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**ANALYSIS OF HUMOUR IN TV SERIES *FRIENDS* AND ITS TRANSLATION INTO
LITHUANIAN**

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INTRODUCTION

Since one is often surrounded by the translated content, there is no way that they would not meet humour translation in practice. In fact, humour translation is often criticized for being poor and vague; and humour in the target language is frequently blamed for contravening humour in the source language. Actually, a number of reasons exists that might influence the success of humour translation. Sometimes humour is translated basing on the transfer of the effect, and in other cases it is very often that the translation is literal, and one simply lacks the awareness of a certain matter that is essential in order to understand the joke. Naturally, it is possible that humour is simply not adapted to the target language or translated too vaguely, and, therefore, it results in the loss of the effect. The perfect scenario is that the translation is adapted or translated so successfully that every listener or reader understands the point, and the punch line is not ambiguous. However, the limits for the perfect translation do not exist since there is always a human factor present. Therefore, the expectation for the humour translation is that it should be natural-sounding and understandable without any ambiguities together with transferring the same effect as it is in the source language. Moreover, the task is even bigger if humour is culturally or socially dependent. Considering the common sense that humour is very subjective, automatically there comes the idea that humour is strongly related to the culture or certain groups of people sharing the same language, traditions, location, religion, etc. Accordingly, the **hypothesis** of the thesis is that humour is very culture dependent, and humour translation requires adaptation which might be oblique, however, without a loss in effect.

The topic of humour translation does not frequently become the topic of linguistic research; however, there are many that have focused on the humour as a phenomenon. The very roots of the humour theory belong to Aristotle and Plato; however, their interpretations were rather a small part of the current theories (Perks, 2012). Kant is the first influential philosopher to lay the foundations for the current humour theory (Morreall, 2016), and Freud discusses extensively part of the current humour theory as well (Lippit, 1995). This thesis examines the translation of humour from English into Lithuanian within the framework of Raskin's (1985, 2008) theory of humour since he is one of the most influential linguists in the US. Palmer's (2008) interpretation of humour is added as a complementary material in order to compare his and Raskin's interpretations of humour. Furthermore, since it is hardly possible to find an explicit account of the theory of humour translation, one of the largest and clearly detailed lists of translation

microstrategies (Schjoldager, Gottlieb, Klitgård, 2008, pp. 89-92) is briefly presented and employed in the Empirical survey.

Since the topic of humour translation evokes a wide variety of opinions, the analysis must be performed as based on the relevant material. TV series *Friends* has been popular in the recent years, or even more than the decade, throughout the whole world, including the US and Lithuania as well. The humour of the situation comedy *Friends* has attracted the audience in such high numbers that characters' lines have shaped the living English language, and new words have been introduced to English dictionaries (Thomas, 2013). Being so relevant and influential in the US, the series are also very popular in Lithuania. Since the popularity is high enough, the humour in the target language is expected to be as effective as it is in the source language. Therefore, *Friends* is seen as a valuable and very relevant material to analyse.

Considering that issues of humour translation are a controversial matter, the present thesis is dedicated to investigating and analysing the question if humour translation is really so unrelated to the content in the source language. Accordingly, the **problem** of the thesis is what strategies should be applied and what measures should be taken when translating humour in order to convey the same meaning and effect from one language to another. Therefore, the **subject of the research** is humour and its translation from English to Lithuanian in TV series *Friends*.

The **aim of the research** is to carry out the comparative analysis of humour in TV series *Friends* and its translation from English into Lithuanian.

In order to accomplish the aim of the Thesis, there are **objectives** determined that are fulfilled throughout the Thesis as follows:

- 1) to define humour and discuss major humour theories;
- 2) to examine Raskin's theory of humour;
- 3) to present main translation microstrategies;
- 4) to collect and classify instances of humour in TV series *Friends* basing on types of scripts;
- 5) to compare the original and the translation in order to identify the applied microstrategy and analyse the transferred effect in English and Lithuanian humour instances.

The methods applied to the data analysis in the Empirical survey are comparative since jokes in both source and target languages are compared when evaluating translation microstrategies; qualitative since scripts are investigated in the collected jokes; quantitative since jokes are counted in each possible grouping.

The structure of the Thesis consists of the Introduction, An overview of the major theories of humour, Methodology, Empirical survey, Conclusions, Summary, References, Sources, and five Appendices. In the Introduction the relevance of the topic, the hypothesis, the problem, the subject, the aim, and the objectives are presented. In *An overview of the major theories of humour* the humour as a phenomenon and its synonyms are provided and explained. The development of the humour theories is discussed chronologically: Aristotle and Plato are positioned as the originators of the humour concept and are followed by Kant's interpretation of the incongruity. The latter is introduced as the most influential idea to Raskin's theory of humour. Freud's interpretation of humour as a psychoanalytical (release) theory is included as a deep analysis of humour. Furthermore the interpretation of Palmer on the incongruity is included with the focus on plausibility, implausibility, and arousal as being the core explanation of the humourous effect. Finally, Raskin's theory is critically appreciated with particular focus on scripts and incongruity as both being the core explanation of the humourous effect. Lastly, there are similarities and differences between two major theories of Palmer and Raskin determined. The *Overview* is concluded with a list of translation microstrategies, which serve the basis for the Empirical survey. In the Methodology, the procedure of conducting the analysis is explained, and the method of the humour instances' classification is presented. In the Empirical survey the collected humour instances are divided into 6 big groups based on the content of the source language: jokes with general scripts, jokes with taboo or socially improper content, jokes with irony, jokes with word play, jokes with scripts as an opposition of what is said and meant, and jokes with swear words. In each group the statistical data on the collected samples is provided. Findings in the Empirical survey are analysed by evaluating the microstrategy applied, and then explaining the scripts and incongruity that occur in both original and translated jokes. Furthermore, there are samples that do not fill under any category provided due to special translation choices, therefore, there is a separate part dedicated to these instances. In addition, all samples that possess any cultural or social content are described and discussed in a separate part. At the very end of the Empirical survey, brief conclusions are formulated. In the conclusions, there are responses to the objectives provided basing on Literature review's and the Empirical survey's findings. The

Thesis is supplemented with five appendices which provide the rest of the collected findings that are not included in the Empirical survey: Jokes with general scripts (Appendix A), Jokes with taboos or socially improper content (Appendix B), Jokes with irony (Appendix C), Jokes with wordplay (Appendix D), Jokes with scripts as swear words (Appendix E).

I. AN OVERVIEW OF THE MAJOR THEORIES OF HUMOUR

1.1. Basic notions towards theories of humour

Humour is present in any situation and laughing is inherent in our lives. Accordingly, one might be curious about the reason or reasons why people laugh at all and what actually causes laughter. Considering the fact that most of us have probably noticed that there are different triggers making people laugh, and it might be frequent that one trigger causing laughter to one person is absolutely inactive to another one, there can be an assumption formulated that humour is an area worth to be analysed to a more detailed scale.

There is a need to highlight that it is very important to present an interpretation of humour's definition before proceeding to an analysis of its translation. The present thesis has an objective of analysing the translation of humour; hence there are two theoretical components to be investigated: linguistic perspectives on humour and translation theory. In this particular part of the thesis Palmer (1994) and Raskin (1985, 2008) are compared as a basis to define what humour is. Both Palmer and Raskin are acknowledged as influential linguists, and they contributed significantly in the formation of humour concept and analysis. The reason why the basis of the theoretical review is constructed from interpretations of Palmer and Raskin is not only these linguists being influential; what is important and interesting it is that they analyse humour from different perspectives. Palmer analyses humour basing on the principle of incongruity, and Raskin focuses on classifying humour, and highlights scripts. Although there are interpretations of two linguists compared, there is an analysis of a broader scope dedicated to Raskin's ideas because he provides a deeper analysis to humour from different angles, and the thesis is based on Raskin's humour theory.

1.1.1. Synonyms of the term *humour*

When thinking about triggers that cause people laugh, consequently words, such as jokes, puns, and comedies come immediately to one's mind. Neuropsychologist stand-up comedian Dr. Bellace (as cited in Bourg Carter, 2011) is convinced that when one hears or sees something funny, the perceptual system is triggered, and it results in a physical action of laugh.

However, in order to be able to analyse humour as such, there is a need to define several words related to humour, which are used further in the thesis, therefore, one should be aware of them if

they want to understand the content as it is meant to be understood. Accordingly, there are nouns, nouns with verbs/adjectives as their derivatives provided, and adjectives in the list. The choice of these words is based on their further use in the thesis (and how they should be interpreted in this work), and on their general association with the humour topic because they all are naturally related to humour concept without a special knowledge. As follows words are ordered alphabetically by the ascending manner: *comedy*, *comic*, *comical*, *funny*, *hilarious*, *humour*, *humorous*, *joke*, *joke*, *pun*, *punch line* (*Oxford Dictionaries*, 2017):

- **comedy** (n)

1.1 a film, play, or broadcast programme intended to make an audience laugh;

- **comic** (adj)

1 causing or meant to cause laughter;

1.1 relating to or in the style of comedy;

- **comical** (adj)

amusing, especially in a ludicrous or absurd way;

- **funny** (adj)

1 causing laughter or amusement; humorous;

- **hilarious** (adj)

1 extremely amusing;

- **humour** (n)

1 the quality of being amusing or comic, especially as expressed in literature or speech;

1.1 the ability to express humour or amuse other people;

- **humorous** (adj)

1 causing laughter and amusement; comic;

1.1 having or showing a sense of humour;

- **joke** (n)

1 a thing that someone says to cause amusement or laughter, especially a story with a funny punchline;

- **joke** (v)

1 make jokes; talk humorously or flippantly;

- **pun** (n)

a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings;

- **punchline** (n)

the final phrase or sentence of a joke or story, providing the humour or some other crucial element.

The words listed above are used further in the thesis exactly under the meaning they carry as indicated. In order to avoid ambiguities or misunderstanding from the readers' side, the words are placed in the thesis as a guiding list of synonyms.

1.1.2. What is humour?

Before presenting points of view linguists have, there is a need to explain what humour is, after all. The general definition of humour provided above states that humour is a contained quality that causes laugh due to a thing or situation being funny. However, it is very important to examine what is humour and how it emerges and operates in greater detail. Raskin (1985, p. 2) explains humour simply by saying that humour occurs when one finds something funny and, therefore, laughs. Although it is a "universal human trait" (Raskin, 1985, p. 2), people laugh at different things and situations depending on their cultural, social or any other background. Nevertheless, it is claimed that a "humour act" (Raskin, 1985, p. 3) is successful only under certain conditions: if a person and stimulation are present. However, the successfulness of the "humour act" depends on the one's experience. One's psychology is very important, since a "situational context" (Raskin, 1985, p. 5), one's cultural awareness and social restrictions matter the most. These factors limit and define what humour is.

1.2. Early formal approaches to humour

As early as in ancient times many influential philosophers including Aristotle and Plato analysed humour. However, none of them formulated a finite explicit theory to explain and analyse humour, or at least the majority of contemporary linguists state so (Perks, 2012).

1.2.1. Kant's interpretation of humour

Kant was influential with his interpretation about humour because he is arguably the first to analyse humour deeply (Morreal, 2016). Further theories frequently use Kant's interpretation of humour as a foundation for further development of humour theories. Kant claims that "Laughter is an affection arising from the sudden transformation of a strained expectation into nothing" (as cited in Raskin, 1985, p. 31; Morreal, 2016). The preceding quote conveys the idea that the funniness is determined by expectations losing their worth. In other words, one laughs because in the process of any form of communication they unconsciously or consciously formulate expectations for further possible scenarios of communication and content. When those

expectations are not fulfilled, the loss of a further expected scenario is the reason why one laughs. Such a mental shift, a transformation of expectations into nothing, is the reason why laughter is provoked. In addition, a very important determiner of joke's funniness is its surprise and contingency because an unexpected mental shift creates an effect of laugh, and the second time one hears the same joke (with the same mental shift), they most likely will not find it having the same level of funniness (Morreall, 2016).

1.2.2. Freud's interpretation of humour

Freud distinguishes the following components: a) tendentious and innocent jokes, b) Economy's principle. They are discussed in more detail below.

a) Tendentious and innocent jokes

Freud provides interpretation of humour and explains it so perfectly so that no one has ever could. There are two types of jokes distinguished that are highlighted: Freud's tendentious jokes and innocent jokes. *Tendentious* jokes are those with a certain purpose and, therefore, satisfy one who tells a joke more than innocent jokes. Accordingly, *innocent* jokes do not have any purpose and they carry less pleasure to the person who tells a joke. There are two types of tendentious jokes: *hostile* (jokes of this particular type are based on aggression, irony or defence (defence is a type of a conflict as well)) and *obscene* (such jokes are based on the sexual context) (Lippit, 1995, p. 1). Tendentious jokes are not always welcome in the society due to their specific stimulus of telling them. This type of jokes usually "evades the censor and give playful and acceptable expression to such otherwise repressed or inhibited emotions in the acceptable form of the joke" (Willis, n.d.-b). In other words, these jokes certainly release emotions that, most likely, are taboo.

b) Economy's principle

Now a question arises what is the stimulus of telling tendentious jokes if they are so dangerous and often a taboo. Actually, jokes of this particular type are the energy speaker saves. There is a very well known Freud's economy principle, and it means that a person having a high level of aggressiveness or other feelings placed inside releases them by converting them into tendentious jokes.

There is less information found on the reason why people tell innocent jokes at all. Therefore, people save more energy when telling innocent jokes with puns because what they concentrate on is the sound rather than the meaning. In addition, puns are a play of words which automatically creates a relation between two very similar or the same words in terms of sound but they have different meanings. This phenomenon is called “double entendre” (Lippit, 1995, p. 4). It is claimed that humour occurs together with feelings (or rather emotional states) that we usually find not humorous at all, for instance, pity, anger, envy, etc. The biggest factor that stops one from making jokes is the feeling the joke might contain. There is a need of an illustration in order to explain the relation between feelings and joke making more clearly: “St Lawrence who, while being burned at the stake, requested: ‘Turn me over; I’m done on that side’” (as cited in Lippit, 1995, p. 3). Readers or listeners of the joke should feel pity for St Lawrence, however, as soon as they unconsciously understand that the character does not care about his state, and neither do they. Therefore, it is indicated that people laugh “at a cost of a release of affect that does not occur” (as cited in Lippit, 1995, p. 3). It just simply means that what makes people laugh is elimination of rational emotions that people would care about if they occurred in normal life conditions (not in a joke) and then putting an emphasis on a humorous situation. Consequently, such an economy of pity that is illustrated in the joke right above is an example of how the Freud’s economy principle works. It is that people perceive pleasure turning the emphasis out of the affect.

However, Freud’s theory of economy is criticised by pointing out that Freud has never put any evident why it is needed to believe that the amount of pleasure one gets is equal to the amount of energy he releases when telling a joke. In addition, the release from the pressures of sexual potency and aggressiveness as cultural ideals is also a stimulus of telling jokes, but Freud distinguishes only hostility and lustfulness. In general, there is a need of developing the theory to a more precise one, although it is one of the best release theories explained so far (Lippit, 1995).

1.3. Palmer’s interpretation of humour

1.3.1. Incongruity from Palmer’s point of view

Although Raskin and Attardo are very famous for humour analyses in the United States, there are several well known linguists within the sphere of humour analysis in other countries. Palmer, a British linguist, highlights ideas of Apter (1982) and Smith (1997) who indicate that humour is “a

product of the combination of a series of psychological states” (Palmer, 2004, p. 100). This means that a thing can have two different features and fit them inside successfully (incongruity). For instance, an illustration for this particular phenomenon can be “Mickey Mouse” having features of being human and not human. Accordingly, Palmer separates two different psychological states basing on the incongruity. He claims that the contradictory state is closely related to the incongruity because they both refer to different senses applied at one case which make people laugh due to being unexpected and not logic sometimes. Another state is playful arousal which consists of two independently existing entities: playfulness and arousal. Therefore, there are two explanations behind the reason why people laugh at a joke. Respectively, one cause of laugh is two different senses occurring at one case which create certain relations in brain that make people unconsciously indicate a joke, thereby, they laugh. In addition, the second cause of laugh is creating tension while telling a joke, and as soon as people feel relief which is actually the peak of a joke, they laugh. This phenomenon is called *arousal* (Palmer, 2004, pp. 94-102).

The structure of a joke is comprised of two main components (Palmer, 2004, p. 96):

- 1) Incongruity;
- 2) Logic of two types.

According to the interpretation of Palmer, *incongruity* means different planes contradicting each other in one humour instance. What is highlighted is that the contradiction of two ideas must happen suddenly without any expectations.

A joke usually contains logic of two types. One point is that the logic is very implausible and at the same time it might be very little plausible. This creates a paradox in a joke, and implausibility is most likely the cause of laugh.

Palmer distinguishes several components and their relationship as follows: a) plausibility and absurd, b) plausibility, absurdity, and arousal. They are discussed in more detail below.

a) Plausibility and absurd

It is very important to define terms *plausibility* and *absurd* because these are the main tools Palmer uses to analyse humour. Accordingly, there are *plausibility* and *absurd* defined as follows (Oxford Dictionaries, 2017):

- **plausibility** (n)

1 the quality of seeming reasonable or probable;

- **absurd** (n)

1.1 arousing amusement or derision; ridiculous.

b) Plausibility, absurdity, and arousal

Palmer analyses former investigations of the incongruity theory, and provokes different thinking on interpretation of usage of this particular theory. There are statements that psychologists support the interpretation of the incongruity in a way that two different scripts do not cover each other but only two different senses happen. This means that the punch line twists the idea of the joke by introducing a new sense, and that particular sense simply follows the preceding one without covering or confronting it.

However, Palmer turns more to the point that what makes people laugh is the unexpected. Accordingly, the tool on which he bases his humour analysis is *absurdity* and plausibility.

The linguist critiques some claims that senses are the cause of laugh, and analyses the incongruity by giving examples. For instance, he gives an illustration of this joke as follows: “one businessman says to another ‘What’s 2 plus 2?’—‘Are you buying or selling?’ asks the other” (Palmer, 2008, p. 97). Palmer interprets this example through the notions of absurdity and plausibility. In the joke the reply is absurd (funny), therefore, the question the businessman asks is implausible. It is that the implausibility (a lot) merges with plausibility (very little), and in this way absurdity is created. The very absurdity is the funniness (Burke, 2008, pp. 73-74; Pailer, Böhn, Horlacher, Scheck, 2009, p. 281). Moreover, the ones who listen or read this joke automatically formulate some kind of expectancy for unreal situation, and the logic for rationality somehow turns off. Listeners automatically position themselves in such a position that makes them expect something unreal, therefore, funny, and they prepare themselves for a joke. However, it does not mean that they laugh only due to their mental preparation that a joke will be told and they have to react to it as common; it is the opposite. Although they know a joke will be told, listeners are still not aware of what a twist is going to appear, accordingly, they still laugh. Of course, an unexpected joke without any introductory part still makes people laugh, because such model of a joke when the incongruity is understood to have happened only when a punch line is told is more incongruous. Furthermore, the linguist claims that a very important factor for us to laugh is a way how the incongruity and arousal work together. He says that the treat should

not be left as the last prevailing feeling when telling a joke because the audience will feel uncomfortable and not about to laugh at all. Therefore, a relief should be brought by the punch line with the arousal created before the punch line occurs. This contrast in a joke is the very incongruity (Palmer, 2008, pp. 96-98).

1.3.2. Summary of Palmer's humour theory

Palmer bases his interpretation of humour on incongruity. In addition, incongruity is not the only one component of a joke, logic of two types is present as well. What create funniness are two different planes or features that are applied to one certain object or a thing. If these two planes are unexpectedly put together under certain logic which might be irrational to the real world, laughter is caused. The logic a joke carries is a combination of much implausibility and little plausibility which together cause the absurdity, and it is funny. Arousal is an essential part of a joke since it creates the temptation and after the punch line occurs, there comes a relief and laughter.

1.4. Raskin's humour theory

Since the present thesis is based on Raskin's humour model of incongruity and scripts, the present chapter will provide an overview of the humour theory he distinguishes because one should picture the whole image of his theories in order to understand it fully. As follows there are three humour theories discussed respectively: "cognitive-perceptual, social-behavioral and psychoanalytical" (Raskin, 1985, p. 31) theories, the Semantic Script Theory of Humour (SSTH), and the General Theory of Verbal Humour (GTVH).

1.4.1. Three groups of Raskin's humour theory

Raskin distinguishes three groups of humour theory: "cognitive-perceptual, social-behavioral and psychoanalytical" (Raskin, 1985, p. 31). Each of them is explained more explicitly below respectively.

1) The cognitive perceptual theory

The cognitive perceptual theory attributes humour to a) scripts and b) incongruity (Raskin, 1985, p. 31); and Raskin centres his whole model of humour on these two concepts as well.

a) Scripts

First of all, it is very important to define what a *script* is. Therefore, it is a “large chunk of semantic information surrounding the word or evoked by it” (Raskin, 1985, pp. 80-81). In other words, it is a “cognitive structure” (Raskin, 1985, p. 81) that is possessed by a “native speaker” (Raskin, 1985, p. 81) and it defines their certain knowledge. Moreover, scripts are natural senses that people have and they naturally know what happens in certain situations, what should be said or done, and what is wrong or right in certain occasions. To be more precise, scripts are a bunch of lexical and semantic nodes that are possessed and shared (and, consequently, understood) in the same way by certain groups of people. What scripts carry is a competence of the joke teller (Willis, n.d.-a). It is very important that a joke teller and a joke hearer would have the same competence in terms of the context a joke has. This is the only way for a joke to be understood by the hearer.

b) Incongruity

Incongruity is an unexpected confrontation of two seemingly different planes that creates a paradoxical effect which provokes one laugh. (Raskin, 1985, pp. 31-32) To illustrate this particular concept of the cognitive perceptual theory, the linguist uses a “prototypical” joke “Is the doctor at home?": ““Is the doctor at home?” the patient asked in his bronchial whisper. “No,” the doctor’s young and pretty wife whispered in reply. “Come right in.” (Raskin, 1985, p. 32; 2008, p. 25). There are two scripts in this joke (basing on Raskin’s interpretation of humour, incongruity is very dependent on scripts; and incongruity simply does not occur if scripts are absent). In this case, words “doctor”, “patient”, and “bronchial whisper” carry one idea and refer to the same script (or in other words, to the same plane), and, in contrast, words “young”, “pretty”, “whispered”, and “Come right in” belong to the other script and carry an absolutely different connotation (Raskin, 1985, p. 32). Accordingly, Ruch claims that there are two opposite scripts in this joke (as cited in Raskin, 2008, p. 25). The reason one starts laughing after hearing this joke is that while it is being told there is a point the listener might get confused because the new script is introduced. Remarks on the doctor’s wife being “young” and “pretty” might not confuse the reader, although these words themselves carry different connotation and they cannot fit in the first script. However, the final phrase where an invitation is brought into the dialogue will definitely cause laughter because it introduces the second script clearly, and there comes the confrontation between both scripts when the negotiation “no” is immediately followed by the

positive invitation “Come right in”, and this is a culmination of this particular joke (a punch line occurs). However, the joke will never be funny if a listener misses the confrontation of these two scripts (Raskin, 1985, p. 32).

2) The social behavioural (superiority) theory

The second group describes laugh to be determined by “hostility, superiority, malice, aggression, derision, or disparagement” (Raskin, 1985, p. 32). The linguist names a number of other linguists, for instance, Hegel (1835/1920) and Hobbes (1650) who have described the laughter as a way to feel superior to another person one is laughing at (as cited in Raskin, 1985, p. 36), therefore, the theory is also known as the superiority theory. Accordingly, the superiority theory explains that one might laugh because they want to show their superiority and confidence. In addition, this particular theory deals more with the psychology; and laughing at others, especially, enemies’ infirmities, might symbolize aggression and a desire to feel and look socially or morally in a higher position than the ones one laughs at, according to La Fave (1972) and La Fave, Haddad and Maesen (1976) (as cited in Raskin, 1985, p. 37).

3) The psychoanalytical (release) theory

The third theory is the psychoanalytical theory, also known as the release theory. It refers to the release of inner feelings that usually shall be kept not showed due to certain social norms. Since people are expected to behave rationally and logically in the society, they are often unconsciously keeping themselves under stress and tension which affect them not only physically but mentally as well. Therefore, certain jokes allow one experience a relief of their inhibitions and, consequently, feel a certain kind of mental pleasure. As this particular kind of laughter is related to the liberation of social norms and mental tension, it is usually related to context of sex and aggression, two impulses people constantly restrain. Accordingly, sexual and aggressive jokes usually are based on the relief of inner tension, and people make these particular jokes in order to position themselves out of the common context (routine tension and stress) so that they could feel mentally more free and independent (Raskin, 1985, pp. 38-39).

1.4.2. The SSTH theory

The SSTH theory is a natural consequence of the three theories discussed above. This particular theory is a phenomenon when a speaker makes a joke out of two or three semantic entities (or semantically meaningful units) which are scripts. In order to have a successful semantically

funny joke, the speaker applies the same feature or several features to two or more semantic entities. The speaker adjusts the same feature to several entities only under his personal judgment towards those particular entities: “the speaker is capable of passing an intuitive judgment about the same entities characterizing them as having the same feature in some cases and lacking it in others” (Raskin, 1985, pp. 59-60). The quotation conveys the idea that the speaker adjusts an intentionally pre-chosen feature to different entities from his personal point of view, and in this way they create a similarity or dissimilarity between these entities at a level of that particular feature. Therefore, those entities are positioned in a parallel to each other at a certain level (of that particular feature). However, the SSTH is successfully “corroborated” (Raskin, 1985, p. 60) if the sets of entities the speaker positions into a parallel appear to coincide with the adjusted feature. Furthermore, these are conditions, if fulfilled, that are enough for the text to be treated as humorous, when the SSTH prevails:

- 1) “the text is compatible, fully or in part, with two different scripts” (overlapping);
- 2) “the two scripts with which the text is compatible are opposite” (opposition).

Moreover, what creates funniness is the opposition of overlapping scripts (Raskin, 1985, p. 99).

Below SSTH is viewed from different perspectives: a) incongruity versus SSTH, and b) elaboration of the SSTH.

a) Incongruity versus SSTH

The “Is the doctor at home?” joke clearly represents the opposition of two different scripts as analysed above, and it is used as an illustrative example to explain the incongruity. It is told that two different scripts oppose each other and the mental shift is provoked at the very end of the joke, when the second script is clearly introduced. In this part the joke is used as an example again, however, the purpose now is to highlight that the joke can successfully exemplify both incongruity and the SSTH theory. One might note an ambiguity when trying to understand the distinction between the classifications of humour theories by Raskin. The “Is the doctor at home?” joke is successfully analysed under the concept of the incongruity theory, although it is a clear example of the opposition, according to the SSTH (Raskin, 1985, pp. 99-100). Therefore, it is possible to say that the incongruity theory and the SSTH coincide at a certain level. In other words, it is likely that the SSTH has evolved from the incongruity theory as a deeper linguistic theory with conditions and limits for humour.

b) Elaboration of the SSTH

Although the SSTH is defined as a clear theory to analyse the quality of funniness of a text, there were certain disadvantages it had. Attardo stands a point that the SSTH should be equated to the incongruity theory; however, the SSTH is formulated in a better way than the very incongruity at a psychological level. It is a very important break point in the development of humour theories because such criticism has been one of the motives to extend and deepen existing humour theories. Accordingly, in most cases the SSTH is too narrow to cover all situations that include humour since this particular theory can be successfully applied to simple cases of jokes and humorous stories, but it is too simple to explain more complicated cases of humour. Apparently, opposition is only a one variation of how scripts coincide, and it perfectly fits in a bigger picture of the SSTH which provides more restrictions and more variations of how scripts respond to each other in a joke (as cited in Raskin, 2008, pp. 107-108). However, there are statements that the SSTH has been developed when analysing jokes as a main source, and this is the reason why it is difficult or even impossible to analyse other material but jokes completely and successfully by using the SSTH (Attardo, 1994, pp. 204-205).

1.4.3. The GTVH theory

Nevertheless, although the SSTH is used quite widely but lacks of applicability, Attardo and Raskin agree upon expanding it (Attardo, 1994, pp. 216-217). Both linguists created a new, more applicable theory to analyse “any humorous text” and named it the General Theory of Verbal Humor (GTVH) (Attardo, 1994, p. 193). In fact, the GTVH was created by expanding the SSTH’s applicability because there was a necessity of a one common theory that could be used to analyse as many humorous situations as possible; and the SSTH was too specific to do that. Therefore, the GTVH includes “textual linguistics, the theory of narrativity, and pragmatics” (Attardo, 1994, p. 222). These three quite important entities are essential for humour to be understood, therefore, their relation with funniness is also included as an analyzable unit into the GTVH.

Understanding humour according to the GTVH

The GTVH includes six Knowledge Resources (KR) which are methods to understand and investigate three linguistic components mentioned above (“textual linguistics, the theory of

narrativity, and pragmatics”). The six KRs are listed down as follows (Attardo, 1994, pp. 223-226):

1) *The script opposition*. It describes scripts’ opposition in a joke. It is the most ambiguous parameter, probably equal to the logical mechanism parameter by its abstractness. According to the SSTH, all six KRs can be fit into the script opposition, with possible exceptions of the target and the language. Any humorous text has the script opposition; and it is claimed that the script opposition proceeds analysing the text after the narrative strategy is eliminated in order to make a complete analysis.

2) *The logical mechanism*. This particular KR includes a relation of different senses in a joke. It is responsible for putting different patterns or senses in a certain position as a confrontation, a complete opposition, etc. The logical mechanism usually has a “local logic” (Attardo, 1994, p. 226) which is a certain logic applied only within the joke. This means that a joke might be funny due to a certain logic presented there but it not necessarily must be a true logic that we follow in reality. Therefore, what is funny is a play of logical patterns that might be completely untrue and unreal, but their untruthfulness in our world is the triggering factor that makes us laugh.

3) *The target*. This particular KR deals with stereotypes and ethnic humour. The target is the very idea of a joke which is based on someone being laughed at. In other words, the target is possible only in aggressive jokes where a certain group of people is laughed at, and has no value in jokes where there is not any entity that is made fun of. For example, the target of jokes in the US is Poles or Vice President Don Quayle.

4) *The narrative strategy*. There are investigations on this particular KR being brought because it is impossible to classify all jokes into certain narrative strategy categories. Although the majority of them still follow a certain monologue, dialogue, a simple narrative, etc. model, there can be cases which do not fit under any class.

5) *The language*. This means that the wording is very important for a joke to be funny; a certain words’ structure is needed which could convey a certain emphasis. There come three types of words and emphasis’ relations. The first type determines that different syntactic structures can still convey the same semantic ideal therefore, paraphrasing of jokes is frequent. Accordingly, any verbal structure can be used to tell the same joke without losing its effect. This phenomenon can be applied to the translation of jokes when the same meaning is conveyed into a different

language, which, of course, requires choosing words and new structures for the idea to be transferred. The second case is that puns are the exceptional unit and the exact wording must be used since puns themselves are based on the verbal relation. The punchline of a verbal humour to which very puns belong is essential because the exact word structure must be used as it causes a confrontation of two different senses. The last phenomenon is that the punchline must happen at the end of a joke because only then does it give the expected result.

6) *The situation*. This is a parameter quite simple to understand. It deals with the background in which a humorous situation happens. It includes place, time, instruments, activity and even weather.

Six KRs listed above, or parameters, are very important as they are components of almost every verbal humorous instance. All of them describe any possible component in a joke: the script opposition stands for combining different ideas in a joke; the logical mechanism stands for a certain logic in a joke which does not have to be a rational logic; the target stands for a group of people or an exact person a joke targets; the narrative strategy stands for a model of text; the language stands for a special wording like punch line or a pun; and the situation stands for the context and background. If one seeks to analyse a joke, they should base their analysis using these six parameters in order to accomplish the analysis according to the GTVH.

1.4.4. Summary of Raskin's humour theory

Raskin introduces a model of three humour theories: incongruity theory, superiority theory, and release theory. Nevertheless, the linguist focuses mostly on the incongruity theory; accordingly, the SSTH theory evolves as a consequence of the three-unit theory of incongruity, superiority and release. The SSTH theory is based on scripts, which is a natural sense of speakers what should be said and when, and incongruity, which means a confrontation of different scripts at one joke. An immediate and unexpected incongruity causes laugh successfully if there are two conditions overlapping and opposing (of scripts) fulfilled. However, the SSTH was expanded by Raskin and Attardo by determining six KRs, or parameters, which should comprise a joke: script opposition, logical mechanism, target, narrative strategy, language, and situation. The new theory with six KRs is named the GTVH.

1.5. A comparison of Palmer's and Raskin's theories

As Palmer's and Raskin's ideas are discussed in this particular thesis the most, and are regarded as one of the most influential ones in the contemporary humour analysis, it is worth to compare them.

1.5.1. Similarities in Palmer's and Raskin's theories

- 1) Both Palmer and Raskin agree upon incongruity as being the main component of a joke (Palmer, 2004, pp. 94-102; Raskin, 1985, pp. 31-32).
- 2) Both Palmer and Raskin observe that different ideas, or senses, must be put together in a joke in order to create the incongruity. If a joke does not include contradicting ideas at some level, it will be considered not funny most likely (Palmer, 2004, pp. 94-102; 2008, p. 97; Raskin, 1985, pp. 31-32).
- 3) Both Palmer and Raskin understand that jokes contain their own logic, and it does not have to be rational in our own world. In opposition, unreal logic in jokes is the reason of their funniness (Palmer, 2004, p. 96; Attardo, 1994, pp. 223-226).
- 4) Both Palmer and Raskin make clear that punch lines must be unexpected and sudden in order to cause funniness (Palmer, 2004, pp. 94-102; Raskin, 1985, pp. 31-32).

1.5.2. Differences in Palmer's and Raskin's theories

1) Palmer explains incongruity through the notions of plausibility and absurdity. Plausibility is rationality and reliability, and absurdity means not real and nonsense. Incongruity occurs when much implausibility and little plausibility are put together in a joke, and at this point the absurdity happens, or funniness (Palmer, 2004, pp. 94-102).

Raskin explains incongruity through the notions of scripts. Scripts are natural feelings of native speakers what should be said and how to reach in certain situations. Incongruity occurs when two different or opposing scripts are put together in a joke (Raskin, 1985, p. 81).

2) Palmer indicates one condition for incongruity to be successfully performed. It is that a contradiction of implausibility and plausibility must occur, and the amount of implausibility must be a lot bigger than plausibility. If implausibility and plausibility do not contradict, absurdity

does not occur, neither does funniness (Burke, 2008, pp. 73-74; Pailer, Böhn, Horlacher, Scheck, 2009, p. 281; Palmer, 2008, p. 97).

Raskin argues that incongruity is successfully formulated if there are two conditions fulfilled: overlapping and opposition. Overlapping means that a joke contains two scripts, and opposition means that these scripts must be opposite to each other (Raskin, 1985, p. 99).

3) Palmer points out that the reason one laughs is the arousal before the punchline occurs. This means that a temptation is created and it rises until a punch line is introduced, and then the relief comes (Palmer, 2004, pp. 94-102; 2008, pp. 96-98).

Raskin formulates that the reason why one laughs is scripts' contradiction (punchline) being unexpected and immediate. One laughs because of a sudden realization of two different ideas being put together (Raskin, 1985, pp. 31-32).

4) Palmer indicates that logic of the jokes might be of two types, and a successful joke contains a small quantity of rational and a big quantity of irrational logic (Palmer, 2004, p. 96).

Raskin indicates that the logic of jokes might be rational or irrational (Attardo, 1994, pp. 223-226).

The following table summarizes and synthesizes main key points of humour that Palmer and Raskin describe and analyze.

Table 1. Summary of the comparison of Palmer's and Raskin's theories of humour.

Criterion	Palmer	Raskin
Focus on	incongruity	incongruity
Incongruity is	implausibility + plausibility	scripts: overlapping + opposition
Logic	rational + irrational	rational/irrational
Punchline	arousal → punchline → relief	script 1 vs script 2 = punchline

1.6. Translation microstrategies

Although the present thesis is based on analysing humour, and translation strategies will be employed as a ready-made diagnostic tool in the Empirical survey, they deserve at least a brief mention and are the topic of this section. Since the translation process is unavoidably

accompanied by constant verbal challenges, there are microstrategies determined to facilitate the translating process. Therefore, the present thesis will employ the following inventory of translation microstrategies by Schjoldager (2008) provided as the core of the relevant part of the analysis.

a) Direct translation

- 1) Borrowing. The source and the target texts are the same.
- 2) Calque. This is a type of borrowing when a target language has the same construction or a phrase as it is in the source language.
- 3) Literal translation. This is a word for word translation that keeps the correct grammar in the target language and carries the same meaning.

b) Oblique translation

- 1) Explication. Explicate certain information that is not that visible in the source text.
- 2) Paraphrase. Free translation.
- 3) Condensation. Condense certain information and make it less explicit.
- 4) Transposition. Changing a word class without a loss of meaning.
- 5) Modulation. An insignificant change in meaning or message.
- 6) Equivalence. The same message is in both source and target texts but it is expressed in different stylistic manners.
- 7) Adaptation. A culture-specific item is translated into a relevant phrase that would be understandable and effective to a target language speaker.

c) Transformation categories

- 1) Substitution. An item is translated into an equivalent in the target text.
- 2) Repetition. Formalities of the source text are transferred to the target text.
- 3) Deletion. Certain words or phrases are omitted in the target text.
- 4) Addition. Certain items are added to the target text that are not present in the source text.
- 5) Permutation. A certain phrase or word are present in the target text but in a different place.

While microstrategies that are listed above facilitate the translation process, macrostrategies deal with the sense of the content, and evaluate to which either the source or the target language the text aims more (Hermansen, Skou Andersen, 2016, pp. 19-22; Schjoldager, Gottlieb,

Klitgård, 2008, pp. 89-92). However, macrostrategies are not applied and analysed in the present thesis due to the space constraints. Furthermore, two phrases that are important in the Thesis are source language (SL) and target language (TL) that mean the original (English in this case) language and the language to which jokes are translated (Lithuanian) respectively. The abbreviations are used further in the Empirical part.

II. METHODOLOGY

This part of the thesis deals with explaining principles of the analysis in the Empirical survey.

After conducting the literature review, scripts and incongruity are determined as two main concepts that explain humour. The concepts are the core around which Raskin centres his humour theory; therefore, they are used as the tool to analyse humour instances in the Empirical survey. In addition, the microstrategies defined by Schjoldager (2008) are used as the tool to analyse translation of humour instances in the Empirical survey as well. The TV sitcom *Friends* has been chosen as the material for the analysis in the Empirical part, and humour instances from the season 10 are analysed.

2.1. Reasons of choosing *Friends* as the material for the analysis

The series contain 10 seasons which were released between 1994 and 2004, and hold the genre of a stand-up comedy where 6 characters constantly deal with relationships, love, and sex, and, more controversial topics as surrogate mothers, homosexuality, multiracial relationships, etc (*Friends Episode Guide*, 2008). The topics/concepts occupy a huge part of the American daily life, therefore, the achieved success of the series might be the relevance of the topics they cover, combining them together with a good humour.

The sitcom attributes the quality of good humour because it not only has been nominated for a number of awards, but also has won many ones like Golden Globes or Primetime Emmy Awards and so on (Awards, n.d.; *Friends* (TV Series 1994–2004), n.d.; Hermansen, Skou Andersen, 2016, p. 4). The TV series *Friends* has definitely made a notorious impact on the living English language, and provided the audience with new terms and dictionary entries including *friend zone* or *frienaissance*. However, being very popular in the English-spoken culture, the series are also widely enjoyed by Lithuanians (Barrone, 2013; “Kaip dabar atrodo serialo „Draugai“ žvaigždės”, 2014; “Legendinis serialas “Draugai” sugrįš į televizijos eterį“, 2013). Since the sitcom is mostly composed of the humorous content, it is a challenge for translators (Thomas, C., 2013). Thus, due to challenging translation of humour TV series *Friends* was chosen as the target of the analysis. A number of humorous instances might serve as a very valuable and efficient illustration of microstrategies of humour translation applied and problems in humour translation.

2.2. Principle of table arrangement

8 episodes of the tenth season of *Friends* were investigated due to the constraints of the space. The Empirical survey is constructed by first collecting all instances of humour from the 8 episodes, and then classifying them according to certain types. Accordingly, firstly, 8 episodes of the tenth season of the TV series *Friends* with English subtitles and Lithuanian dubbing were watched while writing down verbal humour instances in the source and target languages. The criterion for the jokes to be collected has been the presence of the background laughter. Secondly, non verbal humour instances (which were the minority) were eliminated since they would not serve as a valuable material for the analysis of verbal humour translation.

Thirdly, 224 collected instances were distinguished into big 6 groups which represent humour instances of different types of scripts: general scripts, scripts with taboo or socially improper content, scripts with irony, scripts with word play, scripts as an opposition of what is said and meant, and scripts with swear words respectively. Each group begins with the statistical data that generalises findings in that group. Accordingly, the group of general scripts contains humour instances that are humorous due to the contradiction of two scripts placed in a joke. They are general because they do not fit under any other category distinguished below; they are rather argued by simply two different scripts contradicted together. The scripts with taboo or socially improper content contain certain topics or punchlines that are not polite/proper/appropriate to laugh in public since it is also can be called as black humour. The group of irony contains scripts that carry the ironical content which differs by the style from general scripts; therefore, it is presented as a separate group of jokes. The scripts as word play contain humour instances based on interesting, unexpected, or witty word playing. This group is different from others since it focuses mostly on the lexis; and the second script is usually not a different idea, but a funny word, or a figurative phrase which is humorous due to its structure rather than the idea. In the scripts as opposition of what is said and meant the second script opposes the speaker's mind. Mostly jokes of the latter group contain lying or negation. The scripts with swear words contain swear words that come as a second script; and this group is separated from other groups due to a special connotation. This group is similar to the word play, but it carries a stronger and a more negative connotation than a simple playing with words.

As the group of general scripts contains the majority of samples, it is positioned as the first one in the analysis. In addition, since it contains general scripts that represent two contradicting ideas, it

should be taken as the most representative one of Raskin's model of humour shaped around scripts and incongruity (other groups are more specific, but it does not mean that they are less important). Accordingly, samples are distinguished into having same scripts and different scripts. That means that scripts in the source language (SL) and the target language (TL) are compared, and if their scripts are the same, they belong to the group of the same scripts, and if they are different in each language, they belong to the group of different scripts. In both groups (same and different scripts) samples are classified according to the criterion of translation. That means that humour instances are put under the direct translation's, oblique translation's, or transformation category's list by comparing jokes in the SL and the TL.

Direct translation contains the microstrategies of borrowing, calque, and literal translation; oblique translation contains microstrategies of explicitation, paraphrase, condensation, transposition, modulation, equivalence, and adaptation; transformation categories contains microstrategies of substitution, repetition, deletion, addition, and permutation. Each of these microstrategies is listed according to the same order as it is listed here, and is illustrated by providing one humour instance (for instance, one humour illustration for the borrowing microstrategy, one humour illustration for the calque microstrategy, etc.). Due to high numbers of raw material, other instances are included into the Appendices: Jokes with general scripts (Appendix A), Jokes with taboos or socially improper content (Appendix B), Jokes with irony (Appendix C), Jokes with word play (Appendix D), Jokes with scripts as swear words (Appendix E).

The analysis of each joke begins with introducing the context in which the humour occurs. Then there is the original joke in the SL provided on the left side of a table, and the translation in the TL is provided on the right side. Due to constraints of the place only the punch line is analysed which is always the last sentence or word of the last speaker, unless it is instructed different in certain cases. Thus, microstrategies are applied only to the punch line as well. Below there are comments on translation and explanation of the relevance of the microstrategy which is applied to the joke. Lastly, explanation of scripts and incongruity that occur in a joke is included (See Figure 1).

Table 1. The title of the joke.

Context	
In this cell the context that the joke carries is provided. The notation of the episode is included by the numerical indent after the context is introduced.	
English (SL)	Lithuanian (TL)
In this cell the joke in the original/source (English) language is provided.	In this cell the same joke in the target (Lithuanian) language is provided.

Comments

Under this caption there are comments on the applied translation microstrategy provided.

Scripts

Under this caption there are scripts that occur in the joke explained, and the incongruity is discussed.

Figure 1. An illustration of the analysis of the collected data.

All main 6 groups follow the same principle of arranging tables. However, certain groups contain much less samples; therefore, there are microstrategies that are not included and illustrated in some groups. Humour instances in the Appendices follow the same order, however, there are all possible findings collected under each microstrategy, not one as it is in the Empirical survey. Furthermore, in the Appendices jokes are provided in both languages, and with the context only, without any additional comments, since the main analysis is provided in the part of the Empirical survey.

Moreover, there is a separate group of translator's choices included. The part contains 4 cases explained where interesting decisions of translation are made. Since the hypothesis raised is that humour translation is very culturally and socially dependant, there is a group of 18 jokes distinguished where cultural (in)adaptation is discussed from a closer perspective. At the very end of the Empirical survey, the concluding part generalizes and points out the statistical data of the collected humour instances, and responds to the hypothesis raised at the beginning of the thesis.

In order to facilitate reading the analysis, the sources are listed in advance, and the notation is explained. Each episode is noted as follows:

- a) Episode 1 (Crane, Kauffman, Reich, Cohen, & Bright, 2003) – S10E1;
- b) Episode 2 (Crane, Kauffman, Bilsing, Kreamer, & Weiss, 2003) – S10E2;
- c) Episode 3 (Crane, Kauffman, Buckner, & Halvorson, 2003) – S10E3;
- d) Episode 4 (Crane, Kauffman, Carlock, & Halvorson, 2003) – S10E4;

- e) Episode 5 (Crane, Kauffman, Klein, & Christiansen, 2003) – S10E5;
- f) Episode 6 (Crane, Kauffman, Jones, & Weiss, 2003) – S10E6;
- g) Episode 7 (Crane, Kauffman, Kunerth, & Bright, 2003) – S10E7;
- h) Episode 8 (Crane, Kauffman, Goldberg-Meehan, & Halvorson) – S10E8.

Moreover, jokes in each smallest group follow the ascending chronological order according to the precedence of the episodes: the earlier the episode is, the more upwards in the list it is positioned.

2.3. Methods applied in the Empirical survey

The analysis in the empirical part is based on quantitative, comparative and qualitative methods. The comparative method is used during the process of classification, since the instances are classified basing on various criteria, and one of them requires evaluating whether a joke has same or different scripts in both English and Lithuanian versions. Furthermore, the comparative method is applied when translation microstrategies are examined in jokes. The qualitative method is used when humour instances are analysed what type of scripts are present in both English and Lithuanian jokes separately, and when translations are evaluated as having one or another translation microstrategy applied as well. In fact, the quantitative method is used for counting the samples. Humour instances are counted under many different groups including the smallest and the biggest ones as well as under groups of different types (e.g. jokes with general scripts, jokes with different scripts, etc.).

III. EMPIRICAL SURVEY

This part provides an analysis of humour in the TV series *Friends*. It contains a description of the features of characters, a general overview of the numerical data, the analysis of jokes, the analysis of jokes with special translation choices, the analysis of the jokes with the sociocultural content, and the concluding part.

3.1. Key features of characters

A part of the analysis is based on the features 6 main characters attribute, and the humour is pertained to these features closely. Therefore, before understanding the humour of *Friends*, it is important to acknowledge the characters.

Rachel Green. A glamorous stylish young woman who often behaves in an alluring way.

Monica Geller. Probably the least humorous protagonist, very competitive, sometimes anxious, and independent.

Pheobe Buffay. The strangest, therefore, funny character in the sitcom. It seems that often Pheobe behaves carelessly, and in a socially unacceptable way.

Chandler Bing. He is Monica's husband, and often is put in a situation where he is seen as a Monica's pet, although he is an intelligent man.

Joey Tribbiani. Probably the silliest character in the sitcom, although he has an image of a very alluring and sexy man.

Ross Geller. The geekiest protagonist; sometimes it feels he feels uncomfortable with himself.

In addition, there are more characters in the sitcom; however, these six ones are the main ones that remain throughout the whole chain of episodes.

Moreover, it is important to define relationships that relate the characters. Joey and Chandler have always been rivals and they compete over many matters. Rachel and Ross struggle with having an affair and then separating unceasingly. Ross and Monica do not represent a very warm relationship if they represent any at all; although they are siblings. Pheobe seems to be alone, from time to time experiencing funny situations with one or another character (Ross, 1998, pp. 93-95).

3.2. General overview of findings and numerical data

In this section, the findings are generalized and the statistical data of all 6 groups is discussed. The statistical data provided in the following tables is total: same scripts and different scripts are put together because the focus is on the microstrategies used. The microstrategies and their numbers are listed according to the descending number of the cases when those microstrategies are applied (the higher the number, the higher place in the list it occupies).

To conclude the generalizing the findings so far, there were 224 humour instances collected from which 220 were classified into the 6 groups. Other four instances are considered to be of the translator's choice, and they are discussed below. The group of jokes with general scripts occupies 133/220 cases (61%); the group of taboo jokes or jokes containing socially improper content occupies 31/220 cases (14%); the group of jokes with irony occupies 25/220 cases (11%); the group of jokes with word play occupies 19/220 cases (9%); the group of jokes with scripts as an opposition of what is said and meant occupies 7/220 cases (3%); the group of jokes with swear words occupies 5 cases (2%).

3.3. The analysis of the collected humour instances

This section provides the very analysis of the collected humour instances.

3.3.1. Statistics of jokes with general scripts

The group of general scripts is the only one containing the highest number of humour instances: there are 133 samples belonging to the group. 131 instances are of the same scripts, and only 2 ones have different scripts. The group of general scripts stands out due to the highest number of cases of literal translation because there are 31 case out of the 133 instances (literal translation takes 23,31% in the general scripts group). Paraphrase microstrategy has 15 cases (11,28%), and modulation has 15 cases (11,28%) as well. All numbers are provided as follows in order to make a clear and immediate impression on results.

Table 2. The frequency of microstrategies applied to jokes with general scripts.

Microstrategy	Times used
Literal translation	31 (23,31%)
Paraphrase	15 (11,28%)
Modulation	15 (11,28%)
Equivalence	12 (9,02%)

Expilicitation	11 (8,27%)
Substitution	8 (6,02%)
Borrowing	6 (4,51%)
Calque	6 (4,51%)
Adaptation	6 (4,51%)
Addition	6 (4,51%)
Permutation	5 (3,76%)
Transposition	4 (3,01%)
Deletion	4(3,01%)
Condensation	3 (2,56%)
Repetition	1 (0,75%)

It is very likely that the reason why literal translation, paraphrase, and modulation are the most common microstrategies used to translate the jokes is that jokes of general scripts carry ideas where the meaning is the most important. Ideas require the correct transfer of the message, and, apparently, translating literally (with the adapted grammar and syntactical constructions in the TL) is the best and probably the easiest way to achieve the effect. Paraphrasing is also always very easy to choose when translating humour because it lets alienate from the original wording and the translator can interpret the core idea, the message. The modulation, although being different from paraphrasing with its slight change in meaning, is also a very valuable microstrategy to convey humour because, basing on the variety of instances collected, in most cases what is the most important, it is the effect. If the wording would be the most important, then paraphrasing and modulation would never hit the top places in the statistics of the most frequently used microstrategies in humour translation (as it is now in this analysis).

3.3.2. Jokes with general scripts

This section contains jokes with general scripts. Scripts in the group are more general than in the following groups, and are more representative than other ones to illustrate incongruity since these scripts carry ideas overlapping/opposing each other. This particular group contains the biggest part of all collected humour instances. There are 133 humour instances with their translations provided in this group.

Same scripts: Direct translation

1) Borrowing. Same source and target texts.

Table 3. The triceps' joke.

Context	
Pheobe and Chandler hear Ross talking behind the wall. S10E1	
English (SL)	Lithuanian (TL)

Pheobe: Sounds like he's with someone. Chandler: He could be alone. This morning I heard him do pushups and then talk to his triceps.	Fibi: Atrodo, kad jis ne vienas. Čandleris: O gal ir vienas. Iš ryto girdėjau, kaip jis darė atsispaudimus ir šnekino savo tricepsą.
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Comments

Triceps in the SL is translated as *tricepsą* in the TL. As a secondary translation microstrategy, there can be modulation (oblique translation) applied to the translation *O gal ir vienas* of the *He could be alone*. However, the most significant microstrategy used in this case is borrowing.

Scripts

The first script defines worrying that Ross is talking to someone, and the second script is a funny scenario (of the irrational logic) introduced when Ross is said to have talked to his own triceps. Such situation of the irrational logic creates the incongruity between the current real scene and possibly real scene that occurred in the past.

2) Calque. Same construction or a phrase in both source and target texts.

Table 4. The duty free joke.

Context	
Ross wants to talk to Joey on the plane about having relationship with Joey's ex girlfriend. S10E1	
English (SL)	Lithuanian (TL)
Ross: All right, I'm gonna go talk to Joey. I think this is the right time. He's in a good mood after the flight attendant says "duty-free".	Rosas: Na ką, einu pasikalbėt su Džo. Dabar labai tinkamas laikas, nes Džo visada būna gerai nusiteikęs, kai tik stiuardėsė paskelbia "bemuitės prekės".

Comments

The punchline in the SL is exactly the same as in the TL. It is translated as a calque, a term that is used as a fixed phrase in each language separately but having the same meaning.

Scripts

The first script occurs when Ross says it is the right time to talk to Joey. The second script occurs as soon as he explains that it is the right time to do that because there is the moment of the *duty free* selling. The incongruity occurs when one realizes that Joey is easily affected and childish.

3) Literal translation. Word for word translation with the adapted syntax and grammar.

Table 5. The enunciate joke.

Context
Rachel and Joey are angry that Chandler, Monica and Phoebe gives advice on their relationship and listen to what

they are doing through the wall. They shoo them from the room. S10E1	
English (SL)	Lithuanian (TL)
Chandler: Will you do one thing for us, the people that care about you? Rachel: Sure. Chandler: Enunciate.	Čandleris: Mes, tikri jūsų draugai, norim paprašyti jūsų vieno dalyko. Galima? Reičel: Žinoma. Čandleris: Artikuliukit.

Comments

The word, a punchline, is translated exactly as it is in the SL.

Scripts

The first script means something that Chandler wants to ask in such a dramatic scene, and the expectation of something serious is formulated. The second script is introduced when he asks to enunciate more clearly. The incongruity occurs when one realizes that it was difficult for Chandler to listen to what Rachel and Joey would do through the wall, and he is curious about it.

Same scripts: Oblique translation

1) Explication. More information is said in the target text.

Table 6. The pedicure joke.

Context	
Ross thinks maybe he should get a spray-on tan. S10E3	
English (SL)	Lithuanian (TL)
Ross: I wonder if I should get one. Chandler: Sure, then you should get a miniskirt so you can really show it off. Ross: So do you get colors or just French tips?	Rosas: Įdomu, gal ir man pabandyt? Čandleris: Žinoma, o paskui įsitaisyk mini sijonuką, kad parodytum gražų įdegį. Rosas: O tu nagus lakuojiesi spalvotai, ar daraisi prancūzišką pedikiūrą?

Comments

In the SL the punchline is shorter than in the TL because the structure of the SL allows expressing the idea in a shorter way. Basically, in the SL there are only content words (*do you get colors or just French tips*) but the TL requires more information because the Lithuanian language is more rich in verbs' constructions. Equally, in this case the idea is expressed basing on verbs (*O tu nagus lakuojiesi spalvotai, ar daraisi prancūzišką pedikiūrą*).

Scripts

The first script occurs when Chandler and Ross talks about Ross' idea to get a spray-on tan at which Chandler laughs. As a verbal counterattack, Ross comes back to the topic where Monica

said that Chandler gets pedicure (which is equally funny as tanning in this context and not very usual among men), and asks what kind of pedicure Chandler likes: colourful or of the French style. The incongruity occurs when Ross counterattacks Chandler funnily after Chandler makes an ironic notice.

2) Paraphrase. Free translation.

Table 7. The Miss Congeniality joke.

Context	
Charlie turns on TV and Pheobe, Monica and Chandler are listening to what she is doing. S10E1	
English (SL)	Lithuanian (TL)
Chandler: And she's turning on the TV... and watching Miss Congeniality. Monica: Honey? If you know it through a wall, you know it too well.	Čandleris: O ji įsijungia televizorių. Žiūri... „Mis slaptoji agentė“. Monika: Mielasis, jei tu atpažįsti filmą per sieną, tai jau per daug.

Comments

Only the second part of the sentence, a punchline, is translated applying paraphrasing. By saying *you know it too well* Monica wants to show that Chandler watches the movie too often and it is too much. This particular idea rather than words is translated into the TL by *tai jau per daug*.

Scripts

The first script is that Chandler recognizes the movie Charlie watches through the wall. The second script is that Monica says personally to Chandler that it is not good that he recognizes the movie through the wall, when the expected scenario should be that Monica would say something about Charlie. The incongruity is that Monica cares about Chandler frequently watching the movie while she should care about Charlie.

3) Condensation. The target text is less explicit.

Table 8. The Pheobe's help joke.

Context	
Pheobe tells she can help Frank Jr. with the kids. S10E2	
English (SL)	Lithuanian (TL)
Phoebe: I'm sorry, Frank, I didn't realize things were so bad. You know, I'll help out more. I can babysit anytime you want. You name the day and I'll be there. Frank Jr.: How about tomorrow? Phoebe: Well, that's not good.	Fibi: Atleisk, Frenkai, nežinojau, kad tau taip sunku. Žinai, aš tau dažniau padėsiu. Galiu juos pasaugoti, kada tik panorėsi. Tik pasakyk, kurią dieną, ir aš ateisiu. Jaunėlis Frenkas: O rytoj? Fibi: Ne, netinka.

Comments

The punchline is condensed a bit with the form of a shorter sentence, and the whole idea is expressed in different content words which, nevertheless, do not minimize the effect anyway.

Scripts

The first script occurs when Pheobe tells she can help Frank Jr. to look after the kids. Frank Jr. asks if Pheobe can help him the day after, and then the second script occurs as soon as she says the day is not good. The incongruity occurs because Pheobe contradicts her own words that she has just said.

4) Transposition. Change in a word class.

Table 9. The Sandra Bullock joke.

Context	
After Chandler untangled Monica's hair from the shower curtains clippers, he asks something in return. S10E1	
English (SL)	Lithuanian (TL)
Chandler: Now that I untangled you, how about you do a little something for me?	Čandleris: Aš tave paleidau į laisvę, tai reikalauju atlyginimo.
Monica: Sure. What did you have in mind?	Monika: Mielai. Ko pageidauti?
Chandler: I think you know.	Čandleris: Pati žinai.
Monica: Really? I don't I don't really feel like it.	Monika: Tikrai? Kad gal man nesinori...
Chandler: This is what I want to do.	Čandleris: Bet aš noriu.
Monica: Okay. I just don't get why you like it so much.	Monika: Gera, tik nesuprantu, kodėl ji tau taip patinka.
Chandler: She's an FBI agent posing as a beauty contestant!	Čandleris: Ji FBI agentė, dalyvaujanti grožio konkurse!

Comments

The message is conveyed completely but with a change of a word class: the phrase *posing as a beauty contestant* is a construction of participle-comparative conjunction-article-noun-noun which carries the idea of her being what, while the phrase in the TL is *dalyvaujanti grožio konkurse* which is a construction of participle-noun-noun which carries the idea of her being where. This is a change of a word class, nevertheless, the message stays the same.

Scripts

The first script suggests the idea of Chandler flattering with Monica and willing to have sex. However, as soon as Chandler tells us the last phrase with the contents words *she*, *FBI agent*, *beauty contest* it is understood that he talks about the Miss Congeniality movie with Sandra Bullock who Chandler loves very much (it is also a reference to the earlier scene in the episode),

and this is the other script that is introduced. The incongruity occurs when one realizes that Chandler talks about the movie, not about having sex.

5) Modulation. A slight change in meaning.

Table 10. The Dr. Geller joke.

Context	
Charlie and Ross are kissing each other passionately. S10E1	
English (SL)	Lithuanian (TL)
Charlie: Dr. Geller! Ross: God, you're amazing. I didn't even have to ask you to call me that.	Čarli: Daktare Geleri! Rosas: Dieve, nuostabi moteris. Nė nedrįsau prašyti, kad taip mane vadintum.

Comments

In the SL Ross says that he did not need to ask (*I didn't even have to ask*), and in the TL it is meant that Ross did not have enough courage to ask (*Nė nedrįsau prašyti*).

Scripts

God, you're amazing refers to the first script that defines Charlie. The second script refers to the way Charlie called Ross (adding Dr. to his surname), and contradicts the pleasure Ross feels due to kissing and hearing the prefix to his surname. The incongruity occurs when Ross becomes excited about hearing his surname with a prefix.

6) Equivalence. Same idea translated in different stylistic manners.

Table 11. The joke about Joey's silliness.

Context	
Four friends are standing outside the Chandler and Monica's door and they are late for the Thanksgiving dinner. They are discussing what to say why they are late. Suddenly Monica and Chandler throw a note under the door where they say that they know friends are outside the door. They get embarrassed and Joey looks frustrated. S10E8	
English (SL)	Lithuanian (TL)
Joey: Who do you think it's from?	Džo: Įdomu, kas čia rašo.

Comments

The message in the SL is transferred through the form of question with a connotation of curiosity, and in the TL it is a statement with a connotation of curiosity. In addition, in the TL there is a subordinate clause.

Scripts

The first script is not expressed verbally, it is the situation of friends standing outside the Chandler and Monica's door and feeling guilty about being late for the Thanksgiving dinner. The other script occurs when they are standing and watching to the Chandler and Monica's door, and Chandler and Monica slide them a note through the bottom of their apartment's door. Incongruity occurs as soon as Joey expresses surpriseness of an unknown sender.

7) Adaptation. Culturally adapted content.

Table 12. The Weird Al and Buckwheat's joke.

Context	
Monica is sad that friends changed their pairs. S10E1	
English (SL)	Lithuanian (TL)
Monica: Ross and Charlie. Joey and Rachel. Phoebe and Mike. We're the only ones leaving with the person we came with!	Monika: Rosas ir Čarli. Džo ir Reičel. Fibė ir Maikas. Mudu būsim vieninteliai visoje kompanijoje atvažiuavę ir išvažiuavę su tuo pačiu žmogum.
Chandler: That's not true. I came with Monica, I'm leaving with Weird Al.	Čandleris: Netiesa. Aš atvažiavau su Monika, o išvažiuoju su laukine.
Monica: Okay, I've had it with the hair jokes. Tomorrow I'm going to the salon.	Monika: Gana tyčiotis iš mano plaukų. Rytoj iš pat ryto, prieš kelionę, einu į kirpyklą.
Chandler: Okay, Buckwheat.	Čandleris: Gerai, kaliause.

Comments

As Monica is compared to Weird Al, it is translated into *laukine*, because Weird Al is not known in Lithuania as widely as it is in the USA. Later, Chandler calls Monica Buckwheat which is a character in the USA, and it is not known in Lithuania. Both cases are translated under the adaptation microstrategy because the ideas under the names in the SL were translated applying certain features according to which Monica is compared.

Scripts

The joke is comprised of two parts. First, Chander talks to Monica when she has messy curly cark hair and Weird Al has dark wavy hair as well, and he is a popular American singer. The script is created when Chandler compares Monica as one person to another that is not the same Monica, but Monica with Weird Al's hair. Another script occurs when Monica finally agrees to go to the salon to fix her hair, and Chandler still calls her by funny names, which is Buckwheat in the second case. Buckwheat was a black child which used to look messy, and he used to act on the TV show 'Little Rascals' (Taylor, 2012).

Same scripts: Transformation categories

1) Substitution. Equivalence by the meaning.

Table 13. The grandparents' joke.

Context	
When grandparents sees the erotic cake for the Emma's birthday of a shape of genitals. S10E4	
English (SL)	Lithuanian (TL)
Grandmother: Jack, look at this. Grandparent: I know what you're thinking, Judy. The resemblance is uncanny.	Močiutė: Džekai, žiūrėk. Senelis: Žinau, ką pagalvojau, Džudi. Kaip iš akies trauktas.

Comments

The phrase *The resemblance is uncanny* is a fixed phrase in the SL that means that something is very similar to something that you cannot even distinguish, and it is substituted by the phrase carrying the same meaning in the TL: *Kaip iš akies trauktas*.

Scripts

The first script is grandparents looking at the erotic cake, and it is expected that they would react negatively. The second script occurs when the grandparent says that *The resemblance is uncanny* by which he means that his genitals are very similar to the genital-shaped cake. The incongruity occurs because grandparents are expected to behave reservely, and in this case they even notice similarities to their body.

2) Repetition. Formalities are repeated in the target text.

Table 14. The B joke.

Context	
Charlie is flirting with Ross and passionately is touching his shoulders. S10E5	
English (SL)	Lithuanian (TL)
Charlie: So, you know, I have a little time if you want to... Ross: I'd love to, but I really have to grade these papers. Charlie: Fine. It's fine. I'll just shower by myself. Ross: B. B. B. B. B.	Čarli: Turiu truputį laiko, tai jei norėtum... Rosas: Net labia, bet turiu surašyti pažymius. Čarli: Ką gi, ką gi... Tada prausiuos po dušu viena pati. Rosas: B. B. B. B. B.

Comments

The punchline is not really translated; it is rather copied/repeated. It is the case that B is a grade that Ross writes for students' works, and it belongs to the grading system used in the USA. It is

possible for Lithuanian speakers miss the joke if they are not aware of the American grading system.

Scripts

The first script is Charlie asking to come together to take a shower, and Ross says he cannot leave the papers ungraded. However, she finally persuades Ross, and he grades papers without looking at them closely, and writes B one after another. The incongruity here is that he does not care about the grades, what he cares about is taking shower with Charlie, and one laughs at such a carelessness.

3) Deletion. Certain units are omitted.

Table 15. The joke about Frank Jr.'s love.

Context	
Frank Jr. is giving his children a stroke Hile they are sleeping. S10E2	
English (SL)	Lithuanian (TL)
Frank Jr.: Oh, look at them. I love you so much. Oh, crap, don't wake up! Don't wake up!	Jaunėlis Frenkas: Pažvelk į juos. Aš taip juos myliu. Nesibudink, tik nesibudink!

Comments

The main idea is transferred, however, the interjection (*Oh, crap*) is omitted, and there is the idea expressed in a more mild form without any interjections, there are only the content words in the imperative form (as in the SL) (*Nesibudink, tik nesibudink*). However, absence of interjection in this situation minimizes the effect a bit.

Scripts

The first script is Frank Jr.'s words that express how much he loves his children. The other script occurs as soon as the children move a bit while sleeping, and he gets scared a bit and asks not to wake up. The incongruity occurs because one realizes that Frank Jr. loves children while they are sleeping because they stay relaxed (there is a reference to the earlier scene in the episode when the children run around like crazy), and gets scared when they start waking up.

4) Addition. Certain units are added in the target text.

Table 16. The Maxim's joke.

Context
Chandler and Monica are trying to excuse from coming to Rachel's daughter's birthday, and they want to go to a

hotel in another city. S10E4	
English (SL)	Lithuanian (TL)
Chandler: There's this thing I really want us to do. I read about it in Maxim.	Čandleris: Norėčiau išbandyti vieną tokį klasišką dalykėlį. Skaičiau žurnale „Maxim“.

Comments

There is *klasišką* added in the TL which adds a special sense of positivity and excitement to the phrase. Also there is *žurnale* added before the title Maxim. In the SL it is possible to leave a name or a title without a general noun explaining what is that. In the TL it is needed to add a name of a thing to which that name belongs. In this case it is a magazine.

Scripts

The first script occurs when Chandler tells that he want to try something on holiday. The second script occurs when he says Maxim which is a special magazine for men that include sexual content. In this case what Chandler really means is something related to the sexual content that he read on the magazine. However, in Lithuania the magazine is not known, so the effect would not be the same as it is in the SL.

5) Permutation. Certain units are in different place in the target language.

Table 17. The joke about a hair in the Chandler's coffee.

Context	
Monica and Chandler are discussing child adoption. S10E2	
English (SL)	Lithuanian (TL)
Monica : God, this adoption stuff is so overwhelming. There's inter-country adoption, dependency adoption. There's so many ways to go, and this is, like, the biggest decision of our lives.	Monika: Dieve, nuo tų įvaikinimo popierių net galva sukasi. Įvaikinimas užsienyje, neįgaliųjų įvaikinimas. Tiek visokiausių būdų, juk tai yra svarbiausias mūsų gyvenimo sprendimas.
Chandler: There's a hair in my coffee.	Čandleris: Mano kavoje plaukas.

Comments

The punchline is transferred as it means in the SL, however there are the units in different positions. In the SL there is a construction of a hair-coffee order, and in the TL there is a coffee-hair order. In addition, there is a *There's* phrase omitted.

Scripts

The first script is Monica whinig about the difficulties of adoption. And Chandler is relaxed about it, therefore, what he observes, is only the hair in his coffee, which is the second script.

Different scripts: Oblique translation

1) Explication. More information is said in the target text.

Table 18. The Ebony and Ivory joke.

Context	
Chandler laughs at Ross who has a tan only on the front part of the body. S10E3	
English (SL)	Lithuanian (TL)
Chandler: Oh, my God, you can do a duet of "Ebony and Ivory" all by yourself.	Čandleris: Dieve brangus, tu su savim gali žaisti juoda-balta šilta-šalta.

Comments

In the SL the phrase Ebony and Ivory carries the connotation of the piano where there are black and white keys which are usually called ebony and ivory respectively. In addition, this is a Paul McCartney and Steve Wonder's song played on a piano by duet which is played by ebony and ivory keys alternately. In the TL there is a possibility that there is a referente to a some children game by saying *juoda-balta šilta-šalta* which is actually unrecognizable, and it might only be theoretically related to the phenomenon of two opposites, but practically it is most likely not played in reality.

Scripts

The first script in both cases is Ross looking funny with the front side of the body tanned, and the back completely white. In the SL the second script is playing a duet of the song "Ebony and Ivory" which is rather not the possibility of playing it but the similarity to the opposition of black and white. In the TL the second script is probably a reference to some kind of a game *juoda-balta šilta-šalta* but it is hardly possible to find any information about this game, therefore, possibly, this is rather an interpretation and escalation of the feature. It is doubtful whether the humour case in the TL would be understood well by Lithuanians.

2) Modulation. A slight change in meaning.

Table 19. The Rachel's joke.

Context	
Rachel is kissing Joe and then Joe tells her about Ross having relationship with Charlie. S10E1	
English (SL)	Lithuanian (TL)
Rachel: Ross and Charlie? Wow! She's really making her way through the group, huh? [Pause] Rachel: Eh, who am I to talk?	Reičel: Rosas ir Čarli? Oho. Ji mikliai prasisuko per visą kompaniją. [Pauzė] Reičel: Ai, kam aš čia aiškinu?

Comments

At the first sight, the idea of the punchline is very similar, however, it is translated by putting emphasis on different places. In the SL looks like Rachel devaluates herself funnily by expressing the connotation that she does not have the right to judge Charlie because she is similar to her. In the TL the connotation is brought that Rachel does not have to even think about Charlie and what she has done; and actually the phrase *kam aš čia aiškinu* has a connotation that Rachel does not have to highlight what Charlie has done because everybody can see by themselves.

Scripts

The scripts in the SL and in the TL are different. In the SL the first script means that Charlie has been in relationship with many boys from their friends group. The second script occurs as Rachel shifts an emphasis on herself by saying that she is no better than Charlie. In fact, Rachel has been in relationship with many boys from the friends group as well. In the TL the first script is the same, however, the second script is quite ambiguous because it refers to the idea that Rachel does not have to pay attention on what Charlie is doing because everybody can see that clearly. There is not any reference to the Rachel's history on the relationships with boys from the friends group or it is hidden well enough. Therefore, the script in the SL is effective while it is ambiguous in the TL, because the second script does not refer to anything (or the idea is hidden), and it refers more to the common sense that Rachel should not judge Charlie which does not contain any funniness.

3.3.3. Statistics of jokes with taboos or socially improper content

The group of taboo jokes is the second biggest group of humour instances in this analysis although it is a few times smaller than the group of the general scripts: there are 31 samples belonging to the group. 30 instances are of the same scripts, and only 1 has different scripts. In the group of taboo jokes the most frequent microstrategies applied are literal translation with 11 cases (35,48%), and paraphrase with 11 cases (35,48%) as well. All numbers are provided as follows in order to make a clear and immediate impression on results.

Table 20. The frequency of microstrategies applied to jokes with taboos or socially improper content.

Microstrategy	Times used
Literal translation	11 (35,48%)
Paraphrase	11(35,48%)
Modulation	4 (12,9%)

Permutation	2 (6,45%)
Calque	1 (3,23%)
Condensation	1(3,23%)
Addition	1 (3,23%)

The reason for the taboo jokes occupying the second biggest part of the whole collection of humour instances might be that jokes are really funny because they contain the *incongruity* stepping out of the frames of the social morality. In other words, jokes with a sense of black humour trigger people very much, and are frequently used. Such supposition is made because the series is very popular and considered to contain a quality humour. At the same time, basing on the fact that the literal translation and paraphrase (which again focuses on transferring the effect of the idea rather than wording) is used to translate jokes into the Lithuanian language, and the series is very popular in Lithuania as well, a supposition can be made that taboo jokes or humour with immoral content is admired in the Lithuanian society. Therefore, responding to the hypothesis that the humour translation is based on the cultural adaptation mostly, it can be said that humour is often shared internationally and in most cases it does not need to be understood through the wording. What matters is the idea, and, for instance, taboo or socially improper content is frequently the basis for jokes perceived and understood in different sides of the world. Therefore, cultural adaptation is not needed for taboo jokes.

3.3.4. Jokes with taboos or socially improper content

This section contains jokes that are related to taboos or possess socially improper content. Scripts in the group are different from the preceding and the following groups because the scripts that occur carry the idea of something that is not appropriate to talk about in public or something that is uncomfortable to be announced or escalated in front of other people. This particular group contains the second biggest part of all collected humour instances. There are 31 humour instances with their translations provided in this group.

Same scripts: Direct translation

1) Calque. Same construction or a phrase in both source and target texts.

Table 21. The joke about the florist's shop.

Context	
Monica gives a card with an address where she got a spray-on tan. S10E3	
English (SL)	Lithuanian (TL)
Ross: Hey, I know where this place is. It used to be an X-rated video... Florist.	Rosas: Aš žinau, kur ta vieta. Ten anksčiau buvo vaizdajuostės suaugusiems... gėlių parduotuvė.

Comments

The punchline is translated to the equivalents that are common in the TL. *X-rated video* is *vaizdajuostės suaugusiems*, and *florist* is *gėlių parduotuvė*.

Scripts

The first script is Ross saying that he know where the place is because there used to be an X-rated video place. The second script occurs when he corrects himself by saying florist immediately. The incongruity occurs as soon as one realizes that Ross did not want others to know that he knows where an x-rated video place used to be, and he tries to justify himself unsuccessfully.

2) Literal translation. Word for word translation with the adapted syntax and grammar.

Table 22. The joke about the Owen's adoption.

Context	
Chandler and Owen are talking about the scouts. S10E2	
English (SL)	Lithuanian (TL)
Chandler: You know how to use a compass?	Čandleris: Moki naudotis kompasu?
Owen: I have a badge in it.	Ovenas: Už tai ženkliuką padovanojo.
Chandler: You do? That's fantastic.	Čandleris: Tikrai? Fantastika.
Owen: You want to see it?	Ovenas: Nori pažiūrėt?
Chandler: I'd love to, but I gotta get back to your parents.	Čandleris: Mielai, bet turiu grįžti pas tavo tėvus. Jie
They're telling us about how they adopted you.	mums pasakoja, kaip tave įsisūnijo.
Owen: What?	Ovenas: Ką?

Comments

The punchline is translated literally.

Scripts

The first script is Chandler and Owen talking about scouts. Chandler says that he cannot spend anymore time with Owen because he is talking to his parents about how they adopted Owen. The second script occurs when Owen does not understand and asks *what*. The incongruity happens when one realizes that Owen does not know that he is adopted, and Chandler tells him accidentally without knowing the fact.

Same scripts: Oblique translation

1) Paraphrase. Free translation.

Table 23. The joke about Chandler and secrets.

Context	
Chandler and Monica come to Phoebe to tell that Chandler told Owen he is adopted. Phoebe and triplets are together at the place. S10E2	
English (SL)	Lithuanian (TL)
Chandler: Owen didn't know he's adopted and Monica told him. Phoebe: Still, he had to find out sometime. Chandler: How would you like it if someone told the triplets that you gave birth to them? [Pause] I'm gonna go tell Emma she was an accident.	Čandleris: Ovenas nežinojo esąs išūnintas, o Monika pasakė. Fibi: Vis tiek kada nors būtų sužinojęs. Čandleris: Taip, bet ar tau patiktų, jeigu kas nors pasakytų trynukams, kad tu juos pagimdei? [Pauzė] Einu pasakysiu Emai, kad ji atsirado visai netyčia.

Comments

The punchline is a bit paraphrased with leaving the same idea.

Scripts

The first script is Chandler, Monica and Phoebe talking about Chandler's mistake of telling Owen that he is adopted. Chandler feels guilty about that, and tries to explain the feeling by saying that Phoebe would not like someone tell the triplets that she gave birth to them. The triplets are sitting next to Phoebe. The second script is when Chandler realizes that the triplets did not know Phoebe is their real mother, and then Chandler says that he tell one more secret to Emma that she was an accident. The incongruity happens when one realizes that Chandler tells secrets without knowing he should keep silent.

2) Condensation. The target text is less explicit.

Table 24. The joke about Joey being hungry.

Context	
Joey, Rachel, Charlie and Ross are having dinner because Ross is making fajitas. But Ross got drunk because he feels very bad and depressed about Rachel going out with Joey. Ross is constantly saying depressive quotes. S10E2	
English (SL)	Lithuanian (TL)
Joey: Dude, are you okay? And when are the fajitas gonna be ready?	Džo: Bachūras, kas tau daros? Kada bus valgyt?

Comments

The punchline is condensed and shortened. *Are gonna be ready* is shortened into *bus*; and *the fajitas* are simplified into *valgyt*. The main idea is not changed.

Scripts

The first script is Joey asking Ross if he is okay. The expectation is that Joey is going to say something about the relationship. The second script occurs when Joey asks when the food is going to be ready. The incongruity happens because one realizes that the only thing Joey cares about is food, even though Ross is feeling very bad clearly.

3) Modulation. A slight change in meaning.

Table 25. The joke about Pheobe and beautiful kids.

Context	
Pheobe asks Rachel to take Emma to the beauty contest. S10E8	
English (SL)	Lithuanian (TL)
Pheobe: Okay, but before you say no, my friend Suzanne is entering her kid. And compared to Emma, she's a real dog. Rachel: Phoebe, all babies are beautiful. Pheobe: Oh, okay.	Fibi: Bet prieš atsisakydama, žinok. Mano draugė Siuzan užrašė savo vaiką. Palyginti su Ema, jos mergiotė atrodo, kaip kaliausė. Reičel: Fibi, visi vaikai yra gražūs. Fibi: Jei taip nori...

Comments

The punchline is a bit changed because in the SL Pheobe expresses agreement which is only an agreement because Rachel says like that, and in the TL Pheobe's words *Jei taip nori* carry some kind of negativity. In general, the punchline in the TL is more negative.

Scripts

The first script is Pheobe telling Rachel that there are toddlers that are ugly, and Rachel tells Pheobe that every child is beautiful. The second script occurs when Pheobe agrees with Rachel. The incongruity happens because Pheobe feels uncomfortable and confused at the same time, and she agrees with Rachel, but it is not clear if she truly means that.

Same scripts: Transformation categories

1) Addition. Certain units are added in the target text.

Table 26. The joke about Pheobe and porn.

Context	
Pheobe is still listening to Ross and Charlie kissing. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: You gotta hear this, it's great! It's like free porn.	Fibė: Ei, pasiklausykite. Čia tai bent! Tai kaip nemokamas porno filmas.

Comments

The punchline is translated as it means in the SL, however, there is a general word naming a thing added. In the SL it is enough to say *porn*, and in the TL it is needed to be more exact, therefore there is *filmas* added: *porno filmas*.

Scripts

The first script is Pheobe saying that others should listen to Ross and Charlie through the wall. The second script is when Pheobe arguments it by saying that *it is like free porn*. The *incongruity* occurs when one realizes that Pheobe likes listening to them through the wall, and is excited because it reminds her of porn.

2) Permutation. Certain units are in different place in the target language.

Table 27. The joke about Amy's cheating.

Context	
Rachel is trying to persuade her sister not to marry a man she does not love. She tries to prove that by giving her own example of separating with a man she did not love. S10E5	
English (SL)	Lithuanian (TL)
Rachel: Do you remember Barry? Amy: Remember him? God, we used to make out all the time after you went to sleep.	Reičel: Prisimeni Barį? Eimi: Ar aš jį prisimenu? Dieve, kai tu nueidavai miegot, tai mes iškart puldavom glamonėtis.

Comments

The punchline carries the same meaning, however, the units are changed in places: *we used to make out all the time* and *after you went to sleep*. In the TL these units are positioned in the opposite way: *after you went to sleep* and *we used to make out all the time*: *kai tu nueidavai miegot, tai mes iškart puldavom glamonėtis*.

Scripts

The first script is Rachel asking if Amy remembers Barry. She is surprised by the question. The second script occurs when she says that she used to kiss with Barry when Rachel used to go sleeping. The incongruity happens when one realizes that Amy and Barry would cheat on Rachel.

Different scripts: Oblique translation

1) Modulation. A slight change in meaning.

Table 28. The joke about a car accident.

Context	
Pheobe and Monica are going to meet with their unlikable friend. Monica came up with the plan how to run away. S10E3	
English (SL)	Lithuanian (TL)
Pheobe: Okay, what kind of emergency gets us both out of here? Monica: What do you think of Mike and Chandler being in a car accident? Phoebe: Are you kidding? I love it!	Fibi: Gerai, o kokia nelaimė galėtų išvaduoti mus abi? Monika: Na, pavyzdžiui, kad Maikas ir Čandleris abu kartu pateko į avariją. Fibi: Gerai, nuostabu!

Comments

The punchline is translated with a change in the idea. *Are you kidding* is changed into opposition *gerai* which reduced the effect.

Scripts

The first script is the same in both the SL and the TL: Monica telling that Chandler and Mike getting in to a car accident is a good excuse to avoid meeting Amanda. In the SL, as it is expected, Pheobe says *are you kidding* to Minca, and the second script is introduced where Pheobe says that she loves the plan. The incongruity is the cruelty one understands. In the TL the second script occurs as soon as Pheobe starts speaking by saying okay, she likes the plan. There is not any phrase substituting *are you kidding* which gives the effect of the contradiction of the mind of Pheobe. The incongruity exists, but it is much less effective than it is in the SL.

3.3.5. Statistics of jokes with irony

The group of jokes with irony is the third biggest group of humour instances in this analysis although it is a few times smaller than the group of the general scripts: there are 25 samples belonging to the group. 24 instances are of the same scripts, and only 1 has different scripts. In the group of jokes with irony the most frequent microstrategies applied are literal translation with 10 cases (40%). Other microstrategies occupy a small part of the whole number. All numbers are provided as follows in order to make a clear and immediate impression on results.

Table 29. The frequency of microstrategies applied to jokes with irony.

Microstrategy	Times used
Literal translation	10 (40%)
Paraphrase	4 (16%)
Modulation	3 (12%)
Expilicitation	2 (8%)
Equivalence	2 (8%)

Addition	2 (8%)
Transposition	1 (4%)
Adaptation	1 (4%)

Irony is a very abstract type of humour, however, it is different from the general scripts' group because it contains the second script told with a certain purpose, which is usually a friendly mock. In this case the transfer of the idea is again the most important thing, and literal translation can usually serve for this. Irony usually is related to certain features, to a current situation on the moment of talking, etc., therefore, literal translation can be the best way to transfer the effect without losing both wording and idea.

3.3.6. Jokes with irony

This section contains jokes that are ironic. Scripts in the group are different from the preceding and the following groups because simple overlapping of different ideas or surpriseness and irony are different. Irony could be called a branch of humour since humour does not have to be produced on purpose; and irony is a product of a deliberation. This particular group contains the third biggest part of all collected humour instances. There are 25 humour instances with their translations provided in this group.

Same scripts: Direct translation

1) Literal translation. Word for word translation with the adapted syntax and grammar.

Table 30. The joke about the Pheobe's area.

Context	
Pheobe and Frank Jr. are talking about the triplets. S10E2	
English (SL)	Lithuanian (TL)
Frank Jr.: There's three of them, Phoebe. Three. Pheobe: Yeah, I know, Frank. I counted them when they were coming out of my area.	Jaunėlis Frenkas: Jie trys, Fibi, jie trys. Fibi: Žinau, Frenkai. Aš skaičiavau, kai lino iš mano rajono.

Comments

The punchline, is translated as it is in the SL.

Scripts

The first script is Frank Jr. whining about the number of children, and he accents the number for Pheobe. Pheobe is a surrogate mother of the triplets, and she says she knows that the children are

three, and sarcastically responds to Frank Jr. The incongruity occurs when she responds to Frank Jr. Funnily by saying that she *counted them when they were coming out of her area*.

Same scripts: Oblique translation

1) Explication. More information is said in the target text.

Table 31. The joke about women.

Context	
Joey and Rachel are talking how women are talking to men. S10E1	
English (SL)	Lithuanian (TL)
Joey: You know, it's easier for a woman. That way, you know, if he gets mad, all you have to do is go: I didn't mean it. I'm so sorry. [Squeezes his chest] Rachel: Yeah, because that's what we do.	Džo: Moteriai visada lengviau. Tada, jeigu jis pradės siautėti, tau užteks sucypt: Aš nenorėjau. Man labai labai gaila.” [Suspaudžia krūtinę] Reičel: Nes moterys taip daro.

Comments

The whole idea is the same, however, there is a specification in the TL: in the SL it is said by Rachel that *that's what we do*, and in the TL Rachel says *moterys taip daro*. It does not change the meaning, it only specifies and makes the agent more clear semantically.

Scripts

The first script occurs when Joey imitates how women when they apologise. The second script is an ironic agreement of Rachel when she confirms that women really do as Joey mimics. The incongruity occurs when one realises that Joey hyperbolises the behaviour of women, and Rachel agrees with him sarcastically which is an irony.

2) Paraphrase. Free translation.

Table 32. The joke about the orbiting children.

Context	
Ross is trying to prove Rachel that swings are safe for children but Rachel does not want her to go there. S10E7	
English (SL)	Lithuanian (TL)
Ross: But the swings are perfectly safe. And besides, Emma loves them. You should come, and you'll see. Rachel: Those things go, like, 40 miles an hour. And there's that moment when you're at the top when you just don't know if you're gonna return back to Earth. Ross: Space is filled with orbiting children.	Rosas: Bet supynės yra visiškai saugios. Emai patinka suptis. Žinai ką, einam kartu – pamatysi. Reičel: Rosai, jos švilpia gal 40 kilometrų per valandą greičiu. O kai tu pakyli į aukščiausią tašką, tai niekas negarantuoja, kad sugrįši į Žemę. Rosas: Kosmose net tiršta nuo orbita besisukančių vaikų.

Comments

In this case there are Rachel and Ross using irony. It could be said that there are two punchlines: Rachel's words and the last words of Ross. Both punchlines are translated by free translation, not sticking to the SL. Therefore, Ross' words are longer in the TL than they are in the SL because there is the explicative method used to sound more natural and figurative.

Scripts

The first script is Ross trying to prove Rachel that swinging is absolutely safe for Emma. The second script is Rachel saying that you might not come back to the Earth when you reach the highest point while swinging. The third script (or the second part of the second script) is Ross using irony as well by saying that there are many orbiting children in the space. The incongruity occurs when one realizes that Ross tells the unreal situation by being witty and laughing at Rachel's point of view.

3) Transposition. Change in a word class.

Table 33. The joke about Rachel slapping Joey.

Context	
Rachel and Joey are kissing each other and Joey is moving upwards by touching Rachel's thigh. Rachel slapped him on the hand and says that she does not know why she slapped him. It is the third time in a row they are trying to kiss each other and Joey is touching her thigh (each time she slapped him on the hand). S10E3	
English (SL)	Lithuanian (TL)
Rachel: I promise. I won't do it again. I really do. This is gonna be great. [They are kissing and Rachel slaps him on the hand and in the face twice.] Joey: Was that good for you?	Reičel: Viskas, aš pažadu, pažadu daugiau taip nedaryti. Tikrai tikrai, dabar bus nuostabu. [Jie vėl bučiuojasi ir Reičel trenkia per ranką ir per veidą du kartus.] Džo: Ar tau buvo gera?

Comments

The message is conveyed completely but with a change of a word class: the phrase *Was that good for you* has the core content word *good* which acts as an adjective in the question; and the same word in the TL is translated as an adverb *gera*. The meaning of the idea is not changed.

Scripts

The first script is Rachel telling that the next time is going to be successful. However, she slaps Joey once again. The second script is introduced when Joey asks Rachel ironically if slapping him felt good. The incongruity occurs when one realizes that Joey is frustrated and anxious but at

the same time witty about Rachel's inability to have sex with him simply, and he ironically asks her that maybe it is slapping his face that makes Rachel feel good.

4) Modulation. A slight change in meaning.

Table 34. The joke about Amanda.

Context	
Pheobe smells her unlikeable friend's neck. S10E3	
English (SL)	Lithuanian (TL)
Amanda: Oh, smell my neck. It's not perfume. It's me. It's my natural scent. Phoebe: Musty.	Amanda: Pauostyk mano kaklą. Čia ne kvepalai. Tai aš. Mano natūralus kvapas. Fibi: Galingas.

Comments

In the SL the punchline *musty* has a more specific meaning than it is translated in the TL as *galingas*. In the SL the meaning is that the scent reminds something dull, dusty, ancient, and in the TL it means that the scent is very strong and has a specific taste. The translation is more generalized, but still carries a similar meaning of the scent being not very pleasant.

Scripts

The first script is Amanda asking to smell her neck. The second script is Pheobe telling that the scent is musty. The incongruity happens because one realizes that the scent is actually much related to the appearance of Amanda which is vulgar and extravagant, more to the negative side.

5) Equivalence. Same idea translated in different stylistic manners.

Table 35. The joke about Chandler and Amanda.

Context	
Amanda in her dramatic British accent talks to Chandler. S10E3	
English (SL)	Lithuanian (TL)
Amanda: Oh, that accident must have been terrible. You look positively ghastly. Chandler: Well, aren't you a treat.	Amanda: Uu, avarija tikriausiai buvo siaubinga. Tu atrodei klaikiai. Čandleris: Atsirado, matai, gražuolė.

Comments

The punchline is of the same meaning in both the SL and the TL. However, in the SL there is an ironic notice of Chandler towards Amanda who looks extravagant and not of the Chandler's taste; therefore, he rhetorically says isn't Amanda a treat. In the TL there is a very popular phrase that

is structured as follows *Atsirado, matai, gražuolė*. It belongs to the spoken language and carries the negative ironic connotation.

Scripts

The first script is Amanda saying that Chandler looks terrible after the car accident. The second script occurs when Chandler responds to Amanda ironically that she does not look good as well. The incongruity occurs when one realizes that Chandler thinks that Amanda is ugly.

Same scripts: Transformation categories

1) Addition. Certain units are added in the target text.

Table 36. The joke about Ross' wedding.

Context	
Pheobe and Mike want to get married in the City Hall and donate the money for the charity. S10E7	
English (SL)	Lithuanian (TL)
Ross: I gotta say, you guys, that's an incredible gesture. Chandler: Maybe you do that next time you get married. Ross: O, no, no. The next time's gonna be Hawaii at sunset. But maybe the time after that.	Rosas: Tai be galo kilnu. Čandleris: Gal ir tu taip padaryk per kitas savo vestuves, ką? Rosas: Ne, ne. Kitos mano vestuvės bus švenčiamos Havajuose saulei leidžiantis. Dar kitą kartą tai jau galbūt.

Comments

Instead of *The next time's gonna be Hawaii at sunset* there is a more explicit phrase in the TL: *the next time* is changed into *kitos mano vestuvės*; *gonna be Hawaii* is *bus švenčiamos Havajuose*; *at sunset* is *saulei leidžiantis*. The whole idea is kept the same, however, there are additional words put in the TL in order to keep the sentence and the idea naturally sounding and not ambiguous.

Scripts

The first script is Ross admiring the gesture of Pheobe and Mike donating money for charity instead of throwing up a huge wedding party. Chandler says a witty notice that next time Ross marries someone, he can do the same thing. The second script is when Ross unexpectedly agrees and ironically says that the next time he marries it is going to be at Hawaii, therefore, perhaps he will give money of charity the next time he marries someone. The incongruity occurs as soon as one realizes that Ross is going to marry more than one time, and he is desperate about having a

happy marriage. In addition, one realizes that Ross will not be able to donate to charity because, although he admires Pheobe and Mike's gesture, he wants to marry in Hawaii.

Different scripts: Oblique translation

1) Adaptation. Culturally adapted content.

Table 37. The joke about Foot Locker.

Context	
Friends are discussing how Pheobe should propose to Mike because she ruined up the proposal twice. The last time she ruined it was on the match on the big screen. S10E5	
English (SL)	Lithuanian (TL)
Pheobe: So how should I do it?	Fibi: O kaip tai padaryti?
Monica: How about at a game on the big screen?	Monika: Gal per varžybas dideliame ekrane?
Rachel: How about at a Foot Locker?	Reičel: Pavyzdžiui, persirengimo kambary.

Comments

The punchline is culturally adapted to the TL because *Foot Locker* is a clothing store, and *persirengimo kambarys* is a place where people change their clothes in public places (at stores, stadium area, etc.).

Scripts

The first script is the same in both languages that Monica offers to Pheobe to propose Mike on the big screen during the match. The second script in the SL is Rachel making irony of Monica's offer by offering to propose at the *Foot Locker* store which would be ridiculous to watch. In the TL the second script is Rachel offering to Pheobe to propose Mike at the changing room. The intention in both languages is clear, and Rachel's irony is clearly visible. However, the manners she does that is different in both languages because she talks about different places where it is possible to propose, and in both cases proposing would look ridiculous. Accordingly, the incongruity is present in both languages, however, it is different because Rachel talks about different places.

3.3.7. Statistics of jokes with word play

The group of jokes with word play is the fourth biggest group of humour instances in this analysis although it is many times smaller than the group of the general scripts: there are 19 samples belonging to the group, and all of them are of the same scripts. In the group of jokes with word play the most frequent microstrategies applied are literal translation with 9 cases (47,37%),

and substitution with 4 cases (21,05%). Other microstrategies occupy a very small part of the whole number. All numbers are provided as follows in order to make a clear and immediate impression on results.

Table 38. The frequency of microstrategies applied to jokes with word play.

Microstrategy	Times used
Literal translation	9 (47,37%)
Substitution	4 (21,05%)
Paraphrase	2 (10,53%)
Borrowing	1 (5,26%)
Calque	1 (5,26%)
Transposition	1 (5,26%)
Permutation	1 (5,26%)

The group of the word play jokes is separated because it is very different from the other groups. In this group jokes have the second script basing on the morphological structure of the words, on their construction, which is unusual in most cases, and, therefore, funny.

3.3.8. Jokes with word play

This section contains jokes that are based on the word play. The second script based on a funny unexpected word play is the reason why the group differs from others. This particular group is oriented more to the funny morphology/phonetics of the triggering word/phrase than to the semantic content and overlapping of ideas. The group contains the fourth biggest part of all collected humour instances. There are 19 humour instances with their translations provided in this group.

Same scripts: Direct translation

1) Borrowing. Same source and target texts.

Table 39. The joke about thesaurus.

Context	
Chandler and Monica do not understand anything that Joey wrote in the recommendation. S10E5	
English (SL)	Lithuanian (TL)
Chandler: I don't understand. Joey: Some of the words a little too sophisticated for you? Monica: It doesn't make any sense. Joey: Well, of course it does. It's smart. I used a thesaurus.	Čandleris: Aš nesuprantu. Džo: Ka, kai kurie žodeliai pernelyg sudėtingi net tau? Monika: Kad čia nėra jokios prasmės. Džo: Ir dar kaip yra. Protingas laiškas. Aš juk naudoju tyzaurą.

Comments

The punchline is translated basing on the last word *thesaurus*. However, in this case this word is pronounced by an intentionally incorrect manner. In the TL it is translated as *tyzaurq* which is an incorrect form of *tezaurq*. Anyway, it is a borrowing despite the intentionally incorrect pronunciation.

Scripts

The first script is talking about how smart Joey's letter sound. The second script is Joey telling that he used a thesaurus. However, he pronounces the term incorrectly. The incongruity occurs because one realizes that Joey is not that smart because he cannot even pronounce the name of the dictionary he used for writing a smart letter.

2) Calque. Same construction or a phrase in both source and target texts.

Table 40. The joke about Miss Hawaiian Tropic.

Context	
Rachel meets Ross with him being over tanned. S10E3	
English (SL)	Lithuanian (TL)
Rachel: What is up with Miss Hawaiian Tropic?	Reičel: Iš kur ta Mis Havajų tropikai?

Comments

The punchline is translated as it is in the SL. *Miss Hawaiian Tropic* in the TL version sounds *Mis Havajų tropikai*.

Scripts

The first script is Ross looking ridiculous with a strong tan. The second script is Rachel naming Ross *Miss Hawaiian Tropic*. The *incongruity* happens because Rachel compares Ross to people from Hawaii who are tanned, and she laughs at Ross because nobody expects Ross to look like that.

3) Literal translation. Word for word translation with the adapted syntax and grammar.

Table 41. The joke about Chan-berries.

Context	
Chandler talks to Ross and Joey before they leave to the match. S10E8	
English (SL)	Lithuanian (TL)

Chandler: And get ready to taste my very special cranberries sauce. Or should I say "Chan-berries"?	Čandleris: Pasiruoškit ragauti mano ypatingą spanguolių padažą. O tiksliau „čanguolių“.
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Comments

The punchline is translated as it is in the SL. *Chan-berries* is translated literally as *čanguolių* which is a play of words because this word does not exist.

Scripts

The first script is Chandler saying that everybody should be ready to taste his sauce of cranberries. The second scrip occurs when Chandler is being witty and names the berries as *Chan-berries*. The incongruity occurs when one realizes that the name is actually composed of Chandler's name and a word berries.

Same scripts: Oblique translation

1) Paraphrase. Free translation.

Table 42. The joke about Monica's dinner.

Context	
Monica hosts the Thanksgiving. She is preparing the dinner although she did not want to because last year it was unsuccessful. S10E8	
English (SL)	Lithuanian (TL)
Monica: Okay, I'll see you guys at 4. <...>	Monika: Tai gerai, laukiu jūsų ketvirtą. <...>
Monica: This dinner is gonna be so great. In your face, last-year me.	Monika: Pietūs bus fantastiški. Įsidėmėk tai, praeitų metų Monika.

Comments

The punchline is translated as it means in the SL, however, there are certain units paraphrased. *In your face* is paraphrased by *Įsidėmėk tai*, and *last year me* is paraphrased by *praeitų metų Monika*. It does not change the meaning.

Scripts

The first script is Monica being excited about the dinner. The second script is her talking to herself and saying that the last year Monica was not that good as this year. The incongruity occurs when one realizes that Monica is competing with herself and she talks to herself.

2) Transposition. Change in a word class.

Table 43. The joke about a spider.

Context	
Rachel and Ross made a deal so that Rachel would swing and Ross would hold a spider in his hands. Rachel brings him a spider and he holds it. S10E7	
English (SL)	Lithuanian (TL)
Ross: This feels perfectly normal.	Rosas: Visai normalus jausmas.

Comments

The punchline is translated as it means in the SL, however, the word class is changed. In the SL there is a construction of noun-verb-adverb-adjective. In the TL it is enough to say the same idea by the construction of adverb-adjective-noun.

Scripts

The first script is Ross saying that holding a spider in hands feels certain way One expects some description of a terrible feeling, however, the second script occurs when Ross states that it feels *perfectly normal*. The incongruity happens when one realizes that it is a figurative way to explain the feeling, and that Ross is afraid and at the same time he feels nothing.

Same scripts: Transformation categories

1) Substitution. Equivalence by the meaning.

Table 44. The joke about Monica's excitement.

Context	
Monica is preparing the dinner for the Thanksgiving, and she tries some food she makes. S10E8	
English (SL)	Lithuanian (TL)
Monica: I don't get older, I just get better.	Monika: Aš einu ne senyn, einu geryn.

Comments

The punchline is translated as it means in the SL, and it is substituted by a popular syntactic structure in the TL: adverbs with a suffix *-yn* (*senyn*, *geryn*). The original structure in the SL is get + comparative adjective. It does not change the meaning.

Scripts

The first script is Monica tasting her food she has made. The second script is Monica saying to herself that she does not get older, but she gets better. The incongruity occurs when one realizes that she competes with herself, and makes a witty notice on her own skills.

2) Permutation. Certain units are in different place in the target language.

Table 45. The joke about turkey.

Context	
Friends say that Monica persuaded Chandler to think that Thanksgiving should be celebrated somewhere else but not at their house. S10E8	
English (SL)	Lithuanian (TL)
Chandler: No, we made this decision together. Ross: She's putting words in your mouth. Joey: Don't you put words in people's mouths. You put turkey in people's mouths.	Čandleris: Mudu kartu nusprendëm. Rosas: Bet ji įdėjo žodžius į tavo burną! Džo: Prašau žodžių į burną nedėti. Į burną kalakutą reikia dėti.

Comments

The punchline is translated as it means in the SL, however, there is the positioning of words in sentences changed. In the SL it is composed as *turkey-mouths*. In the TL it is *mouths-turkey*. It does not change the meaning.

Scripts

The first script is talking that Chandler decided not to host the Thanksgiving, and Ross says that Monica told Chandler to think and speak like that. The second script occurs when Joey changes the topic and says that nobody should put their words into anyone's mouths, only turkey should be put into mouths. The incongruity occurs when ones realizes that Joey does not care about Ross being angry at Chandler, he only cares about food (which is clear throughout the whole series).

3.3.9. Statistics of jokes with scripts as an opposition of what is said and meant

The group of jokes with scripts as an opposition of what is said and meant is the fifth biggest group of humour instances in this analysis although it is the penultimate group by the size: there are 7 samples belonging to the group, and all of them are of the same scripts. In the group of jokes with scripts as an opposition of what is said and meant there are a few microstrategies that are applied one time, therefore, there are not any the most frequent ones. All numbers are provided as follows in order to make a clear and immediate impression on results.

Table 46. The frequency of microstrategies applied to jokes with scripts as an opposition of what is said and meant.

Microstrategy	Times used
Calque	1 (14,29%)
Literal translation	1 (14,29%)
Paraphrase	1 (14,29%)
Modulation	1 (14,29%)
Substitution	1 (14,29%)

Addition	1 (14,29%)
Permutation	1 (14,29%)

The group jokes with scripts as an opposition of what is said and meant is separated from the other groups because it contains second scripts with the content opposing the speaker's mind. In addition, it is usually negation and lying, and the incongruity that triggers one laugh is exactly the lying and saying different things that clearly contradict the speaker's mind. Translation microstrategies applied are not stick on literal translation as it is in other groups; and probably it is due to the transfer of the message and the idea that can be expressed in different ways in Lithuanian, and sometimes even in a more figurative way.

3.3.10. Jokes with scripts as an opposition of what is said and meant

This section contains jokes in which scripts oppose what the speaker says and means. Scripts in the group are different from others by their unique formulation. This means that one script refers to what the speaker means and the other script refers to the words the speaker says. The realization that both scripts are a complete opposition is the reason why these humour instances belong to a separate group. The group contains the fifth biggest part of all collected humour instances. There are 7 humour instances with their translations provided in this group.

Same scripts: Direct translation

1) Calque. Same construction or a phrase in both source and target texts.

Table 47. The ATM joke.

Context	
Pheobe and Mike changed their mind and they are going to give the money back to charity because they feel about about throwing up a wedding party for the money that homeless children need more. S10E7	
English (SL)	Lithuanian (TL)
Pheobe: We're back. The registrar: Are you here to take more money? Because I think what you're looking for is an ATM.	Fibi: Mes grįžome. Registratorius: Dar pinigų norėsit? Gel geriau bankomato pasieškokit.

Comments

The punchline is translated as it means in the SL: *ATM* in the SL stands from *bankomatas* in the TL.

Scripts

The first script is Pheobe and Mike coming back to the charity front desk again. The second script occurs when the registrator asks if they came back to take more money, because they had already taken back the amount they had given before, and he says that they probably search for the ATM. The incongruity occurs when one realizes that Pheobe and Mike cannot decide whether they want to donate money or not, and the registrator feels anxious and angry about that. He thinks that they want to have more money, not to donate them.

2) Literal translation. Word for word translation with the adapted syntax and grammar.

Table 48. The silent M joke.

Context	
The man that is responsible for research grant giving. The man is also an ex boyfriend of Charlie. Ross was asked to break up Charlie and this is the condition when the man would give him the grant. Ross did not want to break up Charlie and now he is being interviewed by questions which will determine whether he will get the grant or not. S10E6	
English (SL)	Lithuanian (TL)
The man: Spell Boscodictiasaur. Ross: I've never heard of a Boscodictiasaur. The man: Yeah, I just made it up. Spell it. Ross: Okay. B-O – The man: No, it starts with a silent M.	Vyras: Prašau paraidžiui pasakyti boskodiktiazauras. Rosas: Pirmą kartą girdžiu tokį boskodiktiazaurą. Vyras: Teisingai, aš jį ką tik sugalvojau. Prašau paraidžiui. Rosas: Gerai. B, o... Vyras: Ne, šis žodis prasideda netariama M raide.

Comments

The punchline is translated as it means in the SL.

Scripts

The first script is the man asking to spell the word, and Ross tries to spell it. The word is a name for a non existing animal. The second script occurs when the man says that Ross does not spell the word correctly because the word starts with the silent M. The incongruity happens when one realizes that the man is lying because there is not any words in English that start with a silent M.

Same scripts: Oblique translation

1) Paraphrase. Free translation.

Table 49. The joke about Chandler lying.

Context
Ross just came into the room where Pheobe, Monica and Chandler were listening to what Ross and Charlie were

doing. S10E1	
English (SL)	Lithuanian (TL)
Ross: Have you guys seen Joey anywhere? Chandler: He's probably in his room with his current girlfriend, Charlie. That's the situation as we know it.	Rosas: Beje, ar nematėt Džo? Čandleris: Tikriausiai jis kambary su savo dabartine mergina Čarli. Nieko naujo mes nežinom.

Comments

The punchline is paraphrased and the idea is transferred as it is in the TL. In the SL it is a positive sentence, and in the TL it is a negative sentence with the same idea paraphrased.

Scripts

The first script is talking about where Joey is. The second script is Chandler saying that Joey is in the room with Charlie, although he lies. Also he adds that it is all that he knows while he knows that Joey is kissing Rachel, ex girlfriend of Ross. The incongruity occurs as soon as one realizes that Chandler puts emphasis on his words when he says that he does not know anything more, which people do not say normally in such situations.

2) Modulation. A slight change in meaning.

Table 50. The first cookie joke.

Context	
Rachel is thinking about her daughter's first times and wants to give her a cookie for the first time. S10E5	
English (SL)	Lithuanian (TL)
Rachel: You know, I'm thinking about letting Emma have her first cookie. Joey: Her first cookie? She has cookies all the time. Rachel: I've never given her a cookie. Have you? Joey: No. No. And for the record, I've also never given her frosting from a can.	Reičel: Žinai, man atrodo jau laikas duoti Emai jos pirmąjį sausainuką. Džo: Pirmąjį? Ji seniai juos valgo. Reičel: Aš dar jai niekada nesu davusi. Tu davei? Džo: Ne, ne. Ir dar žinok, kad kremo nuo pyragėlio irgi nedaviau.

Comments

The punchline is a bit changed in lexis, but the main idea and point is kept the same. In the SL Joey says that he has never given Emma *frosting from a can*, and in the TL he says that he has never given frosting from the top of the pie: *kremo nuo pyragėlio irgi nedaviau*. Since cream in a can and cream on the top of the pie are different locations of the cream, the idea differs a bit; however, it does not change the overall meaning.

Scripts

The first script is Rachel planning to give Emma her first cookie. Joey is surprised about that because he says that Emma has cookies all the time. Rachel asks if Joey has given her a cookie. The second script occurs when Joey negates it and says that he has not given her any cookies, and adds that he has not given her frosting as well. The incongruity occurs when one realizes that Joey tries to prove that he did not give her anything, he even starts listing out things he has not given Emma. It is clear that Joey lies and tries to defend himself too much which reveals the truth.

Same scripts: Transformation categories

1) Substitution. Equivalence by the meaning.

Table 51. The joke about Pheobe and babysitting.

Context	
Monica and Pheobe are sitting and the phone rings. It is very likely that her unlikable friend Amanda calls. S10E3	
English (SL)	Lithuanian (TL)
Monica: No, don't get it. Let the machine pick up. Pheobe: Yeah, it could be Rachel asking if someone could babysit again. Monica: It could be Amanda. Pheobe: Oh, you're right. I was just kidding about Rachel. Babysitting's a gas.	Monika: Ne, ne, neliesk. Tegu įsijungia atsakiklis. Fibi: Tiksliai, gal ten Reičel. Vėl klausinėja, ar kas nesutiks pasaugoti vaiko. Monika: Gali būti Amanda. Fibi: Teisingai. Pajuokavau dėl Reičel. Vaikų saugojimas – jėga.

Comments

The punchline in the SL is *Babysitting's a gas* which is a fixed phrase meaning that babysitting is a very good thing, and in the TL it is translated into a fixed phrase in the spoken language: *Vaikų saugojimas – jėga*. The meaning is the same.

Scripts

The first script is guessing who called on the phone, and Pheobe does not want to pick up the phone because she says there can be Rachel asking to look after Emma. Monica reminds Pheobe that they are waiting for Amanda's call, and they want to ignore her. The second script occurs when Pheobe remembers that they are waiting for the Amanda's call and tries to prove her latest words wrong by saying that she loves babysitting and it is a gas. The incongruity occurs when one realizes that Pheobe is lying because she does not want to appear a bad person, and after

saying that she wants to ignore Rachel's calls to look after Emma, she immediately says that babysitting is a gas.

2) Addition. Certain units are added in the target text.

Table 52. The performances joke.

Context	
Rachel asks Joey what he got Emma for her first birthday. Joe does not have any present and tries to pretend that he and Pheobe created a song for her. S10E4	
English (SL)	Lithuanian (TL)
Rachel: What did you get her? Joey: We prepared performances. Pheobe: Separate performances. Joey: But equally real.	Reičel: Ką tu jai atnešei? Džo: Mudu parengėm vaidinimą. Fibi: Atskirus vaidinimus. Džo: Bet abu tokie pat tikroviški.

Comments

The punchline is translated as it means in the SL. However, there are additional words in the TL punchline: *abu*; also *equally real* is translated into three words: *tokie pat tikroviški*.

Scripts

The first script is Rachel asking what Joey is giving Emma for her birthday. Joey says that he and Pheobe prepared performances, but Pheobe makes it exact by saying that their performances are separate. The second script occurs when Joey says that both Pheobe's and Joey's performances are equally real. The incongruity happens when one realizes that Joey lies about having a performance prepared for Emma, and he puts emphasis too much on saying that they have performances.

3) Permutation. Certain units are in different place in the target language.

Table 53. The joke about Joey lying.

Context	
Charlie and Joey are talking. Charlie just brought something Joey left at her home. S10E2	
English (SL)	Lithuanian (TL)
Charlie: Actually, it's some stuff you left at my apartment. Joey: Well, thanks. Charlie: And you can just give me my stuff whenever you want. Joey: Yeah, I didn't throw any of that out.	Čarli: Čia keli tavo daiktai, užsilikę mano namuose. Džo: O, ačiū. Čarli: O mano daiktus galėsi atiduoti kada nors progai pasitaikius. Džo: O aš dar nieko neišmečiau, aha.

Comments

The punchline is translated as it means in the SL. However, in the SL the punchline starts with the word *yeah* which should express the certainness and undoubtness, and in the TL it is put at the end of the punchline in order to strengthen the effect of the joke.

Scripts

The first script is Charlie giving Joey his things that he left at her home, and then she asks him to give her back when he can. The second script is Joey saying that he certainly did not throw out her things. The incongruity occurs when one realizes that Joey is lying because nobody talks weirdly as Joey does in this case when somebody asks to give back their things. Only the positive answer and agreement is expected, but in this case Joey's mind clearly disagrees with his words.

3.3.11. Statistics of jokes with swear words

The group of jokes with swear words is the sixth biggest group of humour instances in this analysis and it is the ultimate group by the size: there are 5 samples belonging to the group, and all of them are of the same scripts. In the group of jokes with swear words there are a few microstrategies that are applied one time, and modulation is applied twice (40%) which still can be equated to a coincidence due to small numbers. All numbers are provided as follows in order to make a clear and immediate impression on results.

Table 54. The frequency of microstrategies applied to jokes with swear words.

Microstrategy	Times used
Modulation	2 (40%)
Literal translation	1 (20%)
Equivalence	1 (20%)
Substitution	1 (20%)

This group is separated from other ones and from the jokes with word play because swear words are a category of very familiar words with a strong and at the same time a very specific sense. Connotations of swear words is a very wide topic to discuss but due to the space constraints only their translation is investigated. It not surprising that modulation is applied when translating swear words because not every swear word can have a usable and relevant equivalent in the Lithuanian language. It is quite difficult to make any assumptions out of such a small number of cases (considering that 224 humour instances were collected all together) but substitution was believed to be the most frequent microstrategy applied. However, cultural/social/lexical

adaptation is not very needed in this case because swear words apparently can be translated in other manners.

3.3.12. Jokes with swear words

This section contains jokes that include swear words as a second script. The group differs from other groups due to the impression swear words make. Since swear words are used in a familiar context and usually considered as a taboo matter. It is separated from the taboo group because taboo as such covers situations/traditions/actions and similar things, and swear words is related to words only. Swear words are worth to be separated and presented as an independent group since what is important in the Thesis is the effect they have by being swear words (regular words with the same idea are doubtful to have the same effect). This particular group contains the smallest part of all collected humour instances. There are 5 humour instances with their translations provided in this group.

Same scripts: Direct translation

1) Literal translation. Word for word translation with the adapted syntax and grammar.

Table 55. The joke about Pheobe being emotional.

Context	
Monica, Chandler and Phoebe hear Ross kissing Charlie behind the wall. S10E1	
English (SL)	Lithuanian (TL)
Monica: Oh, my God, that's Charlie! Chandler: She's cheating on Joey with Ross! Phoebe: Oh, that tart! Floozy! Giant!	Monika: Dievuliau, juk ten Čarli! Čandleris: Ji apgaudinėja Džo su Rosu! Fibė: Fu, kokia kekšė! Paleistuvė! Gigantė!

Comments

The punchline is translated as it means in the SL, however, the last word *giant* translated as *gigantė* might not be as effective as it is in the SL. *Giant* is more common in the SL than it is used in the TL. However, it does not change the idea.

Scripts

The first script is friends spotting Charlie cheating on Joey. The second script is Pheobe expressing her emotions by using swear words. The incongruity occurs when one sees Pheobe's emotions which she expresses passionately.

Same scripts: Oblique translation

1) Modulation. A slight change in meaning.

Table 56. The joke about Ross swearing.

Context	
Ross and Rachel are at the playground and a kid kicks Ross accidentally with his legs by swinging. S10E7	
English (SL)	Lithuanian (TL)
Rachel: Ross. Oh, my God, are you okay?	Reičel: Rosai, Rosai, kaip tu?
Ross: Son of a bitch!	Rosas: Šunsnukis!

Comments

The punchline is translated by a swear words, but in the TL it is not that cruel as it is in the SL. In the SL there is semantically different meaning of being son of a bitch (which is a humiliation), and in the TL it carries the connotation of someone being a bad person.

Scripts

The first script is Rachel asking Ross if he is okay after a boy kicks him accidentally. The second script occurs when Ross names a boy a son of a bitch. The incongruity happens when one realizes that Ross uses a swear word to name a boy that is about 10 years old, and such an inappropriate behaviour makes one laugh.

2) Equivalence. Same idea translated in different stylistic manners.

Table 57. The joke about the donation.

Context	
Pheobe and Mike came to the charity to donate some money. S10E7	
English (SL)	Lithuanian (TL)
Pheobe: We're here to make a rather sizable donation to the children.	Fibi: Norėtume vaikams paaukoti gana didelę pinigų sumą.
The registrar: Any contribution, large or small, is appreciated.	Registratorius: Mes dėkingi už bet kokią auką, didelę ar mažą.
Pheobe: I think you're gonna appreciate the crap out of this one.	Fibi: Manau, kad už šitą auką dėkosite ilgai ir kantriai.

Comments

The punchline is translated by having the same meaning, however, swear words are avoided in the TL while it is present in the SL. In the TL it is translated basing on the meaning the swear word construction carries.

Scripts

The first script is Pheobe saying that they want to donate a huge amount of money to charity, and the registrar thanks. The second script is Pheobe saying that they should thank very much her due to such a high amount of donation. The incongruity occurs when one realizes that Pheobe is very proud of herself donating money, and feels that they should feel thankful and owe her, which is immoral, and this is why one laughs.

Same scripts: Transformation categories

1) Substitution. Equivalence by the meaning.

Table 58. The joke about Joey being angry.

Context	
Monica, Phoebe are not happy about the situation that Joey kissed Rachel, and Charlie is Joey's girlfriend now. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: Have you thought about how complicated this could get? What about Ross? Joey: Well, he's with Charlie now. Monica: Yeah, but he wants to talk to you before anything really happens with her. And as his friend, I mean, don't you think he deserves the same from you? Joey: You're a pain in my ass, Geller.	Fibė: Ar judu nepagalvojot, kokią košę galit užvirti? O Rosas? Džo: Dabar jis su Čarli. Monika: Taip, bet prieš imdamasis rimtų veiksmų, jis nori atsiklausti tavęs. Juk jis tavo draugas, gal nusipelno to paties ir iš tavęs? Džo: Tu mane užknisai, Geler.

Comments

The punchline is translated by substituting the main fixed construction *You're a pain in my ass* which is an equivalent of the fixed phrase in the TL *Tu mane užknisai*. Both are not polite, and can be used in a very familiar context, and mean essentially the same thing. It is possible that the Lithuanian version is a bit softer or not that direct and offensive as it is in the SL but the meaning is very close in both languages. Therefore, the Lithuanian version substitutes the English version, and does not lose the point of meaning.

Scripts

The first script is a serious talk about how bad it is to hide having a relationship and cheating on a friend. The second script is when Joey says that Monica and her morals are pain in his ass. The incongruity happens when one realizes that Joey does not care about seriousness, and he only enjoys having a close relationship with Rachel, and he does not feel responsible for telling Ross about that.

3.4. Translator's choice

In this chapter very interesting findings are discussed since these four humour instances are not included into any of the existing groups in this analysis. The reason of their exculsion is arguable and discussable motives of translation; thus these jokes are provided in this chapter together with the analysis applied to the other humour instances in the empirical part, and brief discussion on the translation of punch lines. Furthermore, these four instances provided here are not included into the statistical data of the same and different scripts, numbers of microstrategies applied, or any other, since they are used only to analyse specific choices of translation.

1)

Table 59. The joke about Mike breaking up over the phone.

Context	
Mike and Phoebe are talking on the phone. Mikes is at restaurant, preparing to separate with his girlfriend and Phoebe is waiting for him to come back at his place. Mike's girlfriend is late. S10E1	
English (SL)	Lithuanian (TL)
Mike: She's not here yet. You know, I'm just gonna take off and break up with her over the phone. Phoebe: You can't do that. Oh, come on, Mike, strap on a pair.	Maikas: Jos dar nėra. Klausyk, gal aš nebelauksiu, varau iš čia, juk galiu išsiskirti ir telefonu. Fibė: Ne, taip negalima. Maikai, prisimokei iš manęs šlykštynių.

Comments

In the SL there is the idiom in the punchline *strap on a pair* which means to be brave and do something without hesitation. Therefore, Pheobe tells Mike to be brave and don not give up. In the TL the punchline is translated differently with Pheobe saying that Mike does a bad thing (wants to break up over the phone), and he actually has learned that from Pheobe.

Scripts

The scripts in the SL and in the TL are different. In the SL the first script is Mike telling Pheobe that he is afraid of seeing his girlfriend and wants to break up her over the phone. The second script occurs as Pheobe tells him to *strap on a pair* which means that Pheobe tells Mike to be brave and just do it. In the TL the first script is the same, however, the second script is different because the punchline words of Pheobe means that Mike should not break up the girlfriend over the phone because it is not what Mike usually does, it is Pheobe who does that, and Mike learned that from her. The incongruity is still effective in both languages because the case is funny in different ways.

In this joke there are not only two different scripts in the SL and the TL but also two different ideas that are not related to each other at all. In the SL, *strap on a pair* means *susiimti/suimti save į rankas* which is translated absolutely differently. In this case in the TL the meaning is that Mike learnt to avoid discomfort from Pheobe. Although the incongruity is present in both languages, the motive of changing the message completely still remains the mystery.

2)

Table 60. The joke about Rachel telling the truth.

Context	
Joey tries to explain Ross that there is nothing more behind the kiss between him and Rachel that Ross just saw. S10E2	
English (SL)	Lithuanian (TL)
Joey: But what you saw, that is the extent of it, okay? One kiss. Rachel: That's a lie! We also kissed in Barbados. Joey: Dude, chill!	Džo: Bet tai, ką matei, tai viskas. Vienas bučinys. Reičel: Nene, nemeluok. Mes bučiavomės ir Barbadosė. Džo: Mergina, pagesk!

Comments

The punchline is translated with the same idea, however, the word *pagesk* is a very interesting decision because it is not common in the spoken language in Lithuania.

Scripts

The first script is Rachel telling Ross that she and Joey really kissed, and Joey does not want Rachel to tell him. The second script occurs when Joey uses a spoken language to tell Rachel to stop talking and telling Ross about their secret relationship. The incongruity occurs when one realizes that Joey is really frustrated and call Rachel *dude* which is not very polite, but he wants her to stop talking.

It is clear that Joey wants to familiarize the context/the relationship with Rachel, and talks to her like with a friend as she were a guy. Considering the spoken language in Lithuania, *pagesk* is not common or even recognizable word (recognizable means carrying the exact meaning under which it is used in this joke). By saying *chill* Joey seeks to make Rachel stop telling Ross the truth if not making her stop talking which is more likable in this situation. At this point I would like to suggest my interpretation of this translator's solution and argue that *pagesti* may well have a correlation with a word *gesti* which might be related to the idea of *gesinti norą kalbėti* (which

means to reduce the intention of telling the truth in this case) which would represent a very figuratively sounding translation.

3)

Table 61. The joke about the cruel childhood of Pheobe.

Context	
Pheobe and Rachel are discussing family traditions on birthdays. S10E4	
English (SL)	Lithuanian (TL)
Pheobe: I love family traditions like that. When Ursula and I were kids, on our birthday our stepdad would sell his blood to buy us food.	Fibi: Kaip man patinka šeimos tradicijos. Kai mudvi su Ursula buvom mažytės, per gimtadienį patėvis parduodavo kraujo ir nupirkdavo dovanų.

Comments

The punchline is translated with a changed word: *food* is *dovanų*. The intention is difficult to indicate, although one reason might be the context of the birthday, and the translator would want the idea sound more relevant to the birthday topic. Nevertheless, it is an interesting case because it still carries an effect.

Scripts

The first script is Pheobe telling that she loves family traditions. The second script occurs when Pheobe explains that her favourite family tradition was her father donating blood in order to buy food for their daughters. The incongruity happens when one realizes that it is a morally uncomfortable and cruel thing to talk about, and Pheobe treat it like a common thing and is happy about it.

Although this choice of translation is very similar to modulation, however, it still lacks of a reasonable motive to be put under the modulation microstrategy. The incongruity still remains the same in both languages; but *food* (as in the SL) and *gifts* (*dovanų*) are different matters. Therefore, it is possible that the intention and the motive of such translation is relating the punch line to the overall topic: gifts are more relevant to birthdays and family traditions than giving food is in this case. However, if it is the motive, it changes the point of the joke a bit which carries the idea that Pheobe's family was quite poor in her childhood.

4)

Table 62. The joke about Chandler washing cranberries.

Context	
Chandler wants to help Monica with the dinner preparation and she tells him to wash cranberries. S10E8	
English (SL)	Lithuanian (TL)
Monica: I'm gonna go check on something across the hall. You start by washing these. [Pause] Not with soap!	Monika: Aš einu šio to atsinešti į koridoriaus galą, o tu pradėk plautis rankas. [Pauzė] Be muilo!

Comments

The whole idea is translated in the same way as it means in the SL, however, there might be a mistake. *These* is translated as *rankas* which is not correct basing on the situation. Monica asks Chandler to wash cranberries, and she physically gives them to Chandler while saying *these*.

Scripts

The scripts in the SL and in the TL are different. In the SL the first script is Monica telling Chandler to wash cranberries while she goes to take something from the hall. The second script occurs when she yells at Chandler not to wash cranberries with soap. In the TL the first script is Monica asking Chandler to wash his hands. The second script is the same as it is in the SL: Monica yells at Chandler not to wash them with soap. However, in the TL *them* become hands, not cranberries, and the incongruity does not happen, because one does not understand why it is not permitted by Monica to wash hands with soap. In opposite, the incongruity happens in the SL because cranberries should not be washed with soap, and it is exactly what Chandler wanted to do.

The incongruity is clear in the SL because Monica points to the cranberries and Chandler starts washing them. In the TL the incongruity is unclear because Monica tells Chandler to wash his hands without soap which sounds strange; therefore, the scripts do not contradict each other, in opposite, they coincide (because one usually washes hands with soap). The motive of changing the reference from cranberries to hands is questionable: a possible argument might be that the joke was translated without watching the visual material. This is only an assumption which might be incorrect.

3.5. Review of instances of the cultural adaptation

In most cases cultural adaptation is successfully achieved and translated, however, in certain cases the source text is remained and, therefore, the translation might not be perceived

successfully since certain matters or things do not exist in Lithuania and are not known to Lithuanian speakers.

Specific cultural or social content is indicated in 18 humour instances (see Table 12; Table 14; Table 16; Table 18; Table 37; Table 9A; Table 29A; Table 43A; Table 93A; Table 94A; Table 95A; Table 96A; Table 97A; Table 104A; Table 16B; Table 19B; Table 3D; Table 19D). Statistically, jokes with cultural or social content (that require specific knowledge that might come only from living in the area or being aware of certain famous people which is hardly likely in Lithuania) compose 18/220 cases (8,18%) which is the minority. The assumption is made that the most humorous instances do not require specific awareness of the cultural or social context because the bigger part of the collected samples simply does not contain it.

There are cases when the content is adapted, and in a part the content remains the same. Respectively there are two lists of such examples as follows.

3.5.1. Jokes with adapted cultural content

1) *Weird Al* is translated as *laukinė*. The feature of the appearance of *Weird Al* is emphasized, and the translation is adapted to the TL by naming that feature. The other case in the same joke is *Buckwheat* translated as *kaliausė*. The feature of the appearance of *Buckwheat* is emphasized, and the translation is adapted to the TL by naming that feature (see Table 12).

2) *Do a duet of "Ebony and Ivory"* is translated as *žaisti juoda-balta šilta-šalta*. Possibly there is a correlation between the song of Paul McCartney and Steve Wonder who play the song by duet on the piano in the SL, and in the TL it is translated as a name for a game (which is not very popular or well known). What is kept is the same connotation of opposition of two features (see Table 18).

3) *Foot Locker* is translated as *persirengimo kambarys*. Originally *Foot Locker* is a clothing store, and it is not present in Lithuania. Therefore, basing on the context of the sport's stadium in which the situation occurs, *persirengimo kambarys* is introduced into the context by changing the meaning a bit, however, still carrying the *incongruity* (see Table 37).

4) *Ph.D.* is translated as *daktaro laipsnis*. It is an equivalent in the Lithuania (see Table 9A).

5) *Pottery Barn catalog* is translated as *baldų katalogas*. Only the production the *Pottery Barn catalog* presents is purified and named in the TL avoiding the name (see Table 29A).

6) *Allen Iverson* is translated as *papuasas*. The feature of the appearance of *Allen Iverson* is emphasized, and the translation is adapted to the TL by naming that feature (see Table 93A).

7) *Evel Knievel* is translated as *baisa pabaisa*. The feature of the appearance of *Evel Knievel* is emphasized, and the translation is adapted to the TL by naming that feature (see Table 94A).

8) *Fifth* is translated as *Penktoji Aveniu*. The name is the equivalent in the TL (see Table 95A).

9) *The first wave at Omaha Beach* is translated as *pirmoji desantininkų banga, kai sąjungininkai išsilaipino Normandijoje*. The translation is explanatory; however, one should be aware of the historical content (see Table 96A).

10) *Toys"R"Us* is translated as *žaislų parduotuvė*. In the SL *Toys"R"Us* is the name of the toy store. It is translated by purifying the general name of the production it sells in order to avoid ambiguities since such store is not present in Lithuania (see Table 104A).

3.5.2. Jokes with inadapted cultural content

1) The mark *B* in the US belongs to the grading system. It is translated literally to the TL as *B*. If one is not aware of the American grading system, the joke might be misunderstood (see Table 14).

2) *Maxim* is translated as *žurnalas Maxim*. In the US it is a magazine for men, and it is not present in Lithuania. Even there is an addition of *žurnalas* before the title *Maxim*, it still is not clear to Lithuanians because what the joke refers to is the content of the magazine which is also a sexual content (see Table 16).

3) *Maxim* is translated as *Maxim*. It might not be clear to Lithuanians because what the joke refers to is the content of the magazine which is also a sexual content, and the magazine is not present in Lithuania, therefore, the joke might be misunderstood (see Table 43A).

4) *The Dr. Phil* is translated as *daktaro Filo laida*. Although the translation is descriptive, the TV show is not present in Lithuania. Therefore, one might not understand the joke (see Table 97A).

5) *Billy Joel* is translated as *Bilas Džoelis*. One might not understand the joke if they do not know this person who is famous in the US (see Table 16B).

6) *Jethro Tull* is translated as *Džetro Tal*. One might not understand the joke if they do not know the band which is famous in the US (see Table 19B).

7) *Mississippi* is translated as *Misisipė*. In the English language there is a childish way of counting: one Mississippi, two Mississippi, etc. In Lithuania it is not present, and the majority of people do not even know that one exists. Since in this case it is translated literally, the joke might not be understood because Lithuanians might not understand why Mississippi is even included into counting (see Table 3D).

8) *Palmolive potatoes* are translated as *bulvės à la Palmolive*. *Palmolive* in this case refers to the *Palmolive* soap, and Chandler describes potatoes having the taste of the soap. It is not only translated to Lithuanian, but also a bit improvised by introducing the French construction which is known internationally (see Table 11D).

3.6. Concluding all findings

There are 51 humour instances explicitly analysed in the empirical part with all the other collected samples roughly analysed and classified in the Appendices. According to the statistical analysis, there are 220 samples collected with additional 4 samples analysed separately basing on the criterion of the translator's choice of translation. Out of 220 samples, there are 216 samples containing same scripts in the SL and the TL, and 4 samples containing different scripts. All humour instances are distinguished into 6 types of scripts: jokes with general scripts (133 cases), jokes with scripts with taboo or socially improper content (31 cases), jokes with irony (25 cases), jokes with word play (19 cases), jokes with scripts as an opposition of what is said and meant (7 cases), and jokes with swear words (5 cases) respectively. In addition, the proportion of types of scripts used in the collected jokes is illustrated in the pie chart below (See Figure 2).

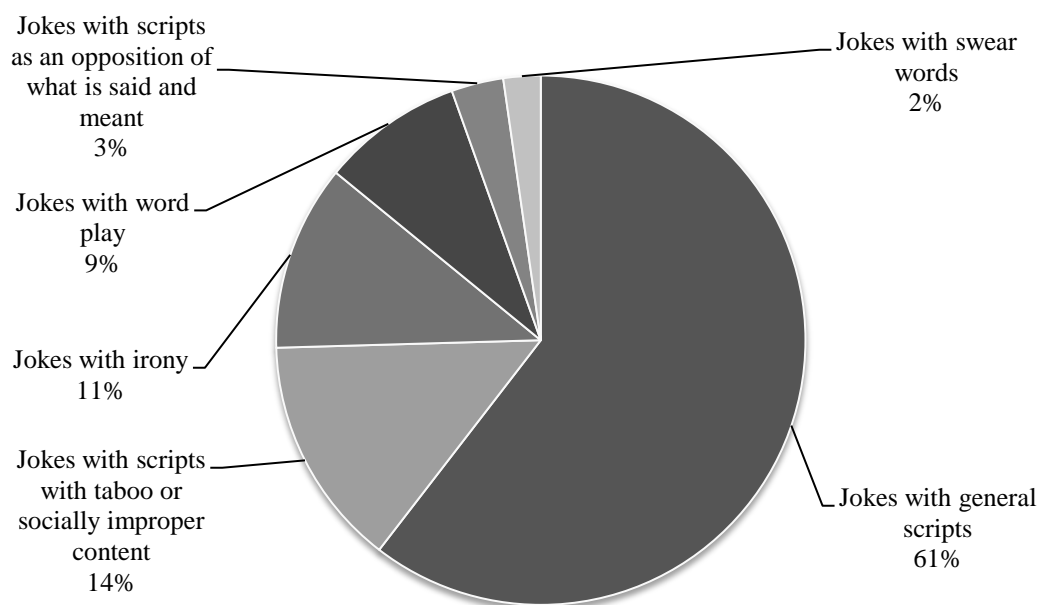


Figure 2. The proportion of types of scripts in the collected humour instances.

The most frequently used translation microstrategies that are applied to the collected humour instances are literal translation (63 cases), paraphrase (33 cases), modulation (25 cases), equivalence (15 cases), substitution (14 cases), explicitation (13 cases), addition (10 cases), calque (9 cases), permutation (9 cases), adaptation (7 cases), borrowing (7 cases), transposition (6 cases), condensation (4 cases), deletion (4 cases), and repetition (1 case). The illustration of the proportion of microstrategies used in the collected humour instances is provided below (See Figure 3).

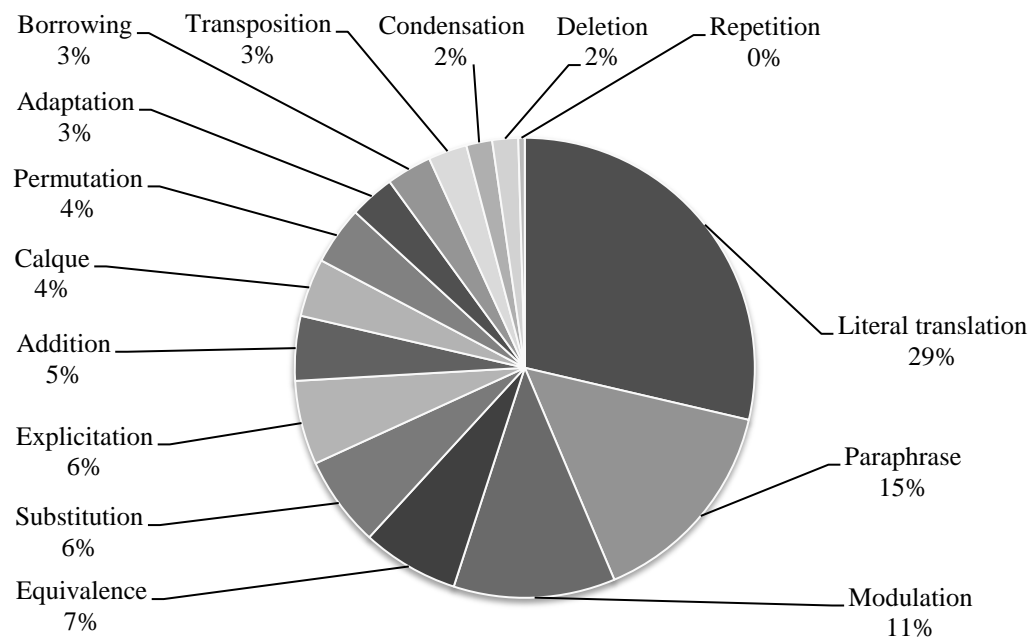


Figure 3. The proportion of microstrategies used in the collected humour instances.

There are 4 jokes analysed separately as discussing certain choices the translator (translators) made that do not belong to any microstrategy.

At the very end there are 18 cases (that belong to 220 collected samples) explained that carry the cultural/social content. Out of 18 cases there are 10 cases with cultural adaptation in the TL, and 8 cases with cultural inadaptation in the TL, but the direct translation.

The assumption is made that culturally dependent translation of humour is not always needed since in the analysis there are only 18/220 cases that cover the cultural content.

CONCLUSIONS

This section presents the overall conclusions of the whole analysis after parts of the Literature survey and the Empirical survey are disclosed, and cover the findings from both of these parts. The conclusions are distinguished into 5 brief paragraphs that respond to the objectives indicated in the Introduction.

1.1) Humour as a concept was defined and analysed as early as by Aristotle and Plato, however, the first who analysed humour so extensively was Kant. He explained humour being a complex psychological act; and humour itself is funny due to the expectations losing their worth. In short, it is the mental shift of different ideas composing a joke that causes one laugh. Moreover, Freud explained humour from a different perspective. He claims that that humour is a release of energy that is saved by keeping certain emotions inexpressed because they are improper to be shown in public due to the social limits.

1.2) Palmer's theory of humour is based on the incongruity. The collision of a big quantity of implausibility and a smaller quantity of plausibility creates the absurdity which causes one laugh. In addition, the arousal is essential within a joke because it creates unexpectedness, therefore, it is funny.

2.1) Raskin's theory of humour is based on Kant's interpretation of humour. Raskin's model of humour is developed from a three-group humour theory (the cognitive perceptual theory which deals with the scripts and incongruity; the superiority theory which deals with the pleasure of feeling superior than others; the psychoanalytical theory which deals with the release of energy), from the Semantic Script Theory of Humour, and the General Theory of Verbal Humour. The main concept which generalises all these theories that are rather a development one from another than separate theories is scripts and incongruity. Scripts are common senses of humankind that define the knowledge of an appropriate behaviour or actions in certain situations. Incongruity is two (or more) scripts that, when placed together at one humour instance, create funniness because they overlap or oppose each other.

2.2) Palmer's humour theory is compared to Raskin's humour theory because they both centre on the incongruity. However, Palmer understands the incongruity as a conjunction of the irrationality and rationality, while Raskin understands the incongruity either irrational or rational scripts that overlap or oppose each other. Moreover, Palmer claims that the punchline must

precede the arousal in order to create the relief which causes funniness; while Raskin claims that the punchline occurs simply when one script contradicts the other.

3) The translation microstrategies for the humour translation are collected and generalized by Schjoldager. Microstrategies are of three types that branches into more specific ones: direct translation (borrowing, calque, and literal translation), oblique translation (explicitation, paraphrase, condensation, transposition, modulation, equivalence, and adaptation), and transformation categories (substitution, repetition, deletion, addition, and permutation).

4) The collected humour instances are distinguished into 6 groups in terms of having different types of scripts: jokes with general scripts (133 cases), jokes with taboo or socially improper content (31 cases), jokes with irony (25 cases), jokes with word play (19 cases), jokes with scripts as an opposition of what is said and meant (7 cases), and jokes with swear words (5 cases). Statistically, there are 224 jokes collected altogether, however, 4 of them do not belong to any group since they are analysed separately as possessing a special choice of translation. Out of 220 cases, there are 216 jokes that contain same scripts in both source and target languages, and 4 jokes contain different scripts in both languages. In addition, 18 jokes out of 220 possess cultural content.

5) The collected humour instances were evaluated and analysed in terms of which translation microstrategy they have. Statistically, microstrategies applied to the jokes the most are literal translation (63 cases), paraphrase (33 cases), modulation (25 cases), equivalence (15 cases), substitution (14 cases), explicitation (13 cases), addition (10 cases), calque (9 cases), permutation (9 cases), adaptation (7 cases), borrowing (7 cases), transposition (6 cases), condensation (4 cases), deletion (4 cases), and repetition (1 case).

The hypothesis raised is that in most cases humour translation requires cultural adaptation to be used in order to transfer the effect successfully since humour is seen as subjective and much related to the sociocultural field. However, statistically, out of 220 humour instances collected only 18 cases possess the specific cultural/social content that requires adaptation in order to be effectively understood in Lithuania. Since the number of culture-related content is quite low, the hypothesis is partly denied that in most cases the cultural adaptation is needed. However, it is rational that as soon as the sociocultural content is met, the cultural adaptation might aid in transferring the effect successfully.

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EL RESUMEN

La tesis actual investiga la traducción del humor de inglés a lituano en el ámbito de la teoría del humor de Raskin. La traducción del humor expone un asunto infame en la práctica de traducción, por no hablar del contenido jocoso en la lengua meta que frecuente está criticada por distinguirse por la pobreza y la vaguedad. La investigación examina y analiza las estrategias aplicadas a la traducción del humor en la temporada 10 de la serie *Friends* a la vez que explora las medidas las que se debería tomar para maximizar el efecto gracioso en la lengua meta. La hipótesis asumida es que el humor depende de la cultura en gran medida, por consiguiente la traducción la debería adaptar y por eso ella puede volverse indirecta sin ninguna perdida del efecto. La investigación se realiza en dos niveles, con la recogida de los ejemplos del humor basada en la presencia de la risa de fondo. En primer lugar, aplicamos el modelo del humor de Raskin quien concentra en las nociones de *script* e incongruencia; es que la identificación y el análisis de los últimos conceptos constituyen el núcleo del estudio empírico en el idioma original. A los hallazgos se añaden la identificación y evaluación de las microestrategias de traducción aplicadas en la traducción de los casos graciosos a lituano. Los descubrimientos de la tesis se creen de promover los campos de traducción de inglés a lituano teóricos y prácticos particularmente y, más general, contribuir al debate de la cosmovisión cultural.

APPENDIX A: JOKES WITH GENERAL SCRIPTS

1. Same scripts

1.1. Direct translation

1) Borrowing

Table 1. The joke about fajitas.

Context	
After Ross finds out about Rachel and Joey's relationship (Rachel is his ex girlfriend), he offers to have a dinner for all (he, Joey, Rachel and Charlie (who is currently Ross' girlfriend and is exgirlfriend of Joey). S10E2	
English (SL)	Lithuanian (TL)
Ross: We should all have dinner. <...> I'll cook! Joey: Look, don't you think that would be a little weird? Ross: Weird? What? What's weird? The only thing weird would be if someone didn't like Mexican food because I'm making fajitas!	Rosas: Mums reikia visiems kartu pavakarieniaut. <...> Maistą paruošiu aš! Džo: Klausyk, o tau nè trupučio nekeista? Rosas: Na ką tu, kas čia keisto? Būtų labai keista, jeigu kam nors nepatiktų meksikietiškas maistas, nes aš gaminsiu <i>fachitas</i> !

Table 2. The joke about margaritas.

Context	
Ross feels very stressed when Rachel, Joey and Charlie comes for dinner. S10E2	
English (SL)	Lithuanian (TL)
Charlie: Gosh, Ross, you know, you seem a little... Ross: What? Fine? Because I am. Aren't you? Aren't you? Aren't? You see? Who else is fine? Joey: Come on. Listen. Why don't you try to relax. Maybe have a drink. Ross: You know what, that is a very good idea. I'm gonna go make a pitcher of margaritas.	Čarli: Rosai, tu kažkoks pernelyg... Rosas: Koks? Ramus? Taip, aš ramus. O tu ką, ne? Argi tu ne rami? Nagi, kam dar ramu ant dūšios? Prisipažinkit, na. Džo: Rosai, pasistenk kaip nors atsipalaiduot. Gal išgerk? Rosas: Labai gerai sugalvojai. Aš sumaišysiu visą ašotį margaritų.

Table 3. The pedicure joke.

Context	
Chandler tells Ross how Monica got so tan. S10E3	
English (SL)	Lithuanian (TL)
Ross: I'm sorry, it's just How'd you get so tan? Chandler: She went to one of those spray-on tan places. Ross: You got a spray-on tan? Monica: Chandler gets pedicures!	Rosas: Atsiprašau, bet kur tu taip įdegei? Čandleris: Nuėjo į tokią vietą, kur įdegį užpurškia. Rosas: Čai užpurkšta spalva? Monika: O Čandleris darosi pedikiūrą.

Table 4. The joke about tan levels.

Context	
Ross comes to the place where he can get a spray-on tan. He talks to the consultant.S10E3	
English (SL)	Lithuanian (TL)
The consultant: So how dark do you wanna be? We have one, two or three. Ross: Well, I like how you look. What are you? The consultant: Puerto Rican.	Konsultantas: Labai tamsiai norit įdegt? Rinkitės pirmą, antrą, trečią laipsnį. Rosas: Jūs gražiai atrodot, čia koks? Konsultantas: Aš puertorikietis.

Table 5. The joke about Bing.

Context	
Chandler is thinking about the name for the child they are going to adopt. S10E8	
English (SL)	Lithuanian (TL)
Chandler: Next year, it's gonna be you, me and little Hemingway Bing. What? He's my favorite author. Monica: Name one of his books. Chandler: The Firm?	Čandleris: Kitais metais būsim tu, aš ir mažasis Hemingvėjus Bingas. O ką? Tai mano mylimiausias rašytojas. Monika: Ką jis parašė? Čandleris: Firma?

2) Calque

Table 6. The joke about Rachel lying.

Context	
Rachel and Joey are kissing each other and Ross comes in. The context is that Ross does not know about Rachel and Joey's relationship. S10E2	
English (SL)	Lithuanian (TL)
Joey: Let me explain, okay? Rachel: We weren't doing anything! Joey: Rach, he just saw us. Rachel: Shhh.	Džo: Aš tau paaiškinsiu, galima? Reičel: Mes nieko nedarėm. Džo: Reič, jis mus matė. Reičel: Šššš.

Table 7. The joke about Chandler being in the Scouts.

Context	
Chandler meets a boy Owen that is in his scout's uniform. S10E2	
English (SL)	Lithuanian (TL)
Chandler: I'm Chandler. Hey, I was in the Scouts too. Owen: You were? Chandler: In fact, my father was a den mother.	Čandleris: Aš Čandleris. Aš irgi buvau skautas. Ovenas: Tu? Čandleris: Mano tėvas buvo miegamojo auklytė.

Table 8. The joke about professions.

Context	
Pheobe and Frank Jr. are discussing which child could live with Pheobe and Frank Jr. is giving arguments why children cannot be given to her. S10E2	
English (SL)	Lithuanian (TL)
Pheobe: All right, so that leaves Chandler. Frank Jr.: No, no, you can't have Chandler. No, no. She's my little genius. I got big hopes for her. She's gonna be a doctor or a realtor.	Fibi: Ką gi, belieka Čandler. Jaunėlis Frenkas: Ne, ne, ne. Čandler aš tau neduosiu. Ji mano mažytė gudruolytė, genijus. Į ją dedu daug vilčių. Bus daktarė arba nekilnojamo turto agentė.

Table 9. The joke about Ph.D.

Context	
The consultant tells Ross what to do when he gets a spray-on tan. S10E3	
English (SL)	Lithuanian (TL)
Ross: Spray, count, pat and turn. Spray, count and pat. The consultant: You catch on quick. Ross: Well, I have a Ph.D.	Rosas: Purškia, skaičiuoju, trinu, apsisuku. Purškia, skaičiuoju ir trinu. Konsultantas: Oho, jūs supratingas. Rosas: Turiu daktaro laipsnį.

Table 10. The joke about naptime.

Context	
Ross is asking Rachel where is Emma, Rachel's baby. S10E4	
English (SL)	Lithuanian (TL)
Ross: So is Emma awake yet?	Rosas: Ema dar neprabudo?
Rachel: No, it's still naptime. But she'll be up soon.	Reičel: Ne, dar pietų miegas. Bet greitai pabus.
Ross: Where's Joey?	Rosas: O kur Džo?
Rachel: I said, it's still naptime.	Reičel: Juk sakiau, kad dabar pietų miegas.

3) Literal translation

Table 11. The joke about the hotel.

Context	
Ross comes into the room where Pheobe, Monica and Chandler are stuck to the wall and are listening to what is going on in the room which Ross just has left. S10E1	
English (SL)	Lithuanian (TL)
Ross: Hey, what are you guys doing?	Rosas: Ką jūs čia veikiat?
Phoebe: We're just... We're sad to go, so we're just saying goodbye to the hotel. I love you... Paradise Hotel Golf Resort and Spa.	Fibė: Mes tik... Mums taip liūdna išvažiuoti, tai sugalvojom atsisveikinti su viešbučiu. Myliu tave... Rojaus golfo viešbuti ir kurorte.

Table 12. The joke about the Bible.

Context	
Friends are packing out of the hotel and Ross comes to the Chandler's room. S10E1	
English (SL)	Lithuanian (TL)
Ross: Dude, you're not taking your Bible?	Rosas: Bičas, tu nesiveži namo savo Biblijos?
Chandler: You're not supposed to take that. Besides, it's a New Testament. What are you gonna do with it?	Čandleris: Tai viešbučio turtas. Be to, čia Naujasis Testamentas. Ką tu su juo veiksi?
Ross: Learn about Jesus.	Rosas: Sužinosiu apie Jėzų.

Table 13. The joke about Joey being worried.

Context	
Ross is coming to Joey on the plane to talk about their complicated relationship. S10E1	
English (SL)	Lithuanian (TL)
Joey: I'm just I'm really nervous.	Džo: Na, taip. Aš tik truputėlį jaudinuos.
Rachel: Well, keep in mind that by the time you're done they'll probably be serving dinner.	Reičel: Nieko tokio, tuomet visą laiką galvok, kad pokalbio pabaigoje turėtų atnešti valgyti.
Pause.	Pauzė.
Rachel: Still nervous?	Reičel: Vis dar jaudiniesi?
Joey: I'm gonna get the lasagna.	Džo: Paimsiu lazaniją.

Table 14. The joke about Emma's grandmother.

Context	
Rachel brings a baby to Ross. S10E1	
English (SL)	Lithuanian (TL)
Ross: Did you have a good time with Grandma Greene? Huh? Did she give you a bottle of antidepressants again to use as a rattle?	Rosas: Ar tau patiko būti su močiute Gryn? Ką? Ar ji vėl tau davė buteliuką antidepresantų, kad galėtum kratyti jį kaip barškutį?

Table 15. The joke about shampoo.

Context	
Ross is unpacking his things after the journey and the shampoo has spilled all over the things. S10E1	
English (SL)	Lithuanian (TL)
Ross: Oh, no! Rachel: What is it? Ross: Oh, major shampoo explosion! <...> Ross: Oh, it's all over everything! Why? Why me? Rachel: Because you took 300 bottles of shampoo?	Rosas: O, ne! Reičel: Kas yra? Rosas: Išsipylė, sprogo visas šampūnas. <...> Rosas: Visur vien šampūnas! Kodėl? Kodėl man? Reičel: Nes tu susirinkai gal tris šimtus buteliukų šampūno.

Table 16. The joke about Precious.

Context	
Mike and Phoebe are talking on the phone and Mike tells about his girlfriend. S10E1	
English (SL)	Lithuanian (TL)
Mike: There might be a picture of Precious on my coffee table. Phoebe: Her name's Precious? Is she a pure breed, or did you pick her up at the pound?	Maikas: Ant staliuko gali būti Brangutės nuotrauka. Fibi: Jos vardas Brangutė? Ji grynakraujė ar tu ją pasiėmei iš gyvūnų prieglaudos?

Table 17. The joke about Joey and Rachel.

Context	
Ross is overwhelmed by the fact that he found out that Rachel and Joey are in relationship. In addition, he saw them kissing after he came into the room. S10E2	
English (SL)	Lithuanian (TL)
Ross: So you two are? Rachel and Joey: Yeah. Ross: And have you had? Rachel and Joey: No, no, no. Ross: But if I hadn't walked in here, would you? Rachel: No. Joey at the same time: Probably. No.	Rosas: Tai judu? Reičel ir Džo: Taip. Rosas: O judu jau po? Reičel ir Džo: Ne, ne, ne. Rosas: Bet jeigu nebūčiau užėjęs, tai...? Rachel: Ne. Džo tuo pat metu: Tikriausiai. Ne.

Table 18. The triplets joke.

Context	
After Chandler makes a joke, Monica gets angry a bit. S10E2	
English (SL)	Lithuanian (TL)
Chandler: It's funny, every time you say "triplets" I think of three hot, blond 19-year-olds. Monica: That's sweet. Drink your hair.	Čandleris: Žinai, labai juokinga, kai tu sakai trynukai, mano vaizduotėje iškyla trys seksovos devyniolikinės blondinės. Monika: Kaip gražu. Gerk savo plaukus.

Table 19. The joke about adoption papers.

Context	
After Pheobe makes a joke about adoption, Monica gets a bit irritated because she has been shuffling through the adoption papers for some time. S10E2	
English (SL)	Lithuanian (TL)
Monica: That's not really how it works. Pheobe: Oh, how does it work?	Monika: Deja, viskas vyksta ne taip. Fibi: O kaip?

Monica: I don't know!	Monika: Nežinau!
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Table 20. The joke about the triplets' names.

Context	
After Frank Jr. Comes to the café with his triplets, Monica asks for their names. S10E2	
English (SL)	Lithuanian (TL)
Monica: Which one is which again? Frank Jr.: Well, that's Frank Jr. Jr. pulling the tampons out of the lady's purse. And that's Chandler climbing on Chandler. That's Leslie throwing bagels at him.	Monika: Primink dar kartą, kuris yra kuris? Jaunėlis Frenkas: Tuoju. Tai ten va Frenkas jaunėlis jaunėlis iš moters rankinės dabar traukia tamponus. O čia Čandler dabar lipa ant Čandlerio. O štai Leslė, mėto riestainius į jį.

Table 21. The joke about the first date.

Context	
Rachel and Joey are discussing what it would be like to go on a romantic first date. S10E2	
English (SL)	Lithuanian (TL)
Joey: I'd take you out for a romantic night. Some champagne, fancy dinner, feel you up on the carriage ride home. Rachel: Feel me up? Joey: In a carriage.	Džo: Nusivežčiau tave romantiškos vakarienės. Su šampanu, prašmatniais valgiais, o grįžtant namo karieta aš tave pagrabinėčiau. Reičel: Pagrabinėtum? Džo: Karietoj!

Table 22. The joke about the bra.

Context	
Joey cannot unstrap the bra. S10E3	
English (SL)	Lithuanian (TL)
Joey: This has never happened to me before. I'm an expert at taking off bras. I could do it with one hand. I could do it with my eyes closed. Once I just looked at one and it popped open.	Džo: Man taip dar nėra buvę. Aš juk liemenukų atseginėjimo ekspertas. Galiu atsegti viena ranka. Galiu atsegti užsimerkęs. Vieną kartą užteko tik pasižiūrėti, ir jis pats atsisegė.

Table 23. The joke about uniqueness of women.

Context	
Chandler asks Joey how he can be so successful at attracting women. S10E3	
English (SL)	Lithuanian (TL)
Chandler: How can you be so confident? Joey: Well, I know exactly what I'm gonna do. Chandler: Really? Like, you have a routine? Joey: No. See, each woman is different. You have to appreciate their uniqueness. Chandler: Really? Joey: No, I do six things.	Čandleris: Iš kur tavy tiek pasitikėjimo savim? Džo: Na, aš puikiai žinau, ką po ko darysiu. Čandleris: Tikrai? Turi nusistatęs kažkokią tvarką? Džo: Ne, supranti, kiekviena moteris kitokia. Reikia vertinti jų unikalumą. Čandleris: Tikrai? Džo: Ne, aš atlieku šešis veiksmus.

Table 24. The joke about paying for dinner.

Context	
Rachel and Joey just got back home from their first date. S10E3	
English (SL)	Lithuanian (TL)
Rachel: Thanks for dinner. Joey: I thought you paid. Guess we won't be going back	Reičel: Ačiū už vakarienę. Džo: Maniau, kad tu sumokėjai. Spėju, daugiau ten

there.	nebegrišim.
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Table 25. The joke about the bra popping open.

Context	
Rachel tells Monica how bad the date with Joey was. S10E3	
English (SL)	Lithuanian (TL)
Rachel: He couldn't even undo my bra. Monica: Really? One time he just looked at my bra and it popped open.	Reičel: Nesugebėjo atsegt liemenuko. Monika: Tikrai? Kartą jis į mane tik pažvelgė ir liemenukas pats atsisegė.

Table 26. The joke about a book.

Context	
R Joey is not prepared for Emma's birthday and tries to improvise. He takes the first book and wants to read the story from it in a dramatic way. S10E4	
English (SL)	Lithuanian (TL)
Rachel : So, Joey, what are you gonna do for us? Joey: I will be doing a dramatic reading of one of Emma's books. Rachel: Which one? Joey: Well, it's one of her favorites. "Riding the Storm Out: Coping With Postpartum Depression".	Reičel: Na, Džo, kuo tu mus nudžiuginsi? Džo: Aš jums perskaitysiu ištrauką iš Emos knygutės. Reičel: Iš kurios? Džo: Na, vienos iš jos mėgstamiausių „Tenurimsta audra: kaip nugalėti pogimdyvinę depresiją“.

Table 27. The joke about the cake.

Context	
When Rachel opens a cake box and sees this is an erotic cake but not a childish one for her daughter's birthday. S10E4	
English (SL)	Lithuanian (TL)
Rachel: If I wanted this cake to be a disaster, I would have baked it myself!	Reičel: Jei būčiau norėjus tragiško torto, būčiau iškepus pati!

Table 28. The joke about Pheobe and Mike's one year anniversary.

Context	
Pheobe talks to friends. S10E5	
English (SL)	Lithuanian (TL)
Pheobe: Today's Mike and my one-year anniversary. Rachel: What's it the anniversary of? Your first date, your first kiss, first time you had sex? Pheobe: Yeah.	Fibi: Šiandien su Maiku švenčiame metų jubiliejų. Reičel: Koks tas jubiliejus? Ar pirmojo pasimatymo, ar pirmojo bučinio, ar pirmojo sekso? Fibi: Taip.

Table 29. The joke about grading a catalog.

Context	
Charlie is trying to persuade Ross to have a shower together but he is grading papers. Just when she mentions 'shower' Ross writes B for five papers on a few seconds without reading them. S10E5	
English (SL)	Lithuanian (TL)
Charlie: You gave a B to a Pottery Barn catalog. Ross: Well, it had some good ideas.	Čarli: Rosai, tu parašei B ir baldų katalogui. Rosas: Ten buvo gerų minčių.

Table 30. The joke about pec implants.

Context	
Ross with Amy comes to Rachel's home because Amy is searching for Rachel. S10E5	
English (SL)	Lithuanian (TL)
Ross: Hi, Rachel. Here's your sister Amy. She thinks I need pec implants.	Rosas: Sveika, Reičeil. Čia tavo sesuo Eimi. Ji mano, kad man reikia krūtinės implantų.

Table 31. The joke about smart words.

Context	
Monica and Chandler asked for Joey to write a recommendation so that they could adopt a child. S10E5	
English (SL)	Lithuanian (TL)
Ross: What you working on? Joey: Monica and Chandler's recommendation. I want it to sound smart, but I don't know any big words or anything. Ross: Why don't you use your thesaurus? Joey: What did I just say?	Rosas: Ką tu čia darai? Džo: Rašau Monikai ir Čandleriui rekomendaciją. Norėčiau, kad skambėtų protingai, bet aš nežinau jokių skambių žodžių ir panašiai. Rosas: Kodėl nesinaudoji tezauru? Džo: Ką aš ką tik sakiau?

Table 32. The joke about Amy's boyfriend.

Context	
Rachel asks Amy who is the guy Amy is marrying. S10E5	
English (SL)	Lithuanian (TL)
Rachel: No, what's he like? Amy: Oh, he's okay. Do you remember my old boyfriend Mark? Rachel: Yeah. Amy: It's his dad.	Reičel: Ne, kas jis, koks jis? Eimi: Toks visai nieko. Prisimeni mano buvusį vaikiną Marką? Reičel: Taip. Eimi: Tai jo tėvas.

Table 33. The joke about the engagement ring.

Context	
Pheobe just came to the cafe exhausted. She just got proposed. S10E6	
English (SL)	Lithuanian (TL)
Ross: Pheebs, what's wrong? Pheobe: I'm just so exhausted from dragging around this huge engagement ring.	Rosas: Kas nutiko? Fibi: Siaubingai nusivariau tampydamasi su šitu milžinišku sužadėtuvių žiedu.

Table 34. The joke about Mike.

Context	
Friends are sitting at the cafe and Joey wants to give a toast to Pheobe being proposed. S10E6	
English (SL)	Lithuanian (TL)
Joey: Here's to Phoebe, who's found the greatest guy in the world. To Phoebe and I want to say "Mike"?	Džo: Į sveikatą, Fibi. Už tave, kuri susirado patį šauniausią vyrą pasaulyje. Už Fibi ir... man norisi ištarti Maikas.

Table 35. The joke about Joey being a professional actor.

Context	
Chandler is making up a new video advertisement and Joey asks to play a role in it. Chandler doubts about Joey's abilities to play professionally, and Joey begs him. S10E6	

English (SL)	Lithuanian (TL)
Joey: Look, come on, please? It's not like I'm asking you for some crazy favor. This is what I do for a living. I am a professional actor. Man, I'm two hours late for work.	Džo: Būk geras. Aš gi neprašau kažkokios netikėtos paslaugos. Aš juk duoną sau tuo užsidirbu. Juk aš profesionalus aktorius. Velnias, jau dvi valandas vėluoju į darbą.

Table 36. The joke about Ross' grant.

Context	
Ross is talking to a man who is responsible for research grant giving. The man is also an ex boyfriend of Charlie. Ross tells the man about his proposal and wants to convince the man to give him the grant. S10E6	
English (SL)	Lithuanian (TL)
Ross: Well, I would like to do a dig in the Painted Desert. There are still several areas that haven't been fully excavated. The man: Break up with Charlie. Ross: What? The man: What? Ross: Did you just say, "Break up with Charlie"? The man: Well, yes and no. Yes, I did say it. And no, I didn't not say it.	Rosas: Norėčiau kasinėti Spalvotoje dykumoje. Matot, ten yra visai nekasinetų rajonų. Vyras: Išsiskirk su Čarli. Rosas: Ką? Vyras: Ką? Rosas: Jūs ką tik pasakėt „išsiskirk su Čarli“? Vyras: Na, taip ir ne. Taip, aš tai pasakiau, ir ne, aš to nepasakiau.

Table 37. The joke about we.

Context	
Joey comes to the Chandler and Monica's home and Monica is cleaning the apartment, Chandler is sitting on the sofa. S10E7	
English (SL)	Lithuanian (TL)
Joey: What's going on? Chandler: Our adoption social worker is coming, so we're cleaning the apartment. Monica: "We"?	Rosas: Ką veikia? Čandleris: Ateina už įvaikinimus atsakinga moteris iš socialinio skyriaus, tai mes namus tvarkom. Monika: Mes?

Table 38. The joke about being anonymous.

Context	
Phoebe and Mike are donating money and claiming they want to stay anonymous. S10E7	
English (SL)	Lithuanian (TL)
Pheobe: And we don't want any recognition. This is completely anonymous. Mike: Completely anonymous. From two kind strangers. Pheobe: Mr.X and Phoebe Buffay. The registrar: We can put your names in our newsletter. Mike: Not necessary. Fibi: Buffay is spelled B-U-F-F-A-Y. Mike: And X is spelled Mike Hannigan.	Fibi: Ir mums nereikia jokio viešumo. Auka visiškai anoniminė. Maikas: Visiškai. Iš dviejų nežinomų asmenų. Fibi: Ponas X ir Fibi Bufai. Registratorius: Jei pageidaujate, įrašysime jūsų pavardes į mūsų laikraštuką. Maikas: Nebūtina. Fibi: Bufai rašoma B, u, f, a, i. Maikas: O X rašomas Maikas Hanigenas.

Table 39. The joke about the beauty contest.

Context	
Rachel doubts whether it is a good idea to participate at the baby beauty contest. S10E8	
English (SL)	Lithuanian (TL)

Rachel: Phoebe, it's just too weird. I just saw a 1-year-old with pantyhose on. Pheobe: Oh, I know. We should've been more prepared.	Reičel: Fibi, man kažkaip nejauku. Ką tik mačiau, kaip prabėgo gal vienerių metų mergytė su pėdkelnėmis. Fibi: Žinau, reikėjo geriau pasiruošti.
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Table 40. The joke about feeling ears.

Context	
Joey is stuck in the gap between the door and the wall. S10E8	
English (SL)	Lithuanian (TL)
Joey: Hurry, I can't feel my ears. Chandler: Can you ever feel your ears? Joey: Interesting.	Džo: Tik greičiau, ausų nebejačiu. Čandleris: O paprastai tu jas jauti? Džo: Įdomu.

1.2. Oblique translation

1) Explicitation

Table 41. The joke about cornrows.

Context	
Monica got stuck on the shower curtain clips with her cornrows. Chandler comes to help and starts releasing Monica. S10E1	
English (SL)	Lithuanian (TL)
Chandler: Some of these look a little frayed. Monica: Yeah, I tried to gnaw myself free.	Čandleris: Kasytės atrodo kažkokios nukandžiotos. Monika: Bandžiau nukąsti ir ištrūkti.

Table 42. The joke about Joey dancing to Ross.

Context	
Ross and Joey are talking about Rachel and Joey being in relationship and Ross is hangover. He danced and took his clothes off in the night. S10E2	
English (SL)	Lithuanian (TL)
Ross: Besides, I'm with Charlie, right? Oh, my God, I'm still with Charlie, aren't I? She didn't see the dance, did she? Joey: No, that was... that was just for me.	Rosas: Be to, dabar aš esu su Čarli, teisingai? Dieve, ar aš vis dar su Čarli? Juk ji nematė, kaip aš šokau? Džo: ne, šokis buvo skirtas... vien tik man.

Table 43. The joke about Chandler's fantasies.

Context	
Chandler and Monica finally agrees to stay at Rachel's daughter's birthday although they really want to go to a hotel. Chandler worries about his plans that he wants to try (that are related to sex). S10E4	
English (SL)	Lithuanian (TL)
Chandler: But if we end up not doing this Maxim thing because of this party... Monica: Believe me, that is not why we won't be doing that.	Čandleris: Bet jeigu žlugs tas reikaliukas iš „Maxim'o“... Monika: Patikėk, tas reikaliukas žlugs dėl visai kitų priežasčių.

Table 44. The joke about the sex in bathroom.

Context	
Monica is surprised by the place Pheobe is going to have sex in. At the same time she whines about Chandler. S10E5	

English (SL)	Lithuanian (TL)
Monica: Chandler won't even have sex in our bathroom. Chandler: That's where people make number two.	Monika: O Čandleris nesutinka sudalyvauti net mūsų vonioje. Čandleris: Ten žmonės daro antrąjį vaiką.

Table 45. The joke about compromises.

Context	
Pheobe is struggling with cleaning her apartment and throwing things so that Mike could move in. S10E6	
English (SL)	Lithuanian (TL)
Pheobe: Did you and Chandler make compromises when you moved in together? Monica: Chandler did.	Fibi: O tau reikėjo taikstytis su Čandleriu, kai jis įsikraustė pas tave? Monika: Čandleriui reikėjo.

Table 46. The joke about the naked wedding.

Context	
Monica found a veil and she shows it to Pheobe because Pheobe is getting married. S10E7	
English (SL)	Lithuanian (TL)
Pheobe: Oh, this is so sweet of you. But I won't be needing a veil. I actually won't be wearing a dress at all. Monica: I told you, I am not coming to a naked wedding!	Fibi: O, kaip džiugu. Tik žinok, kad šydo man nereikės. Aš būsiu be vestuvinės suknelės. Monika: Jau sakiau, į nuogalių vestuves neisiu!

Table 47. The joke about hosting the Thanksgiving.

Context	
Chandler and Monica says that they do not want to host the Thanksgiving party at their home this year. Chandler explains. S10E8	
English (SL)	Lithuanian (TL)
Chandler: Well, it's just with work and the stress of adoption we don't feel like we have the energy. Plus, we don't think it's fair that every year the burden falls on us. [Pause] Ross: That doesn't sound like you. That's Monica talking.	Čandleris: Baisiai daug darbo, dar tie nervai dėl įvaikinimo, mes tiesiog neturim tam energijos. Be to, sakytume, kad negražu kiekvienais metais našta užkrauti mums. [Pauzė] Rosas: Tai nepanašu į tave. Tai Monika kalba!

Table 48. The joke about makeup on Emma.

Context	
Pheobe and Rachel are preparing Emma for the beauty contest. S10E8	
English (SL)	Lithuanian (TL)
Pheobe: Emma needs some makeup. Rachel: What? Pheobe: She's gonna look washed-out next to the others. Rachel: No, I'm not letting you put makeup on my baby. Pheobe: Why not? Rachel: Because I already did.	Fibi: Emai reikia makiažo. Reičel: Ką? Fibi: Prieš kitas dalyves ji atrodys pablukusi. Reičel: Ne, Fibi, tu mano vaiko nedažysi. Fibi: Kodėl? Reičel: Aš ją jau padažiau.

Table 49. The joke about one more fight.

Context	
Joey and Ross are watching match, and Monica and Chandler are preparing the dinner. S10E8	
English (SL)	Lithuanian (TL)

Joey: If we don't leave now, we're gonna be late. Ross: But it's a tie game. So we're a little late. The girls will be there. Let's just stay for one more goal. Joey: I don't know. Ross: One more fight. Joey: Okay.	Džo: Jei dabar neišeisim, pavėluosim pietų. Rosas: Palauk, lygiosios. Jei truputį pavėluosim, nieko tokio. Merginos bus laiku. Pabūkim, kol įmuš dar vieną įvartį. Džo: Nežinau. Rosas: Iki dar vienų muštynių. Džo: Gerai.
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2) Paraphrase

Table 50. The joke about Mike flirting.

Context	
Pheobe and Mike are flirting to each other on a plane. S10E1	
English (SL)	Lithuanian (TL)
Phoebe: Once we're in the air and the captain turns off the seat belt sign you feel free to roam about my cabin. Mike: And you should be careful when checking your overhead bins. Because items may shift during... Pheobe: Oh, you're not good at this.	Fibi: Kai jau pakilsim į orą ir kapitonas išjungs saugos diržų perspėjimą, esi maloniai kviečiamas patyrinėti mano kajutę. Maikas: Tu atsargiau krauk daiktus į lentyną viršuje, kylant daiktai gali išsijudinti... Fibi: O, tu visai nemoki flirtuoti.

Table 51. The joke about six years.

Context	
Rachel discusses her relationship with Joey after she cannot get used to being with Joey. S10E1	
English (SL)	Lithuanian (TL)
Rachel: I mean, you know Ross and I haven't dated in, like six years. Joey: Six years? Wow. That's almost as long as high school.	Reičel: Na, žinai... Mudu su Rosu nesam kartu jau... šešeri metai. Džo: Šešeri metai? Per tiek laiko mokyklą galima baigt.

Table 52. The joke about Monica asking for a glass.

Context	
Monica and Pheobe are talking about hearing Charlie and Ross kissing behind the wall. S10E1	
English (SL)	Lithuanian (TL)
Monica: I'm not sure about this. Pheobe: Yeah, you're right. This is none of our business. Monica: I'm not sure it's the best way to hear everything. Get me a glass!	Monika: Nežinau, gal nelabai... Fibė: Teisingai, gerai sakai, tai – ne mūsų reikalas. Monika: Ne, taip nelabai ką girdėsi. Greičiau duokit man stiklinę!

Table 53. The joke about the shampoo tragedy.

Context	
Rachel and Joey talks about Ross and about the situation when Rachel tried to tell Ross about her relationship with Joey, but he had the shampoo all over his things in a bag, and Rachel could not tell him. S10E1	
English (SL)	Lithuanian (TL)
Joey: So? Did you tell Ross? Rachel: Well, I tried but then he had a shampoo-related emergency.	Džo: Na, pasakei Rosui? Reičel: Bandžiau, bet jį ištiko šampūninės kilmės tragedija.

Table 54. The joke about blaming Ross.

Context	
Joey is explaining why he and Rachel kissed each other. S10E2	
English (SL)	Lithuanian (TL)
Joey: The only reason that that happened was because I saw you [Ross] kiss Charlie. Rachel: Yeah, you started it!	Džo: O taip atsitiko todėl, kad mes matëm, kaip tu bučiavaisi su Čarli. Reičel: Taip, tu pirmas pradėjai.

Table 55. The joke about Frank Jr.'s area.

Context	
Pheobe and Frank Jr. are talking about how hard it is to have three kids. S10E2	
English (SL)	Lithuanian (TL)
Frank Jr.: Two's great. You just hold one in each hand. What do I do when the third one runs at me with his bike helmet on? I got no more hands to protect my area.	Jaunėlis Frenkas: Du net labai šaunu. Kiekvienoj rankoj laikai po vieną. Bet ką daryt su trečiu, kuris tuo pat metu bėga į tave užsimovęs dviratininko šalną? Aš daugiau nebeturiu rankų, aš nebeapsaugau savo rajono.

Table 56. The joke about sharing children.

Context	
Pheobe and Frank Jr. are talking that it is very hard for Frank Jr. to live with the triplets. And he wants her to take one. S10E2	
English (SL)	Lithuanian (TL)
Pheobe: Oh, my God, Frank. Are you thinking of leaving? Because I didn't have those triplets so you could run out on them. Frank Jr.: Oh, no, I would never do that. No. I just was thinking that, you know, maybe you could take one. Pheobe: What? You can't separate them, that's terrible! Which one?	Fibi: Dieve brangus, Frenkai. Tu nori juos palikti? Nes aš trynukus gimdžiau ne tam, kad tu juos paliktum likimo valiai. Jaunėlis Frenkas: ne, aš niekad taip nepadaryčiau. Tik šiaip kartais pagalvoju, kad gal tu vieną paimtum. Fibi: Ką? Tu nori juos išskirti? Siaubas. O kurį?

Table 57. The joke about Ross' hangover.

Context	
Joey and Ross are talking in the morning after the dinner when Ross got drunk. S10E2	
English (SL)	Lithuanian (TL)
Ross: Did you stay here all night? Joey: Yeah. Ross: So you took off my pants and shoes? Joey: No. No, no. You actually did that when you were dancing to the Chicago soundtrack.	Rosas: Čia miegojai visą naktį? Džo: Taip. Rosas: Tai tu man nutraukei kelnes ir batus? Džo: Ne, čia tu pats išsirengei, kai šokai pagal muziką iš kino filmo „Čikaga“.

Table 58. The joke about kissing on the couch.

Context	
Rachel and Joey are kissing. S10E3	
English (SL)	Lithuanian (TL)
Joey: Hey, what do you say we move this onto the likes of the couch? Rachel: I say cheesy line, but okay.	Džo: Ką pasakysi, gal persikrausotom kur nors patogiau, gal ant sofos? Reičel: Sakyčiau, banalu, bet tinka.

Table 59. The joke about Monica unfriending Pheobe.

Context	
Monica got angry on Pheobe because she wanted to unfriend Monica long ago. S10E3	
English (SL)	Lithuanian (TL)
Monica: We are not friends with Phoebe anymore. Chandler: If she asks, I protested a little, but okay.	Monika: Mes su Fibi nebedraugaujam. Čandleris: jeigu ji klaus, tai aš priešinausi, bet nesmarkiai.

Table 60. The joke about Joey writing the recommendation.

Context	
Joey brings the recommendation for Monica and Chandler about the children adoption. S10E5	
English (SL)	Lithuanian (TL)
Joey: I finished my recommendation. Here. And I think you'll be very, very happy. It's the longest I ever spent on a computer without looking at porn.	Džo: Baigiau savo rekomendaciją. Būsit labai labai patenkinti. Tai pirmas kartas, kai taip ilgai sėdėjau prie kompo ir nežiūrėjau pornografijos.

Table 61. The joke about Joey's lexicon.

Context	
Joey used a thesaurus on every word in the recommendation letter for children adoption. S10E5	
English (SL)	Lithuanian (TL)
Monica: All right, what was this sentence originally? Joey: "They are warm, nice people with big hearts." Chandler: And that became, "They are humid, prepossessing Homo sapiens with full sized aortic pumps."	Monika: Ir ką tu norėjai pasakyti pirmuoju sakiniu. Džo: Kad jie yra šilti, malonūs, kilniaširdžiai žmonės. Čandleris: O išėjo: „jie tepidariniai, charizmatiniai <i>homo sapiens</i> su išsivysčiusiomis aortų pompomis“.

Table 62. The joke about Joey and Chandler greeting.

Context	
Chandler comes home after work. S10E6	
English (SL)	Lithuanian (TL)
Chandler: Hey, honey. Joey: Hi, sweetie.	Čandleris: Labas, mieloji. Džo: Labas, širduk.

Table 63. The joke about Monica being angry.

Context	
Pheobe gave up the money to charity instead of throwing a huge wedding party. Monica says Pheobe can take her money back from the charity, and Chandler disagrees. S10E7	
English (SL)	Lithuanian (TL)
Monica: Why not? This is her wedding day. That's way more important than some stupid kids. Chandler: That's sweet, honey, but save something for the adoption lady.	Monika: Kodėl ne? Juk tai jos vestuvės. Tai daug svarbiau negu kažkokie kvaili vaikai. Čandleris: Labai gražu, mieloji, bet pataupyk tekstus tai poniai iš įvaikinimo.

3) Condensation

Table 64. The joke about Joey being non acute.

Context
Chandler is trying to prove Monica that nobody likes her new hair style and lists all their friends and repeats Monica what they told about her hair. S10E1

English (SL)	Lithuanian (TL)
Monica: So you don't like them. Everybody else does. Chandler: Again, let's journey back. As I recall, Rachel said she had never noticed the shape of your skull before. And Joey? Well, Joey didn't realize there was anything different.	Monika: Na ir kas, kad tau nepatinka. Užtat visiems kitiems patinka. Čandleris: Dar kartą atgal. Jei gerai pamenu, Reičel pasakė, kad iki tol ji nebuvo pastebėjusi tavo kaukolės formos. O Džo... Džo iš vis nepastebėjo nieko naujo.

Table 65. The joke about Ross' fetish.

Context	
Charlie talks to Ross in a flirty way. S10E1	
English (SL)	Lithuanian (TL)
Charlie: Sounds like a good idea, Dr. Geller. Ross: Stop it. Charlie: Ph. D. Ross: You're filthy.	Čarli: Puikiai sugalvojai, daktare Geleri. Rosas: Oi, liaukis. Čarli: Filosofijos daktare. Rosas: Nešvankėlė.

4) Transposition

Table 66. The joke about language differences.

Context	
The unlikeable friend Amanda just told Phoebe and Monica that Phoebe wanted to unfriend Monica long ago. Monica did not know this. S10E3	
English (SL)	Lithuanian (TL)
Amanda: Oh, bugger. Should I not have said that? I feel like a perfect arse. Phoebe: Well, in America, you're just an ass.	Amanda: Velnias. Gal man nereikėjo sakyti? Jaučiuosi apsidergusi. Fibi: Čia, Amerikoje, tu paprasčiausiai apsišikai.

Table 67. The joke about good features.

Context	
Pheobe is trying to tell that she likes Monica very much and lists her good features. S10E3	
English (SL)	Lithuanian (TL)
Pheobe: You're also so generous and kind and scrappy.	Fibi: Bet tu ir dosni, ir gera, ir peštukė.

Table 68. The joke about the Creepy residence.

Context	
Chandler and Monica are waiting for the adoption service representative to arrive. Somebody knocks on the door and they think this is the lady. They both stand up next to the door and smile. As soon as they open the door, there is Pheobe standing there. S10E7	
English (SL)	Lithuanian (TL)
Pheobe: Hello. Is this the Creepy residence?	Fibi: Labas, ar čia gyvena iškrypėliai?

5) Modulation

Table 69. The joke about the sixth grade.

Context	
Pheobe, Monica and Chandler comes to the room and talks to Rachel and Joey. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: Now, what is this? Rachel: What is this? Well, let's see. We kissed for 10	Fibi: Ir ką gi tai reiškia? Reičel: Ką gi tai reiškia? Nagi, pagalvokim. Mes gal

minutes and now we're talking to our friends about it, so I guess this is sixth grade.	dešimt minučių bučiavomės, dabar viską pasakojam savo draugams, tai išeitų kokia šešta klasė.
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Table 70. The joke about Joey disappearing.

Context	
Ross is searching for Joe because he wants to tell him he cheated with Joe's girlfriend Charlie. And Joe was kissing with Rachel. Ross knocks on the door where Rachel and Joe are kissing each other and Joe has to hide somewhere. Suddenly Chandler walks Joe out of the room through the other door. After Ross leaves the room, Rachel tries to find where Joe hid himself. S10E1	
English (SL)	Lithuanian (TL)
Rachel: Joey? Joey from the other room: Is he gone? Rachel: How are you doing this?	Reičel: Džo? Džo: Išėjo? Reičel: Kaip tu dingai?

Table 71. The joke about shellfish.

Context	
Monica comes back from the hairdresser's where she had to make her hair look usual. Earlier Chandler called her Weird Al and she promised to change her messy hairstyle. Now she comes back with a braid style. S10E1	
English (SL)	Lithuanian (TL)
Monica: What do you think? Chandler: I think... I think I can see your scalp. Monica: Don't you just love it? Ross: Yeah, you got shellfish in your head.	Monika: Ką pasakysi? Čandleris: Kad... Kad matau tavo skalpą. Monika: Tai tau nepatinka? Rosas: Taip... Tavo galva pilna kriauklių.

Table 72. The joke about Ross' emotions.

Context	
After Ross sees Rachel and Joey kissing each other, he talks to them. S10E2	
English (SL)	Lithuanian (TL)
Rachel: You have every right to go nuts. Ross: Do you see me going nuts? Rachel: No, but you know what I mean. Ross: If you two are happy then I'm happy for you. I'm fine. <...> [In high voice] I'm fine. Totally fine. I don't know why it's coming out all loud and squeaky because, really, [In deep voice] I'm fine.	Reičel: Tu turi teisę kraustytis iš proto. Rosas: Ar matai, kad kraustyčiaus? Reičel: ne, bet juk žinai, ką noriu pasakyt. Rosas: Jeigu judu esat laimingi, tai aš irgi džiaugiuos. Aš nieko prieš. <...> [spigiu balsu] Nieko prieš. Visiškai už. Aš nežinau, iš kur lenda tas šaižus cypimas, bet [žemu balsu] aš nieko prieš.

Table 73. The joke about Frank Jr. and the triplets.

Context	
Pheobe and Frank Jr. Are talking about the triplets. S10E2	
English (SL)	Lithuanian (TL)
Pheobe: Look at them, sleeping there like angels. Frank Jr.: Yeah, I really cherish these moments because before you know it, they're gonna be awake again.	Fibi: Žiūrėk, miega kaip angeliukai. Jaunėlis Frenkas: Aš labai branginu tokias akimirkas, nes, pati supranti, jie tuoj vėl nubus.

Table 74. The joke about choosing babies.

Context	
Pheobe asks what are the papers on the table. S10E2	
English (SL)	Lithuanian (TL)
Pheobe: Hey, what's all this stuff?	Fibi: O kas čia?

Monica: They're brochures from different adoption agencies. Pheobe: Babies! Oh, this one is so cute. Get this one.	Monika: visokios brošiūros iš įvairių įvaikinimo agentūrų. Fibi: Vaikučiai! Šitas baisiai gražus. Rinkitės šitą.
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Table 75. The joke about Vermont.

Context	
Monica is surprised about that Chandler booked a room for holiday. S10E4	
English (SL)	Lithuanian (TL)
Chandler: Honey, I got us that room at the Woodford Inn this weekend. Monica: That place in Vermont? You can take a hint.	Čandleris: Mieloji, savaitgaliui užsakiau mums kambarį Vudfordo užkeigoje. Monika: Vermonte? Tai tu supranti užuominas!

Table 76. The joke about settling down.

Context	
Ross is capturing video for Emma to make a movie for her 18 th birthday. He asks Joey to say something for the video. S10E4	
English (SL)	Lithuanian (TL)
Ross: Hey, say something to Emma on her 18th birthday. Joey: [In sexy voice] Eighteen, huh? Ross: Joey, no! Joey: What? What? It's for her hot friends. Ross: When they see this, you'll be 52. Joey: And starting to think about settling down.	Rosas: Pasakyk ką nors Emai 18 gimtadienio proga. Džo: [Seksualių balsu] 18, ką? Rosas: Džo, liaukis! Džo: Ką, ką? Tai skirta jos seksualioms draugėms. Rosas: Kai jos tai žiūrės, tau bus 52. Džo: Pats laikas pagalvoti apie šeimyninį gyvenimą.

Table 77. The joke about a bakery.

Context	
Rachel tells Monica from where she got the cake for Emma's birthday. S10E4	
English (SL)	Lithuanian (TL)
Rachel: You're gonna love this cake. I got it from a bakery in New Jersey, Carino's. Monica: Oh, my God, that place has the creamiest frosting! I used to hitchhike there when I was a kid.	Reičel: Koks gražus tortas. Užsakiau jį cukrainėje Niudžersyje, pas Karino. Monika: Dieve mano, ten pats puriausias kremas. Vaikystėje aš ten tranzuodavau.

Table 78. The joke about bedding.

Context	
Rachel and Amy are at the baby's room. S10E5	
English (SL)	Lithuanian (TL)
Amy: God so beautiful. Rachel: I know, isn't she? Amy: No, I was talking about your bedding.	Eimi: Dieve, kokia graži. Reičel: Aa, aš irgi taip sakau. Eimi: Ne, tavo lovos antklodė.

Table 79. The joke about Pheobe's anniversary.

Context	
Pheobe and Mike come to a basketball match for their anniversary. Phoebe is excited. They are trying to weave their way through seats and people. S10E5	
English (SL)	Lithuanian (TL)
Pheobe: Sir, could you move your nachos? They're in my seat. [Pause] It's my anniversary.	Fibi: Pone, gal malonėtųmėt patraukti savo traškučius. Čia mano vieta. [Pauzė] Tai mano jubiliejus.

Table 80. The joke about Emma's nose.

Context	
Rachel's sister pierced Rachel's daughter's ears without telling her. S10E5	
English (SL)	Lithuanian (TL)
Rachel: You pierced her ears?	Reičel: Tu pradūrei jai ausis?
Amy: Doesn't it make her nose look smaller?	Eimi: Argi dabar jos nosis ne mažesnė?

Table 81. The joke about a baby pageant.

Context	
Pheobe and Rachel are talking about Emma. Pheobe wants to spend the day with Emma. S10E8	
English (SL)	Lithuanian (TL)
Pheobe: I want to enter her in a baby pageant.	Fibi: Norėčiau nuvežti ją į grožio konkursą.
Rachel: Oh, my God. That's the creepiest thing I've ever heard.	Reičel: O, Dieve. Tokios bjaurasties dar negirdėjau.

6) Equivalence

Table 82. The joke about the secret listening.

Context	
While listening to Rachel and Joe kissing besides on wall, the other wall behind which Ross and Charlie are kissing each other is left without listeners. S10E1	
English (SL)	Lithuanian (TL)
Chandler: No one is manning that wall!	Čandleris: Niekas neprižiūri anos sienos!
Monica: I'm on it.	Monika: Lekiu!

Table 83. The joke about thin walls.

Context	
After Phoebe hears Rachel and Joe kissing, she invites Monica and Chandler to come to the other wall quickly. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: Rachel and Joey! It's Rachel and Joey!	Fibė: Reičel ir Džo! Reičel ir Džo!
Monica: What?	Monika: Ką?
Pheobe: Get over here!	Fibė: Greičiau varykit čia!
Monica: Oh, my God! I love how thin these walls are!	Monika: Dieve brangiausias! Tos plonos sienos tikras lobis!

Table 84. The joke about dates.

Context	
Joey is talking to Chandler about his and Rachel's first date. S10E3	
English (SL)	Lithuanian (TL)
Joey: Yeah, it's actually our first official date.	Džo: Taip, šiandien mūsų pirmasis oficialus pasimatymas.
Chandler: Wow, so tonight may be the night. You nervous?	Čandleris: Gal šiandien ir bus ta pirma lemtinga naktis. Jaudinies?
Joey: No. This is the part I'm actually good at.	Džo: Ne, tą darbą moku puikiai.

Table 85. The joke about unstrapping bra.

Context

Joey and Rachel are going to have sex but they are not successful because Rachel cannot do that. Joey asks what to do. S10E3	
English (SL)	Lithuanian (TL)
Joey: Okay, well, how can we make it easier? Rachel: Let's work from the top down. [Pause] Just work the bra, Joe.	Džo: Klausyk, kaip pasilengvinti sau gyvenimą? Reičel: Tu varyk nuo viršaus žemyn. [Pauzė] Atsek liemenuką, Džo!

Table 86. The joke about Monica's bra.

Context	
Chandler is looking at Monica's bra. S10E3	
English (SL)	Lithuanian (TL)
Monica: Chandler, stop. It's not going to pop open. Chandler: You don't know.	Monika: Čandleri, liaukis. Tikrai neatsisėgs. Čandleris: Iš kur tu žinai?

Table 87. The joke about Amanda's appearance.

Context	
Pheobe and Monica meet her unlikeable friend Amanda. S10E3	
English (SL)	Lithuanian (TL)
Amanda: Hello! It's so nice to see you. Both of you, look at me. Look how young I look!	Amanda: Laba diena. Kaip malonu susitikti. Pasižiūrėkit, kaip puikiai aš atrodo. Kokia jauna!

Table 88. The joke about taking Emma.

Context	
Chandler and Monica are looking after Rachel's daughter. They both tell each other they want to have kids. S10E4	
English (SL)	Lithuanian (TL)
Chandler: There's no one around. Why don't we just take this one?	Čandleris: Čia nieko nėra. Gal pasiimam šitą?

Table 89. The joke about Pheobe's self-confidence.

Context	
Pheobe comes to the café where the rest is. S10E5	
English (SL)	Lithuanian (TL)
Pheobe: Hey. All: Hey, Pheobe. Monica: Wow, don't you look nice. Pheobe: Yes, I do.	Fibi: Labas. Visi: Sveika, Fibi. Monika: Gražiai atrodo. Fibi: Tai žinoma.

Table 90. The joke about knowing joey Tribbiani.

Context	
The lady from the adoption service just realized why she remembers the house where Chandler and Monica live in. S10E7	
English (SL)	Lithuanian (TL)
The lady: I went on a date with a guy who lived in this building. It didn't end very well. Monica: That wouldn't, by any chance, be Joey Tribbiani? The lady: Yes! Chandler: Of course it was.	Ponia: Buvau pasimatyme su tokiu vaikinui iš jūsų namo, bet nieko gero iš to neišėjo. Monika: Gal tai netyčia būtų Džo Tribbianis? Ponia: Taip! Čandleris: Žinoma.

Table 91. The joke about a thousand dollars.

Context	
Rachel and Pheobe are discussing whether beauty contests of babies are a good thing. S10E8	
English (SL)	Lithuanian (TL)
Rachel: Phoebe, just the idea of pitting one baby against another I mean, you know, and judging who's cuter just for a trophy...	Reičel: Fibi, tu pagalvok, kaip vienas vaikas gali varžytis su kitu. Ar įsivaizduoti, kad dėl kažkokios taurės reikia nuspręsti, kuris vaikas dailesnis?
Pheobe: And a thousand dollars.	Fibi: Ir tūkstančio dolerių.
Rachel: is something I'm very interested in.	Reičel: Tas mane baisiausiai ir domina.

Table 92. The joke about Rachel's cooking skills.

Context	
After Monica and Chandler do not let friends in after they are late, they decide to make their own Thanksgiving. S10E8	
English (SL)	Lithuanian (TL)
Pheobe: Come on, you guys, let's just do our own Thanksgiving.	Fibi: Tiek to, einam suruošim savo Padėkos dieną.
Rachel: Yeah, I'll cook.	Reičel: Gerai, aš paruošiu valgi.
Ross: Yeah, let's go out.	Rosas: Gal geriau einam kur nors?

7) Adaptation

Table 93. The joke about Monica's hairstyle.

Context	
After Joey and Ross switched plane seats, Chandler laughs at Monica's new braid hair style. S10E1	
English (SL)	Lithuanian (TL)
Chandler: Wish I could switch. I really don't want to sit with Allen Iverson over there.	Čandleris: Kad aš galėčiau su kuo nors pasikeist. Tas papuolas man nepatinka.

Table 94. The joke about Evel Knievel.

Context	
Amanda talks to Monica and Pheobe. S10E3	
English (SL)	Lithuanian (TL)
Amanda: I'm so happy you two [Monica and Pheobe] are friends again.	Amanda: Aš tokia laiminga, kad judvi vėl draugaujat.
Monica: When were we not friends?	Monika: o kada nedraugavom?
Amanda: Well, it was 1992. And I remember, because that was the year I had sex with Evel Knievel.	Amanda: Na, gal 92-aisiais. Prisimenu todėl, kad permiegojau su baisa pabaisa.

Table 95. The joke about an apartment on Fifth.

Context	
Rachel and Amy are talking after a long time no see. S10E5	
English (SL)	Lithuanian (TL)
Rachel: All right, what's your news, Amy?	Reičel: Na, tai ką pasakysi, Eimi?
Amy: Well I'm getting married.	Eimi: Aš išteku.
Rachel: Wow! Oh, my God! To who?	Reičel: Dieve mano! Už ko?
Amy: This guy. He has a killer apartment.	Eimi: Už tokio tipo. Jis turi fantastišką butą.
Rachel: And?	Reičel: Ir?
Amy: And it's on Fifth.	Eimi: Ir jis Penktojoje Aveniu.

Table 96. The joke about Pheobe's ex-lover.

Context	
Monica and Rachel were surprised when Pheobe told about a guy whose name is marked with a red cross in her men's book. The book contains all Pheobe's lovers. S10E6	
English (SL)	Lithuanian (TL)
Pheobe: No, he was old. Yeah. And he lived a full life. He was in the first wave at Omaha Beach.	Fibi: Jis buvo jau labai senas. Nugyveno gražų amželį. Jis buvo iš pirmosios desantininkų bangos, kai sąjungininkai išsilaipino Normandijoje.

Table 97. The joke about the Dr. Phil's TV show.

Context	
Chandler is angry that Monica is persuaded by friends to host the Thanksgiving, and she decides it alone. S10E8	
English (SL)	Lithuanian (TL)
Chandler: We are supposed to make these decisions together. Did you not watch the Dr. Phil I taped for you?	Čandleris: Juk mudu turim viską spręsti kartu. Ką, nežiūrėjai daktaro Filo laidos, kurią tau įrašiau?

1.3. Transformation categories

1) Substitution

Table 98. The joke about Mike taking shower.

Context	
Pheobe comes to the room and sees that Chandler and Monica are going to have sex. Mike is taking shower which is located just behind the Chandler and Monica's room. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: Hey. Monica: What's up? Pheobe: Well, Mike's taking a shower, which, by the way, there's no law against.	Fibi: Sveiki. Monika: Kas naujo? Fibi: Dabar Maikas maudosi po dušu, ko, beje, įstatymai nedraudžia.

Table 99. The joke about Pheobe's excitement.

Context	
Rachel got the cake for her daughter accidentally from the erotic cakes' shop. They made the cake erotic but not a childish one. S10E4	
English (SL)	Lithuanian (TL)
Pheobe: Now it's a party!	Fibi: Čia tai bent balius!

Table 100. The joke about Chandler's black book.

Context	
After Pheobe gave Rachel her book with men's telephone numbers after she got proposed, Chandler loudly thinks that he should have given his own book with women's telephone numbers. S10E6	
English (SL)	Lithuanian (TL)
Chandler: I should've given you guys my black book when I got married. Although, it wasn't so much a book as a napkin. With Janice's phone number on it.	Čandleris: Atsiprašau, kad vesdamas neatidaviau savo juodosios pažinčių knygelės. Nors, kita vertus, kokia ten knygelė, veikiau servetėlė. O ant jos parašytas Dženės telefonas.

Table 101. The joke about a good hair day.

Context	
Ross and Charlie are meeting with a person who is responsible for research grant giving. The man is also an ex boyfriend of Charlie. He comes to the restaurant and greets Charlie in the first place. S10E6	
English (SL)	Lithuanian (TL)
The man: Charlie. My God, you look absolutely stunning. Ross: Well, I am having a good hair day.	Vyras: Čarli. Dievuliau, atrodai nuostabiai. Rosas: Na, man šiandien irgi plaukai piestu nestoja.

Table 102. The joke about refunding the donation.

Context	
Pheobe and Mike came to the charity office and are asking for their money back because they have changed their mind and now they want to throw a huge wedding party for that money they had donated. S10E7	
English (SL)	Lithuanian (TL)
The registrar: So you're asking us to refund your donation to the children? Mike: Yeah. This feels really good.	Registratorius: Tai prašote grąžinti vaikams paaukotus pinigus? Maikas: Taip, jaučiuosi tiesiog puikiai.

Table 103. The joke about Brussels sprouts.

Context	
Friends are starving and Rachel finds Brussels sprouts in her oven. They are late for the dinner so they really want to eat. S10E8	
English (SL)	Lithuanian (TL)
Rachel: Oh, my God, it's Brussels sprouts! Ross: That's worse than no food.	Reičel: O, Dieve, Briuselio kopūstai! Rosas: Tai baisiau už badą.

Table 104. The joke about Joey waiting for the doll.

Context	
Joey says he understands the feeling Monica has about the expectation of the baby. S10E8	
English (SL)	Lithuanian (TL)
Monica: I mean, we're actually getting a baby. Joey: I know how you feel. <...> Joey: I went through the exact same thing with Alicia May Emory. The waiting, the wondering. Then one day, I get that call from Toys"R"Us. She was in stock.	Monika: Tikrai gausime vaiką. Džo: Aš tave suprantu. <...> Džo: Man taip buvo su Alicija Mei Emori. Kiek laukimo, kiek nervų. Ir staiga paskambina iš žaislų parduotuvės. Ją atvežė.

2) Deletion

Table 105. The joke about calming down.

Context	
After Ross finds out about Rachel and Joey's relationship, he goes nuts. S10E2	
English (SL)	Lithuanian (TL)
Ross: You know what we should do? Rachel: Calm ourselves?	Rosas: Žinot, ką reik padaryti? Reičel: Nusiraminti?

Table 106. The joke about Joey's acting.

Context

Pheobe and Joey are going to show everybody their performance for Emma's birthday. Joey is not prepared. S10E4	
English (SL)	Lithuanian (TL)
Pheobe: Aren't you gonna be embarrassed having nothing prepared? Joey: I do it every week with three cameras pointed at me and a whole crew waiting.	Fibi: O tau negėda eiti į sceną nieko neparuošus? Džo: Klausyk, aš tai darau kas savaitę prieš tris kameras ir visą filmavimo komandą.

Table 107. The joke about Rachel getting Monica's car.

Context	
Rachel went back to the shop to get the right cake because they made a wrong one. S10E4	
English (SL)	Lithuanian (TL)
Ross: Mon, it was nice of you to loan Rachel your car so she could get the cake. Monica: It was nice of her to pull my hair till I dropped the key.	Rosas: Monika, labai gražu, kad paskolinai Reičel mašiną nuvažiuoti atgal į cukrainę. Monika: Labai gražu buvo tampyti mane už plaukų tol, kol nenumėčiau rakto.

3) Addition

Table 108. The joke about Mike's flirting skills.

Context	
Pheobe and Mike are flirting to each other on a plane. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: When you get home, maybe there'll be a special delivery package waiting for you. Mike: Maybe I'll sign for it, tear it open. Pull out the packing material... Pheobe: We'll have sex. Let's leave it there.	Fibi: O grįžęs namo galbūt rasi mažytį siuntinuką. Maikas: Aš pasirašysiu, atidarysiu dėžę, nuvyniosiu popierių... Fibi: Žinai ką, bus seksas. Čia ir sustokim.

Table 109. The joke about the infrared light.

Context	
Ross and Charlie are kissing on the bed. S10E1	
English (SL)	Lithuanian (TL)
Ross: It's just I don't think I can do this. Charlie: Oh, is it because of what might be on the bed? I saw that report, with the infrared...	Rosas: Aš... gal negaliu. Čarli: Ar bijai, kad šis bei tas liks ant lovos užtiesalo? Aš irgi mačiau tą laidą, kur su infraraudonaisiais spinduliais...

Table 110. The joke about the insomnia of four years.

Context	
Pheobe and Frank Jr. are talking about the triplets. S10E2	
English (SL)	Lithuanian (TL)
Pheobe: Well, they may be a handful but they're so cute. Oh, God, last time I babysat them, they did the funniest thing. Frank Jr.: I haven't slept in four years.	Fibi: Na, gal truputį ir padykę, bet labai meilučiai. Dieve, kai praeitą kartą juos saugojau, jie prikrėtė tokių pokštų. Jaunėlis Frenkas: Aš tai ketverius metus nemiegojau.

Table 111. The joke about having sex in a public restroom.

Context	
Pheobe tells that she is going to have a one-year anniversary with her boyfriend. S10E5	

English (SL)	Lithuanian (TL)
Chandler: So you must be going somewhere fancy to celebrate. Pheobe: A Knicks game. Joey: Aren't you a little overdressed? Pheobe: I've never had a one-year anniversary before so no matter where we go, I'm wearing something fancy I'm gonna put on my finest jewelry and we're gonna have sex in a public restroom.	Čandleris: Matyt, eisit į kokią prašmatnią vietelę atšvęsti. Fibi: Aha, į „Knicks'ų“ rungtynes. Džo: O tai tu ne per daug išsipuošei? Fibi: Žinai ką, aš pirmą kartą švenčiu vienerių metų jubiliejų ir visai nesvarbu, kur eisim, aš vis tiek būsiu išsipuošusi iki ausų, užsikrovusi gražiausius papuošalus, ir būtinai mylėsime viešajam tualete.

Table 112. The joke about eyebrows.

Context	
Rachel is asking Ross to let Amy babist their child. Amy is spoiled and egocentric and Rachel wants to help Amy to become a better person, and babysitting is a good opportunity. S10E5	
English (SL)	Lithuanian (TL)
Rachel: Ross, I'm telling you she's giving up getting her eyebrows shaped to do this, all right? Do you understand how important that is in our world?	Reičel: Rosai, sakau tau, ji dėl to aukoja antakių pešiojimą. Ar tu suvoki, ar tu supranti, kokio svarbumo yra tas įvykis mūsų gyvenime?

4) Permutation

Table 113. The joke about the name Precious.

Context	
Pheobe is waiting for Mike at home and his girlfriend comes to his house. Pheobe is not happy about that. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: Susie. Can I call you Susie? Precious: My name is Precious. Pheobe: I can't say that.	Fibi: Siuzi... Galiu tave vadinti Siuzi? Brangutė: Mano vardas Brangutė. Fibi: Aš to ištarti negaliu

Table 114. The joke about Gladis.

Context	
Pheobe brings her piece of art to Monica and Monica does not want it. Rachel does not like it, and sarcastically tries to give her advice where to put it. S10E6	
English (SL)	Lithuanian (TL)
Rachel: Oh, Monica, where are you going to display Gladys, oh, so proudly? Monica: I haven't really settled on a spot yet. Rachel: How about right above the TV? That way, it will be the first thing that you see when you walk in the door.	Reičel: Beje, kur tu išdidžiai pakabinsi Gladis? Monika: Kolkas dar neišrinkau vietos. Reičel: Klausyk, gal tiesiai virš televizoriaus? Tada vos tik įėjęs pro duris iš karto ją pamatytum.

Table 115. The joke about the Rachel's uneven hair.

Context	
Ross and Rachel are discussing what he and Emma are going to do today. S10E7	
English (SL)	Lithuanian (TL)
Rachel: I do not want Emma going to the playground. Ross: Because? Rachel: All right, if you must know, I had a traumatic swing incident when I was little. <...> I was 4 years old. And I was on the swing and then all of a sudden my hair got tangled in the chain. And to get me out, my mom had to cut a big chunk of my hair. And it was uneven for weeks.	Reičel: Tikrai nenorėčiau, kad vestumeis Emą į aikštelę. Rosas: Nes? Reičel: Jei labai nori žinoti, pasakysiu... kai buvau maža, mane ištiko tokia tragedija su supynėmis. <...> Buvau ketverių metų. Aš supausi ir staiga mano plaukai įsipainiojo į grandinę. Ir norėdama mane

	išlaisvinti, mama turėjo iškirpti storą kuokštą mano plaukų. Išsisas savaitės styrojo nelygiai.
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Table 116. The joke about Joey's bat.

Context	
The social worker just called for Monica and Chandler to say that they should wait for another call that will announce the child is waiting for them. They get another call just after a few seconds Monica puts away the phone. S10E7	
English (SL)	Lithuanian (TL)
Monica: Now we just wait for a call and someone tells us there's a baby waiting for us. [Phone rings] Chandler: Hello? [Turns to Monica] Have you seen Joey's bat?	Monika: Dabar tereikia sulaukti skambučio, kad kažkur mūsų laukia vaikelis. [Suskamba telefonas] Čandleris: Alio? [Pasisuka į Moniką] Džo lazdos nematei?

APPENDIX B: JOKES WITH TABOOS OR SOCIALLY IMPROPER CONTENT

1. Same scripts

1.1. Direct translation

1) Literal translation

Table 1. The joke about hot triplets.

Context	
Phoebe comes to the café and asks if Monica and Chandler have seen Frank Jr. who is the father of children to whom she gave birth as a surrogate mother near here. S10E2	
English (SL)	Lithuanian (TL)
Phoebe: Have you seen Frank Jr. He's meeting me here with the triplets. Chandler: It's funny, every time you say "triplets" I think of three hot, blond 19-year-olds.	Fibi: Nematei jaunėlio Frenko? Turėjo ateiti su trynukais. Čandleris: Žinai, labai juokinga, kai tu sakai trynukai, mano vaizduotėje iškyla trys seksovos devyniolikinės blondinės.

Table 2. The joke about sister's legs.

Context	
Monica comes to the café where Ross and Chandler are sitting. Ross looks at Monica's legs very attentively. S10E3	
English (SL)	Lithuanian (TL)
Chandler: Hey, stop staring at my wife's legs. No, no. Stop staring at your sister's legs.	Čandleris: Nežiopsok į mano žmonos kojas. Ne, ne. Nežiopsok į savo sesers kojas.

Table 3. The joke about the birthday.

Context	
Rachel asks Chandler and Monica not to go away from the city because her daughter has a birthday. S10E4	
English (SL)	Lithuanian (TL)
Chandler: Gee, if only she were 1 and had no idea what the hell a birthday was.	Čandleris: Va, Jezau, tarsi jai būtų ne vieneri metukai ir ji suprastų, kas per velnias tas gimtadienis.

Table 4. The joke about the Joey's talent.

Context	
Joey did not bring any present for Emma for her first birthday. Pheobe wrote her a song and is practicing it on a guitar. Joey asks Pheobe if he could use the guitar to sing her a song, too. S10E4	
English (SL)	Lithuanian (TL)
Joey: Hey, Pheeb? You know what? I was thinking since you wrote a song maybe I could do something for Emma using my talents. Pheobe: So you're gonna hit on her?	Džo: Fibs, žinai ką? Kad jau parašei dainą, gal ir aš galėčiau pasveikinti Emą savo talentą? Fibi: Tu ją... suviliosai?

Table 5. The joke about Rachel coming to town.

Context	
Joey is whining to Rachel about her sister staying at their house. Rachel is trying to defend her sister. S10E5	
English (SL)	Lithuanian (TL)
Rachel: No, it's just... Look, when I first moved to this city, I was a lot like her. I was spoiled, self-centered. And you guys really took care of me.	Reičel: Ne, tik... supranti, kai pati atsikrausčiau į miestą, buvau labai panaši į ją. Buvau išpaikinta, kaprizinga egoistė. O jūs visi manim rūpinotės.

Joey: Yeah. Monica made us.	Džo: Taip, Monika privertė.
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Table 6. The joke about ugly babies.

Context	
Rachel and Amy are talking. S10E5	
English (SL)	Lithuanian (TL)
Rachel: So how's the baby-styling business going? Amy: Not that great. It's almost as if people don't want to hear that their babies are ugly.	Reičel: Kaip sekasi kūdikių stilistės darbas? Eimi: Nelabai kaip. Nesuprantu, žmonės kažkodėl nenori girdėti, kad jų vaikai negražūs.

Table 7. The joke about the dead ex-lover.

Context	
Pheobe just got proposed and wants to give her book with men's telephone numbers to Rachel. Rachel and Monica reads the book. S10E6	
English (SL)	Lithuanian (TL)
Monica: What is the red X next to Bob Gremore's name mean? Pheobe: Dead.	Monika: O ką reiškia tas raudonas kryžiuokas prie Bobo Gremoro? Fibi: Miręs.

Table 8. The joke about love for children.

Context	
The lady from the adoption service came at Chandler and Monica's home, and Chandler is very nervous. S10E7	
English (SL)	Lithuanian (TL)
Chandler: Because we love kids. Love them to death. Well, not actually to death. That's just a figure of speech. We love kids the appropriate amount as allowed by law.	Čandleris: Taip, mes labai mylim vaikus. Mylim mirtinai. Na, tiesą pasakius, ne mirtinai – toks posakis. Mes vaikus mylime deramu meilės kiekiu, kiek leidžia įstatymai.

Table 9. The joke about Pheobe's sweet 16.

Context	
Mike just learned a story that happened to Pheobe. S10E7	
English (SL)	Lithuanian (TL)
Mike: You never told me about that guy and your sweet 16. I'm sorry about that. Phoebe: Oh, it ended okay. One of my friends shot him.	Maikas: Niekada nepasakojai apie tą tipą ir saldžiuosius 16. Užjaučiu tave. Fibi: O, viskas baigėsi gerai. Vienas draugas jį nušovė.

Table 10. The joke about Emma's first Thanksgiving.

Context	
Rachel is angry that Monica and Chandler do not want to host the Thanksgiving. S10E8	
English (SL)	Lithuanian (TL)
Rachel: This is Emma's first Thanksgiving. Monica: No, it's not. Rachel: It's not? [Turns to Ross] When was she born?	Reičel: Juk tai pirmoji Emos Padėkos diena. Monika: Ne pirmoji. Reičel: Ne pirmoji? [Atsisuka į Rosą] O kada ji gimė?

1.2. Oblique translation

1) Paraphrase

Table 11. The joke about Pheobe lying to Precious.

Context	
Pheobe is explaining the reasons of Mike breaking up with Precious. S10E1	
English (SL)	Lithuanian (TL)
Precious: I just can't believe that Mike didn't give me any warning. Pheobe: He didn't know. He wasn't planning on coming to Barbados and proposing to me. [He did not proposed for Pheobe] Precious: He proposed to you? This is the worst birthday ever!	Brangutė: Bet aš nieko nenujaučiau, Maikas manęs neperspėjo. Fibi: Bet iš kur jis galėjo žinoti. Juk jis visai neketino skristi į Barbadosą ir man pirštis. [Jis nepasipiršo] Brangutė: Jis tau pasipiršo? Tokio klaikaus gimtadienio dar neturėjau!

Table 12. The joke about Pheobe behaving immorally.

Context	
Pheobe and Mike's girlfriend are talking to each other. There was a misunderstanding and Mike is waiting for his girlfriend at restaurant so that he could break up with her, but she comes at his home where Pheobe is. Pheobe tells her for what Mike truly wanted to meet. S10E1	
English (SL)	Lithuanian (TL)
Pheobe: Mike and I are back together. And unfortunately that effectively ends your relationship with him. He's very sorry about that, and wishes you the best luck in all your endeavors.	Fibi: Mudu su Maiku vėl kartu. Deja, tai reiškia sėkmingą tavo draugystės su juo pabaigą. Jis dėl to labai apgailestauja, linki tau kuo geriausios kloties ir visokeriopos sėkmės.

Table 13. The joke about Rachel being a keeper.

Context	
After Rachel brings a bottle of wine and makes some notice that everybody feel awkward. S10E2	
English (SL)	Lithuanian (TL)
Rachel: Well, we brought you some wine. Ross: That is so thoughtful. She's a keeper.	Reičel: Mes atsinešėm butelį vyno. Rosas: Kokia rūpestinga. Tokios paleist negalima.

Table 14. The joke about Chandler paying to Owen.

Context	
Chandler told Owen that he is adopted and he did not know that. Now Owen comes to the room where parents and Chandler with Monica are. S10E2	
English (SL)	Lithuanian (TL)
Owen: I'm adopted? <...> The father: What? Where did you hear that? Owen: He told me. [points at Chandler] And he paid me 50 dollars not to tell. Chandler: Which, technically, now you should give back.	R Ovenas: Aš įsūnytas? <...> Tėvas: Ką? Kas tau sakė? Ovenas: Jis sakė. [rodo pirštu į Čandlerį] ir dar sumokėjo 50 žalių, kad jums nesakyčiau. Čandleris: Tai teks gražinti pinigais.

Table 15. The joke about Santa.

Context	
After Chandler tells Owen that he is adopted, and Owen did not know that, Chandler angrily tells his mom that it is important to warn people that Owen does not know the truth. S10E2	
English (SL)	Lithuanian (TL)
Chandler: You should have a sign out there or something. Or at least whisper it to people when they come in the door: [Whisper] Owen doesn't know he's adopted, and he	Čandleris: Bet jums reiktų plakatą išsikabinti ar ką. Bent jau pašnibždėti prie durų, ypač kai ateina svetimi žmonės: [pašnibždom] Ovenas įsūnytas ir dar jis tiki,

also thinks Santa is real. Owen: He isn't?	kad Kalėdų senelis yra tikras. Ovenas: O ką, netikras?
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Table 16. The joke about Billy Joel.

Context	
Pheobe laughs at her friend. S10E3	
English (SL)	Lithuanian (TL)
Monica: And she always brags about all the famous people she's met. Phoebe: Oh, I know! "I slept with Billy Joel." All right, who hasn't?	Monika: Ai, ji amžinai giriasi, kad pažįsta visokių garsenybių. Fibi: Jo, jo! „Aš permiegojau su Bilu Džoeliu.“ Kas čia tokio, kuri nepermiegojo?

Table 17. The joke about the grandparents' greeting.

Context	
Emma's grandfathers are greeting her and Ross is filming them in order to make a movie for her 18 birthday. S10E4	
English (SL)	Lithuanian (TL)
Grandmother: Happy 18th birthday. Grandfather: Right now, that seems so far away, 17 years. Grandmother: Yes. You'll be all grown up by then, and we'll be... Well, your grandfather and I might not be here. Grandfather: That's true. This message could be coming to you from beyond the grave, Emma.	Močiutė: Labas, Ema. Laimingo 18-ojo gimtadienio. Senelis: Dabar tai atrodo baisiai toli – už 17 metų. Močiutė: Taip, tada tu būsi jau užaugusi, o mes... Na, mudviejų su seneliu gali čia ir nebebūti. Senelis: Tiesa. Ši žinia tave gali pasiekti iš kapo duobės, Ema.

Table 18. The joke about Phoebe's client.

Context	
Phoebe came back to the Emma's party although she had a massage client. S10E4	
English (SL)	Lithuanian (TL)
Monica: What about your massage client? Phoebe: I just felt so bad missing this. So I just slipped him a little something, you know.	Monika: O tavo masažo klientas? Fibi: Ai, pasidarė kažkaip graudu be jūsų. Sugirdžiau jam šio bei to.

Table 19. The joke about a rock band.

Context	
Rachel is surprised because she found a name of a rock band in the Phoebe's book of ex lovers. S10E6	
English (SL)	Lithuanian (TL)
Rachel: Phoebe, isn't Jethro Tull a band? [Pause] Phoebe: Oh, yes, they are.	Reičel: Fibi, argi Džetro Tal ne roko grupė? [Pauzė] Fibi: Taip, tai roko grupė.

Table 20. The joke about Emma winning a thousand dollars.

Context	
Ross is angry that Rachel took Emma to the beauty contest. S10E8	
English (SL)	Lithuanian (TL)
Ross: She's our daughter. That you would treat her like some kind of show dog is inexcusable. Rachel: She won a thousand dollars. Ross: So this is an annual thing?	Rosas: Juk ji mūsų duktė. Tu su ja elgiesi lyg ji būtų koks parodinis šuo. Tai neatleistina. Reičel: Taip, bet ji laimėjo tūkstantį dolerių. Rosas: O konkursas kasmetinis?

2) Modulation

Table 21. The joke about Ross' grief.

Context	
Ross broke up with Charlie and Rachel feels sorry for him. S10E7	
English (SL)	Lithuanian (TL)
Rachel: I heard about you and Charlie. I'm really sorry. Ross: That's okay. I'm sure there are tons of other beautiful paleontologists out there. Rachel: Absolutely. Ross: There was one. She's it. All the rest look like they should live under a bridge.	Reičel: Klausyk, Rosai, man labia gaila, kad tau taip išėjo su Čarli. Rosas: Ką padarysi. Esu tikras, kad gražios paleontologės vaikšto būriais. Reičel: Na žinoma. Rosas: Ji buvo vienintelė. Tik ji! Visos kitos atrodo kaip šviežiai iš sąvartyno.

Table 22. The joke about Chandler being witty with Joey.

Context	
Joey's head is stuck in the gap between the door and the wall of the Chandler and Monica's apartment. Friends outside are trying to pull him through. S10E8	
English (SL)	Lithuanian (TL)
Joey: Stop, stop, I'm worried about damaging my head. Chandler: It's a little late for that.	Džo: Baik, baik, sugadinsi galvą! Čandleris: Per vėlu bijot.

1.3. Transformation categories

1) Permutation

Table 23. The joke about the inner beauty.

Context	
Rachel agreed that Emma would participate in the baby beauty contest. S10E8	
English (SL)	Lithuanian (TL)
Rachel: Oh, please, do not tell Ross. He still believes that what's on the inside is important.	Reičel: Tik būk gera, nesakyk Rosui. Jis vis dar tiki, kad svarbu tik vidinis grožis.

APPENDIX C: JOKES WITH IRONY

1. Same scripts

1.1. Direct translation

1) Literal translation

Table 1. The joke about Ross trying to be funny.

Context	
Charlie, Rachel and Joey are coming for dinner to Ross' home as a couple. They all feel awkward, and Ross behaves like he is crazy and makes not funny jokes. S10E2	
English (SL)	Lithuanian (TL)
Ross: Hi, Charlie. Hey, Joey. And, oh, you're gonna have to introduce me to your new girlfriend.	Rosas: Labas, Čarli. Sveikas, Džo. Supažindink mane su naująja savo mergina.

Table 2. The joke about Monica adopting a woman.

Context	
Monica does not want to give Chandler the book with the adoption papers the couple just gave her. S10E2	
English (SL)	Lithuanian (TL)
Chandler: Can I see the book? You want me to wash my hands first, don't you? Monica: Please. It's just so pretty and white. The woman: Bathroom is down the hall to your left. I would have told him to do it too. Monica: Can I adopt you?	Čandleris: Ar galiu pasižiūrėt? Tu aiškiai nori, kad eičiau nusiplauti rankų. Monika: Nes čia viskas taip dailu, taip balta. Moteris: Vonios kambarys yra koridoriaus gale, į kairę. Aš irgi būčiau liepusi nusiprausti. Monika: Ar galėčiau įsidukrinti jus?

Table 3. The joke about Rachel being a bad driver.

Context	
Rachel got a ticket for speeding. Later she drives with Ross and accidentally turns the wheel a bit and Ross yells at her. S10E4	
English (SL)	Lithuanian (TL)
Ross: I can't believe they gave you a ticket. You're such a good driver.	Rosas: Už ką tau jie skyrė baudą? Tu gi tokia gera vairuotoja.

Table 4. The joke about Monica getting Gladis.

Context	
Pheobe's boyfriend did not let her keep an artistic painting that Phoebe made. She is insisted that Monica would take the piece of art. Rachel uses irony. S10E6	
English (SL)	Lithuanian (TL)
Pheobe: But the good news is, Gladys is yours. Monica: Wow, what's the bad news? Rachel: Who's Gladys? Pheobe: Oh, she's that work of art I made. You know, with the woman coming out of the frame. Rachel: And Monica gets to keep her? In her house? I am so jealous.	Fibi: Užtat gera žinia, kad Gladis atitenka tau. Monika: O bloga žinia? Reičel: Kas ta Gladis? Fibi: Žinai, toks meno kūrinys. Moteriško, lipanti iš paveikslo rėmo. Reičel: Ir ji atitenka Monikai? Ji bus pas Moniką? Aš pavydžiu.

Table 5. The joke about Ross pretending he does not care.

Context

Ross just became a finalist for a huge research grant. He is boasting about that to Charlie. S10E6	
English (SL)	Lithuanian (TL)
Ross: Apparently, I beat out hundreds of other applicants including five guys I went to graduate school with. Not that I'm keeping score, or anything. Five.	Rosas: Pasirodo, kad įveikiau porą šimtų kitų pretendentų, tarp jų ir penkis iš tų, su kuriais mokiausi doktorantūroje. Aišku, man tie skaičiai nerūpi... Penkis!

Table 6. The joke about the tape.

Context	
Monica and Chandler are arguing about the order at home. Monica whines that Chandler has some things hidden at home. S10E7	
English (SL)	Lithuanian (TL)
Monica: So there's not a magazine under the couch or cigarettes taped to the back of the toilet tank or a filthy video in the VCR? Chandler: I'll admit the cigarettes and magazine. But that tape is not mine. Monica: It isn't mine. Joey: I guess we'll never know whose it is. [Leaving Monica and Chandler's apartment]	Monika: Gera, vadinasi, po sofa nėra jokio žurnalo, prie tualetų bakelio iš kitos pusės nepriklijuotas cigarečių pakelis, o mūsų vaizdo grotuve nėra nešvankios juostos? Čandleris: Dėl žurnalo ir cigarečių prisipažįstu, bet juosta tai ne mano. Monika: Ir ne mano. Džo: Taip ir nesužinosim, kieno buvo. [Išeina iš Monikos ir Čandlerio namų]

Table 7. The joke about Emma going to the playground.

Context	
Ross and Rachel are discussing what he and Emma are going to do today. S10E7	
English (SL)	Lithuanian (TL)
Rachel: So, what are you gonna do today? Ross: I was thinking of taking Emma to the playground. Rachel: Oh, my God. What? Ross: Like I said, I was thinking of taking Emma to the Museum of Knives and Fire.	Reičel: Ką judu šiandien veiksit? Rosas: Gal nusivesiu Emą į žaidimų aikštelę. Reičel: Dieve tu mano, kur? Rosas: Juk sakiau, ketinu vestis Emą į peilių ir ugnies muziejų.

Table 8. The joke about Emma's day.

Context	
Pheobe is asking about Emma. S10E8	
English (SL)	Lithuanian (TL)
Pheobe: What's Emma doing today? Rachel: Well, let's see, I know that she has a meeting with her lawyer and then she has to make a very big poop.	Fibi: Ką šiandien veikia Ema? Reičel: Na, nežinau, atrodo, kad susitinka su advokatu, o paskui turėtų padaryti gerą kako krūvą.

Table 9. The joke about Chandler's tools.

Context	
After Joey is stuck in the door gap, Monica tells Chandler to release him. S10E8	
English (SL)	Lithuanian (TL)
Monica: Chandler, where are your tools? Chandler: Oh, I left them on my bulldozer.	Monika: Čandleri, kur tavo įrankiai? Čandleris: Palikau ant savo buldozerio.

1.2. Oblique translation

1) Explication

Table 10. The joke about Joey excited due to kissing Rachel.

Context	
Joe and Rachel are kissing each other. S10E1	
English (SL)	Lithuanian (TL)
Joey: I can't believe I'm kissing you. I'm kissing Rachel! Rachel: I know. I'm her.	Džo: Netikiu, kad bučiuoju tave. Aš bučiuoju Reičel! Reičel: Žinau, juk tai aš.

2) Paraphrase

Table 11. The joke about Chandler having been ignored.

Context	
Pheobe and Monica talks about their friend and that they do not like her. S10E3	
English (SL)	Lithuanian (TL)
Pheobe: Cut her out of our lives. Just ignore her calls and dodge her till she gets the point. Monica: Well, I guess we could try that. But it seems so harsh. Have you ever done that? Chandler: No. Had it done to me, though. Feels good.	Fibi: Išbraukim ją iš mūsų gyvenimų. Ignoruokim jos skambučius ir venkim jos tol, kol susipras. Monika: Galim pamėginti, bet tai žiauru. Tu esi taip daręs? Čandleris: Ne, bet man pačiam yra buvę. Didžiai malonu.

Table 12. The joke about Ross' journey to the sun.

Context	
Ross comes to the home of Monica and Chandler, and he is very tanned, because he accidentally got tanned more times than he needed. S10E3	
English (SL)	Lithuanian (TL)
Ross: I went to that tanning place your wife suggested. Chandler: Was that place the sun?	Rosas: Tavo žmonos patarimu buvau nuėjęs degintis. Čandleris: Iki pat saulėsėjai?

Table 13. The joke about Chandler spreading the joy.

Context	
Rachel and Joey are depressed because they cannot move further than friends. They ask Chandler for help. S10E3	
English (SL)	Lithuanian (TL)
Rachel: When you and Monica first hooked up was it weird going from friends to more than that? Chandler: Actually, no. No, it felt right, you know? It felt like, "I can't believe we haven't been doing this the whole time." I can tell from your expressions that's the good news you were hoping for. Well, I'm gonna go continue to spread the joy.	Reičel: Kai judu su Monika susimetėt pirmą kartą, ar labai keista buvo pereiti nuo draugystės prie rimtesnio reikalo? Čandleris: Tai kad ne. Ne, nuo pat pradžių buvo viskas teisingai. Man kaip tik tada toptelėjo tokia mintis, o kodėl mudu anksčiau to nedarėm. Iš veidų matau, kad tai nėra ta žinia, kurios tikėjotės. Ką gi, einu toliau skleisti džiaugsmą.

3) Modulation

Table 14. The joke about Air Barbados.

Context	
In a plane Joey finds out he has to sit next to Charlie (with who he just broke up). S10E1	
English (SL)	Lithuanian (TL)
Joey: Wow, it's kind of weird that I'm sitting next to Charlie after we broke up. Chandler: It's almost as if Air Barbados doesn't care about	Džo: Žinai, kažkaip keista, mudu išsiskyrėm, o turėsiu sėdėti šalia Čarli. Čandleris: Taip, tos Barbadoso oro linijos nekreipia

your social life.	jokio dėmesio į žmogaus asmeninį gyvenimą.
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Table 15. The joke about Chandler talking wrong.

Context	
Rachel is angry that Amy pierced her daughter's ears. S10E5	
English (SL)	Lithuanian (TL)
Chandler: I think she looks cute. [Rachels glances at him angrily] But I am wrong.	Čandleris: O man gražu. [Reičel įsmeigia piktą žvilgsnį] Gal aš klystu.

4) Equivalence

Table 16. The joke about Monica and Chandler's sex.

Context	
Monica seduces Chandler. S10E1	
English (SL)	Lithuanian (TL)
Monica: The way you crushed Mike at Ping-Pong was such a turn-on. Chandler: You wanna? You know, I'd love to, but I'm a little tired. Monica: I'll put a pillowcase over my head. Chandler: You're on.	Monika: Tu taip sukalei Maiką per stalo tenisą, kad sužadinau visus jausmus. Gal norėtum...? Čandleris: Aš tai mielai, bet pats pavargau. Monika: Užsimausiu ant galvos užvalkalą. Čandleris: Tinka.

1.3. Transformation categories

1) Addition

Table 17. The joke about the Rachel's hair story.

Context	
Rachel does not want Ross to get Emma to the playground. Because once she was little she got her hair stuck in the swing chain and mom had to cut her hair. The hair looked uneven for weeks and this was a tragedy for Rachel. S10E7	
English (SL)	Lithuanian (TL)
Ross: And you made it through that? I wonder who's gonna play you in the movie.	Rosas: Ir tu visa tai ištvėrei? Įdomu, kas tave vaidins filme pagal tikrus faktus?

APPENDIX D: JOKES WITH WORD PLAY

1. Same scripts

1.1. Direct translation

1) Literal translation

Table 1. The joke about Chandler being inappropriate.

Context	
Monica and Chandler come to the couple that adopted children because they could not have their own. The couple: We went through the same thing when we were adopting. S10E2	
English (SL)	Lithuanian (TL)
Chandler: So a lot of malfunctioning wee-wees and hoo-hoos in this room, huh?	Pora: Nusprendę įsivaikinti, mes irgi visa tai atvargom. Čandleris: Vadinasi, šiame kambaryje įvyko daug visokių nenusisėkusių ojojų ir ujujų?

Table 2. The joke about soldier down.

Context	
Rachel and Joey are going to have sex and Rachel is trying to do everything in a fast way and she behaves very quickly and carelessly. S10E3	
English (SL)	Lithuanian (TL)
Rachel: Get over it, soldier, we gotta do this. <...>	Reičel: Drąsiau, kareivi, stok į mūsų. <...>
Joey: You kneed me in my misters! <...> Soldier down.	Džo: Ne, tu man spyrei keliu į kiaušus! <...> Kareivis krito mūsųje.

Table 3. The joke about Mississippi.

Context	
Ross was told to count to five and then turn around in order to get sprayed-on tan on the front and the back. But he did not turn around. S10E3	
English (SL)	Lithuanian (TL)
Ross: You sprayed my front twice! The consultant: You never turned? Ross: No! I barely got to "three Mississippi!" The consultant: Mississippi? I said count to five. Ross: Mississippi-less-ly?	Rosas: Išpurškėt priekį du kartus! Konsultantas: Taip ir neapsisukot? Rosas: Ne, aš priėjau tik iki trečios Misisipės! Konsultantas: Misisipės? Sakiau skaičiuot iki penkių. Rosas: Be jokių Misisipių?

Table 4. The joke about Joey and pizza.

Context	
Joey is whining about Rachel's sister staying at their house. He illustrates it by an example. S10E5	
English (SL)	Lithuanian (TL)
Joey: Last night I was finishing off a pizza, and she said: "A moment on the lips, forever on the hips".	Džo: Aš vakar vakare pribagainėju picą, o ji sako: „Oi oi oi, akimirka prie lūpų, amžinybę ant klubų“.

Table 5. The joke about carbs.

Context	
Rachel and Amy are gossiping about their friend. S10E5	
English (SL)	Lithuanian (TL)

Rachel: Oh, my God! I thought she was on Atkins. Amy: She was. Carbs found her.	Reičel: O Dieve! Maniau, ji laikosi Atkinso dietos. Eimi: laikėsi, bet angliavandeniai ją surado.
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Table 6. The joke about a Charlie's ex-boyfriend.

Context	
Ross did not get the grant because the person responsible for it is Charlie's boyfriend. Ross got irrelevant questions on the interview and the man humiliated him. Ross came to his office with Charlie so that he would explain this. S10E6	
English (SL)	Lithuanian (TL)
The man: It's true. I behaved horribly, but it's only because I still love you. And I would do anything to have you back in my life. Ross: Too little, too late, Benji.	Vyras: Na, gerai, tai tiesa. Aš elgiausi siaubingai, bet tai tik todėl, kad tebemyliu tave. Viską padaryčiau, kad tik sugrįžtum pas mane. Rosas: Per mažai ir per vėlai, Bendži.

Table 7. The joke about the name of Thanksgiving.

Context	
Rachel and Pheobe greet each other on the Thanksgiving. S10E8	
English (SL)	Lithuanian (TL)
Rachel: Happy Thanksgiving. Pheobe: Happy Meatless Turkey-Murder Day.	Reičel: Su Padėkos diena! Fibi: O, taip. Laimingos vegetariškos kalakutų žudynių dienos.

Table 8. The joke about the Cranberry Day.

Context	
Everybody is late for the Thanksgiving at Chandler and Monica. S10E8	
English (SL)	Lithuanian (TL)
Chandler: I slave and I slave for what? They've ruined Cranberry Day.	Čandleris: Aš čia kaip vergas vergauju prie puodų, ir kam? Jie sugadino „čanguolių“ dieną.

1.2. Oblique translation

1) Paraphrase

Table 9. The joke about lying because lying.

Context	
Chandler lied Joey that he watched his tapes when in reality he did not. Joey finds it out and gets angry. S10E6	
English (SL)	Lithuanian (TL)
Joey: Okay, hold on, let me just stop you right there, okay? First, you lied. Right? Then you lied about lying, okay? Then you lied about lying about lying, okay? So before you lie about lying about lying about lying about lying... Stop lying!	Džo: Pala, pala. Gal geriau sustok dabar pat. Visų pirma, tu pamelavai, teisingai? Tada pamelavai, kad nemelavai. Tada pamelavai, kad nemelavai, kad nemelavai. Todėl prieš meluodamas, kad nemalavai, kad nemelavai, nes nemelavai, kad... Baik meluot!

1.3. Transformation categories

1) Substitution

Table 10. The joke about Amy being attentive.

Context

Rachel's sister comes to Ross' house and she does not know that Ross and Rachel are separated. Ross opens the door when Amy knocks. S10E5	
English (SL)	Lithuanian (TL)
Ross: Hi, Amy. Amy: You're not Rachel. Ross: Still sharp as a tack.	Rosas: Labas, Eimi. Eimi: Tu ne Reičel. Rosas: Rodos, aštrus kaip skustuvas.

Table 11. The joke about Chandler's potatoes.

Context	
After Monica yells at Chandler that he wants to wash cranberries with soap, he says something to himself. S10E8	
English (SL)	Lithuanian (TL)
Chandler: You obviously haven't tasted my Palmolive potatoes.	Čandleris: Tikriausiai neragavai mano bulvių <i>à la Palmolive</i> .

Table 12. The joke about Monica being happy about the current Thanksgiving.

Context	
After Monica got a call from the adoption agency that she and Chandler get a baby, she is excited. S10E8	
English (SL)	Lithuanian (TL)
Monica: This Thanksgiving kicks last Thanksgiving's ass!	Monika: Šita Padėkos diena nunešė praeitų metų Padėkos dieną su trenksmu!

APPENDIX E: JOKES WITH SCRIPTS AS SWEAR WORDS

1. Same scripts

1.1. Oblique translation

1) Modulation

Table 1. The joke about Chandler lying to Joey.

Context	
Joey asked Chandler so that he would give Joey's tape to his bosses because Joey really wants to play a role in their new advertisement. Chandler lies about the tape because he did not show it to his bosses. S10E6	
English (SL)	Lithuanian (TL)
Chandler: I watched the tape and passed it along to my bosses and they weren't interested. I'm sorry, man. Joey: But you watched the tape? Chandler: Yeah, I liked it. But my bosses didn't go for it. Stupid sons of bitches.	Čandleris: Peržiūrėjau tavo juostą, perdaviau savo vadams, bet jie nesusidomėjo. Gaila, žmogau. Džo: O tu tikrai pažiūrėjai? Čandleris: Taip, man tikrai patiko. Bet vadai tai nenorėjo. Šunsnukiai kvaili.