

Analysis of English subtitles produced for the Taiwanese movie
Cape No.7

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Attestation of authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), no material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

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Abstract

The purpose of this thesis is to explore how the approaches identified for the translation of Taiwanese Mandarin dialogues into English subtitles is different from those described in research studies which examined the translation of English film dialogues into Mandarin subtitles using data gathered from a Taiwanese movie entitled *Cape No. 7*. Taiwanese Mandarin is significantly influenced by the Tai-yu dialect, and in order to carry out the translation of Taiwanese Mandarin, it is important to deal with the functions of the dialect and related culture-specific items (CSIs). Therefore, the researcher of this thesis has investigated whether the translator of *Cape No. 7* successfully applied a variety of translation strategies and prioritized the translation criteria well, to enable the target audience to receive the same message of the film as the source audience, especially when subtitling is constrained by time and space. There are two research areas which have been examined: slang and humour. The data analysis of slang scenes included Tai-yu slang and swearing, while humorous scenes were divided into three areas: puns, irony and metaphor. The research data have been analysed by means of analysis diagrams, which were trialled in a pilot study, described in Chapter Three. The pilot study lead to a new categorization based on previous researchers' taxonomies (Aixelá, 1996; Davies, 2003; Tveit and Fong 2005, as cited in Yang, 2006), and this was applied to the analysis diagrams. According to the findings from the analysis chapters (Chapter Four & Five), the translator of *Cape No. 7* preferred to use mostly the paraphrasing strategy in translating Tai-yu slang and humour, and the synonymy strategy in conveying swearing. In addition, the translator often strengthened swear words rather than toning them down in the English subtitles. However, when subtitling humorous scenes, the translator preferred to incorporate two strategies to deal with the cultural barriers when conveying the humorous effect. The compensation strategy was not used often in slang translation. In regard to the translation criteria, pragmatics and accuracy appeared to have been deemed more important by the translator than other criteria. Surprisingly functional equivalence did not seem to have been the translator's first priority, as suggested by earlier research. Overall, this research study appeared to show that the translator of *Cape No. 7* considered the paraphrase strategy to be the most efficient strategy for maintaining CSIs, and that pragmatics and accuracy were the translator's most important criteria, which differs from the findings of previous research studies.

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Chapter One: Introduction

‘幹，我國寶耶! (Fuck! I’m a national treasure! ; Original English subtitles: *Damn! They said I’m a gem!*)’. This line may sound offensive to some people, but it is an example of new popular slang that is being used by a lot of Taiwanese people on the internet, in blogs and on the electronic media after the success of a Taiwanese film—*Cape No. 7* in 2008. Many Taiwanese consider this film to have heralded in a revival of Taiwan’s film industry, as the film made the second top box office gross (only behind the *Titanic*) in Taiwan’s cinematic history (Wu, 2008; Yu, 2008). As this romantic comedy reflects the everyday lives of local people, and reveals some Taiwanese culture and customs, the storyline has resonated with Taiwanese audiences. However, the film did not achieve the same success when it premiered in Mainland China and America. This is because *Cape No. 7* uses a lot of the local Tai-yu dialect and is rooted in Taiwan’s history, so it is hard for the subtitled version to resonate with a new target audience in the same way. The challenge for the translator of *Cape No. 7* has been to render the Taiwanese Mandarin dialogues into the English subtitles for worldwide audiences, especially as Taiwanese culture is little understood in Western countries. Hence, this research study aims to investigate how the translator of *Cape No. 7* applied different translation strategies and prioritized the translation criteria while translating the original spoken discourse into the English subtitles. This chapter will clarify the aims of this thesis first, before going on to outline its structure.

1.1 Aims of the study

The primary aim of this research was to examine whether the translator of *Cape No. 7* applied suitable translation strategies to convey the functions of dialect and cultural-specific items (CSIs) which occurred in scenes involving slang and humour

scenes. In Taiwan, there are a lot of studies which have examined the translation of English dialogues into Mandarin subtitles, because of the large number of English films and the international trend of learning English. By comparison, there is a paucity of research which examines Mandarin into English subtitles. As subtitles play an important role to help the target audience understand the storyline of a movie, good subtitles can be one of the main reasons to determine if a movie can be sold successfully into a totally different country. However, many audiences may not understand the difficulties and challenges that translators are faced with in carrying out subtitling, for example, the challenge of the culture barrier between source and target country, and the constraints of time and space in doing subtitling. Therefore, there are often some critical comments through internet forums, newspapers, or magazines, after a film is released in other foreign countries.

Cape No.7 contains a large number of dialogues in the Tai-yu dialect, which is a popular dialect spoken by nearly 73.2% of the Taiwanese population (Scott & Tiun, 2007). As a dialect is an informal language developed by a local speech community, it is normally strongly linked with local societies and culture (Chambers & Trudgill, 1998). Hence, when the source audience hears the dialogues spoken in a local dialect in a film, they can easily empathize with the 'in-group'. That is why using a dialect in a film is a good way to create an immediate appeal to source audiences.

However, to translate the function of a dialect into another language in the field of AVT (audiovisual translation) is a challenging task; translators not only have to consider the cultural and linguistic challenges, but also some limitations and translation criteria for subtitling. For instance, the translators have to produce a clear and easy-to-understand target text (TT) for the target audience within limited time and space, and be aware of the requirements from the script writer, directors and lipsyncing (Gambier, 1993). In general, the whole process of subtitling may be more complicated

than audiences expect. Hence, this study intended to find out which of a variety of translation strategies the translator of *Cape No. 7* applied to convey the original spoken discourse into comprehensive English subtitles, whilst maintaining the functions of slang and humorous discourse at the same time.

1.2 Significance of the study

This thesis hopes to contribute to the area of AVT in two ways. Firstly, as mentioned there is a number of research studies in the area of AVT, but it is hard to find research which specifically focuses on the translation of Taiwanese Mandarin dialogues into English subtitles. As films can be a cultural export if they sell successfully (Yang, 2006), especially when a country is marginal by worldwide standards, it will be interesting to see how the translator conveys the function of dialect in slang and humorous conversations, thus enabling the target audience to receive the same message as the source audience.

Secondly, CSIs and humour are popular areas for examination in the field of translation. However, it seems these two issues still require research in the translation area of Taiwanese Mandarin dialogues into English subtitles. It is hoped that this study can discover some interesting findings about CSIs and humour in the translation analysis of Taiwanese film dialogues, and thus motivate future researchers to carry out similar research. In this way the gap may be filled.

1.3 Structure of the thesis

This thesis consists of six chapters. The introductory chapter provides an overview of the aims of the study. Following this, Chapter Two discusses a range of literature related to this research study. The first part of the literature review includes seminal translation theories (Nida and Newmark), functional translation theories (Reiss and

Vermeer), and cultural translation theories (Aixelá and Davies). This is followed by an introduction to dubbing and subtitling, which are considered to be two of the main areas in AVT. The second part of the literature review addresses the aspects of linguistic translation in dialect and slang, and the pragmatic viewpoint of humour. The final part reveals the potential gaps that this current study intends to fill.

Chapter Three offers the description of the methodology used in this study. This details both the data collection and the nature of the data, followed by the methodological framework. The pilot study used as a methodological tool, and is used translation analysis diagrams. In order to achieve the goals of this study, I created a new categorization method based on the CSIs taxonomies of Aixelá (1996) and Davies (2003), and the screen translation strategies of Tveit and Fong (2005, as cited in Yang, 2006), and this new categorization is used in the analysis diagrams. At the end of this chapter, modified analysis diagrams are provided after testing out the diagrams in the pilot study in relation to Tai-yu slang.

Chapters Four and Five describe the quantitative and qualitative parts of the data analysis which have been analysed with the analysis diagrams. Chapter Four focuses on the data analysis of slang translation: Tai-yu slang and swearing. Tai-yu slang and swearing are discussed within the analysis diagrams first. The findings are then presented at the end of the chapter. Chapter Five describes the data analysis of humour translation, which follows the same process used in Chapter Four.

Chapter Six is the discussion and conclusion chapter. It discusses the findings on slang and humorous translation from Chapters Four and Five, and addresses the research questions of this study. This chapter indicates some limitations of the study and suggests accommodations for future research, and summarises the overall findings.

Chapter Two: Literature Review

2.1 Translation theory

The understanding of some crucial translation theories is essential in the framework of this study, as these translation theories provide the basic foundations and guidelines for translators to follow. In this literature review chapter, I will discuss the seminal translation theories, functional translation theories and cultural translation theories that are relevant to this study. Then I will examine both dubbing and subtitling as part of audiovisual translations. This will be followed by a linguistic analysis of the concept of dialect and slang. Following this, the pragmatic underpinning of humour will be explained. The chapter will conclude with a discussion of the linguistic challenges that dialect and slang pose for the subtitle translator.

2.1.1 Seminal translation theories

Nida- Formal correspondence and dynamic equivalence

One may argue that both Nida and Newmark proposed seminal translation theories, because some of the concepts they proposed are valid even today. In 1969, Nida proposed that it is essential to make the target language translation as close as possible to its natural equivalence in the source language, and in carrying out this process there are two components that should be considered: the priority of meaning, and the significance of style (Nida, 1969). As translation is a complex undertaking, translators might face a number of difficulties, such as the problem of ambiguity, whilst they endeavour to transfer the content of the source text (ST). For example, when they try to keep the original style and form, they might lose valuable parts of the content, and when they try to keep to the closest word equivalence, it might distort the meaning of the original context. Since it can be challenging to make sound judgments within translation,

Nida suggested that there should be guidelines and criteria for translators, so translators could create a target text that meets these criteria. Accordingly, he provided four priorities as the central criteria for translators:

- “ 1. Contextual consistency over verbal consistency
- 2. Dynamic equivalence over formal correspondence
- 3. Heard language over the written language
- 4. The needs of the audience over the forms of language” (Nida, 1969, p.27).

According to Nida (1969), the second criterion, that of dynamic equivalence over formal correspondence is the most important. Formal correspondence emphasizes the need to be totally faithful to the source language (SL). It focuses on the intention of the message itself, and tries to keep the target language's (TL) form and content as identical to that of the SL. Because of time and historical effects, present day target readers may have difficulties to understand the formally corresponding text. Therefore Nida proposed dynamic equivalence, which is a better solution for translators. Unlike formal correspondence, dynamic equivalence aims to ensure the target readers can respond the same way as the source readers. Nida assumed that the crucial part of carrying out translation is conveying a clear and intelligible message to receptors. Therefore, in judging whether a translation is successful or faithful, it will depend on how receptors react and respond to the translated text. Therefore, he suggested that dynamic equivalence would be more efficient than formal correspondence in carrying out translation. For instance, Nida (1969) used an example of Philippians 2: 1-2, and compared the content of the Revised Standard Version (RSV) and Today's English Version (TEV) of the Bible. When he compared these two versions, the result showed that dynamic equivalence was superior to formal correspondence. Dynamic equivalence can make the content more specific and personal to readers, and also provide a more appropriate style to readers so they can be involved in the content.

Dynamic equivalence may be close to natural equivalence, however it may lack accuracy. In spite of this, Nida (1969) emphasized that if the receptors could not respond to the re-constructed content in the same way as the original reader, the value of the accuracy would be lost. For this reason, Nida believed the main purpose of translation is to focus on how the original form can be clearly reproduced into the target language (TL) in a reader-friendly way. He claimed that translation is not merely an activity to convey information, but also to make the target reader feel the text is relevant to them.

Newmark - Semantic translation and communicative translation

In Newmark's translation theory (1981), a distinction is made between two main choices for translating the content of a given text, these being either communicative or semantic translation. Communicative translation aims to make target readers comprehend the text in the same way as source readers, and tends to make the text become simpler and clearer. By contrast, semantic translation intends to preserve the same or similar semantic and syntactic structures as the ST. However, semantic translation theory seems to be less efficient, because it endeavours to keep as close as possible to the ST all the time.

Newmark (1981) states that the different types and purposes of a text will encourage translators to adopt either a semantic or communicative translation approach. In addition, Newmark divided text into three types according to the function of the text. These three types are expressive text, informative text and vocative text. Expressive texts attempt to express the author's ideas and emotions to the readers – an example would be poetry. By contrast, the informative text focuses more on the content itself, and tries to convey the message faithfully – an example would be a report. Vocative text aims to persuade or convince the readers to follow a certain course of action. An example would be an

advertisement or a piece of propaganda, which tries to persuade readers to do something.

In general, the function of a text will determine whether translators adopt semantic or communicative translation. For example, in non-literary writing, such as advertisements, informative articles or public notices, it would be suitable to adopt communicative translation, because these texts are informative and vocative types of writing, and normally they will not go on to exist and be read for the next few hundreds of years. By contrast, the expressive type of writing, such as philosophy, high literature, or the scriptures, should be translated semantically, since the main purpose of these kinds of text is trying to express the author's ideas, so the translation should keep the target text (TT) as close to the original lexical and grammatical structures as possible. However, Newmark also stressed in many situations a text could possess more than one function, so it is common practice to adopt semantic and communicative translation interactively. For instance, according to his theory, the Bible is suited to semantic translation; however, some of the language registers used in the Bible will become more and more unfamiliar to modern societies as time passes by. Therefore, Newmark suggested translators will need to use communicative translation to make the meaning accessible to general readers.

In communicative translation, a translator may adapt the ST to clarify meaning, and thus create a text that is better than the original as the text structure is more logical and fluent. Despite this, Newmark argued that semantic translation maintains the original flavour and tone of the ST, and expresses the author's 'spirit' within the content. As a result, he suggested translators should treat these two methods equally, and apply them flexibly according to different textual situations.

To sum up, Nida's theory of dynamic equivalence and Newmark's theory of communicative translation are relevant to this research study. This research focuses on

‘subtitling’, and according to the theory of dynamic equivalence, it is important to ensure that translated content is clear and understandable for target readers. If the target readers cannot understand subtitles easily when they are watching the movie, they will easily lose interest in the film. On the other hand, subtitles have a similar purpose to that which a translator tries to achieve when following communicative translation theory, as subtitles should give clear information to readers within a short period of time. Therefore, both the theory of dynamic equivalence and communicative translation are relevant to this research study.

2.1.2 Functional translation theories

Functional translation theory was developed in the 1970s in Germany by Reiss and Vermeer. It was a breakthrough in the field of translation, as it introduced which concepts which were different to those in conventional translation theory (Shi, 2007). Although the seminal translation theories discussed above can solve some problems in the field of translation, Vermeer (2000) proposed another theory in order to find a better solution for translation in practice; the translator should not only look into the linguistic aspect, but also determine how the TT can actually perform its communicative function in the target culture (Huang, 2006). So in the following section, I will discuss functional translation theory as expounded by Reiss and Vermeer.

Reiss- Functional translation theory

As translation is a medium for communication between two different languages and cultures, Reiss (2000) suggested that in order to make an approach of the functional equivalence between TL and SL, the translator should primarily clarify the function of the source text. She recommended translators should start the text with the largest textual unit and end with the smallest ones before they render the text. Accordingly,

translators can get an impression when they read the whole text at the beginning, and this will help them to gather the ideational text type.

Reiss (2000) proposed three stages for translators to analyse a text. These stages are text type, text variety and text style. In this process, which firstly included recognizing text type, Reiss defined three basic types of text: informative, expressive and operative. Informative texts involve communication of content, like a news item; expressive involves communication of artistic content, such as poems. Operative involves communicative content which tends to persuade the receptor, such as advertising. In general, this classification seems very similar to Newmark's definition of functional text types (informative text, expressive text and vocative text) as earlier described. Reiss proposed if translators can define the type of text, they will be able to assist target readers to respond to the text in the same way as the ST readers. In other words, the translation will have the same function for its readers as the ST had for the source readers. In addition, Reiss suggested there may be a 'mixed text type', as many articles may have more than one intended function, and this perspective is also the same as Newmark's.

The second stage of Reiss' analysis is to determine the text variety, which is constructed by the socio-cultural patterns in specific language communities. Reiss regarded it as the "super-individual acts of speech or writing, which are linked to recurrent actions of communication" (2000, p.165). She noticed the text variety is not only confined by one language or culture, but also by other elements, such as, textual habits, patterns of languages and structure. Therefore, in order to avoid adapting false conventions from the SL into TL, Reiss claimed that translators should be aware of the text variety. An example would be conventional ways of narrating fairy tales which differ from language to language.

Finally, the third stage is the analysis of text style, which means to examine the

textual surface. Reiss (2000) described after the analysis of the communicative functions of the text and understanding how the text is constructed, it is necessary to notice the text's semantic, syntactic and pragmatic dimensions.

Overall, Reiss emphasises the importance of analysing the function of the source text. However, the disadvantage of her theory is the fact that the ST may have a different function from the TT. For this reason, Vermeer, a student of Reiss is established the "Skopos theory", which enhances functional translation theory (Shi, 2007). Thus, the following paragraph will discuss Vermeer's Skopos theory.

Vermeer's Skopos translation theory

The term 'Skopos' is a loan word from Greek and it means 'action' (Vermeer, 2000). Vermeer claimed that any action in a given situation will include an aim or a purpose. He required translators to understand the aim of the text before tackling the translation. Apart from the Skopos rule, Vermeer also established two more rules: the coherence rule and the fidelity rule. The coherence rule concerns the requirement for translators to ensure intra-textual coherence; so that the translated text can be comprehended by target readers according to their target cultural situations. By comparison, the fidelity rule means the target text should maintain fidelity to the source text and this is referred to as inter-textual coherence.

In fact, Vermeer made a breakthrough in translation theory, as he gave translators the right to 'have a say' (2000). In his view, when the original authors create their works, they will normally focus on their source readers situated in their cultures. So it is impossible for the author to take the target readers of any future translation into consideration. That is why translators play a crucial role in translation, because they know the target languages and cultures they are going to translate into. Thus, they use their linguistic skills and cultural background knowledge to reproduce an intelligible

text for target readers. Meanwhile, they can adopt different kind of strategies in relation to the text according to the linguistic and cultural background information they possess. Thus, Vermeer regarded a translator as an ‘expert’ who has the ability of understanding target readers and cultures, and who can ensure that the source text is transferred into the target text successfully. Because of this, Vermeer referred to the translator as an ‘expert in intercultural communication’.

Reiss created functional translation theory and suggested translators should analyse the text before undertaking the translation, whereas Vermeer suggested translators should be aware of the aim and intention of the original text before they carry out the translation. Additionally, Vermeer’s approach aimed to make the TT comprehensible for target readers in their culturally specific communicative situations. For this reason, the Skopos translation theory is relevant to this research study. As the conversational situations change according to different scenes from the movie, it will be crucial to understand the actions, purposes and intentions within each scene shown. For example, if the purpose is to make a joke, translators may need to consider how to make the target readers receive the same humorous effect when they read through the subtitles. Thus, I will adopt aspects of Vermeer’s Skopos theory to help me approach the analysis in the methodology section.

2.1.3 Cultural translation theories

Language and culture are relative to and interactive with each other. Because of this, cultural barriers always produce difficulties in translation. Therefore, in the following section, I will describe the theories of Aixelá and Davies, who contributed a variety of theories for translators in dealing with the difficulty of culture-specific items.

Aixelá- Culture-specific Items (CSIs)

In 1996, Aixelá claimed that cultural transference plays an important role in translation, and indicated that cultural asymmetry appears very often between SL and TL (Aixelá, 1996). For instance, Aixelá said that in the Bible, the animal 'lamb' has connotations of innocence and helplessness in the source culture, but translators may find it carries different connotations in the target culture. Therefore, Aixelá stresses culture-specific items (CSIs) should be treated as the focus of the text.

Aixelá defined CSIs as:

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text. (Aixelá, 1996, p.58)

Aixelá provided some identification strategies for CSIs according to their features. The CSIs are divided into two groups; those requiring conservation and those requiring substitution (Aixelá, 1996). In conservation, there are five strategies: repetition, orthographic adaptation, linguistic translation, extra-textual gloss and intra-textual gloss. By contrast, there are six strategies that are shown in substitution: synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation. There are briefly described in Table 1:

Table 1

Aixelá's taxonomy of CSI translation approaches

Conservation
<p>1. <i>Repetition:</i></p> <p>Keeping exactly the same words as the source text.</p>
<p>2. <i>Orthographic adaptation:</i></p> <p>This strategy contains the transcription and transliteration of the original text.</p>
<p>3. <i>Linguistic translation:</i></p> <p>Translators provide a very close denotation from SL into TL. So readers can not only understand TL easily, but also understand the version is from SL cultural system.</p>
<p>4. <i>Extra-textual gloss:</i></p> <p>Put extra explanations, like footnotes, or a glossary.</p>
<p>5. <i>Intra-textual gloss:</i></p> <p>This is similar to extra-textual gloss, but translators tend to put the gloss in a subtle way within the text, in order to avoid disturbing readers.</p>
Substitution
<p>1. <i>Synonymy</i></p> <p>Translators adopt a synonym or parallel expressions to avoid repeating the SL.</p>
<p>2. <i>Limited universalization:</i></p> <p>When translators feel the reference from the SL culture is too obscure for their readers, they will use another reference which is familiar to target readers, and it ensures credibility.</p>
<p>3. <i>Absolute universalization:</i></p> <p>This one is basically similar to limited universalization, but in this case the translators cannot find a suitable expression. Thus they will use a 'neutral reference'.</p>
<p>4. <i>Naturalization:</i></p> <p>Translate the CSIs by using the original cultural-specific references.</p>

5. *Deletion:*

Translators consider the information is not important or too obscure for target readers, therefore they delete it in the TL.

6. *Autonomous creation:*

Translators put an extra expression that does not exist in SL, because they consider it will best serve the readers' interests. Aixelá suggested this strategy is used rarely.

In addition, Aixelá (1996) proposed some other possible strategies, such as compensation, dislocation and attenuation. Compensation is the way for translators to combine two strategies at the same time, and it is used frequently in the field of translation. Dislocation means to replace the text according to the same reference. Attenuation refers to lightening the original cultural references which may possess a strong or unacceptable message for the target culture, such as the use of slang or vulgar words. Overall, Aixelá warned that a CSI is made up of complex cultural elements, which are embodied within it. Therefore, translators should consider the supratextual and intertextual level of the text.

Davies's cultural-specific references taxonomy

In 2003, Davies carried out research into the cultural-specific references in the Harry Potter books. She demonstrated that the translation of cultural-specific references can be divided into two procedures: the micro-level procedures and the macro-level procedures (Davies, 2003). With regard to micro-level procedures, Davies provided seven strategies: preservation, addition, omission, globalisation, localisation, transformation and creation. In comparison to Aixelá's taxonomy, Davies did not order them according to intercultural manipulation. Davies assumed that any strategies could be superior or inferior depends on the text type, the nature of the target readers, and the

relationship between SL and TL. Even though Davies' taxonomy may be similar to Aixelá's strategies, she claimed she was unlikely to adopt any strategies from Aixelá. Davies created her own taxonomy by carrying out research of translations of the Harry Potter books around different countries. In the following table, I will discuss the seven strategies from micro-level procedures, and also compare them with Aixelá's:

Table 2

Davies taxonomy of culture-specific references

Micro-level procedures	
1. <i>Preservation:</i>	This one is similar to the 'repetition' strategy from Aixelá. It borrows the vocabulary from SL.
2. <i>Addition:</i>	This one is similar to the 'intratextual gloss' strategy from Aixelá. It tends to use the original CSIs, and add more information as necessary.
3. <i>Omission:</i>	This one is regarded as the 'deletion' strategy from Aixelá. However, Davies disagreed with Aixelá that this strategy is an inferior strategy to adopt. Davies suggested this strategy was good for keeping a uniform tone within the ST.
4. <i>Globalization:</i>	This strategy adapted the limited universalization and absolute universalization from Aixelá. Davies judged his globalization strategy as less extreme than Aixelá's. She suggested that globalization tends to use neutral or general culture-specific references, which are more accessible and intelligible for the target audience.

5. *Localization:*

This strategy is equal to Aixelá's naturalization. However, Davies suggested localization is a more suitable term than naturalization, as localization is the antonym of globalization.

6. *Transformations:*

Translators translate a text which has a specific meaning in the TL, but may not be found to have the same meaning in the SL. Davies regarded this strategy as an alteration or distortion of the original that goes beyond globalization or localization.

7. *Creation:*

This is a similar strategy to Aixelá's autonomous recreation. Translators create a text which does not exist in the SL, but it makes the TL text become more attractive and intelligible for target readers.

Additionally, Davies (2003) suggested that in macro-level procedures, translators may delete information which may not be necessary for target readers, and compensate with other CSIs strategies at the same time.

Overall, Davies suggests there is no absolute rule for translators to adopt certain strategies as it will depend on the translation conventions of the target country. For example, she discovered that in China translators use more footnotes in explaining the problematic CSIs. Whereas in France, translators tend to omit the problematic CSIs as they regard to use the extra explanation will interfere with the readers' attention. Also, she proposed it is important to consider the gap of the cultural background between source country and target country. For instance, CSIs may occur more in translation between Asian countries and Western countries, while CSIs may less obscure when translating from Western to Western countries, since they may share more cultural and linguistic backgrounds.

For the purpose of this research, a new categorization will be established in Chapter

Three, and it will be based on Aixelá and Davie's taxonomies, since both are beneficial in terms of CSIs.

2.2 Audiovisual translation

In discussing translation, Reiss developed informative, expressive, and operative texts (as cited in Huang, 2006). She argued that different text types require different translation approaches. However, the rapid improvement of technology brought with it more and more new types of media, including video, and television. Therefore, Reiss added a fourth kind of text typology, which is called 'audiomedial'. According to Reiss, audiomedial text typology includes any kind of audiovisual media that involves text, such as film, television news or music. The challenges for translators have grown as types of media have become more complicated and varied due to technological advances.

According to Gambier (2003), audiovisual is a term that appeared in the 1960s. The central concept of 'Audiovisual translation (AVT)' is related to any kind of programs that may be found within the multi-semiotic dimension, such as film, television and radio. The most popular fields to be studied within the field of AVT are subtitling and dubbing (Baker & Braño, 1998). Subtitling and dubbing belong to the field of 'Screen translation'. 'Screen translation' involves any translation activities that are shown on screen, like cinematic screens, television screens and computer screens (Yang, 2006). In fact, AVT has brought a new challenge for translators, because translators not only have to deal with the source language and target language, but also need to be aware of other elements, such as sound and vocal effects from the screen. Therefore, when translators are dealing with AVT, there are two dimensions that they have to take into consideration. One is awareness of the interlingual side from SL to TL, while the other is about the semiotic side from the oral code into the written code (Gambier, 1993).

In the following sections, I will discuss the most popular fields of AVT- dubbing and subtitling in more detail. As this research study will primarily focus on the analysis of subtitles, I will focus mostly on subtitling.

2.2.1 Dubbing

Dubbing is a translation method that uses the acoustic channel (Baker & Braño, 1998). It replaces the original speech by using another voice (Dries, 1995). In general, there are two main kinds of dubbing. One of these is to do with replacing the original source voice by using a target voice. The other involves replacing the original voice by using another voice that is spoken in the same language, which is also called ‘looping’ and ‘post-synchronisation’ (Dries, 1995). This is done when the actor’s speech has an inappropriate accent for the cultural role being portrayed. Use of the former is more widespread than that of the latter. The rationale for dubbing is the facilitation of transfer (Luo, 2007), because dubbing helps people who have difficulty in comprehending the subtitling, like children and illiterate people. As a result, some researchers think dubbing is more effective for the transfer of information than subtitling. However, this may partly depend on the audiovisual habits of the country in question. For instance, in Taiwan I was used to reading subtitles since I was a child and so are my peers. Therefore, sometimes we feel uncomfortable when listening to dubbed television programmes.

In preparing for dubbing, there are several important factors that one needs to be aware of (Luo, 2007). First of all the dubbed text needs to be ‘natural’ for the target audience, which means depending on the purpose of the genre, one may need to translate into colloquial language. Secondly, it has to keep the original information. Thirdly, it needs to care about the ‘lip synchronicity’, which means to keep the dubbed text as close as possible to the lip movements of the actors on the screen.

In comparison, dubbing and subtitling are both constrained by limited time and space. However, because of different features, translators will show different tendencies in choosing their translation strategies. For example, due to the feature of ‘lip synchronicity’, dubbing sometimes has to make the shorter sentence become longer (Luo, 2007). In comparison, when subtitling translators may also face the need to condense or simplify the sentence.

When dubbing, there are some advantages and disadvantages. Goris (1993, as cited in Baker & Braño, 1998) mentioned several disadvantages of dubbing. One is that dubbing requires more time and money. Besides, the authenticity sometimes will be lost in dubbing because there are a limited number of voice-over actors. In spite of all this, Goris (1993, as cited in Baker & Braño, 1998) proposed that dubbing leads to more homogeneous discourse, as it is transferring from oral to oral, unlike the subtitling from oral to written. Thus, the audience does not need to have a high level of literacy. Even though dubbing and subtitling both belong to ‘screen translation’, they have different features and characters. As the research in this study is concerned with subtitling, in the following sections I will look at subtitling in more detail.

2.2.2 Subtitling

In general, there are two kinds of subtitles: intralingual subtitles and interlingual subtitles (Yang, 2006). Intralingual subtitling helps deaf or hard-of hearing people or second language learners to understand the context of what is said. By contrast, interlingual subtitling helps the receptor understand the context from SL to TL. This research study will mainly focus on interlingual subtitling, where dialogues are transferred from the source language (Taiwanese Mandarin) into the target language (English). The following sections will discuss the criteria, features and limitations of subtitling.

The features and conventions of subtitling

First of all, subtitling is a unique form of translation, and it is quite different to other types of translation. This is mainly because it involves a transfer from the oral code to the written code, and also translation from a SL to a TL (Gambier, 1993). So it will be an illusory concept to regard subtitling as simply a process to condense the original text into the target text. In fact, in order to make satisfactory subtitles, there are several processes that have to be gone through. Firstly, the subtitles will need to be examined by script writers, directors and the actors. Then, subtitles may need to be changed to inflect according to the different voices and personalities of characters that appear on screen (Gambier, 1993). Therefore, translators may have to adjust their work, according to the processes already mentioned. In addition, the requirements of the client will also affect the result of the subtitles for the translators (James, 2001). For example, some script writers may consider character portrayal to be more important than grammar, but some producers may consider that the latter should take priority over the former (James, 2001). Therefore, translators will need to take many additional elements into consideration.

Secondly, as screen translation is constrained by ‘time’ and ‘space’ (Dries, 1995), it causes subtitling to be a more difficult task for translators. In accordance with this, James lists some conventions of subtitling as being: timecoding, duration of subtitles, short cuts and formatting (James, 2001). To these should be added the principles of subtitling which may include: “reduction of the original dialogue, simplification of language, character portrayal, and cultural adaptation” (James, 2001, p. 152). James suggests that high-quality subtitles should be correct, clear, credible, and provide a smooth connection with the actions that are shown on the screen, and help the audience to enjoy the program. In order to provide consistently high-quality subtitles, James argues that translators should take the subtitling conventions and their principles into

serious consideration.

By comparison, Gambier (1993, p. 281) provides four components and three main characteristics (as shown in table 3) for subtitle translators:

Table 3

Gambier's (1993) components and characteristics of subtitle translation

Four components that are involved within subtitling	Three main characteristics for subtitling
<ol style="list-style-type: none">1. Language conversion from longer units to shorter ones.2. Transfer from spoken language to written text.3. Transfer from one language to another.4. Interpretation of verbal speech combined with numerous other cultural and socio-symbolic signs or with other types of semiotic systems.	<ol style="list-style-type: none">1. Choice of suitable strategies to deal with social, moral, didactic, aesthetic or linguistic functions.2. Subtitling is limited by:<ol style="list-style-type: none">a. Coherence.b. Appeal to audience's senses.3. Subtitling is transferred by two codes (oral to written form), and two languages (source language to target language).

In fact, both James and Gambier indicate the important features and principles that one needs to be aware of when doing subtitling translation. They both mention that reduction and cultural differences are important factors in subtitling. As mentioned, subtitling should consider the time and space that dialogues can be shown on one screen, therefore it is sometimes essential to reduce the original dialogues. For instance, a paper published in Babel said reduction is a 'gift' in subtitling (Caillé, 1960, as cited in

Gottlieb, 1993), because the main idea of reduction is keeping the vital information, and eliminating some message which are considered as unnecessary.

The limitations of subtitling

Subtitling is like a mediator that conveys the information from SL into TL (Yang, 2006). However, it is not simply a one-way process of literary transfer, but one that needs to consider many factors, such as the limitation of time and space on the screen, and the synchronization of the spoken word and actors' lip movement with actors (Yang, 2006; Yang, 2008). Hence, some scholars regard subtitling as 'written simultaneous interpreting' (Gambier, 2003). In terms of 'space', approximately 35 to 40 English words and 11 to 15 Chinese characters can be seen on one screen (Hu, 2007). According to research undertaken in Switzerland in 1980, people aged between 14 and 65 can read 150 to 180 words per minutes, which translates to approximately 2.5 to 3 words per second (Neves, 2005). In Taiwan, generally the longest subtitles are limited to two lines, and are allowed to contain 26 Chinese characters (Luo, 2007). In terms of the time limit, overall subtitles are allowed to show on screen for up to 6 seconds, and may contain up to 64 characters (including spaces) (Gielen & d' Ydewalle, 1989, as cited in Luo, 2007). Hence it is essential to weigh up the amount of time and space available. Additionally, lip synching between subtitles and pictures is important, especially when there are too many words shown on one screen. Audiences may feel strange or uncomfortable to see that actors in the film have finished their conversation, but the subtitles are still showing on the screen (Huang, 2006). As an example, James (2001) mentioned that most producers require that subtitles should not only be accurate, but also keep the rhythm of the dialogue. Morgan also states that good subtitles should be "accurately timed, and convey concisely the author's intentions in a style as close as possible to the original" (2001, p. 164). Therefore, space and time control will be crucial in terms of subtitle

translation.

In doing the subtitle translation, there are several factors that translators need to be aware of:

- making the subtitles clear and easy to understand
- considering the audiences' language ability
- being faithful to the SL
- deleting any unimportant information, or adding some words where necessary
- understanding cultural differences (Hu, 2007).

In addition, Gambier (1993) argued that, when subtitling within limited time and space, translators should consider how to make the content coherent and comprehensible, whilst also maintaining the audience's interest in the content.

Even though the constraint of time and space make subtitling more difficult, Hu (2007) claims that audiovisual cues of 'visual' and 'verbal' assistance from the pictures and sounds may be one of the advantages of subtitling, as it helps the audience to understand the storyline and dialogues. Therefore, audiovisual cues make a contribution to subtitling, despite the limitation of time and space. For example, there is a traditional Chinese string instrument – Yuequin (月琴), shown in the research movie, and it is considered that many Western audience may not be familiar with this instrument. However, audiences can get the image of Yuequin from the picture while watching the movie. So there is no need to put extra-explanation for 'Yuequin' due to the contribution of the visual assistance. Therefore, audiovisual cues should be put into consideration in the analysis chapter, as it is one of the potential reasons to determine translators' choices of strategies.

2.3 Linguistic and sociolinguistic aspects of translation

Dialect and slang will be two major areas of focus in this research study, therefore it is essential to discuss their definitions and features. In the following sections, I will first examine aspects of dialect in general before going on to explain the dialect situation in Taiwan. I will do this in order to clarify any potential misunderstanding in relation to the language and dialects in Taiwan as they relate to the methodology and analysis chapters of this thesis. Secondly, I will give a brief overview of relevant research studies in relation to slang, including swear words, because both of these play important roles in terms of the humorous scenes within *Cape No. 7*, which is the movie examined for this thesis.

2.3.1 Dialect

The definition of dialect

There are a lot of definitions of ‘dialect’, and generally they can be divided into two types depending on whether one considers them from a linguistic or a sociolinguistic perspective. According to Chambers and Trudgill, dialect is a variety which is “grammatically, lexically and phonologically different from other varieties” (1998, p. 5). This definition provides the linguistic perspective. In addition, Haugen (1966) wrote that a linguist will regard a dialect as a language that can be mutually understood, because the speech forms of dialects are cognates. By contrast, from the sociolinguists’ point of view, a dialect is defined according to its ‘function’ in each speech community, where speech community means “all people who use a given language or dialect” (Lyons, 1970 as cited in Hudson, p. 212, 2007). Dialect is commonly regarded as an inferior language form which is used by people who have lower social status (Chambers & Trudgill, 1998). This relates to the current study, as will be shown in the next section, where I will discuss the dialects used in Taiwan.

Dialect in translation

Hatim and Mason (1997) recommended that in carrying out dialect translation, it is better if translators focus on the ‘function’ part of the dialect. They suggested that conveying the function of the dialect can be done by simplifying the standard language. Standard language here means “a form of language in any particular national geographic territory which lies beyond all the variability of usage in offering unity and coherence to what otherwise appears diverse and disunited” (Crowley, 2003, p. 84). Han (2002, as cited in Li, Guo & Yuan, 2008) indicated that when carrying out dialect translation, it is impossible to keep word equivalence because of different semantic and syntactic systems. Therefore, he suggested that it is better to translate the dialect in a simplified way, and help the target reader understand the translated dialect easily.

In fact, authors and writers may be trying to express different purposes and functions when using dialect in their works. For example, dialect can show the geographic differences, represent the social status of the characters, or express humour (Li et al., 2008). Hence, instead of translating dialect literally, it will be more important to maintain the functional aspect of the dialect.

Dialects in Taiwan

There are several major dialects in Taiwan, including Taiwanese, Hakka and Aboriginal. Among them, Taiwanese is the most widespread dialect spoken by almost 73.2% in Taiwan (Scott & Tiun, 2007). Taiwanese is used in all kinds of media, such as television, radio and film. Therefore, even though Hakka and Aboriginal people may not be able to speak it, most of them can still understand it when they hear it.

In this thesis, I would prefer to use the name of ‘Tai-yu’ (台語), instead of using ‘Taiwanese.’ As there are some issues about the definitions of ‘Taiwanese’, particularly issues reflecting political and ethnic disagreements. Firstly, some people argue that all

the dialects that are used in Taiwan should be categorized as ‘Taiwanese’, including Hakka and Aboriginal dialects (World United Formosans for Independence, 2003). Therefore, in order to avoid such political and ethnic issues, it is better to describe this dialect as ‘Tai-yu’ instead of ‘Taiwanese’. Secondly, many foreign people get confused because Taiwanese people use Mandarin as their official language, instead of Taiwanese. Therefore, using ‘Tai-yu’ can avoid such confusion.

In fact, as a native speaker in Taiwan, I feel that Tai-yu does carry a lot of functions within the speech community. As mentioned before, dialect can show geographic differences, represent a person’s social status, or be used to show humorous interactions. For example, some Taiwanese people maintain the stereotype that people from the south of Taiwan speak more Tai-yu than people from the north. So from this point of view, using Tai-yu shows geographic differences. Also, many Taiwanese think that gangsters and criminals are more likely to speak Tai-yu than people who are well-educated. In addition, Tai-yu plays a major role in daily humorous conversation. Many Taiwanese people tend to use Tai-yu in order to joke with each other, especially between close friends. The reason might be that when people use dialect, they feel a larger degree of intimacy, as many people’s mother language is Tai-yu. Particularly, a lot of Taiwanese speak Tai-yu at home, especially with the older generation. So it can give a feeling of ‘in-group’ when you can talk the same dialect with others.

Next, I will discuss slang, as it is used a lot in Tai-yu. Slang carries similar functions to dialect. Thus, I will describe the definition and features of slang, and then discuss some relevant research studies.

2.3.2 Slang

The definition and features of slang

Slang is regarded as the non-standard written language, which is used in informal

situations (Hirsch, Kett & Trefil, 2002). Some people think slang always relates to the taboo topics, but Bucholtz (2007) argued it will be too narrow to define slang in this way. Bucholtz proposed that slang is associated with a wider range in terms of the social meaning. In fact, she carried out research into slang use in Californian High Schools, and examined to what extent slang is presented within the young cultural group. Her research shows that when teenagers use slang, it can present the identity of 'coolness' and also show distinctions of race and ethnicity. This shows that both slang and dialects have their particular functions within the speech communities. Similarly, they both can show the speakers' identity, and can present the social status.

Hu (2007) writes that slang generally exhibits three kinds of features. Firstly, slang can change very fast and it is creative. Secondly, slang tends to use simple, understandable and humorous words. Thirdly, it is difficult to identify where slang comes from exactly, because slang can appear and disappear rapidly within the same period of time. As a result, when translating slang, translators need to be aware of the underground meaning of the words or phrases; otherwise slang can easily be mistranslated according to its literal meaning.

Normally, slang can be used in different kind of conversation situations, including vulgar language, swearing, jokes and puns. In this research, slang is used a lot in swearing and making jokes in the selected movie. Therefore, I will now discuss some features of swearing, as swearing will be one of the major focuses in analysis chapter.

Swearing

According to Andersson and Trudgill, swearing can be defined in the following three ways (2007, p.195):

- “ 1. Referring to something that is taboo and stigmatized in the culture.
2. Something that should not be interpreted literally

3. Can be used to express strong emotions and attitudes.”

Swearing is a language used to express strong personal emotions and attitudes. Overall, there are four types of swearing: expletive, abusive, humorous, and auxiliary {Andersson, 2007 #3}.

Because of cultural differences, translators will have to be careful about how to present swear words from a SL into a TL. For example, it is common to see swear words deleted from the screen when people watch television or movies in Taiwan. Additionally, there are several studies that discussed how the vulgar language in American comedy movies had been subtitled into Taiwanese Mandarin. Most studies showed that Taiwanese translators tended to replace swear words with less strong words in Taiwanese Mandarin. Hence, it is evident translators will adopt different translation strategies to deal with swear words according to different cultural conventions. Furthermore, film censorship will be a possible element that may affect translators' decisions as well. Like, in some restricted movies, it may be necessary to show bad language in order to portray the characters and reflect the style of the movies.

Since swear words are part of slang, they also have a particular function in terms of sociolinguistics. For instance, some young Taiwanese teenagers may use swear words in order to show that they are cool, or create the feeling of 'in-group' with their age-group peers, especially amongst male teenagers. On the other hand, the frequency of using swearing will have a different effect between males and females. Murray (2007) carried out a research study entitled 'Swearing as a function of gender in the language of MidWestern American College students'. His research showed that men tend to swear more than women.

Overall, swearing is relative to taboo topics, so translators need to understand the function of swearing within the source language, and also its cultural background. Meanwhile, translators have to understand the audience's expectations in the target

culture, so they can choose to strengthen or lighten the swear words, and avoid the offensive feeling to receptors.

2.4 Pragmatic of translation

2.4.1 Humour

Humour is an important speech act in people's daily life. It is usually used when people feel comfortable with each other and therefore it can make people feel closer to each other in many kinds of conversational settings. However, when it comes to translating humour, translators may be faced with a difficult job. In the following sections, firstly I will discuss the definition of humour, and emphasise how humour can be presented from the perspective of pragmatic translation. Then I will discuss what may cause translation difficulties in relation to humour. As the focus of this research study is on analysing subtitling, and as subtitling belongs to the field of audiovisual translation (AVT), I will discuss some humour translation strategies which are related to the field of AVT.

Definition of humour

Humour is discussed by many scholars in various disciplines, like sociology, psychology and linguistics. Many scholars argue that it may be impossible to define humour as there are too many kinds of definitions (Spanakaki, 2007). However, some scholars did attempt a definition, including Kerbrat-Orecchioni (1981, as cited in Vandaele, 2002) who suggested that humour is "whatever has a humorous effect" (p.153). The humorous effect here refers to the fact that people will laugh and smile when they find something humorous. Likewise, linguists also regard humour as whatever causes laughter. In spite of this, Spanakaki claimed it is not necessary to say that humour will always go with laughter. She suggested that it is important to find out

people's purposes for using humour. In order to find out the purpose, she suggested that a pragmatic definition will be more suitable for humour translation. The following section will illustrate the pragmatic dimension of humour.

Vandaele (2002) described how a pragmatic dimension is helpful in the study of humour, as it focuses on the intention and effect of humour. To this end, Vandaele suggested it is essential for translators to understand illocution and perlocution. Here, the illocution refers to the speakers' intended meaning, while perlocution is the factual effect produced in hearers. For instance, speakers/writers may intend to use satire or jokes for hearers/readers through a variety of ways, such as puns, irony and allusion. These may produce a humorous effect, which is normally considered amusing. Vandaele recommends that translators should be aware of the 'intention' and 'effect' when they are faced with translating the humorous text.

Difficulties

Translating humour is not only about the challenge of linguistic mechanisms, but also about the cultural and social difference between ST and TT (Popa, 2005; Vandaele, 2002). Normally, different cultures will cause people to experience the sense of humour differently (Popa, 2005). For instance, when Chinese people hear Western jokes, they may understand the jokes literally and semantically, but most of them just cannot experience the same funny effect as Western people, and vice versa. Thus, if translators do not take the cultural effect into account, and adopt a suitable strategy, the funny effect will be annulled in the TT (Popa, 2005). Translators will also need to take the contextual coordinates into consideration. According to Popa (2005), there are two levels of contextual coordinates: the communicative levels of genre and register. Popa proposed that both of them will affect the word and grammatical choices within the text, so it is important for translators to deal with the contextual elements between ST and TT

(Popa, 2005). Some studies on humour translation discuss the register in detail and the following section will present some examples of this.

In 2005, Popa conducted a research study focusing on jokes and translation; he referred to Halliday's mode of register in three dimensions: field, mode and tenor. For example, field can refer to a political joke or family joke, and the type of jokes will affect language choice. Thus, jokes between family and friends may use more colloquial language. Mode indicates what kind of channel that text is transmitted by, for instance by newspaper, television or movies. Tenor means the social interaction which occurs between the interlocutors, such as between friends or between teacher and student. It can reflect language which is more or less formal. Similarly, Lorenzo, Pereira and Xoubanova (2003) conducted some research into the humour which appears in the popular American cartoon *The Simpsons*, and in their analysis of the communicative dimension, they also used a division into field, tenor and mode. In addition, they added user varieties as the fourth element into consider in register. Like, the geographic difference, sex and age gap will also influence user varieties, so it can help the translator to identify who will be the potential readers. Overall, these two humour research studies both show that register can significantly affect humour.

Strategies for humour translation

Since humour translation has to take into account a lot of elements, it is a difficult job for translators. Especially, when translators have to render humour in audiovisual translation, it seems to be more challenging for translators to render an effective humorous text within the limited time and space. Because of this, there are some research studies that try to provide possible strategies for translators in dealing with the difficulties. For example, Zabalbeasoa (1992, as cited in Lorenzo, Pereira, & Xoubanova, 2003) suggest that when rendering humour within AVT, there are three

strategies: adaption, substitution, as well as various types of compensation (funny voices and intonation, irregular stress patterns, plays on words, puns, etc.) (Lorenzo et al., 2003, p.272). Spanakaki (2007) divided humour into three dimensions: wordplay (pun), allusion and verbal irony relating to humour translation in subtitling. She provided some detailed strategies for dealing with puns and verbal irony. For instance, she suggested in translating a pun, translators can omit the pun in TT, use rhetorical devices to render puns, copy the pun from the SL, and so on. In terms of verbal irony, Spanakaki proposed some strategies, including rendering humour literally with it, explained in a footnote.

In conclusion, many of the studies on humour translation showed that the pragmatic dimension is useful for translating humour, and in order to approach this, researchers recommend that it is important to find out the purpose and function of humorous texts. Additionally, translators will not only have to be aware of the linguistic challenge of humour, but also of the cultural and situational parameters. Popa (2005) states that it is acceptable for translators not to create exactly the same humorous effect from source readers to target readers, but he claims that untranslatability will not be an issue in humour translation. Instead, translators should use their ability to choose a suitable strategy in order to make the target readers enjoy the same humorous effect as the source readers.

2.5 Challenges for translators

As discussed in the section 2.3 of dealing with the characters and features of dialect and slang, this chapter will discuss some challenges and difficulties that translators may encounter in terms of dialect and slang translation. This will assist understanding the potential reasons why translators prefer to choose some particular strategies as dealt within the discussion chapters.

Dialect

Many scholars claim it is important to keep the function of dialect in the ST as mentioned in section 2.3. However, there are a lot of challenges for translators to keep the functional equivalence. Firstly, as Wilkinson (2005) stated dialect translation is an intercultural process, and the distance between source culture and target culture is not always easy to deal with, especially when receptors have only limited understanding of the source culture. For example, under normal circumstances, if an American comedy is translated into Western or Asian countries, translators may feel less constrained by the cultural barrier in transferring the function into the target culture, as audiences may have more knowledge of American popular culture. By comparison, when translating the dialect of a Taiwanese comedy into English for a universal audience, it seems more difficult to preserve the functional aspects while also successfully conveying the cultural identity.

Secondly, the challenge for translators will be the interlanguage task. Since dialect is normally a non-standard language, the lexical choice and syntactic structure will normally differ from that of the formal written language. Therefore, it is hard for translators to find the lexical equivalence in the target language. As Zuccato (2009) suggested, a literal translation will not be a good option in translating dialect because of the informal language structure of dialect. Instead possible strategies will involve adaption, imitation or a free version.

Slang

Slang is an informal style of language that can have social meaning and show someone's identity. It is the product of a specific cultural background, so translators will face the challenge of cultural barriers in carrying out the dialect translation. Hu (2007) suggested that it may be better to paraphrase slang, so as to help readers to understand

the message more easily. However, reader's habits and preferences in individual countries may affect translators' decisions about particular translation strategies. For instance, many Taiwanese research studies showed that when translating spoken slang from the American comedy movies into Taiwanese Mandarin subtitles, many translators tend to adopt a localisation strategy (naturalization strategy), as this strategy can help viewers to understand the text more easily whilst also achieving a similar humorous effect. However, the research indicated that some Taiwanese audiences dislike this strategy, because they think localization strategy distorts the original meaning of the text. So translators always face the difficulty of trying to meet readers' expectations whilst also keeping the original meaning and function at the same time.

Secondly, slang always tries to keep things short and simple, and often does not follow standard language grammatical rules. Slang translation is similar to dialect translation, in that it is hard to find lexical equivalence as well. Thirdly, Hu (2007) claimed that translators have to take the conversational setting into account, and try to comprehend the style and register of the source language. In order to achieve this task, translators will need the competence to understand the conversational setting and cultural background within the original text. This way they can avoid the ambiguity and inconsistency of the source context. Besides, slang can appear or disappear rapidly, as new expressions come into use and others fall into disuse, so translators need to keep up with the change, otherwise it may result in the translation recipients feeling 'jolted'.

2.6 Relevance of previous studies to this thesis

Even though the growing interest in Audio Visual Translation (AVT) has brought with it a lot of research studies, there are still some areas which need to be examined more in depth. Firstly, despite the research studies done in AVT, there is a paucity of research studies that specifically focus on the analysis of Taiwanese Mandarin subtitles.

In Taiwan, there are many research studies which have analysed the dubbing and subtitling from foreign languages into Mandarin subtitles. Especially in the field of subtitling, most research studies have examined how English subtitles have been translated into Mandarin. However, there are not many research studies to do the other way around of analysing Mandarin into English subtitles.

Secondly, as the Mandarin spoken in Taiwan is significantly affected by dialects, particularly the Tai-yu dialect, it is sometimes referred to as Taiwanese Mandarin. Generally, two kinds of explanations are used to define Taiwanese Mandarin (台灣國語); the first definition refers to people who speak Mandarin with a strong Tai-yu accent. The second one refers to people who like to incorporate both Mandarin and Tai-yu into one sentence and code-switch within conversation all the time. As a result, Taiwanese Mandarin may be said to be slightly different from Mainland Chinese Mandarin, both in terms of accent and word-choice. Therefore, even though there have been some research studies examining the issues of translation between Mainland Chinese and English, the findings and outcomes of those studies may not always be applicable to the study of translation between Taiwanese Mandarin and English.

Finally, CSIs and humour have been examined by some studies in the field of subtitling, but most of them have tended to examine English and Spanish, or have focused on how American comedies have been translated into Taiwanese Mandarin. Therefore, it will be interesting to translators can successfully convey the humorous effect of Taiwanese Mandarin film dialogue into English subtitles.

The aim and research questions of this study

This study aims to fill these gaps by exploring translator's preferences for and the frequency of translation strategies in slang and humorous scenes, in the English translator of *Cape No.7*. It will endeavour to find out to what extent translating

Taiwanese Mandarin dialogue into English subtitles is different from that examined in studies which looked at the translation of English dialogue into Mandarin subtitles, and also what particular translation strategies the translator has tended to use in order to deal with intention and register in terms of slang and humorous conversation. Below I have listed the research questions that I would like to examine in this study:

1. Did the translator succeed in producing an English subtitle that managed to maintain the same effect in terms of slang and humour in the target text (TT) as that which was conveyed by the source text (ST)? Whilst managing to convey the function or register of the ST dialect at the same time? How does the translator rank the priority of the relevant criteria (Accuracy, Lipsynching, Pragmatics, Functional equivalence)?
2. To what extent, has the translator preferred to use certain translation strategies for handling slang and humorous conversation found in this movie? Did the translator opt for similar strategies and criteria in both slang and humorous scenes?
3. To what extent are the preference and frequency of translation strategies that were evident in this study (translating Taiwanese Mandarin dialogue into English subtitles) different from those which were apparent in studies which examined in the translation of English dialogue into Mandarin subtitles?

2.7 Summary

This chapter has reviewed some literature which is related to the current study. Firstly, in what we may describe as the seminal translation theories in section 2.1.1, Nida's theory of dynamic equivalence and Newmark's theory of communicative translation are considered to be theories which are quite central to this. As the genre

type the current study deals with is film, and it is clear that successful subtitles should allow the target audience to receive the same effect, such as any humorous effects, as the original audience. Therefore, the definition Nida gives us in terms of a translation that aims for dynamic equivalence is suitable for this research, as it provides an approach that is aimed at provoking a similar effect in the audience of the target text as that which the original text provoked in the original audience. Newmark's theory regarding the aims of communicative translation is similar to Nida's theory of dynamic equivalence; the intention of communicative translation theory tends to produce an intelligible and easy to understand text for the target readers, therefore the target readers can comprehend the text in the same way as the source readers.

The literature review also presented the functional translation theories put forward by Reiss and Vermeer, which may also be considered to be 'seminal'. Particularly, Vermeer's Skopos theory proposed that in order to make a successful translation, it is of primary importance to first find out the aim of any given translation and then adopt a suitable strategy. In many cases, the aim or skopos of the translation might to enable the target readers to receive the same intention from the text as the source readers. Therefore, in order to see if the target text can successfully convey a same or similar intention as the source text, I will use 'intention as a measurement to see if the translated text has successfully 'approached' the same intention as the original text, and it will be one of the criteria used as part of the analysis diagrams in the methodology chapter.

Additionally, culture is always an unavoidable challenge in translation, so I have discussed Aixelá and Davies' categorizations of suggested translation approaches to the translation of Culture Specific Items (CSIs) in the final section of my literature review. I will refer to both Aixelá and Davies' categorizations of CSIs as my guideline in the next chapter.

Secondly, as this study is in the field of AVT, I have discussed two main areas: dubbing and subtitling in section 2.2. As dubbing emphasises lip synchronicity a lot, sometimes short SL sentences need to become longer. As subtitling is not only constrained by time but also by the space a subtitle takes up on the screen, it is common to see translators condense or simplify the original discourse. In carrying out subtitling, translators will need to provide not only a clear and easy to understand text, but also consider if the translated text can fit into the limited time and space.

Thirdly, the current study will focus on slang and humour spoken in the Tai-yu dialect; therefore I have discussed the definition and features of dialect, and the dialect situation in Taiwan in section 2.3, and the definition and relevant studies of humour in section 2.4. The discussion of slang showed that slang terms always spring up and disappear again within a short period of time, so translators are always faced with the difficulties in finding word equivalence for slang words when working between two languages. In addition, slang can sometimes show the speakers' identity or social status whilst the speakers interact with others. Thus, it is clearly a challenge for translators to find the same or similar slang expression which can simultaneously also carry the association of the speakers' identity or social status, in the target text. By comparison, the challenge for humour translation involves the cultural barrier, and has to deal with the meaning beyond the text, like puns and irony. Therefore, it is difficult to enable the target audience to receive the same humorous result as the source audience. To facilitate this, a previous study by Zabalbeasoa (1992 as cited in Lorenzo, Pereira, & Xoubanova, 2003) suggested that adaption, substitution and various kinds of compensation strategies are suitable for humour translation.

In section 2.5, I have pointed out some of the possible challenges that translators may come across in accordance with the previous sections, and this would help me to be aware of the difficulties when I go through the analysis chapter. Finally, I have

discussed the relevance between previous studies and this current study in section 2.6, and presented the aim and research questions of this study in the final. It is hoped that this will assist the reader of this thesis to understand the intention and value of this study.

Chapter Three: Methodology

3.1 Introduction

The aim of this study was to examine how the translator of the current study had tackled two difficult challenges in translating the spoken text of *Cape No.7*: slang and humour as detailed in section 2.6. In this chapter, I will describe the data collection and the nature of the data, by giving a synopsis of *Cape No.7* first. The approach used for this study was drawn mainly from previous studies, so I will provide a methodological frame work next. Following that, I will explain the methodology used for the pilot analysis study, before moving on to the analysis proper in Chapter Four.

3.2 Description of sample

I will start with a brief description of *Cape No.7*, the movie from which the data were taken. The synopsis will include a brief description of the characters. It is hoped this can help readers to have a better understanding of the movie from which the data was selected when they read the analysis chapter of this thesis.

Brief synopsis of plot

Cape No. 7 is a romantic love comedy, which is set in the South of Taiwan. This movie includes two interwoven love stories. Basically the storyline starts with a town council representative whose ambition it is to develop and promote more working opportunities in the small town of Hengchun, so the young generation can stay in Hengchun instead of leaving to work in the capital city of Taipei. By chance, there is going to be a local music festival, and the town council representative insists that the warm-up band must consist of local Hengchun people. Therefore, he gathers together a group of local amateur musicians, and the movie shows the stories around these

musicians, including the first love story. The sub-plot story describes a Japanese teacher who fell in love with one of his Taiwanese students when Taiwan was colonized by Japan. After the surrender of Japan, the teacher had to leave Taiwan, and during the ferry journey back to Japan, he wrote seven love letters to the Taiwanese girl and expressed his love with sadness and regret. As the main male character (Aga) is a postman, and he finds out the secret of these love letters with the female character (Tomoko). Therefore, they decide to find the receiver, and complete this belated love story from sixty years ago.

Main characters

Aga: The main male character. He failed to find success as a rock star in the Taiwanese capital Taipei, so he returned to his hometown of Hengchun.

Tomoko: A Japanese model who was responsible for running the local band in Hengchun.

Old Mao (Uncle Mao): An 80 year-old postman who wanted to play the ‘Yueqin’ (a Chinese traditional instrument) on stage.

Rauma: An aboriginal policeman who had been left by his wife. He played guitar in the band.

Frog: A mechanic at a motorcycle shop. He was the drummer in the band.

Dada: A 10 year-old pianist who played piano in the local church. She played keyboards in the band.

Malasun: A man of Hakka ethnicity who worked as a salesman of a traditional aboriginal alcohol. He was the bass player in the band.

Town Council Representative: Aga’s step father. He wanted to develop Hengchun town, because he hoped all young Hengchun people could stay in Hengchun instead of leaving to work in Taipei.

3.3 Data collection

The data for this study were selected from a movie called ‘*Cape No.7*’, which was released in 2008. This movie has taken the second highest box office earnings of all time in Taiwan (US \$16 million), and has won some rewards, such as the best narrative film award at the Hawaii Festival and the best director at the Golden Horse Award (Soares, 2008; Hsu, 2009). I chose this movie for two main reasons; firstly the director of this movie tried to portray everyday life in Taiwan, so it showed a lot of Taiwanese culture and customs, and was intended for a general audience. The other reason I selected this film is because it has a lot of slang and humorous conversations which were produced in the Tai-yu dialect. In addition, slang scenes included Tai-yu slang and swearing, and humorous scenes included puns, irony and metaphor. It provided many opportunities to see how the translator had dealt with the cultural and language difficulties within the limited time and space in this audiovisual translation.

3.4 Data analysis

Pilot study

In order to strengthen the reliability of this current study, I adopted a pilot study before proceeding with the main analysis. Pilot study means “mini version of a full-scale study” (Teijlingen & Hundley, 2001, p.1). It is believed a pilot study provides a good insight into potential mistakes, and can increase the success of the main study. Although a pilot study may not be able to ensure the success of a main study due to the limited sample size, it is still a good way to measure if a research method or instrument is inappropriate or too complicated (Teijlingen & Hundley, 2001). Hence I have included a pilot analysis in this research. For the pilot analysis, I designed the following translation analysis diagrams (as shown in Table 5), to see if they would help me to assess the effect of the subtitle translations. If the pilot study showed that the structure

of the analysis diagrams was appropriate and useful for this study, I will continue to use the analysis diagrams in the analysis chapter. In addition, if the pilot study showed that there were some problems that needed improvement, I would have adjusted and redefined the analysis diagrams at the end of this chapter. Before starting to carry out the pilot study, it will be necessary to list all the suitable and possible translation strategies which may potentially have been used by the translator in this study.

Categorization

In order to carry out the pilot study, it will be crucial to describe a suitable categorization of possible translation strategies that have been identified by previous researchers in the area of Culture Specific Items (CSIs). As this study is trying to identify subtitling translation problems, it also needs to consider the aspect of screen translation strategy. Therefore, I will compare different taxonomies of CSIs, as proposed by Aixelá (1996) and Davies (2003) while also adding in the screen translation strategies put forward by Tveit and Fong (2005, as cited in Yang, 2006) in the following table. This has been done to help me establish a new categorization in terms of this study.

Table 4

A comparison of translation strategies proposed by Aixelá, Davies, Tveit and Fong

	<i>Aixelá</i>	<i>Davies</i>		<i>Tveit & Fong</i>
1.	Repetition	Preservation		Foreignization
2.	Orthographic adaption			
3.	Linguistic translation			
4.	Extra-textual gloss			
5.	Intra-textual gloss	Addition		Paraphrasing
6.	Synonymy			
7.	Limited universalization	Globalization		Generalization
8.	Absolute universalization			Neutralization
9.	Naturalization	Localization		Naturalized
10	Deletion	Omission		Omission
11	Autonomous creation	Creation		

As shown above, I arranged strategies which were similar but had been given different names by the four authors in the same row, whilst also putting these strategies in bold print. Therefore, it is clear that there are at least six strategies that are supported by all four authors. In brief, I decided to adopt the names of the strategies as those proposed by Tveit and Fong. Hence, the six basic strategies are: foreignization, paraphrasing, generalization, neutralization, naturalized, and omission. In addition, I selected two of Aixelá's strategies, namely synonymy and autonomous creation as possible strategies in my research study. This means I decided not to use the other three strategies identified by Aixelá as orthographic adaptation, linguistic translation, and

extra-textual gloss. My rationale was, firstly, that orthographic adaptation is not suitable for this study. This study compares English and Taiwanese Mandarin subtitles; the writing systems of English is characterized as phonemic, whereas Mandarin uses a logographic one (Chen, 1999). Therefore, it is impossible to adopt the orthographic strategy, as the language systems of English and Mandarin are quite different (Shaio, 2006). Secondly, the linguistic translation strategy is a sub-version of Tveit's foreignized strategy, so I prefer to include it under 'foreignization' strategy. Finally, extra-textual gloss (footnotes, endnotes, glossaries, etc) can be shown by using brackets or italics, however this strategy is rarely used in cinematic subtitles or DVD subtitles in Taiwan. From my experience, I have only seen this strategy when I watched online episodes or videos, and normally these programs have been translated by amateur translators. This is not intended to criticize those translators who are not professional, but simply to say that in my view extra-textual gloss is applied more in informal media, and is rarely used in cinematic or DVD broadcasts. Therefore, in total there will be eight translation strategies applied in this study, and shown in the following list:

1. *Foreignization*

This strategy tends to use loanwords from the source culture, so target readers can obtain some culture specific features from the text. However, translators will need to consider to what degree the target audience will be familiar with the source culture, otherwise the latter may find it difficult to understand the translated text.

2. *Paraphrasing*

This strategy tends to paraphrase the main idea of the sentence, instead of translating the sentence lexically, as readers may have difficulty in understanding some new concepts or CSIs from the source culture.

3. *Synonymy*

When translators can find a word equivalence between the SL and the TL, and target readers can understand it without any difficulties.

4. *Generalization*

Translators will replace the SL term with more general terms when they cannot find the exact words in the TL, for example by using a hypernym. Therefore, the meaning is still preserved in a semantic sense.

5. *Neutralization*

This strategy is commonly applied when translators need to deal with some sensitive topics, like religion or politics. It can be used to avoid translating the SL expression subjectively, and offend target readers.

6. *Naturalized*

This strategy is sometimes called domestication or cultural substitution. Translators will substitute the source term with another reference when the gap between source culture and target culture is too large to allow readers to comprehend the CSIs in question.

7. *Omission*

This strategy may be considered inferior in other genres, as some people feel that this strategy may be used out of laziness, or lack of time and knowledge. However, this strategy may be suitable in Audio-Visual Translation (AVT), because the time and space are limited, so it sometimes is a good choice to delete or omit any unnecessary information for viewers.

8. *Autonomous creation*

When translators try to make the target text more efficient, they may add some TT works that did not exist in the ST. It may be used rarely in other types of genre, but it is a great option when translating subtitles for comic movies.

Analysis diagrams for pilot study

For the pilot study I designed the following translation analysis diagrams (Table 5), to see if they would help me assess the effect of the subtitle translation approaches used.

There are five criteria, including accuracy, lipsynching, strategy, pragmatics and intention that have selected as criteria in analysis diagrams for pilot study. Those criteria have been chosen in accordance with the previous literature review. First of all, the main focus of this research is about the analysis of subtitles, and as mentioned in chapter 2.2.2, screen translation are limited by time and space, therefore to keep subtitles clear, simple and coherence is important. I selected the accuracy as one of the criteria, since it can examine if the translator has kept the faithful to the ST, while endeavoured to produce an intelligible and efficient text to target readers at the same time.

Secondly, it is obvious that the lipsynching plays an important role in dubbing; however James (2001), Morgan (2001) and Huang (2006) have suggested that the accurate time and rhythm of dialogues are essential factors in subtitling as well. Even though none of the previous literature that I have found in the subject of subtitling has taken the lipsynching as one of the important analysis components into their studies, I believe to put it as one of the criteria will be advantage to this research study.

Thirdly, the criteria of strategy is unavoidable component within the analysis diagrams, as CSIs is one of the main research area in this study, and I will establish my own categories based on the translation strategies from Aixelá, Davies, Tevit and Fong (as shown in Table 4). Hence, the strategy can show what translation strategy is used mostly by the translator when faced with the difficulty of translating CSIs in *Cape No.7*. Fourthly, section 2.4 has indicated that the pragmatic dimension is useful in humour translation, since it shows if the translator has successfully enabled the target audience to receive the same effect as the source audience. In regard with this, I suggest pragmatics is essential to slang translation of this study as well, since most of the slang

dialogues are used as jokes in *Cape No.7*. Therefore the pragmatics should be one of the criteria.

Finally, the criterion of intention has been selected for two reasons: firstly, I chose it according to Vermeer's Skopos translation theory, as Vermeer claimed that to find the purpose of a given text is essential before tackling the translation. I consider this theory will fit in well within my study, especially in the parts of slang and humour translation. Secondly, in order to analyse the criterion of pragmatics, the intention will need to be discovered by the translator beforehand, therefore I both the pragmatics and intention should be selected into the analysis diagrams.

These five criteria will be firstly applied within the pilot study as shown in the following section, and there might be some changes if I have discovered any disadvantages of the analysis diagrams after pilot study. Any change will be provided a reason in section 3.5, and the final modified criteria will be shown on Table 6.

Table 5

Translation analysis diagrams

Description	(Describing the conversational situation)	
Original discourse	<i>Name of the character:</i>	
	Taiwanese Mandarin (Literal translation in English)	
Original English subtitles	English subtitles from DVD	
Back translation	Taiwanese Mandarin	
Criteria	Accuracy	
	Lipsynching	
	Strategy	
	Pragmatics	
	Intention/Effect	
	Suggested strategy for improvement, if any.	

Pilot study result: Tai-yu slang

Description	The town council representative showed his unhappiness to the hotel manager because outsiders had come to Hengchun to develop their business and took all the benefits from Hengchun, without contributing anything to local Hengchun society.	
Original discourse	主席: <ul style="list-style-type: none"> - 飯店你的，海我們管的啦! - 以為有錢就什麼都*B.O.T. * B.O.T: Build-Operate-Transfer	
Original English subtitles	Town council representative: <ul style="list-style-type: none"> - The hotel is yours, but the sea is ours. - You think rich people can make everything BOT? 	
Back translation	主席: <ul style="list-style-type: none"> - 飯店是你們的，但海是我們的。 - 你以為有錢人就能讓每件事都 BOT 嗎? 	
Criteria	Accuracy	Reasonable understanding
	Lipsynching	Yes
	Strategy	Foreignization
	Pragmatics	English native speaker will not utter lines like these, because these lines obviously follow Mandarin sentence structure verbatim.

	<p>Intention/ Effect</p>	<p>It may be that the translator tried to preserve the register from the speaker (town council representative), so that a foreignization strategy is adopted here. In this movie, the town council representative owned the power of the local gangsters, and usually gangsters are associated with a low-social status and not well-educated. However, the town council representative used the English term of ‘BOT’ in the original discourse, and it elicited a laugh from the original audience. English is regarded as a high-status language in Taiwan, and normally people will assume that only well-educated people will speak English. However, as mentioned above, the town council representative is expected to use the low language due to his background as a gangster. Therefore, when he combined low language (Tai-yu dialect) with high language (English), it produced an unexpected contrast and therefore made the source audience laugh.</p> <p>Even though these two lines are likely to produce a feeling of ‘Chinglish’ in the TL audience, I would suggest this strategy can still be considered as successful, because Chinglish can convey the impression of a not well-educated speaker using</p>
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	<p>non-standard language. Therefore, it may be considered a good way to present the register. However, it may be better to adopt the compensation strategy (incorporate two translation strategies) by translating ‘BOT’ in the second line, and I will explain more about the suggested strategy for improvement in the following column.</p>
<p>Suggested strategy for improvement, if any.</p>	<p>‘BOT’ is an abbreviation for ‘Build-Operate-Transfer’. The project in question is run by a government, but a private organization received a concession for the project from government, for investment and financial reasons. This term is used as BOOT (Build-Own-Operate-Transfer) in New Zealand, Canada, and Australia. There are two reasons that I feel translators may adopt the strategy of compensation when translating ‘BOT’. Firstly it is presumed that the English native speaker may get confused when they see the term ‘BOT’ shown in the subtitle, as English speaking countries use ‘BOOT’ instead of ‘BOT’. Secondly, this movie is intended for a general audience, and it includes all age groups and educational levels. Personally, I feel that ‘BOT’ is not a common term in daily conversation, and even some Taiwanese audiences did not understand the meaning of ‘BOT’ when</p>

		<p>the first time they watched this movie in Mandarin. The SL audience may easily guess the intended meanings from the contextual and conversational situations of SL subtitles, but it may not be the same case for the TL audience. As a result, in order to convey the meaning of ‘BOT’, it may be better to incorporate the paraphrasing or generalisation with the ‘foreignization’ strategy.</p>
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3.5 Summary

To sum up, after this pilot study, I realized that there were several things which I needed to add into my analysis diagrams. Firstly, I decided it would be better to put the literal back translation in English in between brackets followed by the original discourse. In this way, the readers of this thesis would be able to clearly compare significant differences between the original Mandarin subtitles and the English subtitles. I also decided to number each line, and underline the ones which included slang and humour which I was going to analyse. I decided to add an initial comment to the introductory section of the analysis chapter to say that the analysis of strategies would only relate to the underlined subtitles, and that the other lines were only provided in order to present the context in which the conversation took place, but the additional lines would not be taken into account in the analysis of the strategy. To be more specific, I decided to put in bold the phrase or words that were part of Tai-yu slang, swearing, CSIs, and humorous expression that occur within the analysed line, so that it would be clear for the reader of this thesis.

Secondly, I decided to rank the criteria of accuracy, lipsynching, and pragmatics numerically. These criteria will be ranked from number one to five. If I circle number

five, it means personally I consider the words that were underlined within the context of the scene to be totally accurate, completely lipsynched, and natural for English native speakers. By comparison, if I circle number one, it means least agreement. For instance, if I rank one in 'Accuracy', it means the underlined subtitles do not convey the same or similar meaning to the original discourse at all, and it is not accurate. In addition, I will put any explanation in these columns if it is necessary. Furthermore, I will change the criteria of intention into the list of 'Functional equivalence' which will show if the analysed subtitles are successful in conveying the same intention as the original discourse, and I will put 'Functional equivalence' into numerical ranking as well. I will also add one more column labelled 'explanation for function and strategy', which will discuss to what extent the translator adopted a suitable strategy in conveying a similar intention or register to the target audience as that which the source audience would have picked up. Therefore, when readers read through the explanation section in this thesis, they can see if they agree with the level of functional equivalence. In summary, after the adjustments mentioned above, the analysis diagrams will look as outlined below in Table 6 and will be used in Chapters Four and Five.

Table 6

Modified analysis diagrams following pilot study

Description	(Describing the conversational situation)					
Original discourse	<i>Name of the character:</i>					
	Taiwanese Mandarin (Literal translation in English)					
Original English subtitles	English subtitles from DVD					
Back translation	Taiwanese Mandarin					
Criteria	Accuracy	1	2	3	4	5
	Lipsynching	1	2	3	4	5
	Pragmatics	1	2	3	4	5
	Functional equivalence	1	2	3	4	5
	Strategy					
	Explanation for function and strategy					
	Suggested strategy for improvement, if any.					

Chapter Four: Data analysis and Findings in Slang

Slang and humour are two aspects that will be investigated in this study, and in order to facilitate the readability of the readers in this thesis, I will discuss them in different chapters (Chapter Four and Chapter Five respectively). In Chapter Four, I will apply the analysis diagrams that have been outlined in the methodology chapter, to examine in selected scenes containing slang from *Cape No. 7*. As slang can be used in swearing, jokes and puns, the selected scenes will include slang and swearing in the Tai-yu dialect. Therefore, Tai-yu slang and swearing in Tai-yu dialect will be the two major parts that are going to be discussed in the following sections. Overall there are five scenes using Tai-yu slang and six scenes using swearing.

In addition, when I have finished examining the selected scenes featuring Tai-yu slang, swearing, and humour in Chapters Four and Five, I will summarize and illustrate the findings at the end of each section by using tables and figures. In discussion chapter (Chapter Six), I will thus be able to discuss and compare the findings which are collected from slang and humour in Chapters Four and Five, then provide the result with regard to my research questions.

4.1 Diagrams presenting analysis of slang in Tai-yu

Tai-yu slang 1.1

Description	The town council representative went to see the post office manager, and asked him to arrange a job for Aga in the post office.
Original discourse	<p>主席:</p> <p>1- 拜託一下啦!</p> <p>(Please...)</p> <p>2- <u>年輕人好腳好手沒工作很悲哀呢!</u></p> <p>(<u>It is sorrowful if a young man with good feet and good hands doesn't have a job.</u>)</p> <p>郵局主管:</p> <p>3- 不是啦主席，你不要逼我嘛!</p> <p>(No, town council representative, you don't push me!)</p> <p>4- 就真的沒有缺呀!</p> <p>(It's really no vacancy.)</p>
Original English subtitles	<p><i>Town council representative:</i></p> <p>1- Come on.</p> <p>2- <u>A healthy young man has to work.</u></p> <p><i>Post office manager:</i></p> <p>3- Don't force me, please.</p> <p>4- There's no vacancy.</p>
Back translation	<p>主席:</p> <p>1- 拜託啦</p>

	2- <u>一個健康的年輕人得有工作。</u>					
	郵局主管:					
	3- 請不要逼我!					
	4- 這裡真的沒有缺人。					
Criteria	Accuracy	1	2	3	④	5
	Lipsynching	1	2	③	4	5
	Pragmatics	1	2	3	④	5
	Functional equivalence	1	②	3	4	5
	Strategy	Paraphrasing				
	Explanation for function and strategy	<p>好腳好手 is a Tai-yu expression to describe a person who does not suffer from any disabilities. It is common to hear some elders using this phrase ironically in describing some young men who are ‘hale and healthy’, but do not want to work because of laziness. In Taiwan, there are some people who are disabled, but still try to work hard in many kinds of ways, such as selling chewing gum or lottery tickets on the street or train station. Thus, some elders will use this Tai-yu slang – 好手好腳 (good feet and good hands), to refer to healthy but lazy people who should feel ashamed by comparison with those diligent disabled people.</p> <p>The town council representative used 好手好腳 to describe Aga, and also said it would be</p>				

	<p>pathetic if Aga did not have a job in line 2. The intention was trying to force the post office manager to arrange a job for Aga. Since if Aga was looked down by others because of his unemployment, the town council representative felt he would lose face, as he was Aga's step father, and he thought he was responsible to Aga's behavior.</p> <p>It seems there is not exactly the same slang expression in English, so the translator used the paraphrasing strategy to transfer line 2.</p>
Suggested strategy for improvement, if any.	<p>In this scene, I felt that the translator had adopted the appropriate strategy for line 2. Even though the English subtitle of line 2 did not show the same intention (the intention of forcing the post office manager) as the original discourse, it may be regarded as acceptable, since one of the priorities in subtitling is producing a clear and intelligible message for readers within limited time and space.</p>

Tai-yu slang 1.2

Description	<p>Malasun tried to ask the town council representative if there was any chance to introduce him to some business, as the town council representative knew a lot of people, and had certain influence with politicians and gangsters in Hengchun. However, the town council was unwillingness to help Malasun, because he was an outsider. Therefore, the town council uttered some Tai-yu slang to insult and deny Malasun.</p>
Original discourse	<p>主席:</p> <p>1- 你保力是車城</p> <p>(You, Baoli is Chcheng.)</p> <p>2- 我這裡是恆春</p> <p>(I, here is Hengchun)</p> <p>3- 我為什麼要幫你?</p> <p>(Why do I have to help you?)</p> <p>4- 少年人，有志氣一點</p> <p>(Young man, have some respect to yourself)</p> <p>5- <u>不要一天到晚爲了賺錢去捧人 LP</u></p> <p>(<u>Don't hold someone's LP in order to make money all the time.</u>)</p>
Original English subtitles	<p><i>Town council representative:</i></p> <p>1- Baoli belongs to Chcheng.</p> <p>2- This is Hengchun here.</p> <p>3- Why should I help you?</p> <p>4- Have some pride, young man.</p>

	5- <u>Stop kissing someone's ass for money.</u>				
Back translation	主席: 1- 保力屬於車程 2- 這裡是恆春 3- 為什麼我要幫你 4- 有點志氣，年輕人 5- 不要爲了賺錢就去當馬屁精				
Criteria	Accuracy	1	2	3	4 ⑤
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	3	4 ⑤
	Strategy	Naturalized			
	Explanation for function and strategy	<p>LP is slang that was popularly used by many Taiwanese people several years ago. It refers to a man's sexual organ. In Tai-yu, man's reproductive organ is pronounced as 'lañ pā' (陰囊), so Taiwanese people took the first word of these two characters, L and P as an acronym. In fact, the Tai-yu pronunciation of man's sexual organ is sometimes used as a swear word, and it can be quite offensive. However, depending on the conversational situation, LP can be used as humorous or mild swearing between close friends.</p> <p>In Tai-yu, LP always goes with '捧 (phâng)' or '扶(hû)' as a collocation. For instance 捧 LP or 扶 LP which literally means to 'hold a male's</p>			

		sexual organ,’ and the underlying meaning is saying that some people try to flatter others. Therefore, the translator transferred this line as ‘kissing one’s ass’, which has similar meaning and is common slang in English. Hence, I considered line 5 was translated successfully in this scene, as it conveyed both function and intention from the town council representative as the original discourse.
	Suggested strategy for improvement, if any.	

Tai-yu slang 1.3

Description	When the town council representative and two of his sidekicks were helping Aga to deliver mail from the post office, three of them saw Malasun trying to sell his products to people at the local pubs. The town council representative and his sidekick A said that Malasun was diligent. However, Sidekick B disagreed, and used some Tai-yu slang ironically to refer to Malasun’s behaviour.
Original discourse	<p>主席:</p> <p>1- 這個客家人這麼拼</p> <p>(This Hakka is so diligent.)</p> <p>2- 晚上顧飯店，白天跑店面</p> <p>(He sells in hotels at night, and sells to every store during the</p>

	<p>daytime.)</p> <p>主席跟班乙:</p> <p>3- 蒼蠅找狗屎啦!</p> <p><u>(It's like a fly trying to looking for a dog's poo.)</u></p>				
Original English subtitles	<p><i>The town council representative:</i></p> <p>1- This Hakka is so diligent. 2- He works day in and day out.</p> <p><i>Sidekick B:</i></p> <p>3- <u>Diligence is the only strategy he knows.</u></p>				
Back translation	<p>主席:</p> <p>1- 這個客家人真拚。 2- 他日復一日的工作。</p> <p>主席跟班乙:</p> <p>3- 努力是他唯一知道的方法。</p>				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	2	3	④ 5
	Pragmatics	1	2	3	4 ⑤
	Functional equivalent	1	2	3	④ 5
	Strategy	Paraphrasing			
	Explanation for function and strategy, if any.	<p>Line 3 is a Tai-yu slang to insult someone who is diligent but less intelligent, and it is associated with two Mandarin idioms. The first one is – 臭味相投 (smell stink alike), which has a similar meaning to the English idiom of ‘Birds of a feather’, but 臭味相投 refers to a negative</p>			

	<p>situation. The second Mandarin idiom that is associated with line 3 is – 無頭蒼蠅 (a fly without a head), which is used to describe a person who does not know his/her goal and aim of a particular thing or task, therefore he/ she always wastes a lot of time, and is unable to produce a good result. The similar expression in English is ‘headless chicken.’</p> <p>From the first Mandarin idiom (臭味相投), it is clear that sidekick B was using the metaphor ironically about Malasun. He tended to describe Malasun as a fly which always gathered around faeces, and both Malasun and faeces are unpleasant for people. On the other hand, according to the second Mandarin idiom (無頭蒼蠅), Sidekick B also referred to that Malasun was ‘headless fly’, so even though he was diligent, the final result was still bad.</p> <p>It is evident that the translator adopted paraphrasing as a strategy to translate the underline meaning according to the second Mandarin idiom (無頭蒼蠅) in line 3. I consider it is appropriate to apply this strategy in Line 3, as the meaning was clear within this conversation. Also line 3 showed the similar intention of irony</p>
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		in the original discourse.
	Suggested strategy for improvement, if any.	

Tai-yu slang 1.4

Description	Aga asked Tomoko if she really expected that the band, including him, could perform successfully in the music festival, because Aga felt that those amateur musicians and himself in the band, were unqualified. Meanwhile, he referred to his failure to become a successful singer in Taipei.
Original discourse	<p>阿嘉:</p> <p>1- 你真的期待我們這些破銅爛鐵?</p> <p>(Do you really expect us those damaged copper and rusted iron?)</p> <p>2- 可是我過了十五年</p> <p>(but after I passed fifteen years.)</p> <p>3- 還不是一樣失敗</p> <p>(I still failed.)</p> <p>4- 可是我真的不差</p> <p>(but I'm really not that bad.)</p>
Original English subtitles	<p>Aga:</p> <p>1- <u>You really expect anything from us?</u></p> <p>2- But after 15 years.</p> <p>3- ...I fail after all.</p>

	4- Though I'm not really that bad.				
Back translation	阿嘉: 1- 你真的期待我們什麼嗎? 2- 但過了 15 年 3- 我還是失敗 4- 雖然我真的沒那麼差				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	②	3	4 5
	Strategy	Paraphrasing			
	Explanation for function and strategy	破銅爛鐵 (damaged copper and rusted iron) is a written form in Taiwanese Mandarin, and the original Tai-yu phrase is ‘歹銅舊錫’ which literally means ‘damaged copper and old tin’. Around twenty years ago, there was not an established recycling system. In order to make money, some people would ride three-wheel pedicabs (三輪車) or pickup trucks to run around the streets and collect the recyclable rubbish. While they were running along the streets, they would broadcast by microphone to say if anyone wanted to sell wine bottles, iron, tin and papers. The original broadcast lyric in Tai-yu is: 酒罈倘賣嘸, 有酒罈, 通賣否, 歹銅、舊錫、簿仔紙, 通賣否! (Are wine bottles available for selling, do you have wine bottles for selling, or damaged			

	<p>copper, old tin, newspapers for selling?). Here, Aga meant his band is made up of amateur musicians, who were like recycled rubbish, and people just wanted to get rid of it.</p> <p>The translator paraphrased the main idea of 破銅爛鐵, but it seems the intention has become less strong in the TT. Also, in the original discourse, there was a connection between line one and four, when Aga said 破銅爛鐵, it was a metaphor to refer to his failure in Taipei. Therefore, when the translator paraphrased line 1, the connection between line 1 and 4 was nullified in the English subtitles, and the coherence of the text was lost in some ways.</p>
Suggested strategy for improvement, if any.	<p>In order to convey a similar intention and metaphor as the original discourse, and also the consistency of text, it may be better to adopt the generalization strategy in transferring line-1, for example: Do you expect us, crap musicians to score a hit?</p>

Tai-yu slang 1.5

Description	<p>Old Mao worried that he would hold back the band because of his lack of bass playing skills. By coincidence, he found out Malasun was good bass player, so despite his unwillingness he introduced him to the other members in the band. Meanwhile, Old Mao was struggling with himself, since he was eager to perform on stage, and afraid to be completely replaced by Malasun.</p>
Original discourse	<p><i>阿嘉:</i></p> <p>1- …人是你找來的，又不是我們找的</p> <p>(You found him here, not us.)</p> <p><i>勞馬:</i></p> <p>2- 對呀!我們跟他又不熟</p> <p>(Yep, we aren't familiar with him.)</p> <p><i>馬拉桑:</i></p> <p>3- 茂伯! 我沒關係啦!</p> <p>(Uncle Mao, It's ok for me.)</p> <p><i>茂伯:</i></p> <p>4- <u>別裝了啦! 餓鬼還裝客氣!</u></p> <p><u>(Don't pretend! You're a hungry ghost who pretends to be gentle)</u></p>
Original English subtitles	<p><i>Aga:</i></p> <p>1- It's you who brought him here, not us.</p> <p><i>Rauma:</i></p>

	<p>2- Yeah! We don't even know him.</p> <p><i>Malasun:</i></p> <p>3- Never mind me, Old Mao.</p> <p><i>Old Mao:</i></p> <p>4- <u>Come on! I know what you want.</u></p>				
Back translation	<p>阿嘉:</p> <p>1- ...是你帶他來的又不是我們.</p> <p>勞馬:</p> <p>2- 對呀，我們甚至和他不熟</p> <p>馬拉桑:</p> <p>3- 茂伯，別在意我啦</p> <p>茂伯:</p> <p>4- 別假了啦! 我知道你想要的</p>				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	③	4 5
	Strategy	Pharaphrasing			
	Explanation for function and strategy	<p>The denotation of 餓鬼還裝客氣 (Hungry ghost pretends to be gentle) is to refer to that a person is eager to get something, but he/she pretends that he/she does not really want it. It is associated with the dimension of Chinese politeness. In Chinese culture, people are required to be modest and gentle, and not to express strong personal</p>			

	<p>emotions. However, sometimes it becomes ‘over’ humble, so people use this slang ironically of some people who are hypocritical. In this scene, Old Mao was angry that the other members in the band were pleased to have Malasun instead of him, so he replied to Malasun with this ironic expression when Malasun was trying to comfort him. Here, Old Mao tried to say Malasun was happy to replace him in fact, but was just pretending he did not care if he could join the band or not.</p> <p>In addition, 餓鬼(hungry ghost) is associated with a famous Chinese custom – 鬼月 (The Ghost Month), which is the seventh month in the lunar calendar. Taiwanese people believe that all ghosts (the dead spirits without descendants) will come out on the 1st of July from the underworld. Thus, people follow a ritual and prepare a lot of food for these ‘ghosts’ in order to avoid bad luck in that month. As these ghosts are only released once a year, they have been starving for a long time, and ‘餓鬼’ are the ghosts who are indeed desperate for food. Therefore, 餓鬼還裝客氣 becomes a humorous satire, as the extremely hungry ghosts who try to pretend they are not that hungry.</p>
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	<p>As this slang expression is strongly bonded with the cultural custom of Ghost Month, the translator considered the target audience would get confused if translated literally. Hence, the translator decided to paraphrase Old Mao's intended meaning of line 5, so the target readers could understand it easily within the context.</p>
<p>Suggested strategy for improvement, if any.</p>	<p>Overall, the paraphrasing strategy is suitable in this conversation, even though the irony and humourous intention are weaker than the original discourse. However, this slang (餓鬼還裝客氣) is uttered in six Chinese characters, so there may not be enough space to explicitly translate the pragmatic meaning with a long subtitle. However, I suggest it could be translated as 'You phony. I know you're dying to play too.' Even though this sentence can not illustrate the original meaning of the slang, it shows the similar intention and expresses emotions from Old Mao.</p>

4.2 Finding of Tai-yu slang

Table 7

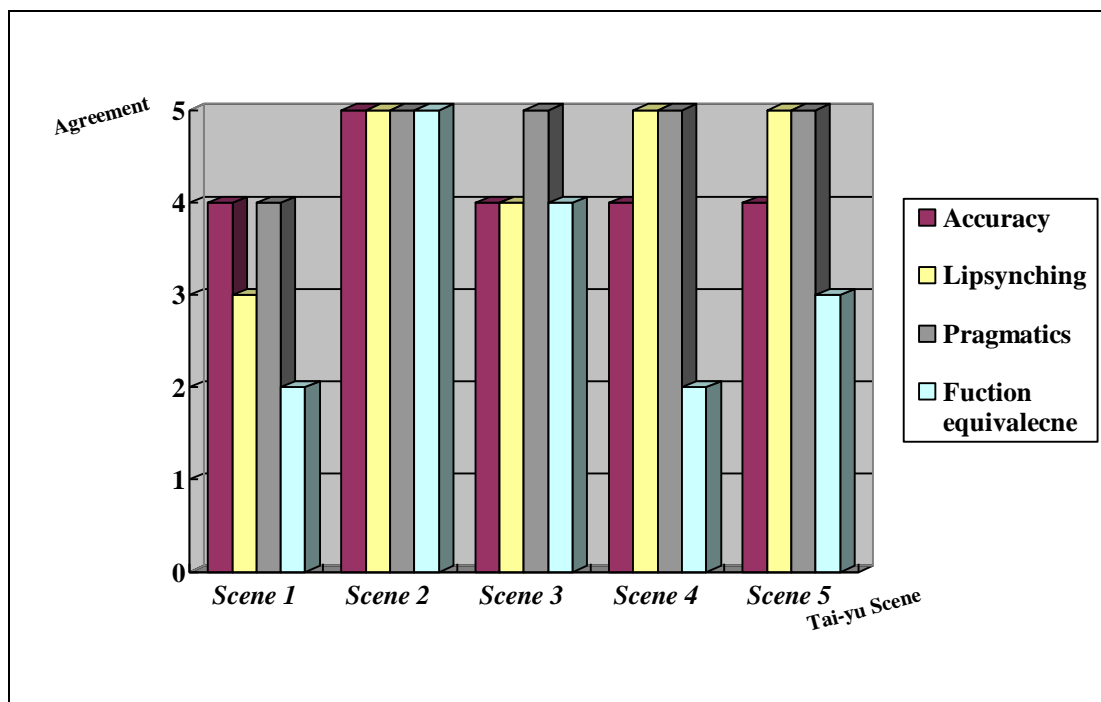
Translation tactics used in Tai-yu slang

Tai-yu scene Strategy	Scene 1	Scene 2	Scene 3	Scene 4	Scene5	Total
1. Foreignization						0
2. Paraphrasing	√		√	√	√	4
3. Synonymy						0
4. Generalization						0
5. Neutralization		√				1
6. Naturalized						0
7. Omission						0
8. Autonomous creation						0

Table 7 shows four out of five Tai-yu slang scenes use the paraphrasing strategy, and only the second scene use the neutralization strategy. Therefore, table 7 indicates that the translator has a high preference of using paraphrasing strategy when encountering CSIs.

Figure 1

The comparison of criteria in Tai-yu scenes



As Figure 1 shows that the criteria of pragmatics and accuracy are considered the priority by the translator in these five Tai-yu scenes, as both of them are shown with a rank four and five. Pragmatics is the most important factor that the translator tries to focus on, because figure 1 reveals that four out of five scenes ranked five for pragmatics

In addition, the criterion of lipsynching ranked in three to five among these scenes. It shows in the field of subtitling, lipsynching may not be required as strictly as dubbing, but it is still an important factor that the translator will pay attention to. Finally, it is surprising that the functional equivalence seems to be inverted by the translator in comparison to other criteria. As discussed in the literature review, the function is normally regarded as the most important factor within slang translation.

4.3 Diagrams presenting analysis of swearing in Tai-yu

In section 4.3, I will follow the same process as in the last sections (including diagrams 4.1 & 4.2); firstly I will use the analysis diagrams to examine the selected scenes containing swearing and then show the findings in section 4.4. In addition, in section 4.5, I will discuss if the translator prefers to ‘lighten’ or ‘strengthen’ the swear words used in *Cape No. 7*. As mentioned in the literature review, many Taiwanese translators tend to lighten the swear words when translating from English spoken discourse into Taiwanese Mandarin subtitles. Therefore, it will be interesting to see the differences of decision making by the translator when carrying out the swear words from Taiwanese Mandarin spoken discourse into English subtitles.

Swearing 1.1

Description	After the other members in the band decided to take Malasun as the bass player instead of Old Mao, Old Mao made a compromise by saying he could play any kind of instruments, if only the people in the band would allow him to perform on stage. However, at the same time, he felt ashamed and lost face because of making such a compromise. Thus, he said his Yueqin (Chinese traditional instrument) skill was regarded as a ‘國寶 (National Treasure)’, and cursed with a swear word to emphasize his anger.
Original discourse	茂伯: 1- 我不管，給我彈什麼都好啦! (I don’t care. Give me to play any kind of instruments) 2- 我一定要上台表演啦!

	(I have to perform on stage)				
	3- 幹，我國寶耶!				
	<u>(Fuck, I'm a national treasure)</u>				
Original English subtitles	<i>Old Mao:</i> 1- Any instrument is all right for me. 2- I have to be on stage. 3- <u>Damn!</u> They say I'm a <u>gem!</u>				
Back translation	<i>茂伯:</i> 1- 我什麼樂器都可以 2- 我一定要上台 3- 媽的，他們說我是個寶				
Criteria	Accuracy	1	2	3	4 ⑤
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	3	4 ⑤
	Strategy	(Auxiliary for anger)			
	Explanation for function and strategy	Synonymy Old Mao cursed ‘幹’, and then said he was a ‘國寶 (National Treasure)’, that was because he wanted to emphasise his talent. Therefore, the function of ‘幹’ is an auxiliary to express his anger. The translator conveyed 幹 as ‘Damn’, instead of translating it literally as ‘Fuck’. I suggest it is a wise choice, as the emotive meaning for swearing is more important than the literal sense (Andersson & Trudgill, 2007). So if the translator translated 幹 as ‘fuck’ in English subtitles, it would be too			

		<p>strong and inappropriate.</p> <p>In this movie, Old Mao was cast as a straightforward old man who always expressed his feelings directly, and swearing was just one of his ways to express his emotions to people. In most situations, he did not mean to swear to the others in a serious way. Therefore, in this scene, ‘Damn’ is a suitable swear word to replace the original word of ‘幹’.</p>
	Suggested strategy for improvement, if any.	

Swearing 2.2

Description	<p>Tomoko was arguing with Sidekick A, and told him that even if a person can play the harmonica, it did not mean the person could play the bass too, since these two instruments were totally different. However, the director of this movie cast Sidekick A as a character who was of lower social status and poorly-educated, so Sidekick A considered any instruments which could produce music, were all the same. In addition, Sidekick A was a male chauvinist, and he thought any opinions from women were valueless, so in this scene he cursed as sign of his a disagreement with Tomoko.</p>
Original discourse	<p>跟班甲:</p> <p>1- <u>哭夭!</u></p>

	<p><u>(Cry hungry)</u></p> <p>2- 彈貝斯和吹口琴還不是一樣 DoReMi</p> <p>(Playing bass and harmonica are same for DoReMi)</p>				
Original English subtitles	<p><i>Sidekick A:</i></p> <p>1- <u>Goddamn it!</u></p> <p>2- Those DoReMis are the same anyway.</p>				
Back translation	<p>跟班甲:</p> <p>1- 天殺的!</p> <p>2- 這些 DoReMi 還不都一樣</p>				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	2	3	④ 5
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	3	④ 5
	Strategy	Generalization			
	Explanation for function and strategy	<p>‘哭夭’ is a common swear word that is used frequently by the older generation in the countryside of Taiwan. 哭夭 was originally written in 哭枵(餓), and the literal meaning was ‘Cry hungry’. It was used to describe people who were suffering from hunger, so they were crying and arguing, and the whole situation was very noisy and annoying. Therefore, nowadays when people said 哭夭, it is a way to tell the other people to ‘shut up’ or ‘stop annoying me.’</p> <p>Depending on the conversation situation, 哭夭</p>			

	<p>can be either a mild or serious swear word. It can be used to show one person's disagreement with another or just simply used as an expletive. In this scene, 'Goddamn it' shows Sidekick A's disagreement with Tomoko, so the function is similar to 哭夭. Thus, 'Goddamn it' is reasonable as a translation here.</p>
Suggested strategy for improvement, if any.	<p>Even though 'Goddamn it' is reasonable here, it seems the use of 'screw you' might be a better choice to show the intention of disagreement and the chauvinism of Sidekick A. As 'Screw you' is a milder term than 'Fuck you', it can particularly point out 'you', and make the object (Tomoko) more specific.</p>

Swearing 2.3

Description	<p>Rauma's father was hit by a motorcycle when he was on point duty directing traffic. The town council representative went to hospital to see him, and worried if he would still be able to play the bass after this accident. When the town council representative saw that the doctor had put tape in the sign of a diagonal cross on Rauma's father's face, he cursed out of surprise.</p>
Original discourse	<p>主席: 1- <u>哭夭!</u> <u>(Cry hungry)</u></p>

	2- 鼻子怎麼貼成這樣? (Why does the nose tape like this way?)				
Original English subtitles	<i>The town council representative:</i> 1- <u>Damn!</u> 2- <u>What happened to your nose?</u>				
Back translation	主席: 1- 媽呀! 2- 你的鼻子是怎麼了?				
Criteria	Accuracy	1	2	3	4 ⑤
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	3	4 ⑤
		(Exclamation for surprise)			
	Strategy	Synonymy			
	Explanation for function and strategy	As mentioned in swearing 2.2, 哭夭 is a common swear word, and is always used as an expletive. According to the conversational situation here, the town council representative used 哭夭 as an exclamation to express his surprise, so it is reasonable to convey that by means of a mild and common swear word in English. Therefore, I consider ‘Damn’ is appropriate here.			
	Suggested strategy for improvement, if any.	In this conversation, it would be another choice to transfer 哭夭 as ‘shit’, because ‘shit’ is also a mild swear word to express surprise and is used a lot by native speakers.			

Swearing 2.4

Description	Old Mao complained that the media broadcasted his ability to play the Yuequin was like a ‘國寶 (National Treasure)’, but nowadays this kind of traditional music is not popular with the younger generation. Therefore, Old Mao cursed out of sarcasm to himself in line 2.				
Original discourse	茂伯: 1- 報紙都報說我是國寶。 (Newspapers broadcast I'm a national treasure.) 2- <u>寶個芋仔蕃薯啦! 誰在稀罕?</u> <u>(Treasure for taros and sweet potato. Who cares about it?)</u>				
Original English subtitles	<i>Old Mao:</i> 1- The newspaper says I'm a gem. 2- <u>Who gives a damn?</u>				
Back translation	茂伯: 1- 報紙都報我是寶 2- 誰他媽的在乎呢?				
Criteria	Accuracy	1	2	3	4 ⑤
	Lipsynching	1	2	③	4 5
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	③	4 5
	Strategy	Paraphrasing & Omission			
	Explanation for function and strategy	The literal translation for the second line is ‘ Treasure for taros and sweet potato (寶個芋仔蕃薯啦!) ’, which may surprise English native			

	<p>speakers, as it does not make sense and does not sound like swearing. In fact, it is a mild and humorous way to swear in Taiwan.</p> <p>This expression comes from the previous generation, as taros and sweet potatoes are considered easy to grow and they spread and they spread everywhere in countryside around fifty years ago in Taiwan. Therefore, people referred to the taros and sweet potatoes as cheap and not valuable compared with other costly crops. As a result, it became a metaphor to describe something or somebody who is not special and nobody cares about.</p> <p>In this scene, Old Mao used this sarcastic expression to comment on his ‘talent’. In the original discourse, there are two sentences in line 2; however the translator condensed them into one line (Who gives a damn?) in the English subtitles. I suppose line 2 in English subtitles clearly expresses the main idea from Old Mao, but it may not match with the rhythm of lipsynching, and also loses the humorous effect of the original discourse.</p>
Suggested strategy for improvement,	<p>In order to improve lipsynching and express Old Mao’s emotion at the same time, another choice could be to strengthen the emotion a little bit. For</p>

	<p>if any.</p> <p>example: What kind of shitty gem? Who gives a damn?</p> <p>It may sound a little bit stronger than the original English subtitles, but I consider the sentence structure to be more similar to the original discourse. Also, putting ‘shitty’ and ‘gem’ together may able to produce the similar humorous effect to the original sentences in Tai-yu.</p>
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Swearing 2.5

Description	<p>The receptionist at the hotel received a call from the town council representative, who told her that he would like to order a large amount of wine from Malasun. The receptionist went to inform Malasun of this good news, while Malasun was teaching Old Mao how to play the bass in the practice room. When the receptionist suddenly came into the room, Old Mao was afraid that she would find out that Malasun could play the bass much better than him. Therefore, as soon as he saw the receptionist has come into the room, he grabbed the bass from Malasun’s hands, and pretended he was the one who was teaching bass, instead of learning.</p>
Original discourse	<p>櫃台小姐:</p> <p>1- 馬拉桑!</p> <p>(Malasun!)</p> <p>馬拉桑:</p>

	<p>2- <u>幹什麼啦!</u></p> <p>(What are you doing?)</p> <p>茂伯:</p> <p>3- 我教你彈...</p> <p>(I teach you how to play.)</p> <p>櫃台小姐:</p> <p>4- 馬拉桑! 你做到大生意了!</p> <p>(Malasun! You did a big business.)</p>
Original English subtitles	<p><i>Receptionist:</i></p> <p>1- Malasun!</p> <p><i>Malasun:</i></p> <p>2- <u>What the hell?</u></p> <p><i>Old Mao:</i></p> <p>3- Let me show you. Its...</p> <p><i>Receptionist:</i></p> <p>4- Malasun! You hit the jackpot!</p>
Back translation	<p>櫃台小姐:</p> <p>1- 馬拉桑</p> <p>馬拉桑:</p> <p>2- 搞什麼鬼?</p> <p>茂伯:</p> <p>3- 讓我彈給你看，這是...</p>

	櫃台小姐: 4- 馬拉桑! 你走好運了					
Criteria	Accuracy	1	②	3	4	5
	Lipsynching	1	2	3	4	⑤
	Pragmatics	1	2	3	4	⑤
	Functional equivalence	1	2	3	4	⑤
		(Expletive for surprise)				
	Strategy	Autonomous creation				
	Explanation for function and strategy	In fact, the original discourse did not include any swear words in line 2. However, in order to explicitly express Malasun’s emotion, the translator used the autonomous creation strategy to transfer line 2 as ‘What the hell?’ I consider it to be appropriate in this conversation, as it shows that Malasun was surprised and annoyed by the ‘grabbing’ action from Old Mao. Although t line 2 in English subtitles seems to express stronger emotion than the original discourse, it presents the same intention as the original discourse to the target audience.				
	Suggested strategy for improvement, if any.					

Swearing 2.6

Description	Old Mao asked the other members in the band if they considered Malasun to be better candidate to be a bass player, and the people replied ‘yes’ to him immediately. Old Mao had not expected them to respond so quickly without any hesitation, so he cursed as he felt he was losing face.					
Original discourse	茂伯: 1- 幹! (Fuck!) 2- 要回答得那麼快嗎? 不考慮就回答 (Do you have to answer so quickly? Didn’t consider and answer)					
Original English subtitles	<i>Old Mao:</i> 1- <u>Damn!</u> 2- You were so quick to answer.					
Back translation	茂伯: 1- 媽的! 2- 你們回答得真快					
Criteria	Accuracy	1	2	3	4	⑤
	Lipsynching	1	2	3	4	⑤
	Pragmatics	1	2	3	4	⑤
	Functional equivalence	1	2	3	4	⑤
	Strategy	Synonymy				
	Explanation for function and strategy	Here, the translator chose ‘Damn’ to instead of the literal meaning of ‘fuck’ in English subtitles. I suppose it is suitable in this conversation, as Old				

		Mao was just angry that no one used tact or tried to comfort him. Thus, he cursed in line 1 to express his anger and distress.
	Suggested strategy for improvement, if any.	In order to create the coherence of the text consistent with the original discourse, I suggest the second line could be translated as ‘Did I ask you to answer that goddamn quick? Didn’t hesitate at all.’

4.4 Finding of swearing

Table 8

Translation tactics used in swearing

Swearing scene Strategy	Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Total
1. Foreignization							0
2. Paraphrasing				√			1
3. Synonymy	√		√			√	3
4. Generalization		√					1
5. Neutralization							0
6. Naturalized							0
7. Omission				√			1
8. Autonomous creation					√		1

Table 8 shows the translator uses mostly the strategy of synonymy, because most swear words in Taiwanese Mandarin subtitles can find a similar or same expression in English. However, in Scene 4, the swear words are linked strongly with CSIs, and the translator was not able to find any equivalent words, therefore the translator omitted the original swear words, and paraphrased the main idea by using other English swear

words in order to express the same emotion. Interestingly, the translator adopted the autonomous creation strategy in order to emphasize the speaker's emotion in scene 5, and normally it is not a common situation to see translators create new swear words that do not exist in the original discourse.

Figure 2

The comparison of criteria in swearing

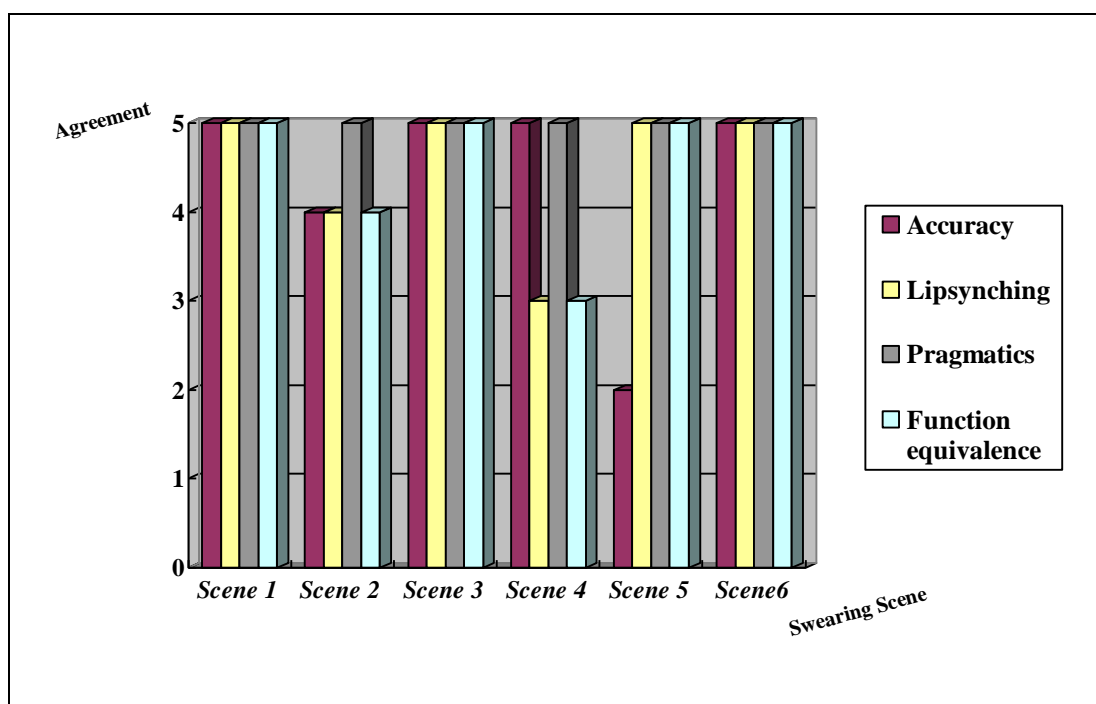


Figure 2 shows the pragmatics is considered as the most important criteria in swearing. The accuracy and lipsynching are still important factors that the translator took into consideration, but their average rankings of them are not as high and stable as Figure 1 (Tai-yu slang). By comparison, the rank of functional equivalence among these six scenes is much higher than Figure 1. It indicates that the translator considered the functional equivalence as important as accuracy and lipsynching.

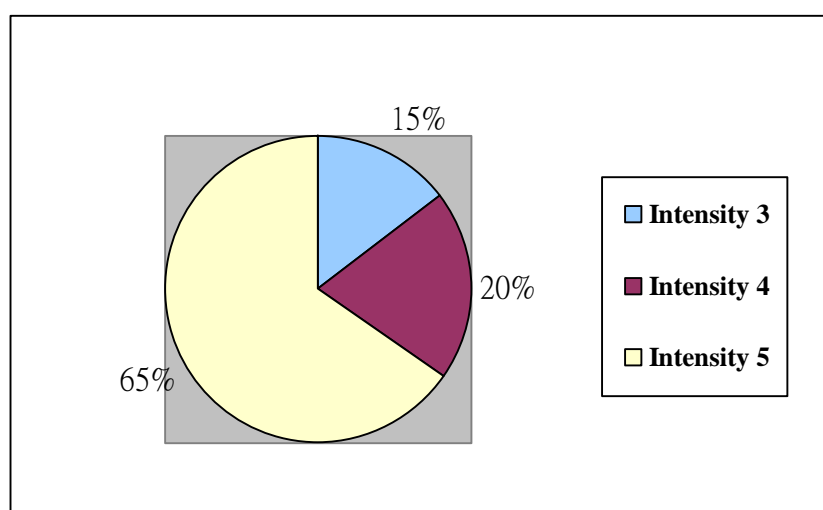
4.5 The overall intensity and usage of swearing in *Cape No.7*

In order to enhance the validity of this study, I collected all swear words that were used in *Cape No.7* into Appendix B and the swearing that has been examined above is included in Appendix B as well. Similar to the analysis diagrams, to make Appendix B clear for the readers of this thesis, I bolded the swearing in both the original discourse and English subtitles. In addition, the column titled intensity in Appendix B, will present if the swearing is lightened or strengthened in *Cape No. 7*. If the line is ranked three in the intensity column, it means the translator keeps a similar or same strength of swearing as the original discourse. In addition, a rank of five means the translator did not translate the original swearing literally, instead the translator has used with stronger swear words to explicitly express the speakers' emotion. By comparison, rank one means the swear words are lighter and milder than the original ones.

Figure 3 shows the overall results of intensity from Appendix B, and it will indicate the translator's tendency of lightening or strengthening the swearing in *Cape No.7*. Figure 4 reveals which strategy the translator preferred to use the most in transferring the swear words in *Cape No. 7*, according to Appendix B.

Figure 3

The overall intensity of swearing



Appendix B shows that all swear words that appear in *Cape No. 7* are between rank three to five, therefore Figure 3 only shows the percentage of intensity three, four and five. It is evident that 65% of swear words were translated with stronger swear words in English subtitles than the original swear words, and only 15% of swear words were transferred with the similar strength to the original ones. Therefore, Figure 3 reveals that the translator tends to use stronger swearing when translating subtitles from Taiwanese Mandarin into English subtitles.

Figure 4

The overall translation strategies in relation to swearing

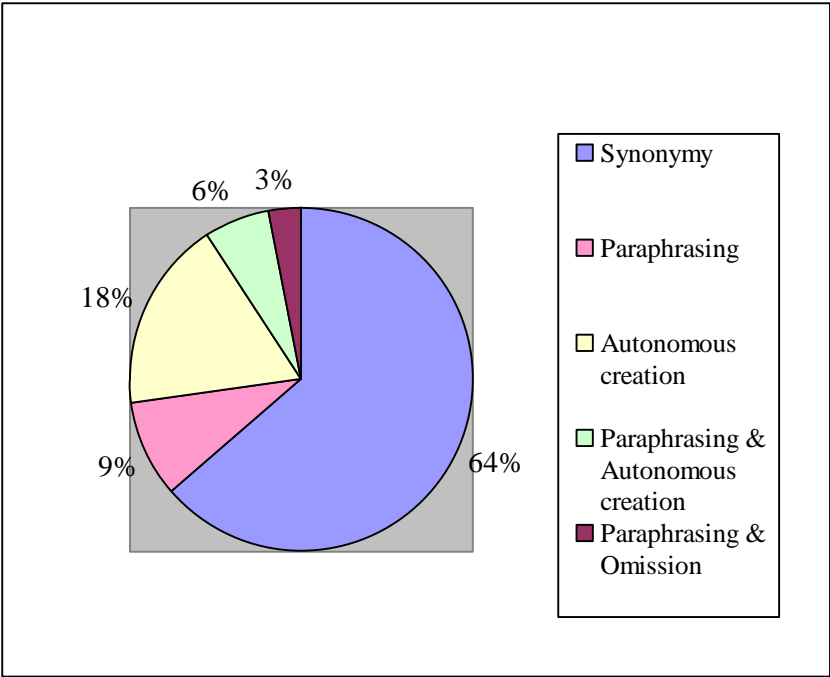


Figure 4 indicates that the translator has much preferred to use the synonymy strategy (64%) in translating swearing, which shows a similar result to Table 8. In addition, the autonomous creation strategy (18%) is the second highest strategy adopted by the translator, which is a surprising result, because the autonomous creation strategy is considered to be used rarely (Aixelá, 1996). Moreover, in some cases, the translator

made a compromise in using two strategies together in translating swearing, for example combining the paraphrasing and autonomous or omission strategies.

Chapter Five: Data analysis and Findings in Humour

In this chapter, I will examine the humorous scenes that are spoken in the Tai-yu dialect and Taiwanese Mandarin in *Cape No. 7*. I will divide the humorous scenes into three groups, according to whether they involve pun, irony and metaphor. As the data of this research are limited, there will be two scenes involving pun, five scenes involving irony, and four metaphor scenes. In addition, I will summarize and illustrate the findings in tables and figures, which is the same process that was used in Chapter Four.

5.1 Diagrams presenting analysis of humour in Tai-yu

Pun 1.1

Description	Aga's motorcycle has broken down after fighting with the aboriginal policeman (Rauma), so he went to the garage to fix his motorcycle. Then he saw the mechanic Frog, who was waiting for his boss to open the door of the garage. While Aga and Frog were talking about the broken motorcycle, a nun came to Frog, and asked for a donation.
Original discourse	<p>尼姑:</p> <p>1- 阿彌陀佛，這位菩薩 (Merciful Buddha, This Bodhisattva.)</p> <p>水蛙:</p> <p>2- 阿彌陀佛，我不是土虱 (Merciful Buddha, I'm not catfish.)</p> <p>3- 我叫做水蛙，我沒錢! (My name is Frog, and I don't have any money.)</p>

Original English subtitles	<i>Nun:</i> 1- <u>Amitabha, please...</u> <i>Frog:</i> 2- <u>Amitabha. I'm not police.</u> 3- I'm frog, and I have no money.					
Back translation	<i>尼姑:</i> 1- 阿彌陀佛，請... <i>水蛙:</i> 2- 阿彌陀佛，我不是警察 3- 我是青蛙，我沒有錢					
Criteria	Accuracy	1	2	3	④	5
	Lipsynching	1	2	3	4	⑤
	Pragmatics	1	2	3	4	⑤
	Functional equivalence	1	2	3	4	⑤
	Strategy	Naturalized & Autonomous creation				
	Explanation for function and strategy	In this scene, 菩薩 (<i>phô -sat</i> ; Bodhisattva) and 土虱 (<i>thô -sat</i> ; Catfish) are puns, because both of them have the phonemes of ‘sat’ at the end of the word. The director intended to make a humorous effect by using a pun here, so if line 1 and line 2 had been translated literally, the humorous effect would have been lost. Therefore, in order to maintain the pun effect of the original discourse, the translator used the autonomous creation strategy to insert the words of ‘please’ in line 1				

		<p>and ‘police’ in line 2. Even though it may not follow the fidelity rule in translation, it successfully conveys the humorous pun effect in the English subtitles.</p> <p>In addition, this scene contained CSIs which were related to religion. Traditionally, nuns and mutes are considered to be people who decide to dedicate their lives and fates to Buddha, and they have to endure and overcome many difficulties on their life’s journey. Since nuns and mutes cannot work and get paid like other people, they live on charity.</p> <p>Actually 阿彌陀佛 (Merciful Buddha) and 這位菩薩 (This Bodhisattva) are Buddhist terms. In line 1, the nun uttered 阿彌陀佛 (Merciful Buddha) at the beginning of the sentence, the pragmatic meaning is similar to ‘God bless you’ in Christian terms. Also, she said 這位菩薩/施主’ (This Bodhisattva) at the end of line 1, she did not mean that you are a Bodhisattva indeed, the pragmatic meaning is that if you are as kind as a Bodhisattva, please donate some money to show your generosity.</p> <p>I felt that the translator has made a wise choice in translating ’這位菩薩/施主’ (This Bodhisattva)</p>
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		<p>into ‘please.’ It not only results in a play on words because it rhymes with ‘police’ in line 2, but also reveals the pragmatic meaning of ‘Please donate some money’. Hence, the target audience can understand this scene without any difficulty, and also get the pun effect. Thus, I feel that incorporating the naturalized and autonomous creation strategies as translation strategies for this scene was successful. Even though the register was lost in the English subtitles, it is acceptable as the translator always needs to weigh up which intention has priority over the others. Apparently the fluency and humourous effect were considered priorities.</p>
	Suggested strategy for improvement, if any.	

Pun 1.2

Description	<p>Tomoko compared Frog’s appearance to some kind of insects which are not at all charming or attractive. Tomoko told the other people that she disagreed with the decision to accept Frog as a member of the band. Meanwhile, Sidekick A argued with Tomoko, and told her that she had only judged a book by its cover, and said she was too stupid to know how talented Frog was.</p>
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Original discourse	<p>友子:</p> <p>1- 他長得跟昆蟲一樣</p> <p>(He looks like an insect.)</p> <p>跟班甲:</p> <p>2- 什麼昆蟲?</p> <p>(What insect?)</p> <p>3- <u>都還沒開始，水蛙看成蟾蜍</u></p> <p>(Haven't started yet, you confused a frog with a toad.)</p>				
Original English subtitles	<p><i>Tomoko:</i></p> <p>1- He looks like an insect.</p> <p><i>Sidekick A:</i></p> <p>2- What insect?</p> <p>3- <u>You look down upon him already.</u></p>				
Back translation	<p>友子:</p> <p>1- 他長得像昆蟲</p> <p>跟班甲:</p> <p>2- 什麼昆蟲?</p> <p>3- 你跟本就看不起他了</p>				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	2	3	④ 5
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	③	4 5
	Strategy	Paraphrasing			
	Explanation for function and strategy	In this scene, there are actually two intentions, pun and irony. In Tai-yu, 水蛙 is pronounced in			

	<p><i>chúi-ke</i> and 蟾蜍 is pronounced in <i>chiû"-chî</i>, so both of them have the ‘ch’ sound at the beginning of the words. If translating these two terms literally, 水蛙 is a Frog, and 蟾蜍 is a Toad, which would not maintain the pun effect of the original discourse. Since Sidekick A and Tomoko were specifically talking about the person of 水蛙 (Frog), the translator had to keep the term of ‘Frog’ , and could not replace ‘Frog’ with other words as the strategies used for Pun 1.1. The translator decided to give priority to clear meaning rather than keeping the pun effect in this scene, so the translator used the paraphrasing strategy to show the pragmatic meaning of line 3.</p> <p>The other intention is irony, Sidekick A implied to that Tomoko was stupid and shallow by using the connotation of ‘水蛙看成蟾蜍 (confused a frog with a toad)’ in line 3. As frogs and toads are common creatures that appear in countryside in Taiwan, normally only children will confuse the appearance between a frog and a toad. In general, people regard that toads as poisonous, harmful and ugly, while a frog is considered to be cute and is also popular with children. Therefore, Sidekick A said ironically to Tomoko in line 1, and implied</p>
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		<p>that she could not even recognize which one was ‘good’ and which one was ‘bad’, as she only judged people by their appearance.</p> <p>I felt the translation strategy used here was reasonable, even though it could not represent the pun and ironic effect of the original discourse. It may have been more important to convey the clear message to the target readers, if there were no word equivalences in English.</p>
	Suggested strategy for improvement, if any.	

Irony 1.1

Description	<p>The town council representative and two of his sidekicks were complaining to the hotel manger that non-Hengchun people always received benefits from Hengchun, but did not contribute anything to Hengchun. Therefore, Sidekick A gave an example of one famous music festival– Spring Scream (春天呐喊), which is held in Hengchun each year. As this music festival brings a lot of tourists to Hengchun, some of them create a lot of mess and rubbish during this festival.</p>
Original discourse	<p>跟班甲:</p> <p>1- 每年我們恆春都在春天呐喊</p> <p>(Each year we Hengchun hold <i>Spring Scream</i>.)</p>

	2- 我們在地人呢? (How about us native people?) 3- 有什麼享受? (What enjoyment do we have?) 4- <u>有啦! 在台下跟著吱吱叫</u> (Ya, just squeaking under the stage) 5- <u>最大的福利，就是撿垃圾</u> (The biggest benefit is picking up rubbish.)					
Original English subtitles	1- The annual Spring Scream is in Hengchun. 2- What about us natives? 3- What do we get? 4- <u>We can only cheer with the crowds</u> 5- <u>And all we get is garbage everywhere.</u>					
Back translation	跟班甲: 1- 一年一度的春天吶喊在恆春 2- 那我們當地人呢 3- 我們得到什麼? 4- 我們只能和群眾一起歡呼 5- 而我們得到的就是滿地的垃圾。					
Criteria	Accuracy	1	2	3	④	5
	Lipsynching	1	2	3	④	5
	Pragmatics	1	2	③	4	5
	Functional equivalence	1	②	3	4	5
	Strategy	Omission & Paraphrasing				

	<p>Explanation for function and strategy</p>	<p>Spring Scream (春天呐喊) is a famous music festival that is held each year at a beach in Kenting (垦丁), which is a suburb of Hengchun. The aim of this festival is to create a place for all musicians and music lovers to enjoy the art of music together. However, in recent years police have caught some people taking drugs at the festival, and because of the large number of tourists, the festival brought a lot of mess to Kenting, so some Hengchun people have complained about it. Therefore, Sidekick A used this music festival as an ironic example to say that those non-Hengchun native people only took the benefits from Hengchun, and left a lot of trouble as a ‘gift’ to Hengchun people.</p> <p>In line 4, the expression of 吱吱叫 in Tai-yu originally refers to the sound of the mouse-squeak, and this expression is normally used to describe somebody who is noisy and annoying. For example, if you tell someone to stop 吱吱叫, it means you are telling him/her to ‘Shut up!’. As this expression is impolite and offensive, it is more often heard uttered by low-social status and poorly-educated people. In this scene, Sidekick A used 吱吱叫 to ironically describe that the first</p>
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	<p>benefit Hengchun people get from the music festival (Spring Scream) was screaming blindly like some foolish and unpleasant people in line 4. In line 5, he continued to say another ‘benefit’ Hengchun people could get from the music festival was cleaning up the mess and rubbish left behind. It is clearly that the two ‘benefits’ mentioned by Sidekick A, were just an ironic way to describe the disadvantages that those outsiders had brought to Hengchun.</p> <p>In line 4, the translator did not translate the pragmatics meaning of 吱吱叫, and omitted the first part of line 5 (最大的福利; the biggest benefit) and paraphrasing the following line into English subtitles. It is evident the meanings are clearly shown in line 4 and line 5, but the ironic effect has disappeared.</p>
Suggested strategy for improvement, if any.	<p>I suggest that in order to make the intention of irony explicit, it may be better to put an exclamatory word, like ‘Ugh’ at the beginning of line 4, so the target audience can understand easily that Sidekick A just spoken these words in disapproval. Then paraphrasing the first part and the rest of line 5 together, instead of omitting the first part. For instance:</p>

	<p>Line 4: Ugh! We can scream blindly like idiots at the music festival.</p> <p>Line 5: And like a happy fool take the rubbish left behind as a reward.</p> <p>Therefore, the target audience can connect line 4 and 5 with Sidekick A's emotion from the visual cues, and get the ironic intention within this scene.</p>
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Irony 1.2

Description	While the other members of the band were waiting for Aga in the practice room, Sidekick A complained that Aga was too late to practice.				
Original discourse	1- 哭夭，現在七點半了 (Cry hungry, Now it's 7:30) 2- 到九點，要彈給鬼聽? (Until 9 o'clock, playing for the ghosts?)				
Original English subtitles	1- Damn! It's 7:30 now. 2- Till 9 o'clock? What's wrong with you?				
Back translation	1- 該死! 已經七點半了 2- 到九點? 你有什麼毛病嗎?				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	3	4 ⑤
	Functional equivalence	1	2	③	4 5
	Strategy	Paraphrasing & Neutralization			

	<p>Explanation for function and strategy</p> <p>In Taiwanese folk religion, most people believe ghosts always come out at night time and hide during the day. Particularly, before the rapid development of industry, most Taiwanese people lived by farming, so people woke up at dawn, and went to bed around seven or eight o'clock. Therefore, the older generation believed that people should avoid activities at night time, as it was an active time for 'ghosts'.</p> <p>According to the literal translation provided for line 2 in brackets, Sidekick A did not really mean the band would rehearse for ghosts. The pragmatic meaning was that rehearsing until nine o'clock would be too late, and he just said it ironically to complain that Aga was late.</p> <p>In fact, '鬼' (ghost) is used as an auxiliary a lot in many conversational situations. It can be used as a mild curse to show that the speaker is angry or disapproving of something. For example, 什麼鬼東西? (What the hell is that?) Hence, line 2 is an ironic expression with a mild curse from Sidekick A.</p> <p>In this scene, the Taiwanese audience feels amused because they know some customs and a</p>
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	<p>lot of folk stories about ‘ghosts’. However, it may be hard for Western audiences to understand this kind of humour, as ‘ghosts’ are normally regarded as a taboo topic in Western culture. Therefore, the translator decided to use both the paraphrasing and neutralization strategies in transferring the pragmatics meaning, to make the message clear for the target audience. Even though the funny effect seemed to disappear, the translator may have considered that translating the meaning literally would be difficult and might offend the target audience, as the gap between the source culture and target culture is too big. Therefore, I felt that the strategies used in this scene are reasonable and acceptable.</p>
Suggested strategy for improvement, if any.	<p>Even though I agreed with the strategies used here, I consider that, in order to make the humorous intention stronger, and also show the register from Sidekick A, line 2 could also be translated as:</p> <p>Until 9 o’clock Who the hell are you playing for?</p>

Irony 1.3

Description	<p>Old Mao went to Aga’s room, and found out Aga had just put the letters that he was supposed to mail, aside in the corner of his room.</p> <p>So Old Mao blamed Aga and said that some people may miss some important invitations, like a wedding ceremony or a funeral because</p>
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	of his irresponsibility. However, in order to excuse his mistake, Aga argued that nowadays people did not send important things by mail, as using a phone was much quicker and more convenient.				
Original discourse	<p><i>阿嘉:</i></p> <p>1- 現在都打電話了，哪有人寫信</p> <p>(Now people use telephone, there is no one writes letters)</p> <p><i>茂伯:</i></p> <p>2- 哭夭啊!</p> <p>(Cry hungry!)</p> <p>3- <u>你是在郵局還是在電信局啊?</u></p> <p>(<u>Are you in post office or telecom company?</u>)</p>				
Original English subtitles	<p><i>Aga:</i></p> <p>1- We have phones. Who writes letters anymore?</p> <p><i>Old Mao:</i></p> <p>2- Damn you!</p> <p>3- <u>Are you working for the post office or the phone company?</u></p>				
Back translation	<p><i>阿嘉:</i></p> <p>1- 我們有電話。誰還寫信呀?</p> <p><i>茂伯:</i></p> <p>2- 去你的!</p> <p>3- 你是為郵局工作還是電話公司?</p>				
Criteria	Accuracy	1	2	3	4 ⑤
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	3	④ 5

Functional equivalence	1	2	3	4	⑤
Strategy	Synonymy				
Explanation for function and strategy	In line 1, Aga said nowadays everyone uses a phone to communicate, and there was no longer any need for anyone to write a letter to inform something important. So Old Mao ironically to asked Aga whether he was working for the post office or the phone company. Therefore, it is clear that line 1 and line 3 are associated with each other. Here, the translator used the synonymy strategy to translate these two lines literally.				
Suggested strategy for improvement, if any.	The appropriate strategy is used here. However it would be clearer if the sentence structure were re-arranged; so line 1 and line 3 are parallel. I suggest line 1 could be translated as – Who writes letters now? Everyone uses a phone. Then the audience can directly make the connection with the ‘post office’ and ‘phone company’ in line 3.				

Irony 1.4

Description	Feeling rejected, Old Mao complained to the band that the media had broadcasted that his Yueqin skill was a ‘national treasure’, he needed to show his talent to the world, instead of just amusing himself at home.
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Original discourse	<i>茂伯:</i> 1- 像我們這種國寶，就是要出去讓人欣賞 (Like us those national treasures, should go out to let people admire) 2- <u>不是放在家裡當神主牌</u> (Not put at home as the Spirit tablet)					
Original English subtitles	<i>Old Mao:</i> 1- If I'm a gem, I should go out and show them... 2- <u>...instead of staying at home.</u>					
Back translation	<i>茂伯:</i> 1- 如果我是個寶，我應該去外面表演給大家看 2- 而不是待在家裡					
Criteria	Accuracy	1	2	3	④	5
	Lipsynching	1	2	3	④	5
	Pragmatics	1	2	3	4	⑤
	Functional equivalence	1	2	③	4	5
	Strategy	Paraphrasing & omission				
	Explanation for function and strategy	<p>神主牌 (Spirit Tablet) is a plaque on which are written the names of the deities or past ancestors, and it is normally placed in household shrines or temples for people to pray to. Once people place a Spirit Tablet at home, they cannot move it, according to the Feng Shui (風水) and for religious reasons.</p> <p>In Taiwan, it used to be common to find a Spirit</p>				

		<p>Tablet at every house, since people believe they should show their filial obedience and loyalty to both their ancestors and deities. In addition, the Spirit Tablet is considered to have the power of protecting a whole family from bad luck. However, nowadays it is no longer common to find a Spirit Tablet in every home family, especially in the big cities, as more and more people live in apartments, and there is not enough space for the Spirit Tablets.</p> <p>Here, Old Mao referred to himself as a Spirit Tablet. It is an irony and metaphor to say he was only allowed to be adored and prayed to inside of the house.</p> <p>As the Spirit Tablet is strongly bound to custom and religion, the translator omitted 神主牌 (Spirit Tablet) here. It may be the reason that the translator considered 神主牌 (Spirit Tablet) is too foreign a CSI for foreign audiences.</p>
	<p>Suggested strategy for improvement, if any.</p>	<p>I believe the strategy used here is appropriate, even though the humourous effect is lost here, the translator conveyed the pragmatic meaning to the target audience clearly.</p> <p>However, I suggest it may be better if the</p>

	<p>translator kept the term of Spirit Tablet, instead of omitting it in line 2. Besides, in order to express Old Mao's anger and register, an expletive term could be inserted into the line. For example: ...instead of staying at the damn home like a damn Spirit Tablet.</p> <p>In this way, the target audience could still receive the CSI, thus conveying the cultural specific custom to foreign audience, which is one of the purposes in movie industry. The humorous effect may still be weak, so it is necessary to weigh up which aspect is more important.</p>
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Irony 1.5

Description	<p>Tomoko was angry and blamed Aga's for his irresponsibility towards the band. After Tomoko had walked away from Aga, Rauma asked Aga why he had not explained anything to Tomoko.</p>
Original discourse	<p>勞馬:</p> <p>1- 你怎麼都不講話啦!</p> <p>(Why didn't you talk?)</p> <p>阿嘉:</p> <p>2- <u>他講哪一國中文你聽得懂啊?</u></p> <p><u>(Which nation's Chinese that she said, you can understand?)</u></p>
Original English	<p><i>Rauma:</i></p>

subtitles	1- Why didn't you say anything? <i>Aga:</i> 2- Do you understand anything she said?					
Back translation	<i>勞馬:</i> 1- 你怎麼什麼都不說呀? <i>阿嘉:</i> 2- 你了解她在說什麼嗎?					
Criteria	Accuracy	1	2	③	4	5
	Lipsynching	1	2	3	4	⑤
	Pragmatics	1	2	3	④	5
	Functional equivalence	1	②	3	4	5
	Strategy	Paraphrasing				
	Explanation for function and strategy	<p>Tomoko is from Japan, so apparently she speaks Mandarin with a Japanese accent. Especially, in this scene, she was extremely angry, so the accent became stronger than normal. In spite of this, it is no problem to understand her speech, even though her accent was a little bit strong here. Aga replied to Rauma that he could not understand Tomoko's Mandarin, because he did not want to accept her criticism. Therefore, he made an ironic remark concerning Tomoko's accent.</p> <p>The translator paraphrased the main idea of line 2, but the ironic intention disappeared in the English subtitles, as the translator did not mention Tomoko's Japanese accent at all. The translator</p>				

		<p>might consider the target audience would not be able to recognize Tomoko's accent as being different from that of other Taiwanese characters. However, I suggest it would be better to transfer the ironic intention; otherwise the target audience may be confused as to why Aga could not understand Tomoko's speech.</p>
	<p>Suggested strategy for improvement, if any.</p>	<p>I suggested using the synonymy and autonomous creation strategies in line 2. For example: So you can understand her funny Japanese accent?</p> <p>As the previous scene already clearly showed that Tomoko was a Japanese woman, working in Taiwan, the target audience would not feel confused when they see Aga make fun of Tomoko's accent.</p>

Metaphor 1.1

Description	<p>Rauma's father was hurt in a motorcycle accident while he was on point duty. When the town council representative went to hospital to see him, he asked why the doctor taped a bad luck shape on Rauma's father's face, as he had already had bad luck.</p>
Original discourse	<p>主席:</p> <p>1- <u>就已在衰了，還給他打叉!</u></p> <p><u>(Already in bad luck, why put a cross on his face?)</u></p>

	2- 他傷在這裡… (His wound is here...) 3- 貼橫的中眼精，貼直的中鼻頭 (Taping horizontally will hit his eyes, and taping straight will hit the nose.) 4- 我哪有辦法? (What can I do?)					
Original English subtitles	<i>The town council representative:</i> 1- <u>He's hurt already and you put an X on his nose?</u> <i>Doctor:</i> 2- His wound is right here. 3- I have to avoid his eyes and nose tip. 4- What else can I do?					
Back translation	<u>主席:</u> 1- 他已經受傷了，你還貼個 X 在他的鼻子上? <u>醫生:</u> 2- 他正好傷在這裡 3- 我得避開他的眼睛和鼻頭 4- 我還能怎麼辦呢?					
Criteria	Accuracy	1	2	③	4	5
	Lipsynching	1	2	3	4	⑤
	Pragmatics	1	②	3	4	5
	Functional equivalence	1	②	3	4	5
	Strategy	Paraphrasing & Synonym				

Explanation for function and strategy	<p>In Taiwan, when teachers correct students' tests, a diagonal cross (X) is a symbol to show the answer is wrong or bad; by comparison a tick (✓) is a mark to show the answer is right. So the symbol or shape of a cross (X) will cause people to have a negative association. Here the town councilor thought Rauma's father had bad luck as he had been hit by a motorcycle, but he was wondering why the doctor put the shape of an 'X' to make Rauma's father look worse.</p> <p>Taiwanese audiences felt this scene was comic because the doctor had no choice but tape a cross shape on Rauma's father's face, and it made Rauma's father look hilarious with a second bad luck sign on his face. However, this X may not bring the same metaphor to target readers, due to the different concept of superstitions.</p>
Suggested strategy for improvement, if any.	<p>The translator adopted the paraphrasing strategy in the first part of line 1, and translated the rest of line 1 literally. It may confuse the target audience, because they may not be able to understand what 'X' is supposed to mean here. Therefore, I suggest it would be better to translate the first part of line 1 literally, and paraphrase the pragmatic meaning in the rest of line 1. For example: He's had bad luck.</p>

	<p>Why did you make him look worse with an unlucky X sign?</p> <p>Thus, it will be clear for the target audience to understand the X sign here means ‘bad luck’.</p>
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Metaphor 1.2

Description	When the other members in band were happy to take Malasun as the bass player instead of Old Mao, Old Mao said something to express his was a delicate senior, and they should consider his feelings.				
Original discourse	<p>茂伯:</p> <p>1- 我是老人家耶!</p> <p>(I'm old man.)</p> <p>2- 我心肝不是鐵打的，我也會傷心耶!</p> <p>(My heart is not made of iron, and I feel hurt too.)</p>				
Original English subtitles	<p><i>Old Mao:</i></p> <p>1- I'm senile!</p> <p>2- You hurt my feelings.</p>				
Back translation	<p>茂伯:</p> <p>1- 我是老人家</p> <p>2- 你們傷到我的心了</p>				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	②	3	4 5
	Pragmatics	1	2	3	④ 5
	Functional equivalence	1	2	③	4 5
	Strategy	Paraphrasing & Omission			

Explanation for function and strategy	<p>According to the literal translation line 2 in brackets, Old Mao said his heart is not made out of ‘iron’. This expression is from a Chinese idiom ‘鐵石心腸’(iron stone heart intestine), which means one person is too cruel to consider other people’s feelings. Old Mao mentioned he is old in line 1 first, so he meant that the other people should pay some respect to him, as in Chinese culture it is important to respect senior people.</p> <p>Taiwanese audiences will feel amused, as it may appear that Old Mao was speaking strongly to make people to respect him. The intended meaning was trying to make the other people feel sorry for him, so they might give him another chance to join the band.</p>
Suggested strategy for improvement	<p>I suggest the translator should adopt the synonym strategy to transfer the first part of line 2, since there is a similar expression in English, and then explicitly express the pragmatic meaning of the rest. For example: My heart isn’t made out of stone. I may cry when I’m hurt.</p>

Metaphor 1.3

Description	Frog wanted to look trendy at the music festival, so he dyed his hair red. When Old Mao saw Frog’s new style, he tried to make fun of Frog, because he was jealous that Frog would perform at the music festival.					
Original discourse	<i>茂伯:</i> 1- <u>喂! 那個灌籃高手...</u> <u>(Hey! That slam-dunker...)</u> 2- 紅色不流行了啦! (Red colour is out of fashion!)					
Original English subtitles	<i>Old Mao:</i> 1- <u>Hey, slam-dunker...</u> 2- Red hair is not trendy now.					
Back translation	<i>茂伯:</i> 1- 嗨! 灌籃高手 2- 紅頭髮現在不流行了					
Criteria	Accuracy	1	2	3	4	⑤
	Lipsynching	1	2	3	4	⑤
	Pragmatics	1	2	③	4	5
	Functional equivalence	1	②	3	4	5
	Strategy	Synonymy				
	Explanation for function and strategy	灌籃高手 (Slam Dunker) is a well-known Japanese comic book and its cartoon version has been broadcasted on cable television in Taiwan for nearly ten years. One of the main characters in that				

	<p>comic book is called 櫻木花道, and he is a talented basketball player with red hair. However, he sometimes does stupid things and is regarded as a trouble maker in the basketball team at the beginning of the story. Therefore, when Old Mao tried to make fun of Frog, he used the name ‘Slam Dunker’, to associate Frog with the character of 櫻木花道.</p> <p>As the comic book was extremely popular around 10 years ago in Taiwan, during that period of time some people imitated the character of 櫻木花道, and dyed their hair red. However, even though most people are still familiar with this comic book, nowadays it is no longer a trend to imitate any characters from that comic book, as it is outdated. Therefore, Old Mao commented ironically on Frog’s red hair, and mentioned it was out of fashion. It produced a humorous effect to the audiences, as normally older people are regarded as old-fashioned ones. However, Frog was much younger than Old Mao, and he should have known more about fashion than Old Mao, so it produced a humorous effect.</p>
Suggested strategy for improvement,	I suggest it may be better to use the naturalized strategy (domestication), as Western audiences are

	if any.	not familiar with the comic book. In fact, some fans of the comic book refer to the character (櫻木花道) as having similar features as the famous basketball player, Dennis Rodman. So I consider that in order to create a humorous effect, line 1 and line 2 can be translated as: Hey, you ‘Dennis Rodman.’ Red hair is so out now.
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Metaphor 1 .4

Description	Tomoko brought several talismans as gifts for each member in the band. When she passed one to Old Mao, he asked her if it was alright to wear another talisman, as he already had an amulet from one famous Taiwanese deity – Mazo (媽祖).
Original discourse	<p>友子:</p> <p>1- 茂伯呀！這是日光之珠</p> <p>(Old Mao! This is a bead of sunshine!)</p> <p>3- 象徵你尊貴的地位！</p> <p>(Representing you noble status)</p> <p>茂伯:</p> <p>4- <u>我這有媽祖耶,不會吵架嗎？</u></p> <p>(I have Mazo here, won't fight?)</p> <p>5- 不會啦！</p> <p>(No!)</p> <p>6- 大家都是一家人,怎麼會吵架?!</p>

	(We're a family, how could we fight?)				
Original English subtitles	<p><i>Tomoko:</i></p> <p>1- Old Mao! This is Bead of Sunshine</p> <p>2- It represents your nobility</p> <p><i>Old Mao:</i></p> <p>3- <u>I have Mazo too. Won't they fight?</u></p> <p>4- No, they won't!</p> <p>5- We're all family. Why should we fight?</p>				
Back translation	<p>友子:</p> <p>1- 茂伯! 這個是日耀之珠</p> <p>2- 它象徵你的尊貴</p> <p>茂伯:</p> <p>3- 我還有媽祖，他們不會吵架嗎?</p> <p>4- 不，他們不會</p> <p>5- 我們都是一家人，為什麼我們會吵架?!</p>				
Criteria	Accuracy	1	2	3	④ 5
	Lipsynching	1	2	3	4 ⑤
	Pragmatics	1	2	③	4 5
	Functional equivalence	1	2	③	4 5
	Strategy	Foreignization			
	Explanation for function and strategy	<p>Traditionally, it is common for people to go to pray in temples and bring amulets home from the temples in Taiwan. 媽祖 (Má-chó; Mazo) is one of the famous and popular deities in Taiwan. Old Mao said he already wore an amulet from the</p>			

	<p>temple of Mazo, and he was afraid it would be impolite and offensive to Mazo, if he wore another amulet.</p> <p>Here, the translator translated ‘媽祖’ as Mazo according to the Tai-yu pronunciation, which is the foreignization strategy, and is regarded as a good way to present the CSI to audiences. In spite of this, the foreign audience may not feel it is comical, as they are not familiar with the religious custom of having an amulet from the temple, and may not understand how much people respect such amulets as they can represent the status of the deity. Therefore, even though the foreign audiences can see Old Mao showing his Mazo amulet around his neck from the pictures, they may still not understand the pragmatic meaning and get the humorous effect of line 3 – in the same way as the original audience.</p>
Suggested strategy for improvement, if any.	<p>I suggest it would be better to insert the word ‘amulet’ in front of 媽祖 (Mazo), and translate the line with some exaggerative words, for instance: I have the amulet from my dear Mazo.</p> <p>This wording would help the target audience to understand the necklace that Old Mao had worn was an amulet, and also show that Old Mao really</p>

		<p>cared about it. Then when the target audience connected the dialogues with the pictures from the screen, they would be able to imagine that Old Mao was worried that the two good luck talismans might clash with each other. Even though the humorous effect of the suggested line above is still weak, I consider in this scene, it would make for an easy-to-understand text and convey the cultural specific custom to the target audience within the limited time and space.</p>
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5.2 Finding of humour

Table 9

Translation tactics used in humour

humorous scene Strategy	Pun		Irony					Metaphor				Total
	1	2	1	2	3	4	5	1	2	3	4	
1. Foreignization											√	1
2. Paraphrasing		√	√	√		√	√	√	√			7
3. Synonymy					√			√		√		3
4. Generalization												0
5. Neutralization				√								1
6. Naturalized	√											1
7. Omission			√			√			√			3
8. Autonomous creation	√											1

Table 9 shows that in six out of eleven humorous scenes the translator used the compensation strategy, which incorporates two strategies together within the same line.

For example, Irony 1.1, Irony 1.4 and Metaphor 1.2 use both the paraphrasing and

omission strategies; Pun 1.1 uses the naturalized and autonomous strategies. It is an interesting finding that the translator tended to incorporate two strategies mostly in dealing with humour translation. By comparison, this compensation strategy is only shown once (Swearing 2.4) in previous diagrams involving the translation of Tai-yu slang and swearing analysis in Chapter Four. In addition, the translator uses mostly the paraphrasing strategy here as Tai-yu analysis diagrams. Surprisingly, the omission strategy is used increasingly here. In fact I had expected to find that the autonomous creation strategy would be used more to produce the humorous effect, so these findings came as something of a surprise to me.

Figure 5

The comparison of criteria in humorous scenes

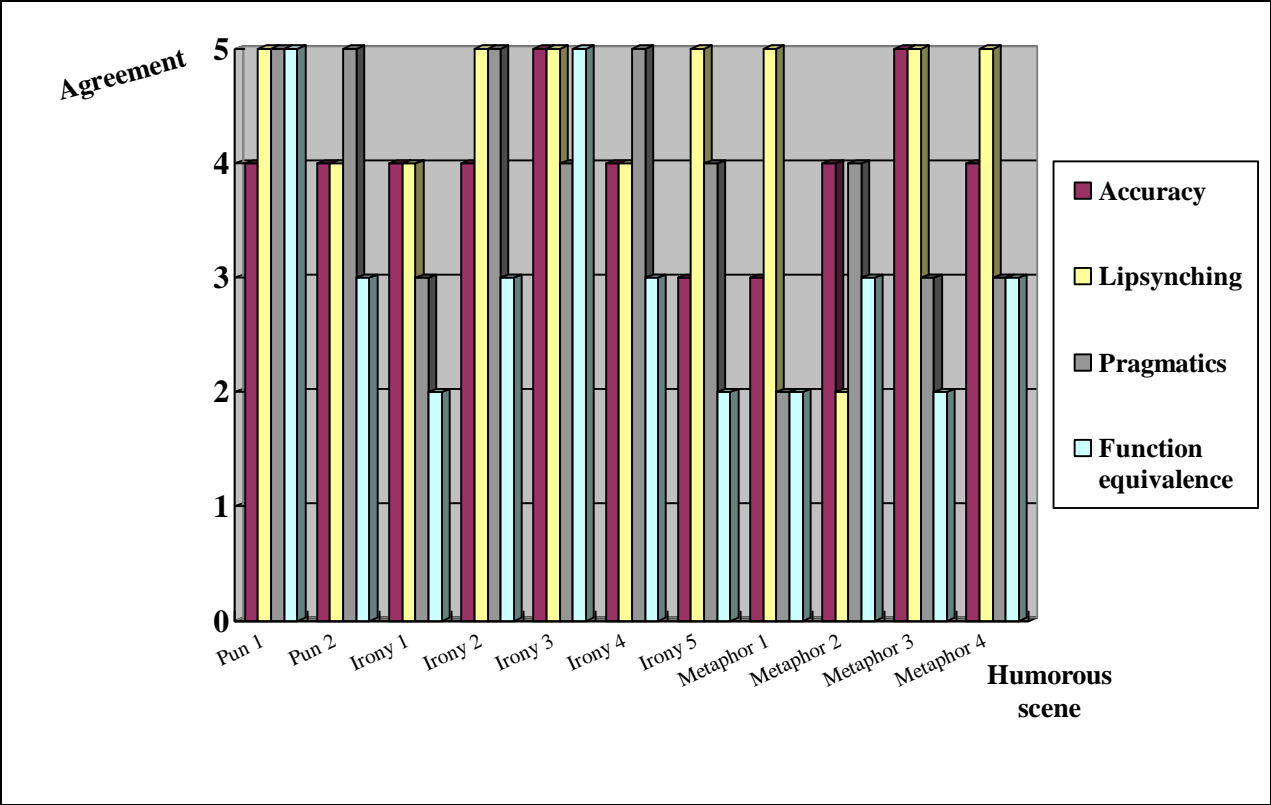


Figure 5 shows the average rankings of the accuracy and lipsynching are as high as those we saw in the analysis of scenes involving Tai-yu and swearing (as shown in

Figure 1 & Figure 2). However, unlike Figure 1 and Figure 2, the pragmatics does not take as the first priority in Figure 5. What is of particular interest is the fact that in eight out of eleven scenes, functional equivalence is seen to be ranked the lowest among the criteria for successful CSI translation. Therefore, it would appear that the functional equivalence was considered as less important than other criteria, which is a surprising result. As humour translation aims to convey the humorous intention, the functional equivalence should be superior to other factors.

Chapter Six: Discussion and Conclusion

This chapter will discuss the key research findings presented in Chapters Four and Five, so as to address the research questions of this study. Firstly, I will reiterate the original aims and review my methodological approach. Secondly, in order to explicate the research questions, I will analyse the findings separately in three sections: the ranking of criteria, the choice of translation strategy, and how the current study links in with previous studies. Then, the limitations of this study will be outlined and recommendations will be proposed before concluding.

6.1. The original aims of the study

This study aimed to explore the preference and frequency of translation strategies that were used by the translator in relation to scenes containing slang and humour in the Taiwanese movie *Cape No.7*. The study endeavoured to find out to what extent a study examining the translation of Taiwanese Mandarin dialogues into English subtitles would show different findings from studies that have examined the translation of English film dialogues into Mandarin subtitles, especially when the Taiwanese Mandarin dialogues are significantly affected by the Tai-yu dialect. As mentioned in section 2.6, many research studies have examined how Mandarin dialogues have been translated into English subtitles. However, there is a paucity of research into the translation of spoken discourse from Taiwanese Mandarin into English subtitles. This study hoped to contribute some interesting findings, and aimed to see if the translator of *Cape No. 7* has successfully applied different translation strategies in conveying the Taiwanese Mandarin dialogues into easy-to-understand English subtitles whilst maintaining the function of the Tai-yu dialect in slang and humorous scenes at the same time.

Since subtitling is limited by time and space, the translator always has to weigh up

which translation criterion is superior to the others according to the individual conversational situation, like swearing or humorous scenes. For example, some translators may consider maintaining the humorous effect to be more important than keeping the TT as close as possible to the ST in humorous conversation. Therefore, the first research question of this study was to discover how the translator has weighted the four translation criteria (Accuracy, Lipsynching, Pragmatics and Functional equivalence), which have been scored numerically in slang and humorous analysis diagrams. In addition, the second research question was aimed at investigating whether the translator had kept or changed the preference and frequency of the use of certain translation strategies in slang and humour analyses. Finally, the last research question addressed how the present study fits in with previous research studies.

6.2 Review methodological approach

In order to accomplish the aims of this thesis, I have established a new categorization which is based on the CSI taxonomies of Aixelá (1996) and Davies (2003), and the screen translation strategies from Tevit and Fong (2005, as cited in Yang, 2006). The research data has been analysed with the aid of analysis diagrams, which were trialed by means of a pilot study in Chapter Three. Conducting the pilot study involving a Tai-yu slang analysis diagram in Chapter Three, helped me to discover some problems. Firstly, my original design did not involve the relevant lines of Target Text, nor did it involve explaining any culture-bound terms or expressions, which could easily confuse the readers of this thesis when they went through the analysis diagrams. As normally there are more than two lines within a conversational scene, the readers may not always be able to recognize which is the target line that has been discussed in the relation to the criteria and translation strategy of the diagrams. Therefore, after the pilot study, I decided to number each line, and underline the target lines that were going to be

analysed within the analysis diagrams. In addition, I considered that not all the readers of this thesis can understand Mandarin, so I decided to add the literal back translation in English in between brackets followed by the original discourse. Thus, the readers could better understand the similarities and differences in semantics and syntax, between the Taiwanese Mandarin spoken dialogues and English subtitles.

Secondly, in order to make the criteria (Accuracy, Lipsynching, Pragmatics, and Functional equivalence) more reliable and comparable, I decided to rank each criterion numerically from one to five. I felt that ranking the criteria numerically would be useful and beneficial to this research. As the original design of analysis diagrams did not put the criteria in a ranking order, it was hard to make a comparison between them. After the pilot study, I realized that I should rank the criteria numerically, so I could input the data of those rankings into tables and figures, and show the overall result in the end of each analysis chapter. To do this would not only be helpful for the readers to see the results clearly, but also enable me to observe if the translator has changed the priority of these criteria in slang and humour translation.

Thirdly, I added a column to explain the function and strategy of individual analysis scenes, to help the readers understand the analysis part of this thesis in depth. In this way, the readers may understand the possible challenges and solutions that the translator has been faced with in individual conversation, therefore they can judge if the subtitles have been successfully translated. Also, it helps the readers to evaluate if the translation theories mentioned in chapter 2.1 can be applied to the field of AVT, when the translator has faced some limitations in subtitling. Overall, I believe that the pilot study has helped me to avoid some possible problems before I carried out the analysis of this study. It led to me making the analysis diagrams more reliable and efficient than in the original design.

6.3 General review and discussion of findings

In section 6.3, I will first discuss how the translator prioritized the four criteria (Accuracy, Lipsynching, Pragmatics, and Functional equivalence) in slang and humour translation. Secondly, I will illustrate which translation strategies were used most often in slang and humour translation in *Cape No.7*, and evaluate if the translator has kept or changed the preference and frequency of particular strategies. Finally, I will discuss the findings of this study in relation to earlier research studies.

6.3.1 The ranking of criteria in slang and humour translation

The discussion of slang translation in Chapter Four included two areas: Tai-yu slang and swearing. In general, Figure 1 (Tai-yu slang) and Figure 2 (Swearing) reveal that the translator considered pragmatics to be the most important criterion, followed by accuracy. As mentioned, slang is an informal form of language, and can change very fast because of its feature of creativity (Hu, 2007). Therefore, it is understandable why the translator took the pragmatics as the first priority, as slang is colloquial language, which is used in people's daily lives. If the target audience could not feel comfortable with the slang subtitles, the purpose of the slang usage would be negated. Secondly, in carrying out subtitling, the translator would wish to produce a clear and easy-to-understand TT for the target audience, so as to keep the target audience's interest in the film. Especially, since the genre type of this film is comedy, and in order to maintain the comical effect, it would be essential to maintain the TT pragmatics and accuracy.

The discussion of humour translation in Chapter Five shows that the translator has changed the priority of the criteria slightly; accuracy became the first priority, while 'lipsynching' was the second one. It is clear and acceptable that the translator took 'lipsynching' as the second important criteria. Personally I consider if the subtitles can

match the tempo of the actors, it will produce a more humorous result for the target audience, especially when puns are used. Even though in subtitling the requirement of lipsynching may be not as strict as dubbing, it is obvious that the translator has tried to achieve lipsynching as much as possible in both slang and humour translations.

In spite of this, it may come as a surprise that the translator took accuracy as the first priority instead of pragmatics in translating humour. In this study, humour translation was divided into three segments: pun, irony and metaphor. Actually, the average ranking of pragmatics was as high and stable as accuracy and lipsynching in the pun and irony scenes. However, Figure 5 shows that the ranking of pragmatics declined dramatically in metaphor scenes. I suggest this is because the use of metaphor requires the audience to have some background knowledge of the source culture in order to be able to associate two objects together. If the target audience does not have some background knowledge of Taiwan, it is hard for them to perceive the humorous effect through the use of metaphors in *Cape No.7*. However, it is evident that most Western audiences may not be familiar with Taiwanese culture, so the translator presumably decided accuracy was more important than pragmatics in translating metaphors. For example, the translator translated the CSIs literally in the Metaphors 1.1, 1.3 and 1.4, and paraphrased the main idea of these. Hence, the CSIs are maintained, and the TT is clear for the target audience. Even though the subtitles of these three scenes may not sound natural or comical for the target audience, the translator may expect that the target audience can perceive the humorous effect from the visual cue, and so allow for a downgrading of the pragmatic function. In spite of this, it is assumed that pragmatics is still important in humour translation, as the average rankings are high in pun and irony scenes. However, when faced with the cultural barrier, the translator chose to keep the CSIs and maintain accuracy.

Another unexpected result shown in Figure 5 is that the average ranking of

functional equivalence is much lower in comparison with Figure 1 and Figure 2. As mentioned in the literature review, Vermeer (2000) suggested that it is of primary importance to find out the purpose and function of humorous texts before carrying out the translation. Therefore, I assumed that the translator would take functional equivalence as the first priority. However, Figure 5 shows that, on average, functional equivalence was ranked the lowest of the criteria. I suggest this is not to say that the translator considered functional equivalence as the least important criterion, since it is clear that the translator intended to reproduce the intention in the TT in Pun 1.1 and Irony 1.3, when able to replace the Taiwanese Mandarin with a suitable English expression. However, with regard to some of the humorous scenes the translator perhaps considered that the cultural and social differences between ST and TT were too wide for the target audience to understand the humorous effect. Therefore, in order to avoid any confusion, the translator chose accuracy as the most important criterion in humour translation.

6.3.2 Translation strategies in relation to slang and humour

Slang translation

Table 7 shows that the translator preferred to use the paraphrasing strategy in Tai-yu slang, however, Table 8 shows that when it came to the translation of swearing, synonymy was the preferred strategy. Even though both Tai-yu slang and swearing belong to the dimension of slang, the preference and frequency of the translation strategies may have a significant difference because of the functional differences in Tai-yu slang and swearing. Generally, most of the Tai-yu slang scenes in section 4.1 are strongly linked with the CSIs, for which it is difficult to find a lexical equivalent in English subtitles. Therefore, in order to make the slang sound natural and clear for the target audience, the translator used the paraphrasing strategy a lot when dealing with

Tai-yu slang.

In the swearing analysis section, the translator mostly used the synonymy strategy. According to Figure 4, 64% of swear words in Appendix B, were translated using synonyms. This is because most of the swear words in *Cape No.7* are simple swear words, like 幹 (fuck) and 哭夭 (cry hungry), and overall these swear words are used as auxiliaries or expletives. The intention of these simple swear words is very clear, therefore the translator is more likely to find a swear word that could convey a similar intention to the audience in English. Besides, these simple swear words are less culture-bound, so they are able to be replaced by a variety of English swear words. However, when the translator was faced with historically derived expressions, which are strongly associated with CSIs, like 寶個芋仔蕃薯啦 (Treasure for taros and sweet potato) in Swearing 2.4, it may have proved a challenge for the translator to find an English expression which was able to convey a similar intention in the ST. So in Swearing 2.4, the translator incorporated the paraphrasing and omission strategies. This suggests that the translator was more likely to use the synonymy strategy in translating simple swear words, whereas in order to deal with the cultural terms, the translator preferred to use the compensation strategy in the historically derived expressions.

To sum up, the translator appeared to prefer to use the paraphrase strategy in Tai-yu slang, so as to enable the subtitles to sound natural and accurate to the target audience. In relation to swearing, the translator tended to use the synonymy strategy in conveying simple swear words, and used the compensation strategy for the historically derived expressions. Even though Tai-yu slang and swearing both belong to the area of slang, the results show quite different translation strategy preferences. However, the analyses of subtitles for scenes involving Tai-yu slang and swearing both show that the translator tends to use the paraphrasing strategy when encountering CSIs difficulties. The paraphrasing strategy may be said to be one of the best ways to produce a clear and

easy-to-understand message for the target audience.

Humour translation

Similar to the Tai-yu slang analysis, Table 9 shows that the translator of *Cape No. 7* preferred to use paraphrasing strategy when it came to translating humour. It is clear that most of the humorous scenes produced the humorous effect through the use of CSIs, so the translator may have found it challenging to convey the humour to target audiences, as most target readers are not familiar with Taiwanese culture. Thus, the translator mostly used the paraphrasing strategy to deal with the CSIs in humorous scenes. This shows the same method as for slang translation (Tai-yu slang & Swearing). Surprisingly, the translator appears to have attempted to incorporate the paraphrasing strategy with the omission strategy, instead of the autonomous creation strategy in translating humour. According to Davies (2003), the TT can become more attractive and intelligible to the target audience by using the autonomous creation strategy; therefore I had assumed that the translator would apply the autonomous creation strategy instead of the omission strategy. However, Tveit (2005, as cited in Yand, 2006) suggested that the paraphrasing strategy may sometimes produce a lengthy text, and reduce the readability for the audience. In addition, Gottlieb (1993) proposed that in order to produce a clear message within limited time and space, reduction was sometimes considered as necessary in subtitling. These could explain why the translator chose to incorporate the paraphrasing strategy with the omission strategy.

In addition, the translator tended to incorporate two strategies in translating humour, as shown in Table 9, six out of eleven scenes showed application of this compensation strategy. In particular, the translator preferred to incorporate the paraphrasing with omission strategy, neutralization or synonymy strategies. It appears the translator of *Cape No.7* considered the compensation strategy to be an effective strategy in conveying the CSIs and humorous effect of certain ST spoken discourse.

6.3.3 How the present study fits with previous research

Slang

Table 7 shows the translator mostly used the paraphrasing strategy for Tai-yu slang. This contrasts with the findings from the earlier study that has been carried out by Yang (2006). In Yang's study, seven films from a famous Taiwanese director – Hou Hsiao-hsien(侯孝賢) were the focus. Yang chose Hou's films as the research sample because there is a lot of Tai-yu slang and CSIs in Hou's films. Yang divided the cultural terms of Hou's films into four sections: allusions, religious expression, social customs and vulgar expressions. The findings showed that the translators of Hou's films tended to use mostly the naturalization strategy, and then the generalization, neutralization and paraphrasing strategies. Therefore, Yang suggested that the translators of Hou's films attempted to use the naturalization strategy when encountering CSIs in the original spoken discourse. Interestingly, the naturalization strategy was not applied regularly in the film which was examined for the current study; instead the translator of *Cape No. 7* tended to use the paraphrasing strategy to deal with CSIs. Even though the Tai-yu dialect plays an important role in both Yang's study and the current study, the genre types of these two studies are different. Hou is famous for making minimalist drama which carries a heavy colour of Taiwanese culture, and his films are generally for adult viewers. Because of this, Yang (2006) suggested that in order to understand the meaning behind Hou's films, the audiences will need to have some background knowledge of Taiwan's culture and history. Therefore, I suppose that the Hou's films may be more difficult to comprehend by the target audience. This may explain why the translators of Hou's films used the naturalisation strategy instead of the paraphrasing strategy in dealing with CSIs, as the target audience may still not understand the meaning behind the text, even if the CSIs are paraphrased within the lines. By comparison, *Cape No. 7* is a romantic comedy and is more reader-friendly than Hou's films. It is more likely the

target audience can understand the paraphrased slang or CSIs in English subtitles. This may explain why these two research studies did not produce similar findings, even though they examined a similar area of analysing the subtitling of Taiwanese Mandarin into English subtitles.

Swearing

As mentioned in the literature review, the Taiwanese translators tend to tone down the swear words when they translate English swear words in films into Mandarin subtitles. According to this, I had hypothesised that the Taiwanese swear words might be strengthened in English subtitles of *Cape No.7*. Figure 3 shows that 65% of swear words were translated by means of stronger swear words in English subtitles, while only 15% of swear words were kept at a similar intensity to the original swear words. These findings confirmed my hypothesis.

The translator of *Cape No. 7* might have thought that it is appropriate to strengthen the swear words in order to reinforce the intention of swearing. However, most of the swear words are used as an exclamation or expletive in *Cape No.7*, and the Taiwanese audience could feel amused because they can recognize the intention and function of the swear words which were uttered in Tai-yu dialect. However, the target audience may not feel the same way as Taiwanese audience, since they cannot perceive the function of Tai-yu dialect. Instead, they may feel surprised to see that the Taiwanese people swear a lot in their daily lives. As *Cape No.7* is a comedy, I suggest that the translator may need to re-consider if it is necessary to strengthen some swear words in some conversational situations.

Humour

The earlier research showed that most Taiwanese translators preferred to use the naturalization (domestication) strategy when translating the dialogues of American comedies into Mandarin subtitles. This is supported by Fong (2006, as cited in Yang, 2006) who stated that the naturalization strategy is used frequently in comedy. However, Figure 8 shows that the mostly used strategy in this study is the paraphrasing strategy. There may be two possible reasons to explain this. Firstly, the previous research studies that have examined the subtitles translation from American comedy into Mandarin, have mainly selected material from the DVD and cinematic subtitles available in Taiwan. Therefore, the translators of previous studies knew that the target audience would be Taiwanese, so they were able to translate the English spoken dialogues into localized Taiwanese slang (the naturalization strategy) in order to facilitate the humorous effect. However, this study examined translation from Taiwanese Mandarin into English, and the English subtitles are for anyone who can read English subtitles. The translator would not know who the exact target audiences were. Because of this, the translator would have the difficulty to choose one particular 'English slang expression', and applying the naturalization strategy, since slang would be used differently according to individual English-speaking countries. Secondly, whereas overuse of the naturalization strategy may cause the adaptation of the original text (2006, as cited in Yang, 2006), *Cape No. 7* aims to convey Taiwan's specific culture and customs through the CSIs within its comic storyline. Therefore, the use the naturalization strategy in humour translation would not have been suitable in this film.

The significant finding of this study is that the translator intended to incorporate mostly paraphrasing and omission strategies in humorous conversations. Fong (2006, as cited in Yang, 2006) posited that the most frequent compensation strategy is to combine the foreignization with the neutralization strategy in subtitling (Yang, 2006).

However, this study shows that the translator preferred to combine the paraphrasing strategy with the omission strategy, which does not fit in with Fong's perspective. The foreignization strategy involves borrowing loanwords from the source culture, and the target audience can still understand the TT, whilst being aware that the terms are from the source culture. In order to make the subtitles sound natural for the target audience, the foreignization strategy is combined with neutralization. However, to use the foreignization strategy, the translator has to be aware as to what degree the target audiences are familiar with the source culture, otherwise the target audience may get confused. Apparently, Taiwanese culture is generally less recognized by Western audiences, so it could be the reason why the translator did not incorporate the foreignization with neutralization strategy in her subtitle translations of *Cape No. 7*.

6.4 Limitations of this study and recommendations for future research

It is hoped this research can contribute some interesting findings for future research studies; however there are some limitations in regard to time and data. It is clear that this study, which was carried out within the scope of a Master's thesis, only selected one movie – *Cape No.7*, and that all scenes for analysis scenes were collected from this movie. Even though this has facilitated the research to focus on the qualitative dimension, the quantitative aspect was constrained. Thus, it is suggested that for future research it would be better to collect a wide range of data from similar types of films, which include a variety of slang and humorous dialogues.

Furthermore, the researcher who carried out this study did not have the practical experience of being a translator in the field of AVT, so was only able to analyse the data based on the foundation theories mentioned in the literature review, and provide reasons based on personal cultural knowledge and observation. Therefore, I recommend that any future research could make use of translators who have experiences in subtitling

Taiwanese Mandarin dialogues into English subtitles, to be the inter-raters. Even though it might be difficult to find a number of translators who are willing to participate in the research, I believe the use of inter-raters could produce a better result in relation to validity.

Thirdly, it would be a good idea to invite some English native speakers as participants to watch the research movie, as they could provide feedback from the viewpoint of the ‘target audience’. The future researcher could create a questionnaire about a list of selected scenes, and let the participants tick the particular lines that they have difficulties in understanding. This could contribute to the reliability of the research, and determine if the subtitles had successfully conveyed a clear translation for target audiences in relation to slang and humorous conversations.

6.5 Conclusion

This study provided some interesting findings relating to the subtitling of Taiwanese Mandarin dialogues into English, with regard to slang and humour. Firstly, there are several results to suggest that the translator regarded pragmatics as the most important criterion in slang translation, and accuracy as the priority in humour translation. Interestingly, these Taiwanese Mandarin dialogues were significantly affected by the Tai-yu dialect, and some researchers mentioned in the literature review have suggested that function is the crucial aspect of translating dialect. However, this research shows that the translator did not take functional equivalence as the first priority; instead the translator appeared to consider pragmatics and accuracy to be more important than functional equivalence. This shows that in providing subtitles for a comic Taiwanese movie, creating a natural and clear TT for the target audience is more important than maintaining the function of the dialect. Even though it is still important to convey the function of dialect, it seems enabling the target audience to enjoy the movie with natural

and comprehensive subtitles is the first concern of the translator.

Secondly, in relation to translation strategy, the paraphrasing strategy is frequently used in Tai-yu slang and humour translation, and the synonymy strategy is mostly used in swearing. It is clear that the translator preferred to use the paraphrasing strategy in dealing with CSIs. In particular, the translator attempted to incorporate the paraphrasing strategy with other strategies in humour translation. This is a unique result that I did not find reflected in previous studies. Future research can examine if this situation is generally applied in the translation of Taiwanese comedy film.

It is interesting to see that the translator tended to strengthen the swear words in English subtitles. Some Taiwanese people may harbour the stereotype that English people swear more than Asians, since it is common to hear swear words in American or British films. However, a translator may understand if it is suitable to strengthen the swear words in a ‘comedy’. The source audience may receive the humorous effect when they hear the swear words, as it is easy for them to recognize the intention and function of the Tai-yu swear words. However, the target audience may not perceive these in the same way as the source audience.

In conclusion, movie is a powerful medium that can portray a country’s culture and customs. It is therefore worthwhile to examine how subtitles were translated and what strategies and priorities were chosen to arrive at a successful translation. This is especially the case when the source culture is marginal or unfamiliar to the worldwide audience, as seems a more difficult task to convey the cultural terms and the intention behind the conversation through the subtitles at the same time. It is hoped this study can motivate future researchers to engage in similar research. Therefore, it could allow the production of a set of useful and faithful translation criteria for translators to refer to, when faced with dialect in slang and humour translation in AVT.

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Appendices

Appendix A: Some background information on *Cape No. 7*

1. The official website and blog of *Cape No. 7*:

<http://cape7.pixnet.net/blog>

2. As shown on the screen under the credits, there is only one translator whose name is Jui-chin, SU (蘇瑞琴), carries the English subtitles in *Cape No. 7*.

Appendix B: Swearing lines collected from *Cape No. 7*

Original discourse (Literal translation)	Original English subtitle	Intensity (lighten/ strengthen)	Strategy
1. 我操你... (I fuck you)	Fuck you	3	Synonymy
2. 我操你媽的台北！ (I fuck your Mother's Taipei!)	Fuck you, Taipei	3	Synonymy
3. 什麼試試看？ (Try what?)	Try your ass .	5	Autonomous Creation
4. 整天大呼小叫的幹 什麼？ (Why are you yelling all the time?)	Don't be a bitch !	5	Autonomous Creation
5. 你們怎麼可以這樣對 我？ (How dare you treat me like this?)	What the hell are you doing?	4	Paraphrasing
6. 靠！ (Shit)	Damn it!	3	Synonymy
7. 死猴崽子,第一天就晚 一個多小時 (Dead monkey child. First day late for one hour)	Jerk ! So late on the first day!	4	Synonymy
8. 哭夭！把我扶出來,給 我丟在這裡 (Cry hungry! Helped me out, and left me here)	Damn ! Got me out and left me here.	3	Synonymy
9. 他媽的,我還以為你啞 巴 (His mothers' I thought you're mute.)	Fuck ! I thought you were mute.	3	Synonymy
10. 我操他媽的你叫什麼 名字？	What the fuck is your name?	3	Synonymy

(What the motherfucker is your name?)			
11. 幹！ (Fuck.)	Fuck!	3	Synonymy
12. 靠, 摔我... (Shit , throw me)	What are you doing?	5	Autonomous creation
13. 你幹什麼？ (What are you doing?)	What the hell are you doing?	4	Paraphrasing & Autonomous
14. 讓我好好修理他 (Let me fix him.)	I'll kill this motherfucker!	5	Paraphrasing & Autonomous creation
15. 他媽的！ (His mothers')	Goddamn it!	3	Synonymy
16. 什麼啊？ (What?)	What the fuck?	4	Synonymy
17. 幹什麼？ (What are you doing?)	What the hell ?	4	Autonomous Creation
18. 哭爸, 是我啦！ (Cry father . It's me.)	Shit! It's me!	3	Synonymy
19. 哭夭！ (Cry hungry)	Goddamn it!	3	Synonymy
20. 你搞什麼？ (What are you doing?)	What the hell are you doing?	4	Autonomous creation
21. 死猴崽子！ (Dead monkey child)	Son of a bitch!	5	Synonymy
22. 到底想怎樣？要不要練啊？ (What do you want? Do you want to practice or not?)	What the hell do you want?	4	Paraphrasing
23. 哭夭！ (Cry hungry)	Damn!	3	Synonymy
24. 哭夭啊！ (Cry hungry)	Damn you!	3	Synonymy
25. 寶個芋仔蕃薯啦！誰在稀罕？	Who gives a damn ?	4	Paraphrasing & Omission

(Treasure for taros and sweet potato. Who cares about it?)			
26. 幹！ (Fuck!)	Shit!	3	Synonymy
27. 幹什麼啦！ (What are you doing?)	What the hell ?	4	Autonomous creation
28. 哭夭！看字啦！ (Cry hungry! Look at the words.)	Fuck! I'm looking at the characters!	4	Synonymy
29. 你到底在幹嘛呀你？ (What are you doing?)	What the hell are you thinking?	4	Paraphrasing
30. 傻傻的你,這會判刑耶！ (Silly you, you will be sentenced.)	You idiot! You'll be put into jail!	3	Synonymy
31. 幹！ (Fuck!)	Damn!	3	Synonymy
32. 幹,我國寶耶！ (Fuck , I'm national treasure.)	Damn! They say I'm a gem!	3	Synonymy
33. 誰緊張？神經病！ (Who's nervous? Psycho!)	Who's nervous? Idiot!	3	Synonymy