



Kaunas University of Technology
Faculty of Social Sciences, Arts and Humanities

**Translation of Conversational Humour in Audiovisual Texts
through Cultural Aspect**

Master's Final Degree Project

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Kaunas, 2019



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Translation and Localization of Technical Texts (6211NX031)

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Šnekamojo humoro vertimas audiovizualiniuose tekstuose kultūriniu aspektu

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Abbreviation list

Source language – SL

Target language – TL

Cultural dimension – CD

Cultural simple-auto stereotype – CSAS

Cultural simple-hetero stereotype – CSHS

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Santrauka

Temos aktualumas ir naujumas. Audiovizualinių tekstų vertimas pasaulyje buvo pradėtas tirti maždaug prieš keturiasdešimt metų, o Lietuvos mokslininkai šią sritį analizuoti pradėjo tik maždaug prieš dešimt metų, todėl dar jaučiamas šių tyrimų trūkumas (Matkivska, 2014; Šidiškytė, 2017). Kadangi Lietuvoje audiovizualinio vertimo tyrimų skaičius dar nėra labai gausus, todėl galima teigti, kad šiame darbe atlikta subtitruoto šnekamojo humoro analizė kultūriniu aspektu prisidės prie audiovizualinio vertimo tyrimų.

Šio darbo objektas yra šnekamojo humoro vertimas subtitruose. **Šio darbo tikslas** - išanalizuoti šnekamąjį humorą ir jo vertimą subtitruose kultūriniu aspektu. Tam, kad darbo tikslas būtų pasiektas, buvo suformuluoti šie **darbo uždaviniai**:

- Apžvelgti šnekamąjį humorą ir jo vertimo strategijas;
- Apibrėžti audiovizualinių tekstų ir jų vertimo ypatumus;
- Apžvelgti kultūros vaidmenį šnekamojo humoro vertime;
- Išanalizuoti įvairius šnekamojo humoro tipus ir jų vertimą;
- Išanalizuoti kultūros vaidmenį šnekamajame humore ir jo vertime.

Šiame projekte naudojami šie tyrimo metodai: turinio analizė, aprašomoji analizė, lyginamoji analizė. Projektą sudaro įvadas, teorinė dalis su literatūros apžvalga, metodologinė dalis, praktinė dalis, diskusija, išvados, literatūros sąrašas, informacijos šaltinių sąrašas ir priedai.

Teorinė šio projekto dalis ir literatūros analizė parodė, kad subtitravimas yra vienas iš pagrindinių audiovizualinio vertimo tipų kai vertimas pateikiamas ekrano apačioje sinchroniškai su vaizdu, rodomu ekrane. Kai vertėjas šnekamąjį humorą verčia naudodamas subtitravimo būdą, tuomet jis susiduria su daugybe iššūkių, o dar daugiau sunkumų jam atsiranda tuomet, kai kultūra yra atskleidžiama šnekamajame humore ir jo vertime.

Atlikta analizė parodė, kad analizuotose komedijose, išverstose iš ispanų į anglų kalbą, rasta daugiau šnekamojo humoro pavyzdžių nei dramose, kurios buvo išverstos iš ispanų į lietuvių kalbą. Kiekvienas analizuojamose komedijose ar dramose rastas pavyzdys pagal šnekamojo humoro tipų klasifikaciją, kurią sudarė Dynel (2009), priklauso tam tikram šnekamojo humoro tipui. Dažniausiai šnekamojo humoro pavyzdžiai, rasti analizuojamose komedijose ir dramose, priklauso atsikirtimo tipui. Tiek komedijose, tiek ir dramose rasti pavyzdžiai, priklausantys kuriam nors iš šnekamojo humoro tipų, yra

analizuojami remiantis Chiaro (2006) pasiūlytomis vertimo strategijomis. Komedijose ir dramose dažniausiai naudojamos vertimo strategijos yra šios: vertime humoras paliekamas nepakitęs arba vertime humoras pakeičiamas kitu humoro pavyzdžiu. Dvi kitos strategijos, tokios kaip strategija, kai vertime humoras pakeičiamas idioma ir strategija, kai humoras visiškai ignoruojamas, yra naudojamos daug rečiau. Kompensavimo strategija yra naudojama tik analizuojamose komedijose. Ispanų kultūros analizė šnekamajame humore atlikta remiantis dviejų tipų kultūriniais stereotipais, kuriuos išskyrė Petkova ir Lehtonen (2005) ir remiantis kultūrinėmis dimensijomis, kurias išskyrė Hofstede (kaip minėta G. Hofstede, G. J. Hofstede, Minkov, 2010). Išanalizavus kultūrą šnekamajame humore ir jo vertime pastebėta, kad ji labiau atskleidžiama analizuojamų komedijų šnekamajame humore. Analizuojamose dramose, verstose iš ispanų į lietuvių kalbą, kultūra šnekamajame humore yra atskleidžiama tik keliose vietose. Tiek analizuojamose komedijose, tiek ir dramose, ispanų kultūra dažniausiai atskleidžiama pavyzdžiuose, kurie priklauso atsikirtimo tipui. Strategijos, kai vertime humoras paliekamas nepakitęs arba, kai vertime humoras pakeičiamas kitu humoro pavyzdžiu, yra dažniausiai naudojamos versti šnekamąjį humorą, kuriame atsiskleidžia ispanų kultūra. Tos pačios strategijos dažniausiai naudojamos versti ir šnekamąjį humorą, kuriame neatsiskleidžia kultūra. Kai analizuojamų komedijų ir dramų šnekamasis humoras, kuriame atsiskleidžia kultūra, yra išverčiamas, kultūra visada išlieka tikslinėje kalboje, išskyrus vieną atvejį, kuris randamas analizuotose komedijose.

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Summary

Relevance and novelty of the topic. Translation of audiovisual texts in the world was started to analyse about forty years ago, while Lithuanian scientists started to study audiovisual translation only ten years ago, therefore is still a lack of this research (Matkivska, 2014; Šidiškytė, 2017). In view of the relatively low number of research on this area in Lithuania, it can be assumed that the analysis of subtitled conversational humour through cultural aspect in this project will contribute to the research area of audiovisual translation.

The object of this work is the translation of conversational humour in subtitles. **The aim of this work** is to analyse the translation of conversational humour in subtitles within cultural aspect. The following **objectives** were formed to achieve the aim of this work:

- To review conversational humour, and its translation strategies;
- To define peculiarities of audiovisual texts, and their translation;
- To review the role of culture in conversational humour translation;
- To analyse different types of conversational humour, and its translation;
- To analyse the role of culture in conversational humour, and its translation.

In this project, these research methods were used: content analysis, descriptive approach, and comparative approach. The project consists of an introduction, a theoretical section with a literature review, a methodological part, a practical part, discussion, conclusions, list of references, list of information sources, and appendices.

The theoretical part of this project, and literature analysis in it, showed that subtitling is considered as a type of audiovisual translation, when the translation is presented at the bottom of the screen synchronously with the image on the screen. When conversational humour in movies is provided through the subtitles, the translator faces many challenges, and even greater challenges arise when cultural aspect, such as cultural stereotypes, or cultural dimensions, is revealed through conversational humour and its translation.

The analysis performed showed that larger amount of conversational humour were found in the comedies, translated from Spanish into English, than in the dramas, translated from Spanish into Lithuanian. Each example found in the comedies or dramas were organized according to the classification of conversational humour types of Dynel (2009). Mostly examples in the analysed

comedies and dramas belong to the type of retort. Both in comedies and dramas, the translation of examples, which belong to different types, were analysed according to translation strategies, proposed by Chiaro (2006). The strategy of leaving humour unchanged and the strategy of substitution are mostly used in the analysed comedies and dramas. Two other strategies, such as the strategy of replacement with an idiomatic expression and the strategy of ignoring humour altogether are used highly less frequently. The strategy of compensation is used only in the comedies. When all these strategies are used for the translation of conversational humour, conversational humour is preserved in the target language, except the strategy of ignoring humour altogether, when it is lost in the translation. In addition, the analysis of Spanish culture in conversational humour was carried out based on two types of cultural stereotypes, proposed by Petkova and Lehtonen (2005) and based on cultural dimensions, which were proposed by Hofstede (as cited in G. Hofstede, G. J. Hofstede, Minkov, 2010). After analysis of culture in conversational humour and its translation, it is noticed that Spanish culture is more often revealed in conversational humour identified in the analysed comedies than in the analysed dramas. Moreover, in both analysed comedies and dramas, Spanish culture is mostly revealed in the examples, which belong to the type of retort. For the translation of conversational humour related to Spanish culture the strategy of leaving humour unchanged and the strategy of substitution are most commonly used, as well as for the translation of conversational humour, which is not related to culture. When conversational humour, which includes Spanish culture, is translated, Spanish culture almost always remains in translation, except one case in the analysed comedies.

Introduction

The number of audiovisual texts, according to Zolczer (2016), started to increase since the end of the 20th century, and this growth has not stopped to this day, therefore the emergence of audiovisual translation become inevitable. Audiovisual translation helps understand audiovisual products between different cultures, and different languages (Chiaro, 2009; Martinez-Sierra, 2014; Zolczer, 2016). According to Bartolomé and Cabrera (2005), audiovisual translation can be defined as the audiovisual text transfer from the one language to another, and this translation is intended for different multimedia formats. Based on Diaz-Cintas (2013) and Chiaro (2009), there are several types of audiovisual translation, such as dubbing, voice-over, audio-description, and subtitling, which, according to Gottlieb (2001) and Sanchez (2004), is submission of verbal messages in a different language on a screen, synchronizing it with an original message. Thus, all dialogues that are recited by actors in audiovisual texts are transmitted through subtitles, only the dialogues are abbreviated (Gottlieb, 2001; Sanchez, 2004). Subtitling also inevitably transmits the translated conversational humour, which is a significant component of almost every film (Gottlieb, 2001; Sanchez, 2004; Vandaele, 2010). Translation of conversational humour and transmitting it through subtitles, is noticeably contrasting from the other translation types, and this is because, for example, the translation of conversational humour is not only the translation of the conversation with humour, but also this translation should be transmitted in such a way that conversational humour can be understood by another culture (Han, 2016; Knight, 2010; Martinez-Sierra, 2014). According to this, the translator not only translates the conversational humour, which is provided in the audiovisual material, but also helps to maintain the relationship between the two cultures (Dore, 2008; Han, 2016; Knight, 2010).

The topic of conversational humour and its translation in subtitles of audiovisual texts has not been very broadly analysed, hence the reason for choosing this topic for analysis. **The object of this work** is the translation of conversational humour in subtitles. **The aim of this work** is to analyse the translation of conversational humour in subtitles within cultural aspect. The following **objectives** were formed to achieve the aim of this work:

- To review conversational humour, and its translation strategies;
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- To review the role of culture in conversational humour translation;
- To analyse different types of conversational humour, its translation;
- To analyse the role of culture in conversational humour, and its translation.

Relevance and novelty of the topic. The academic study of audiovisual texts translation started about forty years ago (Matkivska, 2014; Šidiškytė, 2017). According to mentioned authors, the topic of audiovisual text translation has been analysed for around forty years in the world, while Lithuanian scientists started to study audiovisual translation only ten years ago, and this topic is much broader than topics of scientific, legal or technical translation, therefore it is necessary to analyse as much as possible. In view of the relatively low number of research on this area in Lithuania, it can be assumed that the analysis of subtitled conversational humour through cultural aspect in this project will contribute to the research area of audiovisual translation.

In this work, these research methods were used: content analysis, descriptive approach, and comparative approach. This project consists of an introduction, a theoretical section, which contains a literature review. Furthermore, there is a methodological section in this thesis that will provide information on how the study will be conducted. The project also consists of a practical part, which will analyse collected examples, discussion, conclusions, list of references, list of information sources, and appendices.

1. Conversational Humour, Translation and Impact of Culture in Audiovisual Texts

As people now live in a digital era, audiovisual texts have become an integral part of their lives (Gambier, 2006). However, in order for these audiovisual texts to be understood worldwide, they must be translated and adapted to different cultures. In audiovisual texts, not only the usual conversations of actors are provided, but also various stylistic figures, cultural references or conversational humour, which also should be translated (Sanchez, 2004; Vandaele, 2010). According to Vandaele (2010) and Knight (2010), translation of conversational humour is known as a challenge for translators, because the translator not only should know some different languages, but also different cultures. The correct translation of conversational humour using right translation strategies in audiovisual texts allows a viewer of the audiovisual material to understand the audiovisual text, and the other culture correctly.

1.1. The Importance of Conversational Humour and its Translation in Contemporary Society

Conversational humour, as one of the forms of verbal humour, in modern society has a great importance. Based on Bandoriūtė (2017) and Martinez-Sierra (2010), conversational humour, plays an essential role in everyday life, and for this reason, it is highly important to find ways to transfer conversational humour through different cultures and different languages.

Furthermore, as the global market has expanded, movies, series, and sitcom shows, which are created in the one or another country, have become popular all over the world. Therefore, the demand for their translation is growing rapidly. Conversational humour unfolds in the movies, series, and sitcom shows, and it is a special part of translation, which is a challenge for the translator, who has to show his or her most highly developed skills and competences. Finally, the translator has to have great knowledges of languages and culture (Gambier, 2006; Han, 2016; Vandaele, 2010).

Despite the increasing interest in conversational humour translation, a lack of various investigations in this area of translation is still found (Veiga, 2009). As Knight (2010) said, translation of conversational humour does not receive enough attention from researchers, and in this field there is still some issues and problems which should be widely discussed among researchers.

In short, conversational humour is really important in contemporary society, because it is one of the measures, which let people to be fully human. Moreover, the correct translation of conversational humour helps people to understand it correctly. Since conversational humour and its translation are highly important in modern society, scientists focus on it and often analyse it, although it is one of the most difficult issues of translation.

1.1.1. The Notion of Conversational Humour

One of the more detailed areas of humour researched by scientists, based on Dynel (2009), is verbal humour. Verbal humour, according to her, can be defined as a result of what is created using text or language. Conversational humour is distinguished as a form of verbal humour. It is used in people's every day spoken language, and it is inevitable in conversations of audiovisual texts such as movies, series, and sitcom shows in order to make people laugh (Dynel, 2009). As Šidiškytė (2016) stated, conversational humour exists in audiovisual texts, although in the movies conversational humour is often

created in advance, but it is oriented to the repetition of the real everyday conversation of people, and conversational humour is naturally presented in movies and is not re-told as canned jokes.

Firstly, scientists define conversational humour as the ability to comprehend what is amusing or the ability to express some funny words verbally so that a message of that utterance would be understood by a listener (Martin, 2007). Later, Norrick (2003) also developed a term of conversational humour. Based on Norrick (2003), conversational humour allows participants of conversation to enliven a conversation with various humorous expressions (different types of conversational humour), allowing them to work more smoothly in daily conversations. The notion of conversational humour was further developed by Dynel (2009), who defined it as “an umbrella term for various verbal chunks created spontaneously for the sake of amusing the recipient, either directly contributing to the semantic content of the ongoing conversation or diverting its flow into a humorous mode/frame/key, in which speakers need not genuinely mean what their humorous verbalisations convey” (p. 3). According to her, conversational humour is created spontaneously at the time of conversation, while humorous utterances, which belong to different types, can be composed of single words and full sentences, or even multi-turn exchanges (for example, anecdote or banter). According to Attardo (as cited in Dore, 2008), conversational humour, which is a prototypical form of verbal humour, can appear accidentally and its occurrence may depend on a particular situation.

In general terms, since conversational humour is a prototypical form of verbal humour, and it is created by using words, instead of sending visual information, as it is done creating non-verbal humour. Using words, conversation with humour develops spontaneously between two or more people. As a result, in this way conversational humour is created.

1.1.2. Types of Conversational Humour

As Dynel (2009, 2013) pointed out, linguists, always focus more on one of the forms of verbal humour, which is called canned jokes. However, now the number of linguists have started to analyse another prototypical form of verbal humour more often. It is called conversational humour. Conversational humour, based on this author, is more spontaneous, and it is different from canned jokes.

Scientists who analyse conversational humour, often face the problem of what types of conversational humour can be distinguished. Each scholar distinguishes types of conversational humour. Firstly, various types of conversational humour were distinguished by Long and Graesser (1988). These researchers identified eleven types of conversational humour, while Norrick (2003), who analysed conversational humour, classified it into four main types. The most recent types of conversational humour were distinguished by Dynel (2009) on the basis of the other authors’ literature. She distinguished nine main types. Furthermore, she also indicated from which means of expression can be formed witticisms:

- **Lexeme** is a short word or combination of words, which cause a humorous effect. Participants of conversations include new words in their utterance to create conversational humour. Lexemes most often are compiled using various words and combining them to one word.

- **Phraseme**, as well as lexemes, is a short word or combination of words, which cause a humorous effect. A phraseme is formed using two elements in order to show their similarities or differences.

- **Witticism** is one of the types of conversational humour. It is a humorous, and at the same time, clever remark, which is included in a conversation and formed instantly. Sometimes witticisms can even be ironic and biting remark. The witticism is associated with a context of conversation, and sometimes it can occur even in non-humorous conversations. Witticisms may consist of the following means of expression: *stylistic figures* (*simile/comparison, metaphor, hyperbole, paradox, irony, sarcasm*), *pun, allusions* (*distortion and quotation*), and *register clash*.

- **Stylistic figure** is a means of expression that helps language to become more beautiful, interesting, and helps receive attention from a listener or reader. Stylistic figures are further divided into:

- *Simile/comparison* is one of stylistic figures, and it is considered a comparison of one element with another using words for comparing *like* and *as* (in Spanish *como* and *que*; in Lithuanian *kaip*).

- *Metaphor* is one of stylistic figures, when referring to a similarity, properties of one thing are attributed to another thing.

- *Hyperbole* is used when something is exaggerated in order to create a greater impression.

- *Paradox* is an utterance that indicates a contradiction.

- *Irony* is an incongruous utterance, which can also be defined as a hidden joke, use of a word or an entire phrase in a figurative meaning, which is opposite to the direct meaning. Furthermore, irony always conveys positive or negative assessment.

- *Sarcasm* is called a sharp or a satirical utterance or note based on the superiority of speaker against the one he speaks to or to whom he refers. Sarcasm almost always carries humorous effect.

- **Pun** is also a mean of expression which can form a witticism. It is known as wordplay which is created by using the words, which sound similarly, but have the different meaning.

- **Allusion** is a means of expression that refers to a thing that already exists. Sometimes it is used to create humorous effect. Allusions are further divided into: *distortions* and *quotations*.

- *Distortion* is defined as a measure, when letters, words or syllables are deleted, replaced or added. In this way, the original formulation is changed, and the humorous effect appears.

- *Quotation* is defined as citations from existing texts.

- **Register clash** is another means of expression, which can form a witticism, when a formal register utterance is used in an informal conversation, and an informal register utterance is used in a formal conversation.

- **Retort** is a short, clever, humorous, and sharp response to someone's comments or questions which has similarities with witticisms. It can also be a response, when a person, who responds, pretends not to understand a previous statement. Retort only occurs when a person responds to another statement. Retort is often seen as a manifestation of sarcasm, or aggressive humour. Also, retorts can sometimes be used as a one-time teasing. Furthermore, what is highly important that a humorous retort also includes a rhetorical question. Rhetorical questions is a questionable sentence that does not require an answer.

- **Teasing** is one of the types of conversational humour, which is used to laugh about someone. Teasing, according to the author, is a type of conversational humour, which is used to laugh about someone, because of a joke without upsetting another person.

- **Banter** is another type of conversational humour. The term of banter is used when a witty and amusing conversation happens between two or more speakers and when they talk on a particular topic.

- **Putdown** is attributed to the offensive or humiliating conversational humour. It is an unpleasant and derogatory utterance, which is intended to an addressee or to another party, who may not hear that utterance. Often the purpose of such an utterance is to offend or start a conflict with an interlocutor.

- **Self-denigrating humour** is a type of conversational humour, when a speaker laughs about himself/herself. Furthermore, a speaker most often laughs about himself/herself, because he/she admits his/her mistakes or failures. In addition, the speaker also deprecates about himself/herself.

- **Anecdote** is a humorous story. In this case, the speaker tells the listener a story. These stories usually come from a personal experience or other people's lives in order to cause the listener a humorous effect. Anecdotes can be made up of dialogues or multiple sentences.

As Dynel (2009) pointed out, types of conversational humour, which she distinguished, and which are provided above, sometimes converge with each other or overlap, and for this reason, sometimes some examples, according to descriptions of conversational humour types, can belong to several types. As Dynel (2009) emphasized, the list of types, which she suggested, is not final, and new types can be added, because researchers very often propose new terms.

Hence, analysing verbal humour, canned jokes were analysed more than conversational humour, but now scientists try to fill the gap and they begin to focus more on conversational humour. Different types of conversational humour were distinguished by different scientists. However, most of the types of conversational humour, which were distinguished by different authors, overlap with each other. This means that attitudes of scientists towards conversational humour can be defined in a similar way, only some scientists analysed it in more detail, while others are more abstract. Also, according to different types of conversational humour which were distinguished by different scientists, one can understand that not one of the classifications of conversational humour types is final, they can be supplemented with new types.

1.1.3. Strategies used for the Translation of Conversational Humour

The translation of conversational humour in audiovisual texts is one of the most common challenges for translators (Han, 2016; Sadeghpour, Omar, 2015). Since the translation of it in audiovisual texts is a considerably specific area, and conversational humour can be found not necessarily in all audiovisual texts, for this it is better to apply translation strategies, which are created for the translation of verbal humour and its prototypical form – conversational humour (Chiaro, 2006).

Different scientists propose different strategies for translating conversational humour. For example, Leppihalme (1997) proposes nine translation strategies, which are designed to translate allusions that are one of means of expression, which form one of the types of conversational humour. The strategies he proposes are these: use of standard translation, literal translation, additional links in the text, using of footnotes, endnotes, addition, and replacement, reduction by paraphrasing, re-creation, and omission.

Another suggestion of conversational humour translation strategies is provided by Delabastita (1996). He proposes eight strategies for the translation of puns, which form one of the types of conversational humour. His translation strategies are these: pun to pun, pun to non-pun, pun to punoid, pun of the source language to pun of the target language, pun to zero, non-pun to pun, zero to pun, and editorial techniques. The strategies specifically designed for translation of verbal humour (including prototypical form of it – conversational humour) was developed by Chiaro (2006, 2010, 2017):

- **Leaving humour unchanged.** It means that a translator leaves conversational humour unchanged and translates it into the target language as literally as possible. When this strategy is used the translation of humorous utterance in the target language remains, but it sometimes may even become incomprehensible or completely eliminated. This strategy is most commonly used for the translation, because it is the easiest for the translator.

- **Substitution of the source language humour with an instance of humour in the target language.** In the case of conversational humour translation, the source example is replaced with an example of the target language, which can be more successful and understandable to the target audience. As the author states, this strategy is the most difficult for translators but it is the most satisfying the target audience. It is not always possible to carry out the total substitution, but there is possible to carry out the partial substitution. Even after the partial substitution, an example almost always satisfies the target audience.

- **Compensation.** In the case of conversational humour translation, meanings or examples of the source language, which may be lost during a process of translation, are compensated and provided in the target text in the other place or using other means. In this way, the humorous effect is enhanced in another example of conversational humour.

- **Replacement humour of the source text with an idiomatic expression in the target language.** In the case of conversational humour translation, it means that the source example is replaced with an idiomatic expression in the target language (idiomatic expression has a specific lexical meaning), which must match the theme of conversational humour and that would have the same result in the target language. The use of this strategy is not easy, because the translator must be well aware of idiomatic expressions that match the utterances of the source language.

- **Ignoring humour altogether.** This strategy can often be used just because translators do not recognize conversational humour and it seems to them that it is not humorous, and can be ignored or when translators do not know how to translate that humorous utterance, and can not find any similar example in the target language.

Besides all of these strategies, the following aspects are highly important for a proper understanding of conversational humour and its translation among the target audience: actors, film scenario, psychological and social status of an audience. In addition to all these aspects, it is highly pertinent to correctly select translation strategies so that the target audience would be properly affected by the translated humorous utterance. An appropriately chosen translation strategy helps to improve the quality of conversational humour in the target language. Using the right translation strategy makes conversational humour even clearer to the target audience. Otherwise, if the translator chooses the wrong translation strategy, then the target audience may not understand humorous utterance, and a film review may be corrupted for the audience (Chiaro, 2010).

Eventually, the translation of conversational humour in audiovisual texts is a very specific area. Different scientists identified different strategies, which may overlap each other, and that can be used to translate conversational humour. When translating conversational humour in audiovisual texts, the translator should use the best translation strategy, which can help it become more understandable to the target audience.

1.2. Audiovisual Texts and their Translation

Nowadays, a lot of people in the modern world encounter with audiovisual texts in one way or another, as well as with audiovisual texts already translated. Analysing audiovisual texts and their translation, first of all, it is necessary to find out what audiovisual text itself is.

As Chiaro (2009) pointed out, the first audiovisual text appeared in 1920, when pictures with sound were released. According to Chaume (2004a), the audiovisual text can be described as a semiotic structure when a message in a film or series is transmitted through a complex combination of characters or codes and a viewer himself analyses that combination to understand a meaning of audiovisual text. Furthermore, Chaume (2013), Koverienė and Satkauskaitė (2014) pointed out that an audiovisual text transfer information through two channels: through the acoustic one (verbal and non-verbal), words, other linguistic information, and audiotracks of audiovisual product, are transmitted, and through the visual one (verbal and non-verbal), images, colours, and movements of actors, are transferred. According to these authors, these channels are intended to transmit the message of the audiovisual text to the viewer. After analysing the concept of audiovisual text, the notion of audiovisual translation should be also analysed.

According to Chiaro (2009), when the first audiovisual text appeared, it was necessary to look for a way that audiovisual text could be understood in other countries or cultures, and for this reason, the first audiovisual texts were translated into other languages, adapting them to a particular culture. Initially, according to Chaume (2013) and Zolczer (2016), until the term of audiovisual translation was created, different terms, such as film translation, screen translation, media translation and others, were used to describe translation of audiovisual texts. As Gambier (2006) and Lueyken et al. (as cited in Dore, 2008) stated, the term of audiovisual translation emerged later, and it replaced previous prevailing terms. Currently, audiovisual translation, according to Chaume (2013), who is one of the main researchers of audiovisual translation, is defined as “a mode of translation characterised by the transfer of audiovisual texts either interlingually or intralingually” (p. 105). Since the emergence of audiovisual translation, various modes, including subtitling, have been used to translate audiovisual texts (Bartolome, Cabrera, 2005).

Thus, it can be understood that audiovisual translation and audiovisual texts are two inseparable elements, because only using different types of audiovisual translation is possible to translate the audiovisual text in a way that is comprehensible in different languages and in different cultures. Furthermore, audiovisual translation and audiovisual texts are inseparable, because without the emergence of the first audiovisual text, the area of audiovisual translation would not been developed.

1.2.1. Subtitling as a Type of Audiovisual Translation

Audiovisual translation, according to Chaume (2004b, 2013), is the transmission of translated audiovisual text through acoustic and visual channels, and it includes subtitling, dubbing, audiodescription, and voice-over as its modes of translation. Since this final project will analyse subtitles of audiovisual texts, this section will discuss subtitling.

According to Diaz-Cintas and Remael (2007), and Chaume (2013), subtitling is a mode of audiovisual translation that consists of written text on the bottom of audiovisual product, which is a unique form of translation, as a viewer can hear the original and see the translation of audiovisual text. As Gottlieb (2001) and Koverienė and Satkauskaitė (2014) stated, subtitling is used when the source language of the audiovisual text from the verbal channel is transferred into written subtitles. According to Chiaro (2009), written text of subtitles should be shorter than the audio recording in the audiovisual product, as a viewer should keep reading and understanding text while watching the audiovisual product.

Two subtitling types were distinguished by Gottlieb (2001): interlingual and intralingual. As Perego and Bruti (2015) stated, intralingual subtitles are mainly dedicated for the disabled, as subtitles are in the original language. The main goal of interlingual subtitling, based on Chaume (2013), Perego and Bruti (2015), is the transition from spoken into the written language and from one language to another. Using the type of interlingual subtitling, the screen displays the written translated text and the original audio recording.

During the audiovisual translation, according to Diaz-Cintas and Remael (2007) and Matkivska (2014), when subtitling is used for audiovisual texts (e.g. comedy or another genres of movies), some linguistic and technical requirements that a translator should follow, in order to prepare appropriate subtitles, are provided. The main technical parameters are these: time, space, and submission. According to these authors, subtitles may not contain more than forty characters in each line. Furthermore, the subtitles should take up to two lines, and they should be no more than six seconds on a screen. Subtitles should be selected in a color, and in a size that are clearly visible to a viewer, and also, subtitles should only occupy about 20% of the total screen area. In addition, Diaz-Cintas and Remael (2007) noted that two linguistic parameters are highly relevant when translating the audiovisual text using the mode of subtitling. The first one is the correct logical and grammatical division of sentences and words. Secondly, the value of original should be retained in the translation.

As every other audiovisual translation mode, subtitling has its own advantages and disadvantages. Chiaro (2009) pointed out that subtitles help to improve reading skills, help to learn a foreign language, and also a listener can hear accents, intonations of the original language. In addition, according to her, subtitles allow the original soundtrack to be saved in the movie, which helps a viewer to become more familiar with culture. Also, subtitling has its own disadvantages. As Koverienė and Satkauskaitė (2014) stated, main disadvantages of subtitling mode are these: they obscure a part of a screen and therefore a viewer does not receive all information conveyed by the image, and reading of the subtitles takes a lot of mental effort and energy.

As a result, the emergence of new technologies also led to the emergence of audiovisual translation and the emergence of new modes of audiovisual translation. Subtitling is a mode of audiovisual translation, when translation of audiovisual text is provided at the bottom of the screen and the original is also heard by a viewer. Subtitling as a mode of audiovisual translation has its advantages and disadvantages. Along with the emergence of subtitling mode, new requirements and obstacles were created for translators in translating the audiovisual product.

1.2.2. Challenges Translating Conversational Humour in Audiovisual Texts

Translation of conversational humour, according to Diaz-Perez (2017), Sadeghpour and Omar (2015), Zolczer (2016), and Martinez-Sierra (2014), in audiovisual texts is a job that is not easy for any translator, because of a considerably variety of reasons. As these authors state, translators, who translate conversational humour, in audiovisual texts, not only face challenges of traditional translation, but also have to deal with challenges related to cultural barriers and linguistic differences.

According to Sadeghpour and Omar (2015), the first challenge faced by translators is that people see the world differently in every culture and for this reason their understanding about the world is different. For example, an expression, which is considered conversational humour in one culture, can be completely non-humorous in another culture. In cases like that, the translator should find an equivalence between two different cultures.

Furthermore, according to Martinez-Sierra (2014) and Diaz-Perez (2017), when the translators translate conversational humour from one language into another, they are visible as a bridge between two different languages and two different cultures. Based on these authors, when translator translates conversational humour in audiovisual texts, he/she must have not only the understanding of languages, but also the understanding about cultures. If the translator knows only the language, but does not know the culture, then the translator can translate conversational humour not as it has been expected, and the audience can be informed incorrectly and improperly. According to Veiga (2009b), another challenge for the translators is an obligation to have a certain competence, which is called the audiovisual humour translation competence. Acquisition of this competence is a challenge for the translators. Also, based on Veiga (2009a), the translator has to have humorous complicity, because when the translator has this feature, he/she has to be able to recreate and convey conversational humour from the original language into the target language. Moreover, Veiga (2009a) states that without humorous complicity, the translator has to have these competences: humorous awareness, humorous sensitivity, translation, and technical competences.

Furthermore, translators also face other challenges that they have to overcome when they translate conversational humour in audiovisual texts. For example, Han (2016) pointed out that the translator has to know how to play with words. The translator must not only know the foreign language, but also has to be creative as much as he/she can. The translator, based on Han (2016), also has to know how to convey the meaning of words in other words and in another language, so that the meaning would remain the same. Furthermore, according to Matkivska (2014), the translator also faces the challenge of grammatical differences. For instance, every language has their own grammar and when the translator translates a sentence it can be a challenge to maintain the same grammatical structure of sentence. Also, Matkivska (2014) noted that not only the grammatical structure or style, and form must be maintained,

but also the meaning of words must be retained, or certain correspondences must be found. For example, English words *lady* and *gentleman* can be translated into Spanish using the equivalents such as *señor* and *señora*.

As Matkivska (2014), Chiaro (2009), and Chaume (2013) pointed out, the translation of conversational humour are often transmitted through subtitles in audiovisual texts, thus, for this reason, the translator faces with a challenge. It is a technical and textual challenge because of the number of characters kept per line in subtitles. In the subtitles should be no more than forty symbols in one line and at most two lines of subtitles. The more characters are on the line, the lower the font size is given to subtitles and their readability decrease. In this case, based on these authors, the translator should endeavor to maintain the certain number of characters in order to be able to overcome this challenge. Moreover, according to Zolczer (2016), adapting of subtitles to the original movie video is another challenge for the translator.

Finally, last but not least challenge faced by the translator, as Han (2016) stated, is that the translator should act as an artist and has an interest in everything. The translator not only has to have the technical ability to translate, but also he/she has to have a gift to translate. The talented translator should be able to use rich and various vocabulary. Also, as Han (2016), Sadeghpour and Omar (2015), and Veiga (2009b) stated that the translator should be familiar with moral and cultural values, traditions of another culture. Furthermore, according to these authors, the translator has to know traditional humour topics (political or social topics) that the translation of one or another source language humorous conversation would not insult the audience of the target language.

As a result, the translator, who translates conversational humour in audiovisual texts, faces many different challenges. The translator has to have a lot of knowledge about the source and target language, and also about the culture of the source and target audience. Furthermore, the translator has to have different competences, which help him to cope with the translation of audiovisual texts. In addition, the translator has to follow requirements, which are applicable for the translation of subtitles and all other common translation rules. Although the translator faces many obstacles translating conversational humour in audiovisual text, but all of them are overcome if the translator has certain competences, has relevant knowledges of language and culture, and knows common translation rules.

1.3. The Role of Culture in Conversational Humour Translation

Conversational humour is often directly related to culture, and also to traditions or norms existing in one or other culture, because a lot of cultural aspects may be conveyed through conversational humour (Bandoriūtė, 2017; Knight, 2010; Šidiškytė, 2017).

Culture can be defined as “the membership in a discourse community that shares a common social space and history, and common imaginings” (Kramsch, 2013, p. 306). In addition, culture can be defined as “a collective phenomenon, because it is at least partly shared with people who live or lived within the same social environment, which is where it was learned” (G. Hofstede, G. J. Hofstede, and Minkov, 2010, p. 6). From these definitions we can see that culture is as a collective or communal phenomenon characterised by common history, customs, religion, etc., which is passed on to other generations. According to Samovar and Porter (as cited in Martinez-Sierra, 2014), culture is “the deposit of

knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving” (p. 12). From this definition we can understand that culture is all that people accumulate in their lives, i.e. knowledge, experience, values, and pass it on to future generations to survive.

As a result, conversational humour, according to Bandoriūtė (2017), Knight (2010), Šidiškytė (2017), and others, is often inseparable from culture. According to these authors, translating conversational humour is also highly important, because if signs of culture are passed through conversational humour, then it must be translated correctly in order to become comprehensible to the target audience. In addition, based on Mendiburo and Paez (2011), culture also influences the understanding of reality. In one culture, reality can be understood in one way, and in another culture in a different way. For example, people of Western cultures believe that women in Eastern cultures do not have their own freedoms and rights, while people of Eastern cultures believe that women behave too freely in the West. Thus, translation of conversational humour into a target language, which already belongs to another culture, must be very well devised so that the target audience can understand it correctly. Finally, based on Mendiburo and Paez (2011), culture influences topics of conversational humour when translating it. For example, some topics can be very well understood and be very funny in some cultures, while the same topics can be completely incomprehensible in the other cultures or they can even offend another culture. For this reason, when conversational humour is translated into the target language, the translator has take into account what topics are perfectly understandable for the target culture, and according to this, adapt conversational humour.

From this it can be seen that culture can be defined as a model of human beliefs, customs, values, which are transferred to other generations. It is clear that conversational humour, is often inseparable from culture, because a lot of cultural units can be transferred through conversational humour. Moreover, they are inseparable, because culture often influences topics, and plays an important role in the translation of conversational humour.

1.3.1. Cultural Dimensions and Cultural Stereotypes Translating Conversational Humour

Every culture can be characterised by its own beliefs, customs, values, norms, and behaviors, and these units are assigned to cultural dimensions and cultural stereotypes. Different cultural dimensions and cultural stereotypes often reveal themselves through conversational humour. It is not surprising why culture receives a lot of attention when translating conversational humour (Martinez-Sierra, 2014).

Many different features of different cultural dimensions are transmitted through conversational humour, therefore it has to be discussed more. Cultural dimension is defined as a particular issue, which is common to all cultures, but the response of each culture to this issue is different (G. Hofstede, G. J. Hofstede, and Minkov, 2010). All six cultural dimensions were distinguished by Hofstede (as cited in G. Hofstede, G. J. Hofstede, and Minkov, 2010) carrying out surveys of employees from different countries.

Power distance is defined as a cultural dimension, which shows an inequality between a less powerful and a more powerful person when they are from the same social system. When power distance dimension

has a high score (in Spain, Mexico, and etc.), then all individuals are in-equal and a hierarchical society exists. On the other hand, in the culture where the score of power distance is low (in Lithuania, the United States of America, and etc.), everyone has the same rights, and those who are above others must show their power as little as possible. The score of power distance in Spain is 57. It is a high score. It means that in Spain exists the hierarchical society. Representatives of the lower social class are subordinate to representatives of the higher social class in Spain. For example, the society of Spain is subordinated to the king and the queen of Spain. In addition, children respect older people, older people are authorities for younger people they are dependent on their parents for a long time, children long lives with their parents (almost up to 30 years-old), and grandparents often live with children and grandchildren (G. Hofstede, G. J. Hofstede, and Minkov, 2010; *Hofstede Insights*, 2019).

Collectivism versus individualism is also a highly relevant cultural dimension. In this case, it means that individualists only see themselves (these people are more modern), and collectivists (these people are more conservatives) see the whole collective. If the society has a high score of collectivism (in Mexico, Spain, and etc.) then the person of that society is oriented to the collective. In contrast, in the society, where the score of individualism is high (in Germany, the United States of America, and etc.), every member of society is focused on a very small and closed family circle. The score of collectivism in Spain is 51. It means that Spanish people are more collectivists than individualists. In this case, prevailing ethnic groups in Spain have a common view on a particular issue, for example, on independence, and ethnic groups also try to maintain a closer relationship. In addition, Spanish ethnic groups are highly patriotic, respecting, they try to preserve their culture or language. For example, the Catalans try to preserve the Catalan language and the Basques try to preserve the Basque language (Andrijauskienė and Dumčiuvienė, 2017; G. Hofstede, G. J. Hofstede, and Minkov, 2010; *Hofstede Insights*, 2019).

Femininity versus masculinity is the third cultural dimension. The high score of this dimension (society is more masculine) (in the United States of America, and etc.) shows that in this society the most important is competition, achievements, success, career, while the low score of this dimension (society is more feminine) (in the Netherlands, Lithuania, and etc.) shows that in this society the most important is caring of others and the quality of life. In Spain the score of this dimension is 42, and dominant values (masculine and feminine) are distributed equally. Based on this score, it is evident that for the Spanish people is highly relevant to maintain social ties (gentleness, concern, good relations) and material things (money, things, competition, challenges). Both in family and at work, managers or family heads try to make decisions after consulting with others, because they try to take into consideration not only the material, but also the social values. As well, in Spain, fathers, as well as mothers, try to maintain close contact with children, the family welfare is important for both men and women. Moreover, the policy seeks to involve all ethnic groups, for example the Basques, the Catalans, and others, in order to ensure both social and material well-being (G. Hofstede, G. J. Hofstede, and Minkov, 2010; *Hofstede Insights*, 2019).

Uncertainty avoidance is related to the future. The high score (in Spain, Mexico, and etc.) of this cultural dimension shows that a person lives in the constant fear and constantly struggles with the uncertainty. In this case, a person expresses emotions, is conservative, usually engages in traditional activities, respects the law very much, values the employment as a need, respects older people, and this society want to be assured of the future and thus avoid the anxiety. In contrast, the low score (in the United States of America, Australia, and etc.) of this cultural dimension shows that a person tries to hide emotions and is open to changes and new things, they are less concerned about their future. Spain belongs

to the countries with a high score, because its score of uncertainty avoidance is 86. Spanish people like to create rules and laws for everything, but sometimes Spanish avoid their own laws if it helps them avoid the unnecessary stress. In Spanish society, a lot of things are structured to avoid stress, for example, there are a lot of Spanish trying to work on traditional works, although they do not like their work. Furthermore, Spanish young people try to get a job in a public sector to ensure the future without stress (G. Hofstede, G. J. Hofstede, and Minkov, 2010; *Hofstede Insights*, 2019).

Long orientation versus short orientation is a cultural dimension, which shows whether different cultures keep in touch with the past. Culture with a low score (in Spain, the United States of America, and etc.) is characterised by high consumption, spending, irreplaceable traditions, and the certain norms of family. On the other hand, when this cultural dimension has a high score (in France, Lithuania, and etc.), then people try to save money, they can change their traditions depending on circumstances, a division of labor is visible in the family. In this case, people look more to the future. Spain is assigned to countries with a low score, because its score is 48. It means that Spain is a really normative country. Spanish people do not care about their future and people live at this moment. Moreover, Spanish people focus on national traditions and festivities, and do not change their traditions. All this is evidenced by celebrations, which are celebrated every year, and which came from the past. Additionally, Spanish people have the tradition of siesta, which came from the past, and which does not change. Furthermore, the late dinner is another Spanish tradition, which came from the past. It is a family tradition and norm, when the whole family meets to eat together (G. Hofstede, G. J. Hofstede, and Minkov, 2010; *Hofstede Insights*, 2019).

Indulgence is the most recent cultural dimension, which was distinguished by scientists. Cultural dimension of indulgence shows the satisfaction of a particular country. Countries (Spain, the United States of America, and etc.), which have the high score of this cultural dimension, support the satisfaction of people needs and pleasures, while countries (Lithuania, China, and etc.), which have the low score of this cultural dimension, are more constrained and controlled by various social norms and rules. Spain belongs to the indulgent society, because its score is 44. It means that in Spain people allow themselves not only to work, but to have free time, to be happier. Often Spanish spend their free time in parks, at the beach, with family, in sporting events, festivals, enjoying traditional dishes in local bars (Gudonienė, 2013; G. Hofstede, G. J. Hofstede, and Minkov, 2010; *Hofstede Insights*, 2019).

Any part of culture that is transmitted through conversational humour may be characterised by cultural dimensions. It can also be characterised by cultural stereotypes, because cultural stereotypes can arise from cultural dimensions that are used to describe different countries. Cultural stereotypes can arise because of the use of cultural dimensions in the wrong context (Ford, Kotze, Marcus, 2005). First of all, the word of stereotype was first used in 1798, but the scientists of social and humanitarian areas started to analyse it in 1922 (Hamilton, 2015). A stereotype can be defined as “a standardised mental picture that is held in common by members of a group and that represents an oversimplified opinion, prejudiced attitude, or uncritical judgment” (*Merriam-Webster Dictionary*, 2019). According to this definition, a stereotype can be generally defined as the collection of features that characterise a particular group of people. Petkova and Lehtonen (2005) analysed stereotypes more deeply and these authors stated that stereotype is when some certain values, certain behavior, features of personality or appearance are assigned to some groups, gender, residents of specific area, ethnic groups or nations. The same opinion on stereotypes is also provided by Caballero-Galvez (2017), who stated that the definition of a stereotype is used when talking about features, which are assigned to members of particular group. Furthermore,

Petkova and Lehtonen (2005) not only provided the concept of stereotype, but these authors also analysed how cultural stereotypes can be divided. According to these two authors, cultural stereotypes can be divided into four categories: simple-auto stereotype, projected-auto stereotype, projected-hetero stereotype, and simple-hetero stereotype. The simple-auto stereotype and the simple hetero-stereotype, based on these authors, are one of the most widespread categories of stereotypes that are prevalent in the world.

Simple-auto stereotype, according to Petkova and Lehtonen (2005) can be defined as a category, which shows what people in a particular culture or country think about themselves. The word *auto*, in this case, according to mentioned authors, shows that a stereotype is formed about themselves. There are many simple-auto stereotypes in the world that people from different cultures or countries create about themselves. For instance, Lithuanians consider themselves modest, quiet people, who work a lot. Japanese think their country is very peaceful, and Japanese people are really hardworking, while Germans think that they are punctual, orderly, and hardworking (Petkova and Lehtonen, 2005). Since this work will analyse Spanish culture, and ethnic groups of Spain, it is necessary to review the simple-auto stereotypes prevailing about Spanish people and different ethnic groups of Spain. In general terms, according to Caballero-Galvez (2017) and Gonzalez-Vera (2017), all Spanish think that they are family oriented, they cook very well, speak loudly, they are always late, and love free stuff and football. Moreover, the largest ethnic group in Spain is Castilians and people of this ethnic group think that they are a nation of Spain, because they speak Spanish, which is a national language of Spain, and they also consider themselves as patriots, because they want the Spanish state to remain united. The Castilian ethnic group includes the Andalusian people, who speak Spanish with their dialect. The Andalusian people think that they are really religious, friendly, patriotic, and they like good looking, meanwhile the Basque people, who is another ethnic group of Spain, consider themselves really strong, brave, patriotic, stubborn, loving their traditions, the best fishermen, and they think that their kitchen is the best in Spain. Moreover, according to these authors, the Catalans consider themselves really clever, self-confident, cosmopolitan, the most hardworking of the whole Spain, loving their own traditions (Caballero-Galvez, 2017; Gonzalez-Vera, 2017). Most often people create stereotypes not about themselves, but about other people or cultures.

Simple-hetero stereotype, based on Petkova and Lehtonen (2005), is also widely spread in the world. It shows what people in a particular culture think about people from another culture or another ethnic group. Simple-hetero stereotype is a preconception of people of other cultures or other ethnic groups. Often people from different cultures or different ethnic groups create different stereotypes about other cultures or ethnic groups. For example, based on these authors, the majority of people in other countries consider Lithuanians to be very good workers, and Lithuanian women are considered one of the most beautiful in the world, while people of the southern Europe think that all Scandinavian people are cold and more closed (Petkova and Lehtonen, 2005). Based on Caballero-Galvez (2017), Contreras Armijo et al. (2011), Gonzalez-Vera (2017), and Jimenez-Carra, (2015), the majority of people of other cultures or countries think that generally Spanish people are lazy, speak loud, love celebrations, are very religious and conservative, loves football, the flamenco is the only national dance of Spain, all Spanish people have brown eyes, dark hair, and tanned skin, they love bullfights, and they love their ham and wine. According to the mentioned authors, Andalusian people, belonging to the Castilian ethnic group, think that the Basques are very closed, strong, stubborn, and cold, because they live in the north of the country. Moreover, these three authors point out that Andalusian people think that the Basques do not have the

good feeling and understanding of humour, and that they are nationalists, who want to be independent from Spain. Furthermore, the Andalusians think that the Basques prepare fights for the independence, they do not want to admit people from other ethnic groups to their ethnic group, and they do not want to leave their native land. Moreover, Andalusian people have the stereotype for themselves that all the Basques are terrorists, because of ETA separatist group, which was previously established in the Basque country to fight against the Spanish government and for independence. In addition, the Andalusians have a stereotype about the Basques that Basque women are less feminine, cold, do not want to show their body, that their hairstyles are strange, and Basque men almost always wear the sportswear. Meanwhile, based on different authors, Basque people think that Andalusian people are lazy, because they live in the south of Spain, where the weather is hotter than in the north. Additionally, since the Andalusians are a part of the Castilian ethnic group, the Basques believe that they are real Spanish, who do not want to give the independence for the Basques. For these two reasons, it becomes evident why the Basques sometimes hate the Andalusians and the whole Spain. Furthermore, the Basques think that the Andalusians are passionate, mealy-mouthed, they only love to celebrate, dance flamenco, which is their regional dance, and that the Andalusians are only interested in religion. Furthermore, Basque people think that Andalusian people love the neat appearance (neat clothes, hairstyle formed by hair gel). Subsequently, the Catalans have the stereotype about Andalusian people that they are lazy, and live from other people's money, and for this reason the Catalans hate Andalusian people. Moreover, based on the mentioned authors, the Catalans think that the Andalusians do not have their own style, all of them dress and look highly similarly. Meanwhile Andalusian people think that the Catalans have a distinctive and strange taste of clothing, are corrupted and that they are lovers of money. Also, Andalusian people think that the Catalans are nationalists, as well as the Basques, because they want to be independent from Spain (Caballero-Galvez, 2017; Contreras Armijo et al., 2011; Gonzalez-Vera, 2017; Jimenez-Carra, 2015).

Hence, sometimes cultural dimensions and cultural stereotypes in conversational humour help people to perceive their culture and understand how other people understand their culture, but sometimes these cultural aspects revealed in conversational humour can be completely incomprehensible to the target audience, and conversational humour may also become incomprehensible.

1.3.2. Translation of Conversational Humour through Different Cultures

Conversational humour is a part of every language and it is a part of language, which lets to present social, cultural and political topics, realities of these days life in a sarcastic, humorous, and indirect way (Knight, 2010; Mendiburo and Paez, 2011). Conversational humour translated from one language into another, according to Gonzalez-Cruz (2013), Knight (2010), and Sadeghpour and Omar (2015), acquires its own form in every language and culture, and for this reason, it is highly important to define how conversational humour is understood and translated through different cultures.

In English-speaking countries, the main themes of conversational humour are sexuality and cruelty. Also, the topic of aggression is widely spread because of historical facts, which are related to the individual fight for independence. Furthermore, as in other countries, various topics, such as political, academic, are common. Translation of conversational humour, can be achieved easily in any European country, where people are familiar with English language and Western culture. It can be achieved translating it directly or finding the similar example of conversational humour in the target language

(Contreras Armijo et al., 2011; Sadeghpour and Omar, 2015). As an example of conversational humour could be this conversation:

“- What are four seasons in Minnesota?

- Almost winter, winter, still winter, and construction.” (*Reader’s Digest*, 2019).

This instance can be understandable in any English-speaking country, but, for example, in other countries, the translation of this instance cannot be understood correctly. Specifically, some people do not know that one of the coldest winters in the United States of America, which include the part of spring and autumn, is in Minnesota. For this reason, the translator should find the equivalent of the city or the country in the target language, in which winters are really cold as in Minnesota.

On the other hand, the topics of conversational humour, which are popular in Europe or the United States, such as themes of sexuality and cruelty, social and political themes, sometimes cannot be understood in the Islamic culture and they can be deleted from translations. This is due to the fact that the Islamic states are very closed. Values of this culture are different from those of the Europeans or Americans. Therefore, the topics of conversational humour, which are popular in Europe or America, can be totally prohibited, unacceptable, and offensive in the Islamic countries (Sadeghpour and Omar, 2015; Yaqubi, Rahman, and Omar, 2014).

As well as in English-speaking countries, in Spanish-speaking countries conversational humour related to political and social themes receive more attention than other topics. Moreover, people of Spanish-speaking countries make fun on their own. For example, Spanish people are used to laugh about other regions and their conversational humour are usually understandable only for local people or for people, whose native language is Spanish. When translators try to translate Spanish conversational humour, which are related to mentioned themes, into English or another language, it may be hard enough, because the target audience may not understand conversational humour if they do not know social or political situation of the source country (Contreras Armijo et al., 2011; Gonzalez-Cruz, 2013; Sadeghpour and Omar, 2015). An excellent instance related to political and social issues could be this one:

“- Bienvenidos al cielo. Aquí no hay trabajo, ni nada...

- Coño. España.” (*Chistes 21*, 2019).

The translation into English using the strategy of leaving humour unchanged:

“- Welcome to heaven. There is no work here, and nothing...

- Damn it. Spain.”

This example shows that this conversation and translation of this conversation may be not understandable for people, who do not know Spanish culture, political and social situation of this country. According to social and political themes, in Spain, when the financial crisis began, a lot of people lost their jobs. Taking this instance into account, it is visible that this conversational humour can be understandable for Spanish people, but if there is done the translation of this conversation into English or another language, the translator should provide for the target audience at least some information on social and political situation in Spain. Furthermore, the target audience itself, in order to understand this example of conversational humour, should be more interested in social and political situation of Spain.

Contreras Armijo et al (2011) also stated that in different cultures a lot of words, which meanings and writing at first glance seem the same, exist. When the translator translates them, these words can be understood in one culture in one way, and in another culture it can be understood in another way. For instance, in Spanish, a word *coche*, which technically means *car*, but in Guatemala, it is a slang term for a word *pig*. Thus, when translators translate this or another word, for example, from Spanish into English, it should be taken into account not only the language, but also the culture, which prevails, and the translator should find out all meanings and use the right one.

Finally, as Chiaro (2010) stated, the translation of conversational humour is also related to the boundaries. One of them is the ethnic boundary. According to Chiaro (2010), people, who have different cultural norms or traditions, but live in the same country, often differently understand conversational humour. Often ethnic groups try to laugh about each other. For instance, in Spain, four ethnic groups, such as Castilians, Catalans, Basques, and Galicians, are distinguished. These different ethnic groups share many cultural similarities and customs, which cover the whole of Spain, but also, each of these Spanish ethnic groups has their own traditions and customs, some of them even have their own language. People from different ethnic groups in Spain often struggle to create conversational humour and they try to associate it with some other ethnic groups of Spain (they are often laughing at one of other established customs, traditions, habits or stereotypes that characterise them), because then, according to Chiaro (2010), ratings of conversational humour are much higher, than without ethnicity marks. Thus, it can be stated that the translation of conversational humour or any other form in different cultures, as has already been mentioned, is not only a difficult thing between different cultures in the world, but it is also difficult to translate conversational humour in a country with a common national language, but with different ethnic groups.

As a result, conversational humour is a part of people everyday lives, which includes social, political and cultural themes that are prevalent in different cultures. Although conversational humour exists in every culture of the world, but in every language and culture, it can have a different meaning. In one of the cultures, it can be perfectly understood, while in another, completely opposite culture, can be considered as non-humorous. Therefore, in this case, when the translator translates conversational humour, he/she should make a great effort that conversational humour would be properly presented to the target audience.

Scientists distinguished verbal and non-verbal humour, which can occur in all cultures, communities, groups, and can occur in any social situation. As one of the forms of verbal humour is distinguished conversational humour. It is an inseparable part of verbal humour, and it is created spontaneously. Conversational humour is inseparable part of people everyday lives too, and is inseparable from audiovisual texts and audiovisual translation, which in the current digital era occupy a large part of human life. Conversational humour is often encountered through subtitles, because subtitling is a mode of translation of audiovisual texts. In order that conversational humour, which is presented in subtitles, would be understood by the target audiences, its translation is inevitable. Different types of conversational humour are translated in subtitles using translation strategies. Although translation strategies are used, there are still many different problems and challenges in translating conversational humour, from the source language into the target language. Since conversational humour is very often

associated to culture, the translator must take into account the cultural aspect, such as cultural dimensions and cultural stereotypes, which prevail in different cultures of the world, when translating conversational humour.

2. Conversational Humour Translation in Selected Audiovisual Texts and Cultural Aspect in it

Conversational humour and Spanish culture within it is often inseparable from each other. In order that conversational humour and culture within it would be understandable to the target audience, it is important to translate it correctly. Considering that conversational humour is one of the integral parts of human life, culture, and audiovisual texts, the second chapter of this final work deals with the translation of conversational humour types in subtitles of six Spanish movies, whether Spanish culture is reflected in the types of conversational humour, and the relationship between the types of conversational humour and the humour translation strategy.

2.1. Methodology

First of all, the aim of this final project is to analyse conversational humour and its translation in the subtitles of selected movies translated from Spanish into English and from Spanish into Lithuanian through cultural aspect. The first relevant step in carrying out this research was to collect all the examples of conversational humour from subtitles of source (Spanish) and target (English and Lithuanian) languages of six Spanish movies. The movies, from which the examples were extracted, were released from 2002 to 2016 in Spain: *Hable con Ella* (2002), *Volver* (2006), *Ocho Apellidos Vascos* (2014), *Ocho Apellidos Catalanes* (2015), *Cuerpo de Elite* (2016), and *Julieta* (2016). Three of these movies (*Ocho Apellidos Vascos*, *Ocho Apellidos Catalanes*, and *Cuerpo de Elite*) were translated from Spanish into English. Three other movies (*Hable con Ella*, *Volver*, and *Julieta*) were translated from Spanish into Lithuanian. All these movies were selected, because different stereotypes or cultural dimensions are revealed in most different places of the movies through conversational humour. In some of the movies more examples were found, and in other movies, to a lesser extent. 241 examples were found in the selected movies. Since many examples of conversational humour were identified in all six Spanish movies, only a portion of them was selected for the practical part, and all identified examples are included in the appendices of this project.

The identified examples were organised according to the classification of conversational humour types, which was proposed by Dynel (2009):

- Lexeme;
- Phraseme;
- Witticism;
- Retort;
- Teasing;
- Banter;
- Putdown;
- Self-denigrating humour;
- Anecdote.

Since conversational humour is analysed in this thesis, this classification of conversational humour of Dynel (2009) was chosen, because it was formed based on conversational humour classifications of several previous authors, such as Long and Graesser (1988), and Norrick (2003), and based on a fact that this classification of conversational humour types is one of the most recent.

Further analysis of conversational humour was performed according to translation strategies. Firstly, the examples, which belong to different types, identified in the comedies, translated from Spanish into English, were analysed, and in the other section of the practical part, the examples, which belong to different types, found in the dramas, translated from Spanish to Lithuanian, were analysed.

The translation of aforementioned conversational humour were analysed according to translation strategies, proposed by Chiaro (2006):

- Leaving humour unchanged;
- Substitution of the source language humour with an instance of humour in the target language;
- Compensation;
- Replacing the source language expressed humour with an idiomatic expression in the target language;
- Ignoring humour altogether.

From all the translation strategies proposed by various authors, these translation strategies were chosen, because these strategies, according to Chiaro (2006), who analyses humour translation since 1992, are suitable for the translation of conversational humour, which is a prototypical form of verbal humour, and it is suitable for dubbed or subtitled conversational humour.

After analysing conversational humour and its translation, Spanish culture in conversational humour was analysed in two separate sections of this work. Cultural analysis was based on two types of cultural stereotypes, which are the most popular in the world, proposed by Petkova and Lehtonen (2005), because cultural stereotypes help to reveal what is more specific to one culture or another:

- Simple-auto stereotype;
- Simple-hetero stereotype.

Since Lehtonen was one of the first researcher, who analyse cultural stereotypes since 1994, his and his colleague clasiffication of cultural stereotypes proposed was chosen.

In addition, the cultural analysis was also based on cultural dimensions, which were proposed by Hofstede (as cited in G. Hofstede, G. J. Hofstede, Minkov, 2010), because cultural dimensions, as well as the cultural stereotypes, help to disclose the qualities that characterise national culture:

- Power distance;
- Collectivism versus individualism;
- Femininity versus masculinity;
- Uncertainty avoidance;
- Long orientation versus short orientation;
- Indulgence.

Since Hofstede was the first, who analysed and quantified cultural orientations of different countries, his classification of cultural dimensions was chosen as a suitable for analysing the cultural aspect in this project.

Furthermore, in order to reveal unclear conversational humour related to Spanish culture that was provided in the subtitles of the movies, when writing this work, the consultation on it was given by Ricardo Enguix Barber, a native Spanish teacher in Kaunas University of Technology.

After the analysis of conversational humour, its translation, and cultural aspect in them, in the last chapter of the practical part, the comparison of conversational humour translated from Spanish into English and from Spanish into Lithuanian was carried out, highlighting similarities and differences.

In the theoretical part of this project, the approach of descriptive analysis was used to describe subtitling as a type of audiovisual translation, conversational humour types, its translation in audiovisual texts, challenges translating conversational humour in audiovisual texts, and cultural aspect in conversational humour translation. Furthermore, in the practical part, the content analysis was used. Content analysis was suitable and was used in this project, because specific indicators, in this case conversational humour and culture within it, were counted, classified, and interpreted in order to create an understanding of the content and make conclusions as accurately and objectively as possible. Comparative analysis and descriptive analysis, in the practical part, was used to compare and describe conversational humour and its translation, which was translated from Spanish into English and from Spanish into Lithuanian.

2.2. Distribution of Conversational Humour

Conversational humour is a part of everyday language, and is highly common in audiovisual texts. Even though conversational humour in audiovisual texts is created in advance, it is oriented to the repetition of a real conversation (Šidiškytė, 2017). In the analysed movies number of instances varies from 6 to 101 (Table 1). The results of the research implicate that the frequency of conversational humour is directly related to the genre of the movie. With the means of that, the comedies *Ocho Apellidos Vascos*, *Ocho Apellidos Catalanes*, *Cuerpo de Elite* contain higher number of conversational humour examples. The number of instances in these comedies varies from 41 to 101 (Table 1). In contrast, the number of examples in the dramas *Hable con Ella*, *Volver*, *Julieta*, is lower. As a result, in dramas, the number of examples varies from 6 to 26 (Table 1).

Table 1. Frequency of conversational humour in each analysed movie

No.	Title of the movie	Number of conversational humour examples
1.	Ocho Apellidos Catalanes	100
2.	Ocho Apellidos Vascos	62
3.	Cuerpo de Elite	41
4.	Volver	26
5.	Hable con Ella	6
6.	Julieta	6
	In total	241

All the instances identified in the subtitles of the movies belong to one or another type of conversational humour. The distribution of these examples by type of conversational humour is shown in Table 2.

Table 2. Frequency of conversational humour types

No.	Type of conversational humour	Number of conversational humour examples	Percentage
1.	Lexeme	2	0.8%
2.	Phraseme	0	0%
3.	Witticism (Stylistic figure-simile/comparison)	10	4.1%
4.	Witticism (Stylistic figure-metaphor)	0	0%
5.	Witticism (Stylistic figure-hyperbole)	3	1.2%
6.	Witticism (Stylistic figure-paradox)	4	1.7%
7.	Witticism (Stylistic figure-irony)	7	2.9%
8.	Witticism (Stylistic figure-sarcasm)	36	14.9%
9.	Witticism (Pun)	4	1.7%
10.	Witticism (Allusion-distortion)	0	0%
11.	Witticism (Allusion-quotation)	5	2.1%
12.	Witticism (Register clash)	0	0%
13.	Retort	66	27.4%
14.	Teasing	37	15.4%
15.	Banter	20	8.3%
16.	Putdown	17	7.1%
17.	Self-denigrating humour	20	8.3%
18.	Anecdote	10	4.1%
	In total	241	100%

According to the results of the research (Table 2), it can be seen that the dominant conversational humour type in the analysed movies is retort. 66 examples out of 241 belong to retort, which is about 1/4 of all the collected examples. The second most prevailing type of conversational humour is teasing (37 examples out of 241). More than 15% of all the examples collected from the subtitles of the movies belong to this type. The next type also often prevalent in the analysed movies is witticism, which is formed by sarcasm (36 examples out of 241). Almost 15% of all the examples belong to this type. Furthermore, other types (from 10 to 20 examples out of 241 examples), which are frequently enough found in the analysed movies are banter, putdown, self-denigrating humour, anecdote, and witticism, which is formed by simile/comparison. From 4% to 8% of all the identified examples belong to these types of conversational humour. The least frequent types of conversational humour (from 2 to 7 examples out of 241 examples, that is 0.8% to 2.9% of all the examples) such as lexeme, witticism formed by hyperbole, witticism formed by paradox, witticism formed by irony, witticism formed by pun, and witticism formed by quotation are identified only in the comedies, while phraseme, witticism

formed by metaphor, witticism formed by distortion, or witticism formed by register clash are found neither in the analysed comedies nor in the analysed dramas.

Thus, as a result, it can be seen that more instances that belong to one or another type of conversational humour were found in the comedies than in the dramas. The most dominant types of conversational humour is retort, witticism formed by sarcasm, and teasing, while other are less common or not identified in the analysed movies at all.

2.3. Conversational Humour Translation from Spanish into English

In three analysed comedies, translated from Spanish into English, some of translation strategies are used quite often and others are less common. Consider Figure 1, which shows the frequency of translation strategies, in the analysed comedies.

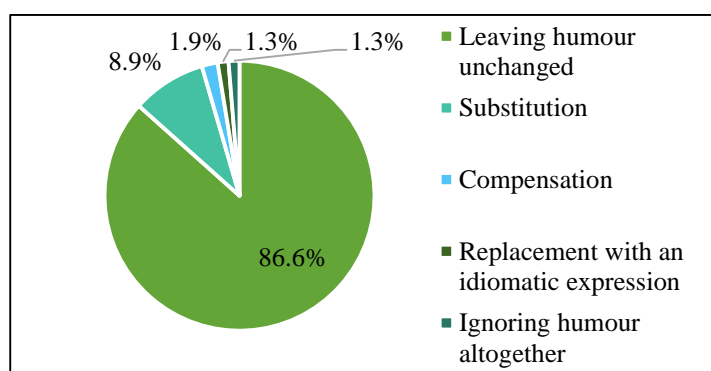


Figure 1. Frequency of translation strategies in the comedies, translated from Spanish into English

As it can be seen in Figure 1, the strategy of leaving humour unchanged is the most applied translation strategy in the analysed comedies. More than 86% of instances, which belong to different types of conversational humour, and which were found in these comedies, are translated using this strategy. The strategy of substitution is the second most common humour translation strategy. Approximately 9% of examples, belonging to different types of conversational humour, and which were identified in the analysed comedies, are translated using this translation strategy. The other three translation strategies, such as replacement with an idiomatic expression, compensation, and ignoring humour altogether, are rarely used.

2.3.1. Leaving Humour Unchanged

The strategy of leaving humour unchanged remains translated conversational humour unchanged. Moreover, conversational humour is translated as literally as possible (Chiaro, 2006, 2010, 2017). This strategy is the most commonly used when translating conversational humour in three analysed Spanish comedies, which are translated from Spanish into English. Consider some examples identified in the analysed comedies that were translated using this strategy:

1. - *“A divertirnos”, con lo que me gustan: los andaluces y la gomina.* - *“Have some fun”, the way I love: Andalusians and hair gel.*

In example No. 1 it can be seen that the humorous effect in this witticism is created by irony. It can be seen that the strategy of leaving humour unchanged is used, and this example is translated as literally as possible. Using this strategy for the translation of this example, a risk that conversational humour may become incomprehensible to the target audience appears, because through the ironic witticism example reveals Spanish cultural stereotypes that may not be known to the target audience. Two cultural simple-hetero stereotypes are disclosed through an ironic protagonist's witticism. The first stereotype is that Basque people think that Andalusian people love the neat appearance. The other stereotype is that Basque people think that the Andalusians are lazy, and for this reason they hate them.

2. - *Esto fatal te va a quedar.* - *That'll look terrible on you!*
 - *¿Y qué pasa? ¿Tú has visto a esta gente? Parece que se viste a oscuras.* - *So? Have you seen these people? They look like they dress in the dark.*

In example No. 2 for the translation of the retort, the strategy of leaving humour unchanged is also used, and this example is translated as literally as possible. This retort and its translation using the strategy of leaving humour unchanged may become incomprehensible to the target audience, because the cultural simple-hetero stereotype, that the Andalusian people think that Catalans have a distinctive and strange taste of clothing, is revealed in this instance.

3. - *Esto es bonito pa'revantar, se me ponen los vellos como llaves de Allen.* - *It's gorgeous. Look... My hair's standing up like Allen keys.*

Example No. 3 shows that the humorous effect in the witticism of the source language is created by the simile/comparison *se me ponen los vellos como llaves de Allen*, and this simile/comparison means that when the actor of the analysed movie is excited then his hands' hair stand up, and the actor compares his hands' hair with the keys that are designed to unscrew the screws. When this instance is translated into the target language, the strategy of leaving humour unchanged is used, and this example is translated as literally as possible, although not all punctuation marks are retained. In both the source language and the target language, the Spanish cultural simple-auto stereotype is revealed: the Basques think that they are really brave and strong. Therefore, in this example, a comparison with Allen keys is used to emphasise the strength and courage of the Basques. Because of this prevailing stereotype, the translation of this example may not be understandable to the target audience.

4. - *Que no me vengas con risitas, te arrimo una hostia que te catapulto a Sevilla.* - *No giggling, or I'll bop you so fucking hard, I'll catapult you to Sevilla.*

Example No. 4 shows that the humorous effect in this witticism is formed by hyperbole *te arrimo una hostia que te catapulto a Sevilla*. This hyperbole means that the actor, who is from the Basque country, tells that he will hit the Andalusian man in such a way that he will appear in another part of Spain. This utterance seems exaggerated. From this instance it can be seen that the strategy of leaving humour unchanged was used to translate this witticism into the target language, and the witticism is translated as literally as possible. The translation of this example using the strategy of leaving humour unchanged may not be so clearly understandable to the target audience, because the Spanish cultural simple-auto stereotype that the Basques think that they are really brave and strong is mentioned in this example.

5. - *Cuidado, ¿eh? Que yo soy vasco, ¿eh? Mucho.* - *Hey, but I'm Basque, you know? A lot.*

The humorous effect in the witticism of example No. 5 is created using the paradox. The actor of the analysed comedy says *Que yo soy vasco, ¿eh? Mucho*, which means that he is from the Basque country, although all the viewers of the comedy from the context know that he is from Andalusia, and that he is a real Spanish. When this instance is translated into the target language, the strategy of leaving humour unchanged is used, and it is translated as literally as possible, as well as in the previous examples. Translation of this example may be sometimes not fully understandable to the target audience, because in this example, the Spanish cultural simple-hetero stereotype is revealed: whereas the Andalusian people have the stereotype about the Basque people that they do not want to have people of other ethnic groups in their community, hence the actor in the film pretends to be from the Basque country.

6. - *¿Y tú qué opinas, Judit? Muy calladita te veo.* - *What do you think, Judit? You're very quiet.*

From example No. 6 it can be seen that the witticism, formed by sarcasm, is translated using the strategy of leaving humour unchanged, and it is translated as literally as possible. The translation of this example and the sarcasm in this witticism may be completely understandable to the target audience, because no cultural aspect is revealed in this instance.

7. - *Perseguir criminales. Proteger inocentes. Lo dice el mejor policía, Robocop.* - *Catch criminals and protect the innocent. That's what Robocop said.*

Example No. 7 shows that the humorous effect in this witticism may be caused by quotation, which is taken from the movie *Robocop*, and which originally sounds as *servir a la confianza pública, proteger al inocente y respetar la ley*. This quotation in the witticism of the source language helps to maintain the witticism more sharp and witty. For the translation of this witticism the strategy of leaving humour unchanged is applied, and this instance is translated as literally as possible, although not all punctuation marks are retained. The translation of this witticism using this strategy may be completely understandable, because no cultural aspect is revealed in this example unless the target audience do not know the movie *Robocop*, from which the quotation of the witticism, was taken.

8. - *Oye, no me habías dicho que tu madre estaba con un sevillano. Se ve que eso va en los genes, ¿no?* - *You didn't tell me your mother was with a Seville. It's obviously in the genes.*

From example No. 8 it can be seen that this utterance by which the actor seeks to tease the actress, without seeking to upset her, is translated using the strategy of leaving humour unchanged, and it is translated as literally as possible, though not all certain words are retained in the target language. Since no cultural aspect is revealed in this instance, the translation of this example may be completely understandable to the target audience.

9. - *¡Cuidado, Currito, no vaya a haber un artefacto explosivo ahí dentro, hijo!* - *Careful, there might be a bomb in there.*
 - *Para allá. ¿Tú estás seguro de que este bolso es de una mujer? Aquí no hay ni pintalabios, ni rímel, ni nada.* - *Are you sure this is a woman's purse? There's no lipstick or mascara or anything.*
 - *Si las vascas no se maquillan.* - *Basque women don't wear make-up.*
 - *Joaquín, que tú viste a la muchacha, podía ser perfectamente Miss Euskadi.* - *Joaquín, you saw her, she could be Miss Euskadi.*
 - *¿Miss Euskadi? Eso allí no hay.* - *Miss Euskadi? They don't have that.*

In example No. 9 it can be observed that the strategy of leaving humour unchanged is applied for the translation of the whole banter, and the banter is translated as literally as possible, though not all punctuation marks or certain words are retained in the target language. The translation of this example may not be understandable to the target audience, because some Spanish cultural simple-hetero stereotypes are revealed in this instance. The first stereotype, which is revealed, is that the Andalusians think that the Basques are terrorists, because of ETA separatist group, which was previously established in the Basque country to fight for the independence. In order to emphasise this stereotype prevailing in Spain, the actor says that a bomb can be found in the bag of the Basque girl. The second stereotype is that the Andalusians think that Basque women are less feminine, and in order to underline the second stereotype, the actor in this banter says that the girls from the Basque country do not wear make-up.

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| <p>10. - <i>En Dos Hermanas, el pueblo de mi abuela, tienen wifi gratis desde ya 30 años. ¿No te he contado a ti la historia de mi abuela? No, ¿no? Mi abuela ha sido la primera informática que ha habido en España. Me arregla el móvil y me piratea la play...</i></p> | <p>- <i>Dos Hermanas, my grandma's village, has had free Wifi for 30 years. Did I tell you the story of my grandma, Amaia? No? She was the first computer expert in Spain. She studied at Pablo de Olavide. She fixed my mobile phone and hacked my PlayStation.</i></p> |
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Example No. 10 reveals that the strategy of leaving humour unchanged is applied for this anecdote, and it is translated as literally as possible. Although the strategy of leaving humour unchanged is applied for the translation of this anecdote, but, in this case, there is no danger that this anecdote may be incomprehensible to the target audience, because it does not mention any stereotypes unknown to the target audience. This anecdote only reveals the cultural dimension of power distance, which prevails in Spain, because the protagonist of the comedy tells the story about his grandmother, and he considered her to be as his authority, because he thinks that she was very intelligent.

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| <p>11. - <i>Mira, de verdad, no sé dónde tengo la cabeza.</i></p> | <p>- <i>I don't know where my head is.</i></p> |
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In example No. 11, the actor of the comedy laughs at himself by saying *no sé dónde tengo la cabeza*. By saying this utterance he admits that he does not know where his head is, and he admits that he forgot something. This example of self-denigrating humour is translated using the strategy of leaving humour unchanged, and it is translated as literally as possible. The instance may be completely understandable to the target audience, because no cultural aspect is disclosed in this example.

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| <p>12. - <i>Por Dios, que me infecto.</i>
- <i>Te los desinfecto.</i></p> | <p>- <i>I'll get infected!</i>
- <i>I'll disinfect them!</i></p> |
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Example No. 12 shows that the humorous effect can be caused to the viewer when two words with the different meaning sound similarly (witticism formed by pun). In Spanish language the humorous effect in this example is created using the words *me infecto* and *te los desinfecto*. In order to understand this instance in the target language, the strategy of leaving humour unchanged is applied. Although the conversational humour is unchanged, and it is translated as literally as possible, this example sounds equally amusing in the target language, because the English words *get infected* and *disinfect* creates the same humorous effect as in the source language. When this example is translated using this strategy, it is perfectly understandable to the target audience, because it does not contain any stereotypes, or cultural dimensions.

According to the instances analysed above, and according to the remaining instances provided in the appendices, it can be seen that this strategy was used for the translation of a considerably variety of examples, which belong to different conversational humour types.

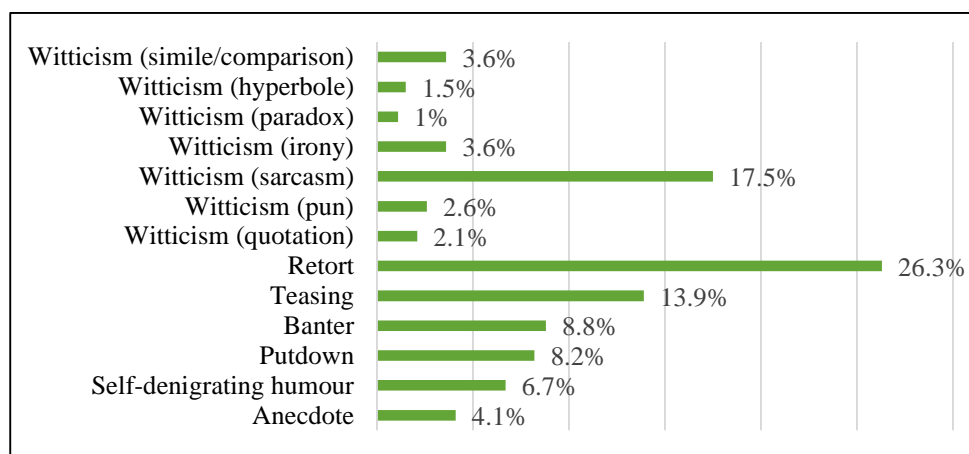


Figure 2. Use of leaving humour unchanged strategy in the comedies, translated from Spanish into English

As it can be observed from Figure 2, this strategy is used to translate almost all types of conversational humour found in the analysed comedies, except lexeme, phraseme, witticism formed by distortion, witticism formed by metaphor, and witticism formed by register clash. This most common translation strategy is mostly used to translate the retort, which is the most common type in the analysed comedies. Furthermore, this strategy is also used to translate the majority of witticism formed by sarcasm, which is the third most common type of conversational humour in the analysed comedies. As a result, this strategy is one of the most common strategy, because it is the easiest way for the translator to translate conversational humour without changing it. Conversational humour is mostly preserved in the translation, when this strategy is used. As it can be seen from the analysed examples, sometimes the use of this strategy works perfectly, and conversational humour is understandable to the target audience, although sometimes, when this strategy is used, conversational humour becomes incomprehensible, because an unknown cultural aspect is presented in the target language.

2.3.2. Substitution of Source Language Humour with an Instance of Humour in Target Language

Substitution strategy is used when the example of conversational humour is replaced by another example of conversational humour in the target language (Chiaro, 2006, 2010, 2017). It is the second most common translation strategy in the analysed comedies, and it is used to translate only about 1/10 of all the instances. Some examples that were translated using this strategy are provided below:

13. - *¿Y lo que podría haber pasado si te hubieras quedado? Yo te hubiera montado... en una calesa tirada por cuatro caballos blancos por mitad de Triana. Se te iba a quitar todo lo desaborida que eres.*
 - *Eres un hortera, tío.*
 - ***Pero lo que he ligado yo así no lo ha ligado Bertín Osborne. Y unos... unos rematitos dorados por los laterales, y los caballos con la melena suelta, con***
- *You know what would've happened if you'd stayed. I'd have given you a ride... in a carriage, drawn by four white horses through Triana. That would have knocked the nastiness out of you.*
 - *You're so corny.*
 - ***Maybe, but I've scored more than Julio Iglesias. And gold trimmings along the side, and the horses with their manes tossing, with that special shampoo and***

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| <p><i>un champú y un acondicionador que tienen para ellos ahora. Y luego tocando las palmas los más grandes de toda España: “Los del Río”.</i></p> <ul style="list-style-type: none"> - <i>Mira, ni de coña.</i> - <i>¿Ni de coña qué?</i> - <i>Que ni hasta las cejas de txakolí me subes tú a un carromato de éstos.</i> - <i>Anda, anda, anda.</i> | <p><i>conditioner they have now. And, clapping their hands, the greatest in Spain: “Los del rio”.</i></p> <ul style="list-style-type: none"> - <i>Look, no way.</i> - <i>No way what?</i> - <i>Even if I was blind drunk, I wouldn't get in one of those.</i> - <i>Well, well, well.</i> |
|---|--|

In example No. 13 it can be seen that a large part of the whole banter is translated using the strategy of leaving humour unchanged, though the strategy of substitution is also used in this instance. The utterance *pero lo que he ligado yo así no lo ha ligado Bertín Osborne* in the source language shows that the protagonist of the movie compares himself with Bertín Osborne, who is known as an actor and vocalist in Spain, and most well known in Andalusia. He is not only known for his career, but also for his passion and relationships with women. The protagonist of the analysed movie says that he had more relationships with women than Bertín Osborne. In order to satisfy the target audience, the strategy of substitution was used. The mentioned utterance was substituted by the utterance *maybe, but I've scored more than Julio Iglesias* in the target language. The meaning of the utterance of the source language is retained in the utterance of the target language, but a person with who the protagonist compares himself is changed. In order to make this example more understandable to the target audience, the singer Julio Iglesias is mentioned, because he also had a lot of relationships with women, as well as Bertín Osborne, but he is more known in the whole world and he can be better known to the target audience. In this instance, no cultural stereotype or cultural dimension is revealed, only the famous Spanish people, and the local Spanish drink are mentioned.

14. - *Para mí esto no ha sido un “aquí te pillo, aquí te mato”.* - *It wasn't “wham, bam, thank you, ma'am”.*

From example No. 14 it can be seen that the humorous effect in the witticism of the source language is created using the pun *aquí te pillo, aquí te mato*, which means the relationships without a commitment between a man and a woman. The translation of this conversational humour example using the strategy of substitution satisfies the target audience, because the translator finds the pun *wham, bam, thank you, ma'am* in the target language, which has the same meaning as the instance of the source language, only the pun is formed by the words of the target language. Since for this example a substitution strategy is used, it becomes understandable to the target audience.

15. - *Bueno, pues a mí me parece muy bien, pero... pero yo me voy para Sevilla.* - *I think that's all very well but I'm going to Seville.*
 - *Ah, vale, muy bonito. Ayer mucho “flechazo”, “una locura”, qué típico de los andaluces, ¿eh? Mucho decir y luego...* - *Oh, that's very nice. Yesterday, all “lovey-dovey”... Typical of Andalusians. All talk and then...*

In example No. 15, it can be seen that a large part of this retort is translated using the strategy of leaving humour unchanged, although the strategy of substitution is also used when translating this example. The expression *ayer mucho „flechazo“, „una locura“* in Spanish means to crazy fall inlove at the first sight (it is related to the arrows of the god of Cupid). In the target language this expression is substituted by the expression *yesterday, all “lovey-dovey”*, which in English means that two people, who are crazy inlove, show their love by touching or hugging each other. When the mentioned expression of the source

language is substituted by the expression of the target language, which has the similar meaning as the example of the source language, it becomes much more understandable to the target audience, although this conversational humour may be not understandable because of the Spanish simple-hetero stereotype prevailing in this example. In both the source language and the target language the cultural simple-hetero stereotype, that Basque people think that the Andalusian men are passionate and loving of relationships without a commitment, is revealed.

16. - ¡No, esa foto no! **Qué cara de choripán.** - Not that photo, **I look bloated!**

In example No. 16 it can be seen that the actor laughs at himself. The expression of the actor *qué cara de choripán* means that he compares himself with a fat sandwich that is popular in Argentina, Chile, and Uruguay. In order to understand this expression in the target language, the strategy of substitution is used. The expression of the source language is substituted by the expression *I look bloated* in the target language. The expression *I look bloated* means that a person is swollen and thick because of containing too much food. In this case the actor laughs at himself that he is bloated. Since the translation using the strategy of leaving humour unchanged would not satisfy the target audience, because the Spanish non-speaking audience may not know what *choripán* is, for this reason, the similar expression, which is understandable to the target audience, is used. In this case, no cultural stereotype or cultural dimension is mentioned in this example, only the reference of the third culture to the sandwich is mentioned in the source language, but this incomprehensible reference disappears in the target language.

17. -Roser **Yayadelpau**. Eso debe ser apellido rumano por lo menos. - Roser **Powsgramma**, that sounds Romanian.

Example No. 17 shows that the humorous effect in this utterance of the actress is caused by the lexeme *Yayadelpau*. This lexeme is created using two words *yaya* and *Pau*. The word *yaya* in Spanish means grandmother, while the second word *Pau* is the name of the actor. In order to make this lexeme understandable to the target audience, and in order to maintain the humorous effect in the target language, the strategy of substitution is used. In the target language, the lexeme is formed using two English words *Pow*, which is the name, and *gramma*, which is the acronym of the word *grandmother*. After using the strategy of substitution, the humorous effect remains in the target language and is well understood by the target audience, because no other cultural stereotypes or cultural dimensions are revealed in this example.

18. - Muy a la última, **pero se visten como mi tío el churrero.** - They are modern, but **they dress like my uncle the donut seller.**

From example No. 18 it can be seen that the witticism of the source language is formed using simile/comparison *pero se visten como mi tío el churrero*, and this simile/comparison means that they dress like the uncle of the actor, who sells the Spanish pastry at the street. If this comparison is translated literally, then the word *el churrero* would remain untranslated, and become incomprehensible to the target audience, so in this case the substitution strategy is used. In the target language the simile/comparison of the source language is substituted by the simile/comparison *they dress like my uncle the donut seller*. The word *el churrero* of the source language is substituted by the words *donnut seller* in the target language, which is clearer to people of English speaking countries. Although the strategy of substitution is used to translate this example, the Spanish cultural stereotype that the

Andalusians think that the Catalans have strange and different style of clothing remains in both the source and target languages. It means that even using the substitution strategy, this conversational humour may be not fully comprehensible to the target audience if the target audience does not know the stereotype prevailing in Spain.

19. - *Diez eurazos. Esta cantidad de dinero puede ser tuya si me dejas salir.* - *10 whopping euros. It's yours if you let me out.*

Example No. 19 shows that the humorous effect in the witticism of the source language is created by paradox. The paradox is created in the witticism of the source language when the actor uses the word *euro* by adding suffix *azos*. In Spanish, *eurazos* means a large amount of money, although the number *10* is not a big amount. Since it is not possible to translate the word *eurazo* into English literally, and when translating the word *eurazos* into the usual English word *euro*, the paradox would disappear, so the substitution strategy is used in this case. The utterance of *eurazos* is substituted by the utterance of *whopping euros*, which in English also means extremely large amount of euros. Since the number *10* and the utterance *whopping euros* of the target language are opposite to each other, as well as in the source language, the paradox that forms the witticism remains in the target language. In this example, when the actor, who is from Andalusia offers money for the Catalan policeman, the Spanish cultural simple-hetero stereotype that the Andalusians think that the Catalans are lovers of money is revealed.

20. - *Has intentado disimular. No tienes el flequillito aberchandal.* - *You were faking it. And without that radical fringe...*

From example No. 20 it can be seen that one part of witticism, which is formed by sarcasm, is translated using the strategy of leaving humour unchanged, although, the substitution strategy is also used to translate this example. The utterance *no tienes el flequillito aberchandal* means that the actor sarcastically laughs about the actress, who is from the Basque country, but who does not have the strange hairstyle, which is typical for many Basque girls, who seek independence of the Basque country. Since this part of witticism may be incomprehensible to the target audience, when the strategy of leaving humour unchanged would use, for this reason, the substitution strategy is used. A lot of Basques are known as the radicals, who want that the Basque country would be independent from Spain, and the radicalism of the Basques is known in a lot of other countries, so the sarcastic utterance of the source language is substituted by the utterance *and without that radical fringe*, which has the same meaning, but is more abstract, and which may be better understandable to the target audience. When using the strategy of substitution this part of witticism may become more clearer to the target audience, but sometimes, conversational humour in this example can still be incomprehensible if the target audience do not know the prevailing Spanish stereotype that the Andalusians think that the Basque girls have strange hairstyle.

21. - *¡A mí no me toques, españolazo, que te denuncio!* - *Don't touch me, dago, I'll report you!*

In example No. 21 it can be observed that a large part of this putdown is translated using the strategy of leaving humour unchanged, although one word of the whole putdown is translated using the strategy of substitution. The word *españolazo* means the Spanish, who is a patriot, and it is formed when at the word *español* is added the suffix *azo*. In order to maintain the putdown with that word as sharp as it is in the source language, the strategy of substitution is used for that word. The word *españolazo* of the source

language is replaced with a word *dago* in the target language, which in English is used as an insult for Spanish, Italians, or Portuguese. After using the strategy of substitution, the offensive and humiliating conversational humour of this putdown remains in the target language, and it becomes much more comprehensible to the target audience, although this example may be not fully understandable to the target audience, if the target audience does not know that this putdown discloses the simple-hetero stereotype, which prevails in Spain: the Basques hate the Andalusians because they think that they are lazy and the Basques believe that they are real Spanish, who do not want to give the independence for the Basques.

With reference to the examples, which were analysed above, and based on the remaining examples, which are provided in the appendices, it can be seen that the strategy of substitution was used for the translation of a considerably variety of examples, which belong to different types.

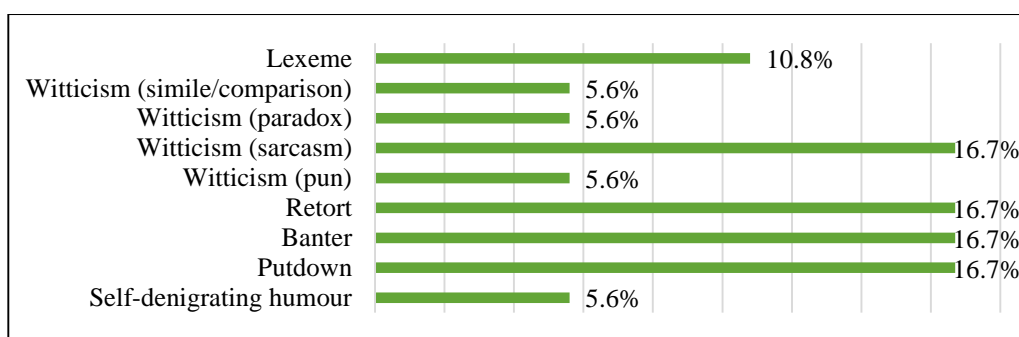


Figure 3. Use of substitution strategy in the comedies, translated from Spanish into English

As it can be seen from Figure 3, the strategy of substitution is used to translate almost all types of conversational humour, which were identified in the analysed comedies, except phraseme, witticism formed by distortion, witticism formed by metaphor, witticism formed by hyperbole, witticism formed by irony, witticism formed by quotation, witticism formed by register clash, and anecdote. As well as the strategy of leaving humour unchanged, this second most common humour translation strategy is often used to translate the retort, because it is the most common conversational humour type in the analysed comedies. Moreover, as it can be seen from Figure 3, this strategy is often used for the translation of witticisms formed by sarcasm, teasing, banter, putdowns, and self-denigrating humour. According to the Figure 3, this strategy is used less often for other types of conversational humour, because these types of conversational humour are less common in the analysed comedies. In general terms, the strategy of substitution is the second most used translation strategy in the analysed comedies. It is one of the most difficult strategies, but it almost always satisfies the target audience, because conversational humour almost always is preserved in the target language, while the examples become much more understandable to the target audience when using this translation strategy.

2.3.3. Compensation

The strategy of compensation is used to compensate the lost conversational humour in other examples (Chiaro, 2006, 2010, 2017). It is one of the most rarely used strategies in the analysed comedies, and it was used to translate only approximately 1.9% of all the instances identified in the analysed comedies. Consider some examples for which this translation strategy was applied:

22. - *Y cuando digo que le gusta todo, también mi flequillo.* - *And when I say he likes everything, yes, Rafa, I mean my fringe too.*

From example No. 22 it can be seen that a large part of this witticism, formed by sarcasm, is translated using the strategy of leaving humour unchanged, although the strategy of compensation is also applied in this example. This strategy is used when the expression *yes, Rafa* is added in the target language. This strategy is used not only to compensate the loss of conversational humour in other instances, but also to enhance the sarcasm of this witticism in the target language. It is useful to note that in both the source language and the target language the actress of the analysed comedy, who uses this witticism, formed by sarcasm, tries to laugh about the Spanish cultural simple-hetero stereotype that the Andalusians think that Basque women have strange hairstyles. As here the cultural stereotype is revealed, the conversational humour example and the enhanced sarcasm of the actress in this witticism may be incomprehensible to the target audience.

23. - *No estás en Euskadi, Amaia.* - *You're not in Euskadi, Amaia.*
 - *¿En serio?* - ***You don't say!** Really?*

Example No. 23 shows that for the translation of this retort, not only is the strategy of leaving humour unchanged used, but also the strategy of compensation, as well as in the previous instance. The strategy of compensation in this example is used when the utterance *you don't say!* is added in the target language. The aim of this translation strategy in this example is not only to compensate the loss of conversational humour in other examples, but also to intensify the manifestation of sarcasm in this retort, which is said by the actress as a sharp and witty response. Although this retort is witty and sharp, but no cultural aspect is revealed in the source and target languages of this example, so for this reason it is perfectly understandable to the target audience.

24. - *Bueno, es que me estáis ayudando tela los tres.* - *You three are a great help. **Thanks a lot.***

From example No. 24 it can be observed that the humorous effect in the witticism of this instance is created using the irony, when the actor thanks his friends, though he doesn't really think that they help him. For the translation of example are used the strategy of leaving humour unchanged and compensation strategy. The strategy of compensation in this instance is used when the expression *thanks a lot* is added in the target language. The expression *thanks a lot* in this example compensates the loss of conversational humour in other instances. In addition, with the expression *thanks a lot*, the irony that forms the witticism, is strengthened in the target language, and the witticism in the target language sounds even more witty and sharp. As well as in the previous example, the witticism, which is formed by irony, is completely comprehensible to the target audience, because the cultural aspect is not revealed in this example.

25. - *Tú no has jugado a pelota en la vida. ¿Con estas manos? ¡Venga hombre!* - ***You don't fool me!** You've never played pelota! With those hands? Come off it!*

In example No. 25 it can be seen that, as well as in the previous examples, not only the strategy of leaving humour unchanged is used, but also the strategy of compensation is applied to translate this witticism, which is formed by sarcasm. The strategy of compensation is applied when the expression *you don't fool me!* is added in the target language. The utterance *you don't fool me!* not only compensates the lost conversational humour, but also intensify the sarcasm, which forms the witticism, in the target language.

Through the witticism, which is formed by sarcasm, in both the source and the target languages, the Spanish cultural simple-auto stereotype that the Basques love their own traditions (they love play their traditional game), and that no one can play this game, because no one else is so strong as the Basques are, is disclosed. As the cultural stereotype is revealed in this instance, the conversational humour example and the sarcasm of the actor in this witticism may be incomprehensible to the target audience if the target audience is unfamiliar with the Spanish culture.

According to the examples, which were analysed above, it can be seen that the strategy of compensation was rarely used in the analysed comedies and it was used only for the examples, which belong to three different types.



Figure 4. Use of compensation strategy in the comedies, translated from Spanish into English

As it can be observed from Figure 4, only three types of conversational humour identified in the analysed comedies, such as witticisms formed by irony, witticisms formed by sarcasm, and retorts, were translated using the strategy of compensation. According to the results of the research, it can be implicated that this strategy is applied specifically to these types of conversational humour, because the humour in these types becomes even more witty and sharper after using this translation strategy, and, moreover, the usage of this translation strategy for these types can improve the impact of the conversational humour on the target audience. In brief summary, strategy of compensation is rarely used, because this strategy is not always appropriate because of the limited number of characters in the subtitles. However, when this strategy is used for the translation of conversational humour, conversational humour almost always is preserved in the target language and it can have an even greater humorous effect in the target language than in the source language.

2.3.4. Replacement Humour of Source Text with an Idiomatic Expression in Target Language

The strategy of replacement with an idiomatic expression is used when the humorous utterance is replaced with an idiomatic expression in the target language (Chiaro, 2006, 2010, 2017). This strategy is rarely used in the analysed comedies, as well as the strategy of compensation or the strategy of ignoring humour altogether. It is used to translate only approximately 1.3% of all the examples identified in the analysed comedies. Examples for illustration are given below:

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| <p>26. - <i>Tú a Cataluña no puedes ir, cayendo la que está cayendo allí. Los mozos de la escuadra te pegan una paliza que parecen dos.</i></p> <p>- <i>Son la kale borroka de allí!</i></p> <p>- <i>Tengo un primo que es Guardia Civil. En el cuartelillo de Palamós.</i></p> <p>- <i>En Girona.</i></p> <p>- <i>Y cualquier día se independizan. ¡Y montan allí un muro! De ahí no entra ni sale ná. Bueno, el dinero</i></p> | <p>- <i>You can't go to Catalonia with what's going on there. The Catalan troopers will beat the living crap out of you.</i></p> <p>- <i>They're like the kale borokka up there.</i></p> <p>- <i>I've got a cousin in the Civil Guard there...in Palamós...</i></p> <p>- <i>In Girona.</i></p> <p>- <i>...and he says they'll be independent any day, and they'll build a huge wall...so nothing gets in or out.</i></p> |
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| <p><i>que mandan pa'Andorra. Y andaluz que pillen allí, mano de obra barata.</i></p> <p>- <i>Imagina que te pille allí la independencia.</i></p> | <p><i>Except their money, which they'll send to Andorra. Andalusians there are just cheap labor.</i></p> <p>- <i>Imagine getting stuck there when they become independent.</i></p> |
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From example No. 26 it can be seen that a large part of this banter is translated using the strategy of leaving humour unchanged, although the strategy of replacement with an idiomatic expression is also applied in one sentence of this instance. The expression *te pegan una paliza que parecen dos* of the source language means that the Catalan policemen will strike such a strong blow to the Andalusian man that looks like two blows were stricken by them. During the translation of that expression, the strategy of replacement with an idiomatic expression is used. The mentioned source language expression is replaced with an English idiomatic expression *beat the living crap out of you*, which means that the Catalan policemen will beat the Andalusian man extremely hard. Translation strategy of replacement with an idiomatic expression in this example is used to keep the humorous effect as strong in the target language as in the source language. It is also useful to note that in this instance, where the idiomatic expression is used in the target language, the Spanish cultural simple-hetero stereotype is revealed: the Catalans have the stereotype about Andalusian people that they are lazy, and live from other people's money, and for this reason the Catalans hate Andalusian people. Since this cultural stereotype is mentioned, the whole translated example with the idiomatic expression may be not understandable to the target audience.

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| <p>27. - <i>¿Y lo que podría haber pasado si te hubieras quedado? Yo te hubiera montado... en una calesa tirada por cuatro caballos blancos por mitad de Triana. Se te iba a quitar todo lo desaborida que eres.</i></p> <p>- <i>Eres un hortera, tío.</i></p> <p>- <i>Pero lo que he ligado yo así no lo ha ligado Bertín Osborne. Y unos... unos rematitos dorados por los laterales, y los caballos con la melena suelta, con un champú y un acondicionador que tienen para ellos ahora. Y luego tocando las palmas los más grandes de toda España: "Los del Río".</i></p> <p>- <i>Mira, ni de coña.</i></p> <p>- <i>¿Ni de coña qué?</i></p> <p>- <i>Que ni hasta las cejas de txakolí me subes tú a un carromato de éstos.</i></p> <p>- <i>Anda, anda, anda.</i></p> | <p>- <i>You know what would've happened if you'd stayed. I'd have given you a ride... in a carriage, drawn by four white horses through Triana. That would have knocked the nastiness out of you.</i></p> <p>- <i>You're so corny.</i></p> <p>- <i>Maybe, but I've scored more than Julio Iglesias. And gold trimmings along the side, and the horses with their manes tossing, with that special shampoo and conditioner they have now. And, clapping their hands, the greatest in Spain: "Los del Río".</i></p> <p>- <i>Look, no way.</i></p> <p>- <i>No way what?</i></p> <p>- <i>Even if I was blind drunk, I wouldn't get in one of those.</i></p> <p>- <i>Well, well, well.</i></p> |
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In example No. 27 it can be seen that, as well as in example No. 26, not only the strategy of leaving humour unchanged or substitution strategy are used, but also the strategy of replacement with an idiomatic expression is used to translate this banter. It is used to translate one of the sentences of this example. The expression *que ni hasta las cejas de txakolí* of the source language literally means to drink txakoli, which is local Basques drink, to the extreme limit. This expression of the source language is replaced with an idiomatic expression *even if I was blind drunk* in the target language, which literally means to be extremely drunk. In this case, the strategy of replacement with an idiomatic expression is used, because the expression of the source language where the local Basques drink is mentioned and its translation using the strategy of leaving humour unchanged may be not understandable to the target

audience. Since the mentioned source language expression is replaced by an idiomatic expression in the target language, the instance becomes understandable to the target audience.

28. - *¿Has cogido peso?* - *Have you put on weight?*
 - *Desde que te fuiste estoy como una vaca.* - *I've been eating like a cow ever since you left.*

Example No. 28 shows that the humorous effect in the witticism is created by the paradox. The actor of the analysed movie says *estoy como una vaca*, which means that he is thick like a cow, although the viewer on the screen sees that the actor is very slim. For the translation of this witticism, formed by paradox, the strategy of replacement with an idiomatic expression is used. The expression *estoy como una vaca* is replaced with an idiomatic expression *I've been eating like a cow* in the target language, which has the similar meaning as the expression of the source language. The idiomatic expression of the target language means that the actor eats large amounts of food, which may mean that the actor wants to say that he is thick, though in fact he is slim. This example may be fully understandable to the target audience, because in example No. 28, no cultural aspect is revealed.

As it can be observed from the aforementioned examples, translation strategy of replacement with an idiomatic expression is rarely used in the analysed comedies, and it is used only for the examples, which belong to two different types.

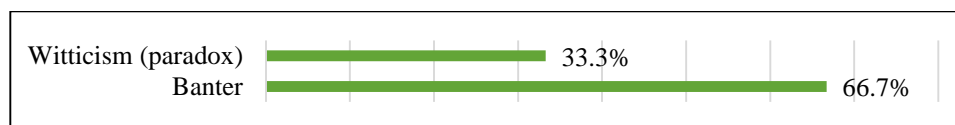


Figure 5. Use of replacement strategy in the comedies, translated from Spanish into English

As it may be observed from Figure 5, the strategy of replacement with an idiomatic expression is used to translate only two types of conversational humour identified in the analysed comedies, such as witticisms formed by paradox, and banter. This strategy is used to translate these two types of conversational humour in order to maintain or enhance the humorous effect in the target language of these types and that these examples would be more understandable to the target audience. From this it can be seen that the strategy of replacement with an idiomatic expression is rarely used by the translators in these analysed comedies, because it is not always possible to find the right idiomatic expression in the target language, although when the idiomatic expression is found in the target language, it almost always satisfies the target audience, because the humorous effect of the source language is maintained or even enhanced in the target language.

2.3.5. Ignoring Humour Altogether

The strategy of ignoring humour altogether is used when the translator does not understand that a particular utterance can be humorous, or when he/she does not know how to translate that humorous utterance (Chiaro, 2006, 2010, 2017). This strategy is one of the most rarely used strategies in the analysed comedies, and it is used to translate only 1.3% of all the examples identified in the analysed comedies. Here are some examples to understand how this strategy is used:

29. - *Tres meses llevo, ¿eh? En el barco venga y dale, con el puto final. Y no me sale.* - *I've been at it for three months. On the boat I worked hard on the ending, and nothing.*

Example No. 29 shows that the humorous effect can be caused to the viewer when certain words, which sound similarly, are used to create the humorous effect (witticism, which is formed by pun). In this instance the humorous effect is created using the words *venga y dale y no me sale*, which literally means *forward and backward, and it does not work*. When an actor says the words *venga y dale y no me sale* in an amusing and witty way, they match each other because of their sound similarity, and thus the humorous effect is created in the witticism of the source language. In the target language the humorous effect totally disappears. One can only guess that conversational humour is ignored in the target language, because translator did not understand that it can be considered conversational humour or translator does not find the similar pun in the target language. If a proper pun was chosen in the target language, then this example would be completely understandable to the target audience, as no other cultural specific aspect is disclosed in this example.

30. - *Un disco de Peret lo tengo yo **repetido** tres veces.* - *I've got three copies of the same disc by Peret. Three!*
Tripitido.

Example No. 30 shows that, as well as in the previous example, the humorous effect in the witticism of the source language is created by pun. Pun is formed by the words *repetido tripitido* in this example. When the actor of the movie says this witticism using the words *repetido tripitido*, they sound similarly and amusing, and so the humorous effect is created in the witticism of the source language. However, the humorous effect is totally ignored in the target language, and it may be done, because translator did not understand that it can be considered conversational humour or translator did not find any similar pun in the target language, which would match the topic of the source language, and would sound similarly. No cultural aspect, except cultural references to famous Spanish person, is revealed in the source or target languages.

31. - *Maricón, no sabes con quién hablas.* - *Hey, chump. You don't know who you're talking to.*
 - *Guarda esas uñas, gatita. **Aquí hace falta sangre fría.*** - *Watch those claws, kitten.*

In example No. 31 it can be observed that in the retort of the source language the actor presents a short, humorous, and sharp response, which can be seen as a manifestation of sarcasm, to the actress statement. In the target language of this example only the part *Guarda esas uñas, gatita* of this retort is maintained. For this part of retort the strategy of leaving humour unchanged is applied. The other part *Aquí hace falta sangre fría* of example is ignored by translator. The strategy of ignoring humour altogether in the target language may be used, because the translator did not understand that the second part of the retort also conveys sharp and amusing response with the manifestation of sarcasm, which is typical to a retort. If the ignored part of conversational humour was translated into the target language, then the retort would be sharper, with more sarcasm in it. In any case, if one part of the retort or both parts of the retort are translated into the target language, this example would be perfectly understood by the target audience, because no cultural aspect is reflected here.

According to three examples, which were analysed above and which belong to two different types, strategy of ignoring humour altogether is one of the most rarely used in the analysed comedies.

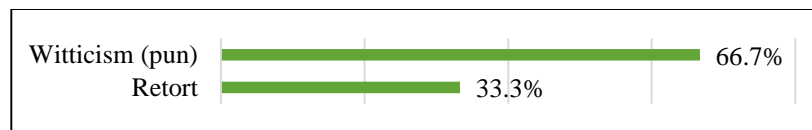


Figure 6. Use of ignoring humour strategy in the comedies, translated from Spanish into English

As it can be observed from Figure 6, the strategy of ignoring humour altogether is used to translate only two types of conversational humour, such as witticisms, which is formed by pun, which are found in the analysed comedies. According to Figure 6, this translation strategy is mostly used for witticisms, which are formed by pun, because it is not an easy job for translators to find similar pun in the target language, which would match the topic of the witticism of the source language. This translation strategy is more rarely used for the retorts, but usually it happens because of the translator's misunderstanding that one or the other statement can be considered humorous. In general terms, it is one of the most rarely used translation strategies, which is most often used in cases where the translator no longer has a choice and has to ignore humour or when the translator does not consider the amusing utterance as conversational humour. In addition, when using this strategy for translating conversational humour in subtitles, sometimes it can completely dissatisfy the target audience, because conversational humour is not preserved in the target language after the translation.

2.3.6. Cultural Aspect in Conversational Humour Translation

Since, according to Bandoriūtė (2017), Knight (2012), Martinez-Sierra (2010, 2014, 2016), Šidiškytė (2017), and others, conversational humour is closely related to cultural aspect, the project analysis of conversational humour and its translation is also focused on Spanish culture, and its inclusion in conversational humour. The impact of Spanish culture in conversational humour, found in the analysed comedies, translated from Spanish into English, was analysed identifying cultural stereotypes and cultural dimensions.

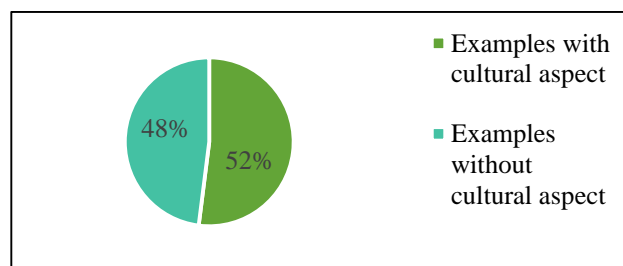


Figure 7. Frequency of culture in the comedies, translated from Spanish into English

Figure 7 shows that the inclusion of Spanish culture is visible in slightly more than a half of all the examples, identified in the analysed comedies. All these examples, which include cultural aspect, belong to different types of conversational humour.

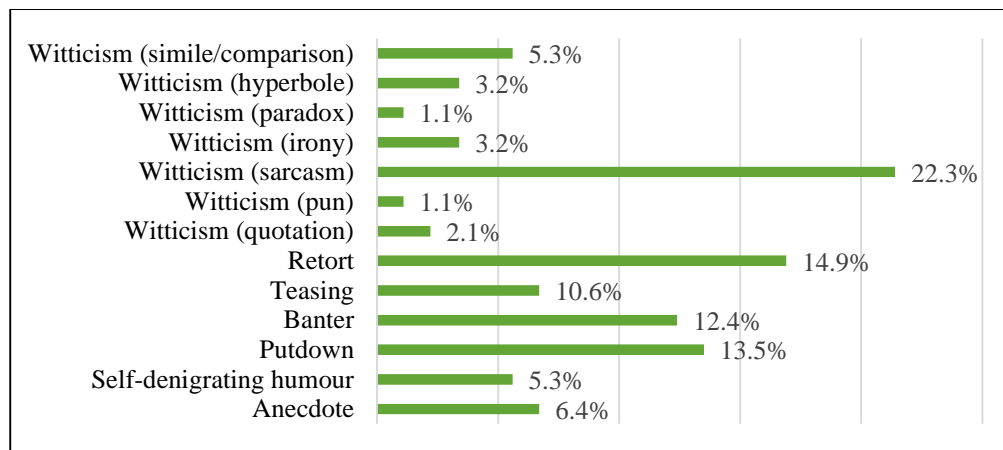


Figure 8. Role of culture in conversational humour types in the comedies, translated from Spanish into English

As it can be observed from Figure 8, and according to the results of the research, in the analysed comedies, Spanish culture is revealed through almost all types of conversational humour, except lexeme, phraseme, witticism formed by metaphor, witticism formed by distortion, and witticism formed by register clash. Most often, Spanish culture in the analysed comedies is revealed through the witticism formed by sarcasm, retort, and putdown. It can be implicated that Spanish culture is most often revealed in these three types of conversational humour, because these types are interrelated, and in all three types a stronger or weaker manifestation of sarcasm is observed. The manifestation of sarcasm is highly characteristic to conversational humour related to Spanish culture, because different ethnic groups in Spain often sharply and witty laugh about each other, about their stereotypes, or traditions. Other types, in which Spanish culture is also quite often revealed, are teasing and banter. These two types are also interrelated, because they are characterised by gentle joking without seeking to offend anyone. The role of Spanish culture in these two types are also quite pronounced, because the different ethnic groups in Spain are characterised not only by sarcastic jokes about other ethnic groups, but also by gentle joking between each other. In other types of conversational humour, culture is more rarely disclosed, because these types are less common in the analysed comedies. Examples with an inclusion of culture, which belong to different conversational humour types, are translated using one or the other translation strategy. It will be further analysed which translation strategy was used most frequently and most rarely when translating conversational humour where the Spanish culture is revealed.

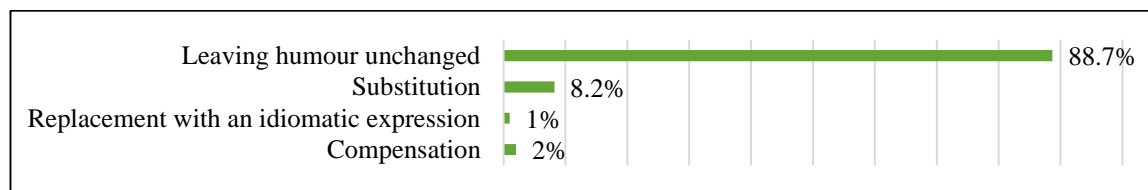


Figure 9. Strategies used to translate conversational humour related to culture in the comedies, translated from Spanish into English

From Figure 9 it can be seen that conversational humour with the inclusion of any Spanish cultural aspect are most often translated using the strategy of leaving humour unchanged. After using this translation strategy, the cultural aspect is almost always preserved in conversational humour. The second most frequent strategy is substitution. When this strategy is used, Spanish culture remains in conversational humour, but it becomes more understandable to the target audience. Only exceptionally

in one example, which belong to retort, when the strategy of substitution is used, Spanish culture completely disappears from conversational humour. The strategy of replacement with an idiomatic expression and the strategy of compensation for the translation of conversational humour, which include culture, were used quite rarely, but when these two strategies are used, the Spanish culture is almost always preserved in the target language. The strategy of ignoring humour altogether is not used at all for the translation of conversational humour with an inclusion of Spanish culture. Consider some examples, which are related to Spanish culture, for illustration:

- | | |
|--|---|
| <p>32. - <i>Has intentado disimular. No tienes el flequillito aberchandal.</i></p> <p>33. - <i>¿No será “piso franco”?</i>
- <i>¡No hables de Franco, que se enervan!</i></p> <p>34. - <i>Acaba de saltar desde 6000 pies de altura. Sin paracaídas. ¿Cómo pensaba sobrevivir?</i>
- Pues con mucho orgullo.</p> <p>35. - <i>Voy a continuar en castellano para los que no han tenido la suerte de aprender nuestro precioso idioma.</i></p> <p>36. - <i>Oye, si queréis, podemos salir a pescar un bonito, y preparar para la noche, ¿eh? Soy arrantzale.</i>
- <i>Sí, y yo Anne. Encantada.</i></p> | <p>- <i>You were faking it. And without that radical fringe...</i></p> <p>- <i>Don't you mean a “safe house”?</i>
- Not with her in it!</p> <p>- <i>You just jumped from 6,000 feet. Without a parachute. How were you planning to survive?</i>
- With pride!</p> <p>- <i>I'll now continue in Spanish for those who haven't had the fortune of learning our beautiful language.</i></p> <p>- <i>Tomorrow we could go fishing for bonito and cook it at night. I'm arrantzale.</i>
- <i>And I'm Anne. A pleasure.</i></p> |
|--|---|

Example No. 32 belongs to witticism formed by sarcasm, and the cultural simple-hetero stereotype, that the Andalusians have a stereotype that Basque women have a strange haircut, is revealed. One part of this example is translated using the strategy of substitution, when the humorous utterance *no tienes el flequillito aberchandal* is not left unchanged, but it is replaced with an English utterance *and without that radical fringe...*, which is more understandable to the target audience. Although the strategy of substitution is used, the cultural aspect remains in the translation of this example. Example No. 33, which belongs to retort, is also translated using the strategy of substitution. In the source language of this example the cultural stereotype, that Andalusians think that Basques are terrorists of ETA, who opposed dictatorship of Franco and wanted independence, is disclosed. When the strategy of substitution is used, although the retort is preserved in the target language, but Spanish culture disappears. In example No. 34, which belongs to retort, the cultural simple-auto stereotype that the Basques think that they are brave, is presented. Furthermore, in example No. 35, which belongs to witticism formed by sarcasm, cultural dimension of collectivism is revealed, because the actress mentions that Catalan language for the collective of the Catalans is more important than Spanish, and that they try to preserve it. Moreover, in example No. 36, which belongs to banter, cultural dimension of short orientation is disclosed, because it is mentioned that Spanish people have an old tradition or norm that the whole family meets to eat together. In these three remaining examples, the strategy of leaving humour unchanged is used, and Spanish culture in the target language of these examples is preserved.

After the analysis of Spanish culture in conversational humour and its translation, it is visible that only slightly more than a half of all the examples, identified in the analysed comedies, include Spanish culture. In addition, Spanish culture is mostly included in the examples, which belong to those types of conversational humour that are the most common in the analysed comedies. For the translation of conversational humour with the inclusion of culture, as well as for the translation of conversational humour, which does not include culture, two strategies of translation are mainly used, while other three strategies are rarely used or not used at all. When mentioned translation strategies are used for the

translation of conversational humour, which includes culture, Spanish culture is preserved in translated conversational humour, except for one case, when the strategy of substitution is used.

2.4. Conversational Humour Translation from Spanish into Lithuanian

In three analysed dramas translated from Spanish into Lithuanian some translation strategies are used quite often and other translation strategies are not used at all.

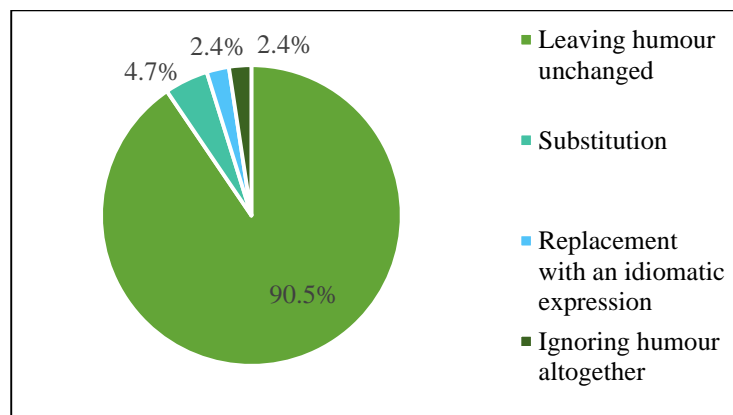


Figure 10. Frequency of translation strategies in the dramas, translated from Spanish into Lithuanian

From Figure 10 it can be seen that the strategy of leaving humour unchanged is the most frequently used in the analysed dramas. More than 90% of examples, which belong to different types of conversational humour, identified in the analysed dramas are translated using this strategy. Strategy of substitution is the second most common humour translation strategy, although only approximately 5% of examples, which belong to different types of conversational humour, identified in the analysed dramas are translated using this strategy. The other two humour translation strategies, such as replacement with an idiomatic expression, and ignoring humour altogether, are very rarely used. The strategy of compensation is not applied at all in the analysed dramas.

2.4.1. Leaving Humour Unchanged

The strategy of leaving humour unchanged is used when the identified conversational humour is translated without changing it, and when it is translated as literally as it is possible (Chiaro, 2006, 2010, 2017). This strategy is the dominant strategy when translating conversational humour from Spanish into Lithuanian in the analysed dramas. In order to illustrate the use of this strategy in three dramas, several examples will be analysed below:

- | | | |
|-----|--|--|
| 37. | - <i>Hoy me pondré a dieta.</i>
- <i>Claro, que te vendrá bien.</i> | - <i>Šiandien teks laikytis dietos.</i>
- <i>Tau tik į naudą.</i> |
|-----|--|--|

Example No. 37 reveals that the strategy of leaving humour unchanged is applied for this example, which belong to the type of teasing, and this instance is translated as literally as possible, although not all punctuation marks, or certain words, such as *claro*, which in Lithuanian means *žinoma* (*of course*), are retained in the example of the target language. The translation of this example can be entirely understood

in the target language, when it is translated using this strategy, because no cultural stereotypes or cultural dimensions that may not be understood by the target audience, are revealed.

38. - *¿Te has hecho daño?* - *Susižeidei?*
 - *No. Si total, para lo que quiero el bazo...* - *Ne. Kam ta blužnis?*

In example No. 38 it can be seen that, as well as in example No. 37, the strategy of leaving humour unchanged is applied for this retort, and the translation is done as literally as possible, despite the fact that some punctuational marks are changed and that some certain words, such as *si total*, which in Lithuanian means *ir iš viso (and in total)*, are not maintained in the target language. The translation of this instance, when using this strategy, can be correctly understood by the target audience, because, as well as in example No. 37, no cultural aspect is disclosed in this instance.

39. - *¡Estoy sorda, sí!* - *Taip, kurčia.*
 - *Como una tapia.* - *Kurčia kaip stulpas.*

Example No. 39 shows that the humorous effect in the witticism of the source language is created by the simile/comparison *como una tapia*, and this simile/comparison means that the actress compares the other actress with a pole, which is a dead object and can neither see nor hear, whereas the actresses talk about the deafness of one of them. When this instance is translated into the target language, the strategy of leaving humour unchanged is used, and the example is translated as literal as possible into the target language, only the word *kurčia (deaf)* is added in the witticism of the target language in order to emphasise the sharpness of the witticism of the target language and that the witticism would be clearer in the target language. Since no cultural aspect is disclosed through this example, its translation into Lithuanian is completely understandable to the target audience.

40. - *Agustina, yo entiendo que entre el viento y el cáncer* - *Augustina... Dėl vėjo ir vėžio visai netekai proto. Bet*
hayas perdido la cabeza, pero no tienes derecho a *neturi teisės sunkint gyvenimo kitiems. Turim savų*
complicarnos la vida a los demás, ¡que bastante *rūpesčių.*
tenemos con lo nuestro!

From example No. 40 it can be seen that the witticism, formed by sarcasm, is translated using the strategy of leaving humour unchanged, translating it as literally as possible, nevertheless that some punctuational marks are changed in the target language. The translation of this example and the sarcasm in this witticism may be completely understandable to the target audience, because no cultural aspect is revealed in this example.

41. - *¿Qué olor?* - *Koks kvapas?*
 - *¡En el lavabo, y aquí! ¡Si es como si acabara de* - *Vonioj ir čia. Lyg čia būtų mama. Bezdėtų. Neužuodi?*
estar mamá peyéndose a culo lleno! ¿No lo oléis - *Kaip ji bezdėdavo. Nemokėdavo nuslėpt, nes pirma*
vosotras? *imdavo juoktis.*
 - *¡Cómo se peía, por Dios! Y no podía ocultarlo,* - *Lyg girdėčiau ją juokiantis.*
porque ella era la primera en troncharse. - *Nekvailiok!*
 - *Te juro que me parece estar oyéndola reír.*
 - *¡Qué cosas dices!*

In example No. 41 it can be observed that the strategy of leaving humour unchanged is applied for the translation of the whole banter, and it is translated as literally as possible, even though not all punctuation marks or certain words are retained in the banter of the target language. The translation of this instance

may be easily understandable to the target audience, because no cultural stereotypes or cultural dimensions are presented in this banter.

42. - *Monísima. Mucho más guapa que yo, pelota.* - *Labai graži. Daug gražesnė už mane.*

In example No. 42, the actress laughs at herself, because she directs the utterance *mucho más guapa que yo* to herself. By saying this utterance the actress deprecates and laughs at herself that she is not as beautiful as the Hollywood actress. This self-denigrating humour is translated using the strategy of leaving humour unchanged, and it is translated as literally as possible, despite the fact that some punctuational marks or certain words, such as *pelota*, which in Lithuanian means *gudruoli (wiseacre)*, are not maintained in the target language. The translation of this example may be completely understandable to the target audience, because no cultural aspect is disclosed in this example.

43. - *Le estaba contando que a mi Borja lo han vuelto a expulsar. Le ha pinchado las ruedas al cura que le da religión.* - *Pasakojau jai apie sūnaus išmetimą. Jis nuleido tikybos mokytojų-kunigui padangas.*

In example No. 43 it can be observed that the strategy of leaving humour unchanged is applied for this anecdote, told by the actress about her son, and it is translated as literally as possible. Translation of this example can be completely understandable by the target audience, because no stereotypes or cultural dimensions are mentioned in the anecdote.

As it can be observed from the instances, which were analysed above, and according to the remaining examples, which are presented in the appendices of this project, it can be observed that this strategy was used for the translation of examples, which belong to different types, found in the analysed dramas.

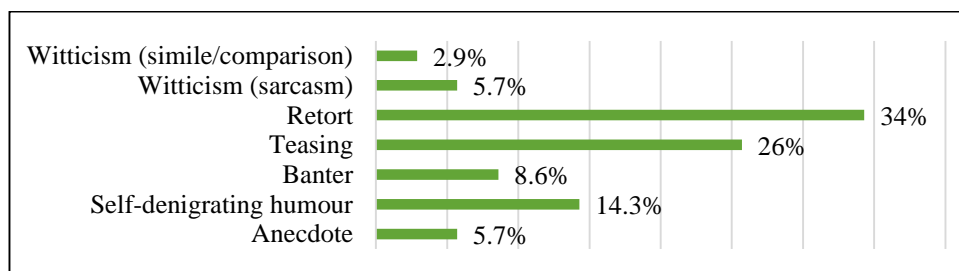


Figure 11. Use of leaving humour unchanged strategy in the dramas, translated from Spanish into Lithuanian

According to Figure 11, this translation strategy is used to translate seven types of conversational humour, which were found in the analysed dramas. For some of the types such as lexeme, phraseme, witticism formed by hyperbole, witticism formed by paradox, witticism formed by irony, witticism formed by pun, witticism formed by metaphor, witticism formed by register clash, witticism formed by distortion, witticism formed by quotation, and putdown, this strategy is not applied, since these types of conversational humour are translated using other translation strategies or they do not exist in the analysed dramas. This strategy is mostly used to translate the retort, which is the most common conversational humour type in the analysed dramas. In addition, this translation strategy is also often used to translate teasing, which is the second most common type of conversational humour identified in these dramas. In brief summary, this strategy is one of the most common in the analysed dramas, because it allows to translate conversational humour without much effort. When this strategy is used, conversational humour

is almost always preserved in the target language in the analysed dramas. Translation of the majority of conversational humour examples in the analysed dramas become fully understandable to the target audience, because lesser extent of Spanish culture is revealed through conversational humour.

2.4.2. Substitution of Source Language Humour with an Instance of Humour in Target Language

The strategy of substitution is the second most common translation strategy and it is used when the translator replaces conversational humour of the source language with an example of conversational humour in the target language (Chiaro, 2006, 2010, 2017). In the analysed dramas it was used to translate less than 5% of all the examples identified in the analysed dramas. Following are some examples that were translated using this strategy:

44. - *¿Cómo te voy a dejar ir al campamento como eso de los Adams?* - *Neleisiu tavęs į stovyklą kaip pusbrolio Ito iš Adamsų.*

Example No. 44 shows that the humorous effect in the witticism of the source language is created by the simile/comparison *como eso de los Adams*, which means that the actress of the analysed movie is compared to one of the characters of the movie *Addams Family*, because of her hair. During the translation of this instance, a substitution is made, because the simile/comparison *como eso de los Adams* of the source language is substituted by the simile/comparison *kaip pusbrolio Ito iš Adamsų* (*as a cousin Ito from Addams Family*) in the target language. The simile/comparison, which forms the witticism in the target language, has the same meaning as the witticism of the source language, formed by the simile/comparison, only the specific character of the movie *Addams Family* is mentioned in the example of the target language to make the translation more understandable to the target audience. In this example, the Spanish cultural dimension of femininity versus masculinity is revealed: in Spain the dominant values of this cultural dimension are distributed equally, but in this case, the mother takes care of her daughter, maintains close contact with her daughter. Despite the fact that one of the cultural dimensions is revealed in this instance, the translation of this witticism formed by simile/comparison, when using the strategy of substitution, should be completely understandable to the target audience, unless the target audience do not know the movie *Addams Family*.

45. - *Pero te voy a pagar, como cualquier cliente.* - *Bet sumokėsiu kaip klientė.*
 - *No, mi amor, yo a ti te hago un descuento. Chica, pero yo no sabía que a ti te iban las chirlas.* - *Mieloji tau su nuolaida. Nežinojau, kad tau patinka moterys.*
 - *¡Es que no me van!* - *Nepatinka.*
 - *¿No? Y si no es para hacer un “pan con pan”, ¿qué es lo que me pides?* - *Jeį nenori linksmintis, tai ko nori?*

From example No. 45 it can be observed that for the type of teasing is used the strategy of substitution. Teasing *y si no es para hacer un “pan con pan”, ¿qué es lo que me pides?* of the source language means that one actress try to tease another actress by offering her a homosexual relationships, although none of them is homosexual. The expression *pan con pan* in teasing means the relationships between homosexuals. The translation of teasing, when using the strategy of leaving humour unchanged may be not understandable to the target audience, so for this reason, the substitution strategy is used. Teasing of the source language is substituted by the utterance *jeį nenori linksmintis, tai ko nori?* (*if you don't want to have fun, what do you want?*). After using this strategy, the utterance of the target language is

completely understandable to the target audience, because the substitution is clear in the target language and also no cultural aspect, which can be incomprehensible, is revealed in this example.

As it can be observed from the examples analysed above, substitution strategy in the analysed dramas is used only two times and only for the examples, which belong to two different types of conversational humour, such as teasing and witticism formed by simile/comparison, in order that these examples will be better understandable to the target audience and that the humorous effect would be maintained in the target language. When this strategy is used in the analysed dramas for the translation of examples that belong to two types mentioned above, the humorous effect is preserved in the target language and conversational humour may be perfectly understood by the target audience.

2.4.3. Replacement Humour of Source Text with an Idiomatic Expression in Target Language

The strategy of replacement with an idiomatic expression is the most rarely used in the analysed dramas and it is used when it is possible to change the source language humorous expression with an idiomatic expression in the target language (Chiaro, 2006, 2010, 2017). This strategy is used to translate only approximately 2.4% of all the examples identified in the analysed dramas were translated using the strategy of substitution. Consider the example for illustration below:

46. - *Y si no te importa, y aunque nos cobres más, si las raciones fuesen un poquito más abundantes...* - *Jeĩ reikės mokėsim daugiau. Ar porcijos gali būti didesnės?*
- *Mañana os voy a poner de comida que os vais a caer de culo.* - *Nesijaudinkit. Ryt valgīs lips per akīs.*

From example No. 46 it can be seen that the strategy of replacement with an idiomatic expression is applied in this teasing. The expression *mañana os voy a poner de comida que os vais a caer de culo* of the source language means that the actress will prepare a lot of food and they will even fall off their chairs because of the amounts of food. This expression of the source language is replaced with an idiomatic expression *ryt valgīs lips per akīs* (*tomorrow you'll overeat*) in the target language. The idiomatic expression of the target language has the same meaning as the expression of the source language, and the theme of this idiomatic expression corresponds to the topic of the source language. This idiomatic expression of the target language means that the actress will prepare large amounts of food. As no cultural aspect is revealed in this instance, the translation of this retort using the strategy of replacement with an idiomatic expression may be completely understandable to the target audience.

As it can be seen from the results of the research, the strategy of replacement with an idiomatic expression is used only one time in the analysed dramas, and it is used to translate only the example, which belong to the type of teasing. It may be implicated that this translation strategy was used only for this example, and used in this particular place, because the translator only in this place was able to find the right idiomatic expression that helps to maintain the same humorous effect in the target language and that matches the topic of the source language.

2.4.5. Ignoring Humour Altogether

The strategy of ignoring humour altogether is used when conversational humour is ignored in translation, because the translator does not consider a particular utterance as humorous or does not know how to

translate that discourse (Chiaro, 2006, 2010, 2017). This translation strategy is used for the translation of only 2.4% of all the examples, which were identified in the analysed dramas. Consider the instance for illustration below:

47. - *Es una historia de amor. Entre Alfredo... Un chico un poco gordito, como yo.* - *Tai Alfredo meilės istorija, jis turi antsvorio.*

In the source language of example No. 47 it can be observed that the actor laughs at himself that he is thick saying the sentence *un chico un poco gordito, como yo*. He compares himself to the character of the movie he saw, who is also thick. However, self-denigrating humour is ignored in the target language, because only the phrase *un chico un poco gordito* is translated into the target language as the expression *jis turi antsvorio* (*he is overweight*). The part *como yo* that the actor uses in the source language to laugh at himself is ignored in the target language. Ignorance of conversational humour in this case may be done, because the translator did not understand that this expression of the source language may be considered as self-denigrating humour. If this self-denigrating humour was left in the target language, then conversational humour of this example would be completely understandable to the target audience, as no other cultural specific aspect is disclosed in this example.

In general terms, from the results of the research it can be seen that the strategy of ignoring humour altogether is used only for one instance of self-denigrating humour in the analysed dramas, and the humorous effect, using this strategy disappeared in the target language. It may be implicated that this translation strategy was used only for this example, because the translator did not understand that this humorous utterance may be translated as the humorous utterance in the target language, and for this reason the translator ignored it completely.

2.4.6. Cultural Aspect in Conversational Humour Translation

Cultural aspect, as it was indicated before, is intimately linked to conversational humour, and for this reason in this project not only the analysis of conversational humour and its translation in the analysed dramas, translated from Spanish into Lithuanian, is performed, but also the influence of culture on conversational humour and its translation is analysed. The inclusion of Spanish culture in conversational humour and its translation is analysed only through the reflection of cultural dimensions, because cultural stereotypes are not found in the analysed dramas.

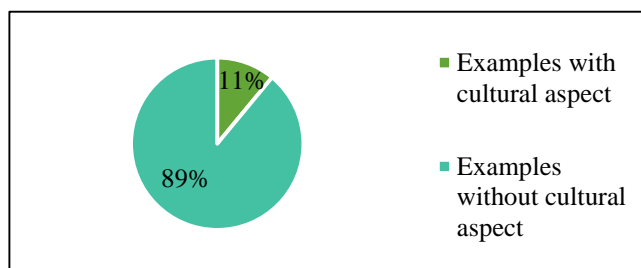


Figure 12. Frequency of culture in the dramas, translated from Spanish into Lithuanian

As it can be seen from Figure 12, Spanish culture is not common in the analysed dramas, because the role of culture is determined only in 11% of all the examples identified, which belong to three different types of conversational humour.

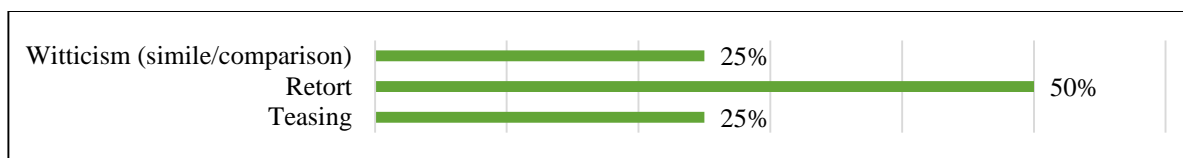


Figure 13. Role of culture in conversational humour types in the comedies, translated from Spanish into English

From Figure 13, and according to the results of the research, it can be seen that in the analysed dramas Spanish culture is reflected only in three types of conversational humour, such as witticism formed by simile/comparison, retort, and banter. The biggest part of Spanish culture in the analysed dramas is found in the retort, which is the most common type in the analysed dramas. Furthermore, sometimes Spanish culture is also included in the witticism formed by simile/comparison, and in teasing, because these types are also some of the most commonly found in these dramas. In order that examples, which are related to Spanish culture, and which belong to one of three different types mentioned above, would be understandable to the target audience, certain humour translation strategies are used.

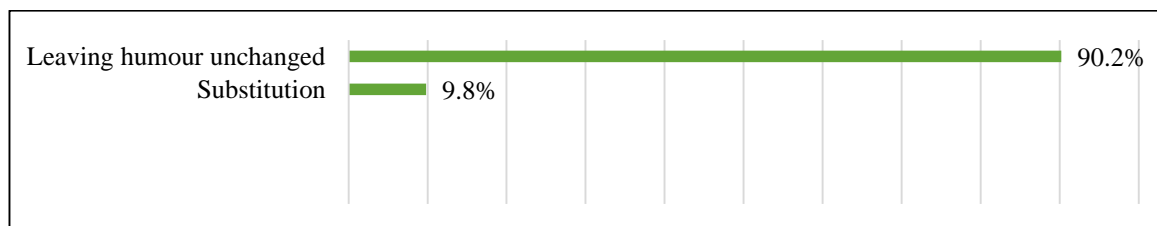


Figure 14. Strategies used to translate conversational humour related to culture in the dramas, translated from Spanish into Lithuanian

As it can be seen in Figure 14, for the translation of conversational humour, which is related to Spanish culture, in the analysed dramas only two translation strategies are used. The mostly often used translation strategy is leaving humour unchanged. When this strategy is used for conversational humour with the inclusion of Spanish culture, culture is preserved in translated conversational humour. This strategy is mostly often used to translate conversational humour that include Spanish culture, because this strategy is best suited if the aim is to maintain culture and conversational humour in the target language. The second most frequent strategy is substitution. When conversational humour with an inclusion of Spanish culture is translated using this strategy, the Spanish culture remains in conversational humour, but it becomes more understandable to the target audience. Other two translation strategies, such as the strategy of replacement with an idiomatic expression or the strategy of ignoring humour altogether, are used to translate conversational humour in these dramas, but they are not used for the translation of conversational humour, which reflects Spanish culture, while the strategy of compensation is not used at all. Consider some examples, related to Spanish culture:

- | | | |
|-----|--|---|
| 48. | - Cada vez que me fumo un porro me acuerdo de ella. | - Kai tik traukiu dūmą prisimenu ją. |
| | - Anda, que menudo ejemplo le estás dando a la Paula. | - Paulai rodai puikų pavyzdį. |
| 49. | - Marcos, ¿quién te parece a ti la mujer más guapa? | - Markai, kas tau pati gražiausia moteris? |
| | - Tú. | - Jūs. |
| | - Eso no vale porque yo soy la profesora. | - Nevalia taip. Aš tavo mokytoja. |
| 50. | - ¿Cómo te voy a dejar ir al campamento como eso de los Adams? | - Neleisiu tavęs į stovyklą kaip pusbrolio Ito iš Adamsų. |

In example No. 48, which belongs to retort, and in example No. 49, which belongs to banter, the Spanish cultural dimension of power distance is disclosed, because in these examples is disclosed one of characteristics that is typical for that dimension: children take an example from older people. These two examples, which are related to culture are translated using the strategy of leaving humour unchanged, and Spanish culture, as well as conversational humour, remains in translation. Example No. 50, which belongs to witticism formed by simile/comparison, reveals cultural dimension of femininity versus masculinity. In Spain the dominant values of this cultural dimension are distributed equally, but in this case, the mother takes care of her daughter, maintains close contact. This example is translated using the strategy of substitution, because the source language example is partly changed in the target language. Although this strategy is used, Spanish culture, is preserved in translated conversational humour.

In general terms, only a highly limited part of Spanish culture is revealed in conversational humour in the analysed dramas. Role of Spanish culture is visible only in four examples, which belong to three different types. Only two translation strategies are used to translate conversational humour that includes Spanish culture in these dramas, and after using these two strategies, the culture remains in the translated conversational humour. These two strategies are also mainly used for the translation of conversational humour, which does not include Spanish culture. In the analysed dramas, it was not found that, after translating conversational humour associated to culture, culture would disappear in translation.

2.5. Comparison of Conversational Humour Translation from Spanish into English and from Spanish into Lithuanian

Conversational humour, its translation, and Spanish culture within it were analysed in three comedies, translated from Spanish into English, and in three dramas, translated from Spanish into Lithuanian. During the analysis, certain similarities and differences were found.

First of all, according to the results, larger amount of conversational humour were found in the comedies than in the dramas, and for this reason, it may be implicated that conversational humour is more common in comedies than in dramas. Each example found in the analysed comedies or dramas belongs to a particular type of conversational humour. Majority of examples found both in comedies and dramas belong to retort, while the remaining examples, belong to different types, such as witticism formed by sarcasm, teasing, banter, self-denigrating humour, and anecdote. Examples, which belong to the types of lexeme, witticism formed by simile, witticism formed by hyperbole, witticism formed by paradox, witticism formed by irony, witticism formed by pun, witticism formed by quotation, and putdown, were quite often found in the comedies, but they were rarely or completely not found in the dramas. Examples that belong to the types of phraseme, witticism formed by metaphor, witticism formed by distortion, and witticism formed by register clash, were found neither in the analysed comedies or dramas.

Since the aforementioned examples, which belong to different types of conversational humour, in the analysed comedies were translated from Spanish into English, while in the dramas they were translated from Spanish into Lithuanian, five different translation strategies were used. Both in comedies and dramas, the strategy of leaving humour unchanged and the strategy of substitution were mostly used. The strategy of leaving humour unchanged were mostly used for the examples, which belong to retort, which is the most common type in the analysed comedies and dramas. When this strategy was used for

the translation of conversational humour, conversational humour was preserved in the target language both in comedies and dramas. The strategy of substitution, in the analysed comedies and dramas was used for the translation of examples, which belong to different types. When this strategy was used, conversational humour remained in the target language both in comedies and dramas. Two other strategies, such as the strategy of replacement with an idiomatic expression and the strategy of ignoring humour altogether, were used much less frequently, but they were both used in comedies, as well as in dramas. These two strategies were also used to translate examples, which belong to different types. When the strategy of replacement with an idiomatic expression was used, conversational humour was also maintained in the target language, meanwhile when the strategy of ignoring humour altogether was used, conversational humour was completely lost both in comedies and dramas. Finally, the strategy of compensation was rarely used in the analysed comedies, translated from Spanish into English, and was not used in the analysed dramas, translated from Spanish into Lithuanian. It may be rarely used because of the limited number of characters in the subtitles, although when it was used conversational humour was preserved and even enhanced in the target language of the analysed comedies.

Following a comparison of Spanish culture analysis in conversational humour in analysed comedies and dramas, it was observed that Spanish culture was more often revealed in conversational humour identified in the analysed comedies than in conversational humour identified in the analysed dramas. The similarity between the dramas, translated from Spanish into Lithuanian, and the comedies, translated from Spanish into English, is that mostly Spanish culture was found in the examples, which belong to retort, which is the most common type of conversational humour in the analysed movies. In addition, the strategy of leaving humour unchanged and the strategy of substitution were most commonly used to translate conversational humour, that reflects Spanish culture, both in analysed comedies and dramas. Spanish culture in translated conversational humour was preserved both in analysed comedies and dramas, except one case, which occurred when the example, found in the analysed comedies, was translated using the strategy of substitution and when Spanish culture disappeared.

Finally, although conversational humour was identified both in comedies, translated into English, and dramas, translated into Lithuanian, but the amount of conversational humour in the analysed comedies was larger than in dramas. Both in analysed comedies and dramas, majority of examples belong to the same type of conversational humour. Furthermore, both in comedies and dramas, two humour translation strategies were dominant for the translation of conversational humour, and using these two strategies conversational humour was preserved both in analysed comedies and dramas. Other strategies were used more rarely or not used at all. Taking into account the analysis of Spanish culture in conversational humour, Spanish culture was revealed in conversational humour of both genres of the movie, although Spanish culture a greater impact had in conversational humour of the analysed comedies. For the translation of conversational humour, which was related to culture, both in comedies and dramas was mostly used two strategies, as well as for the translation of examples, which was not related to culture. Spanish culture was almost always preserved in the translated conversational humour, except one case in the analysed comedies.

Discussion

Conversational humour, as a prototypical form of verbal humour, culture within it, and its translation in audiovisual texts were researched by Šidiškytė (2017), Norrick (2003), Martin (2007), Dynel (2009; 2013), Chaume (2004a, 2004b, 2013), Chiaro (2006, 2010, 2017), Martinez-Sierra (2010, 2014, 2016), Vandaele (2010), Veiga (2009a, 2009b), and more others. All the research of these scientists contributed to the analysis of this field, however the reasearch of audiovisual translation, according to Šidiškytė (2017), started to be analysed only ten years ago in Lithuania. It is much broader and challenging than topics of scientific, legal or technical translation, therefore it is needed to be analysed in more detail.

One of the studies, related to the topic of this project, was performed by Dynel (2013). After the comparison of Dynel's (2013) research results and of the results of this project, one similarity was found. In both research it was discovered that the most common types are related to conversational humour, which aim is to offend (retort, putdown, witticism formed by sarcasm).

The next study was performed by Šidiškytė (2017). Qualitative analysis was carried out both in this project and in the analysis of Šidiškytė (2017). Some of the results of the analysis carried out in this project are similar to the results obtained by Šidiškytė (2017). In both analyses it is clear that for any case of conversational humour often the translation strategy is a unique choice and every time the most appropriate strategy is chosen for its translation in audiovisual texts. Moreover, the results of the studies carried out have shown that in both cases, cultural aspect is relevant when translating examples of conversational humour, because when these examples are related to a cultural aspect and are translated using an inappropriate strategy, humorous utterance may be unintelligible to the target audience.

Finally, a separate research, which is also related to the topic of this project, was carried out by Diaz-Perez (2017). Some of the results of the analysis of this project correspond with the results obtained by this author. Comparing the results, it can be observed that in both research studies, the examples which are related to culture, are translated most often, leaving the source language culture. This may mean that sometimes the target audience will have no chance of understanding the humorous effect, if the specific cultural aspect, which is unknown to the target audience, will be revealed in that example.

The comparison of several analyses related to the topic of this project showed that translating conversational humour to the target language, it is highly important to choose the right translation strategy, and it is also important to pay attention to the culture of the source language and convey it properly to the target audience. In addition, this is an area where not many studies have been performed yet, and it can be widely analysed, because the more research is performed, the clearer this area becomes. A broader investigation of this area may even facilitate the work of translators and help avoid certain problems they face when translating conversational humour and culture within it.

Conclusions

1. Translation of conversational humour may be a challenge for the translator because of the variety of difficulties: different understanding of conversational humour in different cultures, maintaining the same humorous effect in the target language, technical and linguistic requirements, and others. In consideration of translating conversational humour, five translation strategies may be identified: leaving humour unchanged, substitution, replacement with an idiomatic expression, compensation, or ignoring humour altogether. It is highly important to select translation strategies correctly so that the target audience would be properly affected by the translated conversational humour.
2. Subtitling is a mode of audiovisual translation, when conversational humour in the audiovisual texts from the spoken language passes to the written language, and the translation is presented at the bottom of audiovisual product. When subtitling mode is used for the translation of conversational humour in audiovisual texts, translators face with various difficulties: limited number of characters in the subtitles, limited space on the screen, limited time of the subtitles to be shown on screen, correct logical and grammatical division of sentences and words, and retention of the original value in translation.
3. Conversational humour is often directly related to the culture, due to a lot of cultural aspects, such as cultural dimensions or cultural stereotypes that can be transferred through conversational humour. Furthermore, culture often influences the topics of conversational humour, when it is translated to the target language. When culture is revealed through conversational humour, the translation of it becomes an even greater challenge to the translator, who has to convey conversational humour and culture within it to the target audience in an understandable way.
4. The results of the research show that the greater part of conversational humour is found in comedies, translated from Spanish into English, than in dramas, translated from Spanish into Lithuanian, and it can be implicated that the amount of conversational humour directly depends on the genre of the movie. Mostly in both genres of the movie for the translation of conversational humour two strategies are used – leaving humour unchanged and substitution. The other three strategies are less common because of certain reasons: the limited number of characters in the subtitles, due to difficulties finding the right idiomatic expression, or due to the fact that the most of the examples of conversational humour are clear to the translators and they have no intention of ignoring conversational humour. Conversational humour remains in translation when all the strategies of translation are used, except the strategy of ignoring humour altogether, when conversational humour disappears in the target language.
5. The results of Spanish culture analysis in conversational humour show that cultural aspect is more often found in conversational humour of comedies, translated from Spanish into English than in dramas, translated from Spanish into Lithuanian. Although Spanish culture is more often apparent in conversational humour, translated from Spanish into English, but generally from the analysis that has been performed, it is clear that for the translation of conversational humour, which reveals the Spanish culture, the same two mostly common translation strategies are used, as for the translation of all other conversational humour, where culture is not included. In addition, the results of the research also

show that Spanish culture remains in translated conversational humour, except one case when the culture is not maintained. This preservation of culture (cultural stereotypes, dimensions) in the target language can often be incomprehensible to the target audience if the target audience does not know some cultural aspects of the source language.

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Appendices

Appendix 1

The list of examples from the movie “Ocho Apellidos Catalanes”

No.	Original (Spanish)	Culture in SL	Translation (English)	Culture in TL	Type of Conversational Humour	Translation Strategy
1.	- Menos mal que sólo te ibas para dos meses, Koldo... En casa tienes las migas que te preparé para cuando llegases. No sé cómo estarán.	-	- So you were just going for two months, Koldo. At home the migas I made for you are waiting. I don't know how good they'll be.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
2.	- Esto es bonito pa'revantar, se me ponen los vellos como llaves de Allen.	CSAS	- It's gorgeous. Look... My hair's standing up like Allen keys.	CSAS	Witticism (Stylistic figure – simile/comparison)	Leaving humour unchanged
3.	- Mismamente este pedazo de caballo. Finiri se llama. Lo he bautizado yo en la misma parroquia donde se casó Bertín Osborne. No exagero, ¿eh? Todos los trimestres le pago la cuota de socio del Betis, no le dejan entrar en el campo, pero bueno... este caballo tiene los cojones más béticos que Gordillo.	CSAS	- Literally, this fine steed. Finiri, he's called. I baptized him in the church where Bertin Osborne got married. I'm not kidding. Every quarter I pay his Betis membership fees. He can't go into the stadium, but anyway, this horse is Betis down to his balls.	CSAS	Anecdote	Leaving humour unchanged
4.	- Te lo digo yo que estuve enamorado de una vasca, pero enamora, enamora. Estuve a punto de casarme en el norte. Pero a mí el sur no me lo quita nadie. ¡Olé!	CSAS	- I was in love with a Basque girl. Crazy in love, I almost got married in the North. But no one can take the South out of me. Olé!	CSAS	Self-denigrating humour	Leaving humour unchanged
5.	- ¡Hostia! Perdón. - No te preocupes. Tienes arte hasta pa'romper la lámpara.	-	- <i>Ostia!</i> Sorry. - It's alright, don't worry. You've got a style about you, even for breaking lamps.	-	Teasing	Leaving humour unchanged

6.	- Has intentado disimular. <u>No tienes el flequillito aberchandal.</u>	CSHS	- You were faking it. <u>And without that radical fringe...</u>	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged <u>Substitution</u>
7.	- Dile a las vascas que no vengan aquí a hacer turismo sexual.	CSHS	- Tell those Basque girls to stop coming to Seville for sex tourism!	CSHS	Putdown	Leaving humour unchanged
8.	- ¡Y no era vasca! ¡Una vasca no se quita el sujetador hasta los seis meses!	CSHS	- She wasn't Basque, they take six months to get their bras off.	CSHS	Putdown	Leaving humour unchanged
9.	- Mira si somos buenos amigos de Rafael, Currito, que a veces siento su mismo sufrimiento. - Definitivamente Joaquín, lo de tomar una copita de manzanilla en ayunas no ha sido buena idea.	-	- We're such good friends of Rafael, Currito, sometimes I feel his suffering. - Really, Joaquin, sherry on an empty stomach was not a good idea.	-	Banter	Leaving humour unchanged
10.	- Koldo te coge con la cuerda de pescar los bonitos, y te retuerce el pescuezo.	-	- Koldo is liable to rope you with his tuna-fishing line... And wring your neck.	-	Teasing	Leaving humour unchanged
11.	- Llévate la hostia esta rebozada que me ha traído tu compañero y mándalos a tomar por saco.	CSAS	- Take away this battered shit your pal brought me. Screw your batter and your pal, too!	CSAS	Putdown	Leaving humour unchanged
12.	- Ya sabes que no soy de abrazos ni hostias. Pero lo hago por dos cosas, porque te he echado de menos y por la pena que me da que rebocéis el pescado.	CSAS CSHS	- You know I don't do that hugging bullshit. But I've done it for two reasons, because I've missed you and out of the shitty way you batter fish.	CSAS CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
13.	- Hay cosas que un vasco tiene que decir a la cara. Siéntate. Imagínate si será gordo. Ya sabes que yo de Euskadi pa'riba lo que me echen. Terranova, Islandia, casa Diós... pero de Amurrio pa'bajo ni a robar setas.	CSAS	- There are things a Basque has to say face to face. Sit down. Imagine how important it must be! You know I'd go anywhere north of Euskadi, Newfoundland, Iceland... But south of Amurrio, not even to steal mushrooms.	CSAS	Self-denigrating humour	Leaving humour unchanged
14.	- Perdón, respetable público, pero así no podemos trabajar. Hay alguien por ahí haciendo las palmas con mucho malaje. Con muy poco arte o muy poca vergüenza, to' puede ser.	-	- I'm sorry, dear audience, but we can't work like this. Someone out there is clapping so ham-fisted, with very little skill or very little shame, or both.	-	Putdown	Leaving humour unchanged

15.	- Míralo es por ahí. Se le nota en la cara. <u>Que tienes menos ritmo que una gotera.</u> Qué poco arte tienes, payaso. Déjenos trabajar, hombre.	-	- Look, it's him, over there. <u>You can see it in his face, he's got less rhythm than a dripping tap.</u> You have no skill, you clown. Let us do our job!	-	Putdown	Leaving humour unchanged <u>Substitution</u>
16.	- Cuidado con lo que dices, Cigalitas, o como hostias te llames. <u>¿He dicho algo de la mierda de actuación con tus primos? Sin el abuelo ni la cabra.</u>	CSHS	- Watch it, Scampi, or whatever the fuck your name is. <u>Did I say anything about your shitty little show? Where's the Gypsy granddad and the goat?</u>	CSHS	Putdown	Leaving humour unchanged <u>Substitution</u>
17.	- Koldo, por favor, en Sevilla no está de moda lo de la <i>kale barroka</i> .	CSHS	- In Seville, this <i>kale borroka</i> stuff is not cool.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
18.	- Qué coño tenía que decirme en persona que no me pueda decirme por teléfono. - Los vascos tienen los teléfonos pinchados por la Guardia Civil. - Y allí no hay cabinas, les prendieron fuego a todas.	CSHS	- I don't get why Koldo couldn't tell me over the phone. - The Civil Guard taps the phones of all the Basques. - And there are no phone booths, they were all burned down.	CSHS	Teasing	Leaving humour unchanged
19.	- ¿Tú qué coño haces aquí? - Aquí estoy, pa' que veas lo que te quiero a ti, y al al-Andalus. Esto un vasco levanta con la chorra. Arrancamos, chavales. - Koldo, no hagas barbaridades, que esto no lo hace cualquiera. - Esto no es cuestión de chorra, que es cuestión de fe. - Mira que sois flojos, me <i>caxo</i> en la mar. Levanto esta Virgen del Betis, al Cristo y lo que haga falta. Y te enteras de lo que eres tú pa' mí.	CSAS	- What the hell are you doing here? - I'm showing how much I love you and Al-Andalus. A Basque could lift this with his dick. Let's move out, lads! - Koldo, don't do anything stupid, not everyone can do this. - It's not about dicks, it's about faith. - You guys are soft. Holy shit! I'll lift this, the Virgin of Betis, Christ or whatever. You'll see what you mean to me.	CSAS	Banter	Leaving humour unchanged
20.	- No te llevo que Amaia nos da una hostia que aparecemos en Berrostequieta.	CSAS	- I can't take you. Amaia will kick us all the way to Berrostequieta.	CSAS	Witticism (Stylistic figure – hyperbole)	Leaving humour unchanged
21.	- ¿Cómo puedes permitir que tu hija se case con un catalán? Después de todos los esfuerzos por aceptarme a mí.	CSHS	- How can you let your daughter marry a Catalan? After all it took you to accept me!	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged

22.	<ul style="list-style-type: none"> - Tú a Cataluña no puedes ir, cayendo la que está cayendo allí. <u>Los mozos de la escuadra te pegan una paliza que parecen dos.</u> - Son la <i>kale borroka</i> de allí! - Tengo un primo que es Guardia Civil. En el cuartelillo de Palamós. - En Girona. - Y cualquier día se independizan. ¡Y montan allí un muro! De ahí no entra ni sale <i>ná</i>. Bueno, el dinero que mandan pa' Andorra. Y andaluz que pillen allí, mano de obra barata. - Imagína que te pille allí la independencia. 	CSHS	<ul style="list-style-type: none"> - You can't go to Catalonia with what's going on there. <u>The Catalan troopers will beat the living crap out of you.</u> - They're like the <i>kale borokka</i> up there. - I've got a cousin in the Civil Guard there...in Palamós... - In Girona. - ...and he says they'll be independent any day, and they'll build a huge wall...so nothing gets in or out. Except their money, which they'll send to Andorra. Andalusians there are just cheap labor. - Imagine getting stuck there when they become independent. 	CSHS	Banter	Leaving humour unchanged <u>Replacement with an idiomatic expression</u>
23.	<ul style="list-style-type: none"> - ¿Me queréis escuchar los dos con las orejas? 	-	<ul style="list-style-type: none"> - Will you both listen to me? 	-	Retort (Rethorical question)	Leaving humour unchanged
24.	<ul style="list-style-type: none"> - Primero las Vascongadas, ahora Cataluña... Si se va a Cuba, ¿todo el día allí en chándal? 	CSAS	<ul style="list-style-type: none"> - First the Basque Provinces, now Catalonia. If she goes to Cuba, will you be in a tracksuit all day? 	CSAS	Teasing	Leaving humour unchanged
25.	<ul style="list-style-type: none"> - Un vasco como Dios manda no pisa Madrid. 	CSAS	<ul style="list-style-type: none"> - A good Basque never sets foot in Madrid! 	CSAS	Self-denigrating humour	Leaving humour unchanged
26.	<ul style="list-style-type: none"> - Pica-pica, dile al maquinista que tire pa'Barcelona, que yo no puedo pisar Madrid. Prohibidísimo tengo, oyes. 	-	<ul style="list-style-type: none"> - Ticket-Puncher, tell the driver to head for Barcelona, I'm strictly forbidden to set foot in Madrid. 	-	Lexeme	Substitution
27.	<ul style="list-style-type: none"> - ¿Alguna minusvalía? - ¿Ahora a ser vasco le llamáis minusvalía, zoquete? 	-	<ul style="list-style-type: none"> - Are you disabled? - Now being Basque means you're disabled, you twit? 	-	Retort (Rethorical question)	Leaving humour unchanged
28.	<ul style="list-style-type: none"> - Koldo, vamos a parar un momentillo, que se me están subiendo los gemelos. - Aúpa pa'arriba, gandul, que como pise suelo madridista, me amputo el pie sin anestesia. 	CSAS CSHS	<ul style="list-style-type: none"> - Let's take a pit stop, my calves are aching. - You slacker! If I stepped on Madrid soil, I'd amputate my foot, no anesthetics, nothing! 	CSAS CSHS	Retort	Leaving humour unchanged
29.	<ul style="list-style-type: none"> - ¿Usted qué mira? ¿Nunca ha visto a un vasco con fundamentos? 	CSAS	<ul style="list-style-type: none"> - What are you looking at? You never seen a Basque with principles, or what? 	CSAS	Retort (Rethorical question)	Leaving humour unchanged

30.	<ul style="list-style-type: none"> - No hables castellano, que nos responden en su idioma pa' tocar los cojones. - ¿El catalán un idioma? Si se entiende todo. Un idioma con fundamento es el euskera, que no entendéis ni hostias. O el alemán. Son idiomas con un par de cojones. El resto son chuminadas. - El catalán qué idioma ni qué idioma. Es un deje, un castellano <i>chapurreao</i>. Si es que es muy fácil. 	CD	<ul style="list-style-type: none"> - Don't let them hear us talking in Spanish. They'll answer in their language just to bust our balls. - Catalan is a language? But you can understand it! Euskera is a proper language, totally fucking unintelligible. Or German, that's fucked up, too. Languages with balls. The others are just silly. - Yeah, is Catalan a language? It's an accent, it's bad Spanish. Like how we chop off the endings in Andalusia. It's easy. 	CD	Banter	Leaving humour unchanged
31.	<ul style="list-style-type: none"> - Así no puedo entrar. - ¿No puedes entrar así de qué? - Limpio y con los pantalones bien puestos. 	CSAS	<ul style="list-style-type: none"> - I can't go in like this. - Like what? - Clean and with normal pants. 	CSAS	Self-denigrating humour	Leaving humour unchanged
32.	<ul style="list-style-type: none"> - Muy a la última, pero se visten como mi tío el churrero. 	CSHS	<ul style="list-style-type: none"> - They are modern, but they dress like my uncle the donut seller. 	CSHS	Witticism (Stylistic figure – simile/comparison)	Substitution
33.	<ul style="list-style-type: none"> - Esto fatal te va a quedar. - ¿Y qué pasa? ¿Tú has visto a esta gente? Parece que se viste a oscuras. 	CSHS	<ul style="list-style-type: none"> - That'll look terrible on you! - So? Have you seen these people? They look like they dress in the dark. 	CSHS	Retort	Leaving humour unchanged
34.	<ul style="list-style-type: none"> - Pensaba que en el fondo te ibas a alegrar de verme. Muy en el fondo. Por fuera no se te nota un mojón... 	CSHS	<ul style="list-style-type: none"> - I thought you'd be happy to see me, deep down. But it's way deep down, because on the surface, you don't look that thrilled. 	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
35.	<ul style="list-style-type: none"> - Pero tú qué hostias vas a entender, si para ti Picasso es un Pokémon. 	-	<ul style="list-style-type: none"> - But how the fuck would you know? You think Picasso is a Pokemon. 	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
36.	<ul style="list-style-type: none"> - Y cuando digo que le gusta todo, también mi flequillo. 	CSHS	<ul style="list-style-type: none"> - And when I say he likes everything, yes, Rafa, I mean my fringe too. 	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged <u>Compensation</u>
37.	<ul style="list-style-type: none"> - Parece muy majete, el Paulino ese. 	-	<ul style="list-style-type: none"> - Paulino seems very nice. 	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged

38.	- ¿Podrías hacerlo sin parecer imbécil?	-	- Could you do it without looking like a twit?	-	Retort (Rhetorical question)	Leaving humour unchanged
39.	- Esperaba al típico sevillano, pijo, con gomina, mocasines, pero... Me encanta tu propuesta estética.	CSHS	- I expected the typical posh Sevillian, hair gel, moccasins but I love your aesthetic.	CSHS	Teasing	Leaving humour unchanged
40.	- ¡Hasta la independencia y más allá!	CSAS	- To independence and beyond!	CSAS	Witticism (Allusion – quotation)	Leaving humour unchanged
41.	- Tengo una sorpresa que os va a <i>flashear</i> infinito. - ¿El qué? ¿Que tenéis wifi gratis?	-	- I've got a surprise that'll freak you out. - What, free Wifi?	-	Retort (Rhetorical question)	Leaving humour unchanged
42.	- En Dos Hermanas, el pueblo de mi abuela, tienen wifi gratis desde ya 30 años. ¿No te he contado a ti la historia de mi abuela? No, ¿no? Mi abuela ha sido la primera informática que ha habido en España. Me arregla el móvil y me piratea la play...	CD	- Dos Hermanas, my grandma's village, has had free Wifi for 30 years. Did I tell you the story of my grandma, Amaia? No? She was the first computer expert in Spain. She studied at Pablo de Olavide. She fixed my mobile phone and hacked my PlayStation.	CD	Anecdote	Leaving humour unchanged
43.	- Familia, esto os va a meter tal pedrada en la cabeza... - Pedrada la que le dio a mi abuela, cuando hackeó la web del Sevilla F. C.	CD	- Family, this is going to knock you out. - Like when my grandma hacked the Seville F.C. website.	CD	Retort	Leaving humour unchanged
44.	- ¿La plaza de Pepe Guardiola? Se os está yendo la olla pero tela, tela.	-	- Pepe Guardiola Square? You guys are out of your cotton-picking minds.	-	Teasing	Leaving humour unchanged
45.	- Judit, tenemos nuevo invitado. Rafa, para que lo sientes en una mesa. En la de los solteros. ¿No? - Sí, pero a partir del segundo cubata, empiezo a buscar pares sueltos.	CSHS	- Judit, we have a new guest. Rafa. Put him at a table. Singles table, right? - Yes. Yes. But you know me, after two drinks I'll be chasing the "loose ends".	CSHS	Banter	Leaving humour unchanged
46.	- Había pensado morenetes. - Sí, pero a seis morenetes, que la yaya vea que estamos más fuertes que el dólar.	-	- I was thinking of calling it "morenetas". - Morenetas, yes, but make it 6 morenetas, so Grandma thinks we're stronger than the dollar.	-	Banter	Leaving humour unchanged
47.	- Eso te funcionará con los catalanes porque tú a un español no lo compras...	CSHS	- That'll work with Catalans, but you can't bribe a Spaniard.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged

48.	- Cuando conozcáis a la yaya lo entenderéis. Ella es como esta casa: alegre, vital, optimista. Las ganas que tiene de conoceros... Que saltos dará cuando os vea.	CD	- When you meet Grandma, you'll understand everything. She's like this house, happy, vigorous, optimistic. She so wants to meet you, she'll jump for joy when she sees you.	CD	Witticism (Stylistic figure – irony)	Leaving humour unchanged
49.	- Pintor como Dalí, poeta como el Espriu.	-	- He paints like Dali, writes poetry like Espriu.	-	Witticism (Stylistic figure - simile/comparison)	Leaving humour unchanged
	- Ay, perdona, con este flequillo me habías parecido un chico. Plancha sobre plancha. No te preocupes. Donde hay pelo hay alegría. Las griegas también son muy peludas y mira lo guapas que son.	CSHS	- I'm sorry, with that fringe I thought you were a boy. Blunder after blunder. Don't worry, hair is always a good thing. Greek girls are very hairy and look how pretty they are.	CSHS	Teasing	Leaving humour unchanged
51.	- Koldo soy yo. Arrantzale, vasco también. Algo es algo, ¿no?	CSAS	- Koldo's the name. A patriot and a Basque. That's something, right?	CSAS	Retort	Leaving humour unchanged
52.	- Los andaluces serán bellísimas personas, pero son unos ordinarios, tú.	CSHS	- Andalusians must be lovely people, but they're so common.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
53.	- No. Pues, por si un caso te quedarás a dormir con nosotros porque de esta boda pueden salir tres o cuatro. Mira que te digo.	-	- No. Well, just in case, you'll sleep here, because a few weddings might come out of this one. Mark my words!	-	Teasing	Leaving humour unchanged
54.	- Y esta noche no quiero encontrarme a nadie por los pasillos. Estaré de somatén.	-	- And I don't want to see anyone in the hallways tonight. I'll be on guard duty.	-	Self-denigrating humour	Leaving humour unchanged
55.	- ¡Qué susto! Por un momento he visto el espectro de la bruja de mi suegra.	-	- You gave me a fright! I thought I saw the ghost of my witch of a mother-in-law.	-	Putdown	Leaving humour unchanged
56.	- Roser Yayadelpau . Eso debe ser apellido rumano por lo menos.	-	- Roser Powsgramma , that sounds Romanian.	-	Lexeme	Substitution
57.	- Y tú debes ser algo de Kroldo. La amante. - De ese no soy nada, qué más quisiera él.	-	- And you must be Kroldo's something or other. - I'm nothing of the sort. He wishes!	-	Retort	Leaving humour unchanged

58.	<ul style="list-style-type: none"> - Qué gracia, ¿también eres vasca? - Sí, de Cáceres. - ¿De Cáceres, es vasco? Claro, como yo aprendí las provincias con Franco todo eran las Vascongadas y no... 	CSHS	<ul style="list-style-type: none"> - Amusing. Are you Basque, too? - Yes, from Cáceres. - Cáceres isn't Basque. Of course, I learned that under Franco they were called "Basque provinces", not... 	CSHS	Banter	Leaving humour unchanged
59.	<ul style="list-style-type: none"> - Que no me vengas con risitas, te arrimo una hostia que te catapulto a Sevilla. 	CSAS	<ul style="list-style-type: none"> - No giggling, or I'll bop you so fucking hard, I'll catapult you to Seville. 	CSAS	Witticism (Stylistic figure – hyperbole)	Leaving humour unchanged
60.	<ul style="list-style-type: none"> - Tres meses llevo, ¿eh? En el barco venga y dale, con el puto final. Y no me sale. 	-	<ul style="list-style-type: none"> - I've been at it for three months. On the boat I worked hard on the ending, and nothing. 	-	Witticism (Pun)	Ignoring humour altogether
61.	<ul style="list-style-type: none"> - Cuando andas cerca, yo, rojo como un salmonete. 	-	<ul style="list-style-type: none"> - When you're near me, I blush like a red mullet... 	-	Self-denigrating humour	Leaving humour unchanged
62.	<ul style="list-style-type: none"> - El acento catalán te sale mejor que el euskaldun. - ¡Pero que me estás contando! ¡Yo soy de los Usurbil de toda la vida! - Que te van a oír. - Si bajo, el vasco no me sale. - Cállate. 	-	<ul style="list-style-type: none"> - Your Catalan accent's better than your Basque. - Whaddya mean? Puh-lease! I was fuckin' born and bred in Usúrbil! - Shut up, they'll hear you! - I can't do a quiet Basque. - Shut up! 	-	Banter	Leaving humour unchanged <u>Substitution</u>
63.	<ul style="list-style-type: none"> - Llego con buen rollo y buena voluntad, y me recibes así como un Miura. 	CSHS	<ul style="list-style-type: none"> - I come here with good intentions and you act like a raging bull. 	CSHS	Witticism (Stylistic figure-simile/comparison)	Leaving humour unchanged
64.	<ul style="list-style-type: none"> - ¿La sisa del escote no está muy baja pa'ser vasca tú? - Tú para tenerlo superado no la tienes un poquito alta? 	CSHS	<ul style="list-style-type: none"> - Isn't that cleavage a bit low for a Basque girl? - For someone who's over me, that's standing up a bit too high. 	CSHS	Retort	Leaving humour unchanged
65.	<ul style="list-style-type: none"> - No, a la terraza no. Que sopla el viento de la "Trotontona". - Con un poquito de suerte, sales volando. 	-	<ul style="list-style-type: none"> - No, the weather guy said the north wind's blowing hard. - Well, with a bit of luck you might blow away. 	-	Retort	Leaving humour unchanged (literal translation)
66.	<ul style="list-style-type: none"> - Es que me iba a dormir ya. Perdona si ves las luces encendidas. Me pasas la factura. - ¿A dormir con el vestido de novia? - ¡Te va a quedar hecho una figa! 	-	<ul style="list-style-type: none"> - I was just going to bed. Sorry all the lights are on, I'll pay my part of the bill. - Sleeping in your wedding dress? - <u>You'll wrinkle it like a raisin.</u> 	-	Retort	Leaving humour unchanged <u>Substitution</u>

67.	- Si ya lo sé, no sé qué tanto por ciento de tu amor por Pau es interés, pero si es lo que me huelo, cámbiate de banco, porque en este no te vamos a dar ni la cubertería.	CSAS	- Yes, I know. I'm not sure how much of your love for Pau is for profit, but if this is what I smell it is, switch banks, because you won't even get silverware out of us.	CSAS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
68.	- Sí, ya sé lo que quieres. La nacionalidad. La nacionalidad catalana. Desde que Catalunya es independiente, todos los españoles que p'aquí, a buscar una vida mejor.	CSAS	- No, I know what you want. Nationality. Catalan citizenship. Since Catalonia became independent, all the Spanish are coming here for a better life.	CSAS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
69.	- ¡Debajo de la cama! - Sí, y de paso me pego unas flexiones.	-	- Look under the bed! - Yes, and do some push-ups while I'm at it.	-	Retort	Leaving humour unchanged
70.	- No, pero si a mí... me ha parecido una mujer encantadora. Muy jatorra.	-	- No, I thought she was charming, really sweet, very friendly.	-	Witticism (Stylistic figure – irony)	Leaving humour unchanged
71.	- ¿Quién yo? ¿Pues que quieres que haga? - ¡Nada! ¿Cómo vas a ayudarle tú a conquistar a una chavala? No has peleado por una mujer en tu vida.	CSHS	- Who? Me? What do you want me to do? - Nothing! How can you help him win over a girl when you've never fought for a woman in your life.	CSHS	Retort	Leaving humour unchanged
72.	- ¿Cómo dices que quieres que se llame tu nieto? - Aitor. - Aitor quería que se llamara. Aitor no se va a llamar. - Roser quiere llamarle Bartomeu, no es por malmeter.	-	- What do you want your grandson to be called, Koldo? - Aitor. - Yes. He wants it to be Aitor. Well, that's not happening. - Roser will insist on "Bartomeu". I don't mean to cause a rift...	-	Teasing	Leaving humour unchanged
73.	- Yo sí, ¿por qué? - No sé. Como la masía es tan grande, te habrá costado encontrar tu habitación.	-	- Yes. Why? - I don't know. The masía is so big you took ages to find your room.	-	Retort	Leaving humour unchanged
74.	- ¿Y tú qué opinas, Judit? Muy calladita te veo.	-	- What do you think, Judit? You're very quiet.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
75.	- Si eres lo más catalán que hay. - Mi abuela por parte de madre era de Teruel, ¿eh?	CD	- You're the most Catalan person in this town. - My grandma's from Teruel!	CD	Retort	Leaving humour unchanged

76.	- Voy a continuar en castellano para los que no han tenido la suerte de aprender nuestro precioso idioma.	CD	- I'll now continue in Spanish for those who haven't had the fortune of learning our beautiful language.	CD	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
77.	- Bueno, todo esto son... exageraciones de mi nieto, pero da igual porque lo importante, amigos, llegará mañana, cuando nuestro alcalde case al Pau, al <i>hereu</i> ... con la forastera.	-	- All these are my grandson's exaggerations, but never mind. The main thing, my friends, is that tomorrow our mayor is marrying Pau, the heir, to the foreigner.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
78.	- ¿Quieres que tu nieto se llame Bartomeu?	-	- Do you want your grandson to be called Bartomeu?	-	Retort (Rethorical question)	Leaving humour unchanged
79.	- Qué bonito. Es que Lluís está muy emocionado. Imaginad qué debe ser para un vasco, ver que un país ha conseguido la independencia.	-	- How lovely. Lluís is very moved. Imagine what it's like for a Basque to see a country gain its independence.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
80.	- Qué pena que no haya más regalos, oye. Se nota que alguna es de la cofradía del puño cerrado, ¿no? - A ver, un momento, un momentito, por favor. Que esto no es una tómbola.	-	- What a pity there are no more gifts. You can tell that someone's in the tight-fisted club. - One moment. Just a moment, please, this isn't a raffle.	-	Retort	Leaving humour unchanged
81.	- Pero subir ahí encima, ¿pa'qué? - Y coger una piedra de 100 kilos pa'soltarla es para premio Nobel.	CSHS	- Climbing onto a pile of people? What for? - And lifting and dropping a 100 kilo rock deserves a Nobel Prize, eh?	CSHS	Retort	Leaving humour unchanged
82.	- Ponte en modo "Rafa off" de una vez. - Ponte tú en modo "yaya off".	-	- Put yourself in "Rafa off" mode for once. - Put yourself in "Grandma off" mode.	-	Retort	Leaving humour unchanged
83.	- Me ha dicho Koldo que necesitabas hielo. - Sí, no, pero era para un whisky, pero ya está, ya me lo he bebido a palo seco.	-	- Hi. Koldo said you needed ice. - Yes, for a whiskey, but I drank it straight.	-	Retort	Leaving humour unchanged
84.	- ¿Quién, tú y yo? - No, tú y ese de ahí que te mira. Claro que sí, tú y yo.	-	- You and I? - No, you and that guy. Of course you and I.	-	Teasing	Leaving humour unchanged

85.	<ul style="list-style-type: none"> - Yo no calculo cuántos impuestos nos cuesta Andalucía, pues entre un 1% y un 2,5 %, ¡yo qué sé! A mí no me escucharás llamaros vagos. ¿Porque genéticamente tengáis una inclinación a trabajar menos? De ahí a llamar vago a alguien... <i>Respect</i>. Respeto. - Con la Sagrada Familia lleváis unos añitos que no termináis... 	CSHS	<ul style="list-style-type: none"> - I don't calculate what percentage Andalusia costs us in taxes. Between 1 and 2.5%, I don't know. You'll never hear me call you lazy. And why? Because you're genetically inclined to work less? From that to calling someone lazy... <i>Respect</i>. - You've been trying to finish the Sagrada Familia for years... 	CSHS	Banter	Leaving humour unchanged
86.	<ul style="list-style-type: none"> - Esto es lo que viene a ser una jota revolucionaria. - Es un baile subversivo y nosotros unos sin papeles, vamos a tener que volver en patera. 	-	<ul style="list-style-type: none"> - Currito, it's some kind of revolutionary folk dance. - It's a subversive dance and we're illegal aliens. We'll have to get a leaky boat back to Seville. 	-	Teasing	Leaving humour unchanged
87.	<ul style="list-style-type: none"> - ¡Viva España, viva el Rey, viva el orden y la ley! 	CD	<ul style="list-style-type: none"> - Long live Spain, the King and law and order! 	CD	Witticism (Allusion – quotation)	Leaving humour unchanged
88.	<ul style="list-style-type: none"> - Esta opción no la tenías tan calculada, ¿eh, Judit? 	CSHS	<ul style="list-style-type: none"> - You didn't have that option all calculated, did you, Judit? 	CSHS	Retort (Rethorical question)	Leaving humour unchanged
89.	<ul style="list-style-type: none"> - Hay que cómo has cambiado. - ¿Cambiar yo? He evolucionado. “Sigue caminando. Nunca te pares”. Y si he cambiado un poco, ¿qué pasa? - En la vida te he visto yo bailar, por poner un ejemplo. - Sí me has visto, cuando el <i>aurresku</i>. - ¿Eso qué es, lo de alzar la pata? Yo creía que eso era taekwondo de la <i>kale borroka</i>. 	-	<ul style="list-style-type: none"> - You sure have changed. - Changed? Me? I've evolved. Yes, I've changed. So what? - I've never seen you dance, for example. - You saw me do the <i>aurresku</i>. - The <i>aurresku</i>? That leg-kick thing? I thought it was the tae kwon do of the <i>kale borroka</i>. 	-	Banter	Leaving humour unchanged
90.	<ul style="list-style-type: none"> - Pero los vascos, ¿desde cuándo habéis hecho las cosas por lo fácil? Nunca. 	CSHS	<ul style="list-style-type: none"> - When have Basques ever done things the easy way? Never! 	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
91.	<ul style="list-style-type: none"> - ¿Todo bien? ¿Por qué no toca el timbre? - Por no gastar. 	CSHS	<ul style="list-style-type: none"> - Everything alright? Why not use the buzzer? - To save money. 	CSHS	Teasing	Leaving humour unchanged
92.	<ul style="list-style-type: none"> - Vale, lo confieso que soy andaluz. No he robado nunca. Igual algún <i>sinpa</i>, me he colado en el metro de Sevilla... 	CSAS	<ul style="list-style-type: none"> - Okay, I confess, I'm Andalusian, but I've never stolen anything. Maybe I've done a runner or sneaked onto the Seville Metro. 	CSAS	Self-denigrating humour	Leaving humour unchanged

93.	- Un disco de Peret lo tengo yo repetido tres veces. Tripitado.	-	- I've got three copies of the same disc by Peret. Three!	-	Witticism (Pun)	Ignoring humour altogether
94.	- Llama a tu primo. - Lo llamo ya. - Llama a tu primo. - Que te esperes, cojones. - Llama a tu primo. - Lo estoy llamando, coño. ¿No ves?	-	- Call your cousin. - I will now. - Call your cousin. - Wait, damn it! - Call your cousin. - I am, can't you see?!	-	Teasing	Leaving humour unchanged
95.	- Diez eurazos. Esta cantidad de dinero puede ser tuya si me dejas salir.	CSHS	- 10 whopping euros. It's yours if you let me out.	CSHS	Witticism (Stylistic figure – paradox)	Substitution
96.	- ¿En la boda habrá alguien que haya estado en Herguijuela, en el bautizo de mi sobrino? Es que repito vestido. Sería rarísimo.	-	- Did anyone at the wedding go to my nephew's baptism in Herguijuela? I'm wearing the same dress. No, right? That'd be weird.	-	Self-denigrating humour	Leaving humour unchanged
97.	- ¿Va? ¿Se oye? Ok. Sí, va, va. Sí, quiero, sí, quiero... ¿Aquel también? ¿Aquel también?	-	- Can you hear? Good. Yes, go, go. I do. I do. This one too? This one too?	-	Witticism (Allusion - quotation)	Leaving humour unchanged
98.	- Y yo tampoco te veo muy segura de esta boda, Amaia. Aunque no me extraña porque el catalán este es un poco soso, ¿eh?	CSHS	- You don't seem sure about it to me either. Though I'm not surprised, that Catalan is a bit wishy-washy.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
99.	- ¡Ya veréis la cara que se le queda a la abuela, cuando se entere que esto todavía es España!	-	- You'll see his grandma's face when she finds out that all this is still Spain.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
100.	- Y esa manía que tiene de comprar los desodorantes de seis en seis. Que cada mañana me despierte con canciones de Triana.	CSHS	- And that obsession with buying deodorants in sets of six, and waking me every morning with Sevillian songs.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged <u>Substitution</u>

The list of examples from the movie “Ocho Apellidos Vascos”

No.	Original (Spanish)	Culture in SL	Translation (Lithuanian)	Culture in TL	Type of Conversational Humour	Translation Strategy
101.	- No estás en Euskadi, Amaia. - ¿En serio?	-	- You're not in Euskadi, Amaia. - <u>You don't say!</u> Really?	-	Retort (Rhetorical question)	<u>Compensation</u> Leaving humour unchanged
102.	- “A divertimos”, con lo que me gustan: los andaluces y la gomina.	CSHS	- “Have some fun”, the way I love: Andalusians and hair gel.	CSHS	Witticism (Stylistic figure – irony)	Leaving humour unchanged
103.	- Por cierto, ¿esto ahora cómo se llama? Porque despedida de soltera ya no. ¿Qué sería? ¿Una qué?	-	- What do we call this now? It isn't a hen party any more. So, what is it?	-	Retort (Rhetorical question)	Leaving humour unchanged
104.	- Pues llevas seis o siete, maja. - ¿Tú qué eres, la apuntadora?	-	- Well, you've had six or seven. - Are you keeping score?	-	Retort (Rhetorical question)	Substitution
105.	- Unos ángeles, ¿no? Espero que al menos uno sea de la guarda, porque me están entrando unas ganas de soltarte una hostia...	CSHS	- Some angels? I hope one is a guardian angel because I would really love to slap you hard...	CSHS	Putdown	Leaving humour unchanged
106.	Esto son dos vascos que se encuentran y le dice el uno al otro: -“Oye, Patxi, que me he enterado de que tu hija está en la cama con gonorrea”. Y el otro dice: -“¡Y a mí qué hostias! Mientras sea vasco...”.	CSHS	These two Basques meet and one says: -“Hey, Patxi, I hear your daughter's in bed with gonorrhoea.” The other says: -“I don't care! As long as he's Basque...”	CSHS	Anecdote	Leaving humour unchanged
107.	Mira otro. Esto son dos de Bilbao que se encuentran y uno le dice al otro: - “Oye, Kepa, me he enterado que te han tocado cien millones en la lotería”. Y dice: - “Pues lo que jugaba, ¿no?”.	CSAS	Another one. These two from Bilbao meet, and one says: - “Kepa, I hear you won 100 million on the lottery.” The other says: - “Just what I bet”.	CSAS	Anecdote	Leaving humour unchanged

108.	- No, no aplaudáis, que me cortáis el ritmo, de verdad, porque está feo decirlo, pero estoy clavando el acento vascuence.	-	- No, don't clap, you'll break my rhythm. I shouldn't say it, but I'm really nailing the Basque accent.	-	Self-denigrating humour	Leaving humour unchanged
109.	- Muy graciosos los chistes. ¡La hostia son! De verdad, qué cachondo eres, qué arte tenéis aquí. Lo único, para variar un poquito, digo, te podías reír también de tu puta madre.	-	- Very funny jokes. Really shit hot. You're such a wit. You have such flair here. But I think that, to give us a real laugh, you should go fuck yourself.	-	Putdown	Leaving humour unchanged
110.	- La incultura de esta gente...¡Panda de vagos! Que solamente os levantáis de la siesta para ir de juerga.	CSHS	- The ignorance of these people. Bunch of layabouts! You only get up from the siesta to go partying.	CSHS	Putdown	Leaving humour unchanged
111.	- ¿Por qué no te vas a tu casa y te pones a levantar piedras o lo que quiera hagáis los vascos para relajarnos, eh?	CSHS	- Why don't you go home and lift some stones or whatever you Basques do to relax?	CSHS	Retort (Rhetorical question)	Leaving humour unchanged
112.	- ¡A mí no me toques, españolazo, que te denuncio!	CSHS	- Don't touch me, dago, I'll report you!	CSHS	Putdown	<u>Substitution</u> Leaving humour unchanged
113.	- Dormir con una vasca es como tirarte tres veces a una de Málaga.	CSHS	- Sleeping with a Basque is like screwing a girl from Malaga three times.	CSHS	Witticism (Stylistic figure – simile/comparison)	Leaving humour unchanged
114.	- ¿No será “piso franco”? - ¡No hables de Franco, que se enervan!	CSHS	- Don't you mean a “safe house”? - Not with her in it!	-	Retort	Substitution
115.	- No le des botellas. Porque esta gente con esto hacen cócteles molotov en 0,2.	CSHS	- Don't give her any bottles. That lot make Molotov cocktails in a nanosecond.	CSHS	Putdown	Leaving humour unchanged
116.	- ¡Cuidado, Currito, no vaya a haber un artefacto explosivo ahí dentro, hijo! - Para allá. ¿Tú estás seguro de que este bolso es de una mujer? Aquí no hay ni pintalabios, ni rímel, ni nada. - Si las vascas no se maquillan. - Joaquín, que tú viste a la muchacha, podía ser perfectamente Miss Euskadi. - ¿Miss Euskadi? Eso allí no hay.	CSHS	- Careful, there might be a bomb in there. - Are you sure this is a woman's purse? There's no lipstick or mascara or anything. - Basque women don't wear make-up. - Joaquin, you saw her, she could be Miss Euskadi. - Miss Euskadi? They don't have that.	CSHS	Banter	Leaving humour unchanged

117.	- Bueno, es que me estáis ayudando tela los tres.	-	- You three are a great help. <u>Thanks a lot.</u>	-	Witticism (Stylistic figure – irony)	Leaving humour unchanged Compensation
118.	- Ni se te ocurra ir en coche. Yo hice la mili en Irún, y me rayaron el coche cuatro o cinco veces. Eso a los vascos les encanta. Es típico allí.	CSHS	- Don't take your car. I did my military service in Irun and mine was scratched 4 or 5 times. The Basques love that. It's a custom.	CSHS	Anecdote	Leaving humour unchanged
119.	- Los vascos no pueden vernos a los andaluces ni en pintura, eso se lo enseñan a ellos en Primero de sus “escayolas”. Eso y a hacer cócteles molotov.	CSHS	- The Basques can't stand the sight of Andalusians. They're taught that in baby Basque school. That and making Molotov cocktails.	CSHS	Anecdote	Leaving humour unchanged
120.	- Para mí esto no ha sido un “aquí te pillo, aquí te mato” .	-	- It wasn't “Wham, bam, thank you, ma'am” .	-	Witticism (Pun)	Substitution
121.	- Qué guasa. Vosotros los vascos para otras cosas, sí, sois muy punteros, pero para el tema de las bromas, qué poca gracia tenéis.	CSHS	- You Basques might be great at some things, but you can't tell jokes.	CSHS	Teasing	Leaving humour unchanged
122.	- Además, allí te puedes peinar como una persona normal.	CSHS	- And you can wear your hair like a normal person there.	CSHS	Witticism (Stylistic figure – Simile/comparison)	Leaving humour unchanged
123.	- A ver, ¿qué quieres? ¿Qué llame a la Ertzaintza o qué? - Yo había pensado de estar un ratito los dos solos al principio, pero que si llamas a una amiga, tampoco pasa nada.	-	- You want me to call the <i>Ertzaintza</i> ? - I thought we'd be on our own for a while, but call your friend if you want.	-	Retort	Leaving humour unchanged
124.	- Estás muy rara, tía. ¿Qué vienes? ¿De la vendimia o algo? - Bueno, ¿tú te has visto?	-	- You look very odd. Have you been picking grapes? - Have you seen yourself?	-	Retort (Rethorical question)	Leaving humour unchanged
125.	- Ahora que las cosas están tranquilas, tiene venir la kale borroka andaluza.	-	- Just when it's quiet here, we get the Andalusian kale borroka.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
126.	- Dice que no te conoce. - Se está haciendo la dura. Muy típico de las chicas vascas de aquí. Eso y	CSHS	- She says she doesn't know you.	CSHS	Retort	Leaving humour unchanged

	cortarse el flequillo que parece que le han dado un hachazo.		- She really is acting tough. That's typical of Basque girls. That, and looking like they cut their fringe with an axe, right?			
127.	- ¿Tú qué eres, nuevo o qué?	-	- Are you new, or what?	-	Retort (Rethorical question)	Leaving humour unchanged
128.	- ¿Y qué? ¿Qué ha dicho? - Que no quiere saber nada de ti.	-	- What did she say? - She wants nothing to do with you.	-	Retort	Leaving humour unchanged
129.	- ¡Buena pareja, mis cojones!	-	- Nice couple, my ass!	-	Witticism (Stylistic figure – paradox)	Leaving humour unchanged
130.	- ¿Puedes hablar sin acento andaluz? - ¿Puede ser que tú de pequeña te dieras un golpe en la cabeza?	-	- Can you lose your accent? - Were you dropped on your head as a child?	-	Retort (Rethorical question)	Leaving humour unchanged
131.	- Bueno, pues a mí me parece muy bien, pero... pero yo me voy para Sevilla. - Ah, vale, muy bonito. Ayer mucho “flechazo”, “una locura”, qué típico de los andaluces, ¿eh? Mucho decir y luego...	CSHS	- I think that's all very well but I'm going to Seville. - Oh, that's very nice. Yesterday, all “lovey-dovey”... Typical of Andalusians. All talk and then...	CSHS	Retort	Leaving humour unchanged <u>Substitution</u>
132.	- Está bien. - Está bien si vengo de recoger la aceituna en Puente Genil, yo por la noche con un chándal no alterno.	CSHS	- These clothes are fine. - They're fine for picking olives but I don't go out at night in a track suit.	CSHS	Retort	Leaving humour unchanged
133.	- No, esto es Virgen de la Macarena. Lo más grande que hay. - Lo más grande es la hostia que te mete mi padre como se entere que eres andaluz.	CSHS	- No! This is the Virgin of the Macarena. It's the greatest. - No, the greatest is the punch from my father if he finds out you're Andalusian.	CSHS	Retort	Leaving humour unchanged
134.	- El móvil. No te vaya a llamar un amigo tuyo desde la Giralda y la liemos. - Me quitas mis raíces y me dejas incomunicado. Eso es muy típico de los radicales vascos, ¿eh?	CSHS	- Your phone. We don't want a friend calling you from the Giralda. - You take away my roots, and leave me incommunicate as well. Typical of Basque radicals.	CSHS	Retort	Leaving humour unchanged
135.	- Con el pelo hay que hacer algo, ¿eh? - Pues sí, porque tienes el flequillo que parece que te ha pegado un bocado un burro.	CSHS	- And a change of hairstyle. - You're right there, you look like a donkey chewed your hair.	CSHS	Witticism (Stylistic figure – simile/comparison)	Leaving humour unchanged

136.	- Hablo de tu gomina. - Ah, no. ¿Qué estás hablando de la gomina? Me tras tocas la religión si quieres, pero la gomina no me la tocas.	CSAS	- I mean your hair gel. - No way. My hair gel? No, you can play around with my religion but you're not touching my hair gel!	CSAS	Retort	Leaving humour unchanged
137.	- Bueno, bueno. Pero este igual, como es Clemente, se pide paella o algo. ¿Eh, tú? Venga.	-	- But as he's a Clemente, he might order paella. Eh? Come on!	-	Teasing	Leaving humour unchanged
138.	- Y deja de hacer la pelota con tanto abrazo y tanta hostia. Que no estás en Sevilla.	CSHS	- And stop all the hugging. Why did you do it? You're not in Seville.	CSHS	Putdown	Leaving humour unchanged
139.	- Tú no has jugado a pelota en la vida. ¿Con estas manos? ¡Venga hombre!	CSAS	- <u>You don't fool me!</u> You've never played pelota! With those hands? Come off it!	CSAS	Witticism (Stylistic figure – sarcasm)	<u>Compensation</u> Leaving humour unchanged
140.	- Sí, claro, Anne. ¿A que me pega? - ¿Anne... Igartiburu? ¡Ahí va la hostia! Casualidad también. - Pues claro, como... como la de la tele. - ¡Toda la vida siendo madre e hijo y no nos habíamos dado cuenta!	-	- Right, Anne. Suits me, doesn't it? - Anne... Igartiburu? Hell, there's a coincidence! - Yes, like the girl on TV. - Mother and son all our lives and we never realized!	-	Banter	Leaving humour unchanged
141.	- Oye, si queréis, podemos salir a pescar un bonito, y preparar para la noche, ¿eh? Soy arrantzale. - Sí, y yo Anne. Encantada.	CD CSAS	- Tomorrow we could go fishing for bonito and cook it at night. I'm <i>arrantzale</i> . - And I'm Anne. A pleasure.	CD CSAS	Banter	Leaving humour unchanged
142.	- Y ni se te ocurra pasar de la cintura. - ¿De qué estamos hablando? ¿De zona dura o zona blanda? - De la cintura.	CSHS	- And you, don't go beyond the waist. - Are we talking about the hard zone or the soft zone? - The waist.	CSHS	Banter	Leaving humour unchanged
143.	- Esa mano está baja. - En la cintura me has dicho. - El meñique no lo tienes en la cintura. - Lo mismo el meñique está un poco al límite, pero no toca zona blanda. - Sube.	CSHS	- That hand is low. - You said on your waist. - Your little finger isn't on my waist. - It might be on the very limit but I'm not touching the soft zone. - Move it up.	CSHS	Banter	Leaving humour unchanged
144.	- Me refiero al momento Titanic éste, todo guapo, que estamos viviendo, hija.	-	- I mean the Titanic moment we're experiencing here.	-	Witticism (Allusion – quotation)	Leaving humour unchanged

145.	- Mira, de verdad, no sé dónde tengo la cabeza.	-	- I don't know where my head is.	-	Self-denigrating humour	Leaving humour unchanged
146.	- Oye, ¿te pongo una de Kortatu? - No, no, con unas aceitunas ya va bien.	-	- How about a bit of "Kortatu"? - No, no, some olives would be fine.	-	Retort	Leaving humour unchanged
147.	- Cuidado, ¿eh? Que yo soy vasco, ¿eh? Mucho.	CSHS	- Hey, but I'm Basque, you know? A lot.	CSHS	Witticism (Stylistic figure – paradox)	Leaving humour unchanged
148.	- ¡A tomar por culo ya, hombre! ¡No sólo tenemos que estar pagando sus siestas con nuestros impuestos, sino que además vienen aquí a tirarse a nuestras mujeres!	CSHS	- To hell with him! Not only do our taxes pay for their siestas but now they come here and screw our women!	CSHS	Putdown	Leaving humour unchanged
149.	- Bueno, tampoco pasa nada si no os acabáis la botella, ¿eh?	-	- It's all right if you don't finish the bottle.	-	Teasing	Leaving humour unchanged
150.	- Oye, no me habías dicho que tu madre estaba con un sevillano. Se ve que eso va en los genes, ¿no?	-	- You didn't tell me your mother was with a Sevillian. It's obviously in the genes.	-	Teasing	Leaving humour unchanged
151.	- ¿Y lo que podría haber pasado si te hubieras quedado? Yo te hubiera montado... en una calesa tirada por cuatro caballos blancos por mitad de Triana. Se te iba a quitar todo lo desaborida que eres. - Eres un hortera, tío. - Pero lo que he ligado yo así no lo ha ligado Bertín Osborne. Y unos... unos rematitos dorados por los laterales, y los caballos con la melena suelta, con un champú y un acondicionador que tienen para ellos ahora. Y luego tocando las palmas los más grandes de toda España: "Los del Río". - Mira, ni de coña. - ¿Ni de coña qué? - Que ni hasta las cejas de txakolí me subes tú a un carromato de esos. - Anda, anda, anda.	-	- You know what would've happened if you'd stayed. I'd have given you a ride... in a carriage, drawn by four white horses through Triana. That would have knocked the nastiness out of you. - You're so corny. - <u>Maybe, but I've scored more than Julio Iglesias. And gold trimmings along the side, and the horses with their manes tossing, with that special shampoo and conditioner they have now. And, clapping their hands, the greatest in Spain: "Los del rio".</u> - Look, no way. - No way what? - Even if I was blind drunk, I wouldn't get in one of those. - Well, well, well.	-	Banter	Leaving humour unchanged <u>Substitution</u> Replacement with an idiomatic expression

152.	- Una cosa te voy a decir. Esta noche te vas a quedar tú con las ganas, porque yo también soy muy digno, ¿sabes? Me voy para el suelo.	CSHS	- I'll tell you something. Tonight you're going to lose out because I've got my dignity. I'm getting on the floor.	CSHS	Teasing	Leaving humour unchanged
153.	- ¡Si va a estar un sevillano, cómo hostias no voy a estar yo! ¿Estamos tontos o qué hostias estamos?	CSHS	- If a Sevillian can be there, why the fuck can't I? Are we stupid or what?	CSHS	Retort (Rhetorical question)	Leaving humour unchanged
154.	- Nada de solomillos y chuletitas, chuletón de kilo y medio cada uno, a ver si se atraganta el sevillano.	CSHS	- But no sirloins or chops. A three-pound T-bone for everyone. Maybe the Sevillian will choke.	CSHS	Putdown	Leaving humour unchanged
155.	- Mire, padre, una cosa que tiene, es que es muy sincera. Siempre con la verdad por delante. A su padre no le ha mentido en la vida y a mí, sincera desde el principio.	-	- One thing is that she's very honest. She always tells the truth. She's never lied to her father, and with me, honest from the start.	-	Witticism (Stylistic figure – irony)	Leaving humour unchanged
156.	- Y otra cosa que tiene es que es cariñosa hasta... hasta decir basta. Todo el santo día dando abrazos.	CSHS	- And another thing, she's the most affectionate person I know. She's always hugging people.	CSHS	Witticism (Stylistic figure – irony)	Leaving humour unchanged
157.	- Hice la primera comunión e incluso hasta pregunté por la segunda.	CSAS	- I had my First Communion and even asked about the second one.	CSAS	Witticism (Stylistic figure – hyperbole)	Leaving humour unchanged
158.	- Lo que pasa es no consumé, la chiquilla se quedó dormida y... y juro que no la toqué, ¿eh? Y, si la rocé, que un poco sí, es porque tengo el somier blando, y vence.	-	- I didn't consummate, she fell asleep and...I didn't touch her. I swear I didn't. If I rubbed up against her a bit it was because the mattress is soft.	-	Anecdote	Leaving humour unchanged
159.	- Ah, que la semana pasada le cambié los rodapiés del pasillo a un colega, y no le cobré el IVA. Sé que no está bien, pero no se lo podía cobrar, porque el día anterior me había tirado a su novia.	-	- Oh, last week I changed some skirting board for a friend and didn't charge him VAT. I know that's wrong, but I couldn't charge him. The day before I screwed his girlfriend.	-	Anecdote	Leaving humour unchanged
160.	- No, y mía también, que he andado un poco ingenuo, porque mira que tenía acento jodido el sevillano, ¿eh?	-	- No, mine too, I was a bit naive, because he had a fucking terrible accent.	-	Self-denigrating humour	Leaving humour unchanged
161.	- Tranquila, yo te espero aquí en Argoitia. No me traigas un nieto del Sevilla si no vienes con el padre, ¿eh? - ¿Y del Betis? - Amaia, no me jodas, no me jodas...	CSHS	- I'll be waiting for you here in Argoitia. But, listen, don't bring me a grandchild who supports Sevilla if you don't bring the father. - And if it's Betis?	CSHS	Banter	Leaving humour unchanged <u>Substitution</u>

			- <u>Give me a fucking break.</u>			
162.	- Que te lo digo en serio, Rafa, que te han lavado la cabeza. Pero no lo digo en el sentido "literario". Bueno, en el "literario" también porque te han quitado la gomina. Lo digo en el sentido de tu manera de verla vida, tu filosofía, tu...	CSAS CSHS	- I'm serious, Rafa, they brainwashed you. I don't mean in the "literary" sense... Well, that too, because they took away your hair gel. I mean in how you see life, your philosophy, your development, your...	CSAS CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged

The list of examples from the movie “Cuerpo de Elite”

No.	Original (Spanish)	Culture in SL	Translation (Lithuanian)	Culture in TL	Type of Conversational Humour	Translation Strategy
163.	- ¿Y brilla en la oscuridad? - Ya lo creo. Y el uniforme también. Aunque usted igual no lo ve, como está ciega... Esto es un vado, señorita.	-	- Does it glow in the dark? - Sure does. And so does the uniform. But you might not see it, since you're blind... This is a no parking zone, Miss.	-	Retort	Leaving humour unchanged
164.	- Nada. Firmar un autógrafo. “Para el capullo que aparca en el carril bus. Gracias por estar ahí”.	-	- Nothing. Signing an autograph. “To the schmuck who parked in the bus lane. Thanks for being there”.	-	Putdown	Leaving humour unchanged
165.	- No se preocupe, agente. Hizo lo que debía. Es muy buen agente de movilidad. Ojalá fueran así todos los policías. Los policías de verdad.	CD	- Don't worry, officer. You only did your job. You're a very good traffic officer. I wish all police were like you. Real police.	CD	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
166.	- Solo he ido al cajero. - Perfecto. Ya tiene usted efectivo para pagarla.	-	- I only went to the ATM. - Perfect. Then you have the cash to pay the fine.	-	Retort	Leaving humour unchanged
167.	- Perseguir criminales. Proteger inocentes. Lo dice el mejor policía, Robocop.	-	- Catch criminals and protect the innocent. That's what Robocop said.	-	Witticism (Allusion – quotation)	Leaving humour unchanged
168.	- Permiso para llorar, señor. - ¡La madre que me parió!	-	- Permission to cry, sir. - For God's sake.	-	Retort	Leaving humour unchanged
169.	- Muy buena idea la de culparme del accidente.	-	- Great idea blaming me for the accident, sir.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
170.	- ¿Ni azafata ni piloto? Primera misión y nos llevan en low cost. ¡Mal!	-	- No stewardess or pilot? Our first mission and they fly us low cost!	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
171.	- Maricón, no sabes con quién hablas. - Guarda esas uñas, gatita. Aquí hace falta sangre fría.	-	- Hey, chump. You don't know who you're talking to. - Watch those claws, kitten.	-	Retort	Leaving humour unchanged <u>Ignoring humour altogether</u>

172.	- Acaba de saltar desde 6000 pies de altura. Sin paracaídas. ¿Cómo pensaba sobrevivir? - Pues con mucho orgullo.	CSAS	- You just jumped from 6,000 feet. Without a parachute. How were you planning to survive? - With pride!	CSAS	Retort	Leaving humour unchanged
173.	- Muy bien, recluta. Como veo que te gusta tanto la leche, a partir de ahora te llamarás Requesón. Requesón.	-	- Very good, recruit. Since I see you like milk so much, from now on your name will be Curd. Curd!	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
174.	- Vaya, que somos como autónomos.	-	- Wow, we're like freelance!	-	Witticism (Stylistic figure - simile/comparison)	Leaving humour unchanged
175.	- ¿Quieres una de estas? Traje para todos, ¿eh? - Prefiero una venérea.	-	- Want one of these? I brought plenty for everyone. - I'd rather get venereal disease.	-	Retort	Leaving humour unchanged
176.	- ¿No ves que el vasco te la quema?	CSHS	- Take it easy. Put that away. The Basque will burn it.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
177.	- La del cargamento de heroína. ¿Cuándo? - ¿Viene un cargamento de heroína? ¡Pero esa droga es peligrosísima! En Galicia mató a muchísima gente. Y a la que no mató, la hizo rica.	-	- The heroin shipment. When? - There's a heroin shipment coming? What a dangerous drug! It killed a lot of people in Galicia. And if it didn't kill them, it made them rich.	-	Teasing	Leaving humour unchanged
178.	- Mira, un gatito chino. - No, se llama “Maneki-neko”. Dicen que puede dar dinero mágicamente. ¿Sabes el PER para los andaluces? Pues es igual.	CSHS	- Look, a Chinese kitty cat. - No, it's called a “Maneki-neko”. They say it can make money magically. You know, like the Andalusian agricultural subsidies.	CSHS	Teasing	Leaving humour unchanged
179.	- Sargento, es que es mejor que no me vean disparar. Pueden desmoralizarse. - Bienvenidos al país del dolor. Capital: mis huevos morenos. Ya está poniéndose a disparar inmediatamente.	-	- Sergeant, it's better if they don't see me shoot. It might demoralize them. - Welcome to the Land of Pain. Capital: My Sacred Balls. Fire your weapon immediately!	-	Retort	Leaving humour unchanged
180.	- ¡Joder! ¡Has fallado! ¡Serás hijo de la gran puta! Has disparado a tu propio hijo. Ay, madre mía. Pero si estabas a menos de cinco metros, subnormal.	-	- Fuck! You missed! You son of a bitch! You shot your own son! You were only <u>6</u> yards away, you retard!	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged <u>Substitution</u>

181.	- Estas cosas pasan. Unos puntillos y mañana estás bailando sardanas otra vez.	-	- These things happen. A couple of stitches and you'll be dancing <i>sardanas</i> in no time.	-	Teasing	Leaving humour unchanged
182.	- No sabía que había gais en las Vascongadas. Era lo único bueno de ustedes.	CSHS	- I didn't know there were gays in Basque-land. It was the only good thing about you people.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
183.	- Pero mira que es guapo, con ese pelo brillante. En parte solo por la grasa, pero bueno.	-	- He's good looking. His hair is shiny. Partly because it's greasy, but anyway...	-	Self-denigrating humour	Leaving humour unchanged
184.	- Ya no estás en Andalucía, Lola. Aquí las mujeres y el ganado sois libres para elegir pareja.	CSHS	- But you're not in Andalusia anymore. Women and cattle are free to choose their lovers here.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
185.	- Qué mala cara traes, ¿no has comido? - Veinte años de servicio y el primer tiro, de un madrileño inútil.	CSHS	- You look awful. Have you eaten? - 20 years on the force and I get shot by a punk from Madrid!	CSHS	Retort	Leaving humour unchanged
186.	- Pepe, ha sido un error. ¿Tú no te equivocas nunca? Ah no, claro, que tú eres muy listo. Los catalanes sois muy listos.	CSHS	- It was a mistake, Pepe. You never make mistakes? No, you're too smart. Catalonians are too smart.	CSHS	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
187.	- Yo fui agente de movilidad. Huele a zona de minusválidos. ¡Seguidme!	-	- I was a traffic cop. I can smell the handicapped zone. Follow me!	-	Self-denigrating humour	Leaving humour unchanged
188.	- Y segundo, a todos los discapacitados quiero enviarles un fuerte abrazo. A los que no tengan brazos, un beso.	-	- And secondly, I'd like to send a big hug to all those disabled people out there. And a kiss to the ones with no arms.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
189.	- ¿Has cogido peso? - Desde que te fuiste estoy como una vaca.	-	- Have you put on weight? - I've been eating like a cow ever since you left.	-	Witticism (stylistic figure – paradox)	Replacement with an idiomatic expression
190.	- ¿Me llamarás? - Agradece que no llame a Inmigración.	-	- Will you call me? - Hey, you're lucky I don't call Immigration.	-	Retort	Leaving humour unchanged
191.	- De los nuestros dice, tú... El día que te fuiste montamos una fiesta. Este casi se ahoga en Canaletas y todo.	-	- One of us? Yeah, right! We threw a party the day you left. He almost drowned in the Canaletas Fountain.	-	Retort	Leaving humour unchanged
192.	- No se martirice, mujer. Está usted guapa. - Claro, por eso este año salgo en el calendario Pirelli.	-	- Don't martyr yourself, honey. You're still pretty. - Sure, that's why I'm in the Pirelli calendar.	-	Retort	Leaving humour unchanged

193.	- ¡No, esa foto no! Qué cara de choripán.	-	- Not that photo, I look bloated!	-	Self-denigrating humour	Substitution
194.	- Bueno, voy a hacer una llamada que en absoluto tiene que ver con este asunto.	-	- Okay, I'm going to make a call totally unrelated to this matter.	-	Witticism (Stylistic figure – irony)	Leaving humour unchanged
195.	- ¡Que somos fugitivos! - ¿Cómo que fugitivos, Pep? No me digas eso, que yo soy guardia civil. - Y fugitiva.	-	- We're fugitives! - Fugitives? Don't say that. I'm a Civil Guard. - And a fugitive.	-	Teasing	Leaving humour unchanged
196.	- ¿Qué haces aquí? ¿No pensarás meterme cuello en la casa del Señor? ¿No has traído champán? - Qué va. Aquí no hace falta, tenemos vino gratis.	-	- Why are you here? Think I'd kiss you in the house of the Lord? Did you bring champagne? - No need, there's free wine up there.	-	Teasing	Leaving humour unchanged
197.	- ¿Y qué es lo único que nos une a todos? - ¿Robar lápices en Ikea?	CSAS	- And what's the one thing that unites us all? - Stealing Ikea pencils?	CSAS	Retort (Rhetorical question)	Leaving humour unchanged
198.	- Venga, decidle que sí. Si no, vuelve a poner la canción.	-	- Come on, say yes, or he'll play the song again.	-	Teasing	Leaving humour unchanged
199.	- ¿Tú qué le pedirías al año nuevo? - Salud. Quiero quitarme otras dos costillas y el médico teme que muera. - Claro que sí, brindo por ello.	-	- What would you ask for? - Good health. I want to have 2 more ribs removed and the doctor says I could die. - Sure, I'll toast to that.	-	Teasing	Leaving humour unchanged
200.	- Arranque. Vamos lo más lejos que podamos de Madrid. - ¿No quiere pasar antes por la Puerta del Sol? He oído que va a ser la bomba.	-	- Drive. As far away from Madrid as possible. - Sure you don't want to stop at the Puerta del Sol? I heard it's gonna be a blast!	-	Teasing	Leaving humour unchanged
201.	- Yo no soy español. - ¡No! No puede ser, Cuenca. ¿Seguro?	-	- I'm not Spanish. - No! Are you sure, Cuenca?	-	Teasing	Leaving humour unchanged
202.	- Por Dios, que me infecto. - Te los desinfecto.	-	- I'll get infected! - I'll disinfect them!	-	Witticism (Pun)	Leaving humour unchanged
203.	- Ánimo. Si no te mata la sangre vasca y bujarra, nada lo hará.	CSHS	- Cheer up. If Basque homo blood doesn't kill you, nothing will.	CSHS	Teasing	Leaving humour unchanged

The list of examples from the movie “Volver”

No.	Original (Spanish)	Culture in SL	Translation (Lithuanian)	Culture in TL	Type of Conversational Humour	Translation Strategy
204.	- ¡Qué delgada estás! ¿Es que ya has dado a luz? - ¡Hace 14 años! - ¡Cómo pasa el tiempo!	-	- Tu labai liesa. Neseniai gimdei? - Prieš 14 metų. - Kaip bėga laikas!	-	Banter	Leaving humour unchanged
205.	- ¿No le importa que la quite? - No, si yo no la veo.	-	- Galiu išjungt? - Taip. Ir taip nematau.	-	Retort	Leaving humour unchanged
206.	- ¿Ves qué moderna era? La única hippie del pueblo.	-	- Žiūrėk! Argi ji nebuvo kieta? Vienintelė hipė visam kaime.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
207.	- Cada vez que me fumo un porro me acuerdo de ella. - Anda, que menudo ejemplo le estás dando a la Paula.	CD	- Kai tik traukiu dūmą prisimenu ją. - Paulai rodai puikų pavyzdį.	CD	Retort	Leaving humour unchanged
208.	- ¿Y tu hermana Brígida? - ¿Esa? Sigue en Madrid, triunfando en la telebasura.	CD	- O tavo sesuo Brigita? - Ji Madride. TV žvaigždė.	CD	Retort	Leaving humour unchanged
209.	- Mamá, se me ha acabado el saldo. - ¡Mejor, así descansamos un poquito del teléfono!	-	- Mama, mano sąskaita tuščia. - Puiku, pailsėsi nuo telefono.	-	Retort	Leaving humour unchanged
210.	- ¿Cómo podrá cocinar eso sin ver ni gota?	-	- Kaip ji juos kepa jei yra akla kaip šikšnosparnis?	-	Retort (Rethorical question)	Leaving humour unchanged
211.	- Hola, Regina. ¿Te vas a trabajar? - ¡Qué remedio, mi amor!	-	- Labas, Regina. Eini į darbą? - Neturiu kitos išeities.	-	Retort	Leaving humour unchanged
212.	- ¿Qué tal, os habéis divertido? - ¿En el cementerio? ¿Te estás quedando conmigo?	-	- Na, ar buvo smagu? - Kapinėse? Tyčiojiesi?	-	Retort (Rethorical question)	Leaving humour unchanged
213.	- Hoy me pondré a dieta. - Claro, que te vendrá bien.	-	- Šiandien teks laikytis dietos. - Tau tik į naudą.	-	Teasing	Leaving humour unchanged

214.	<p>- ¡Con la glucosa y el colesterol como los tienes, parece mentira que traigas mantecados!</p> <p>- Si es el único vicio que tengo. ¡Tres cajas!</p> <p>- Pues no debes comerlos.</p> <p>- ¿No? ¿Y qué hago, los regalo?</p> <p>- Me los vendes.</p> <p>- Bueno, pero déjame probarlos.</p> <p>- Claro. Te comes dos, tres, cuatro...pero no te atraques, que te conozco. Tráemelos a casa, cariño.</p>	-	<p>- Juk tavo toks gliukozės ir cholesterolio kiekis!</p> <p>- Tai mano vienintelė silpnybė.</p> <p>- Tau nederėtų jų valgyti.</p> <p>- Tai ką daryt? Išmest?</p> <p>- Parduok man. Man jų reikia.</p> <p>- Nors leisk paragaut.</p> <p>- Žinoma. Suvalgyk 3 ar 4. Bet nepersivalgyk. Atnešk juos man.</p>	-	Teasing	Leaving humour unchanged
215.	<p>- Y si no te importa, y aunque nos cobres más, si las raciones fuesen un poquito más abundantes...</p> <p>- Mañana os voy a poner de comida que os vais a caer de culo.</p>	-	<p>- Jei reikės mokėsim daugiau. Ar porcijos gali būti didesnės?</p> <p>- Nesijaudinkit. Ryt valgis lips pro akis.</p>	-	Teasing	Replacement with an idiomatic expression
216.	<p>- No te fíes de todas las viejas de la calle. ¡Y menos rusas, hay mucha mafia!</p>	-	<p>- Nepasitikėk visom moterim, ypač rusėm. Ten mafija.</p>	-	Putdown	Leaving humour unchanged
217.	<p>- Dentro de poco, seguro que habla español.</p> <p>- ¡No te extrañe! Mira cuántas top model rusas hay ahora.</p>	-	<p>- Ji išvalgi. Greit mokės ispaniškai.</p> <p>- Nieko keista. Juk tiek modelių - rusės.</p>	-	Retort	Leaving humour unchanged
218.	<p>- ¿Y a ti que te pasa?</p> <p>- Estoy en una edad muy mala.</p>	-	<p>- Kas tau?</p> <p>- Sunkus amžius.</p>	-	Self-denigrating humour	Leaving humour unchanged
219.	<p>- ¡Qué pesada es! Desde niña. Tú fíjate, que entonces no había cuarto de baño y hacíamos nuestras cosas en el corral. Pues todo el día había que estar esperándola. Todo el santo día en el corral, con las gallinas.</p>	-	<p>- Su ja sunku. Nuo vaikystės. Neturėjom tualetu. Viską atlikdavom kieme. Visą dieną jos laukdavau. O ji būdavo lauke su vištom.</p>	-	Anecdote	Leaving humour unchanged
220.	<p>- ¿Qué olor?</p> <p>- ¡En el lavabo, y aquí! ¡Si es como si acabara de estar mamá peyéndose a culo lleno! ¿No lo oléis vosotras?</p> <p>- ¡Cómo se peña, por Dios! Y no podía ocultarlo, porque ella era la primera en troncharse.</p> <p>- Te juro que me parece estar oyéndola reír.</p>	-	<p>- Koks kvapas?</p> <p>- Vonioj ir čia. Lyg čia būtų mama. Bezdėtų. Neužuodi?</p> <p>- Kaip ji bezdėdavo. Nemokėdavo nuslėpt, nes pirma imdavo juoktis.</p> <p>- Lyg girdėčiau ją juokiantis.</p> <p>- Nekvailiok!</p>	-	Banter	Leaving humour unchanged

	- ¡Qué cosas dices!					
221.	- ¡Ay, qué rico! Yo no bebo más, ¡están buenísimos! - Oye, con tu escote y mis mojitos podemos hacernos de oro, Mundita.	-	- Kaip skanu! Daugiau negaliu. Labai skanu. - Tavo iškirptė ir mano <i>mojito</i> atneš mums milijonus.	-	Teasing	Leaving humour unchanged
222.	- Es que la telebasura tiene algo, ¿eh? Yo, cuando me siento delante del televisor, no puedo dejarlo. Me voy sintiendo cada vez peor, pero no me puedo levantar. Para mí es como una droga.	-	- TV traukia. Kai pradedu žiūrėt, negaliu atsitraukt. Jaučiuosi vis blogiau, bet negaliu. Visai kaip narkotikai.	-	Self-denigrating humour	Leaving humour unchanged
223.	- Pero te voy a pagar, como cualquier cliente. - No, mi amor, yo a ti te hago un descuento. Chica, pero yo no sabía que a ti te iban las chirlas. - ¡Es que no me van! - ¿No? <u>Y si no es para hacer un “pan con pan”</u> , ¿qué es lo que me pides?	-	- Bet sumokėsiu kaip klientė. - Mieloji tau su nuolaida. Nežinojau, kad tau patinka moterys. - Nepatinka. - <u>Jeį nenori linksintis, tai ko nori?</u>	-	Teasing	Leaving humour unchanged <u>Substitution</u>
224.	- Ponte algo cómodo. Te espero en la terraza. - ¿Cómo qué? - Que no parezca que vas a estallar.	-	- Patogiai apsirenk. Lauksiu lauke. - Ką? - Atrodai lyg tuoj sprogsi.	-	Teasing	Leaving humour unchanged
225.	- ¿Te has hecho daño? - No. Si total, para lo que quiero el bazo...	-	- Susižeidei? - Ne. Kam ta blužnis?	-	Retort	Leaving humour unchanged
226.	- Agustina, yo entiendo que entre el viento y el cáncer hayas perdido la cabeza, pero no tienes derecho a complicarnos la vida a los demás, ¡que bastante tenemos con lo nuestro!	-	- Agustina... Dėl vėjo ir vėžio visai netekai proto. Bet neturi teisės sunkint gyvenimo kitiems. Turim savų rūpesčių.	-	Witticism (Stylistic figure – sarcasm)	Leaving humour unchanged
227.	- ¡Estoy sorda, sí! - Como una tapia.	-	- Taip, kurčia. - Kurčia kaip stulpas.	-	Witticism (Stylistic figure – simile/comparison)	Leaving humour unchanged
228.	- Le estaba contando que a mi Borja lo han vuelto a expulsar. Le ha pinchado las ruedas al cura que le da religión.	-	- Pasakojau jai apie sūnaus išmetimą. Jis nuleido tikybos mokytojai-kunigui padangas.	-	Anecdote	Leaving humour unchanged

229.	<p>- Oye, niña, ¿tú siempre has tenido tanto pecho? - Yo sí, mamá, desde pequeña. - Ya... Es que te recordaba con menos. No te habrás hecho algo, ¿no? - ¿Qué me voy a hacer? ¡Qué cosas tienes!</p>	-	<p>- Tavo krūtinė visad buvo tokia didelė? - Taip, nuo jaunystės. - Pamenu ją mažesnę. Ką nors jai padarei? - Ne. Kaip gali taip sakyti?</p>	-	Teasing	<p>Leaving humour unchanged</p>
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The list of examples from the movie “Hable con Ella”

No.	Original (Spanish)	Culture in SL	Translation (Lithuanian)	Culture in TL	Type of Conversational Humour	Translation Strategy
230.	- ¿Están lavándole el pelo? - ¿Tú qué crees?	-	- Plaunat galvą? - O kaip manai?	-	Retort	Leaving humour unchanged
231.	- ¿Cómo estás? - Desnudita.	-	- Kaip jautiesi? - Nuogai.	-	Teasing	Leaving humour unchanged
232.	- ¿Y tú que le has dicho? - Que me van los tíos. - ¿De verdad? - No, tonta, le he mentido.	-	- Ką atsakei? - Kad mane domina vyrai. - Tikrai? - Ne, kvailute. Pamelavau jam.	-	Teasing	Leaving humour unchanged
233.	- Que, ¿qué experiencia tienes tú con las mujeres? - ¿Yo? Toda. He vivido 20 años día y noche con una y llevo 4 años con ésta.	-	- Kokios patirties turi su moterim? - Nemažai. Su viena gyvenau 20 metų, ir jau 4 metus su ja...	-	Retort	Leaving humour unchanged
234.	- Es que esas cosas a los tíos se les nota en la cara. - En la cara, y sobre todo entre las piernas.	-	- Galiu pasakyt iš vyro veido. - O ypač iš tarpukojo.	-	Retort	Leaving humour unchanged
235.	- Es una historia de amor. Entre Alfredo... Un chico un poco gordito, como yo.	-	- Tai Alfredo meilės istorija, jis turi antsvorio.	-	Self-denigrating humour	Ignoring humour altogether

The list of examples from the movie “Julieta”

No.	Original (Spanish)	Culture in SL	Translation (Lithuanian)	Culture in TL	Type of Conversational Humour	Translation Strategy
236.	- No, no me gusta comprarme libros que ya tengo, me hace sentirme mayor...	-	- Nenoriu pirkt to ką jau turiu. Tada jaučiuosi sena.	-	Self-denigrating humour	Leaving humour unchanged
237.	- En este momento pareces una niña.	-	- Dabar atrodai kaip mergaitė.	-	Teasing	Leaving humour unchanged
238.	- Marcos, ¿quién te parece a ti la mujer más guapa? - Tú. - Eso no vale porque yo soy la profesora.	CD	- Markai, kas tau pati gražiausia moteris? - Jūs. - Nevalia taip. Aš tavo mokytoja.	CD	Teasing	Leaving humour unchanged
239.	- Monísima. Mucho más guapa que yo, pelota.	-	- Labai graži. Daug gražesnė už mane.	-	Self-denigrating humour	Leaving humour unchanged
240.	- ¿Cómo te voy a dejar ir al campamento como eso de los Adams?	CD	- Neleisiu tavęs į stovyklą kaip pusbrolio Ito iš Adamsų.	CD	Witticism (Stylistic figure – simile/comparison)	Substitution
241.	- Cuando comprendí que estaba convirtiéndome en uno de esos... personajes obsesivos de Patricia Highsmith, escondiéndome por las esquinas, haciendo guardia alrededor de tu casa.	-	- Supratau, kad tampu Patricijos Haismit personažu. Slepiuosi už kampo. Stoviniuju prie tavo namų.	-	Self-denigrating humour	Leaving humour unchanged