social semiotics as well as these borrowed from the multimodal discourse analysis and the interactional analysis are also perceived as a part of this model. The inclusion of each individual mode into the research of multimodal subtitled humour is thoroughly explained in separate chapters of the theoretical part dedicated to the analysis of concrete modes. It is important to mention that the author of the current dissertation has made a decision not to apply existing models of the multimodal analysis for films since they are based on the scrutiny of the constituent elements of the very initial product. In fact, subtitling cannot be considered as an initial, integral and inseparable element of films.

In the third chapter of the theoretical part of the dissertation extralinguistic elements of meaning, including hand gestures and mimic, as well as paralinguistic elements of meaning, such as vocal ones, are discussed in detail. Adequate attention is also paid to the factors that transform, compensate or supplement linguistic meanings. This chapter consists of three sub-chapters.

The evaluation of the semiotic potential of hand gestures is one of the objectives for the multimodal research conducted for the current dissertation. In the sub-chapter 3.1. *The Potential of Hand Gestures in Relation to the Meaning* two main opposing theoretical approaches to hand gestures are discussed. The first of them is understood as the communicational one and it indicates that hand gestures convey certain meanings. The second one is believed to be non-communicational and its proponents state that the potential of hand gestures in relation to the meaning is quite limited. The multifunctional nature of hand gestures helps to reveal the essence of a MD theory. In reality

various modes interact among themselves in different ways and new meanings are being created. The true meaning of hand gestures tends to be revealed by the interaction of various branches of science and for this reason the author of the current dissertation prefers to use the system of the classification suggested by theoreticians of communicational gesticulation and rely on their academic insights. According to the representative of the communicational gesticulation school, David McNeill, hand gestures can be divided into four categories: 1) iconic gestures depicting concrete objects or events and maintaining quite a close connection with the semantic content; 2) metaphoric gestures that convey abstract ideas; 3) deictic gestures meant to perform a referential function or a localising one and 4) beats expected to emphasize the significance of accompanying words and/ or phrases. The author of the dissertation believes that namely this system of classification is the most suitable one to attain necessary objectives for this thesis.

Facial expressions perform a significant role in the process of verbal and nonverbal communication since they can convey agreement, doubt, objection, interest, indifference during the conversation and a lot of other communicational functions. In some cases facial expressions are known for their multifunctional features. The sub-chapter 3.2. *The Potential of Mimic in Relation to the Meaning* is dedicated to the analysis of the potential of mimic in the process of verbal and nonverbal communication. This dissertation is mainly focused on the scrutiny of facial emotions because the forms of their expression play a significant role in creating humour. It should be noted that the examination of emotions in the context of mimic studies is extremely well-developed and possesses concrete and globally accepted research methods. In order to examine the potential of meanings of facial emotions, a decision has been made to incorporate Paul Ekman and Wallace V. Friesen's *Facial Action Coding System* (1978) into the multimodal research. This system discerns six main emotions: anger, surprise, fear, happiness, disgust and sadness. Willing to identify all these emotions leading theoreticians tend to provide concrete criteria for their proper recognition.

The rhythmical pattern of speech, accentuation and intonation are deemed to be the object of prosody. The research of prosody carried out by different scientists reveal that various aspects of verbal expression are equally important in conveying humour. In the last sub-chapter 3.3. *The Potential of Prosody in Relation to Meaning* dedicated to the examination of extralinguistic and paralinguistic modes, the potential of meaning in relation to prosody is being discussed as well. The results obtained from different prosodic studies indicate that various aspects of verbal expression remain significant in conveying humour (Attardo, 2001; Woodland and Voyer, 2011; Heath and Blonder, 2005; Attardo, Pickering and Baker, 2011).

Taking into consideration existing models of prosodic studies and the objectives set for the current dissertation, it becomes evident that the system of sound analysis in the context of multimodality created by Theo van Leeuwen serves as the best option for this thesis[5]. An important part of this sub-chapter is devoted to the overview of parameters related to voice quality and timbre and their classification system.

The fourth chapter of the theoretical part is oriented towards stylistic devices included into the empirical part so that theoretical definitions and their interconnections with the expression of humour could be discussed. There are three separate sub-chapters and each of them focuses on one of the following stylistic devices: a hyperbole, a litotes and a simile. Each of them is significant for the empirical research of the current dissertation. The last sub-chapter 4.4. *Other Stylistic Devices Related to the Expression of Humour* analyses not so widely-studied stylistic devices, especially from the perspective of multimodality. This group consists of such stylistic devices as puns, personifications, zoomorphisms, oxymorons, metaphors, synecdoches, anticlimaxes and aphorisms. The analysis of stylistic devices manifests that all of them may convey humour although they possess different ability to express humour and its forms.

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[5] Van Leeuwen, T., 1999. *Speech, Music, Sound*. London: Macmillan.

The fifth chapter of the theoretical part of the current dissertation *The Methodology of the Empirical Research* aims to introduce the empirical material of the research and its methodology in more depth. The comedy series *Hot in Cleveland* is presented in the first sub-chapter of this paper. The general information is provided about the creators of the series, the actors and the awards. The sub-chapter gives a short plot summary as well. The object of the empirical research and its development is discussed in the sub-chapter 5.2. *The Process of the Research* focusing on the structure of the research, the concepts employed in the dissertation as well as abbreviations. Stylistic devices included into the research for the current dissertation have been selected in the context of the material available for the research: the stylistics of a comedy series, the number of stylistic devices conveying humour and their innovative nature beneficial for the research. The analysis of the subtitled stylistic devices consists of two stages:

a) the analysis of selected stylistic devices in the context of translation and following the classification of subtitling strategies proposed by H. Gottlieb (1992);

b) the analysis of extralinguistic and paralinguistic elements and their importance while compensating the linguistic loss of a certain stylistic device or modifying the expression of a linguistic text in subtitles. Following the classification of subtitling strategies developed by H. Gottlieb, the translation of the identified stylistic devices into the Lithuanian language falls into ten categories: extension, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation (1992:166). Although the empirical research is focused on the translation of stylistic devices, their analysis happens to be conducted by unveiling entire humorous situation and its context is highly necessary if one seeks to identify and understand the nature of a certain stylistic device. It should be mentioned that the comedy series is an AV product and for this reason all tables employed for the analysis of film subtitles are submitted in combination with a concrete film shot. Sometimes the shot is obligatory if one really wants to understand the

linguistic context of concrete stylistic devices. In those sub-chapters where subtitling strategies of stylistic devices are analysed, one can also find the multimodal transcription of these stylistic devices in order to show that extralinguistic and paralinguistic elements succeeded or failed to have a considerable impact for their translation. Subtitling instances examined in the current dissertation are mostly based on certain decisions made in relation to the linguistic features of subtitling.

The MD research, based on multimodal transcription method, was selected to conduct the scrutiny of extralinguistic and paralinguistic elements so that their compensatory mechanisms could be evaluated and used to compensate linguistic losses of a concrete stylistic device. According to MD theoreticians (Baldry and Thibault, 2006b; Flewitt et al., 2009:45), the multimodal transcription should be perceived as the parallel description of several chosen modes, their parameters and qualities that help to understand the interaction among them. Importantly, the original text of the humorous situation goes in combination with its translation into Lithuanian. It is also complemented with the description of hand gestures, facial emotions and vocal qualities.

Although the multimodal transcription is usually submitted in parallel columns, the order of transcription in this dissertation is slightly different: the original script, Lithuanian subtitles and film shots are presented in parallel columns while the description of extralinguistic and paralinguistic elements is given in the other two columns located below. This type of atypical and modified presentation of stylistic devices in multimodal transcription is being conditioned by the limitations of text formatting. Lacking possibilities to submit all the material of the research in five parallel columns, the author of the dissertation has made a decision to locate all elements in one space but following a different order.

The largest section of the dissertation is devoted to the empirical research. The sixth chapter entitled *The Analysis of Subtitled Stylistic Devices* consists of eight sub-chapters. The sub-section 6.1. is dedicated to the analysis

of hyperboles. This stylistic device has been most frequently found in the comedy series *Hot in Cleveland* and their translation has been examined on the basis of translation strategies developed by H. Gottlieb. The empirical research of the comedy series *Hot in Cleveland* unveils that the hyperbole is a frequent means to express humour since it creates an exaggerated picture of everyday life. The analysis of subtitled hyperboles shows that they are translated by using the strategy of paraphrasing which is oriented towards the domestication of the translated text for the target audience. Other subtitling strategies often applied to the hyperbole are the following: condensation and transfer. The empirical research also reveals that the application of condensation strategy is not necessarily related to the stylistic loss of the text. If the translation is done in a creative and professional manner, the most important stylistic peculiarities of the text can by successfully conveyed despite the usage of the condensation strategy. In the case of condensation one can notice several interesting trends. Firstly, personal and possessive pronouns might be eliminated (the following example is taken from the comedy series *Hot in Cleveland*: *And **your** accent drives **me** crazy* – „o akcentas – iš proto varo"). It is possible to make a premise that it is related with the compensation of visual information: interpersonal relations are frequently indicated by using pronouns, but in the AV text, the same information can be provided using images and referring to actions and gestures made by the characters of the film. One can also notice the tendency that by compensating hyperboles, adverbs or other tiny words, which do not alter the original meaning are often eliminated:

1. adverbs (*I haven't **even** looked at another man since 1949 – Nuo 1949 nežiūriu į kitus*);
2. conjunctions (*I was turning corner, **and** I tripped, **and** I fell face-first into her cleavage – Sukdama už kampo paslydau ir veidu tiesiai į iškirptę; all my life my mom was afraid I'd get sick **or** hurt **or** lost – mano motina ištisai bijo, kad susirgsiu, susižeisiu, pasiklysiu*);

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3. quantifiers (***All*** *the cool seniors stay home anyway – normalūs senoliai vis tiek namie lieka*);

4. frequency adverbs (*This is why you **always** smell like pot – štaip kodėl jūs pati atsiduodat kanapėm*).

Condensation strategy is not always related to the stylistic loss in the AV text. The elimination of adverbs of frequency while doing the translation into the Lithuanian language can be compensated by the picturesque verb „atsiduoti“ (*This is why you **always smell** like pot – štai kodėl jūs pati **atsiduodat** kanapėm*).

Transfer is the third most frequently employed strategy for hyperbole subtitling in the comedy series *Hot in Cleveland*. Taken into consideration that the number of hyperboles examined in the current dissertation amounts to 150 units, the application of this strategy for 11 cases allows to make a premise that precise translation of hyperboles into the target language happens to be rare enough. Hyperboles that have been translated applying the strategy of transfer are noticeable for a clear syntactic and semantic structure. Merely five hyperboles contain the words *all, everyone* and *everything* which have a clearly defined equivalent in the target language („visi“ ir „viskas“).

In the comedy series examined for the current dissertation there are no cases of hyperbole translation related to merely one strategy, be it expansion, imitation, transcription, dislocation or omission. All of above-mentioned strategies happened to be used for hyperbole translation but they are combined with other subtitling strategies. Many scientists involved in subtitling studies have noticed that the process of subtitling frequently demands not a single one strategy of translation, but requires several of them to be combined. (Schwarz, 2002; Díaz Gintas and A. Remael, 2007; Pettit, 2009). The potential cases of combined subtitling strategies are presented in the following table:

Table 1. **The combinations of subtitling strategies for the hyperbole**

Paraphrase + omission
Paraphrase + transfer
Paraphrase + decimation

Paraphrase + extension
Paraphrase + condensation
Condensation + omission
Paraphrase + extension
Transfer + omission
Transcription + imitation

Looking attentively at the table of the combined strategies, one can notice that most of these combinations are applied in a close connection to paraphrasing. This can be explained by the fact that the strategy of paraphrasing and its application strongly transform and even destroy the syntactic structure of the original text. A considerable number of combinations between paraphrase and other strategies reflects potential changes within the text. In the process of subtitling paraphrases provide a possibility to modify the original text and not only convey the message in other words but change the leading aspects of the meaning.

The empirical research of hyperbole translating has revealed that most hyperboles may be preserved while translating the text into the Lithuanian language. However, in some cases the translation of hyperboles cannot avoid certain semantic losses. Sometimes hyperboles are not retained and then semantic and stylistic losses might be compensated by using other semantic and cultural elements which recreate the humorous situation.

Anne Ketola places an emphasis on the need of similar studies by claiming that "translation studies has yet to assess if and how images and image-word interaction are involved in the translator's interpretation of the source text and, consequently, translation solutions" (2016:80). These things are important to clarify in a wider context of Lithuanian subtitling practice. It is important to emphasize that most comedy series, including *Hot in Cleveland*, are translated directly. The script of the selected comedy series is translated and simultaneously adapted for subtitling. In Lithuania the process of subtitling of films is closely connected with audio and visual materials, but their influence on the process of translation has not been examined yet.

In the sub-chapter 6.2. the role of extralinguistic and paralinguistic elements for the translation of hyperboles is being analysed. The examination of extralinguistic and paralinguistic elements shows that non-linguistic modes influence the translation of this stylistic device into the target language. MD research proves that not only visual but also audio elements of the humorous situation can limit the freedom of a translator since they are closely related with the entire humorous situation. In other words, the inclination to ignore them would result in considerable losses of the meaning. After analysing results of the MD research, it is possible to claim that a translator cannot escape the trap of limitations in the realm of gesticulation enriched by concrete meanings. Hand gestures endowed with concrete meanings fall into several categories: deictic, iconic and metaphoric. They convey important pieces of information which is inseparable from the linguistic material of the AV text. Although the word order of the Lithuanian language is rather flexible, the localisation of certain hyperboles, closely connected with the visual information of the AV text, can be explained by the attempt to create a semiotic coherence with gesticulation and other aspects conveyed through the vocal expressions of the characters by placing them in the identical positions of the sentence as in the original. The research of prosodic elements reveals similar results: vocal intonations, slackened speech tempo and pauses can place an emphasis on certain linguistic information and it becomes significant to convey these linguistic units into the target language. Taking into account the results of the MD research, one can note that hyperboles in the AV text are often highlighted by prosodic means. Therefore, one can draw a conclusion that this stylistic device makes an important contribution to the humorous situation. Meanwhile, it is necessary to pay heed to the prosodic elements of the AV text during the process of subtitling.

Litotes is often referred to as the most frequent stylistic device meant to convey humour (Long and Graesser, 1988). However, the analysis of the comedy series *Hot in Cleveland* unveils that the litotes is much more rarely used in this film than the hyperbole. Sub-chapter 6.3. is dedicated to the

translation of the litotes and its analysis on the basis of subtitling strategies developed by H. Gottlieb. Although the quantitative data is not informative enough due to the limited number of this stylistic device in a comedy series, the research proves that the litotes as well as the hyperbole have been translated by applying the strategy of paraphrasing or by combining this strategy of subtitling with other strategies that assist in attaining text compression. These include: condensation, decimation and omission. Although the litotes experiences changes in translation and acquires new forms of verbal expression, the attempt of the translator to retain this stylistic device reveals its significance while conveying humour and connotations of the text. The endeavours to preserve the litotes in subtitles by applying the strategy of expansion also manifests the importance of this stylistic device for the text since the strategy of expansion is neither typical nor convenient for subtitling.

The sub-chapter 6.4. is focused on the analysis of the role of extralinguistic and paralinguistic elements in the process of the translation of the litotes. The MD research reveals that the translation of the litotes may be combined with the prosodic and visual peculiarities of the AV product. Analysing the subtitling of the litotes, it is possible to claim that this stylistic device is often accompanied by unusual vocal intonations or patterns of behaviour. These elements not only help to recognize the litotes more easily but also assists in translating it into the target language. For example, in one case of subtitling of the litotes, the original meaning of the phrase is not retained. Its translation happened to be based on transcreation when phonetically close English words are chosen in order to create an illusion of real translation. Sometimes, the pseudo translation might be applied as well. In other cases, the litotes is compensated in subtitles with the help of gesticulation and vocal intonations that convey a certain meaning. The significance of prosodic and phonetic elements of the AV text and its subtitling is directly related to the salience, exclusivity and noticeability of the vocal information. In those cases when the vocal information turns out to be especially important, the prosodic peculiarities of the original litotes might be partially conveyed in

subtitles by choosing an adequate sentence structure and the word case that helps to render the emotive aspects of a certain word and its pronunciation to the maximum. This also includes such peculiarities as the prolonged pronunciation of the word.

The sub-chapter 6.5. is devoted to the analysis of the translation of similes based on the strategies for subtitling suggested by H. Gottlieb. The comedy series *Hot in Cleveland* contains 47 cases of similes and almost all of them are related to the creation of humour. The strategy of paraphrasing is tightly connected with the process of choosing other syntactic and semantic forms of expression meant to convey the same idea and this tendency often conditions syntactic transformations of the text. Therefore, it is undeniable that many similes, which are translated by applying the strategy of paraphrasing, disappear in subtitles. In some cases similes are often substituted for other stylistic devices, for example, the metaphor. As the empirical research shows, this stylistic device is often inseparable from cultural references and for this reason, its successful rendition in translation is related to the evaluation of the cultural distance. Translation strategies for similes are directly dependent on cultural elements and their distance or closeness to the target audience. Therefore, the translation of similes is tightly connected with the ability of a translator to properly identify cultural links and differences and his readiness to choose suitable translation strategies for subtitling.

The sub-chapter 6.6. centres upon the analysis of extralinguistic and paralinguistic elements and their role in translating similes. Given the fact that similes are frequently figurative and expressive on the verbal level, they happen to be much less picturesque in the context of linguistic and paralinguistic elements. However, in some cases the subtitling of similes cannot go alone: it is necessary to pay attention to the visual information provided by the film since it influences translation strategies of ambivalent or culturally distant similes. The multimodal analysis of the simile proves that paralinguistic and extralinguistic elements of the film are frequently exploited for subtitling of those similes that are based on cultural realia especially when

they are almost unknown to the target audience. In one case it is possible to find a culturally distant and ambivalent reference to the Buddhist monk, but in the process of translation, it is transformed into a simile referring to the nun as a symbolic figure that represents the Christian culture and spirituality found in the Western world. The introduction of this element is inseparable from the adequate audiovisual context: in the film shot the commercial is being shown and at the same time the spectator can see the woman and hear the commercial recording of a female voice. Several other similes based on culturally distant elements in the process of subtitling into the Lithuanian language might exploit the visual information of the film as well. The translator can paraphrase or even trans-create the simile relying on the external qualities of the character seen in the shot or the actions performed by the same character. In those cases when the simile might be literally translated into the target language, it might simultaneously be unusual or sound strange to the users of the target language. Thus, a decision could be made to translate a part of the text, using international words that are easy to identify. These words can be adjusted to the AV information in a coherent manner so that it could be conveyed via other modes.

The sub-chapter 6.7. focuses on the analysis of translation of other stylistic devices that convey humour but are quite few in the comedy series *Hot in Cleveland*. One of these stylistic devices is the pun or other cases of wordplay perceived in a wider context. Due the scanty number of this particular stylistic device in the above-mentioned comedy series, it is hardly possible to make extensive conclusions. However, several cases of subtitling of the pun have been analysed in the current thesis and they unveil similar translation strategies in film as well in literature. Polysemantic words that make up the basis for a pun or a wordplay are quite complex to render in translation without changing the semantic meaning of the original text. During the process of subtitling the search for equivalent on the vocal level happens to be frequently abandoned in the case of puns based on alliteration. In order to

subtitle these puns properly, the subtitler needs to apply the strategy of transfer and refer to the literal translation.

The research reveals that subtitling strategies for zoomorphisms are quite dependent on the significance of a concrete zoomorphism to the humorous situation and its cultural and phraseological closeness to the target audience. In that case when the zoomorphism becomes the basis of the humorous situation or possesses identical/semi-identical conceptual equivalents in the target language, it is sought to translate it literally. In other cases, the translation of a concrete zoomorphism might be less limited and less precise, especially when the zoomorphism does not possess these qualities.

The analysis of oxymoron subtitling demonstrates similar subtitling tendencies as in the case of zoomorphisms. Subtitling strategies for oxymorons are being conditioned by numerous different factors: the importance of this stylistic device in the context of the entire text, the semantic peculiarities of oxymorons, the existence of absence of their equivalents in the target language and the standards of length for subtitles.

In the comedy series *Hot in Cleveland* the identified metaphors are subtitled by applying different subtitling strategies: some conceptual elements of metaphors might be rendered without alterations during the process of translation while others experience moderate alterations. In some other cases metaphors are not preserved in the Lithuanian subtitles. The analysis of subtitling for metaphors also proves that the role of a translator remains crucially important when it is necessary to evaluate the conceptual elements of metaphors, especially on the cultural level as well as on the semantic one. Even in those cases when the metaphor is translated literally, it can be become dysfunctional in translation, especially if the same metaphor is distant from the cultural viewpoint or unusual from the semantic viewpoint.

Although the number of synecdoches found in a comedy series *Hot in Cleveland* happens to be quite modest, it is possible to claim that this stylistic device is usually subtitled in the film by paraphrasing or by putting in combination with other strategies indicated in the classification suggested by

H. Gottlieb. In some cases the application of the paraphrasing strategy conditions the loss of synecdoche in translation. In other cases, the synecdoche is successfully retained in subtitles after applying the strategy of paraphrasing.

The scrutiny of instances of anticlimax in a comedy series *Hot in Cleveland* shows that this stylistic device has always been retained in Lithuanian subtitles despite the application of various subtitling strategies. The research proves that the anticlimax is a constituent part of the humorous situation and for this reason a translator seeks to retain this stylistic device in subtitles. Similar premises about the subtitling of purely humorous stylistic devices can be made after the scrutiny of the aphorism which reveals that it is sought to retain the aphorisms in subtitles.

In the last sub-chapter 6.8. dedicated to the empirical analysis of stylistic devices much attention is paid to the role of extralinguistic and paralinguistic elements while translating numerous stylistic devices that have not been frequent in a comedy series *Hot in Cleveland*. The scrutiny of extralinguistic and paralinguistic elements reveals that while subtitling various stylistic devices interconnected with the expression of humour, one can find several cases of translation based on the vocal peculiarities associated with the original speech. For instance, the translation of the zoomorphism into Lithuanian is based on the transformation of an affirmative sentence into a question. Besides, it imitates the prosodic peculiarities of the original text: the question formulated in the Lithuanian language would usually be uttered in almost identical voice intonations that might be heard in the original dialogue of a film. Namely, this case of translation could be referred to as a positive example of the audiovisual translation since it is based not only on the peculiarities of the written language, but on these typical of the spoken language as well. In addition to that, one can notice that the possibility of their interconnection in the AV text has been used to the fullest. In a comedy series *Hot in Cleveland* the author of the current dissertation has already found several different cases of translation of stylistic devices where the correspondence between the original and the target language is imitated by

looking for identical pronunciation of words. In the Lithuanian subtitles quite distant words are selected if one looks at them from the semantic perspective, but they imitate the initial sounds of the original voice track at least in part, namely in identical places. In some cases, the visual information of film, including physical actions, can compensate the linguistic losses of subtitling.

The examination of other stylistic devices related to the expression of humour and their extralinguistic and paralinguistic elements reveals that they can compensate for the losses of the linguistic text or supplement it with recurrent and new modes of interplay. Therefore, it might be indicated that the potential of the meaning of these elements is quite wide and not limited to the translation of certain stylistic devices only. For this reason, the multimodal analysis should be perceived as a perspective and universal way to study the AV texts for the needs of translation studies in general.

CONCLUSIONS

1. The empirical research of subtitled stylistic devices in the context of the expression of humour reveals that the concrete form of humour cannot be exclusively related to certain typical subtitling strategies. The process of subtitling of each stylistic device is a unique decision to be made in accordance to regulating standards of different texts and their subtitling. The research also shows that the strategies of subtitling for stylistic devices happens to be frequently conditioned by the length of the text itself. In order to convey humour in the subtitled text as precisely and concisely as possible the translator needs to apply the strategies of condensation, decimation and paraphrase in the process of subtitling of stylistic devices. The strategy of paraphrase or its combinations with other strategies prevails when one has to translate hyperboles, litotes and similes. Similar tendencies have been manifested in the analysis of subtitling of less frequent and popular stylistic devices found in the comedy series *Hot in Cleveland.* The fact that the strategy of paraphrase and its combinations are one of the most common

means applied while subtitling different stylistic devices shows that the subtitling of humour happens to be dominated by domestication strategies (in Peter Newmark's terms). Thus, it is possible to claim that humour can be transformed in subtitles in order to retain the humorous effect of the text even if that requires certain semantic and grammatical alterations of the text. Besides, the qualitative research of stylistic devices unveils that these transformations are conditioned by the necessity to compress the text in subtitles.

2. The second defence statement of the current dissertation has proved to be correct. The cultural distance of humour is an important element that serves as a prerequisite for the right perception of the translated humour. The research shows that a translator has to play a significant role in evaluating the cultural distance of humour before its translation. This factor becomes vital when humour is based on certain cultural realia. If the cultural distance of humour fails to be properly evaluated and the strategy of subtitling appears to be incorrect, the meaning of the original text can be conveyed on the verbal level, but not on the functional one. In these cases, the original humour turns out to be hardly understood or completely vague to the users of the translation. In some cases the cultural distance of humour might be quite extensive and the stylistic expression of this humour can be hard to convey in translation. Therefore, the best decision for this type of translation to be made is to trans-create the humorous situation or apply the strategy of imitation. The research proves that culturally distant humour might be successfully conveyed on the functional level by applying the strategy of paraphrase. Sometimes the humorous situation might become even stronger and more efficient depending on the peculiarities of the text and professional abilities of a concrete translator.

3. The qualitative research proves that the third statement of defence of the current dissertation is also correct. The visual information of an AV text can compensate the linguistic losses experienced in the process of subtitling. It is undeniable that in some cases certain linguistic losses in subtitles might be

compensated by the visual information of an AV text, especially when the verbal information of an AV text corresponds with the visual one. The image cannot compensate the structural loss of stylistic devices but it can serve as a visual reference to the objects or actions that are not verbally expressed in subtitles. Analysing subtitles, the author of the current thesis found interesting cases to show that the translator might accept the visual information of the AV text as the basis for choosing adequate strategies of subtitling. Therefore, the translation turns into the expression of the interaction between the image and the word observed in subtitles. It cannot be seen as merely an additional means to increase the understanding of a concrete film. The interaction between the image and subtitles, according to the author of the current dissertation, can be one of the most recommended strategies of subtitling in the case of informational redundancy within the AV text.

4. Phonetic and prosodic peculiarities of the original AV text can be retained or imitated in subtitles as suggested in the fourth statement of defence of the current dissertation. Analysing different stylistic devices, the author found several cases of subtitling where the syntactic-pragmatic structure of translation turns out to be adjusted to the vocal information of the original AV text. The subtitles provided in the target language usually tend to imitate intonations similar to these employed in the original text. For instance, an original sentence uttered in a raised voice can be partially or almost fully imitated in Lithuanian subtitles by transforming the statement into a question, which is normally pronounced in a raising intonation in the Lithuanian language. Without any doubt, subtitles cannot vocally convey the intonation of speech, but the users of subtitles can „hear" the phonic peculiarities of the written text in their minds, especially if these peculiarities are adjusted to the phonetic information of the original text. The research also discloses that phonetic and prosodic actions can become imitational and be perceived as such when the original AV text contains lexical elements that are easy to recognize, for example, international words

or proper nouns. It should be noted that the existence of such words in the original AV text requires to maintain similar or identical word location in a sentence so that subtitling could also help to create the impression of the exact translation. These actions are made in the process of subtitling when they happen to be emphasized in the text or pronounced using a slow speech tempo so that the users of the AV text could recognize them more easily.

PUBLICATIONS

1. Šidiškytė, D., Tamulaitienė, D., 2013. The Contrastive Analysis of the Translation of English Film Titles into Lithuanian and Russian. *Studies about Languages.* No. 22/2013, p.71-78.

2. Šidiškytė, D., 2015). Multimodal Language of the Intertitles in the Trailers of American Romance-Comedy Feature Films. *Studies about Languages.* No. 27/2015, p. 77-92.

Daiva Šidiškytė (b. 1979) took up her studies at the Department of the English language at Vytautas Magnus University from 1997. In 2001 she obtained a BA degree in English Philology, and in 2004 she was awarded an MA degree in English Culture and Literature. In 2011 Daiva Šidiškytė commenced her doctoral studies in the area of Philology (Humanities) at Vilnius University. From 2006 to 2014 Daiva Šidiškytė was teaching English for Specific Purposes at the faculties of mechanics, civil engineering, informatics, social sciences and chemical technology at Kaunas University of Technology.

HUMORO RAIŠKOS TRANSFORMACIJOS AUDIOVIZUALINIAME VERTIME

Santrauka

Filmai, įskaitant ir komedijas, yra bene gausiausia audiovizualinės (toliau AV) produkcijos rūšis, sulaukianti ypatingo mokslininkų, tyrinėjančių audiovizualinio vertimo (toliau AVV) sritį, dėmesio. Atsižvelgiant į tai, kad komedijos, humoro laidos ir serialai sudaro reikšmingą visos AV produkcijos dalį, humoro analizė AV tekstuose yra aktuali ir reikšminga. Vis dėlto nemažai AVV specialistų pripažįsta, jog net pastarąjį dešimtmetį AVV moksliniai darbai, taip pat ir humoro tyrimai, per dažnai apsiriboja vien tik lingvistine AV teksto analize (Chaume, 2002; Díaz Cintas, 2004, 2008; Gambier, 2006b). AV humoro tyrimuose nagrinėjami panašūs ar netgi identiški vertimo klausimai kaip ir analizuojant lingvistinį humorą. Taip susiaurinamos ir iškraipomos AVV, kaip specifinės vertimo mokslo šakos, ribos, kadangi AV tekstų analizė negrindžiama įvairių filmo elementų informacijos perteikimo galimybėmis.

Tyrimo aktualumas ir naujumas. Lietuvoje AVV tyrimais pradėta domėtis tik prieš dešimtmetį, tad kol kas stokojama AV produkcijos vertimo į lietuvių ar iš lietuvių kalbos mokslinių tyrimų. Tai, kad AVV, nors ir aktuali, bet vis dar yra nauja mažai tyrinėta vertimo mokslo sritis Lietuvoje, liudija pastarųjų kelerių metų publikacijos AVV tematika: nemažai mokslinių straipsnių vis dar yra skirti supažindinti ar pristatyti įvairius AVV aspektus lietuviškos AV produkcijos tyrimų kontekste. Tokio pobūdžio publikacijoms yra priskirtini Danguolės Satkauskaitės, Indrės Koverienės, Vytautės Pasvenskienės, Lauros Niedzviegienės, Anos Kirejevos, Linos Abraitienės ir Jūratės Urbonienės moksliniai straipsniai, publikuoti 2014–2015 metais. Išskirtinį dėmesį subtitravimui skyrė Ligita Judickaitė-Pašvenskienė, išspausdinusi keletą straipsnių (2009, 2013, 2014), kuriuose aptariama ši AVV

moda[6]. Bene svariausias pastarųjų metų indėlis į AVV tyrimus Lietuvoje yra dvi apgintos šios mokslo srities disertacijos. I. Koverienė 2015 m. apgintoje disertacijoje „Dubliavimas kaip audiovizualinio vertimo moda: anglų ir lietuvių kalbų garsynai vizualinės fonetikos kontekste" tyrinėjo anglų ir lietuvių kalbų garsų vizualią raišką ir lūpų sinchronijos galimybes dubliuojant filmus, o Dainora Maumevičienė disertacijoje „Translation Strategies in Software Localisation" (liet. „Vertimo strategijos lokalizuojant programinę įrangą") (2012) atliko išsamų programinės įrangos *PeopleSoft* lietuvinimo strategijų tyrimą. Taigi, atsižvelgiant į negausų lietuvių mokslininkų AVV tyrimų skaičių, manytina, kad šiame darbe atlikta lietuviškai subtitruoto humoro analizė bus reikšmingas indėlis į lietuviškų AVV tyrimų sritį. Tikėtina, kad atlikto tyrimo rezultatai bus svarbūs plėtojant tolesnius subtitravimo lietuvių kalba mokslinius darbus.

Šis darbas taip pat bus reikšmingas ir globalesne prasme. Nors bandymų analizuoti AV tekstus, susiejant keletą mokslo sričių ir apimant įvairius informacijos perdavimo komponentus, po truputį atsiranda (Taylor, 2004; Pettit, 2008; Baczkowska, 2012), jie dar nėra pakankamai sistemingi ir gausūs. AV tyrimų kontekste bandymai įterpti muzikos, fotografijos ar kino teorijų žinių į AV tekstų analizę kol kas yra gana individualizuoti – tai lėmė įvado pradžioje aptartos priežastys. Nors naujų AVV, įskaitant ir subtitravimą, tyrimų metodų paieška ir žengimas tarpdiscipliniškumo link yra iššūkius keliantys uždaviniai, tačiau kartu ir neišvengiama būtinybė norint plėsti AVV tyrimų galimybes (Díaz Cintas, Orero ir Remael, 2006; Cho, 2013). Sung-Eun Cho pažymi, jog, norint tiksliai apibrėžti audiovizualinį vertimą, būtina ištirti sąveiką tarp verbalinių ir vizualių, akustinių ir kinetinių elementų[7] (2013: 386). O J. Díazas Cintas'as, P. Orero ir A. Remael išreiškia tvirtą nuostatą, kad

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[6] Terminas *moda* perimtas iš I. Koverienės 2015 m. apgintos disertacijos „Dubliavimas kaip audiovizualinio vertimo moda: anglų ir lietuvių kalbų garsynai vizualinės fonetikos kontekste." Ta pačia reikšme vartojamas *audiovizualinio vertimo būdas* šiame darbe minimas tik cituojant lietuviškus straipsnius.

[7] ”The interplay between verbal and multimodal modes, i.e., the semiotic, visual, acoustic, and kinetic elements needs to be examine to define the specific character of audiovisual translation." (Cho, 2013: 386)

tarpdisciplininiai tyrimai yra neabejotinas žingsnis pirmyn tyrinėjant AVV[8] (2006:9). Atsižvelgiant į tai, šiame darbe bus bandoma AVV tyrimams pritaikyti tarpdiscipliniškumui atvirą multimodalinį tyrimo metodą ir adaptuotą multimodalumo teoriją.

Tyrimo objektas – humorą perteikiančios stiliaus figūros subtitruotame audiovizualiniame tekste.

Tyrimo tikslas – išanalizuoti humoro raiškos lingvistines, ekstralingvistines ir paralingvistines transformacijas subtitruotame humoro seriale.

Tikslui pasiekti formuluojami šie **uždaviniai**:

- Aptarti humoro sąvokos apibrėžtis, pagrindines humoro teorijas ir tyrimų kryptis bei pagrįsti AV humoro priskirtį šnekamosios kalbos humorui.

- Ištirti subtitravimo, kaip AVV modos, ypatumus ir strategijas bei nustatyti humoro tyrimui tinkamiausią subtitravimo strategijų klasifikaciją.

- Įvertinus esamus multimodalinių tyrimų metodus, sukonstruoti subtitruoto AV teksto multimodalinį tyrimo modelį, atskleidžiantį lingvistinių, ekstralingvistinių ir paralingvistinių raiškos priemonių reikšminį potencialą.

- Pateikus teorines stiliaus figūrų apibrėžtis, išskirti jų sąsajas su humoro raiška.

- Ištirti vertimo strategijas ir jų derinius subtitruojant skirtingas humoro formas.

- Išanalizuoti vizualius ir akustinius elementus, taikomus su subtitravimo procesu susijusiems lingvistiniams humoro nuostoliams kompensuoti.

Ginamieji teiginiai. Disertacijai ginti pateikiami šie teiginiai:

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[8] ”Interdisciplinary research is obviously the way forward in AVT as is the combination of such research with feedback from forever multiplying professional, and even amateur, AVT practices.“ (Díaz Cintas, Orero ir Remael, 2006:9)

- Humoro subtitravimo strategijas lemia ne tik humoro rūšis, bet ir subtitravimo procesą reglamentuojantys standartai.

- Subtitruojant humoro ekvivalentiškumas yra tiesiogiai susijęs su kultūriniu humoro atstumu.

- Vizuali AV teksto informacija gali kompensuoti lingvistinius subtitravimo nuostolius.

- Fonetiniai ir prozodiniai originalaus AV teksto ypatumai gali būti perteikiami arba imituojami subtitruose.

Metodologinės nuostatos ir tyrimo metodai. Mokslininkai, tyrinėjantys humoro vertimą, pastebi, jog humoro vertimo mokslinius tyrimus vis dar sunku klasifikuoti dėl aiškių ir kryptingų tyrimų kriterijų bei tyrimo metodų stokos (Zabalbeascoa, 2005; Vandaele, 2002). Patrickas Zabalbeascoa pastebi paradoksalų reiškinį, jog vertimo ir humoro tyrimai, būdami tarpdiscipliniški, vis dar mažai tarpusavyje susiję ir neskatina abiejų sričių tyrimų plėtotės[9] (2005:185–186). Skirtingai nei P. Zabalbeascoa, Jeroenas Vandaele'as akcentuoja, jog humoro vertimo tyrimų problematiškumas atsiranda dėl humoro raiškos formų įvairovės (2002:151).

Sistemingų humoro vertimo tyrimų stoka taip pat siejama su nevienareikšme humoro teorijų ir klasifikacijų įvairove (Attardo, 1994; Fuentes Luque, 2010; Chiaro, 2012). Pasak Salvatore'o Attardo, humoro teorijų klasifikavimas tėra euristinis įrankis, o kiekviena nauja teorija dažniausiai perima elementus iš kitos teorijos[10] (1994:2). Adriánas Fuentesas Luque'as teigia, jog humoro klasifikacijų gausa yra susijusi su didele humoro raiškos formų įvairove[11] (2010:397). Pastebima, kad vertėjo gebėjimas identifikuoti humorą, jį suprasti ir perteikti verčiant – labai skirtingi įgūdžiai,

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[9] "[…] and it is that translation studies is an interdisciplinary field of research. So is humor studies; and both draw from linguistics, psychology and sociology, among other disciplines, for their descriptions and their theoretical models and constructs. It is not surprising, then, that humor and translation studies overlap, and the findings of one must be of interest to the other. What is surprising is that the link between translation and humor has not received sufficient attention from scholars in either field, with a handful of honorable exceptions […]." (Zabalbeascoa, 2005:185-186)

[10] "Needless to say, this classification of theories is only a heuristic tool, and each theory ends up incorporating some elements of the other types." (Attardo, 1994:2)

[11] "Humour can be expressed in many different ways. In this sense, we can find numerous classifications of humour […] according to various criteria." (Fuentes Luque, 2010:397)

nulemti dar menkai ištirtos humoro kognityvinių, lingvistinių ir kultūrinių aspektų sąveikos[12] (Vandaele, 2002:150). Todėl sunkiai įvardijami lingvistiniai, kultūriniai ir net garsiniai humoro vertimo iššūkiai skatina ieškoti naujų tarpdiscipliniškumu paremtų humoro vertimo tyrimo metodų.

Multimodalumas (toliau MD) yra laikytinas perspektyviu AVV tyrimų būdu dėl kelių priežasčių. Multimodaliniai teksto tyrimai, paremti semiotikos įžvalgomis, neturi tradicinės atskirties tarp kalbos ženklų ir jų konteksto. Teksto reikšmė aiškinama atsižvelgiant į teksto ženklų visumos sąveiką. Taigi mokslininkai, pasitelkiantys multimodalinius tyrimų metodus, ieško reikšmę sąlygojančių sistemų tarpusavio sąveikos mechanizmų. Kitaip sakant, multimodaliniai teksto tyrimai apima kalbos, vaizdo ir garso prasminių sistemų tarpusavio sąveikos mechanizmų paieškas. Kadangi AV tekstai savo prigimtimi yra polisemiotiniai, multimodaliniai tyrimo metodai (toliau MDTM) yra tinkami AV teksto, o ypač subtitrų, analizei. Kaip teigia Yan Chang, filmų vertimas visų pirma nagrinėja žodinę kalbą, o ne rašytinę[13] (2012:71). Mokslininkė pabrėžia, jog filmų tekstų vertimas yra ne tik neatsiejamas nuo kitų filmo elementų – garsumo ar veikėjų kalbos tonacijos, – tačiau ir turėtų remtis šia filmo garso bei vaizdo elementų sąveika parenkant globalias ir lokalias vertimo strategijas.

Svarbu paminėti, jog MDTM kriterijai nėra galutinai apibrėžti. Kalbant konkrečiau, MDTM yra skirti polisemiotiniams tekstams arba polisemiotiškumo paieškoms tekste, tačiau pačios MDTM sudedamosios dalys nėra griežtai apibrėžtos ir nekintančios. Tai rodo, kad MDTM galima modifikuoti, įtraukti į tyrimus naujus semiotinius lygmenis bei pritaikyti kitų disciplinų naujoves. Taigi MDTM yra atviri kaitai ir transformacijoms, skirtoms ieškoti skirtingų semiotinių sistemų sąveikos mechanizmų perteikiant teksto reikšmę. Tikėtina, kad šis išskirtinis MDTM bruožas leis ne tik naujai

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[12] "[…] sophisticated research has confirmed the intuition that the comprehension of humour (and its appreciation) and humour production are two distinct skills […]. Individuals may be very sensitive to humour but unable to produce it successfully; translators may experience its compelling effect on themselves and others (laughter) but feel unable to reproduce it." (Vandaele, 2002:150)

[13] "Film translation primarily deals with spoken language, rather than written language." (Chang, 2012:71)

pažvelgti į AV teksto analizę, bet, prireikus, ir sąlygos tam tikras tyrimo modifikacijas. MDTM laikytinas tinkamu analizės metodu pirmiausia dėl AV humoro savybių. Kaip jau minėta, egzistuoja daugybė skirtingų viena kitą papildančių ar supriešinančių humoro klasifikacijų, o tai dar labiau išryškėja bandant klasifikuoti AV humorą. Nepaisant esančių humoro klasifikacijų skirtumų, jos pasižymi vienu jungiančiu bruožu – visos rodo esant polisemiotinę AV humoro prigimtį. Manytina, jog verbalinio ir neverbalinio humoro klasifikacijų įvairovė atspindi skirtingus semiotinius humoro lygmenis. Taigi tikėtina, kad MDTM, pasižyminčio integraliu semiotinių ženklų interpretavimu, taikymas AV humoro tyrimams prisidės prie tikslesnio AV humoro reikšmių identifikavimo. Ypač aktualu tai išsiaiškinti turint omenyje lietuvišką subtitravimo praktiką, kai žinoma, jog dauguma humoro serialų, įskaitant ir nagrinėjamąjį, dažniausiai verčiami tiesiogiai, t. y., ne adaptuojant subtitravimui išverstą į lietuvių kalbą humoro serialo skriptą, bet iš karto verčiant ir tuo pačiu metu pritaikant filmo tekstą subtitrams.

Kitas labai svarbus darbo tyrimo metodas – stiliaus figūrų vertimo analizė, grindžiama H. Gottliebo subtitravimo strategijų klasifikacija. Ši sisteminga ir plačiai pripažinta subtitravimo strategijų klasifikacija yra pagrindinis įrankis lingvistinei AV teksto analizei, leidžiantis įgyvendinti ir MD tyrimą šiame darbe: išsami subtitravimo strategijų analizė, kartu įvertinant ir neverbalinę AV teksto raišką, atskleidžia galimas ekstralingvistines ir paralingvistines transformacijas subtitravimo procese.

Tyrimo medžiaga. AV tekstai pasižymi skirtinga humoro stilistika, humoro situacijų ir formų dažniu, perteikiančiu autoriaus ir AV teksto stiliaus ypatumus bei tikslus. Todėl vienokias humoro formas randame juodojo humoro, o gerokai kitokias – romantinėse komedijose. Dėl šios priežasties nuspręsta empiriniam darbo tyrimui parinkti AV medžiagą, kuri pasižymėtų žanrine vienove. Manytina, kad žanrinis vienalytiškumas yra tinkamas jungiamasis didelės apimties AV teksto tyrimo medžiagos elementas. Humoro serialas yra pramoginių filmų rūšis, pasižyminti humoro situacijų ir įvairių humoro formų gausa bei tam tikra unikalia stilistika. Taigi, atsižvelgiant į šias

humoro serialo žanrines ir funkcines ypatybes, galima teigti, jog būtent toks filmas tinkamas didelės apimties tyrimui.

Šiam darbui yra pasirinkta humoro serialo „Gražuolės Klivlende" (orig. *Hot in Cleveland*) pirmojo sezono, susidedančio iš dešimties serijų (iš viso per 200 minučių AV teksto), humorą perteikiančių stiliaus figūrų analizė. Šį humoro serialą subtitravo tarptautinė vertimų kompanija „SDI", verčianti filmus populiariausiems Lietuvos televizijos kanalams ir didžiausiems kino teatrams. Pasirinktos humoro serialo serijos yra subtitruotos vieno vertėjo, o tai leidžia daryti prielaidą, jog ši AV teksto imtis pasižymi stilistiniu vertimo vientisumu. Taigi, atsižvelgiant į paminėtus humoro serialo ir jo subtitravimo ypatumus, galima teigti, jog šis AV produktas tinkamiausias atlikti subtitrų analizę pagal užsibrėžtus tyrimo tikslus.

Stiliaus figūros pasirinktos empirinei analizei dėl jų, kaip stilistinių teksto elementų, konkretumo. Stiliaus figūrų atranka empiriniam tyrimui grįsta dviem kriterijais: moksliniais tyrimais paremtomis stiliaus figūrų sąsajomis su humoro raiška ir tam tikrų iš jų vertimo tyrimų stoka, menku ištirtumu. Taigi stiliaus figūrų empirinis tyrimas orientuotas į kokybinę, o ne į kiekybinę su humoro raiška siejamų stiliaus figūrų analizę. Dėl šios priežasties į empirinį tyrimą įtrauktą ir tos su humoro raiška siejamos stiliaus figūros, kurių nėra identifikuota daug nagrinėjamame humoro seriale, tačiau kurių subtitravimo tyrimų iki šiol praktiškai nebuvo.

Darbo struktūra. Disertaciją sudaro dvi pagrindinės dalys – teorinių prielaidų bei tyrimo metodologijos pagrindimo ir empirinio tyrimo.

Teorinė darbo dalis pradedama skyriumi, skirtu humoro ir subtitravimo tyrimams. Šiame skyriuje pateikiama glausta humoro apibrėžties ir pagrindinių humoro teorijų apžvalga, analizuojami subtitravimo, kaip AV modos, ypatumai bei subtitruoto humoro tyrimai ir pagrindžiama AV humoro, kaip šnekamosios kalbos humoro, traktuotė. Antrasis teorinės dalies skyrius skirtas multimodalumo teorinės bazės pristatymui, įvertinimui ir pasirinkto tyrimo modelio argumentavimui. Trečiajame teorinės dalies skyriuje „Ekstralingvistinės ir paralingvistinės raiškos priemonės" analizuojamas rankų

gestikuliacijos, mimikos ir prozodijos reikšminis potencialas bei aptariamos šių raiškos priemonių integravimo į MD tyrimą galimybės ir tyrimo įrankiai. Ketvirtasis teorinės dalies skyrius skirtas darbo objekto – stiliaus figūrų teorinių apibrėžčių ir sąsajų su humoro raiška – aptarimui. Penktajame skyriuje išaiškinama empirinio tyrimo metodologija ir eiga. Šeštasis – plačiausias – skyrius skirtas nuosekliai ir sistemingai empiriniam tyrimui pasirinktų stiliaus figūrų subtitravimo strategijų ir ekstralingvistinių bei paralingvistinių elementų vaidmens, subtitruojant šias stiliaus figūras, analizei.   Galiausiai šio darbo išvadose pateikiami apibendrinti tyrimo rezultatai, atsižvelgiant į įvade iškeltus ginamuosius teiginius.

IŠVADOS

1. Empirinis su humoro raiška siejamų subtitruotų stiliaus figūrų tyrimas parodė, jog konkreti humoro forma negali būti griežtai siejama su tam tikromis, tik jai būdingomis, subtitravimo strategijomis. Kiekvienos stiliaus figūros subtitravimas yra unikalus įvairių teksto vertimo ir subtitravimą reglamentuojančių standartų sprendinys. Tyrimas atskleidė, jog stiliaus figūrų subtitravimo strategijas dažnai nulemia šių stiliaus figūrų teksto ilgis. Todėl, siekiant kuo tiksliau, tačiau glausčiau, perteikti humorą vertime, subtitruojant dažniausiai taikomos kondensacijos, sumažinimo ir parafrazavimo strategijos. Parafrazavimo strategija ar jos deriniai su kitomis strategijomis vyravo verčiant hiperboles, litotes ir palyginimus. Nagrinėjamame humoro seriale panašias tendencijas atskleidė ir kitų, ne tokių dažnų, stiliaus figūrų subtitravimo analizė. Tai, kad parafrazavimo strategija ar jos deriniai su kitomis strategijomis yra viena iš dažniausiai taikomų subtitruojant skirtingas stiliaus figūras rodo, jog verčiant humorą vyrauja savinimo arba priartinimo tikslinei auditorijai strategijos (remiantis P. Newmarko terminais). Taigi teigtina, jog, siekiant išlaikyti humoristinį teksto efektą subtitruose, nebijoma humoro transformuoti, net jeigu tai lems tam tikrus semantinius ir gramatinius teksto

pakeitimus. Be to, kaip atskleidė kokybinis stiliaus figūrų tyrimas, šias transformacijas dažnai suponuoja ir būtinybė glaudinti tekstą subtitruose.

2. Antrasis disertacijos ginamasis teiginys šiame darbe taip pat iš esmės pasitvirtino. Kultūrinis humoro atstumas yra svarbus elementas, lemiantis verstinio humoro suprantamumą. Tyrimas atskleidė, jog vertėjui, prieš imantis vertimo, labai svarbu įvertinti kultūrinį humoro atstumą, ypač tuomet, kai humoras grindžiamas tam tikromis kultūrinėmis realijomis. Klaidingai įvertinus humoro kultūrinį atstumą ir pasirinkus netinkamas subtitravimo strategijas, originalų tekstą galima perteikti žodiniu lygmeniu, bet ne funkciniu ir prasminiu. Tokiais atvejais originalus humoras tampa sunkiai ar visai nesuprantamas tikslinei auditorijai.

   Kai kuriais atvejais kultūrinis humoro atstumas būna labai didelis, o jo stilistinė raiškos forma sunkiai perteikiama verčiant, tad geriausias vertimo sprendimas – perkurti humoro situaciją ar pateikti imitacinį vertimą. Tyrimas atskleidė, jog kultūriškai tolimą humorą galima sėkmingai perteikti funkciniu lygmeniu taikant parafrazavimo strategiją, o kai kuriais atvejais humoro situacija, priklausomai nuo tekstinių ypatumų ir vertėjo profesionalumo, gali būti netgi sustiprinama.

3. Kokybinis tyrimas patvirtino ir trečiąjį ginamąjį disertacijos teiginį, jog vizuali AV teksto informacija gali kompensuoti lingvistinius subtitravimo nuostolius. Nustatyta, jog kai kuriais atvejais, ypač tuomet, kai vaizdinė ir žodinė AV teksto informacija sutampa, tam tikri lingvistiniai nuostoliai subtitruose gali būti kompensuojami vaizdine AV teksto informacija. Vaizdas negali kompensuoti struktūrinių stiliaus figūrų nuostolių subtitruose, tačiau gali tapti vizualia nuoroda į objektus ar tam tikrus, žodžiais subtitruose tiksliai neįvardytus, veiksmus. Analizuojant subtitrus nustatyta atvejų, kai vertėjas, pasirinkdamas subtitravimo strategijas, tikslingai remiasi vizualia AV teksto informacija: vertimas subtitruose tampa vaizdo ir žodžio sąveikos išraiška, o nėra vien atskira, filmo supratimui skirta pagalbinė priemonė. Toks vaizdo ir subtitrų interaktyvumas, manytina, gali būti viena iš rekomenduotinų subtitravimo strategijų AV teksto informacinės redundancijos atveju.

4. Fonetiniai ir prozodiniai originalaus AV teksto ypatumai, kaip ir teigta ketvirtajame ginamajame disertacijos teiginyje, gali būti perteikti arba imituojami subtitruose. Analizuojant įvairias stiliaus figūras, nustatytas ne vienas subtitravimo atvejis, kai lietuviško vertimo sintaksinė-pragmatinė struktūra yra pritaikoma prie originalios AV teksto garsinės informacijos: vertimo kalbos subtitrai imituoja panašias į originalo tekstą intonacijas. Pavyzdžiui, pakeltu balsu užbaigtas sakinys lietuviškuose subtitruose gali būti intonaciškai priartinamas prie originalaus teksto transformuojant teiginį į klausimą. Žinoma, subtitrai negali garsu perteikti kalbos intonacijos, tačiau, teigtina, jog rašytinės formos naudotojai, tai yra subtitrų skaitytojai, mintyse gali „girdėti" intonacinius rašytinio teksto ypatumus, ypač jei jie derinami su originalaus AV teksto fonetine informacija.

Tyrimas taip pat atskleidė, jog fonetiniai ir prozodiniai imitaciniai veiksmai neretai taikomi tada, kai originalus AV tekstas pasižymi nesunkiai atpažįstamais leksiniais elementais, pavyzdžiui, tarptautiniais žodžiais arba tikriniais daiktavardžiais. Pastebėta, jog esant tokiems žodžiams originaliame AV tekste, subtitruose stengiamasi išlaikyti tokią pačią ar panašią šių žodžių vietą sakinyje, siekiant sukurti tikslaus vertimo įspūdį. Subtitruojant tokie veiksmai ypač būdingi tada, kai šie žodžiai pabrėžiami tekste ir pasakomi sulėtintu kalbėjimo tempu, todėl yra lengviau atpažįstami AV teksto vartotojų.

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