University of Strathclyde

School of Humanities

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The Audiovisual Translation and Audience Reception of Satire:

Extras, a Case Study.

by

Mar Parra-Olmedo

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This thesis is the result of the author's original research. It has been composed by the author and has not been previously submitted for examination which has led to the award of a degree.

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ABSTRACT

In recent years, the number of studies of the audiovisual translation (AVT) of humour and its audience reception have increased (e.g. Fuentes Luque, 2000; Chiaro, 2004, 2007; Schauffler, 2012 etc.). However, no previous studies of the audience reception of AVT have looked at specific types of humour such as satire. A more detailed look into the textual and discoursal properties of satire (Simpson, 2003) reveal that satire is significantly different from other types of humorous discourses and thus, its translation should be studied separately in order to gain insight into the translation issues that might be specific to this type of discourse. Moreover, Mason (2009: 55) notes that enquiries into reader response would be useful for translation studies. Audience reception experiments should aim at seeking evidence of inferences drawn by actual users of a text and its translation as a means to support and correct the analyst's findings. In light of these observations, this study investigates the audiovisual translation and audience reception of satirical discourse. In order to fulfil this aim, and as a case study, the British television programme (*Extras*, 2005, BBC Two) and its dubbed version in Spanish for Spain are analysed in the light of Simpson's (2003) model of satirical discourse. This comparative analysis is followed by an audience reception test which has been carried out in order to elicit responses from British and Spanish participants regarding their interpretations of both source and target texts. The results of the study show that recurrent aspects of satirical discourse such as culture-specific items, intertextuality and taboo topics etc. often prevent the successful 'uptake' of satirical discourse amongst the target viewers. The study also proves that the use of audience response tests is useful in order to elicit viewers' responses to elements of satirical discourse and their translations.

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LIST OF ABBREVIATIONS

BP	the British participants recruited for the audience response test
CSI	Culture-specific item
FTA	Face-threatening act
SL	Source language
SP	the Spanish participants recruited for the audience response test
ST	Source text
TL	Target language
TT	Target text

Chapter 1

Introduction

1.1 Initial observations

Despite a growing interest in recent times in the study of the audiovisual translation (AVT) of humour[1] and more recently, also of its audience reception[2], little attention has been given to the audiovisual translation and audience reception of specific humorous discourses such as satire. This constitutes a significant gap in knowledge in the field, given the number of audiovisual comedy products that may be classed as satire and that are exported to other countries requiring to be translated in many cases (e.g. *South Park*, *Family Guy*, *The Simpsons*, *The Office*, *Extras*, *Parks and Recreation* etc.). This is specially the case for films and television programmes produced in English-speaking countries such as the USA or the UK that are often exported and translated into other languages such as Spanish. In Spain, a large volume of the series and films available both on television[3], in the cinema, or even on on-line platforms (e.g. Netflix, Amazon Prime, HBO, Apple etc.) arrive from other countries (mostly the USA) and require to be dubbed and/or subtitled in Spanish.

As a more detailed look into the textual and discoursal properties of satire will reveal (see 2.4), satire is significantly different from other types of humorous discourses that we find on our screens (e.g. black or dark comedy such as in the Coen brother's films, character comedy based on stereotypes such as *Little Britain*, surreal comedy such as *The Mighty Boosh* etc.). Thus, I will argue that satire should be studied separately in order to gain insight into the translation issues and possible solutions that might be specific to this type of discourse. The aim of the present study is to investigate the audiovisual translation of satire and its audience reception. More specifically, the study aims to examine whether audiovisual translation (i.e. dubbing)

[1] E.g. Zabalbeascoa, 1994, 1996, 2001; Vandaele, 1999, 2002; Chiaro, 2010; Martínez Sierra 2008, 2009 amongst others.

[2] E.g. Fuentes Luque, 2003; Chiaro, 2004, 2007, 2014; Bucaria, 2005 and Antonini, 2005 amongst others.

[3] In the years 2008-09, around 10% of TV series in Spain were international. See: *La industria audiovisual en España* (2010: 177)

optimally[4] reproduces the discoursal properties of satire in the target text as well as to examine the impact of dubbing on the audience reception of audiovisual satire.

Given the great scope of the field of audiovisual satire, the study uses one television programme, i.e. *Extras* (2005), as a case study in order to examine, on the one hand, the dubbing of satire between an original English version of a contemporary British television programme and its version dubbed in Spanish for Spain, and on the other, to examine the application of Simpson's model of satire to the study of the audiovisual translation and audience reception of satirical texts.

Delia Chiaro (2006: 198) notes that the translation of humour is a problematic area both in terms of its practice and from the point of view of the theory as 'it is at odds with the very tenets of translation theory, the concepts of translatability and equivalence'[5]. In practice, the challenges of translating humour arise mostly from humour's recurrent use of linguistic devices such as wordplay and of culture-specific references (Zabalbeascoa, 2005: 190). Satirical discourse is especially embedded in culture (Simpson, 2003), and therefore, its success largely depends on the receiver's familiarity with elements that are related to manifestations of the cultural context of a particular instance of satire. Paul Simpson (2003) argues, in his model of satirical discourse, that certain conditions are necessary for a successful satirical 'uptake' and that sometimes uptake fails even amongst receivers who belong to the same culture in which the satirical discourse has been created. With this in mind, it seems fair to consider as a premise that satire is not easily accessible to foreign cultures and thus its translation will pose a challenge; at the same time, it may require the translator to take into account specific challenges associated with satire as well as to develop appropriate strategies to tackle them. Simpson's (2003) model of satire will be applied here as the theoretical model in order to gauge whether the necessary

[4] The optimal reproduction of satirical discourse elements in translation will be gauged according to Simpson's model of satire (see 2.4). It should also be noted, and as findings from this study will reveal, that when translation fails to reproduce the elements of satirical discourse in the target text is not always due to the translation itself but to other factors such as culture-specific elements that are not available in the target culture.

[5] In terms of achieving translational equivalence, Chiaro reminds us that it 'regarded in terms of *degrees* of equivalence rather than absoluteness, the more similar the translated humour is to the source humour, both in terms of form and function, the more successful it will be.' (Chiaro, 2010: 2)

conditions for a successful satirical uptake are reproduced in the target text through translation.

If translating humour is generally a difficult task, the multimodal nature of the audiovisual text makes such task even more challenging. As Chaume (2004, 2012) notes, in the audiovisual text, signs encoded in different meaning codes (e.g. music, sounds, body language, written signs on screen etc.) interact with dialogues. Sometimes these different codes may reinforce the meaning expressed by the dialogues but, other times, they may deny it. Chaume observes that 'what really concerns the translator is the influence of these semiotic signs on the linguistic code, the dialogues, since translators can only manipulate dialogues' (2012: 171-172). However, as Chaume further (2012) points out, awareness of the influence of these signs on the linguistic code is essential not only to translators, but also to researchers.

Patrick Zabalbeascoa (2005) rightly notes that studies into the translation of humour need to consider findings and theories in humour studies in order to gain insight not only into the linguistic but also into the social factors of humour: 'In developing their theories, translation scholars cannot afford to ignore the insights of their colleagues in humor studies' (2005: 186). Different approaches to satire will be discussed in more detail in Chapter 2, now suffice it to say that most approaches have been developed mainly within the field of literary-critical studies (e.g. Draitser, 1994; Paulson, 1971; Clark, 1991 Griffin, 1994 and Connery & Combe, 1995 amongst others), which has led to satire being categorised as a literary genre. Simpson (2003) challenges this view and argues that satire is a contemporary discursive practice that 'does things *to* and *with* genres of discourse' (2003: 76) and which can manifest itself outside literature, as the Encyclopaedia Britannica also notes: 'Wherever wit is employed to expose something foolish or vicious to criticism, there satire exists, whether it be in song or sermon, in painting or political debate, on television or in the movies.'[6]. This is the view taken in this study.

[6] Satire (2016) in *Encyclopedia Britannica.* Retrieved from: https://www.britannica.com/art/satire [Last accessed 27/07/2017]

- **Aims and objectives of the study**

Taking into consideration the observations above, the first objective of the study is to investigate whether translation optimally reproduces the conditions necessary for satirical 'uptake' when culture-specific items play a key role in the 'uptake' of satirical discourse, in other words, the study seeks to examine whether the discursive elements that potentially allow satirical uptake are represented in the target text through translation. In order to achieve objective (1), four sequences from two different episodes of *Extras* and their Spanish dubbed versions have been analysed in the light of Simpson's model of satire, in an attempt to find out how translation overcomes issues arising from the culturally embedded nature of satire.

Moreover, this study follows Mason's (2009) call for enquiries into reader response within translation studies as a 'partial solution to some of the problems of method that have been raised in reaction to critical discourse analysis' (2009: 55); namely, the fact that critical discourse analysis (CDA) is 'neo-Whorfian', that is, a strong emphasis is placed on the influence of linguistic form on thought and perception, whereas, features that are identified by the analysis might not be relevant to the receiver. Thus, 'by what authority does the critical discourse analyst attribute meanings to texts and received meanings to readers?' (Mason, 2009: 61). The question raised by Mason should not be over-looked by translation studies scholars, and, especially, by critical discourse approaches to research in translation studies. In order to make claims regarding the inferences drawn by the users of a text and its translation, we should seek evidence of such inferences by actual users of such texts. Thus, the second objective of the study is to investigate viewers' responses to the examples of dubbed satirical discourse and specifically, to the culture-specific items identified under objective (1). To achieve objective (2), an audience-response test has been conducted to elicit British and Spanish participants' interpretations of culture-specific items in satirical discourse in the source and target texts respectively. This audience-response test seeks to find out whether 'uptake' takes place on similar terms amongst viewers who rely on dubbed satire and to gauge the challenges to which dubbing gives rise.

Simpson's model was previously applied to the study of the audiovisual translation of satire in a preliminary study of the subtitling of satire in Parra-Olmedo (2007). In this study, Simpson's conceptualisation of satire as discourse proved to be useful for the purpose of the research as discussed in 2.4 in more detail. Moreover, Simpson's model pays special attention to the processes involved in the comprehension of satire and its implications; thus the application of Simpson's concept of satirical uptake where receivers are considered to have an active role in the process of comprehension of satire may be particularly useful when it comes to examining the audience response in this study. Parra Olmedo (2007) argues that the referential nature of satire and its perlocutionary force[7] are especially important to effect criticism through humour, and thus it should be a priority for the translator of satire to preserve such referential nature, and that, therefore, notions of 'audience design' should play a primary role in the translation of satire (2007: 102).

Following on from findings of this previous research, the present study aims:

a) to carry out a more comprehensive analysis of source and target text with a focus on examples of satirical discourse that rely on culture-specific items that are not be available to the target audience and;
b) to conduct a reception experiment in order to examine the audience response to both source and target texts in light of Simpson's concept of satirical 'uptake'. The study also aims
c) to consider the relevance of the findings from the audience-response test for AVT; it may demonstrate whether audience-response experiments allow us to successfully elicit viewers' interpretations of dubbed satire in order to gauge audience response to satire. Moreover, the findings may shed light on the development of strategies for dubbing satire.

[7] 'Perlocutionary force' is a concept borrowed from Austin's (1962) work on Speech Act Theory, which refers to the actual effect that an utterance may have on either the speaker or listener (e.g. convincing, persuading, offending etc.) whether it was the intended effect of the utterance or not.

1.2 Thesis structure and content

The thesis comprises 6 chapters. Chapter 2 presents a discussion of previous approaches to the study of satire and its translation, as well as previous studies of the audiovisual translation of humour. It also considers aspects of reception studies that are pertinent to the scope of the study.

Chapter 3 aims to describe the data and methodology of the study. It discusses aspects of the British television programme *Extras* such as the nature of satirical discourse in the programme in relation to its production and translation for the Spanish market. The last section of the chapter outlines how the audience response test has been carried out, namely, the selection of participants, the design of the interviews, etc.

Chapter 4 presents the analyses of the audiovisual text of the case study, namely, *Extras*. Four sequences from two different episodes of *Extras* and their dubbed versions have been analysed following Simpson's (2003) model of satire. Overall, the analysis of the source text reveals elements of satirical discourse that are likely to pose a challenge for the translator and are thus worth pursuing. This enables the research to fulfil its first objective of investigating the main issues that translators face in the audiovisual translation of satire and examining how these issues are overcome by different translation approaches.

The results from the audience-reception test will be presented and discussed in Chapter 5. The findings reveal that elements that are culturally-specific and at the same time play a key role in the composition of satirical discourse (i.e. they serve as a cue for the satirical intention of the text), have a noticeable impact in the uptake of satire. The responses from participants in the reception experiment provide a valuable insight into the conclusions drawn by the analysts from the analysis of source and target texts. Moreover, the response test allows to fulfil objective (2) of investigating the audience response to dubbed satire.

Finally, Chapter 6 summarises the main findings of the analysis and discusses implications for future research, as well as the original contributions of this study, especially with regard to the development of strategies in the dubbing of satire.

Chapter 2

Satire, AVT and audience reception

2.1 Introduction

As mentioned in 1.1, this study aims to investigate the audiovisual translation (i.e. dubbing) and audience reception of culture-specific items within satirical discourse. Chapter 2 provides a theoretical review of the three areas of research that are relevant to the scope of the study, namely, humour studies and in particular, satire; audiovisual translation, i.e. dubbing and the audience reception of AVT. Sections 2.2 to 2.4.5 present a review of theories of humour and satire in search of an appropriate theoretical framework that will help to achieve the study's aims. Section 2.2 takes a closer look at those linguistic approaches to humour (i.e. Nash, 1985; Raskin, 1985; Attardo and Raskin, 1991) that have contributed to the recognition of humour studies within the field of language and linguistics. Section 2.3 focuses on approaches to satire, mostly from literary studies (e.g. Elliott, 1971; Draitser, 1994; Griffin, 1994 etc.), before moving on to discussing a more recent linguistic approach to satire (i.e. Simpson, 2003) which constitutes the theoretical framework of the present study. Sections 2.5 to 2.6.1 review findings from studies of the audiovisual translation of humour that are especially pertinent to this study, as well as aspects of dubbing such as its main characteristics and constraints. Lastly, sections 2.7 to 2.7.5 examine studies of audience reception in audiovisual translation; findings from these studies will be especially relevant in designing the audience-reception test for this study.

Before moving on to the next section and examining previous approaches and conceptualisations of satire, I will present an example from the programme (i.e. *Extras*, BBC, 2005) used in this study to illustrate how these different approaches may be applied elsewhere and help in my aims and objectives.

The example that I will use corresponds to a sequence of episode 4 of the first series of the British TV programme *Extras*. In this programme, a guest celebrity stars in each episode and plays his or her own persona. As Chapter 4 discusses in greater detail, the roles of the celebrities in each episode are fundamental to the design of the programme's satirical discourse, that is, elements taken from the celebrities' public

images and any meanings and associations they have in the public mind all contribute towards the design of the satirical text.

Using aspects of celebrities' public images as the basis for the construction of the satirical text is, to a large extent, the source of an abundance of culturally-specific elements in the programme – and thus a challenge for the translator who must overcome any potential loss of culturally-specific references in the target text. This is especially the case whenever these celebrities' popularity is limited to Britain (e.g. Les Dennis, Vinnie Jones, Ross Kemp etc.). On the contrary, in a number of episodes, the guest celebrity's popularity is world-wide (e.g. Kate Winslet, Samuel L. Jackson, Ben Stiller etc.) mostly due to the fact that these are Hollywood actors rather than British cinema or television personalities. In example (1) below, Les Dennis is the guest celebrity of the episode.

Les Dennis became especially known in British television as the host of the television game show *Family Fortunes* for fifteen years, although he is also well known for appearing in other entertainment shows and soap operas. Example (1) presents a sequence in which Les Dennis, who, in this episode, is performing in a pantomime along with the main character and extra actor Andy (Ricky Gervais), is alone in his dressing room speaking on the phone. The viewers will soon discover through the dialogue that he is speaking with *Heat* magazine, a British magazine dedicated to a variety of topics related to celebrity news, gossip, beauty and fashion. In the conversation, we can infer that Les Dennis is pretending to be someone else, with the leaking of information about Les Dennis's private life to the magazine. He claims to having spotted Les Dennis shopping and spending lots of money in one the most prestigious shopping areas of central London (e.g. 'I just spotted Les Dennis […] he was spending a fucking shit load of cash'). The sequence shows Les Dennis sitting alone at a dressing table and going through the pages of an issue of *Heat* magazine while speaking on the phone:

(1)

Heat	(*from phone)* Hello, *Heat* magazine.	a
Les	Oh, yeah hi, do you deal with the celebrity spotted section?	b
Heat	Can do, yeah, why, who have you seen?	c
Les	Well, I just spotted Les Dennis, the comedian and impressionist and actor Les Dennis, I just spotted him shopping in New Bond Street.	d
Heat	Doubt he can afford much around there, can he?	e
Les	(annoyed) Well, he can because I just saw him and he was spending a fucking shit load of cash, all right, so put that in. Make sure you put that in. (*Les slams down the phone*)	f

Although episode 4 will be examined in more detailed in Chapter 4, it should be noted at this point that this episode, references real life events in the celebrity's life as well as rumours published about him in the tabloids and celebrity magazines, e.g. his appearance in the TV programme *Celebrity Big Brother*, his work as the host of *Family Fortunes* etc. This particular sequence references his multiple appearances in the past in celebrity gossip magazines such as *Heat* as well as his career decline since he left *Family Fortunes* (i.e. 'Doubt he can afford much around there, can he?). These references are culturally-specific elements based on associations that the British public may have of his public persona. Example (1) shows a Les Dennis who desperately tries to recover his popularity and return to being a regular feature in gossip magazines. This is why he feels the need to lie to *Heat* magazine in order to spread rumours about himself. Rumours that would portray him as a successful man who can afford to spend a lot of money in one of the most distinguished shopping areas of London, New Bond Street. There are also a number of culturally-specific references that support this discourse, namely, a celebrity magazine well known to the British public, i.e. *Heat* and a popular shopping area in London which even those

who cannot afford to shop there are likely to recognise. I will come back to example (1) as I examine different theories of humour and satire in the following sections.

2.2 Linguistic Approaches to Humour

Interest in the study of verbal humour within the field of linguistics has increased in recent decades. In the 1980s Nash (1985) and Rakin's (1985) book-length works helped to establish an interest and recognition of the study of humour within linguistics. The main aim of both authors' works was to describe verbal humour. Raskin's theory presents a pragmatic perspective of humour and introduces the notion of *script* which stands for 'a large chunk of semantic information surrounding the word or evoked by it […] it represents the speaker's knowledge of a small part of the world' (1985: 81). In example (1) above, Raskin's concept of script would stand for the situation presented, namely, a celebrity (i.e. Les Dennis) making a telephone call to a celebrity magazine (i.e. *Heat*) in relation to publications that invade the privacy of celebrities (i.e. 'the celebrity-spotted section'). This is likely to evoke a series of associations that may be expected in this context based on world knowledge, in other words, that Les Dennis wants to complain about an invasion of his private life by the magazine; although as argued below, this is not in fact what happens in the sequence.

It is not the concept of script that has made Raskin's work so influential in subsequent linguistic studies of humour[8], but the concept of opposition between scripts, as Raskin explains: 'two linguistic entities whose meanings are opposite only within a particular discourse and solely for the purposes of this discourse' (in Attardo, 2002: 182). If we consider example (1) again, Les Dennis's intention by calling the magazine runs counter to what is likely to be expected by the viewers, namely, that he is calling to make a complaint about the publication's intrusion into his private life. Instead, the reason for his call is to encourage the magazine to expose his private life and he is even provides the magazine with false information about himself while pretending to be a member of the public. The clash between the two scripts in example (1) works on associations that the audience may be expected to

[8] Attardo (2000, 2001) extended this theory to make it more suitable to account for larger humorous texts as Raskin focuses mainly on the 'single joke carrying text'.

have about previous discourses regarding the privacy of celebrities and the predatory practices of these publications. However, if we take into account other elements that are likely to be linked to Les Dennis's public image and for which the mere concept of the semantic script does not account for, such as the fact that Les Dennis has typically been prey for this type of publications, with frequent rumours regarding his fall from grace or rumours about his mental health issues in this type of magazines; it can then be argued that the two scripts are not necessarily in opposition in example (1). One might think that Les Dennis's eagerness for appearing in the magazine is congruous with the rumours regarding the decline of his popularity. Thus, although the notion of opposition between scripts serves to account for an incongruity, the notion of two scripts that are in opposition oppose regardless of a specific context does not seem useful in explaining a humorous text like (1) above. Paul Simpson (2003) notes in his model of satire that the notion of script opposition is useful for a theory of satire, on the other hand, the belief that this opposition will only affect 'cognitive scripts'[9] will not be useful (2003: 37). In fact, it would be plausible in the context of (1), as described above, that the celebrity is interested in appearing in the magazine as a means to recover his fame, a context which could make both scripts compatible instead of opposed. In Simpson's view, scripts are opposed *per se*, instead their opposition depends on the discourse context.

Attardo and Raskin (1991) and later revisions (Attardo, 1997, 2001) expand the notion of script to account for cognitive and psycholinguistic oppositions (Attardo, 2001: 207). In this sense, when an initial script that is easily accessible and based on a more neutral context is presented, an initial script of this nature is congruous according to the experience of the recipient and it creates expectations in accord with such experience. In example (1), the first script would correspond to the phone call made by a celebrity to a celebrity magazine. Then, a second script, less accessible and more context-dependent is introduced, which is incongruous with the expectations created by the first one. According to Attardo and Raskin's theory of humour, in (1) the incongruity would arise from the fact that the second script – that the celebrity is calling to encourage the magazine to publish about his private life –

[9] With 'semantic scripts', Raskin refers to a chunk of information that goes beyond the lexical meaning of a word, that is, the speaker's complete knowledge of a word or concept as it exists in the world. However, this would not include knowledge that is context-specific.

needs to be processed according to the contextual framework setup by the initial script. However, as I mentioned before, any associations of viewers about Les Dennis's public persona may cancel out this opposition. According to Simpson (2003), the problem with this 'setup-to-incongruity transition' is that it seems to be too tight to account for humour or satire. He reminds us that the opposition between scripts can also be found in other forms of discourse, especially those that are creative in nature (2003: 38-40). To illustrate this, Simpson mentions foregrounding, the stylistic device in literary discourse that 'in its "deviation" mode, disrupts the linguistic expectations that arise from our experience with language as a rule-governed instrument of communication' (2003: 41). So, although foregrounding is not an example of humorous discourse, it seems to fit with Attardo's conceptualisation of incongruity: 'a binary relationship, it presupposes the presence of a norm, which is then infringed […] one has to establish the norm before one can violate it' (Attardo in Simpson, 2003: 41). As Simpson points out, it would be necessary to determine the factors that generate humour in one case or enable literary foregrounding in another.

Nash's (1985) work on verbal humour appeared the same year as Raskin's theory of humour and proposed a description of verbal humour as comprising three elements:

a) A 'genus', or derivation, in culture, institutions, attitudes, beliefs, typical practices, characteristic artefacts, etc.
b) A characteristic design, presentation, or verbal packaging, by virtue of which the humorous intention is indicated and recognized.
c) A locus in language, some word of phrase that is indispensable to the joke; the point at which humour is held and discharged.

(1985: 9-10)

Nash's description of the characteristics of humour is one that draws our attention to the determining impact that culture and context have on the production and comprehension of humour. It justifies the use of pragmatics as a tool for the study of humour as, in his approach, humour is considered an intention that aims to achieve a certain contextual effect. In this sense, pragmatics seems to be a more suitable tool to account for elements that would be indiscernible in a purely linguistic or semantic

analysis. Nash's characteristics of humour will be discussed further in relation to Simpson's model of satire in the following section.

2.3 Theories of satire

Traditionally, approaches to satire have developed mainly within the field of literary-critical studies and, until very recently, these approaches have constituted the main trend in the study of verbal satire. For centuries, satire has been conceptualised as a literary genre (e.g. Worcester, 1940; Elliott, 1971; Griffin, 1994; Draitser, 1994). However, as Test (1991) points out, the conceptualisation of satire as a literary genre has begun to find opposition in more recent times: 'there has been increasing recognition that satire is by no means confined to written forms. It is found in other art forms from the graphic arts to music to sculpture and even dance […] and films from around the world too numerous to mention' (1991: 8). Test even argues that previous attempts to define and describe satire have failed for having a restricted literary approach 'intention, affect, content, form, rhetoric – all literary concepts – have not done the job' (1991: 8). Similarly, Simpson (2003) notes that the traditional literary-critical approaches have failed to provide an analytic model of satire because these approaches have tended to focus on and describe satirical literary works that fit within the 'institutionalised "literary" canon', instead of opting for a description of satire with the aim of finding common elements to all its manifestations (2003: 63). The pre-selection of texts that fit well within the literary canon has led to a limited account of satire shaped by these canonical texts, instead of a model that is able to account for different expressions of satire, including for instance, audiovisual texts like *Extras*.

Another problematic aspect of the literary approaches to satire is the conceptualisation of satire as a 'genre'. According to Simpson, while there might be disagreement within the field regarding certain aspects of satire, there would appear to be agreement in at least two aspects: that satire is 'literature' and that it is a 'genre' of literature (2003: 51). However, even those for whom satire is a genre without question (e.g. Mack, 1951; Elliott, 1971), there appears to be a recognition that satire appears in other genres such as ballads, essays or even tragedies (Simpson, 2003:52). With regard to satire's capacity to manifest itself across different genres, Test (1991)

argues that satire is better explained as an aptitude in human beings that may express itself in a variety of ways: 'may reveal itself in a mock nursery rhyme or a mock office memo, in a take-off on a film genre […] in a seemingly endless number of ways' and that satire is characterised by a combination of 'aggression, play, laughter and judgement' (1991: 12). Simpson (2003) also acknowledges the fact that satire is capable of imbricating and absorbing other genres and he argues that it is a discursive practice rather than a literary genre. He also points out that another issue regarding the conceptualisation of satire within the literary-critical approaches is the fact that the concept of irony within satire has not been sufficiently developed (2003: 63). He argues that irony is an element in satire that is paramount for its creation and comprehension; so irony becomes a constituent element of both, the production and the reception stages. Thus, a theoretical model for the study of the audiovisual translation and reception of satire should be able to describe how irony functions within satirical discourse and how the realisation of an ironic message may facilitate satirical uptake. This is, amongst other things, an aspect of satirical discourse that Simpson's (2003) model of satire accounts for. His model constitutes the theoretical framework of this study and it is examined in greater detail in the following sections.

2.4 Simpson's model of satirical discourse

The first original contribution of Simpson's (2003) model of satire is the fact that satire is presented as a discursive practice, thus challenging the time-honoured conceptualisation of satire as a literary genre. As discussed in 1.1, Simpson's (2003) model was previously applied to the study of the subtitling of satire in Parra-Olmedo (2007), although the analysis of examples from the programme was carried out in less depth then than in the present study. The conceptualisation of satire as discourse proved useful in the study of audiovisual texts and will be discussed in more detail in the next section.

2.4.1 Satire as a discourse practice

In order to establish the conditions of humour as discourse, Simpson takes Halliday's concept of interconnection between system and function in language. Halliday (1978) developed a highly influential *systemic functional linguistic* model which describes language as a semiotic system in the sense of a 'systemic resource for meaning' which implies that the system of language is shaped by the function it

serves. Despite the fact that the systemic-functional model has never been applied to humorous discourse, it is Simpson's intention to fit the discoursal properties of satire into this model. The application of Halliday's model to humorous discourse would require outlining the relationships between hierarchical scales in text organisation (e.g. rank and delicacy), as well as building connections between the different lexico-grammatical categories. Simpson's intention is to develop a model that will be applicable to the study and analysis of satirical discourse in all its manifestations (e.g. written, comic, visual, film etc.). This approach to humorous discourse is intended to identify the textual organisation of satire in audiovisual texts and ultimately serve to examine how satirical discourse is reproduced through translation in the target text.

Simpson's model distinguishes four discursive properties of satire: *setting*, *method*, *uptake* and *target.* The notion of *setting* is built around Nash's (1985) remark that the humorous 'act' requires a *genus* or, as Nash puts it, 'a derivation in culture, attitudes, beliefs […]' (1985: 9). Humour is a culturally-embedded practice and therefore it is likely to be bound to a certain social or even national context, as the attitudes or beliefs that prompt its creation and design are likely to be linked to a specific culture – i.e. the relationship of British celebrities, in particular Les Dennis, and the celebrity press in Britain in example (1). The notion of *method* also corresponds with Nash's observation that any humorous act requires 'a locus in language' and a 'characteristic design'. Which, in other words, could be referred to as the 'linguistic form' of the joke. In the case of audiovisual texts such as those in our case study, it is presented simultaneously through different sign systems (e.g. image, sounds, dialogues etc.) given the polisemiotic nature of the audiovisual text. The third discursive property, *uptake*, follows J. L. Austin's (1962) concept of 'uptake', which is the understanding of illocutionary force and perlocutionary effects, that is, the communicative intention of an utterance and its actual effect on its recipients. Hatim and Mason (1990) note that 'it is the illocutionary act which lends communicative force to an utterance'. (1990: 60) Uptake also implies the perception and resolution of the incongruity, to at least some extent. The tendency of the participants in discourse is to resolve any incongruity or to find some form of communicative 'relevance' in it; we may then

consider satire as a perlocutionary effect in which the addressee identifies and understands the illocutionary force of the utterance. Although Simpson's (2003) notion of 'uptake' will be described in more detail shortly, for now suffice it to say that this notion will serve to establish the terms under which satire in audiovisual texts is comprehended by an audience and thus it will form the basis for the design and analysis of the study's audience-response test.

The last of these four discourse properties is *target*, which is divided into four subtypes: *episodic* (an action or event in the public sphere), *personal* (a particular individual, usually based on stereotypes), *experiential* (more stable aspects of human condition) and *textual* (which corresponds to meta-discourse), in other words, the target of a given satirical text may be a certain type of discourse or text, such as journalism, literature, etc. Moreover, a satirical text can also address multiple targets:

> Discussing a text in terms of its *perceived target* is largely a question of balance and emphasis; while the principal impetus may, for example, be from one particular subtype, the flexibility of the concept of target is such that this can be expanded outwards to cover the other three. (My emphasis)
>
> (Simpson, 2003:71)

Thus, in terms of the audience of audiovisual satirical texts, it could be possible for this balance and emphasis to vary among different members within the same linguistic community, and even more, between those members of the target audience who are presented with a translation. In example (1), members of the audience may find multiple targets or one of several potential targets such as, the celebrity media and/or their construction of public images, aspects of fame that would make a celebrity to volunteer to sell their private life etc. The aim of my analysis in the light of Simpson's model of satire will be to determine any likely potential interpretations for both source and target audiences.

Another study which supports the view of humour as a social discursive practice with different social functions is Martineau's (1972). The basic premise for Martineau's model is that humour is a social mechanism with definite social functions. In this way, humour is considered to have a set of variables, namely, actor, audience or recipient, the butt of humour, the judgement of the humour, the cultural context and

the social position of the involved parties. Martineau's model attempts to determine the different functions achieved by humour depending on different situations derived from the different possible combinations of these variables. He considers four major variables in different combinations: actor, audience, subject (butt or target) and judgement (evaluating judgement) (1972: 114). His differentiation between judgement and subject seems especially relevant to satire given that in other types of humorous discourses, there might be a judgement or critical message without a specific target. A tourist can make an ironic comment about the bad weather in Britain; maybe to express dissatisfaction about it but without the intention of attacking or criticising anyone as nobody is responsible for it. On the other hand, satire will always display a critical message against a specific target, whether it is an individual, an institution, social values, beliefs etc. Martineau distinguishes several functions that derive from different combinations of the variables; and shows that on some occasions humour solidifies a group, but other times, it introduces a hostile disposition towards another group. This notion has been further explored by La Fave (1972) who found that among four experimental groups, from four different religions, jokes were judged funny by those whose reference group was esteemed in the joke and whose out-group was disparaged, and jokes were judged unfunny by those whose reference group was disparaged and whose out-group was esteemed. These findings highlight the implications that satirical uptake (i.e. successful or otherwise) may have on the relationship between the programme and its creators and the audience. It also presupposes that when humour travels across cultures as in the case of translated works, the increased likelihood of missing the point due to culturally-specific elements will also increase the chances of a failed satirical uptake.

Simpson refers to these variables as *discursive subject positions* (2003: 83). Satire is represented as forming a triad (see figure 1 below) comprising three discursive positions: the *satirist,* or creator of the satirical text, the *satiree,* or recipient of the text and the *satirised,* or target of the satire. Simpson warns us that these three positions should not be considered to represent individuals but are abstract placements that are malleable and variable (2003: 84).

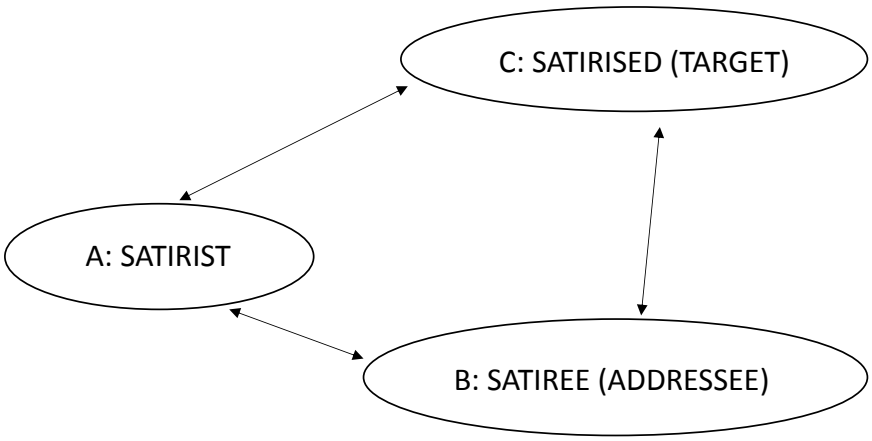

Figure 1. Triadic structure of satire as a discursive practice. (Simpson, 2003: 86)

The relation between them depends on bonds that are in conflict and open to renegotiation as La Fave's study shows. In other words, the successful uptake of satire will create bonds between the satirist and the satiree. In the particular case of *Extras,* these would refer to the programme's creators and their viewers respectively. On the other hand, a failed uptake will lengthen the distance between them, that is, a celebrity media journalist who infers a critique against these publications, in example (1), is more likely to judge it unfunny as in her interpretation her group is being disparaged.

However, although the satiree is considered to have an active role in Simpson's model regarding the interpretation of a piece of satirical discourse, the textual design of satire will also plays a key role in facilitating a satirical reading. The next section takes a closer look at those elements in textual design which will be a primary focus during the analysis of source and target text for the study.

2.4.2 Textual design in satirical discourse.

In line with the notion of opposition between scripts – although as mentioned in 2.2 not limited to cognitive and psycholinguistic scripts – Simpson argues that both a combination and an opposition of two elements are involved in the textual design of satirical discourse, referred to as *prime* and *dialectic* elements (2003: 88). The prime element activates a correlation with another discourse event, and thus has an intertextual and echoic nature. Although partially related to the concept of the script,

Simpson's notion of the prime element is taken from Emmott (1997) and accounts 'for the process by which one particular contextual frame becomes the main focus of attention for the reader' (2003: 88). The prime element acts primarily as an echoic element by referring to another discourse event, which may be another text, genre, register or even discursive practice. Especially in the case of echoing other genres or registers, though not exclusively, this may be done either by means of imitation of linguistic form, e.g. type of register, syntactical structures, content etc. On the other hand, the dialectic element is text-internal in nature as it contains an idea that opposes or collides with the discourse event echoed by the prime element, that is, an antithesis of the content of the prime. It refers back to the prime, hence its text-internal nature, by introducing an idea of opposition towards it.

Although the relationship of opposition between the prime and dialectic elements may reverberate Raskin's (1985) notions of opposing scripts, in Simpson's model, the dialectic element is not limited to a cognitive script. It can instead manifest itself in either linguistic, pragmatic, discursive form etc. It is usually introduced after the prime element has been established, although it may sometimes be isochronous, that is to say, simultaneous with the prime. This would imply that it collides with the prime element even before the prime element 'has a chance to settle down into a consistent pattern' (Simpson, 2003: 101). In example (1), the dialectic element does not appear until Les Dennis explains that the reason for his call is to tell the magazine that he has spotted 'Les Dennis'; in this sense the oppositional content of the dialectic is seen as an incongruity. On occasions the dialectic element may be imbricated, which means that it is 'layered across and between different levels of language organisation' (Simpson, 2003:145). Satire operates across different layers of language organisation, namely, phonetics, syntax, semantics or even pragmatic features. But, the most common pattern consists of presenting the dialectic, only once the prime has been established.

As already mentioned in 2.3, Simpson argues that irony also becomes crucial to the creation and uptake of satire as the different stages that constitute satirical discourse are characterised by different types of irony (2003: 90). The prime element is characterised by irony in its echoic mode, and this echoic irony establishes a

mediated intertext as a particular discourse domain is interpreted (2003: 95). On the other hand, the dialectic element is characterised by irony in its oppositional mode consisting of 'a discursive manipulation within the text' (2003: 96). The last phase, the uptake, is characterised by 'irony of conferral', which means that irony is conferred upon the text in the sense that it depends on negotiation between the satirist and the satiree (2003: 96). Humour and irony have always been considered together as Nash notes here: 'irony, indisputably a major stylistic resort in humour' (1985: 152). For some, humour is one of the functions of irony (e.g. Gibbs, 1994; Barbe, 1995; Pelsmaekers and Van Besien, 2002 and Kumon-Nakamura *et al.*, 2007) and in irony, humour is almost always connected with another function, namely, criticism: 'irony is used primarily to express a speaker's attitude toward the referent of the ironic utterance, while simultaneously fulfilling other goals as well, such as to be humorous' (Kumon-Nakamura *et al.* 2007:57). Muecke (1970), Hutcheon (1994) and Booth (1974) see irony as a figure of speech which simply expresses the opposite to what is literally said. Simpson reminds us that Colebrook (2004) in a recent literary-critical textbook opens citing the first-century Roman orator Quintilian: 'Irony has a frequent and common definition: saying what is contrary to what is meant' (Simpson, 2011: 34-35). The literary-critical approach seems to be dominated by the conceptualisation of irony as a trope and by the exploration of this trope in canonical literary texts (Simpson, 2011: 35). The issue in terms of a model of satirical discourse is that this approach does not seem capable of shedding any light on the operational properties of irony within satirical discourse. It is for this reason that Simpson turns to Sperber and Wilson's (1981) Relevance Theory for a conceptualisation of irony.

2.4.3 Irony within Satirical discourse

Sperber and Wilson (1981 and 1989) note that previous pragmatic theories (e.g. Grice, 1975, 1978; Searle, 1979) are defective in that they only see irony as a trope, on the other hand, Sperber and Wilson's account attempts to explain how irony functions and why someone would choose irony to communicate something instead of its literal counterpart. Moreover, they criticise previous claims according to which irony conveys the opposite to what it is actually meant, and show examples of ironic statements which do not mean the opposite to what they say, but simply less, i.e.

understatement (Simpson, 2011: 36). They illustrate this with the example of a customer complaining in a shop, he is blind with rage and shouting very loudly. Then someone says to someone else: 'you can tell he's upset'. This clearly does not express the opposite to what is meant but less, it is, therefore, an example of *ironic understatement.*

Simpson agrees with Sperber and Wilson (1981) that the choice of literal or ironic meaning must be based on contextual knowledge that is not implicit within the utterance and that irony sometimes simply says less than what is meant (2003: 91). Simpson's account of ironic discourse argues that previous conceptualisations of irony are too narrow or loose and illustrates this with examples of ironic statements in the context of a torrential thunderstorm (2011:36):

(2) Nice day!
(3) It seems to be raining a bit.
(4) I just love sunny weather.

He explains that (2) is the most obviously 'oppositional' as it expresses the opposite of what is meant. On the other hand, (3) is a clear example of Sperber and Wilson's (1981) *ironic understatement*, as it expresses less than what is meant. Simpson explains that (3) is ironic 'not because what it says is false, but because its truth is so patently obvious.' (2011: 36). On the other hand, (4) is neither 'oppositional' nor an understatement, however, in this context it functions as ironic even though what it expresses is true and is not less than what is meant. In order to explain the ironic nature of (4), Simpson (2011: 37) refers to Utsumi's (2000) notion of 'ironic environment', and argues that for (4) to be interpreted as ironic such 'ironic environment' is necessary. In the context given for (2), (3) and (4) it is the speaker's 'perception of a non-expected outcome' what 'establishes this environment, such that they have a negative emotional attitude to the incongruity between what is expected and what is realised in the discourse situation' (Utsumi in Simpson, 2011:37). However, Simpson disagrees with Sperber and Wilson about their observation that all types of irony can be reduced to the echoic formulae. Sperber and Wilson's

(1981) model of irony as *echoic mention* is based on a distinction between *use* and *mention*; as in (2011: 37):

(2) A: I'm tired
B: *You're* tired! And what do you think *I* am!

The proposition *used* in by (A) in the first utterance is explicitly *mentioned* by (B) in the reply. Sperber and Wilson explain that the 'mention' in the second utterance shows the speaker's immediate reaction to it; whereas 'use' implies reference to what an expression refers to; 'mention' implies reference to the expression itself and/or how it has been used (Sperber and Wilson, 1981: 303); and the aim of the mention is for the speaker to express that 'he finds it untrue, inappropriate or irrelevant' (Sperber and Wilson, 1981: 307).

With regard to the echoic nature of irony, Simpson notes that it is especially relevant to humorous discourse such as satire or parody as these often echo other texts or text types; in fact, it is *echoic* irony that constitutes the first phase of the satirical discourse, the *prime* element. This, which is also referred to as a 'spoof' or 'parodic' quality of satire (Simpson, 2003: 93), is achieved through intertextuality by referring back or echoing another text or discourse event. In example (1), both visual elements in the beginning of the scene showing Les Dennis in his dressing room looking through the pages of a celebrity gossip magazine like *Heat* and his telephone call to the magazine constitute an echo of the discourse of celebrities and their relationship with the celebrity press. This may remind us both the benefits that they obtain through appearing in these magazines as it maintains their fame, as well as the numerous complaints from celebrities about the ways in which their privacy is compromised by this type of publication. Moreover, the verbal elements, as Les Dennis lifts the phone and asks for the 'celebrities-spotted' section, draws attention this echo, although at this initial point in the sequence, viewers may think that Les Dennis, often a prey of these publications, is making a call to complain about the publication's intromission into his private life. I will come back to example (1) shortly as I examine the other phases of satirical discourse proposed by Simpson; but

firstly, I consider it necessary to discuss Simpson's proposed definition of irony before describing the different types of irony that compose satirical discourse in its different phases.

Simpson (2011: 38) notes attempts within linguistics to develop a theoretical model and gives examples such as Attardo's (2000) model of irony as 'relevant inappropriateness', Partington (2007) as 'reversal of evaluation', Clark and Gerrig (1984) as 'pretence' or Utsumi (2000) as 'implicit display', Giora (1995, 2003; Giora and Fein, 1999; Peleg *et al.* (2008) as 'indirect negation'; Barbe (1993, 1995) as 'bisociation' and Shelley (2001) as 'bicoherence'. Based on observations from these works, Simpson (2011: 39) proposes a set of definitions of irony that seek to accommodate some of the most relevant concepts in this previous body of research:

> Irony:
> Core definition: Irony is the perception of a conceptual paradox, planned or unplanned, between two dimensions of the same discursive event.
> Sub-definition 1: Irony is a perceived conceptual space between what is asserted and what is meant.
> Sub-definition 2: Irony is a perceived mismatch between aspects of encyclopaedic knowledge and situational context (with respect to a particular discursive event).

He explains that the idea of *paradox* is preferable to those of *incongruity* or *oppositeness,* more commonly used, to accommodate examples such as (3) and (4) above. He also explains that the idea of *conceptual space* seems more suitable for types of irony such as *echoic irony* where a space in meaning is created between the ironic *mention* and the non-ironic *use* of the mentioned expression. This constitutes a perceived *mismatch* in situational context (e.g. Utsumi, 2000; Partington, 2007 etc.), that is to say, how the speaker or hearer reacts to the contrast that is created between expected and experienced events (i.e. example (4) above); and, lastly, the importance of the notion of the *perception* of irony, which is central to all the definitions. Simpson argues (2007: 39) that irony only works with some perception of it, even if such perceived irony was not intended (see Gibbs *et al.* 1995). This notion of the perception of irony becomes central to the last phase of satirical discourse, the

uptake; and an essential quality of it, is the fact that it is negotiable: 'a speaker (or writer) can claim an ironic intention even if a hearer (or reader) does not identify one; alternatively, an ironic intention can be rescinded if it transpires that it has been rejected or it otherwise fails in the discourse context.' (2011: 39). Both concepts 'perception' and the speaker's claim of ironic intention will be developed further shortly during the description of the 'uptake' phase. For now, I will come back to the second phase of satirical discourse, *the dialectic*, in which we find a different type of irony, *oppositional irony*.

Simpson points out that in order to progress towards satire, the echoic irony of the prime element needs to be met by a 'distortion' or 'twist' which opposes or clashes with the idea contained in the prime element. In example (1), the dialectic element is introduced as Les Dennis says on the phone that he is calling to give information about Les Dennis whom he has just seen shopping in the centre of London. Whereas the viewer, based on previous discourses about celebrity's magazines and the privacy of celebrities, may expect Les Dennis's call to be a complaint about something the magazine has published about him; an opposing element is presented as he is actually calling to encourage the magazine to publish information about his private life while pretending to be an anonymous member of the public. Simpson (2003: 89) notes that the relationship between prime and dialectic elements is that of a struggle between an idea and its antithesis; and that, because the receiver chooses not to accept the contradiction, a resolution is sought, a 'resolution that embodies some new idea which cannot be reduced to an earlier stage in argumentation.' (Simpson, 2003:89). It is this new idea which may lead the receiver to reach a satirical reading. In example (1), the contradiction that the receiver encounters lies in the fact that Les Dennis has called the magazine to give details about his own private life and to ensure that the magazine publish these details. A contradiction of this nature may lead the satiree to reach a satirical reading and find the kind of resolution such that the creator of the text is seeking attracting viewer's attention towards issues related to the practices of the celebrity press or even the desperation of celebrities to appear in these publications in order to maintain their fame. The third phase of satirical discourse, satirical uptake, is characterised by the *irony of conferral*. Simpson seeks to

demonstrate content within a text depends as much on the way the text is processed and interpreted as it does on the way it is produced. This will be discussed in more detail when Simpson's concept of satirical uptake is described in the following section. However, before we move on to examine the uptake of satirical discourse, we should examine some of the methods used in the production of satire. Although this is not the place for an exhaustive description of all the methods used in the creation of satirical discourse[10], a summary of these methods mentioned in Simpson's (2003) will suffice to shed some light on satire's textual design and composition. This will ultimately serve to show how language and context operate together in the examples from *Extras* to create satire (source text) and to see whether a similar textual design is optimally reproduced through translation in the target text.

2.4.4 Methods of satirical composition

Simpson discusses two main methods of satirical composition, namely metonymic and metaphoric. Whereas metonymic methods involve 'a transposition within the *same* conceptual domain', metaphoric ones 'involve the mapping between conceptually *distinct* domains, comprising a source domain for features of the metaphorical construction and a target domain onto which these features are projected' (2003: 126-127). In other words, metaphor assumes a certain distance between the different domains, that is, between the concepts that it embodies, while metonymy upgrades salient characteristics of these domains enabling them to stand for or represent the domain as a whole. The character played by Les Dennis in *Extras* is an example of the metonymic method. Elements of his public persona, such as his relationship with an invasive celebrity press or the recurrent rumours of his stalled career and marriage problems are 'exaggerated' in the programme so that they represent the person as a whole. This will be discussed in more detail in Chapter 4, but for now, I shall discuss some of the different types of metaphoric and metonymic methods used in the creation of satirical discourse, starting with those that come under the umbrella of metonymic methods.

[10] For a more detailed description of some of these methods, see Simpson, 2003, pp. 111-151.

- **Metonymic methods: saturation**

Saturation is one of the techniques which falls into the category of metonymy. It involves a process of inflation within a given conceptual domain. Les Dennis's character in *Extras* as discussed before is a good example of this. Simpson argues that this technique can apply to visual aspects as much as to verbal or intellectual ones. The puppets in the British satirical show *Spitting Image* would be an example of visual saturation, where physical human aspects (i.e. body parts) that may be salient characteristics or prominent features of a celebrity (e.g. Prince Charles's ears) are visually exaggerated so that they come to symbolise and embody the person as a whole. Especially relevant to a study of the translation of satire such as this, is how the relationship of opposition between the elements of satirical discourse (i.e. prime and dialectic) is established through these methods. In saturation, a 'part of the whole' which may be familiar to a given audience is presented and 'imported into the satirical prime' (hence the 'echoic' nature of the prime element); it is later 'subverted through a phase of oppositional irony' by means of the inflation of such elements (2003: 129). The aforementioned salient characteristics of Les Dennis's public persona are echoed in the prime element phase of example (1) and presented to the audience as a context (i.e. the prime element is established through echoic irony). These characteristics are later twisted and exaggerated to the extent that Les Dennis becomes a caricature of himself based on the mediated image that the celebrity press has portrayed of him (i.e. the dialectic element through oppositional irony).

- **Metonymic methods: attenuation**

Another example of metonymic method, *Attenuation*[11], is, however, primarily the opposite of saturation. Simpson notes that in broad terms this is a 'deflating strategy within a particular order of discourse'; he uses an example from the satirical British publication *Private Eye*[12] in which the magazine satirises the press reaction to Prince Harry's behaviour during his years at the prestigious Eton school. Simpson explains that the main target of the satirical publication is the amount of coverage and

[11] Simpson proposes this term as a contraction of the most commonly used term 'attenuated focalisation' (2003: 130).

[12] Issue 1046, January 2002; p. 18.

importance given to this story of a teenage Prince's behaviour, which included smoking cannabis and going to public houses (2003: 132).

(2)

WORLD EXCLUSIVE TO ALL PAPERS
TEENAGER SMOKED POT AND
HAD TOO MUCH TO DRINK.
by Our Entire Staff

A 16-year-old boy went several times
to a pub and smoked a joint in a shed
outside.
(Reuters)

INSIDE
- That teenage boy story in full 2-6
- Hundreds of pics of teenage boy 7-8
- Blurred pics of boy's friends 9

Simpson points out that the first thing of note in example (2) is 'lexical underspecificity'; that is, in each case where a more specific term could have been used to refer to Prince Harry (i.e. such as a direct reference by his title and name), less specific or more neutral ones are used instead (i.e. superordinate terms such as 'teenage boy' or '16-year-old boy'). In terms of how satire is created through these linguistic devices, Simpson refers to Cruse (1977) who notes that 'deviations from neutral co-occurrence patterns carry important strategically-loaded signals' (2003: 132). A deviation from the norm, which in this case would be using the conventional direct reference 'Prince Harry', will be interpreted by a given audience as having an intention. In example (2), this marked lexical underspecificity has a pragmatic function in terms of inferences; that it could be 'any boy' from many potential referents. Simpson also argues that the stimulus for such target (i.e. 'news values and news gathering practices') arises from disapprobation of the amount of attention dedicated by the media to this story (2003: 133-134). Similarly to the relationship established by these linguistic devices between prime and dialectic elements, a relationship with another element of satirical discourse, namely the *target*, is established through these devices. In satirical discourse a stimulus for the satirical

target arises from disapprobation of a given aspect of the discourse echoed. The characteristics that are either saturated or attenuated through these metonymic methods will guide the satiree towards the particular target. In example (1), the saturation of characteristics associated with Les Dennis's public persona may lead the viewers to realise a message of disapproval towards the creation of his public persona by the celebrity press.

- **Metonymic methods: negation**

A third technique within metonymic methods is that of *negation*. Although there are no examples of this technique in the data analysed for this case study, a brief description of how negation works in satirical discourse will shed light on the mechanisms used to create satire; an example from Simpson's (2003) will be used to illustrate this linguistic device. Simpson explains that while saturation and attenuation occupy different positions along the same metonymic continuum, negation is at one of the extremes of that continuum (2003: 134). Simpson refers to research on negation by Hidalgo Downing (2000) where she notes that the interpretation of a negative requires a corresponding affirmative proposition as 'it makes salient internal reference to the situation whose existence it denies' (Simpson, 2003: 137). In this sense, Simpson explains that the negative acts as a reference to an affirmative that may be absent; negation in 'the satirical "mirror" is able to show the same conceptual domain, but only in reverse' (2003: 139). The following is an extract of another example from *Private Eye*, quoted in Simpson (2003: 135). It illustrates how negation functions within satirical discourse:

(3)

OLYMPIC DRUG SHOCK

by our Olympics Correspondent Anna Bolic-Steroid

The entire Olympic movement reacted with shock and dismay today after a leading athlete arriving in Sydney was found not to be taking drugs.[13]

[13] *Private Eye* 1011; September 2000; p. 22.

Example (3), related to controversy regarding the use of drugs during the 2000 Sydney Olympics, echoes many anterior discourses constituted by the press response around that time, and the dialectic element is introduced through oppositional irony with the negative particle in 'was found *not* to be taking drugs'. In terms of the construction of the satirical target, the inference derived in example (3) that taking drugs is common practice among athletes – from which disapprobation arises – is presented as a non-event, the satiree being required to work 'through this antithesis by readjusting its polarity back into some sort of positive framework' (2003: 136).

- **Metaphoric methods**

Unlike metonymy, metaphoric methods 'embody some degree of cross-domain conceptual mapping' in that they involve concepts from different conceptual domains and thus, as Simpson explains, they are 'interdiscursive' in nature (2003: 139). With regard to 'interdiscursive nature', it is worth reminding ourselves at this point that Simpson's satirical model argues that satire is a discursive practice, as opposed to a genre, and it thereby has the capacity to 'subsume and recontextualise' other discourses, genres and registers. Example (4) below is a prime instance of metaphoric satirical composition used by Simpson to illustrate this technique (2003: 141). A spoof 'Product Recall' notice from *Private Eye*[14] regarding the newly reformed Labour Party in 1997. The text uses the register-genre of the 'Product Recall' notice as a means of transition between two conceptual domains insofar as it invites the reader to view a political party as a consumer product. As Simpson notes, this cross-domain mapping exhibits a structure that lends itself to the standard formula to signal metaphor; namely, A POLITICAL PARTY IS A CONSUMER PRODUCT (Simpson, 2003: 141):

[14] *Private Eye* 969; February 1999; p. 22.

(4)

PRODUCT RECALL
New Labour™
Placed on market 1 May 1997

The manufacturers of the above product wish it to be known that a large number of faults have developed in the New Labour™. Under certain circumstances, the New Labour will bend, buckle and fall to bits, rendering it wholly useless. Customers are advised that New Labour cannot in any circumstances be returned, and no claims for compensation will be considered.

In this text, the prime element introduces a particular register of discourse, the product recall notice, which is being ironically echoed. This is a register of discourse with which readers are likely to be familiar as it is common in forms of print media. The spoof notice in example (4) above emulates the 'stylistic anatomy' of this register, with elements such as the trademark logo ('TM'), the use of nominalisation ('recall'), passive voice ('placed on the market…'; 'customers are advised…' etc.) (2003: 142). The dialectic introduces an element that conflicts with the echoed discourse framework. The 'Product' is not a consumer good but a political party, the British 'New' Labour Party.

Having explored some of these basic techniques underlying the textual composition of satirical discourse allow us to identify how satire differs from other types of humorous discourse. Satire differs from other types of humour in terms of how its "informativeness"[15] progresses within the text. Simpson looks at Giora's (1988, 1991) model of graded "informativeness requirement" in discourse in order to develop the concept of "contraexpectation" – introduced by the dialectic element – in satirical discourse (Simpson, 2003: 150). Giora argues that, in non-humorous expository texts, textual coherence progresses from the least to the most informative

[15] Giora argues that non-humorous expository texts exhibit a continuum of informativeness in terms of how concepts are formed within the texts; "[a] message is informative relative to the number of uncertainties it either reduces or eliminates relative to a question." (Giora, 1991: 467)

messages, that is, from *theme* – what it is being talked about – to *rheme* – what it is being said about it (Giora, 1988: 551).

Giora (1991) applies this model to jokes and argues, in line with incongruity theories of humour (i.e. Raskin, 1985; Attardo and Raskin, 1991), that the informativeness of jokes often displays a 'surprise value' which arises from the appearance of a final message which is the least probable, and consequently, the message is *marked* because of its great distance from the messages that precede it (Giora, 1991: 469). Therefore, jokes violate the informativeness requirement as they force the reader/listener to cancel an unmarked (most typical, least marginal and least surprising) interpretation and to replace it with a *marked* (least typical, most marginal and most surprising) one, thus, jokes are markedly informative as 'the joke does not progress gradually from the least to the most informative/marked text constituent. Rather the passage from the least to the most informative message is *abrupt*.' (Giora, 1991: 471; original emphasis). Within the informativeness requirement model, Simpson argues that satire, rather than a "contraexprectation", 'exhibits marked under-informativeness' for the following two reasons: first, unlike other types of humorous discourse, satire does not progress from the least to the most informative message (often the opposite is true, that is from rheme to theme). Secondly, satire does not necessarily involve a final message, neither abrupt nor gradual, that is necessarily distant from the messages that precede it. (Simpson, 2003: 151).

Examples (2) and (3) above, of negation and attenuated focalisation respectively within metonymic methods of satirical textual composition, serve to illustrate Simpson's argument in the previous paragraph. In example (2) referring to Prince Harry (attenuated focalisation), informativeness does not progress from least to most; instead, a similar degree of informativeness within a continuum is displayed across the whole text, arising from the recurrent use of underlexicalisation (i.e. 'teenager', '16-year-old boy' etc.). Moreover, there is not a final message distant from any other messages preceding it; instead, the same message (rheme) is presented from beginning to end (i.e. 'teenager smoked pot', 'a 16-year-old boy went several times to a pub etc.).

This examination of aspects of the textual composition of satire has shown us how it differs from other forms of humorous discourses and allowed us to examine our data in the light of a linguistic model specific to satire. On the one hand, it has shown how certain linguistic devices (i.e. metonymic and metaphoric methods) are used in the textual composition of satire and this can be used for a comparative analysis of ST and TT to examine to what extent the conditions for satirical uptake are optimally reproduced through translation. On the other hand, clearly demonstrates the importance for the translation of satirical discourse to be studied separately from other types of humorous discourses due to its distinctive textual composition. It is now the time to turn our attention to how the textual composition of satire effects its comprehension, that is, to explore how the satiree reaches satirical uptake.

2.4.5 Simpson's concept of satirical 'uptake'

Simpson (2003) tells us that satirical uptake can be seen, in broad terms, as 'getting the point'. With the concept of uptake, Simpson's model shifts the focus from the textual design of satire to the active and collaborative work of the recipients of satire (i.e. satirees). It does so by accounting for the inferencing strategies used by the satirees to get the point. He argues that satire has 'no ontological existence but, rather, that the status of "satire" is something that is conferred upon a text and this conferral is as much a consequence of the way the text is processed and interpreted as it is of the way it is produced and disseminated' (Simpson, 2003: 153). Simpson's notion of satirical uptake and its focus on the reception and interpretation process of satirical texts is especially useful to the current study as it will provide a basis for examining and assessing the participants' comprehension and interpretation of both source and target texts.

During the uptake stage, a satiree works through the different ironic phases of satirical discourse in the prime and dialectic elements in order to reach a satirical reading in what is referred to as 'an active and collaborative' process. This active work results in the 'injection into the discursive event of a third ironic phase, an "irony of conferral"' (2003: 153). Uptake is a linguistic-pragmatic notion following

Oxford philosopher J. L. Austin's work (1962). For Austin, uptake involves the comprehension of both the illocutionary force, namely, the communicative force that accompanies the utterance, e.g. promising, denying etc. and content of the utterance by the addressee, and its perlocutionary effects, that is, 'the extent to which the receiver's state of mind/knowledge/attitude is altered by the utterance in question.' (Hatim and Mason, 1990: 60); and where those effects are special to the circumstances of the utterance (Simpson, 2003: 153). With regard to the concept of perlocution in satirical discourse, Simpson explains that it 'relies on patterns of inferencing' which require the resolution of certain elements within the prime and dialectic which may position the satiree in a satirical reading as a new way of processing the text, although, as Hatim and Mason (1990: 60) note, the 'actual perlocutionary effect may be quite other than that intended by the writer; reader's reactions are not subject to his control.'

Instead of focusing on the intentions of individual users, Simpson's model of satire aims to 'explain discourse processing through sets of globalised inferencing strategies', for which he considers Habermas's (1979) notion of *validity claims* (Simpson, 2003: 157). According to Habermas, anyone acting communicatively must raise universal validity claims and assume that these can be justified. Apart from comprehensibility, that is to say, one must utter something that is comprehensible in a given language, Habermas (1996: 119) argues that there are other three validity claims: *truth, truthfulness* and *rightness:*

> The speaker must choose a comprehensible expression so that speaker and hearer can understand one another. The speaker must have the intention of communicating a true proposition (…) so that the hearer can share the knowledge of the speaker. The speaker must want to express his intentions truthfully so that the hearer can believe the utterance of the speaker (can trust him). Finally, the speaker must choose an utterance that is right (…) so that speaker and hearer can agree with one another in the utterance with respect to a recognized normative background.

The claim of comprehensibility is solely related to language itself and is framed within the 'linguistic rule competence'; whereas the other three claims are linked to

the ‘communicative rule competence’ and are related to what Habermas refers to as ‘speech function’. This implies that for successful communication to take place, speakers and hearers must raise these validity claims and ‘suppose that they can be vindicated [or redeemed]’ (Habermas, 1996: 119). The *claim of truth*, for Habermas, is ‘the environment that he [the speaker] objectifies in the third-person attitude of an observer’ to which he refers to as *external nature*, or as Habermas puts it ‘the objectivated segment of reality that the adult subject is able (…) to perceive and manipulate.’ (1996: 128). With regard to the textual design of satire, the claim of truth is in line with what is echoed by the prime element or the segment of reality with which the satirical discourse establishes a reference. As I will explain shortly, the claim of truth is later suspended in satirical discourse through the introduction of oppositional irony within the dialectic element; this effect is closely related to the concept of sincerity, which is essential in the processing of satirical discourse and which is related to the next of the claims, the *claim of truthfulness* (*sincerity*); this claim, instead of arising from the objectivity of the speaker like the claim of truth, arises from the subjectivity of the speaker and is thus ‘disclosed in a first person attitude’ (Simpson, 2003: 161). For Habermas, the claim of truthfulness corresponds to the speaker’s subjectivity that it is expressed or concealed in a first-person attitude; he refers to it as *internal nature*, which refers to ‘all wishes, feelings, intentions, etc., to which an “I” has privileged access and can express as its own experiences before a public.’ (1996: 128). Simpson also notes that this internal reality can be expressed either sincerely (truthfully) or insincerely (untruthfully); here satirical discourse differs from other discourse in that the satirist instead raises a claim of insincerity through the text-internal injection of oppositional irony within the dialectic element. It is such oppositional irony that may alert and place the satiree in a ‘satirical footing’ (2003: 165). The satirical footing is brought about by the recognition and redemption of a claim of insincerity raised by the satirist.

The last of the claims is the *claim of appropriateness* (rightness). For Habermas, this corresponds to the environment that he [the speaker] conforms to or deviates from in the ego-alter attitude of a participant which he terms *society*, referring to a ‘prestructured segment of reality that the adult subject can understand in a non-

objectivating attitude (…) Legitimate interpersonal relations belong here, as do institutions, traditions, cultural values, etc.' (1996: 128). Simpson further explains that this is a 'conformative attitude to the institutional systems of culture and society' (2003: 161). Within this framework, 'utterances are themselves either right (that is legitimate, justifiable) or wrong (illegitimate, unjustifiable). So, despite the fact that the recognition of the claim of insincerity is essential for the satiree to be placed in a satirical footing, it is not the only requisite for a successful uptake. The claim of insincerity impacts on the other two claims: on the one hand, the claim of truth is then suspended and the text's claims to facts can now be abandoned; and on the other hand, the non-ratification of the claim of appropriateness may block a satirical reading or even lead 'post hoc to a satirical "defooting"' as it will be explained shortly when we look at examples of failed satire. It should then be noted that the validity claims are strongly interconnected and the 'manipulation' and/or 'destabilisation' of one will have a 'ripping effect on the ratification of the others' (Simpson, 2003: 166). What this may imply for the translation of satire is that if translation does not optimally reproduce the conditions necessary for the recognition of insincerity, it is unlikely that the satiree of the target text would be placed in a satirical footing. Thus, it is fair to assume that the translation of those elements in a satirical text that are essential to the realisation of the claim of insincerity will be of special importance to achieve a successful satirical uptake in the target text; or at least to the first stage of a successful satirical uptake, that is, the recognition of a claim of insincerity raised by the satirist. Let us take a closer look at what may make satirical uptake fail.

Failing to recognise the claim of insincerity (i.e. recognising a claim of sincerity instead) raised by the satirist may lead to failed uptake; this is what Simpson refers to as 'misfired satire' (2003: 166). In other words, this means that the satiree interprets the text through a non-satirical reading having failed to recognise the claim of insincerity and simply 'misses the point'. Sometimes the reasons for this response may be found in the text. Texts where the degree of opposition between prime and dialectic is more marginal or narrower are more prone to fail. This is due to the fact that it is precisely this kind of opposition that will signal a claim of insincerity.

However, this may also happen in other cases because of the distance between the satiree and the satirised. Simpson explains that if the satiree is too close to the target, satirical uptake is more likely to fail as the satiree is less likely to recognise the claim of insincerity and more likely to recognise a claim of sincerity. Simpson illustrates this case with an example from the premier of the film *This is Spinal Tap* (Reiner, 1984). This is a film which satirised some aspects of the rock'n'roll industry. It was premiered in the USA in front of an audience mainly composed of members of this industry, and on this occasion the film hardly raised a smile during the entire screening. Although Simpson also mentions that this film is an example of subtle satire, where the discursive space (i.e. degree of opposition) between prime and dialectic is narrower (2003: 183), this case also illustrates the issue regarding the distance between positions B and C. In this particular case, the satiree and the satirised are the same – the rock music industry. Simpson argues that satirical uptake fails 'largely because the text's claim to "insincerity" is not recognised and ratified by the intended satiree' (2003: 184). Another example of failed satire is what Simpson refers to as 'B-movie footing'; this is the opposite of 'misfired satire' in that the speaker raises a claim of sincerity but insincerity is what is recognised by the addressee; Simpson explains that in some cases, a text may be perceived as having so much distortion from the conventional that irony is conferred.

It is also a case of failed satire if the claim of appropriateness fails to be recognised and redeemed by the satirees. This is not simply that a satiree has not found a target or message about a target to be legitimate, for, as I have already said, the different validity claims are interconnected and the destabilisation of one may have a ripping effect on the others. In the case of the claim of appropriateness, it is also likely that this claim is not redeemed whenever the claim of insincerity is not recognised. Simpson illustrates this with an example from a cover of *Private Eye*[16] after Princess Diana's death, a cover that was controversial even among the usual readers and which was the reason for many to cancel their subscriptions to the magazine (2003: 167-168). The heading of the cover read 'MEDIA TO BLAME'; below the heading there was a photograph of thousands of mourners outside Buckingham Palace on the

[16] Issue number 932, Friday 5th of September, 1997.

day of Princess Diana's funeral. Over the photograph there were three speech bubbles as if it were a dialogue between three of the mourners outside the palace. The three bubbles were ordered progressively from the mid-left to bottom-right so as to be read in this order (2003: 169):

> 'The papers are a disgrace'
> 'Yes, I couldn't get one anywhere'
> 'Borrow mine. It's got a picture of the car'

In this example, the prime element, introduced by the text of the first speech bubble, echoed an anterior discourse event, the predatory practices of media regarding the death of Princess Diana, and as such it constituted the intertextual dimension of satirical discourse. The dialectic element is introduced by the other two speech bubbles and sets up a collision with the prime; that the reason why the other mourner complains is not the behaviour of media but the scarcity of papers and of morbid details in them. As Simpson explains, the principal satirical device in this example is triggered by 'the collision between the various inferences that can be derived from the remarks in the speech bubbles' (2003: 169). The target of this piece of satire is the values and practices of the media as well as the 'public's ghoulish fascination with this story' (2003: 170). What is especially interesting about this example is the fact that a number of readers of *Private Eye* wrote to the publication either to complain about the cover or to support the magazine after the criticism that it received. Simpson (2003: 171-172) examines these readers' comments in their letters in terms of whether they have failed or succeeded in the recognition and redemption of some of the validity claims.

Let us take a closer look to some of the conclusions that Simpson draws from the responses to this cover. The first of these responses comes from a well-known chain of newsagents, which is representative of a large number of booksellers and newsagents that removed the magazine from public sale. It should also be noted that many copies of the magazine went unsold. A senior manager of a chain of stationers and newsagents sent a letter to *Private Eye* explaining the reasons for removing the magazine from sale and stated the following: '"jokes" of this nature, and at this time

of national grieving especially, will NOT be tolerated! The laugh's on you this time arsehole!! Have a nice day!' (Printed in *Private Eye*, in Simpson, 2003: 170). Clearly, this person understood that the butt of satire was the death of Princess Diana instead of the community formed by media and newspapers of which he, as the manager of a chain of newsagents, belongs. This is in line with one of the issues addressed by Simpson and mentioned here before, which is the distance between positions B and C of the triad, that is to say, the satiree and the satirised; the closer both positions are, the more likely satirical uptake is to fail; in this case, the chain of newsagents may be considered part of the target as they also make profit from the sales of the papers.

The letters, divided by Simpson between the *Antis* and the *Pros*, show a collision between the validity claims of sincerity and appropriateness; Simpson argues that certain lexical items in their comments from both sets reinforce this. With regard to the claim of appropriateness, it can be seen that some of the terms used by the *Antis* to refer to the *Private Eye*'s cover are 'tasteless', 'facetious', whereas the *Pros* refer to it as 'appropriate', 'brave route' and 'effective'. The terms used by the *Antis*, who think that the butt of the joke is Princess Diana's death, reflect that they have not recognised or redeemed the claim of appropriateness as they do not consider the target to be legitimate; on the other hand, the *Pros*, who think that the butt of the joke is the media, find it appropriate and legitimate (Simpson, 2003: 172-173). So, it is precisely the recognition of a claim of insincerity/sincerity which seems to explain the different perceived targets in each case and which emphasises the interconnection between the claims and the fact that the destabilisation of one has a ripping effect on the others. Some *Antis* appear not have recognised the claim of insincerity: 'I find your attitude to Diana small-minded and disappointing…' or 'her death should not be treated facetiously…' These readers have inferred that the target of satire is Diana's death. They have failed to recognise a claim of insincerity through the injection of oppositional irony in the second and third speech bubbles which ultimately makes reference of the predatory practices of the press and the morbid attraction displayed by some members of the public. On the contrary, the comments of the *Pros* show that they have all inferred the target of satire to be addressing the behaviour of media and

the public: ‘You have chosen the brave route of satirising the overwhelming media hypocrisy, without… resorting to bad taste or disrespect’ or ‘an effective barrier against the sheer hypocrisy an unrivalled cant of the fourth estate..’. It is clear that, in some cases, failing to recognise the claim of insincerity may lead to the identification of a target that may then be considered illegitimate or inappropriate showing a direct relationship between the two validity claims in satirical uptake. Interestingly, even many of those among the *Antis* who were usual readers of the magazine cancelled their subscriptions as a consequence of this.

Simpson (2003: 172-174) rejects the idea that they simply didn’t get it, as usual readers of the magazine may be assumed to be accustomed to reading and interpreting the magazine’s usual satirical style. Simpson argues (2003: 172) instead that ‘they *chose* not to get it because the impact of the perceived violation of the validity claim of appropriateness formed a barrier to the processing of the text as humorous discourse’; in other words, assumptions about the appropriateness of a highly sensitive topic such as the death of Princess Diana, cancelled the redemption and acted as a barrier to reach a satirical reading; thus affecting the interpretive mechanisms employed by the potential satirees. One of the comments made in one of the *Pros*’ letters and which makes reference to public disapproval and specifically refers to the reaction of the newsagents chain manager as above, takes us back to the issue of the distance between positions B and C of the triad: ‘The letter from X …proves that the ghouls satirised on the cover of EYE 932 can’t take the joke when it’s on them…’ (2003: 172).

Another aspect that is also relevant to the uptake of satire is the marketing of a given product as either comedy or another genre and to what extent the labelling of a product as comedy or, even more specifically, as satire may have an effect in its uptake. In his work on television genre theory, Jason Mittell (2001: 7) argues that genres are also constituted by what some scholars have referred to as ‘external’ elements, such as audience and industrial practices. With regard to comedy and satire, Simpson notes that marketing products as a given genre or sub-genre (e.g. comedy, romantic comedy etc.) ‘Appears designed to encourage and establish certain

interpretive predispositions in the cinema-going public.' (Simpson, 2003:179). This is especially relevant to the claim of appropriateness as such labelling may function as an 'it's-OK-to-laugh' and which 'does seem to be more of a stimulus to a "humour footing" than it might at first appear.' (Simpson, 2003:180).

To put it simply, the successful uptake of satirical discourse works as follows; the satirist raises a claim of insincerity that it is recognised and redeemed by a satiree; the satirical utterance(s) is then processed within the terms of a suspended claim of truth which is supplemented by the redemption of a claim of appropriateness, that is to say, the satiree finds that the target is legitimate. What activates a satirical reading is the interplay between the prime and dialectic elements and its fracture within the discourse framework. It is because of this fracture that the satiree may recognise that the claim to truth has been rescinded and that the satirist has raised a claim of insincerity instead. However, as Simpson explains, neither would it be accurate to say that satire simply operates within a suspended framework of truth and does not support a representation of facts as they connect to 'the' world of external nature and argue, at the same time that satire is simply 'fictional' in the same sense that other works of fiction are (i.e. literature etc.) (2003: 167). Consequently, Simpson refers to satire as a type of discourse that embodies a kind of 'referfictionality'; with this term he intends to capture satire's ability to extend across the opposite ends of truth and falsity. So, while 'it picks out referents in "the" world of external nature, the semantic propositions and narrative actions attached to those referents may be utterly fictional' (2003: 167). In example (1), referfictionality is present as there are elements of reality such as the echo of aspects of Les Dennis's public image, his appearances in magazines like *Heat* etc. These aspects of reality are complemented by fictional elements, e.g. his phone call to the magazine or the 'celebrity spotted section'. The next section discusses previous approaches and aspects to the translation of humour that are relevant to the scope of this study.

2.5 The Translation of Humour

Considering Nida's concept of functional equivalence (in Nida and Taber, 1969), House (1997) proposes a model of translation quality assessment based on pragmatic

theories of language use; her model suggests a comparison of a linguistic-situational analysis of source and target texts and as a first requirement for equivalence: 'As a first requirement for this equivalence, it is posited that a translation text has a function equivalent to that of its source text.' (House, 1997: 32). Her model proposes an analysis of the source text according to a set of situational dimensions from which the function of the text is determined, and this function is then taken as the norm against which the translation is assessed. From this model, empirical work has resulted in a distinction between two types of translation: *overt* and *covert* translation. House argues that the former is required whenever the source text is dependent to a large extent on the source culture and whenever it has independent status within it, and covert translation is required when neither condition applies. House argues that an overt translation is a case of 'language mention' as the translation is embedded in a new speech event in the target culture; source and target text are equivalent at the level of language, register and genre, however, only 'second level equivalence' can be achieved, 'members of the target linguaculture may eavesdrop, as it were, i.e., be enabled to appreciate the original textual function, albeit at a distance' (House, 1997: 112). In this type of translation, the work of the translator is to allow the target audience access to the original and its cultural impact on the members of the source culture. On the other hand, in the case of covert translation, the translator's task is to recreate a speech event that is equivalent to that of the source text and to reproduce the function that the original has in its linguistic-cultural framework, thus aiming at a 'real' functional equivalence. In this sense, covert translations are often received as if they were original texts as the translator 'employs a "cultural filter" with which she makes allowances for differences in social norms' (House, 1998: 66). The notion of 'cultural filter' is of crucial importance in covert translation and House emphasises the importance of such cultural filter such as these being on empirical research; she gives examples of translation between English and German from her own research where cultural filters are applied to accommodate different presuppositions in the target culture about communicative norms and politeness (1998: 67). It may then seem that covert translation is more appropriate in the case of the audiovisual translation of humour, if the target text aims to achieve 'real' functional equivalence. Chiaro (2010) notes that

'where the function of humour, its *skopos*, is to evoke funniness, then the translation can be considered a success if recipients can perceive the humorous intent of the target humour' (Chiaro, 2010: 2). On the other hand, given the culturally-embedded nature of satirical texts and the fact that a satirical audiovisual text has an independent status within the source culture, one may then presuppose that the translation of audiovisual satire is a case for overt translation. With regard to the different modes of audiovisual translation, Baker and Hochel suggest that 'dubbing is a prime instance of overt translation' as the audience is always aware that they are presented with a translation; they also point out that 'culture-specific material, […] will pose serious problems in this context, and that functional approaches may not always offer the right kind of solution' (2001: 76). In terms of achieving translational equivalence, Chiaro reminds us that it 'is regarded in terms of *degrees* of equivalence rather than absoluteness, the more similar the translated humour is to the source humour, both in terms of form and function, the more successful it will be' (Chiaro, 2010: 2).

What is particularly interesting about House's model is the application of pragmatic theories of language use to the assessment of translation quality. Her model highlights the importance of considering 'functional' equivalence and the challenges that cultural-specificity poses in translation; which as I have mentioned before is a recurrent element in satirical discourse. Although House's model is not the methodology used for the present study, as the aim of this research is not translation quality, the methodology for the comparative analysis of the source and target texts for this study will also need to account for the role of culture-specific items in terms of the text function, especially in relation to the textual design of the satirical text. I have mentioned before that the notions of covert and overt translation applied to the translation of satirical audiovisual products may indicate that covert translation (target text focused) may seem more adequate in order to achieve a higher degree of equivalence, in terms of the degree of humorous effect achieved in the target audience by the target text. However, as Baker and Hochel (2001: 76) suggests, dubbing is likely to prevent this as the target audience will always be aware that they are being presented with a translation. In that case, will 'second level equivalence' be sufficient to reproduce a similar effect in the target audience for dubbed satirical

texts? This highlights the fact that the audiovisual translation of satire and its audience reception poses many questions and thus it is an interesting phenomenon for Translation Studies.

The elements of satirical discourse that are essential for its successful uptake need to be conveyed into the target text, such as the elements echoed by the prime, the collision brought in by the dialectic as well as those elements that indicate that a claim of insincerity has been raised by the satirist. I have mentioned that the culturally-embedded nature of satire makes it especially challenging for the translator and that the study of its translation and reception may shed some light on some of the most likely translation issues and possible solutions. For the purpose of this study I will consider a definition of CSI (Culture-Specific Items) proposed by Franco Aixelá (1996:58)

> 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.

Examples of these culture-specific items may be specific references such as 'allusions', e.g. *Heat* magazine or New Bond Street in example (1). Leppihalme (1997) notes that allusions stand for the 'uses of preformed linguistic material' and can appear either in their original form or can have been modified to some extent but, most importantly, they are intended to carry some implicit meaning that arises from the associations linked to them. Allusions can be: proper names or key-phrase allusions, such a 'to pee or not to pee' (Leppihalme, 1997: 3), a modification of Hamlet's well-known 'to be or not to be'. The notion of culture-specific items will enable us to differentiate between the strictly linguistic component (i.e. allusions) and the more pragmatic or discursive ones, i.e. discursive practices that may differ from one culture to another.

The production and reception of texts is a dynamic communicative exchange between producers and receivers, and in the case of translated texts, the translator occupies a middle stage acting as a mediator who decodes the meaning and

reproduces it for the new potential recipients (Hatim and Mason, 1990). In the last two decades, there has been a growing body of research within the field of translation studies moving away from the purely linguistic approach. These new approaches considered factors of political, cultural and ideological nature in the analysis of translations and, as Mason points out, 'this widening of our focus has enhanced our understanding of the translation process' (2009: 1). Among these new approaches, we find those that advocate for the application of discourse analysis to the study of translations. Nord (1991), for instance, highlights the importance of achieving 'functional equivalence' in translations. She tells us that situational factors such as social background, world-knowledge as well as the communicative needs of the participants influence the reception and interpretation of a text (1991: 16). With regard to irony, Nord points out that 'the main question is what intention the author tries to realize by his ironic utterance and what function irony has in the text. These factors determine whether the irony should be reproduced in the TT and how this should be effected' (1991: 204).

Another work that integrates translation and discourse analysis is Hatim and Mason (1990). Here the authors develop a model grounded also in other disciplines such as pragmatics and semiotics that accounts for the view of translations in their social contexts and the intermediation of translators between languages embedded in cultures and social conventions. Some relevant concepts for the present study in Hatim and Mason (1990) are the addition of the pragmatic and semiotic dimension of language and the role of intertextuality in communicative events. The authors, consider that the linguistic choices made by a text producer are motivated in order to fulfil an overall purpose (1990: 165).

2.6 The Audiovisual Translation of Humour

Audiovisual translation (AVT) has gained recognition and attention within academia in recent decades and thus the number of studies in the field continues to grow. This field of study extends from its early days in the late 50s and early 60s (Cary, 1956, 1960; Laks, 1957), through to the 60s and 70s when the focus started to shift towards subtitling (Diaz-Cintas, 2003: 296) with works such as those of Dollerup (1974) and later with Marleau (1982); to its peak from the beginning of the 90s with the

appearance of influential t works such as, Luyken *et al*. (1991); Ivarsson (1992) and Gottlieb (1994). Not only has the number of studies increased, but also the different aspects and areas of AVT studied, such as audience reception of audiovisual translation (Fuentes Luque, 2000, 2001 2003, 2004; Antonini, 2005, 2007; Bucaria, 2005; Chiaro, 2004, 2007; Desilla, 2012, 2104 among others) a field of the discipline to which the present study intends to contribute.

Although still the two most common modes of AVT are dubbing and subtitling, new modes of AVT have also emerged in recent times[17]. One of the biggest challenges of AVT resides in the fact that the audiovisual text simultaneously combines a series of signs, both verbal and non-verbal, e.g. soundtrack, written signs, gestures etc. This means that audiovisual texts are polysemiotic in nature as messages are transmitted through different codes simultaneously (Chaume, 2004: 17-18). So, although every one of these different codes (e.g. signs, sounds, actors' facial expressions and body language etc.) contributes to the message, the audiovisual translator is only able to alter the verbal code, that is, the dialogues, with the exception of some cases in which she can also subtitle written messages that appear on the screen from signs or newspaper headlines, song lyrics etc. Thus, it is fair to assume that those cases in which the success of humour in audiovisual texts depends on elements within any of these codes outside the actors' dialogue or on a combination of elements within several codes including or not the actors' dialogue, its translation will be especially challenging and more likely to lead to loss of the humour to a greater or lesser degree. It is also true that the combination of text and image may sometimes aid the task of the translator as it may contribute to the optimal communication of the message. Bateman (2014) notes that 'the provision of information about a text by means of visual or pictorial information can significantly improve our ability to understand that text' (2014: 240). In relation to this he discusses the results of an experiment (Eitel *et al*. 2013) which showed that visual information accompanying the text 'provide[s] a powerful mental scaffold for extracting information from the

[17] Gambier (2004) notes 12 different modes of AVT, e.g. intralingual subtitling, interpreting, voice-over or half dubbing, (free) commentary etc. (in Hernández Bartolomé and Mediluce Cabrera, 2005: 104)

text.' (Bateman, 2014: 241). Although the other codes in an audiovisual text may sometimes aid the task of the translator, in most cases it will make it a more challenging task.

With regard to the options that translators have when faced with instances of verbally expressed humour (VEH) in audiovisual texts, Chiaro discusses the most common strategies used to tackle humour in audiovisual translation (2010: 6-7):

a) Leave the VEH unchanged.
b) Replace the source VEH with a different instance of VEH in the TL.
c) Replace the source VEH with an idiomatic expression in the TL.
d) Ignore the VEH altogether.

Chiaro points out that *b)* is, although the most difficult strategy, the most satisfying both for translator and audiences, as it is the one that is most likely to achieve a more similar humorous effect in the target audience to that achieved by the source text in the source audience (2010: 7). In example (1) above, the translator of the dubbed version of *Extras* has opted for leaving culture-specific items such as *Heat* magazine and *New Bond St* unchanged despite the fact that the familiarity of the audience with these references may be important, in some extent, in rendering a humorous effect in the target text. However, it should be noted that a replacement of these references (i.e. by a Spanish celebrity magazine like *Hola*, or a popular area for designer shops in Madrid) would be likely to lead to a *non sequitur* as the Spanish audience are likely to be aware that the programme takes place in England. In this example, it may still be the case that the target audience identify Les Dennis with a similar C-list celebrity in Spain and that context helps in the recovery of implicatures in references such as these constituting in such cases an example of successful satirical uptake.

The analysis of examples from *Extras* in Chapter 4 shall reveal which strategies the translator has opted for and more importantly, to what extent the different strategies contribute to the optimal reproduction of the necessary conditions for satirical uptake. The analysis of the participants' responses from the reception experiment

will also show to what extent the different strategies facilitate a successful satirical uptake.

2.6.1 Dubbing

Given that this study considers the analysis of an example of dubbed comedy as a case study, for the purpose of the present study, I will focus on the characteristics, constraints and challenges of dubbing only[18]. Dubbing is in fact the most common mode of AVT in Spain[19] (Chaume, 2004: 32). Unlike subtitling, dubbing is oral and consists of 'the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movement of the original dialogue' (Luyken *et al*. 1991: 31). Chaume (2004: 32) further notes that dubbing consists of the translation and adaptation (i.e. lip-synchronisation) of the script of an audiovisual text, which is later interpreted and recorded by actors in the dubbing studio. In some cases, a linguistic advisor also takes part in the process. Although the translator is generally involved only in part of the process (i.e. the translation of the script), Chaume (2004) points out the importance of the translator being aware of the different stages, in order to understand better what is expected from her and especially the strategies or solutions that will better suit a specific project (2004: 61).

One issue regarding AVT in general and dubbing in particular is the fact that the translator and the professional in charge of the adjustments taking place after the translation, are different people; as Chaume notes this often leads to 'distorsiones significativas del producto final'[20] as the person in charge of the adjustment does not necessarily have knowledge of the source language (2004: 63). Whitman also notes that 'This is exactly where changes creep subtly into the text, where the original meaning is often distorted, and where source language intent is easily betrayed' (in Chaume, 2004: 63). Many (Chaume, 2004, 2012; Whitman, 1992; amongst others), including myself, agree that it would be justified to have the same person in charge

[18] For a more detailed discussion of dubbing see: Chaume (2004, 2012).

[19] For a more detailed discussion of dubbing in Spain and other countries see: Chaume, 2004, pp. 49- 50 and Díaz Cintas, 2001, pp. 43-50.

[20] 'significant misrepresentations in the final product' (my translation)

of several activities[21]; in this way the translator, who knows both the source and target language and culture, could make the required adjustments (i.e. for lip-synchronisation) or at least have some input into these while still maintaining an optimal final result.

2.7 Reception Theory and Translation Studies

The concept of reception was introduced in literary studies in the late 1960s following the work of Hans-Robert Jauss and the *Konstanzer Schule* (Constance School)[22]. The introduction of the concept of reception in literary studies shifted the focus from the author and the text towards the reader and the cognitive process of reading. It emphasised how meaning in a text is created by the reader's interpretation and reception at a given period of time. Jauss (1982), one of the most influential members of the Constance School, introduced the concept of a 'horizon of expectations' to refer to the criteria that a reader uses to judge a literary work; these criteria are based on a shared set of assumptions and cultural norms that a given generation of readers have. A second influential scholar of the Constance School is Wolfgang Iser, whose work focused on the way in which readers use cognitive processes to interpret textual meaning. He introduced the concept of *Leerstelle* (Textual Gaps). According to Iser (1978), a text presents information only in a schematic way leaving gaps or blanks of information that the reader needs to fill in an imaginative and creative way in order to concretize meaning. This is in line with Simpson's discursive subject position where a satiree takes an active role when participating in the interpretation of satirical discourse. In this sense, the audiovisual translator is also a type of 'viewer' who concretises meaning in order to produce a target text. Assumptions regarding the 'horizon of expectation' of a translator's target audience are crucial in terms of translation choices. Moreover, the intertextual and culturally-embedded nature of satire implies that a translation might have to alter existing references or recreate new ones (i.e. whenever those in the source text are

[21] Chaume (2012: 37) proposes that translators carry the following tasks: translating, dialogue writing (i): creation of a credible, convincing oral target text, dialogue writing (ii): meeting the demands of all synchronies, text segmentation into takes or loops and insertion of dubbing symbols.

[22] An internationally known research group initiated in the late 1960s within the language and literary studies department of the University of Constance, Germany. Their approach is related to *reader response criticism* in the U.S.A. For further information on this, see Holub (2003: 53-82).

not available to the target audience) in order to ensure that all elements of satirical discourse are maintained.

At around the same time, in the 1970s, literary scholars in the U.S. developed Reader Response Criticism. One of its most influential scholars was Stanley Fish and his concept of 'interpretive community' (Fish, 1980). For Fish, a reader's interpretation of a text is not a product of particular individuals but of the community of which they are a members; 'it is interpretive communities, rather than either the text or the reader, that produce meanings and are responsible for the emergence of formal features.' (Fish, 1980:14). Fish's concept is interesting when considered within the discipline of translation studies where a 'similar' target text is received by a different 'interpretive community' whose 'horizon of expectations' may vary to a larger and lesser degree from that of the source text audience. The fact that a translator's task entails making assumptions regarding the target text's receivers' 'horizon of expectations', given that source and target cultures constitute different interpretive communities, demonstrates the need to carry out empirical testing of audience reception within translation studies.

Brems and Ramos Pinto (2013) tell us that this shift in focus towards the reader had a considerable impact in the field of translation studies as it favoured the view of translations as a product of the target context. This was the case of Descriptive Translation Studies which examined the role played by translations in the formation of identity and dynamics of the target culture (2013:143). They note the importance of distinguishing between the two main levels of analysis in the study of reception within Translation Studies: the former focuses on 'theoretical readers' as it examines the reception of translations at a social level (e.g. Descriptive Translation Studies, Cultural translation, etc.) and the latter, focuses on "real readers" as it examines reception at a more individual level (a more common approach in Audiovisual translation). This study adopts the second approach. Although this is not the place for a detailed description of studies that focus on 'theoretical readers'[23], it should be said that Descriptive Translation Studies was instrumental in making reception a relevant

[23] For a more detailed summary see: Brems and Ramos Pinto (2013).

concept by examining how translations function within a target culture and in the role they play in the development of national literatures (e.g. Even-Zohar, 1978, 1990; Toury, 1995).

The second approach focuses on the reception of translation by 'real readers' including how specific translation strategies affect the interpretation of and responses to the target texts. Studies within this approach have also looked at the cognitive process of translating and interpreting (e.g. Seleskovitch, 1968; Krings, 1986; Kiraly, 1995; Alves, 2003), although, more attention within this approach has been dedicated to the reader, extended to the viewer in the case of audiovisual translation, and the process of interpretation and reception of the target text. In order to gauge the responses to translations among 'real readers', this approach has used data collection methods such as questionnaires, interviews, observation and more recently eye-tracking. Given the challenges involved in collecting data on cognitive processes, often a combination of two or more of these methods are typically used for triangulation, that is, to contrast the data collected through one method with a second or third one. This is the approach I have adopted here and both methods of observation and interviews have been used in combination.

Within the field of audiovisual translation, several studies of reception have used methods of observation, interviews and questionnaires and have considered different aspects of AVT such as the effect of dubbing (Ruiz González & Cruz García, 2007) and subtitles (Künzli & Ehrensberger-Dow, 2011) on audience's reception; the audience reception of cultural references (Antonini, 2007), politeness (Yuan, 2012), implicatures (Desilla, 2009, 2011) and humour (Fuentes Luque, 2001, 2003, 2004; Bucaria, 2005; Antonini, 2005 and Chiaro, 2004, 2007) amongst others. What all these studies have in common is that they take the 'real viewer' approach. Within the field of audiovisual translation, this approach has allowed studies to explore how particular translation strategies impact viewers' responses and more importantly to draw conclusions from actual viewers' responses, which may ultimately serve to inform a set of recommendations for translation professionals. The next section aims to examine some of these studies in more detail in order to determine the most

effective way to gauge viewers' responses for this kind of study of the audiovisual translation of satire.

2.7.1 AVT and the 'real viewer' approach

In the sections that follow, special attention will be paid to studies that have focused primarily on the 'real viewer' approach and thus have examined audience reception by means of interviews and/or questionnaires for data collection. Within this section, I focus on aspects especially relevant to this present study and thus, previous research will be discussed on the basis of these aspects, such as audience reception of dubbing vs. subtitling (e.g. Ruiz González & Cruz García, 2007; Antonini, 2008; Fuentes Luque, 2001, 2003, 2004; Bucaria, 2005), audience reception of culturally-specific references (e.g. Chiaro, 2004, Antonini, 2007), pragmatic aspects of audiovisual translation (e.g. Yuan, 2012 and Desilla, 2012, 2014) and audience reception of humour (e.g. Schauffler, 2012, Fuentes Luque, 2001, 2003, 2004; Antonini, Bucaria & Senzani, 2003; Chiaro, 2004, 2007).

2.7.2 Audience reception in dubbing and subtitles

Several studies have examined how the two predominant methods of AVT, namely dubbing and subtitling, affect audience reception, and some have even compared the effects of both methods across different groups of respondents in the audiovisual translation of humour (e.g. Fuentes Luque, 2001, 2003, 2004; Antonini, 2008). One of Antonini's (2008) aims is to assess the perception of the quality of dubbing in Italy, and in particular to examine how the reception of audiovisual products is affected by 'dubbese'[24], the artificial variety in the language of dubbing which, as Chaume (2004) notes, often differs from natural spoken dialogue in that it lacks linguistic and rhetoric aspects of oral discourse such as, redundancy, pauses, hesitation etc. (2004: 169). Thus, one of the research questions of Antonini's study is whether Italian viewers are aware of the artificiality of the language that they hear in foreign fictional programmes (Antonini, 2008: 139). Results from this study showed that viewers seem to be happy with the quality of dubbing in audiovisual translated products and, moreover, they do not seem to be aware of the huge number of

[24] For futher reading on the characteristics of 'dubbese' see: Chaume, 2004 and Romero Fresco, 2006.

instances in which the intended message does not get across completely in the translated texts, especially in the case of cultural references and specific language. (2008: 139). Chiaro and Bucaria (2007) point out that 'massive exposure to dubbese appears to be numbing people's sensitivity to what is and is not real spoken Italian' (2007: 115).

With regard to the appreciation of dubbing by audiences, Fuentes Luque (2001, 2003, and 2004) compares the subtitled and dubbed versions of Marx Brother's *Duck Soup* (1933) with the aim of exploring the reception of humour in the case of each method of audiovisual translation. He found that most of the respondents across the three groups[25] agree that dubbing is the most effective method of audiovisual translation for humour. In the case of the two groups made up of Spaniards, this might be explained by the fact that, as Chaume (2004) notes, Spanish audiences are more accustomed to dubbing as it is the most predominant method of AVT in Spain (2004: 32). Fuentes Luque also found that there was a larger degree of loss of the humorous effect in the subtitled version, although he notes that this should not be assumed to be always the case for either of the two methods of AVT (2001: 292). It may explain, nonetheless, why there was a larger degree of humour appreciation amongst the respondents who watched the dubbed version.

It is evident from the findings of these studies that each method has advantages and specific constraints. Subtitles are specially constrained in terms of space and time and this has been found to have a negative effect due to the omission and abbreviation of elements such as face markers (Yuan, 2012) that might be essential in order to achieve a similar effect in the TT. Subtitles allow audiences to hear the original soundtrack which might play a positive role in cases where viewers have a knowledge of the language of the ST; in this respect, Schauffler (2012) found that there was a positive correlation between the level of English of the participants and the perception of humour; respondents who were more proficient at English enjoyed the film more, that is, they found it more humorous than those who had to rely purely on the subtitles (2012: 184). On the other hand, although studies like Antonini (2008)

[25] One group of native speakers of English and two groups of native speakers of Spanish, of the latter, one group watched the subtitled version and the other the dubbed version of the film.

and Fuentes Luque (2001) found that Spanish and Italian audiences had a generally positive reaction towards dubbing, I believe that the effect of 'dubbese' in the audiovisual translation of satire should not be overlooked.

2.7.3 The audience reception of culture-specific references

Antonini (2007) studies the audience reception of cultural references in dubbed Italian versions of television programmes. For this study, she selected a number of clips from TV programmes including references to several cultural aspects such as the US education system, food and measurements, sports, institutions etc. Participants were asked to watch the clips and to rate their understanding of the clip as well as to explain in their own words the content of the clip. The results from the ratings showed that 70% of respondents had understood the clip; however, when the respondents' explanations of the contents were examined, this showed that 80% of culture-specific references had not been understood (Antonini, 2007: 160-161). She concludes that they 'comprehend only a small percentage of the clips and, in some cases, their actual understanding was close to zero' (2007: 165). The results of this study show first and foremost the gap between the perception and the actual level of audience comprehension, which is why interviews may be important to gauge audience comprehension as respondents may tend to overrate their comprehension of the clips to which they are exposed. It is for this reason interviews and questionnaires are essential in order to measure comprehension, despite the fact that they generate more data and are more time consuming for the researcher.

2.7.4. Audience reception of the pragmatics of film dialogue.

Louisa Desilla (2009, 2012, and 2014)[26] points out that, with the exception of a few studies[27], pragmatic aspects of film dialogue in audiovisual translation are under-researched. She seeks to contribute to this area of AVT with a study of the audience comprehension of implicatures in film dialogue. Although her study does not address the reception of humour within the field of AVT, both her methodology and findings

[26] This work is based on Louisa Desilla's doctoral thesis, published in 2009. Hereafter, I will refer to the author's 2012 and 2014 papers on her work.

[27] Some examples are Hatim and Mason, 1997; Herbst, 1987; Kovačič, 1994; Pedersen 2008 and Yuan, 2012 amongst others.

bear some relevance to the present study. On the one hand, her study focuses on measuring audience comprehension at pragmatic level, that is, where context plays a key role in communication. On the other hand, implicatures are present in satirical discourse through irony. Implicatures, as Desilla (2014) puts it echoing Levinson, are prime examples of linguistic indirectness; they emerge 'whenever communicators mean more than or something different from what they actually utter'. (Desilla, 2014: 195). As discussed in 2.4.3, irony is a constituent element of satire. Irony is also a case of linguistic indirectness, and is characterised by a conceptual space created between what is uttered and what is meant, i.e. echoic and oppositional irony. Desilla's (2012, 2014) findings are worth considering here as the recovery of implicatures by source and target audiences of translated audiovisual products may shed some light on how viewers work out the conceptual space created between what is uttered and meant in cases of linguistic indirectness.

Desilla's aim is to explore to what extent British and Greek audiences are able to understand the implicatures that filmmakers intend to communicate and to what extent the comprehension of both audience groups is similar. For this aim, she compares the audience comprehension of two films, *Bridget Jones's Diary* (2001) and *Bridget Jones: The Edge of Reason* (2004) and their subtitled versions in Greek. Nonetheless, it is worth noting at this point that whereas Desilla's primary focus is on the comprehension of implicatures by film audiences, in order to compare the extent to which comprehension is similar between British and Greek audiences (i.e. subtitled version), I seek to go further and examine to what extent the conditions required for satirical uptake are present in the target text. Thus, a primary concern of this is not only to use an audience reception experiment, but also to make comparative discourse analysis of source and target texts in the light of Simpson's model of satire. It is also worth mentioning that Desilla also aims to explore the contribution of non-verbal semiotic resources to the comprehension of implicature comprehension (2014: 196); for which she uses multimodal transcription[28] (Baldry

[28] Multimodal transcription 'involves the segmentation of the films into their smallest constitutive unit i.e. frames'. Desilla's (2012: 36) transcription shows several columns, each of which present aspects of the film components such as: image (e.g. shot, camera position etc.), aspects of the soundtrack (e.g. music, sounds etc.), kinesic action (i.e. movement).

and Thibault, 2006). I agree with Desilla (2014: 35) in that in audiovisual texts different semiotic resources combine to form meaning in audiovisual texts. For this reason, I believe that any future research on the audiovisual translation of humour that examines the contribution of verbal semiotic resources to its comprehension and audience reception will be of great value to the field of AVT.

Desilla notes that 'implicature recovery always goes hand-in-hand with utterance interpretation'. She defines optimum utterance comprehension as 'the inference of the intended explicature(s) and the accessing of all the intended explicatures, including implicated premises as well as implicated conclusions', that is, the viewer would have understood successfully explicit and implicit content (2014: 199). The concept of 'intended' interpretation is a complex issue, as Simpson points out 'writers simply cannot exercise that degree of control over the interpretation of a text, especially, if (…) that text is constituted by two juxtaposed modes of irony and is framed within discourse complex comprised of three, possibly conflictual, subject positions.' (Simpson, 2003: 156). Instead, my intention is to measure audience response in terms of satirical uptake, that is, whether a satirical reading of the audiovisual text has been reached. It is beyond question that the actual interpretation of the piece of satire by the two groups of respondents in my study will also be important; especially, in order to examine how discursive and textual elements in both source and target texts may have led to these interpretations. Thus, my aim is to measure satirical uptake on the one hand, and on the other, to examine the relationship between the interpretation reached by the participants of the reception experiment and the discursive elements of the satirical text and its translation. In this sense, and in that of Desilla, comprehension is considered here as a multidimensional/composite variable (2014: 199). In other words, two different interpretations with an equally successful satirical uptake would be at the same end of the comprehension continuum.

Desilla's results have confirmed that the predictability of audience interpretations is a thorny issue. Despite the fact that her hypotheses for the comprehension of the selected implicatures were based on her analysis in the light of Relevance Theory

and supported by the filmmaker's discussion of the film[29], her reception experiment showed that implicatures were not always understood by viewers in the way the filmmakers intended, whether this be by accessing unintended implicatures or simply by failing to make sense of the implicit content (2014: 209). This highlights the difficulty in predicting which elements viewers decide to select from their 'cognitive environment' for utterance comprehension or for the recovery of implicatures. There is no question that an analysis of source and target texts remains crucial as findings resulting from this will serve as grounds for the reception test, however, and in this respect, open questions, whether they be via questionnaires or interviews, remain the most appropriate method to elicit participants' responses for the purpose of gauging viewers' comprehension. I agree with Desilla that this also emphasises the need for empirical studies of audience comprehension of translations to help elucidate a subject matter as complex as comprehension, especially in intercultural communication, as is the case of translation (2014: 210). In this respect, closed questions will inevitably leave out some of the interpretations recovered by participants.

Another of Desilla's findings, although seen only in one participant, reminds us of the active role that viewers play in the comprehension of audiovisual texts. In one case, a viewer reached the intended interpretation but 'distanced herself from it' (2014: 209). In terms of satirical uptake, this is in line with the redemption of the validity claim condition. Although this member of the Greek viewers group (target audience) recognises the intended implicature, an implicit reference to idealised/romanticised love in one scene, the viewer rejects it (2014: 209). This, in terms of Desilla's study, namely implicature comprehension, may still indicate optimum comprehension, as the viewer is still able to recover the implicature as intended by the filmmakers. It would, on the other hand, be indicative of failed satirical uptake in terms of my study and in the light of Simpson's model of satirical discourse. Successful satirical uptake requires the redemption of the claim of

[29] Desilla (2014) explains that the filmmaker's discussion in the Director's Commentary of the DVDs of the two films helped to determine the filmmaker's intended meaning in different parts of the films (2014: 197).

appropriateness by the satiree, that is, the satiree must deem the recovered message either legitimate and/or justified.

Differences in terms of interpretation were found not only across the two groups of participants (i.e. British and Greek), but also within each group. Desilla notes that this supports the predominant view in film studies that 'there is no uniform audience response to film' and consequently certain readings might be deemed only 'preferred or dominant' (Hall, 1980; Phillips, 2000 in Desilla, 2014: 210). In terms of translation, this calls for caution in the rush to blame translations for a lack of homogeneity among target audience responses. Studies in AVT should attempt to explain whether elements of the translation have prompted a given interpretation but it still remains to be determined to what extent translations can be blamed for a lack of a uniform response in audiovisual translated products.

With regard to the role played by culture-specific items in the comprehension of audiovisual texts, Desilla found that Greek audiences faced with substantial difficulties whenever utterance comprehension depended to a large extent on the familiarity of viewers with aspects highly specific to British culture. (2014: 210) This stresses the relevance of continuing to explore how different translation strategies and approaches affect the audience comprehension of culture-specific items, whether in humour or outside humorous texts. On these grounds, the present study examines satirical uptake by source and target audiences with an emphasis on culture-specific items and their translations, which play a crucial role in the composition and uptake of satire.

Another work on pragmatic aspects of AVT is that of Yuan, 2012. Yuan's aim is to investigate the representation of face management in subtitling as well as the reception and response of face management features among British and Chinese (i.e. subtitled version) respondents. As a response to Hatim and Mason's (1997) call for an investigation of the effect that the omission of face management features in subtitles may have on 'impressions of characters' attitudes'. Yuan (2012) conducted a reception experiment with British and Chinese viewers of Chinese language films

with English subtitles and English language films subtitled into Chinese. As in Desilla's (2012, 2014) study discussed above, Yuan (2012) investigates audience interpretation of film dialogue and its translation in order to gauge response to face management features in subtitles. For this objective, Yuan conducted one-to-one in-depth interviews with open questions thereby preventing the researcher from leading or influencing their responses. A more detailed description of how interviews were conducted for my study will be given in the next chapter. Nevertheless, for now, suffice it to say that, these are reasons for which I opted for one-to-one interviews for my study, in order to examine viewers' interpretations and to avoid influencing their answers.

Yuan (2010: 219) found that indicators of face management have an impact on the audience's impression of the characters and on the interpretation of face interactions on the screen. The representation of these features in the subtitled versions, which, as she confirmed, are often omitted due to temporal and spatial constraints, lead to different impressions of the characters and their relationships.

2.7.5 Audience reception of the audiovisual translation of humour

The last decade has seen the appearance of a number of empirical studies of audience reception of humour in audiovisual translation. These studies have considered different aspects such as the effect of different modes of AVT (i.e. subtitling and dubbing) on the reception of humour (e.g. Fuentes Luque, 2001, 2004[30]; Bucaria, 2005), the effect of translation on humour response (e.g. Chiaro, 2004, 2007), the effect of different translation approaches on the audience reception of wordplay (Schauffler, 2012).

Fuentes Luque (2001) aims to assess the degree to which the Spanish subtitled and dubbed versions of the Marx Brothers' film *Duck Soup* (1933) convey the humorous effect of the source text. He explains that this film was chosen for being an example of different types of humour, such as puns, culturally-specific jokes, jokes highly dependent on the visual code etc. (2001: 71). He selects a number of examples of

[30] Both papers discuss Fuentes Luque's study that was part of his doctoral thesis (2000). Here, I will refer to his 2001 paper as it is more detailed.

what refers to as 'humorous elements' which are analysed in the ST and both TTs in order to determine the degree of loss in each of the target texts. Along with questionnaires that combined closed and open questions, like in the reception experiment of this study, respondents were observed during the viewing of the extracts and their reactions were noted according to 4 parameters: absence of reaction, smile, laughter and astonishment[31]. His study confirmed that 'oralidad prefabricada' (Chaume, 2001) often present in audiovisual translation resulted in absence of reaction or astonishment in many cases among the respondents. Although the large majority of respondents (8/10 in each group)[32] declared that they liked Marx Brothers humour, this did not correspond with reactions during the film viewing, especially in the case of the subtitled version, where their reactions were significantly lower in comparison with the reactions to the source text (Fuentes Luque, 2001: 75). Fuentes Luque points out that this may be due to the fact that the subtitled version had a more predominant tendency towards the literal translation of a number of the humorous elements. In general, levels of positive response in the subtitled version were significantly lower (2001: 75). It was also observed that both source and target texts had the same reactions but for different reasons. The respondents of the source text laughed or smiled at some of the humorous elements having understood them, as could be seen in the questionnaires that they completed afterwards. Respondents within the two groups of the target audience reacted in the same way to the same humorous elements after finding them 'absurd' and 'surreal' but deeming this to be the intended humorous effect (2001: 81). Fuentes Luque notes that there seems to be a generalised view among the Spanish audience that Marx Brothers humour is 'absurd' and 'surreal'; however, this is not necessarily the case (2001: 81). This shows that, over and above the effect that inappropriate translations may have in terms of the degree of humour effect loss, the perception of humour types can also be affected, to the extent of being perceived as a different type of humour. Given that my study focuses on one specific type of humorous discourse, a reception experiment might reveal examples where the humorous content is perceived as such, albeit not as satire.

[31] (My translation) In Fuentes Luque (2001: 75): 'ausencia de reacción, sonrisa, risa y extrañeza.'

[32] One group was comprised of native speakers of English (source text) and two groups of native Spanish speakers (subtitled and dubbed versions).

Another scholar who has studied the potential effect of different modes of audiovisual translation might have on the same audiovisual text is Bucaria (2005, 2010). She studied the Italian dubbed and subtitled versions of one episode of the American television programme *Six Feet Under*. This is a programme characterised by its mixture of black humour, surreal content and dramatic elements. Respondents watched excerpts from both versions watched by two groups of Italians (one for each version) followed by a questionnaire to assess their appreciation. Bucaria (2010: 226) notes that there are significant differences between the translations of the two versions regarding elements that 'tend to compromise the humorous effect of the dialogues'. Examples such as a reduction of swearwords and other taboo elements in the dubbed version which is likely to reduce the humorous effect with regard to the subtitled version. She found that the dubbed version with a reduction of potentially offensive elements created 'more enjoyment' among the respondents of the experiment and 'less annoyance' than the subtitled version which rendered swear words and other disturbing elements more closely (2010: 234). This outcome in Bucaria's (2010) study is again in line with the concept of the claim of appropriateness, it confirms that the hypothesis that an active role on the part of the viewer may also mean that when the viewer finds that some elements are offensive or inappropriate this is likely to block a humorous reading of the text.

Chiaro (2007) found a small disparity between the different groups of respondents which contrasts with the results from a previous study (2004) in which 75% of a sample of 175 Italians failed to recognise and appreciate 9 examples of VEH from US sitcoms in translation (2004: 151). She explains that the previous study (Chiaro, 2004) deliberately chose poor translations, whereas the latter (Chiaro, 2007) chose examples of good-quality translations; thus, she notes that the small disparity in the latter study may indicate that the good quality of the translations is a significant factor with regard to the success of a screen product (2007: 150). However, she notes that this is a small-scale study which only involves two language combinations and also notes that whether any negative effects on audience response are due to the bad quality of the translation, this needs to be investigated further (2007: 150).

Although studies have shown that target audiences' responses to humour are always lower than it is for source audiences, Antonini, Bucaria and Senzani (2003) have observed that respondents were able to compensate for such losses with their own creativity. In a study that aims to examine the effectiveness of subtitles in the appreciation of humour, they found that when target audience respondents were faced with examples of omission or inaccuracies in the translation, a humorous effect was achieved by means of a personal interpretation. This was especially the case when the examples were accompanied by canned laughter; 'almost half of the sample recreated the puns, overcoming the perplexity created by the presence of canned laughter in the original and the absence of a humorous element in the subtitles' (Antonini, 2005: 222). This is in line with Hatim and Mason's (1990) echo of Beaugrande and Dressler (1981) who note that 'conversational participants will infer unexpressed content rather than abandon their assumption that discourse is intended to be coherent, informative, relevant and cooperative.' (1990: 63).

Schauffler's (2012) study investigates the reception of two different strategies for subtitling English wordplay into German of the British animation film *Wallace and Gromit in A Matter of Loaf and Death* (2008). A first subtitled version was produced with the necessary adjustments[33] from the dubbed version of the film which was broadcast on German television, and a second subtitled version was created specifically for the study in order to examine which translation strategies convey wordplay more efficiently. Whereas the existing translation of the film followed an approach based on formal equivalence, prioritising the transfer of information, the version created for Schauffler's study followed an approach that prioritises the equivalence of effect, in other words, the preservation of the comedic value (2012: 8). After viewing the film, the respondents of the study filled in a questionnaire in which some questions gave them the option to add qualitative comments (2012: 136). Shauffler's findings show significant differences in terms of the reception of wordplay between the two subtitled versions. As it was predicted by the researcher, the translation approach based on equivalence of effect resulted in a more positive

[33] Primarily reduction and condensation due to the temporal and spatial limitations of subtitles.

reaction overall in comparison with the approach based on the transfer of information (2012: 162). In the light of this finding, Schauffler recommends that the AVT industry should adopt more flexible translation strategies better adapted to specific genres (i.e. humour) more adequately and that there should be increased specialisation among translators (2012: 186).

2.8 Concluding remarks

This chapter has offered a review of current theory in relation to the three interrelated areas that are relevant to the scope of this study, namely, satirical discourse, audiovisual translation and audience reception. I have argued that, in the light of the ways in which satirical discourse differs from other types of humorous discourses, there is a clear need for the study of the translation of satirical discourse as a separate practice from other types of humour translation. I have also argued that Simpson's (2003) model of satirical discourse is an appropriate tool to allow me to examine the dubbing and audience reception of satire in *Extras* in Chapter 4 and Chapter 5 respectively and address the objectives of this study.

The conceptualisation of satire as a discursive practice as opposed to a genre and the description of how irony functions within satire are of crucial importance to the present study; both are underpinning elements of the analysis of the audiovisual data of this research. Another key aspect of Simpson's model for this research is the notion of intertextuality in satirical discourse, i.e. 'referfictionality' (Simpson, 2003: 167). The echoic nature of irony within the prime element constitutes a rich source of intertextual references that in most cases are culturally-specific and thus make the translator's task more difficult and a successful satirical uptake of the translated text less likely. This is the primary source for the culturally-embedded nature of satirical discourse, and is grounds for that the audiovisual translation of satire and its reception being considered as a distinctive subfield of the AVT of humour, a subfield which is largely under-researched and which deserves specific attention.

With regard to the translation of humour, I have discussed previous debates regarding functional equivalence within humorous texts (Chiaro, 2010) and the need

to consider translational equivalence within humour in terms of degrees rather than absoluteness (2010: 2). An empirical study of reception of translated humour such as this may reveal that equivalence (in terms of satirical uptake) takes place to different degrees. It has been established that the recognition of a claim of insincerity is crucial in enabling a viewer to arrive at a satirical reading. I have argued that it is crucial to examine that translation strategies adopted for those elements that facilitate this type of recognition and that consequently participants' responses will be especially revealing in the audiovisual translation of satire.

I support Chaume (2004) and Whitman (1992) in calling for the translator to be involved in the later stages (i.e. lip-synchonisation) of the dubbing process where adjustments might be required and where, without the translator's input, the target text message could be distorted. I have also discussed the polysemiotic nature of audiovisual texts and noted that, sometimes, elements within the different codes (e.g. signs, sounds, dialogues, facial expressions etc.) may aid the translator's task and improve the audience's ability to understand the audiovisual text (Bateman, 2014: 240). However, it has also been noted that more often multiple codes pose a challenge as the translator is only to alter the verbal code, that is, the actor's dialogue, written signs on screen etc. At the same time, the translator must aim to ensure coherence between all elements across all codes. A lack of coherence may lead to a *non-sequitur* in the target text. The translation of humour is arguably especially problematic whenever the humorous effect depends on elements within any code other from the verbal.

The last section of this chapter has examined reception studies within the field of audiovisual translation. I have argued for the importance of empirical studies that examine audience reception in order to shed light on the ways in which different translation approaches can impact viewer responses. This may serve as a basis for a set of recommendations for translation professionals. I have discussed findings from previous studies regarding the comprehension of humour (Fuentes Luque, 2001; 2004; Chiaro, 2004, 2007; Schauffler, 2012 among others); however, no previous studies have, to the best of my knowledge, investigated the reception of the

audiovisual translation of satire. Findings from previous studies continue to show that a degree of humour is always lost in the target text, although approaches that prioritise conveying the humorous effect against the transfer of information tend to achieve a more positive reaction (Schauffler, 2012; Fuentes Luque, 2001).

I have also argued for importance of combining different methods (e.g. observation and interviews) to elicit viewer's responses; as observed by Fuentes Luque (2001) and Chiaro (2004; 2007), participants' comments did not always correspond with their reactions during viewing. I have also argued for the importance of using open questions to investigate comprehension, as mentioned in 2.7.4; closed questions leave out some of the interpretations recovered by participants due to difficulties in predicting the elements that participants will choose from their 'cognitive environment'.

The next chapter will give a more detailed description of the methodology used for the reception test; it will also examine in greater detail the audiovisual text (*Extras,* BBC, 2005*)* as the data for my comparative analysis of the translation of satire.

Chapter 3

Research Data and Methodology

3.1 Introduction

The aim of this chapter is to describe the audiovisual text selected for the research and the methodology used in order to fulfil the objectives of the study which, as mentioned in 1.1, are, firstly, to investigate whether translation optimally reproduces the conditions necessary for satirical uptake in the presence of CSIs that are key to the uptake of satire; and secondly, to investigate viewers' responses to the examples of satirical discourse selected from *Extras* and specifically, to the CSIs identified during the analysis of the examples by means of an audience response test.

In order to fulfil objective 1, a comparative analysis of the audiovisual text, namely the British television programme *Extras* (ST) and its Spanish dubbed version (TT), was carried out using Simpson's model of satirical discourse. The rationale for a comparative analysis of source and target texts of this nature is primarily to shed light on whether the textual and discursive properties of satirical discourse in the ST are reproduced optimally in the TT through translation. Moreover, the findings from this analysis can be used to predict the most likely outcomes in terms of participant interpretation and response. These predictions will serve as basis for some of the questions employed in the one-to-one interviews (e.g. follow-up questions) that were carried out after the viewing of the episode. The details of these interviews will be discussed in 3.4.3. Secondly, to fulfil objective 2, an audience response test was designed. Its aim is to elicit viewers' responses and examine their responses to humour and interpretations of the CSIs within each sequence and, comparatively, between the two groups of participants (i.e. British and Spanish).

Section 3.3 outlines how Simpson's (2003) model of satire (see 2.4), has been operationalised for the analysis of the examples from *Extras*. Example (1) from episode 4 of *Extras*, which has already been discussed (see 1.1) in Chapters 1 and 2, will be used to illustrate the ways in which this theoretical model allows us to examine satirical discourse in audiovisual texts and also to probe the role played by

CSIs in each piece of satire in both source and target texts. Sections 3.4 to 3.4.3 give an account of the audience response test and provide some background to it such as participant recruitment, the conditions for the viewing of the episode and the observation of participants' reactions, interview design, etc. However, before moving on to a description of the theoretical model adopted here and the audience response test, sections 3.2 to 3.2.1.2 justify my choice of *Extras* for this case study, including specific episodes and sequences, and the extent to which it can be used to further the aims of this study.

3.2 *Extras*, episodes 3 and 4, series 1

As mentioned in 2.7.5, previous studies (e.g. Fuentes Luque 2001, 2004; Bucaria, 2005; Chiaro, 2004, 2007) have shown that both humour and culture-specific elements are one of the major challenges that audiovisual translators face. The recurrent use of cultural references in humorous texts makes the translation of audiovisual humour especially challenging. It was also noted in 1.1 that there is a gap on studies of the audiovisual translation of satire and its audience reception and that it is my intention to contribute to the field with this study of the audience reception of dubbed audiovisual satire.

Moreover, the theoretical framework of the study (Simpson, 2003) described in 2.4 notes that satirical discourse is intertextual and interdiscursive in nature and that this intertextuality and interdiscursivity are largely and often established through elements that are specific to the culture and/or language in which the satirical discourse has been created. This makes audiovisual satirical discourse an interesting phenomenon in the field of AVT as it raises questions regarding the specific challenges posed by this discourse type strategies used by translators deal with its specific challenges as well as cultural-specific items and the effect of audiovisual translation on the successful uptake of satire by target audiences.

The selected audiovisual text for this case study is a contemporary British TV sitcom. The rationale behind using a contemporary audiovisual text is mainly the fact that humour also changes over time; what was funny 20 or 10 years ago may no

longer be funny or vice versa, what is funny now might not have been funny then. An examination of older texts would add further dimension to the study of the reception of dubbed satire, namely its reception over time. Such data could potentially provide insights into the effects of time on satirical audiovisual texts and their translations. No doubt this would constitute a valuable piece of research for future consideration but it is out of the scope of the present study. The reason why dubbing was considered over subtitles is twofold; firstly, dubbing is the most common method of audiovisual translation in Spain (see Chaume, 2004, 2012) and also the most common method used in the context of television comedy programmes; consequently the findings of this study will be relevant to the everyday common practice of audiovisual translation. Secondly, in dubbing, the original dialogue soundtrack is substituted by a translation of the original dialogue and sometimes other audio elements such as song lyrics might also be translated. This means that viewers of the dubbed version do not have any access to the original dialogues. This is not the case in subtitling where the original dialogues are still available to the viewer. In dubbed programmes, the viewer has to rely completely on the translated version. This may also be the case in subtitling for those who do not have a knowledge of the language of the original version. Previous research into audience reception of subtitled humour (e.g. Fuentes Luque, 2000, 2001) have dealt with this problem by selecting participants with little or no knowledge of the language of the original version. Nonetheless, it is worth bearing in mind that. In the case of subtitled comedy programmes, access to the original dialogue may have an impact in terms of the viewers' interpretations, which is not the case in dubbing. These factors must always be taken into account when designing reception experiments of translated humorous audiovisual texts.

Work by Ricky Gervais and Stephen Merchant (i.e. *The Office*) was previously used in a study of the audiovisual translation of satire (Parra Olmedo, 2007) and it proved rich data in terms of examples of cultural-specific items within satirical discourse. Given that *Extras* met all the requirements that were initially identified as suitable data for this study (i.e. a contemporary audiovisual programme dubbed for a Spanish audience), the fact that it had been written by the same authors as *The Office* made it

a likely candidate for the data of this research. Let us take a closer look at how cultural-specific items in *Extras* can potentially pose a challenge to the audiovisual translator of the Spanish version.

The British TV programme *Extras* is a co-production by the BBC and HBO and was written and directed by Ricky Gervais and Stephen Merchant, both of whom also star in the programme. It has two series of 6 episodes each and a Christmas special (series finale). The first episode of the programme was first aired in the UK in July 2005 on BBC Two and the second series commenced in September 2006 also on BBC Two. Unlike Gervais and Merchant's previous work *The Office* (2003, BBC Two), which was filmed in the style of a mockumentary[34], *Extras* was filmed in the more traditional style of the sitcom. The programme follows the life of lead character Andy Millman (Ricky Gervais), a man in his forties who dreams of a serious acting career, but works as an extra in various films. Other main characters are Andy's 'socially-inept but good-hearted' (Holt, 2007)[35] friend Maggie Jacobs, played by Ashley Jensen, who also works as an extra and Andy's incompetent agent, Darren Lamb (Stephen Merchant), who has no real experience in the entertainment industry and is a part-time employee of the British phone retailer company *Carphone Warehouse*. The character of British actor Shaun Williamson, mostly known as Barry in the British soap opera *EastEnders*, provides an example of intertextuality within the scope of British television C-list celebrities as he plays himself, and is also a client of Andy's agent who usually refers to him in the programme as 'Barry, off *EastEnders*'.

Extras is about fame and everything that fame entails, i.e. a lack of privacy, the public's obsession with celebrities, being followed around by the press, a concern to stay at the top in the ranks of fame and popularity etc. Andy dreams of fame, of a successful acting career and he has his hopes on a sitcom written by himself. In the

[34] A satirical work that is presented in the format of a documentary, i.e. characters speak directly to the camera as if they were being interviewed. For further reading on the genre, see Jane Roscoe and Craig Hight (2001).

[35] Richard Holt, 'Ricky Gervais and the *Extras* Christmas Special', *The Telegraph*, published December 2007. For full article go to: http://www.telegraph.co.uk/news/uknews/3669778/Ricky-Gervais-and-the-Extras-Christmas-Special.html [Last accessed 08/07/2016]

first series, we see Andy and Maggie working as extras alongside big stars (e.g. Samuel L. Jackson, Kate Winslet, Ben Stiller etc.). Indeed, one of these celebrities appears in each episode of the programme as the main star in the production in which Andy and his friend Maggie are working as extras. The celebrities play a fictionalised version of themselves which serves to mock aspects of their own public personas. This was done for the first time in *The Larry Sanders Show* (1992-1998, HBO), an American TV show where celebrities also played exaggerated and self-parodying versions of themselves[36]. In *Extras*, satire emerges from the friction between the real person, the public persona and the satirised version of these celebrities. In example (1), for instance, Les Dennis's call to *Heat* magazine and his lies regarding his shopping session in the prestigious area of New Bond St., stand as an exaggeration and mockery of real-life rumours in tabloids and celebrity magazines about the actor's career decline, which would imply that he could not afford to shop in that area.

The main character, Andy, is desperate to get noticed, to get acting roles that would have at least a couple of lines and that would help him to advance his career. In order to achieve this, he takes every opportunity to approach and flatter the big stars on the film sets. However, this is always prevented either by the celebrities confessing that they do not really have the power to help him (e.g. Ross Kemp, episode 2, series 1) or by Andy unintentionally offending the stars (e.g. Ben Stiller, episode 1, series 1). At the end of series 1 (episode 6, Patrick Stewart), we see British actor Patrick Stewart taking Andy's sitcom script and promising to give it to his producers. In the second series, Andy's sitcom (*When the Whistle Blows*) has been accepted by the BBC and is being filmed. Now, he does not work as an extra anymore but rather stars in his own sitcom. As the series develops, we see an Andy increasingly frustrated at the fact that the BBC has rewritten most of his script and, although it is successful in terms of viewing ratings (6 million viewers), his sitcom has become a piece of comedy that heavily relies on catchphrases (e.g. 'Are you having a laugh?'), offensive stereotypes and silly wigs for easy laughs. Andy Millman now has the fame and the fortune that he had wished for so long but he is not happy. In an article

[36] For more information on the show, see: Plasketes (2008)

for the American publication *Styleweekly*[37], Daryl Grove points out the parallel between the character of Andy Millman in *Extras* and Ricky Gervais in real life in regard to Gervais's own rise to fame from complete anonymity a few years earlier with his first sitcom *The Office*. However, the main difference is that Andy hates his sitcom: '"Extras" basically posits what would have happened if the BBC had taken his [Ricky Gervais] sharp "The Office" script and smoothed the edges until it was a lowest common denominator sitcom with a laugh track and catchphrases.' Ricky Gervais has admitted that he is glad that he was not in such situation with *The Office*'s script, as he explains to TV critic Alan Sepinwall in an interview published in the critic's blog (*What's Alan watching?*)[38]:

> What would I have done if, when I walked into the BBC and said, "Listen, I've got this thing called 'The Office' There's no stars, no jokes, there's no plots. I want to write it and direct it, which I've never done before, and I want to be in it. (…) What if they'd said no way? (…) Would I have walked away? Who knows. Luckily, I didn't have to make that decision, whereas Andy did. The chance of not making it was too unthinkable, so he chose, against his better judgement, to take the compromise, and now he's got to live with it.

In the published script of *Extras*, Gervais and Merchant (2006) explain how the main character, Andy, and the whole idea for the programme came into being by referring to current public obsession with celebrity culture: 'If you ask a kid what they want to be when they grow up, chances are they'll say "famous". Celebrity seems to be the world's number one obsession'; they also explain why they find this obsession a rich topic to explore by means of comedy: 'the celebs themselves or the people they come into contact with seemed to us to be a rich source of comedy' (2006: 10). Overall, *Extras* offers an incisive critique of celebrity culture, including the celebrity press – who make their living from celebrities – and its consumers, who live their lives through the celebrities. Shaun Williamson's character in the last episode (i.e. the

[37] *Styleweekly* is a life and style magazine published in the United States. Daryl Grove's article can be read here on the magazine's digital format: http://www.styleweekly.com/richmond/skewering-the-sitcom/Content?oid=1389114 [Last accessed 08/07/2017]

[38] To read the full interview go to:
http://sepinwall.blogspot.co.uk/2007/01/talkin-comedy-with-ricky-gervais.html
[Last accessed 04/07/2017]

Christmas special) voices this critique when he tells Andy: 'Be careful mate, fame is a mask that eats into your face'; which is an intertextual reference to American novelist John Updike's famous remark in his memoirs *Self-Conscious*: 'Celebrity is a mask that eats into the face.'[39]

Having a celebrity featuring in each episode allows the programme to create fictionalised and twisted versions of them and of their public images, which ultimately allows the programme to satirise aspects of fame in general and each celebrity's public image in particular, such as the recurrent portrayal of Daniel Radcliffe as a child due to his role as Harry Potter (episode 3, series 2). As Mickey Rapkin puts it in an interview with the actor for *Elle Magazine*: 'He spoofed his child-star image by playing an exaggerated version of himself on the HBO series *Extras* (for those who missed it, in one scene he dangles a large condom in the air and quips, "Let's just hope it's big enough!")'[40]. The twisted versions of themselves that every celebrity plays in *Extras* convey a strong element of intertextuality and interdiscursivity, in the sense that they are created through references to previous discourses such as media accounts of them or the acting roles with which they are most associated. The main challenge for the translator of *Extras* that arises from this is the fact that some of the celebrities who star in the programme are only known in Britain, although in some cases they are also known in other English-speaking countries such as the United States, Canada or Australia, to name a few, due to the fact that television programmes from Britain are regularly exported to these countries. This is the case of the British actor Ross Kemp (*Extras,* series 1, episode 2), who, despite having been in several television roles (e.g. *Emmerdale*, 1985-1986; *Ultimate Force*, 2002-2006) and having made a number of documentaries (e.g. *Ross Kemp on Gangs*, 2004-2009; *Ross Kemp in Afghanistan*, 2008-2009), is best known for his role as Grant Mitchell (1990-1999, 2005-2006 and 2016) in the British soap

[39] The following is an article in The Telegraph of an interview with John Updike: http://www.telegraph.co.uk/culture/donotmigrate/3562574/John-Updike-descent-of-man.html [Last accessed 28/07/2017]

[40] To read the full article by Mickey Rapkin (*Elle*, 2 July 2014) go to: http://www.elle.com/culture/celebrities/a14810/daniel-radcliffe-interview-on-love-and-marriage/ [Last accessed 03/07/2017]

opera *EastEnders*. As he tells Dan Jude in an interview for *The Telegraph*[41] about his most recent return to the role in 2016:

> And I said to myself, 'Come on Ross, you've done 15 years of hard-hitting documentaries, you wanted to get away from the mould of Grant Mitchell. 'I doubt that I will ever get away from it.'

His role in *EastEnders* is that of the stereotypical tough and violent man, while his role in *Extras* plays on his tough image as he tries to impress Andy with his special military training – he claims to have been in the *Special Air Service* (SAS), an elite section of the British Army, an image illustrated in Ross Kemp's character's words in the episode: 'I head-butted a horse once'. Due to the number of years that he played the role of the tough man as his own words (in *The Telegraph*'s quote above) reflect, the British audience are very likely to recognise the reference to this image by his character in *Extras.* As for the recognition of this reference by other international audiences, it is also very likely to be recognised in other English-Speaking countries such as the USA, Canada, Ireland and Australia amongst others, where the British soap opera *EastEnders* has also been broadcast[42]. Although *EastEnders* can be watched in Spain online, as well as other British television programmes. This is likely to be common practice only amongst British expats who live in Spain, but not for Spaniards, as it is not broadcast on Spanish television and has not been translated into Spanish.

This means that although other English-speaking audiences (e.g. American, Australian, Irish etc.) might be familiar with the public image of the British celebrities who star in some of the episodes, this is not likely to be the case for the Spanish audience. This poses a challenge for the translator of the Spanish version of *Extras* which has full episodes of the programme where a large degree of the satirical discourse of the episode revolves around this kind of public image. This is the case of episode 4 in series 1, in which the guest celebrity is Les Dennis, a British actor

[41] For the full interview go to: http://www.telegraph.co.uk/tv/2016/05/13/grant-mitchell-returns-to-eastenders---ross-kemp-interview-peopl/ (*The Telegraph*, 5/07/2016). [Last accessed 15/07/2016]

[42] *EastEnders* was broadcast in several English-speaking countries for years by different channels (e.g. BBC Entertainment, Europe and Africa; BBC Canada, Canada; BBC America, USA; ABC TV, Australia; TV3, Ireland, etc.)

and comedian. This episode, which is one of the two episodes selected for this study from which example (1) was taken, will be discussed in more detail in the next section. However, before we move on to discussing the two selected episodes (episodes 3 and 4 in series 1), it should be noted that, even in cases where the guest celebrity in the episode is also known to the Spanish audience (e.g. Ben Stiller, episode 1; Kate Winslet, episode 3; Patrick Stewart, episode 6 etc.), the public image on which satire is based in the programme might differ from one country to another.

A celebrity's public image is a social phenomenon and the result of media discourses, as Film Studies scholar Richard Dyer points out in his work on star studies: 'The fact that they are also real people is an important aspect of how they signify, but we never know them directly as real people, only as they are to be found in media texts.' (1998: 2). Media discourses about celebrities take place in the form of text or image either on magazines, television, on-line publications etc., and it is through these media discourses that their public images are created. As a social practice, discourses are influenced by ideology 'which in turn also influence[s] how we acquire, learn or change ideologies' (van Dijk, 2000: 9). For Dyer (1998), ideology is 'the set of ideas and representations in which people collectively make sense of the world and the society in which they live' (1998: 2) and although both discourse and ideology are a characteristic of all societies, a given discourse or 'a given ideology is specific to a particular culture and particular moment in its history' (1998: 2).

In light of the cultural specificity of discourses, it cannot be assumed that the public image of those celebrities in *Extras* who are also known to the Spanish audience (e.g. Kate Winslet, Samuel L. Jackson, Ben Stiller etc.) will bear the same associations and meanings. This might be the case of British actor Kate Winslet who is the guest star of episode 3 of series 1, one of the two episodes selected for this case study. Although her public image and its implications for the construction and uptake of satire in both the source and target texts will be examined in more detail in in 4.6, for now it will suffice to say that, whereas Kate Winslet's public image discourse in

Britain might bear associations of the concept of national treasure[43], for the Spanish audience she is more likely to be 'just another Hollywood actor'. In light of this, a piece of satirical discourse that is constructed around the associations connected with Kate Winslet's public image might still lead to different interpretations amongst the group of Spanish participants.

Beyond the overall theme of fame, individual episodes of *Extras* also carry messages on other topics, often taboo topics such as sex, religion, racism or disabilities. The programme's creators explain that they wanted to explore topics such as these through comedy: 'It gave us an excuse to play around with all our favourite comedy concerns – pomposity, pettiness, rivalry, ambition – and still drop in some observations about familiar everyday stuff, like hiding a golliwog from your boyfriend or lying to a priest to sleep with a girl.' (Gervais and Merchant, 2006: 11). These topics, as examples of social discourses, are not exempt from being specific to different cultures; on the contrary, they are probably embedded in culture-specific discourses as the analysis of the programme in Chapter 4 will reveal; this is an aspect that makes *Extras* a very rich piece of data for the purpose of this research.

Overall, *Extras* constitutes an example of British contemporary audiovisual satire that has been translated into several languages, amongst them Spanish (i.e. dubbed) for Spain. Moreover, the programme comprises examples of cultural-specific items that play a key role in both the design of satirical discourse and the audience's successful satirical uptake. *Extras* satisfied the essential requirements for a study of the audience reception of the audiovisual translation of satire. As already mentioned, *Extras* comprises two series with six episodes each and a Christmas special; the next section describes the rationale for choosing two episodes from the first series of the programme and gives a more comprehensive description of these two episodes in terms of the creation and uptake of dubbed satire pertaining to the aim of the study.

[43] The concept of National Treasure has its origins in Romantic Nationalism in the late 18th and 19th centuries and according to Oxford Dictionary refers to: 'An artefact, institution, or public figure regarded as being emblematic of a nation's cultural heritage or identity'.

3.2.1 Episodes 3 and 4, Series 1

Four sequences from two episodes (i.e. two from episode 3 and two from episode 4) of the first series comprise the data of the case study. The guest celebrities who star in these episodes are British cinema actor Kate Winslet (episode 3) and British television personality Les Dennis (episode 4). The analysis of the programme in Chapter 4 shows that each of these sequences contain a number of examples of culture-specific items that are not available in the target text through translation. This is likely to pose an issue in terms of satirical uptake.

Both episodes were selected from the first series of the programme due to the fact that both the characters and the storyline are still in the process of being introduced. This ensures that participants in the audience reception test, who are required to watch only one episode, will nonetheless be able to follow the storyline despite not having watched other episodes. The second series, however, presumes greater previous knowledge of the story line on the part of the viewers.

The criteria chosen for the selection of specific episodes were mainly based on the popularity of the stars in each episode. A number of the culture-specific items in the satirical discourse in *Extras* are based on the public image of the guest celebrity of a particular episode. If we compare examples from an episode where the guest celebrity is known to the Spanish audience with one where he/she is not, we may get an indication of the effect that this familiarity has on the satirical uptake of the Spanish dubbed version of *Extras*. In order to establish that the familiarity of the audience with the celebrity is a determining factor, the degree of familiarity between the two examples should be as wide as possible. In view of this, it was decided to choose one episode where the guest celebrity was widely known to the Spanish audience and where the celebrity also has a public image in Spain, and one where he/she is not known at all. Although it is impossible to be completely certain that every Spaniard does or does not know the celebrity in question, for the purposes of this research, it is reasonable to assume that a large proportion of the Spanish audience would be familiar with Kate Winslet (episode 3). Her international fame began with her role in *Titanic* (1997) which was, according to the Spanish cinema

magazine *Fotogramas*, one of the most watched films in the history of Spanish cinema[44]. Besides Kate Winslet's public image, episode 3 contains examples in which satirical discourse echoes other topics such disabilities, political correctness and the Holocaust. These are topics which, as will be discussed in greater detail shortly, have given rise to particular social discourses both in Britain and Spain.

The second episode chosen was episode 4 with Les Dennis who is unknown to the Spanish audience. However, it should be noted that topics covered in this episode such as the celebrity press and the obsession with perfect bodies within the entertainment industry are also social discourses that resonate amongst the Spanish public. A comparison of audience responses to examples of satirical discourse that echo and satirise elements of each of these celebrities' public personas will allow us to examine how, on the one hand, the translator of *Extras* has dealt with the challenges that arise from this, especially in the case of Les Dennis, and on the other, the impact that such circumstances have on the audience responses of dubbed satirical discourse.

3.2.1.1 Kate Winslet, episode 3

In episode 3, Andy and Maggie are working as extras in a film set in World War II. In this production, Kate Winslet plays a nun who helps Jews to hide from the Nazis during the war. The Holocaust has served as the basis for numerous books, documentaries and films over the past six decades, and they all have one thing in common, to raise awareness about the atrocities committed by the Nazis during that time. Films on these topics have tended to be critically acclaimed. In this episode of *Extras*, we hear Kate Winslet saying that the only reason why she is making a film about the Holocaust is because she has realised that this was a sure way for an actor to win an Oscar. Ironically, she later won the Oscar in 2009 with a film about the Holocaust (*The Reader*, 2008).

Kate Winslet's character in *Extras* is that of a self-important individual who lacks a social conscience and who chooses her roles solely on the basis of fame and awards.

[44] Titanic is in second place, for the full article (*Fotogramas*, 15/04/2014): http://www.fotogramas.es/Noticias-cine/Ocho-apellidos-vascos-ya-es-la-quinta-pelicula-mas-taquillera-de-la-historia.

Her character is essentially the opposite of her public image in Britain, which, as I describe below briefly and which will be examined in greater detail in 4.6.1, is that of a quality actor whose talent has been recognised by numerous awards. As film studies specialist, Sean Redmond, notes (2007), this actor is often associated with quality cinema: 'Winslet is also being connected to English heritage cinema, to quality drama and "high-art" literary adaptations.' (2007: 270) Outside acting, Kate Winslet is also likely to be seen as a conscientious and principled individual due to her involvement in charity work, i.e. *Golden Hat Foundation.*[45] By examining Kate Winslet's public image both in Britain and Spain during the analysis in 4.6.1 and 4.6.2, we should be able to identify those aspects that prompted satire in this example. Furthermore, a comparison of these aspects in both source and target cultures will also help identify the most interpretations that the British and Spanish participants of the audience response test are most likely to give. My analysis of *Extras* in Chapter 4 will take a closer look at how the satirical discourse in episode 3 of *Extras* has been constructed around Kate Winslet's public image and consider whether the Spanish dubbed version of the programme reproduces satire in similar terms, taking into account the actor's public image within each cultural context (i.e. Britain and Spain).

Kate Winslet's public image is not the only theme around which satire has been created in this episode. The programme's creators have also taken the opportunity to explore other subjects through comedy. They have been interested in exploring subjects that make people uncomfortable on several occasions, in the words of Stephen Merchant:

> One of the aspects that always interested us was middle-class people's anxiety around certain, what you might term taboo subjects […] and generally, we don't laugh at those areas, we laugh at people's nervousness around those subjects […] certainly, in

[45] The Golden Hat Foundation is a non-profit organisation dedicated to raise awareness of the Autism spectrum in children. Kate Winslet co-founded the organisation in 2010 with Margaret Ericsdottir. For more details, go to the foundation's website: http://www.goldenhatfoundation.org/ [Last accessed 11/08/2017].

that Winslet episode we were trying to explore that thing about religion and disability.[46]

(*An Extras night in*, 2010, BBC)

As Merchant says above, this episode explores people's reactions towards sensitive subjects that are generally considered taboo in British society, the cultural context within which the programme has been created. Baxter and Wilmot's (1985) define taboo as 'an interaction topic that is perceived as "off limits" to one or both of the relationship parties' (1985: 254). Although all societies have subjects that are either sensitive or off-limits, the subjects considered as such and their degree of acceptability are specific to each culture. In a study of the perception of taboo subjects between English and Spanish and its implications for second language learning, Valdeón García (2000) observes that 'the number of forbidden subjects and the extent to which they are considered "taboo" vary from language to language' (2000: 25). He also argues that there are no taboo words as such but that it is more probably the subjects themselves and how they are dealt with that is taboo (2000: 29). This might be the case of the Holocaust which is one of the topics in this episode of *Extras*. Indeed, the topic itself might not be a taboo either in British or Spanish society, being the subject of numerous films, documentaries, books etc. However, dismissing its importance might be perceived as a taboo, and this is what Kate Winslet's character does when she says that 'the world does not need another film about the Holocaust' and that she is only taking part in the film in order to win an Oscar. Any interpretations that might derive from Winslet's character's comments in the context of Spanish and British society will be examined in more detailed in Chapter 4. Let us just say for now that these words might bring associations of 'Holocaust denial' discourse which, according to the United States Holocaust Memorial Museum's website[47], is a way of describing 'attempts to negate the established facts of the Nazi genocide of European Jewry'. Although Kate Winslet's character does not explicitly deny it, the act of diminishing its magnitude and the

[46] An excerpt from the documentary is available at: https://www.youtube.com/watch?v=ySmmlsvs2SU (00:04:46 – 00:05:14) [last accessed 14/10/2017]

[47] For the United States Holocaust Memorial Museum's website, go to: https://www.ushmm.org/wlc/en/article.php?ModuleId=10008003 [Last accessed 14/10/2017]

importance of continuing to remind and teach about it (e.g. through cinema) is part of the discourse of denial. In terms of its status as a taboo subject in certain societies such as Britain and Spain, it is worth considering that the European Council's Framework on Racism and Xenophobia establishes that denying or trivialising crimes of genocide should be punishable in all Member States of the European Union.[48] Let us now take a closer look at episode 4, the second episode, in which Les Dennis is the guest celebrity.

3.2.1.2 Les Dennis, episode 4

In this episode, Andy gets an offer to perform in the pantomime *Aladdin* in which Les Dennis is the main character and the star of the production. As briefly noted in 1.1, Les Dennis is a British television personality (e.g. presenter, actor and comedian) who has worked in several television productions as well as theatre, but is most likely to be recognised as the host of the TV game show *Family Fortunes* between 1987 and 2002. The central theme of episode 4 is Les Dennis's public image. Les Dennis tells us in his memoir (2009) that, in an initial conversation with Ricky Gervais about his part in the programme, Gervais referred to his character as a 'twisted, demented version of himself' (2009: 7). In a later conversation, Gervais explained that the episode was all about him 'or more importantly, the press perception' of him; referring to examples of headlines from the tabloids about Les Dennis's private life such as 'Les Miserables' (2009: 8). Although 4.4.1 will give a more detailed account of Les Dennis's public image in Britain and of the British press's perception of him, for now suffice it to say that his character has been written based on an image of him in the celebrity press over the years which could be summarised in broad terms as that of an 'underachiever' in both his professional and personal lives. In an article for *The Guardian*, Journalist Stephen Moss (2003)[49] talks about how tabloids and the celebrity magazines have preyed on him for years and have published sensationalist accounts of his divorce, his career decline, his participation in *Celebrity Big Brother* etc. Section 4.4.1 will examine closely how

[48]For the full document, go to: http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/misc/93739.pdf

[49] For the full article go to: http://www.guardian.co.uk/stage/2003/may/08/comedy.artsfeatures [Last accessed 14/10/2017]

satirical discourse is constructed around Les Dennis's public image in Britain and how a number of cultural-specific items play a key role in the creation and uptake of satirical discourse in this sequence. Similarly, 4.4.2 examines how elements of satirical discourse are available in the target text through translation and pays special attention to the role of cultural-specific items in the target text.

3.3 Theoretical model: Simpson's model of satirical discourse

When we examine satire as a discursive practice, we can investigate, amongst others, aspects of discourse and the relationship between the active participants in a given discourse practice. Simpson (2003: 86) points out that the discursive subject positions in satire (i.e. *satirist, satiree* and *satirised*) should not be seen as 'a grouping of individuating authors, texts and "messages"', but as abstract "subject placements"' which are malleable and where the distance between these positions is open to a negotiation which may determine the success or otherwise of satirical uptake. Satire is motivated by a tension between positions A (satirist) and C (target), in other words, a tension that originates from the disapprobation by position A of an aspect or aspects of position C.

In the case of *Extras*, position A (satirist) is occupied by the writers of the programme, Ricky Gervais and Stephen Merchant. As the writers of *Extras*, they occupy position A not only in the source text but also in the target text. As a mediator, the translator of *Extras* adopts, in the target text, a place between position A (satirist) and position B (satiree) (Hatim and Mason, 1990). In terms of the target of the satire (i.e. position C) in *Extras,* it is the tension between positions A and C, or in other words, Gervais and Merchant's disapprobation of certain aspects of celebrity culture and of other topics (e.g. celebrity culture, racism, disabilities etc.) that prompts satire in *Extras.*

As the target text reaches the Spanish audience (position B in the target text), topics that constitute the target of satire are presented to a different culture. In terms of how such satirical targets might function within the target culture, one of the biggest challenges that the translator of *Extras* may face is that some of the concepts that make up position C (e.g. celebrity culture, etc.) may not be available in the target

culture or the values and meanings attached to them may be different. In other words, the main challenges are to be found in whether celebrity culture also exists in Spain and whether the set of values associated with it is similar to those in Britain. Given the key role played by the guest celebrities in the programme, it will also depend on whether the Spanish audience is familiar with these celebrities and their public personas – which is part of the butt of satire in the programme. Thus, given the importance of the target element (Position C) in satirical discourse, issues concerning the translatability of satire, and in particular of *Extras*, are likely to depend on factors such as the familiarity of the target audience with elements of the source culture that is at the core of satirical discourse in the programme.

Some scholars, such as Mercé Oliva (2014) and María Lamuedra Graván (2004), have noted that there exists 'a significant amount of shared elements' between British and Spanish contemporary celebrity culture (2014: 439). Both countries share an interest in the 'celebrity stories' (Lamuedra Graván, 2004) that regularly appear in celebrity gossip magazines such as: *Heat* magazine (UK), *Hello!* (UK), *OK* (UK), *Qué me dices!* (Spain), *Diez Minutos* (Spain) and *Hola* (Spain). However, in terms of the translation of *Extras*, and more specifically, examples such as (1) from Les Dennis's episode; we need to bear in mind that neither Les Dennis nor his public persona are known in Spain. Given that an element specific to British culture (i.e. Les Dennis's public persona) is not available to the target audience, the translation of *Extras* might need to aim at a degree of functional equivalence in the target text and use elements of celebrity culture that are also available in the target culture. The translator may then wish to reproduce a piece of satirical discourse based on elements of celebrity culture that also exist in Spain, such as celebrity stories in magazines exposing the private lives of celebrities, the predatory practices of the celebrity press etc. A comparative discursive analysis of source and target texts may reveal to what extent functional equivalence, in terms of satirical uptake, has been achieved in the target text; however, the only way to confirm the extent to which satirical uptake has actually taken place is via a reception experiment such as the one carried out as part of this study.

The satirist constructs satirical discourse by means of intertextuality (see 2.4.1 & 2.4.2). Certain elements in *Extras* act as signs and evoke or allude to other texts or

discourses, these signs construct meaning by generating a series of associations that are based on knowledge that may be specific to a given culture to greater or lesser extent. A satirist presupposes that satirees (Position B) will recognise these intertextual references and that this will give the desired effect. The major challenge for the translator is to reproduce this effect while dealing with signs that may not have the same value attached to them in the target culture. Consequently, translation may require more mediation on the part of the translator. After all, as Hatim and Mason (1990) note, the main point is to consider the intertextual reference 'in terms of the contribution it makes to its host text' (1990: 137). In this sense, one of the main aims of this study is to reveal the main issues faced by the Spanish translator of *Extras*, the procedures and strategies applied in resolve these issues and the extent to which the translation was successful in offering functional equivalence in terms of satirical uptake.

Appropriateness is a further issue that cannot be ignored regarding the relationship between the subject positions between the source and target texts. As noted in 3.2.1, Gervais and Merchant have chosen to use comedy to explore certain taboo topics (i.e. disabilities, sex, religion etc.). In 2.4, I argued that for satirical uptake to be successful, the satiree must recognise and redeem the claim of appropriateness, in other words, the satiree must recognise the attitude towards the satirised target as legitimate and justifiable (Simpson, 2003: 161). The satirist's attitude towards the target is generally grounded in a particular ideology and/or social values which may or may not be shared by the satires. Given the aggressive nature of critical satire and the sensitive nature of potentially taboo topics (e.g. disabilities, sex, religion, etc.), an attack may be seen as inappropriate depending on whether a particular view or attitude is shared or whether position C is seen as a legitimate target. For the translator, 'the fact remains that reflecting the ideological force of the words is an inescapable duty' (Hatim and Mason, 1990:161). Appropriateness becomes even more problematic when dealing with taboo subjects, which are cultural-specific phenomena, as noted in 2.4, and may thus raise issues for the translation of satirical texts. The comparative analysis of source and target texts in Chapter 4 aims to explore whether certain taboo subjects in *Extras* are also considered taboo in Spanish culture to a similar extent and whether they thus serve a similar function within

satirical discourse in both source and target texts. The detailed analysis of how taboo topics operate within the selected examples of satirical discourse is reserved for the programme's analysis in Chapter 4. For now, let us give an example of the thorny issue of taboo as the object of comedy in cross-cultural communication. Episode 3 presents the taboo subject of 'disabilities'; in fact, it is not so much subject itself which is taboo, but rather how it is discussed within certain cultures, British culture being one.

The use of appropriate terminology to refer either to disabilities or people with disabilities is a very sensitive issue. There has been a shift in recent times in the appropriate language to use and there are ongoing discussions about terminology across different cultures, British and Spanish amongst them. As a result of these debates, both societies either approve or condemn the use of certain terminology, such the use of words denoting impairments used as terms of abuse. This is the case of Andy's character in Episode 3 when he uses the terms 'mental' and 'nutter' to refer to the character of Francesca who has Cerebral Palsy. These terms are politically incorrect within of British culture, especially current concerns for dignity and respect. Use such as this 'allows for the existence of the power and inequality that exists in society to be reproduced in language use' (Oliver, 1994:6)[50]. In terms satirical uptake, we should realise that the satirist's intention with Andy's *faux pas* is precisely to place Andy and/or his behaviour within the boundaries of position C, in other words, that it is his use of these terms which becomes the butt of the satire. This may determine whether the satiree identifies Andy's character and his use of the terms as a 'justifiable' and 'right' target. In order to reach a satirical reading in these terms of the source text, we must recognise that the use of terms of impairment as terms of abuse is deemed inappropriate within British society. This raises the question of whether the boundaries of the debate over the appropriateness of terminology within the discourse of disabilities are similar within Spanish society. In the most unlikely scenario where the use of this for abuse was not deemed

[50] This is an unpublished paper prepared for inclusion in the MA in Disability Studies Programme of the University of Sheffield. The article is available online at:
http://disability-studies.leeds.ac.uk/files/library/LNPD-Oliver-pol-and-lang-94.pdf
[Last accessed 14/10/2017]

inappropriate in Spanish society, then Andy's *faux pas* might be seen as normal and acceptable behaviour by the Spanish audience of *Extras*. This would make it less likely for the audience to realise that Andy's behaviour is being targeted by satire as a less 'justifiable' target.

On the contrary, the use of terminology such as this as terms of abuse is also, it would appear, considered inappropriate within Spanish society, albeit with some differences from British society. The move towards outlawing certain terminology has not permeated Spain to the same extent as it has Britain. Guitart Escudero (2005) points out that the political correctness movement in Spain is an 'echo' of the American one rather than a replica, as it is in Britain. She sees it as a watered-down version: 'se trata de una version "descafeinada" o "light" (…) no renuncia a muchos de los valores tradicionales' (2005: 89). In other words, although the debate exists in similar terms in both societies at institutional level, the question remains as to whether it has become established in Spain as it has in Britain. In light of Guitart Escudero's (2005) findings, the fact that Andy uses this terminology as terms of abuse against a person who has Cerebral Palsy might be deemed less offensive in the socio-cultural context of the target text, that is, less 'offensive' and more 'forgivable' and thus less likely to be seen as a 'justifiable' target for satire. In terms of translation, the question that arises is which strategies or 'cultural filters', in terms of House (1997), the translator of *Extras* can be used to compensate for the difference between source and target cultures over this taboo subject and its function within the satirical text; more importantly, whether these strategies can make Andy's behaviour to become the target of satire. The translator of *Extras* has opted for the use of 'tener problemas mentales' (TT) for 'being mental' (ST) and 'loca' (TT) for 'nutter' (ST). Although the use of the term 'loca' in Spanish society is now considered inappropriate both when used to refer to Mental Health issues and as a term of abuse; the use of 'tener problemas mentales' in the target text clearly does not convey the offensive connotations within British society attached to the word 'mental'. However, this is not the place for a detailed analysis of the implications derived from the lack of correspondence between both words in pragmatic and semiotic terms; what is important in terms of the semiotic value of the term 'mental' is its politically incorrect status, and consequently a similarly politically incorrect term in Spanish

such as ‘estar chiflado/ido/majareta/trastornado, etc.’ is more likely to achieve a similar pragmatic effect. We shall return to this example in Chapter 4. I shall now consider the satirical textual composition of this example and show how concepts in Simpson’s model such as the prime and dialectic element and target are operationalised here for the analysis of *Extras* and its Spanish dubbed version.

The prime element is characterised by echoic irony and, as a textual element, it has the ability to bring elements from previous discourses into the satirical text. This injects the satirical text with a degree of intertextuality. The ironic nature of the echo presented by the prime element implies that the prime does not aim to give a truthful and sincere account of the external reality to which it refers but rather an untruthful and insincere representation of it.

Example (1) presented a sequence in which Les Dennis is making a call to *Heat* magazine pretending to be an anonymous member of the public, to give some information about his own private life (i.e. Les Dennis has been spotted shopping in New Bond St.) that he would like to appear in the magazine. The viewer of *Extras* may infer from this sequence that Les Dennis’s ultimate aim is to regain some of the popularity amongst the British public that he appears to have lost in recent times and to return to being a regular feature in the glossy pages of the celebrity gossip magazines and enjoy the benefits of fame. However, how can the viewer of *Extras* recover implicatures such as these? Here we need crucially to consider the elements from the anterior discourse echoed by the prime element.

The viewer may need to be familiar with the references echoed in this sequence, and in the episode as a whole, and to previous discourses about Les Dennis’ public persona to ultimately reach a satirical reading here. Les Dennis became a popular television celebrity as the host of the game show *Family Fortunes* (1987-2002), and has also acted in theatre, stand-up comedy and other TV series such as *Casualty* and *Brookside.* During the 1990s he enjoyed public fame and popularity as he often appeared in the celebrity press. *Hello* magazine ran an exclusive on his wedding to the actress, singer and presenter Amanda Holden on 17th June 1995. A few years later, in 2000, they were the focus of the celebrity press after the affair of his 16-years-younger wife with fellow actor Neil Morrissey. They later divorced in 2003.

For years, Les Dennis was working in different TV shows and enjoying a double-edged relationship with the celebrity press, in which the ups and downs of his private life were constantly exposed to the public in magazines and tabloids. This guaranteed that nobody forgot him. However, after his split with Amanda Holden and the his breakdown in front of the cameras while participating in Celebrity Big Brother in 2002, the celebrity press and tabloids saw him as an easy and vulnerable target for pity sensationalism. As Stephen Moss wrote in his article and interview of Les Dennis for The Guardian in 2003 'The young star rising/old star falling psychodrama is too potent, as Denis himself recognises. "Amanda on the way up, me on the way down – that's how the press want to see it" His career was also affected as at that time he was not getting much work. The sequence in example (1) presents an echo of these events as Les Dennis calls *Heat* magazine, the fifth celebrity magazine in sales in the UK according to *Statista*[51]. The intentions for this call become clear when he claims to having spotted Les Dennis shopping in New Bond Street in London, in the Mayfair area, one of the most exclusive shopping areas of the city. The first implicit reference to previous discourses about Les Dennis's recently stalled career, repeatedly found in the tabloids[52] can be inferred from how he refers to Les Dennis:

Heat:	Can do, yeah, why, who have you seen?
Les Dennis:	Well, I just spotted Les Dennis, the comedian and impressionist and actor Les Dennis. I just spotted him shopping in New Bond Street.

He lists all the different jobs that he has performed during his career (i.e. comedian, impressionist and actor), an unusually informative move; on the one hand, a celebrity magazine can be expected to recognise who Les Dennis is as they have written about him in numerous occasions in the past, and on the other, it is unusual to recite someone's almost full CV to indicate who he is in a context such as this. This 'out-

[51] http://www.statista.com/statistics/321518/women-s-celebrity-weekly-magazines-ranked-by-sales-volume-uk/ [Last accessed: 14/10/2017]

[52] "The pundits see 48-year-old Dennis's as having stalled, though that's not the way he views it." Stephen Moss, 2003, *The Guardian*.

of-the-norm' utterance might allow the viewer of *Extras* to recognise an echo of numerous reports in celebrity magazines of Les Dennis's stalled career as he emphasises 'that he had worked in several jobs within the entertainment industry'. Moreover, the mention of New Bond Street is also likely to be inferred as a reference to his economic situation which is directly linked to his career success. The magazine's member of staff's reply at the other end of the telephone (Heat: *Doubt he can afford much round there, can he?)* voices the celebrity press's anterior discourses of career failure.

In order to establish a connection with the intertextual references brought in at the stage of the prime element, the viewer would need to recognise Les Dennis, and also be familiar with the above elements from anterior discourses in the celebrity press This poses an obvious challenge for the Spanish translator of *Extras* as Les Dennis's popularity is exclusive to the UK and Spanish viewers are very unlikely to recognise him, let alone to be aware of his private life and press accounts of it. A further difficulty lies in identifying these intertextual references for members of an English-speaking audience who are not familiar with Les Dennis and press reports of his life. Grove, from *StyleWeekly*, certainly has a point when he writes about the accessibility of *Extras* for American audiences:

> Relies heavily on a working knowledge of British C- and D- list celebrities. (…]), unless you are familiar with the likes of Keith Chegwin and Shaun Williamson (…), many of the in-jokes will fall flat. The jokes only work if you know who the celebrity is, so it's an odd choice for HBO to co-produce a show that occasionally places a barrier between itself and American viewers. But (…) a few obscure references won't prevent "Extras" from being a welcome oasis of satire.

If, as Grove points out, the fact that satire in a number of episodes of *Extras* largely depends on the familiarity of the viewers with a number of British celebrities and aspects of their public personas, makes it a product unlikely to be successful when exported to other cultures, even the USA where language is also English but where the culture differs. This is even more likely when *Extras* travels to a country like Spain where a language barrier is added to a cultural one. Although, as Grove notes

above, an audience response test might show that 'a few obscure references' does not prevent a programme from being a successful piece of satire.

The most evidently unavailable reference in terms of the target text is Les Dennis's public persona. It goes without saying that anything to do with his private life and television career is equally unavailable to the Spanish audience. In terms of the contribution of the visual code to intertextuality within the satirical discourse of this sequence, it is worth mentioning that Les Dennis has a magazine on the table in front of him as he is making the call to *Heat* magazine. The reference to the celebrity entertainment magazine is established simultaneously by both the visual and the verbal codes as the person at the other end answers the phone: 'Hello, *Heat* magazine' and Les Dennis refers to the "celebrity-spotted section" by asking*:* 'do you deal with the celebrity-spotted section?', while he is looking and pointing at the magazine. *Heat* magazine features a regular column called 'Spotted: they can't get away from us' which is based on the disclosure (either visual or verbal) of celebrity sightings. Holmes (2005) illustrates this with some examples[53] the content of which clearly bears a resemblance to the example from *Extras*: 'A glamorous Susan Sarandon spending a fortune (…) in Portobello Rd' (Holmes, 2005: 26). As Holmes points out, the title of the section 'Spotted! They can't get away from us!' places an emphasis on the concept of a 'chase', although 'the exclamation marks and inclusive address suggest more of a jovial familiarity, downplaying the more sinister connotations of what is effective a regime of visibility made possible by surveillance' (2005: 29). Thus, it may suggest a 'game' between celebrities and paparazzi from which both benefit; while the magazine increases its sales, the celebrities increase their visibility in the press.

As the camera moves closer, the magazine, which cannot be specifically identified as *Heat*, is clearly that of a celebrity press publication: colourful pages, the predominant use of pink colour, more pictures and less text. Moreover, the look of his dressing room, that of a third-class theatre venue, supports the implicature of a no-longer successful actor. In terms of the prime element of the target text, these elements of the visual code, especially the magazine, might make a positive contribution to the

[53] *Heat* magazine, issue November 2003, p. 74 (Holmes, 2005: 26).

recovery of the intended implicature. *Heat* magazine is not published in Spain, unlike *Hello* which has a Spanish counterpart *Hola*. This emerges as a potential translation issue if the magazine's name remains unchanged in the target text. On the other hand, the publication type also exists in Spain, *la prensa del corazón*[54], and even non-consumers of this type of press are likely to be aware of its characteristics, such as accounts of celebrities' private lives. The publication's glossy and colourful, physical appearance with more photographs and less text is similar in both countries, and consequently the magazine that Les Dennis is looking at in the sequence might support an identification of *Heat* magazine as an example of the celebrity press, when it is explicitly referred to by its name in the dialogue.

In fact, the identification and association of some elements (i.e. the celebrity press) in the source text with other elements available in the target culture might play a key role in a successful satirical uptake on the part of the target audience. As we saw in 2.4.5, satirical uptake should not be gauged in terms of absoluteness based on a right/wrong spectrum. The Spanish audience might be able to identify Les Dennis as a C-type celebrity within the context of 'celebrity culture' in Spain. Let us have a look at the target text for example (1):

(1a)

Heat:	Hola, *revista Heat*
Les Dennis:	Oh, hola, sí. ¿Se encarga usted de *la sección de famosos*?
Heat:	Puedo hacerlo, ¿a quién *ha visto*?
Les Dennis:	Acabo de ver a Les Dennis. *El comediante, imitador y actor Les Dennis*. Acabo de *verle comprando en New Bond Street.*
Heat:	*No creo que pueda comprar muchas cosas* por allí.

[54] 'La prensa del corazón' is how the Spanish celebrity press is referred to; this denomination would include both written press and also TV programmes on the topic.

Les Dennis: Claro que puede porque acabo de verle y *estaba gastando un montón de dinero en efectivo.* Ya me ha oído, *asegúrese de publicarlo.*

In (1a), the reference to *Heat* magazine is established in the beginning as in the source text. However, the reference to a previous discourse regarding the relationship between Les Dennis and publications of the type of *Heat* magazine is not available to the target audience given that Les Dennis is not popular in Spain and this relationship is not common knowledge. However, the concept of celebrity press does exist in Spain, most commonly both in the printed press and on television. *Heat* magazine, in particular, is not published in Spain. It would be fair to wonder at this point whether substituting the name of the magazine by *Hola* in the target text could guarantee the audience's successful recognition of the concept that it is being echoed by the prime element, namely, the celebrity press or in Spanish culture: *la prensa del corazón*. However, we might assume that the audiovisual Spanish translator of *Extras* considered issues of correspondence between the dialogues and the image. As Díaz Cintas and Remael (2007) note, audiovisual translation 'is constrained by the respect it owes to synchrony in these new translational parameters of image and sound' (2007: 9). In other words, the translation, whether subtitles or dubbing, should not contradict what is being shown on screen. Thus, the fact that the programme is set in England and the Spanish audience is likely to recognise *Hola* as a Spanish magazine could raise a brow in surprise amongst the members of the target audience. Moreover, the explicit reference of the publication type in the utterance with the term 'revista' should guarantee that the Spanish audience realises that the character (Les Dennis) is talking to a magazine on the phone. With regard to the recognition of *Heat* as a celebrity press publication by the Spanish audience, the reference to the 'celebrity spotted section' in the target text might not be informative enough. Whereas the source text introduces a reference to the concept of celebrities' gossips being leaked to the magazines by an anonymous member of the public with the mention of 'the celebrity spotted section' and which is a common piece of content in these publications; there is not an explicit reference to a section dedicated to gossip about celebrities in the target text, but a less specific mention to a section about celebrities in general, i.e. 'sección de famosos'. In terms of the satirical uptake of the

target text, the question that emerges at this point is whether the Spanish viewer, not familiar with *Heat* magazine, might be misled into thinking that the publication being referred to covers different topics, celebrities being one of them, instead of celebrities being the only or main topic, like it is the case in *revistas del corazón* (celebrity magazines). It is at this point that aspects regarding patterns of inferencing become a focus, and in the particular case of the audiovisual texts, how the combination of elements from the verbal and visual codes work, such as the visual reference of celebrity press publications that it is established visually in the sequence with the magazine that Les Dennis has in front of him.

Although (1) presents a short sequence, it is rich in terms of intertextual references that echo the celebrity press's discourse of Les Dennis's failed career. Les Dennis's character's utterance: "the comedian and impressionist and actor Les Dennis" is an example of 'marked informativeness' (Giora, 1991), that is, it violates the 'maxim of quantity' (Grice, 1975) by providing more information than required or expected, and from which the viewer is likely to infer Les Dennis's attempt to highlight his prolific career in entertainment in terms of the variety of jobs that he had done, which may be interpreted as a sign of success and thus a challenge of the representation of the celebrity press as a failure. The reason why the utterance above can be considered an example of marked informativeness is that Les Dennis has first referred to himself by his own name. As a celebrity whose private life was often exposed and reported in tabloids and celebrity magazines such as *Heat*, it would be reasonable to assume that the staff members of this publication are familiar with him and would not need extra information to realise who he is referring to, especially by mentioning three different professional activities. However, being aware of Les Dennis's professional career and frequent appearances on publications of this type would play a key role in realising such utterance as an example of marked informativeness. Otherwise, a viewer that is not aware of Les Dennis's public image might consider this an example of necessary, thus relevant and unmarkedly informative, piece of information. Such might be the case regarding members of the British audience that are less likely to recognise Les Dennis, and to a larger extent, members of the Spanish audience due to the fact that Les Dennis is not known in Spain. The target text utterance "el comediante, imitador y actor Les Dennis" is more

likely to be considered a relevant and necessary piece of information amongst the Spanish viewers and thus less likely to be recognised as an element of ironic opposition (i.e. marked informativeness) as part of the dialectic element.

Another reference of the media discourse of Les Dennis's failed career can be inferred from the mention of him shopping in New Bond Street and the fact that this is questioned by *Heat* magazine's member of staff on the basis of Les Dennis's level of wealth, an aspect which is directly related to one's professional achievements:

Les Dennis:	[…] I just spotted him *shopping in New Bond Street.*
Heat:	*Doubt he can afford much round there,* can he?
Les:	Well, he can because I just saw him and *he was spending a fucking shit load of cash,* all right, so put that in. *Make sure you put that in!*

In Les Dennis's utterance above 'New Bond Street' stands for Les Dennis's intention to remark his success by implying that he can afford to shop in one of the most expensive streets of London in the area of Mayfair, New Bond Street is packed with some of the most exclusive designer shops in the area (e.g. Chanel, Louis Vuitton, Hermés, Ermenegildo Zegna etc.). *Heat* magazine's member of staff's utterance 'Doubt he can afford much round there' reminds us the celebrity press's portrayal of a no longer successful Les Dennis, as an article on the *Dailymail Online* illustrates 'he went to Big Brother hoping to save his career'[55]. Whereas this is clear and explicit in the use of the term 'afford'. The implication of Les Dennis economic situation might be less obvious to the Spanish audience that, on the one hand, is not familiar with 'New Bond Street' and what it stands for in this context, and on the other, is lacking an explicit reference to wealth in the target text: 'no creo que pueda comprar muchas cosas por allí'. This translation choice could lead the Spanish viewer to infer that there are not many shops in this area as opposed to direct reference to a question of 'affordability'. In this particular case, it is difficult to

[55] *The Dailymail Online.* November, 2002. 'So what now for poor Les?': http://www.dailymail.co.uk/tvshowbiz/article-152981/So-poor-Les.html [Last accessed 14/10/2017]

deduce the reasons behind the translation choice that prevented the translator from using the term 'permitirse', which means 'to afford' in Spanish (e.g. '*no creo que se pueda permitir muchas cosas por allí'*), especially as this is uttered by the voice over the phone and therefore, lip synchronisation could not represent an issue in this case. Les Dennis's response to this comment in a raised tone denotes anger, his use of swear words (i.e. '*fucking shit load of cash'*) to emphasise that he was spending lots of money and the fact that he slams down the phone are all an indication of his discontentment with the media representation of him – voiced by *Heat*'s member of staff in *'Doubt he can afford much round there'.*

The reference to wealth and professional achievement is clear in Les Dennis's last utterance in (1a) as there is an explicit mention of the amount of money spent: '*Claro que puede porque acabo de verle y estaba gastando un montón de dinero en efectivo. Ya me ha oído, asegúrese de publicarlo*.' On the other hand, his anger is diminished by the absence of swear words in the translation (i.e. '*un montón de dinero en efectivo'*). The most reasonable assumption for this translation choice is that it is motivated by the translation commission, that is to say, that the Spanish translator of *Extras* has been requested not to use swear words in her translation. Although it has not been possible to confirm this as no details are given regarding the translator of Extras for Spain[56], reducing the use of offensive terms (i.e. swear words) in the target text is a recurrent translation choice in a number of cases, as a more detailed analysis of the examples chosen for the study will reveal in Chapter 4.

Simpson's conceptualisation of satire as a discourse type allows to account for the interaction of the elements that construct meaning in a satirical audiovisual text like *Extras* and its dubbed version. The analysis of example (1) above in light of Simpson's model of satirical discourse shows that the textual and discoursal composition of satire is complex, multi-layered and that intertextuality is key in the creation and uptake of satire, an aspect that as I have stated before, makes satire an unlikely successful product for translation. With regard to the audiovisual text, the different elements that contribute to the creation of satirical discourse are not only present in aspects of language, but also in elements provided by the visual code,

[56] The TV programme's information on www.eldoblaje.com, the largest on-line database for dubbing in Spain, does not provide details of the translator or translation agency.

which may at times assist the task of the translator, such as in the case of the visual representation of a celebrity magazine in (1), and at other times, it may challenge her task. Furthermore, in terms of audiovisual translation, the analysis of (1a) has shown that both the lack of familiarity of the target audience with aspects of the source culture and translation choices that may lead to translation shifts in the target texts (e.g. 'to afford' and 'poder comprar' or the absence of swear words in the TT for 'fucking shit …' in the ST), will serve to make predictions regarding the success of satirical uptake amongst the two groups of participants (British and Spanish) for the reception experiment of this study in Chapter 5.

Chapter 4 will present a detailed analysis of the selected sequences from *Extras* and their Spanish dubbed versions following Simpson's model of satirical discourse, hypotheses drawn from the outcomes of such analyses will be tested in the reception experiment that will be presented in Chapter 5. The next section describes the methodology adopted for the audience reception test that has been conducted in support of the evidence collected from the research data analysis in Chapter 4.

3.4 Audience response test

An audience response test was carried out as part of the study in order to collect evidence in support of the programme's analysis in Chapter 4. As discussed in 1.1, Mason (2009) discusses how useful enquiries into reader response would be for translation studies and proposes the use of audience reception experiments in investigating inferencing and other aspects of text processing. Few studies (e.g. Mason, 2009; Desilla, 2009 and Yuan, 2010) have carried out experiments of this kind in the field of translation studies, although the present study is the first to apply this method into the study of viewers' response to the audiovisual translation of satire. In these previous studies, population samples were small as it is in mine; the main reason for this is the fact that such type of audience response experiments to investigate inferencing are at an exploratory stage and consequently, findings from it are not necessarily transferrable to their respective wider populations, i.e. British and Spanish. On the other hand, it is also worth noting that all the studies mentioned above found audience response experiments useful in order to elicit viewers' responses to examine their interpretations. This section describes the procedure carried for the reception test. It shall explain how participants were recruited, the

steps followed during the experiment and the design of the interviews. But first, let us discuss the findings from the pilot that was conducted previous to the experiment and how its outcomes influenced the design of the final audience response test.

3.4.1 Pilot study

A pilot was carried out in autumn/winter 2009 with ten British participants. The main aim of the pilot study was to test the effectiveness of the experiment design in eliciting viewers' responses that would allow to gauge their interpretations. The ten British volunteers that participated in the pilot study were students of the degree of Modern Languages at the University of Strathclyde, the researcher's home university. Despite the limitations implied by the small sample on this occasion and by the limited range of the ages of the participants (i.e. 19 – 22), the pilot revealed that ten was a sufficient number of participants in terms of the amount of data generated when open-ended questions were used; however, it also showed that follow-up questions would be required in some cases in order to gather sufficient data with regard to their interpretations of the culturally-specific items. In a number of cases (6 out of 10) when prompted with the open-ended question 'How would you explain "x" to a friend who did not get it?' many would repeat the words in the programme's dialogue instead of explaining the instance of humour with their own words. Thus, it was determined based on these findings that follow-up questions should be prepared for the interviews.

3.4.2 Participants in the audience response test

Four groups of participants took part in the experiment between spring and summer 2010. Of these four groups, two consisted of ten British subjects and the other two of ten Spanish subjects, being the overall total of forty participants. The first group of British participants watched and were interviewed about episode 3 of *Extras*, while the second group viewed episode 4. Similarly, one group of ten Spanish subjects watched and was interviewed about the Spanish dubbed version of episode 3 and the second group watched and took part in the interviews about episode 4. Given that participants were required to watch the full episode (30 min.) and take part in an interview afterwards (approx. 15 min.), it was considered that asking them to watch

two episodes would demand too much time to invest on their part and it would make recruiting participants more difficult.

Their names have been replaced with codes to ensure their anonymity. The British participants are referred to as BP1, BP2, BP3 etc. and the Spanish ones as SP1, SP2, SP3 and so on. Participants were allocated to the groups randomly, therefore, all four groups are formed by similar numbers of males and females and by subjects from different ages. However, the proportion of females and males or the age range within groups might not be homogeneous across the four groups. Randomisation was taken into account to ensure that a conscious choice by the researcher would not influence the results.

The participants' ages range from 21 to 60. In terms of the criteria for the selection of the ages of the participants, it was taken into account that *Extras* is aimed at an adult population but not to a particular age group. Their professions were also varied ranging from teachers, students, civil servants and administrative staff amongst others. However, in the case of the Spanish subjects it was ensured that they did not have a deeper knowledge of English language and/or especially of British culture that would facilitate their comprehension of culture-specific items in the case study's data regardless of the translation choice, and more importantly, that would not reflect the average knowledge of either English language or British culture by the Spanish audience. Thus, English teachers or people that had lived in the UK for some time were not considered for the experiment. The next section describes the procedure carried out for the test.

3.4.3 Procedure for the audience response test

The experiment was conducted on a one-to-one basis in the researcher's office and the same steps were followed in each case and in the following order: *1) Background information and consent form,* a written form containing background information on both the experiment and the programme was given to the participants to read before commencing the experiment; 2) *Episode viewing with observation,* participants reactions were observed during the viewing of the episode; and 3) *one-to-one interview*, an interview to elicit their interpretation of the examples from the audiovisual text took place immediately after viewing the episode.

- **Background information and consent form**

Before commencing the experiment, the participants were asked to read a written document that summarised the aims of the experiment and explained what they were required to do. The form also gave a general summary of the programme in which the term 'satire' was avoided in order to prevent it from influencing their views in the programme, i.e. consciously seeking a message of critique against a target. Instead, the more general term 'comedy' was used. As they were required to watch the full episode, the form did not give much detail on the episode. The contextual information for each of the sequences selected would be available to them within the episode. The form informed them that they would be filmed while they watched the episode in order to record their reactions, and that an interview to discuss their views on a number of sequences would follow. Lastly, it made clear that their participation was voluntary and that they could withdraw at any point during the experiment and they were given the opportunity to ask any questions.

- **Episode viewing with observation**

The participants were filmed during the viewing of the episode and their reactions were noted down using the following four-point scale: NR (no reaction), S (smile), L (laughter) and LL (loud laughter). The main aim of the observation is to support the data collected during the interviews regarding the perception of humour by the participants at given parts of the sequence. It should be born in mind that this data will not shed light on their interpretation but it will allow to examine the perception of humour and to compare it between the two groups, i.e. British and Spanish. Moreover, observation allowed to identify reactions at different points of the sequence that were worth pursuing and thus, enquiries into these points could be included in the interview that followed the viewing of the episode.

As well as noting down their reactions at the time, the participants were filmed in order to ensure that the data collected at this point could also be later examined carefully. With regard to the limitations of data collected from observation, it should be mentioned that although any experiment would always attempt to replicate naturally-occurring conditions as far as possible, this is hardly ever possible. The

subjects would always be aware of the analyst that is in the room with them and of the camera filming them. In order to diminish the effect that these factors may have on their behaviour, the camera was positioned as far as possible from them and a small camera was used. Moreover, direct staring at the participants was avoided.

The data collected from observation is quantitative, as opposed to that collected from the open-ended questions of the interviews, whose design is described next.

- **One-to-one interview**

After viewing the episode, they took part in a semi-structured interview comprising mostly open-ended questions that aimed at eliciting the participants' interpretation[57] of the sequence as a whole and of the culture-specific items derived from the programme's analysis in particular. As a semi-structured interview, an initial interview schedule was used in each case to which follow-up questions would be introduced depending on the detail of their responses. Thus, the interview always started with a more general question (i.e. Did you find this sequence funny?) referring to the sequence as a whole and which also intended to act as an ice-breaker. This was followed by a why-question (Krueger, 1998), seeking to elicit their general view on the sequence. In some cases, besides answering whether they found the scene funny, they would explain why and the second question did not need to be asked.

After the initial questions about the sequence as a whole, a number of open-ended questions about each of the culture-specific items that had been identified during the programme's analysis followed. In order to prompt responses where the participants would explain the humorous instance in their own words, they were asked to imagine that a friend was watching the programme with them and that they had to explain it to their friend who did not understand it, e.g. How would you explain 'X' to a friend who did not get it? As it was mentioned before, the pilot study showed that in some cases, participants would simply repeat what happened in the episode instead of giving an explanation that would allow to gauge their interpretations. In these cases,

[57] An interview schedule can be found in the appendix including some examples of follow-up questions.

follow-up questions were used. Following on Creswell's (2007) suggestion of being flexible with regard to the interview questions being constructed, Daniel Turner (2010) argues that the 'researcher must be prepared with follow-up questions or prompts in order to ensure that they obtain optimal responses from participants' (2010: 758). These type of questions aimed to prompt more elaborate responses on elements that they would have referred to, such cultural references.

Moreover, with regard to cultural references, participants were asked directly whether they were familiar with them, such as, whether they knew that Les Dennis had taken part in Celebrity Big Brother or whether they were familiar with the genre of pantomime that is referred to in the first sequence of episode 4.

3.5 Concluding remarks

The aim of Chapter 3 has been firstly, to give a general description of the audiovisual text selected for this case study in terms of its suitability to fulfil the aims of the research. Sections 3.2 to 3.2.1.2 explained that *Extra*s was considered an appropriate choice mainly due its culturally-specific nature. Secondly, section 3.3 has explained how Simpson's (2003) model of satire has been operationalised for the analysis of audiovisual satirical texts. An example from *Extras was* used to illustrate how such analysis will elucidate the role within satirical discourse played by culture-specific items in the source text, as well as, whether the translation of such culture-specific items in the target text may achieve a similar function within satirical discourse. Thirdly, sections 3.4 to 3.4.3 have given an account of the audience response test that has been carried out as part of the study.

Yuan (2012: 86) highlights the limitations of experiments of this kind 'in pursuing research on user response' to audiovisual translation. I agree with Yuan that more rigorous methodological procedures and larger population samples should be used in order to draw firmer conclusions that may be extended to the corresponding wider populations. Moreover, exploring the use of such methods in research on audience response to the audiovisual translation of satire will give us insight not only into their usefulness, but also it will further more refined designs for larger scales experiments.

Chapter 4

Analysis of *Extras*, episodes 3 and 4

4.1 Introduction

This chapter presents the analysis of the research data selected for this case study in light of Simpson's (2003) model of satirical discourse. I shall analyse four sequences in total, two from episode 3 (Kate Winslet) and two from episode 4 (Les Dennis) of series 1 of *Extras.* The chapter aims to examine whether the translation optimally reproduces the conditions necessary for satirical uptake when culture-specific items are key constituents of satirical discourse. In other cases, it seeks identify those elements more likely to prevent optimal reproduction; ultimately, this will shed some light on the effects of different translation approaches and strategies on the reception of dubbed satire.

For this purpose, the analysis will examine whether the conditions necessary for satirical uptake are reproduced through translation in the target texts of the selected sequences; it will also seek to identify the main translation issues faced by the translator of *Extras* in reproducing satire in the target text and to consider those translation strategies used. The findings will form the basis for the reception experiment presented in Chapter 5. I have chosen to analyse elements of satirical discourse in the four sequences that are likely to pose a challenge for translation due to their culture-specific nature.

For each sequence, I shall start by identifying and describing the elements of satirical discourse in the source text in order to isolate those elements which could potentially raise translation issues in terms of a successful satirical uptake of the target text. As it was noted in 1.1 and 2.4.5 actual uptake can only be gauged through empirical research and consequently, the next step will be to consider the responses of the reception experiment described in 3.4.

4.2 Data transcription and coding

The four sequences that comprise the data have been transcribed. The main aim of the transcriptions is to represent the actors' dialogues in each sequence in both the original and dubbed versions. Along with the dialogues, information regarding

kinesic action (e.g. facial gestures, body language etc.) and visual images relevant to the satirical discourse of the sequence is provided in parentheses. The transcription of each sequence includes five columns: from left to right, the name of the actor highlighted in bold; the English original of the actor's utterance; the number that indicates the line sequence; the Spanish translation of the utterance from the dubbed version and an English back-translation below and in brackets; lastly, the line sequence number for the dubbed version with the corresponding number followed by letter 'a'. Line sequence numbers will be used during the analysis to refer back to each utterance. During the analysis of the utterances of the original and dubbed versions, the relevant sequence line numbers will be quoted instead of the whole sentences. Figure 4.1 below illustrates the transcription conventions explained above:

Andy	Why am I not getting any acting roles?	2	¿Por qué no consigo papeles con frase? [*Why am I not getting roles with words?*]	2a

Figure 4.1 Example of the transcription conventions of the English original and Spanish dubbed version.

4.3 Sequence 1: Andy and his agent discuss job prospects.

Sequence 1 is from the first scene of episode 4. This sequence has been selected as it contains a number of culture-specific items (i.e. use of politeness strategies, pantomime etc.) that I argue play a key role for the successful uptake of satire. As I will discuss later in more detail, these culture-specific items are devices that the satirist uses to deliver oppositional irony within the dialectic element of satirical discourse. The satirical target in this sequence comprises aspects of the show business industry (i.e. an obsession with perfect bodies, the hunger for fame, etc.) available to both source and target cultures. The target is available to both audiences, but the satirical discourse in this example has been constructed around culture-specific elements that are, therefore, likely to pose a challenge to the translator. It is my intention to examine and assess the solutions adopted by the translator of *Extras* in the target text in order to convey a similar satirical effect.

4.3.1 Transcription of sequence 1 and analysis of source text

Sequence 1 presents a business meeting in which an actor (i.e. Andy) and his agent (i.e. Darren) meet to discuss job prospects and future projects. The issue under discussion, raised by Andy, is that he is not getting any offers for acting roles. The sequence opens in an office in which Andy and Darren, his agent, are sitting at either side of a desk.

Agent	What's on your mind? Seriously, talk to me.	1	¿Tú qué piensas? Vamos, dímelo. [*What are you thinking? Come on, tell me*.]	1a
Andy	Why am I not getting any acting roles?	2	¿Por qué no consigo papeles con frase? [*Why am I not getting roles with words*]	2a
Agent	I've been thinking about this and I'm glad you brought it up. I've got a feeling it could be your shape. It is a very unusual shape and I'm not sure who would be looking for it. Could you maybe do a bit more exercise?	3	He estado pensando en ese tema, creo que es por la forma de tu cuerpo. Es una forma poco corriente y no estoy seguro de a quién podría interesarle. ¿Podrías hacer más ejercicio? [*I have been thinking about this matter, I think that it is because of your body shape. It is an unusual shape and I am not sure who could be interested in it. Could you do more exercise?]*	3a
Andy	Could you maybe do a bit more work?	4	¿Y tú trabajar más? [*And you, work more?*]	4a
Agent	Now, well, we can banter all you like but I mean all I would	5	Bromeemos lo que quieras pero yo solo diría que si	5a

	say is if you insist on remaining, you know, a blob, could you maybe at least get a tan?		insistes en parecer, ya sabes, una bola, ¿no podrías broncearte? [*Let's joke around as much as you want but I would only say that if you insist on looking like, you know, a ball, Couldn't you get a tan*?]	
Andy	(exasperated) They're looking for a fat bloke with a tan, are they? What's that for, Oliver Stone's *Story of Buddha*? Before I get up and walk out of here, possibly forever, have you got anything for me at all?	6	Buscan a un gordo bronceado, ¿verdad? Para la última de Oliver Stone sobre la vida de Buda. Antes de que me levante y me largue de aquí, seguramente para siempre, ¿Tienes alguna cosa para mí? [*They are looking for a tanned fat man, aren't they? For Oliver Stone's latest film on the life of Buddha. Before I get up and leave, most surely forever, Do you have anything for me?]*	6a
Agent	Loads of stuff. (Waves a bit of paper, puts it down in front of himself and studies it) Do you fancy panto in Guildford with Les Dennis?	7	Sí, muchas. ¿Te apetecería hacer una pantomima en Guildford con Les Dennis? [*Yes, many. Would you fancy doing a pantomime in Guildford with Les Dennis?]*	7a
Andy	No. (The agent puts the paper to one side) What? That's it?	8	No. ¿Es todo? [*No. Is that all?]*	8a
Agent	Yeah.	9	Sí	9a

			[yes]	
Andy	You said there was loads of stuff.	10	¿No tenías muchas? [*Didn't you have many?]*	10a
Agent	I thought you'd go with that one. (There's a long pause as Andy looks down at his feet and thinks. The agent looks at him blankly)	11	Creí que aceptarías la primera. [*I thought you would accept the first one.]*	11a
Andy	What's the role?	12	¿Qué papel? [*Which role?*]	12a
Agent	It is the part of the genie in Aladdin.	13	Es el papel del genio en Aladino. [*It is the role of the genie in Aladdin*]	13a
Andy	**Oh,** they're happy with a fat bloke for that, **are they**?	14	¿Para eso buscan un gordo? [*They are looking for a fat guy for that?]*	14a
Agent	With a tan ideally?	15	Preferiblemente bronceado. [*Preferably tanned*]	15a

The fact that Andy is not getting any acting roles could be due to a variety of factors: that the market is lean; that Andy is not a marketable commodity; or that the agent is not performing as he should. If we take Brown and Levinson's (1987) politeness theory, this is a situation fraught with threat to face[58], and here essentially of threat to the positive face or personal self-esteem of either or both the actor (who may be deemed to be underperforming as an actor) and the agent (who may be deemed to be

[58] The linguistic concept of 'face' derives from the work of the sociologist Erving Goffman (1967) and stands for the positive social value that people want to maintain in social interactions. Brown and Levinson (1987) further developed the concept of 'face' in their politeness theory and define it as 'the public self-image that every member wants to claim for himself' (1987:61). Brown and Levinson also distinguished between 'positive' and 'negative' face; whereas 'positive face' refers to our wish to be liked and accepted by others, 'negative face' refers to have freedom and independence from others.

underperforming as an agent). The expectation based on social norms is that both would therefore work to achieve a resolution of the situation while actively collaborating in mutually sustaining each other's face. Such face work might be expected to include the attribution of the blame for the current circumstances to factors external to both of them.

In this example, the prime element echoes the genre of the business meeting within the show-business industry and the discourse genre then becomes the viewer's 'main context'. In this piece of satire, the prime element is firstly established visually and later supported verbally within a few seconds of the beginning of the sequence. Viewers can see a room that clearly looks like an office: folders on shelves, a desk with a computer and sheets of paper, two people sitting either side of a desk; one of them on a larger swivel chair (Andy's agent), which implies that it is his office, while the other person (Andy) is the visitor. This visual representation of a business-related encounter is narrowed down to the show business industry as they start to discuss 'acting roles', showing that Andy is the actor in (1), i.e. *'why I am not getting any acting roles?'* and that Darren is, most likely, his agent in (3), i.e. '*I've got a feeling it could be your shape. It is a very unusual shape and I'm not sure who would be looking for it.*'

As indicated earlier, the genre of the business meeting, echoed by the prime element here, becomes the viewers' main context with a concomitant series of expectations. These arise from the frames of knowledge shared by the members of the source audience (i.e. British). In his study of the language used by participants in business meetings, Michael Handford (2010) notes that 'the workplace has a high potential for confrontation' by means of 'face-threats such as requests, orders, complaints and refusals' and explains that politeness is a 'context-sensitive means for softening such impositions' (2010: 36). This use of politeness has also been observed in Holmes and Stubbe's (2003) analyses which 'indicate that most workplace interactions provide evidence of mutual respect and concern for the feelings or face needs of others' (Holmes and Stubbe in Handford, 2010: 36). Similarly, Bathia (2004) notes that 'business activity "always thrives on building positive relations between various participants"' (Bathia in Handford, 2010: 36). According to Handford, observations of collaborative attitudes seeking to sustain each other's faces are also supported by

CANBEC (The Cambridge and Nottingham Business English Corpus) where the majority of the speakers are from the UK (226 out of 261) and which comprises interactions within 26 companies, mostly located within the UK (Handford, 2010: 8). As Nuria Lorenzo-Dus notes 'participants' knowledge of given activity types within institutional domains, in particular, means that they are aware of the dos and don'ts of their performance as well as the likely inferences that others will draw about them from their decisions.' (2011: 6)

In light of the findings from these studies, and in a scenario such as that of sequence 1, both Andy and his agent may be expected to sustain each other's faces and avoid confrontation in order to resolve the issues raised in the conversation, namely, Andy's lack of acting roles. This is the case at the beginning of the conversation, where there is a friendly atmosphere and collaborative attitude as Darren shows interest in Andy's concerns in (1): '*What's on your mind? Seriously, talk to me'*. It is likely that both actor and agent are aware of the real reasons for the lack of offers, or at least have an opinion. Whether they think that it is both their faults and therefore, they consciously but not openly, assume their individual responsibilities; or whether they think it is the other's fault and neither considers himself responsible, they could be expected to display a polite and collaborative disposition which would consist of avoiding direct confrontation (i.e. Don't carry out the FTA[59]) and suggest solutions in a positive manner. This might imply, amongst other things, blaming the current predicament on external factors such as the market. Andy's utterance in which he raises his concerns in (2) '*Why am I not getting any acting roles?*' might be interpreted initially as a demand for comfort from his agent, or alternatively as a disguised attack on the agent that could show that Andy considers the agent's inefficiency to be responsible for his failure to obtain work. While we might expect the agent to avoid confrontation and to take the conversation forward to achieve a resolution of the situation, this is not, in fact, what happens[60]. Instead, we find that both participants enter into a non-collaborative discussion with attacks on each other.

[59] A Face Threatening Act (FTA) is defined by Brown and Levinson (1987) as an act that threatens either one's positive or negative face (e.g. insults, expressing disapproval, requests etc.).

[60] Findings from Studies (e.g. Handford, 2010; Bathia, 2004 and Holmes & Stubbe, 2003) regarding the use of politeness and avoidance of confrontation in interactions in the workplace, indicate that the audience is most likely to expect such behaviour from the characters in this sequence.

It is by means of this non-collaborative behaviour and attacks that the dialectic element is delivered in this piece of satire.

In sequence 1, the collision between the prime and dialectic elements lies mainly in the fact that the behaviour and comments of the two participants, especially the agent's, are out of keeping with the social norms of this particular discourse event. Moreover, the fact that these attacks are on Andy's physical appearance (e.g. his weight) makes them politically incorrect, which, as I will discuss in more detail shortly, may lead to issues of inappropriateness in terms of some viewers' perceptions. The collision brought in by the dialectic element is constituted by a series of face threats and inappropriate remarks uttered by the agent. He tells Andy that he believes Andy's being overweight is the reason for the lack of offers: (3) '*I've got a feeling that it could be your shape. It is a very unusual shape and I am not sure who would be looking for it. Could you maybe do a bit more exercise?*' It can be inferred from this utterance that the agent blames Andy's physical appearance for the lack of offers and the fact that he is not hiding his opinion from Andy does not conform with the social norms for this discourse event. The agent chooses to utter these insulting comments while using a series of negative politeness strategies (e.g. *'I've got a feeling', 'could be', 'shape', 'could you… maybe'* etc.). He has opted to do the FTA on-record with redressive action (Brown and Levinson, 1987: 60), i.e. negative politeness. Additionally, it could be argued that this use of politeness strategies is exaggerated, and constitutes a deviation in register. Instead of diminishing face threat, it directs the attention towards it. Interestingly, heightened politeness[61] in this example works in two ways. On the one hand, in the case of a greater threat, greater politeness is required. At the same time, greater politeness, as a deviation in register, draws our attention more to the threat. Cruse (1977, 1986) explains that 'deviations from neutral co-occurrence patterns carry important strategically-loaded signals' (in Simpson, 2003: 132). So, although an excessive use of politeness strategies may reveal the agent's awareness of the inappropriateness of his remarks, it is also likely to draw the viewers' attention to the attacks. This deviation in register flags a kind of 'insincerity' in its delivery, i.e. it is not a

[61] 'I've been thinking about this and *I'm glad you brought it up. I've got a feeling it could be your shape.* It is a *very unusual shape* and *I'm not sure* who *would be* looking for it. *Could you maybe do a bit* more exercise?' (my emphasis)

'sincere' or 'truthful' representation of reality, but an 'insincere' representation by the satirist, which, using Cruse's own terms, might be interpreted as a 'strategically-loaded signal'. It is at this point that a claim of insincerity might be recognised by the satiree and a satirical reading might be triggered.

Let us take a closer look at the linguistic devices employed by the satirist that may denote oppositional irony within the dialectic element. The excessive use of politeness strategies results in indirectness and underlexicalisation, which constitutes an example of attenuation, a metonymic device. The agent is speaking in a roundabout way; in terms of Brown and Levinson (1987) he is being 'conventionally indirect' which violates Grice's (1975) Maxim of Manner ('avoid obscurity of expression' and 'avoid obscurity'). The use of the term 'blob' by the agent: (5) '*...if you insist on remaining, you know, a blob…*' is an example of 'underlexicalisation' (i.e. attenuation) which may be seen as a euphemism in an attempt to avoid a more explicit but politically incorrect term such as 'fat'. It is also another example of deviation in register as 'blob', which echoes 'childish' language, it is not a term commonly used to refer to people being overweight, in fact, it is not commonly used to refer to people at all, but to cartoons or things[62]; in this context, this makes it offensive as it dehumanises the subject, i.e. Andy. Through these comments, the satirist presents the agent as someone who believes that being fit is paramount to getting acting roles. Although, the satirical target of this example will be discussed shortly, it should be now be noted that this message, embodied by the agent's character, is at the core of the satirical target.

In terms of satirical uptake, the key issue here is whether viewers would infer this to be a sincere or an insincere message; whether the satirist supports this idea or whether the satirist's intention is to criticise it. As noted in 2.4.5, a satirical reading requires a claim of insincerity to be raised by the satirist, and recognised and redeemed by the satiree. In satirical discourse, a claim of insincerity is raised by means of oppositional irony as part of the dialectic element. In sequence 1, the use of elements such as face threats with heightened politeness that are out of keeping with the discourse event presented here, i.e. the business meeting, might serve to cue an

[62] 1. A drop of a thick liquid or a viscous substance. 2. An indeterminate roundish mass or shape. (Oxford English Dictionary, 2008, O.U.P.)

insincere representation of the given event, which in turn might lead viewers to recognise a claim of insincerity in the sense of inferring that the satirist does not support the agent's comments but the contrary. There is a use of 'ironic mention' (Sperber and Wilson, 1981) in Andy's reply (4) '*Could you maybe do a bit more work?*' to the agent's request (3) '*Could you maybe do a bit more exercise?*' which also serves as a cue for disapprobation of this belief, i.e. in the importance of perfect bodies within the show business industry. According to Sperber and Wilson's (1981) model of irony, the echoic mention of an expression has a function within irony: 'the speaker may echo a remark in such a way as to suggest that he finds it untrue, inappropriate, or irrelevant' (1981: 307). Thus, it can be inferred from Andy's response that he disagrees with and/or disapproves of the agent's implied statement, i.e. that Andy is not marketable because he is overweight; and that Andy is taking this statement as an attack on him and sees the need to respond to this attack by blaming the lack of offers on the agent's incompetence.

Andy's weight is not the only aspect of his physical appearance attacked by the agent, his skin tone is too: '*Could you maybe at least get a tan?*' The agent's remarks regarding Andy's weight and skin tone refer to the discourse of obsession and demand for 'perfect bodies' that exists especially in Western cultures and for which show business and the media (e.g. advertising, television, cinema etc.) have been a channel of dissemination. In light of what has emerged from the analysis of prime and dialectic elements in this example, a likely target to be identified by the viewers is this obsession for the 'cult of thinness' and how it has been promoted and marketed by the show business industry; a core element of fame, the central theme of *Extras.*

It should also be remembered at this point that, in terms of satirical uptake, the satiree also has to redeem a claim of appropriateness besides claims of truth and sincerity. A closer examination of the associations attached to the 'cult of thinness' and its relationship with the show business industry may reveal just how likely it is for this target to be considered appropriate by the British audience. As Hesse-Biber *et al*. (2006: 208) note, the obsession for fit bodies has been linked to the increasing number of diagnosed eating disorders (e.g. Bulimia, Anorexia, Vigorexia, addiction to plastic surgery etc.) in Western societies:

> Eating Disorders and disorderly eating are also culturally-induced diseases promoted partly by economic and social institutions that profit from the 'cult of thinness' promoted by the mass media.

Similarly, Gordillo Álvarez and Ramírez Alvarado (2008: 81-82) note that public media such as television are able to influence individuals, and that the large number of programmes currently screened which focus on the body and physical appearance are arguably a reflection of the fact that this trend is becoming a key matter of social concern and, in many cases, an obsession. Resonances of these discourses are likely to lead a British audience to find the 'cult of thinness' a justified target of for satire in a programme about fame and the show business industry. Simpson notes (2003: 161) that, for a successful satirical uptake, the satiree must recognise and redeem the claim of appropriateness, in other words, that a given element is deemed appropriate as a target of satire. An audience, culturally aware of the issues regarding the 'cult of thinness' and the fact that the show business industry continues to be blamed for the increase in the number of eating disorders, is likely to consider it an appropriate and justifiable target of satire.

After Andy has shown his dissatisfaction with the agent's comments about Andy's physical appearance, he issues an ultimatum, i.e. (6) *'Before I get up and walk out of here, possibly forever, have you got anything for me at all?'*, the agent's response, which promises job offers, i.e. (7) *'loads of stuff'*, re-establishes a degree of normality and takes the viewer back to the context of the prime element, i.e. a representation of the business meeting in which both participants are seeking a resolution and act collaboratively. Given that they are both trying to find suitable work for Andy which, according to the agent is plentiful, viewers may expect the agent to start with the most interesting offers. Against these expectations, a collision is again introduced with an offer to do pantomime in Guildford with British actor Les Dennis, examples of culture-specific references. I shall argue that this offer also constitutes a face threat as it implies that Andy is only suitable for a low-calibre type of job such as this. In order to recover this implicature, the viewer would need to be aware of the label of 'low-calibre entertainment' attached to pantomime and how the

references of ‘Guildford’ and ‘Les Dennis’ work in support of such implicature. It is also worth noting that other elements (i.e. linguistic and non-linguistic) work in support of this implicature. This can be seen in Andy’s reaction to hearing the offer. He responds ‘no’ without any hesitation and without any further enquiry about the role. The information given by the agent, i.e. ‘panto in Guildford with Les Dennis’, seems to be sufficient for Andy to know with certainty that he does not want the job. Let us take a closer look at the potential implicatures of these references and how they work overall in this example of satire.

Modern pantomime in Britain is a popular musical-comedy theatrical production which is well known across the UK; it is usually performed during the Christmas and New Year season for family audiences. This particular genre is commonly considered low culture as illustrated by Michael Coveney’s[63] discussion of pantomime in an article for *The Independent*: ‘Pantomime is tacky. Pantomime is warm beer and chips with brown sauce. Pantomime is the rear end of the theatrical cow, the showbiz rectum of the spectrum.’[64] Even if one disagrees with Coveney’s words, an awareness of the low-culture label attached to pantomime is sufficient to understand that this is a low-calibre job offer for Andy. A further two culture-specific references support this view, ‘Guildford’ and ‘Les Dennis’, the latter also introducing the guest celebrity in the episode. Les Dennis is most commonly associated with more popular forms of entertainment (i.e. low culture) and he has appeared in a number of pantomimes and musicals (e.g. *Chicago*, *Cinderella*, *High School Musical 2* etc.). He is also best known for hosting television game shows such as *Family Fortunes* and appearing in television soap operas such as *Brookside, Family Affairs* and *Crossroads.* In recent years, his career has stalled, especially after leaving *Family Fortunes* in 2002 and participating in *Celebrity Big Brother* in the same year, in what was seen as a desperate attempt to recover his popularity. Moreover, he has been a common target for tabloids and celebrity magazines which have repeatedly exposed the ups and downs of his career and personal life (e.g. his

[63] Michael Coveney is one of Britain’s most respected drama critics. He is Chief Critic of the theatre website *Whatsonstage.com* and contributes regularly to different publications such as *The Independent, The Observer, The Guardian, New Statesman* and BBC Radio’s *Front Row.*

[64] For the history and present of pantomime in Britain, read: Michael Coveney, ‘Oh yes it is an art form’, 21 December 2006. http://www.independent.co.uk/arts-entertainment/theatre-dance/features/panto-oh-yes-it-is-an-art-form-5331702.html [Last accessed 11/10/2017]

wife's infidelity and divorce). Les Dennis's public image is that of a C-list celebrity who may have failed in his aspirations to become a reputable actor, and therefore, he is not likely to be seen as a role model to which to aspire. Awareness of these associations will allow the viewers to realise why Andy might be horrified at being associated with Les Dennis or pantomime.

The reference to Guildford also underlines the view of 'low-calibre job'. Guildford is a town in Surrey, 43 kilometres southwest of London. Guildford is a cipher for any satellite town of London and stands more for what it is not, then for what it is: it is a town near London, but crucially, it is not London. It does not have theatres of the prestige of those of the West End of London. Consequently, Guildford also represents a major step down in the dreams of an aspiring actor. This job offer also serves to introduce the guest star of the episode, Les Dennis, and some of the associations attached to his public persona, namely, those of a C-list celebrity whose career has stalled in recent years. Associations of Les Dennis's public persona will be examined in more detail during the analysis of sequence 2 in 4.4.1 as they form the basis for the satirical discourse in this sequence. In the case of the sequence under analysis, it should be noted that the job offer, due to its associations with low-calibre jobs, constitutes another threat to Andy's positive face.

As it was mentioned earlier, Andy's dissatisfaction with this interpretation of the agent's comments about his physical appearance could be interpreted as a critique of the view that a fit body is paramount to getting acting roles. A satirical reading along these lines would imply that the satiree distances him or herself from the discursive position of the target (satirised), namely, the message embodied by the agent; while the distance between position A (i.e. satirist) and position B (i.e. satiree) of the triad shortens, in other words, the satiree identifies with the message embodied by Andy, a disapproval of this view. Moreover, Andy's initial rejection of the offer without hesitation supports this interpretation. With this gesture, he is likely to appear to viewers as an actor with clear aspirations to quality acting roles and with the confidence to reject roles that might work against his career plans. However, a twist on this interpretation is introduced at the end of the sequence. Andy readily accepts the offer when the agent confesses that it is the only job offer that he has. With Andy's acceptance, his desperation for acting roles surfaces and his character edges

closer to the target of satire. He seems to be willing to compromise his career plans in favour of fame. In terms of satirical uptake, this implies that Andy's hunger for fame may potentially become a second target of satire in this example.

Before moving into the analysis of the sequence 1 target text, let us summarise how satirical discourse functions in this example and its implications with regard to satirical uptake on the part of the British audience. A successful satirical uptake of sequence 1 would require viewers to recognise the situational context echoed by the prime element, i.e. the business meeting, along with the expectations that derive from it. This first requisite entails the recognition of the claim of truth. In this particular example, the British audience may be expected to be familiar with the genre of the standard business meeting and to be aware of the social norms involved, with both actor and agent expected to act collaboratively and avoid confrontation. With regard to the claim of insincerity raised by the satirist as part of the dialectic element, viewers must realise that the agent's comments, which are a threat to Andy's positive face, run counter to the expectations of the given situational context. I have argued that the use of heightened politeness and the use of the term 'blob' to refer to Andy's weight constitute deviations in register that serve to direct the viewers' attention towards the attacks as well as a cue for oppositional irony, and therefore, a recognition of the claim of insincerity. These are the tools used by the satirist to deliver an 'insincere' message, that is, a message that is criticised rather than supported by the satirist.

Lastly, successful uptake also requires recognition of the claim of appropriateness, and an acceptance that the identified target is a legitimate target of satire. The genus for satire in this example derives from attitudes and beliefs about the show business industry. The satirist, position A of the triad, presents a piece of satirical discourse that is prompted by disapprobation of certain aspects of the target, position C, that is, the show business industry.

I have argued that, in the sequence 1 ST, the discourse genre echoed by the prime element is that of a business meeting of the show business industry. I have also argued that, according to research into the language conventions of the business meeting in the context of the UK (Handford, 2010; Holmes and Stubbe, 2003 and

Bathia, 2004), a British audience is most likely to have expectations of a positive and collaborative attitude. This may involve certain linguistic choices such as avoiding FTAs altogether or making use of politeness strategies in line with the conventions of a given culture to diminish the effects of any possible FTA.

4.3.2 Analysis of target text of sequence 1.

The aim of this section is to examine whether the textual and discoursal elements that serve to establish satirical discourse in the source text have been reproduced in the target text through translation and whether they achieve a similar function in terms of the target audience's satirical uptake. Specifically, this means that the situational context of the business meeting echoed by the prime element not only is recognised but raises similar expectations in the Spanish audience regarding the actors' attitude and linguistic choices. Additionally, it involves, as an element key to reaching a satirical reading, a twist delivered through oppositional irony, possibly by means of similar textual elements (i.e. FTAs with a use of heightened politeness and references to pantomime, Guildford and Les Dennis) or by means of different translation choices that may achieve a similar effect, i.e. serve as a cue for the claim of insincerity. Moreover, a satirical reading involves the identification of a target of satire; thus, the intention to critique the obsession for fit bodies in the show-business industry and the desperation for fame embodied by Andy have to be discourses available to the Spanish audience. It is also the aim of this section to examine the translation strategies used to overcome the translation issues that arise from the use of culture-specific elements and determine whether such strategies are likely to achieve equivalence in terms of satirical uptake.

I have argued in 4.3.1 that in the ST of sequence 1, the discourse genre echoed by the prime element is a business meeting of the show business industry. I have also argued that according to research into the language conventions of the business meeting in the context of the UK (Handford, 2010; Holmes and Stubbe, 2003 and Bathia, 2004), expectations of a positive and collaborative attitude are most likely to arise amongst the British audience. With regard to linguistic choices this may imply, amongst others, to avoid FTAs altogether or in order to diminish the effect of any

possible FTA, to make use of politeness strategies according to the conventions of a given culture.

The prime element of sequence 1 is established in a similar way in the TT by echoing the business meeting, both through the visual and verbal codes. The Spanish audience can also initially see an office space and two people at either side of a desk. The target text's explicit reference to 'acting roles' in (2a) '*¿Por qué no consigo papeles con frase?*' also implies that they are discussing matters related to show business, i.e. acting. As I have noted before, expectations regarding actors' attitudes and linguistic choices are key to determining whether the twist introduced by the dialectic is actually effective. Lorenzo-Dus (2011) notes that research in 'sociopragmatics (especially (im)politeness) has shown, […] patterns of language use (discourse) originally identified in, and characterised for, 'Anglo' settings cannot simply be assumed to be applicable to other such settings.' (2011: 2) such as Spain. Thus, this country's specific cultural context needs to be considered to see whether the same conditions apply in the target text.

I have also argued in 4.3.1 that, in the ST, the dialectic element is introduced by means of comments on Andy's physical appearance, which constitute a threat to his positive face, and that the use of heightened politeness (along with the use of the term 'blob' that will be examined shortly) in the ST constitutes a deviation in register in the context of British culture. This marked use of politeness may serve as a cue for oppositional irony that may open the path to a satirical reading on the part of the source audience. When considering the translation of politeness strategies in the target text, the use of politeness formulae has been reduced. As extract (3) from sequence 1 below illustrates, a number of courtesy formulae in the ST (in italics) has been omitted in the TT (3a) resulting in a more direct attack on Andy's positive face (underlined). A literal back-translation is also provided below in brackets:

> (3) I've been thinking about this and **I'm glad you brought it up. I've got a feeling it could be** your shape. It is a very unusual shape and **I'm not sure** who would be looking for it. **Could** you **maybe** do **a bit** more exercise?

(3a) He estado pensando en este tema, creo que es por la forma de tu cuerpo. Es una forma poco corriente y no estoy seguro de a quién podría interesarle. *¿Podrías hacer más ejercicio?*

[I have been thinking about this matter, I think that it is because of your body shape. It is an unusual shape and I am not sure who could be interested in it. Could you do more exercise?]

Although there are also some attempts at mitigating the FTAs in the TT, (i.e. '*creo que'*, '*no estoy seguro*' and the use of the Spanish conditional mood '*podría*s' to introduce the request to do more exercise), overall, the language used by the agent in the TT is more direct given the lesser use of politeness strategies than in the ST: 'Creo' does not imply doubt to the same extent as '*I've got a feeling…*'; nor does the use of the indicative mood '*es*' as opposed to the conditional in the ST '*it could be…*'. The use of politeness strategies is therefore not as excessive in the TT as it is in the ST due to the omission of a number of them. It has been argued in 2.4.1 and 2.4.2 that, for an optimal reproduction of satirical discourse, equivalence needs to work not only at semantic level (i.e. here the message is the same, that Andy's appearance is ill-suited for acting jobs) but also at pragmatic level 'by considering what utterances count as in context' (Hatim and Mason, 1990: 57). In order to examine equivalence of ST and TT at the pragmatic level in (3), we need to consider whether the use of (im)politeness in the context of Spain is similar to that of Britain; additionally, this may give some insight into the motives behind the translator's decision to omit some politeness strategies in the TT.

Although it may be presupposed that the use of politeness is universal[65], different cultures use politeness strategies differently. As Ballesteros Martín (2002: 1) points out, 'politeness is a culture-specific value which depends on the prevailing ethos of each society'. With regard to the differences in the use of politeness strategies between Britain and Spain, scholars (e.g. Ballesteros Martín, 2001, 2002; Hickey, 1991, 2005; Stewart, 2005, amongst others) agree that one significant difference between the two is that Britain tends towards using negative politeness, whereas

[65] Hernandez Flores, 1999:38 (Pragmatics 9:1 37-49) Politeness ideology in Spanish colloquial conversations. The case of advice. 'The concept of face (…) arouses controversy when one is dealing with what face consists of, mainly because of the different cultural values involved in this concept'.

Spain tends towards using positive politeness strategies to minimise the effect of FTAs. Moreover, 'kindness' seems to be more apparent and common in Spain, as Hickey (2005) notes: 'of the three dimensions into which […] Victoria Escandell Vidal […] divides politeness (civil/social correctness, kindness/friendliness, tact/diplomacy), the second is the most visible in Spanish practice' (2005: 317). In another comparative study between British and Spanish societies, Ballesteros Martín (2002) examines the use of politeness strategies in both societies using native informants from each country and also concludes that Spanish society shows a tendency towards positive politeness strategies to minimise face threats in the context of requests: 'La conclusión inmediata es que los españoles muestran una clara preferencia por atenuar la fuerza ilocutiva de sus ruegos y mandatos con estrategias de cortesía positiva (40%) y los ingleses con estrategias de cortesía negativa (73,33%)' (2002: 191). He suggests that the reason might be that for British people privacy and individuality is highly valued, whereas, Spaniards place more importance on group relationships and the image that others have of them, hence the tendency to protect negative face in the former and to protect positive face in the latter. Moreover, in a study of communicative behaviour in negotiation settings between Spanish and Scandinavians, Lars Fant (1989, 1995) found that Spaniards have a preference for wording disagreement in a more overt and direct manner in business negotiations. Taking the findings from these studies into consideration, it seems fair to presume that the motive behind the translator's choice has been to adapt the use of politeness strategies to Spanish society in the target text. Negative politeness is less common in Spain and this may have been the reason to reduce it in the target text. Furthermore, in the light of the findings in Fant (1989) above, a more direct wording of the agent's remarks about Andy's body weight as the reason for the lack of job offers might have been seen to be in line with Spanish communicative behaviour, adding an element of naturalness to the target text. However, it could also be argued that by maintaining the same degree of negative politeness in the TT as in the ST, the translator could provide a more effective cue for insincerity as it would constitute a more apparent deviation in register. Bearing in mind the importance of the realisation of insincerity in satirical discourse, the latter might seem a more suitable strategy for the audiovisual translation of satire.

With regard to politeness and translation, House (1998) argues that in the case of *overt* translation, of which dubbing is a prime example as noted by Baker and Hochel (2007) and already mentioned in 2.6, the translator must leave the linguistic-textual choices of the source text 'as "intact" as possible […]. Cross-cultural differences in politeness norms are thus not relevant in this type of translation.' (1998: 65). In the context of the example above, House's stance would imply transferring the use of the heightened politeness strategies found in the source text. However, the question that arises regarding the goal of achieving equivalence in terms of satirical uptake is whether the target audience would recover the same inference vis-a-vis the claim of insincerity from this linguistic device given the cross-cultural differences in politeness between the two societies as highlighted by Hickey (2005), Ballesteros Martín (2002) and Fant (1989) and discussed above.

On the other hand, Hickey's (2000) research into the reactions of Spaniards to examples of negative politeness translated literally from English suggests that, in order to achieve functional equivalence, instances of politeness strategies should be adapted to the target culture conventions in the TT. Hickey (2000) interviewed a group of Spaniards on a number of extracts from David Lodge's novel *Therapy* (1995) which contain instances of negative politeness strategies that have been translated into Spanish literally and a group of English-speakers on the same extracts of the novel's original version. He concludes that English speakers recognise negative politeness as 'politeness', whereas Spanish speakers do not identify it as anything in particular, 'but rather "normal" use of language.' (2000: 238). With regard to the Spanish speaker's reactions in these interview, Hickey explains that: 'on the whole they [Spanish subjects] seem to be indifferent to what is going on in these extracts. They find little to say about them and what they do say is scarcely politeness-related' (2000: 237). Given that the Spanish speakers seem to miss the perlocutionary and illocutionary forces, i.e. what it is actually being done by those utterances, of the instances of literally-translated negative politeness, Hickey poses the question of whether translators should 'impose some kind of illocutionary dimension on the TT, so as to show that what is going on in the ST is politeness, however different source-culture politeness and target-culture politeness may be?'

(2000: 239) Hickey's question may suggest, in the context of (3a) above, a substitution of positive politeness strategies in the TT, which additionally, would mean applying a 'cultural filter' in terms of House (1998). Nevertheless I would agree with House (1998) that such an approach denies the target audience access to the linguistic choices made by the source text's author. I will argue that, in the example of sequence 1 above, it may be essential for a successful satirical uptake amongst the Spanish audience to ensure that the target audience interprets it as a case of politeness and moreover, an intentionally excessive use thereof. This might involve not only substituting the instances of politeness in (3) with positive politeness in the target text but ensuring that this politeness is also heightened in relation to its normal use in the context of Spain, so that it also constitutes a deviation in register that can serve as a cue for the claim of insincerity and thus trigger a satirical reading.

I have argued in 4.3.1 above that, besides the use of heightened politeness, the agent's use of the term 'blob' also constitutes a deviation in register as this word is not 'normally' used to refer to people or as a euphemism for 'overweight'. On the contrary, the term 'bola' used in the TT (see 5 and 5d below) is a politically incorrect term used in Spain to refer to overweight people (e.g. 'estar como una bola')[66] and often used as a derogatory term. This implies that 'bola' in the TT is more likely to be inferred as an explicit and direct insult on Andy. The lack of cues for oppositional irony in these examples (i.e. heightened politeness to minimise the attacks and the use of 'blob') in the TT is likely to be an impediment and prevent the Spanish audience from recognising insincerity, i.e. the fact that satirist does not support the agent's opinion but rather seeks to criticise it. Thus, a Spanish audience will fail to reach a satirical reading.

> (5) Now, well, we can banter all you like but I mean all I would say is if you insist on remaining, you know, **a blob**, could you maybe at least get a tan?
>
> (5a) Bromeemos lo que quieras pero yo solo diría que si insistes en parecer, ya sabes, una bola, ¿no podrías broncearte?

[66] Dictionary María Moliner: (inf.) Se usa como término de comparación aplicado a una persona gorda: 'Si sigues comiendo así, te vas a poner como una bola'.

[Let's joke around as much as you want but I would only say that if you insist on looking like, you know, a ball, Couldn't you get a tan?]

The third element in the sequence 1 TT that is also likely to pose translation issues are the culture-specific references mentioned in the job offer:

(7) Do you fancy **panto in Guildford with Les Dennis**?

(7a) ¿Te apetecería hacer una pantomima en Guildford con Les Dennis?
[Would you fancy doing a pantomime in Guildford with Les Dennis?]

In the TT, these references have been translated literally. The translator's choice in (7a) is in line with the common strategy used by translators when challenged by culture-specific allusions, that is, 'minimum change of key-phrase allusion, retention of proper-name allusions' (Leppihalme, 1997: 191). However, Leppihalme also points out that 'ignoring their connotative and pragmatic meaning often leads to culture bumps' and recommends translators to take the needs of the receivers into account (1997:191). As a more detailed discussion below will show, the connotative and pragmatic meanings available to the source audience of these culture-specific references are not available to the target audience, hence it will most likely lead to a culture bump and more importantly, in the specific case of satirical discourse, it may block a satirical reading on the part of the target audience.

As noted in 4.3.1 above, pantomime is a well-known theatrical genre in Britain. However, this is not the case in Spain where the only examples of pantomime that we find are those performed by schools of English such as the theatre company *Networks Theatre* in Orihuela (Alicante) which is part of the School of English *Networks English Studies*[67]. The company is made up predominantly of English language students in Spain and directed by British resident Nick Moore; they have been performing pantomime since 2002 as part of their extracurricular activities. The most likely reason that this school of English in Spain has included pantomime

[67] Information on this company can be found on the school's website: http://networksenglishstudies.com/ [Last accessed 14/10/2017]

amongst its extracurricular activities is that it is quintessentially British and allows them to add an element of culture to their language studies.

'Pantomima', the term used in the TT, designates a different type of theatrical production in the context of Spanish culture. It refers to clowns and mimics, to performing arts that use silent mimicry as a form of expression. The main translation issue that arises from this choice in terms of its connotations and the illocutionary force of the offer in the ST is the fact that, in Spain, 'pantomima' is associated with high culture and quality acting as opposed to the British *pantomime* which, as we saw in 4.3.1 above, is associated with low culture. Translation issues of this type (culture-specific allusions) are sometimes dealt with by means of freer translation strategies such as adaptation. Higashino (2001: 55) refers to Nida and Waard's (1986) call for necessary changes in order to convey the meaning potential of a cultural reference. According to these authors, changes can be considered necessary when: '1) the original form would convey the wrong meaning, or distort the intended meaning, and 2) the culturally specific term is totally unknown in the target culture'. The mention of 'pantomima' in the TT, conveys the wrong meaning, as 'pantomima' in the context of Spanish culture refers to a different genre, one with a good reputation. It also distorts the intended meaning in relation to the illocutionary force of the offer, i.e. a threat to Andy's positive face as regards the kind of acting to which he can aspire. An adaptation of this cultural reference is not an easy task in translation, and even less so in audiovisual translation. In line with House's (1997) argument above, replacing 'pantomime' by a different type of theatrical production that is recognisable to the Spanish audience and that conveys similar connotations, i.e. low-culture as opposed to high-culture theatre, will deny the target audience access to elements of the source culture. However, one of the constraints imposed by audiovisual texts on translation is a need to ensure that verbal and visual codes do not conflict. Later scenes of the episode make further references to the pantomime in which Andy is taking part along with Les Dennis and one particular scene shows the actors on stage performing the pantomime. Thus, in a possible adaptation of this culture-specific type of theatre, these later references in the episode, both verbal and visual, need to be taken into consideration. More generic terms such as 'teatro infantil' might meet these requirements, as the play is Aladdin, a classic often

performed for younger audiences; in the scene where the actors are performing the play, the viewers can see that there are children amongst the audience. Moreover, it is a theatrical genre that has a lower reputation amongst actors. I will argue that the adaptation of this reference could prove key in terms of an optimal transference of the pragmatic meaning of the job offer, given that in the case of the other two references (Les Dennis and Guildford), an adaptation is less adequate as the discussion now will show.

Nida and Waard's (1986) second category, calling for changes in the TT, refers to culture-specific terms that are completely unknown in the target culture. This is the case both of Les Dennis and most likely, the town of Guildford. Les Dennis's career has consisted mainly of appearances in British television and stage, and unlike other British actors (e.g. Anthony Hopkins, Kate Winslet etc.) who have developed careers in the cinema, he is not known to the Spanish public. This means that associations relating to his public persona are not available to the Spanish audience. Similarly, while the Spanish audience is likely to realise within the context of the programme (i.e. it takes place in England) that Guildford is an English town, they will not be able to recover the implicature that it does equate with the theatres of the West End of London. Both references are most likely to create a 'culture bump' (Leppihalme, 1997). However, it is not possible to adapt or substitute the Les Dennis reference for obvious reasons, as he is the guest celebrity star of the episode and one of the main characters. Additionally, any other town in England would also probably not be recognisable to a Spanish audience. Given that, of the three culturally specific allusions, 'pantomima' is the only one that the Spanish audience is likely to recognise, although with a different meaning from the ST as we have seen, this reference is likely to play a leading role in terms of utterance (7) interpretation. The target audience will make sense of the offer on the basis of the meaning of 'pantomima'. The issue that arises from this with regard to satirical uptake is that given the meaning and connotations of 'pantomima' in Spanish, the target audience's most likely interpretation will be that Andy is being offered to do mime theatre with an English actor in an English town. The main problem for the Spanish viewers will be to make sense of Andy's immediate rejection of the offer and infer that it is his hunger for fame which makes him accept the offer later when he finds out that this is

the only offer available. Taking this into consideration, I argued above that the replacement of 'pantomima' by a more generic and not culture-specific term such as 'teatro de niños/teatro infantil' which may have similar connotations to pantomime in the ST in terms of actors' reputation, could be crucial in allowing the audience access to the illocutionary force of the utterance in (7).

4.3.3 Concluding remarks to sequence 1

I have argued that the discourse genre echoed by the prime element in sequence 1, the business meeting, is also available to the target audience and will give rise to similar expectations, i.e. a collaborative attitude on the part of the participants and a desire to avoid threat to either the positive or negative faces of the participants. Thus, the blaming of Andy's physical appearance for the lack of job offers creates a collision with the social and communicative conventions of the given discourse genre in both the source and target cultures.

However, I have also argued that the translation strategies employed in the case of culture-specific items such as (heightened) negative politeness and the references to Les Dennis, pantomime and Guildford, along with the translation of the term 'blob', do not reproduce optimally the pragmatic function of these items within the dialectic element. This may prove essential to the recognition of the claim of insincerity needed to trigger in the audience a satirical reading. As a consequence, I predict that satirical uptake will fail amongst the Spanish participants in the audience response test. However, it should be borne in mind that participants are aware that they are watching comedy, although not specifically satire, and noted, in 2.4.5, that genre awareness gives rise to the expectation of identifying humorous elements. However, it is common for satire to fail when the position of the satirist (for or against a given discourse) is not clear. In this sense, a failure to identify oppositional irony may lead the Spanish audience to think that humour in sequence 1 relies on the insults (i.e. teasing humour) instead of a critique of the discourse echoed by such insults (i.e. body obsession in show business).

4.4 Sequence 2: Andy and Les Dennis.

Sequence 2 is also taken from episode 4 of the programme. In sequence 2, satirical discourse is composed around the public image of Les Dennis, a mediated image that has been constructed mainly by the celebrity press over the years. Given that Les Dennis's popularity is limited to the UK, the fact that the satire in sequence 2 relies on the familiarity of the viewers with aspects of Les Dennis's public persona makes this piece of satirical discourse especially challenging for the translator, as well as suited to the purpose of this study, i.e. to investigate whether the conditions for satirical uptake are reproduced through translation in the presence of culture-specific items. The following section presents the transcription of ST and TT of the sequence along with a short background to what takes place on screen. The main aim of the section is to examine how culture-specific items operate within satirical discourse in the ST and in the context of the source culture.

4.4.1 Transcription of sequence 2 and analysis of source text

In a scene previous to this one, viewers will have seen how Andy and Les Dennis are introduced to each other for the first time, and will be aware that they have only just met and their relationship is merely professional at this point. In sequence 2, Les Dennis enters the scene accompanied by a young blonde girl whom he introduces as his fiancée (Simone) to Andy who, at that moment, is reading his lines by the stage. Simone leaves the scene and Andy and Les Dennis engage in conversation. Essentially, the sequence presents a situation in which two colleagues engage in conversation during a break from the rehearsal of their play (i.e. the pantomime *Aladdin*). However, this conversation soon becomes uncomfortable for Andy as Les Dennis starts discussing private matters, some of which are considered taboo subjects (e.g. money, suicide etc.) in the context of British culture.

The transcription of both source and target texts is presented here, although this section will focus on the discussion of satirical discourse in the source text in relation to the satirical uptake of the source audience:

Les	Andy	16	Andy	16a
Andy	Hi	17	Hola [*Hello*]	17a
Les	Can I introduce this gorgeous creature?	18	¿Puedo presentarte a esta preciosidad? [*Can I introduce this beauty to you*]	18a
Andy	Hello	19	¿Qué tal? [*How are you*]	19a
Les	This is Simone	20	Esta es Simone [*This is Simone*]	20a
Simone	Hi	21	Hola [*Hello*]	21a
Les	Show him your ring, engagement ring. Cost an arm and a leg. Didn't want you seeing her and thinking, 'Oh who's that stunner, I'll make her mine.' Hands off, she's taken.	22	Enséñale el anillo, es de compromiso, me costó un riñón. No quería que la vieras y pensaras, "¡Uh! ¿Quién es esa tía tan buena? La haré mía" Es mía. [*Show him the ring, engagement ring, it cost me a kidney. I didn't want you to see her and think "Oh, who's that stunner? I will make her mine" She is mine.*]	22a
Simone	Silly. I'm going to have to get going then, sweetheart, okay?	23	Tonto. De todas formas tengo que irme cariño, hasta luego, ha sido un placer, adiós [*Silly. Anyway, I have to leave, darling. See you later, it's been a pleasure, goodbye*.]	23a
				24a

Les	Okay	24	Adiós [*Goodbye*]	
Simone	See you later. Nice to meet you	25		25a
Les	See you later. Bye. Bye darling. Save it for later. Eh? We asked a hundred people, 'Which comedian is going to land on his feet and get his end away with an absolute cracker?' You said Les Dennis, our survey said, ding, top answer, jammy bastard. (Les laughs at his own joke)	26	Adiós, cielo. Guárdalo para luego ¡Eh! Hemos preguntado a cien personas a qué comediante le irían mejor las cosas y acabaría con una chica asombrosa, tú dices Les Dennis, ¡Ding, respuesta acertada, capullo suertudo! [*Bye, love. Keep it for later. Eh! We have asked a hundred people which comedian would get luckier and would end up with an amazing girl, you say Les Dennis, ding! Right anwer, lucky bastard!]*	26a
Andy	Yeah, well done	27	Sí, bien hecho [*Yeah, well done*]	27a
Les	(suddenly serious) Still, it's about time I had a bit of good luck, isn't it? The stuff that's happened to me, been in the papers.	28	Ya era hora de que tuviera algo de suerte. Lo que me ha pasado ha salido en los periódicos. [*It was time I had some luck. What has happened to me has been on the papers*]	28a
Andy	I don't know	29	No, no sé	29a

			[*No, I don't know*]	
Les	You do. Did you watch me on *Celebrity Big Brother*?	30	Lo sabes, ¿Me viste en *Gran Hermano* VIP? [*You know, Did you see me in Gran Hermano VIP?]*	30a
Andy	It was good	31	Estuvo bien [*It was good*]	31a
Les	It might have been entertaining for you, but I was at my lowest ebb. The shit that was flying around before I went in. I remember I was sitting there one day thinking, what's the point, eh? What is the point? And I've never really told anybody this before. I even considered suicide.	32	Para ti sería una diversión pero estaba en mi momento más bajo. La mierda me caía por todas partes, recuerdo que un día pensaba, ¿de qué sirve? ¿de qué sirve? Y, esto no se lo he dicho a nadie… [*It would be fun for you but I was in my lowest moment. The shit was falling on me everywhere, I remember one day thinking, what is it for? What is it for?*	32a
Andy			Bien [*Good*]	32a
Les			Hasta pensé en suicidarme. [*I even thought of commiting suicide*]	32a
Andy	Oh!	35	¡Oh!	35a
Les	Yeah, actually thinking I'm going to end it all. I'm thinking I'll do it here, live on telly, what will show	36	Sí, estaba pensando ponerle fin a todo, me decía "lo haré en directo, esto les enseñará", y mientras lo pensaba, entró	36a

	them and as I was thinking about it, Melinda messenger came in, lovely girl and she was chatting away.		Melinda Messenger, una belleza. Y se puso a charlar. [*Yes, I was thinking of ending everything, I was telling myself 'I will do it live, this will teach them', and while I was thinking that, Melinda Messenger came in, a beauty. And she started chatting.]*	
Andy	Took your mind off it?	37	¿Y te hizo cambiar de idea? [*And she made you change your mind?*]	37a
Les	(Smiling) yes. I was looking at her tits. Lovely. And I was thinking 'Come on, Les, look at them, life is worth living after all.' I mean, I'd seen them loads of times, you know, in the papers and on the telly but when you're face to face with them…	38	Sí, le miraba las tetas, ¡qué par! Y me dije "Vamos, Les, míralas, vale la pena vivir la vida" Las había visto muchas veces en la tele, en los periódicos, pero cuando, las tienes frente a ti… [*Yes, I was looking at her tits, what a pair! And I told myself: 'come 'on, Les, look at them, life is worth living" I had seen them many times on TV, in the papers, but when you have them in front of you…]*	38a
Andy	Live	39	En directo [*Live*]	39a
Les	You go 'Yeah, well done.'	40	Dices "¡Sí, bien hecho!" [*You say 'Yes, well done!*']	40a
Andy	(murmuring) Yeah, that's a		¡Qué historia tan bonita!	

	lovely story.	41	[*What a beautiful story*!]	41a

In this piece of satirical discourse, representative and salient characteristics of Les Dennis's public image are first echoed in the prime and then exaggerated, as in a caricature, in the dialectic element. In Simpson's terms, this piece of satirical discourse is a prime example of the metonymic mechanism of inflation (2003: 125-126). Sequence 2 is also a prime example of the satirist's intention to create a 'demented version of himself' as Ricky Gervais explained in the BBC documentary *An Extras night in* already mentioned in 3.2.1.2. The 'demented version of Les Dennis' is the result of a 'spoof' based on aspects of and labels associated with the celebrity's public image. His character exhibits a series of attributes that stem from labels created and disseminated through the celebrity press's accounts of the actor. Headlines such as 'poor Les', 'Les miserable' or 'the lonely man'[68] show that the actor has often been portrayed as an underachiever, amongst other things, over the years. Given the use of references to real-life events (i.e. Les Dennis's public image and the press's accounts of his private life) and the caricature of his character in the programme, sequence 2 is also a prime example of Simpson's concept of 'referfictionality' (see 2.4.5), a key concept in raising the claim of insincerity in satirical discourse.

Before I move into examining in more detail how satirical discourse operates in sequence 2 and its implications in terms of uptake on the part of the source audience, we should review those aspects of Les Dennis's public image that are pertinent to the context of sequence 2; although a more detailed discussion of these will follow during the analysis.

In the aforementioned article for *The Guardian*, journalist Stephen Moss (2003) discusses some of the stories about the actor that have most frequently appeared in the tabloids over the years; stories that have served to shape Les Dennis's public

[68] In this *The Daily Mail*'s article by Richard Barber (2013), Les Dennis explains how he is not 'miserable' anymore. He talks about his split from Amanda Holden and his breakdown crisis in *Celebrity Big Brother* amongst other aspects of his personal life: http://www.dailymail.co.uk/tvshowbiz/article-2406232/Im-Les-Miserable-After-split-Amanda-Holden-meltdown-Big-Brother-Les-Dennis-smile--thanks-new-wife.html [Last accessed 14/10/2017]

image in Britain. At the same time, these same stories have served as the main source of inspiration for the satirist in the writing of Les Dennis's character for this episode of *Extras*, and in particular, this sequence. Moss's article was written in 2003, at the time when Les Dennis went back to the stage with a comedy tour after a number of years during which his career had stalled. That year, the British newspaper *The Guardian* ran a campaign under the title of '*I love Les'* to promote his show in Newark, Nottinghamshire in May 2003. As part of this campaign, free tickets to his show were offered in places such as local pubs and offices. The Guardian saw the need to counteract attacks from the tabloids as Moss argues in the first lines of his article:

> Comedian Les Dennis was dumped by his wife, broke down on TV and now the Daily Mail keeps running pictures of him to half-empty venues on his comeback tour. That's no way to treat a legend – so we decided to help pull in the punters for his show in Newark.

Moss's introductory lines article summarise not only the main attacks that the celebrity press has directed at the actor over the years, but also, some of the aspects that are echoed in this sequence, e.g. his divorce from Amanda Holden and his breakdown crisis on national television while participating in *Celebrity Big Brother*. Moss also refers to Les Dennis performing to half-empty venues, which the *Daily Mail* covered even running photographs on their pages. This is also brought into the episode in a later scene in which Les Dennis and Andy appear performing *Aladdin* to an almost empty theatre.

The situational context presented by the prime, essentially an informal chat between recently introduced colleagues during a break at work, means that the most likely audience expectations with regard to the type of conversation are those of *small talk*. *Small talk* is an informal interaction about trivial topics such as the weather, recent shared stories, etc. that occurs in everyday situations such as encounters with friends, colleagues at work or with neighbours on the doorstep. The topics and structure of this type of conversation depend on the relationship between the interlocutors and their circumstances. However, the topics discussed will generally be less important than the social function of the conversation itself; a function that functionalist

ethnographer Bronislaw Malinowski referred to as 'phatic communion' (Malinowski, 1972)[69]. Similarly, Eggins and Slade (1997) note that: 'despite its sometimes aimless appearance and apparently trivial content, casual conversation is a critical linguistic site for the negotiation of such important dimensions of our social identity' (1997: 6). Communicative competence allows an individual to recognise the limits of *small talk* and the importance for topics within this type of exchange to be trivial as opposed to serious or controversial.

The topics chosen by Les Dennis provide a collision with the situation presented and the expectations that derive from it: e.g. bragging about money when referring to the cost of the engagement ring in (22) '*Show him your ring, engagement ring. Cost an arm and a leg*', referring to the press's exposure of his private life in (28) '*The stuff that's happened to me, been in the papers'* and even confessing his thoughts of suicide in (32) '*I even considered suicide'*. Not only are these not trivial topics, but some (i.e. suicide, money) are also taboo subjects within the context of the source culture. All cultures have topics considered taboo and thus inappropriate to discuss in situations such as the one presented in sequence 2. Although taboo is a concept that exists across all cultures, those topics considered taboo are culturally specific. McDaniel *et al*. (2007: 306) explain how different cultures consider different topics acceptable or not for situations such as *small talk*:

> As you know from personal experience, meeting another person, whether for business or pleasure, unusually involves some "small talk" and socializing as a way of getting to know one another. However, the choice of topics employed in that early conversation must follow cultural rules. Observation of those rules demands that you learn what topics are acceptable to discuss in the host culture, and what subjects are taboo.

We saw in 2.4.5 that for a successful satirical uptake, it is also necessary to recognise and redeem the claim of appropriateness (Simpson, 2003: 165-167). Taboo subjects in satirical discourse are most likely to have an impact upon the validity claim of appropriateness (Simpson, 2003: 165). This will be discussed in more detail later.

[69] Malinowski (1972: 151) defined the term *phatic communion* as 'a type of speech in which ties of union are created by a mere exchange of words'.

For now, suffice it to say that controversial subjects are more likely to impact on the recognition of appropriateness to the extent that satirees might choose to block a humorous and therefore, satirical reading given the controversial nature of the topic.

Les Dennis's choice of conversation subjects serves two functions within satirical discourse in this example. On the one hand, it brings a collision with the situation presented by the prime in which, as argued above, *small talk* would be more appropriate. On the other, it serves to present his character as a 'demented version of himself', that is, an individual who, in terms of McDaniel *et al.* above, either does not observe the social rules of communication or is simply not aware of those rules. This image of Les Dennis as an anxious and desperate man lacking in communicative competence skills establishes an intertextual reference to the press stories about a man who is capable of revealing his personal fears and anxieties and talking to chickens on live television (i.e. *Celebrity Big Brother).* Moss's (2003) article mentions how Les Dennis's portrayal as 'an unstable man' by some tabloids may have had an impact on his theatre audience during his comeback tour in 2003: 'Is he making us laugh or is he going to spill out his life? Asks one. It's a question that will echo through the evening. Comics have always been closet tragedians, but *it is rare for the two to be as wedded as they now are with Dennis'* (my emphasis). This close connection between the comic and the tragic is also represented in this sequence as Les Dennis goes within minutes from a cheerful person that brags about the beauty of his fiancée and his sound financial situation[70] into a hopeless one as he 'spills out his life' at Andy, discussing personal life matters like suicide.

Another reference to Les Dennis's private life's stories in the papers is that of his marriage to and divorce from British celebrity Amanda Holden. At the beginning of sequence 2, a reference of Amanda Holden is established through the visual code in the character of Les Dennis's fiancée, Simone. Like Amanda Holden, Simone is noticeably younger than the actor. This echoes accounts in the tabloids of the age difference between him and his ex-wife, who is seventeen years younger than Les Dennis. Their age difference was a recurring subject of gossip in the press at the time of their wedding and was brought back at the time of their divorce in 2002, as Hugh

[70] Implied by Les Dennis's reference of the costly ring which additionally may imply a solid professional career.

Davies's words in his article for *The Telegraph* illustrate: 'the announcement came as the couple's seven-year marriage and 17-year age difference became the focus of increasing gossip' as well as referring to previous claims that the age difference was one of the reasons for their separation: 'Age difference and changing fortunes take their toll on celebrity marriage' (Davies, 2002)[71]. An explicit reference to marriage is made in sequence 2 through the mention of the 'engagement ring' in (22).

Also echoed in this sequence are the stories in the press about the downfall of Les Dennis's career since he left the television game show *Family Fortunes* with the intention to develop a career in acting as Veronica Lee's (2009) words in an article for *The Telegraph* illustrate: 'his recent attempts to launch a serious acting career have floundered'[72] Although he has worked as a comedian in several programmes (e.g. *The Russ Abbot Show* and *The Laughter Show*), and has appeared in some soap operas (e.g. *Brookside* and *The Bill*), musicals, theatre and pantomime; he has been best known amongst the British public for being the host of the television show *Family Fortunes* for fifteen years (1987 – 2002). However, the fact that he has expressed on some occasions his desire to establish a career in 'serious acting' is likely to have given rise to his portrayal as a 'failed actor': 'It was always at the back of my mind I wanted to act, but my career was established as a light entertainer' (Lee, 2009). This discourse is brought into the sequence with an explicit reference to the famous *Family Fortunes*' catchphrase 'We have asked a hundred people,' (26) in the structure of question-answer followed in the show and sounds that resemble those of the bell used in the show:

> (26) Les: **We asked a hundred people,** which comedian is going to land on his feet and get his end away with an absolute cracker? **You said** Les Dennis, **our survey** said, **ding, top answer,** jammy bastard.

[71] Hugh Davies, 28 Dec 2002, *The Telegraph.* For the full article go to: www.telegraph.co.uk/news/uknews/1417219/Amanda-votes-Les-Dennis-out-of-his-own-house.html [Last accessed 14/10/2017]

[72] Veronica Lee, 24 March 2009, *The Telegraph*. For the full article go to: http://www.telegraph.co.uk/culture/comedy/5044466/Les-Dennis-How-Extras-changed-my-life.html [Last accessed 14/10/2017]

This catchphrase became representative of the show and it is very likely to be recognised by British audiences familiar with *Family Fortunes*. The label echoed through this reference is that of 'the ex-game show host', which Les Dennis himself used in his 2003's comedy tour as he explained how he imagined a retirement home exclusively for game-show hosts: 'filled with middle-aged men grinning and *endlessly repeating their catchphrases'* (my emphasis) (Moss, 2003). Interestingly, this is what his character does in *Extras*, quoting the show's catchphrase as he brags about his success (his younger fiancée) and in this way, echoing his successful past as a show host while at the same time bringing the tabloids' accounts into the satirical discourse. The implication is that Les Dennis's character is not only aware of claims regarding his failed career such as those represented in Alison Boshoff's (2002)[73] article for the Daily mail: 'For Dennis, already morbidly aware of his reputation as the most famous cuckold in showbiz', but that he is also concerned about them as he brings attention to his success by boasting about the expensive engagement ring (22) that he has been able to afford. Social worker Julie Hanks explains, in an article by Elizabeth Bernstein (2012)[74] in *The Wall Street Journal* that people brag for different reasons amongst which are our insecurities and the need 'to appear worthy of attention or love or to try and cover up our deepest insecurities. To prove to ourselves that we're OK, that people from our past who said we wouldn't measure up were wrong'. Moreover, discussing money matters in these (bragging) terms is another instance of taboo topic in British culture (e.g. Krueger, 1986; Furnham and Argyle, 1998). Furnham and Argyle note that 'money is still a topic that appears to be impolite to discuss and debate' (1998: 3). A survey in 2012 by Santander Insurance[75] in Britain asked 1,510 British subjects to rate the topics that they found most uncomfortable to talk about; discussing money came third after sex and death, showing that it remains still today a taboo in British society.

[73] Alison Boshoff, 2002 For the full article go to: http://www.dailymail.co.uk/tvshowbiz/article-152981/So-poor-Les.html [14/10/2017]

[74] Elizabeth Bernstein, 14 August 2012, *The Wall Street Journal*. For the full article go to: http://online.wsj.com/article/SB10000872396390444184704577587091630924000.html [14/10/2017]

[75] The original survey has not been made available by Santander Insurance. It has been reported by several newspapers such as *The Telegraph*: http://www.telegraph.co.uk/women/sex/9587850/British-reserve-means-sex-still-taboo-subject.html [14/10/2017]

The last instance of taboo topic that can be found in sequence 2 is suicide as he refers to his breakdown crisis in front of the cameras in *Celebrity Big Brother*:

> (32) Les: I remember I was sitting there one day thinking, **what's the point, eh? What is the point?** And I've never really told anybody this before. **I even considered suicide.**

This mention of suicide is an echo of comments in the press about his depression, especially after admitting in the Big Brother house that he had been undergoing therapy for three years. I will argue that Les Dennis's character's confession of suicidal tendencies is a prime example of inflation: an echo of his confession to his housemates in Big Brother about undergoing therapy is presented here as thoughts of suicide. Mark Reynold's (2002) article for the *Daily Mail* published the night after the actor's confession in the Big Brother house is a good example of this: 'The comedian stunned fellow housemates by admitting he had spent three years undergoing therapy'. Another example of implicit references to mental health issues by tabloids is Boshoff's (2002) article already mentioned above and also published the day after Les Dennis's confessions on the TV show: 'an obviously emotionally vulnerable man'. As part of mental health discourse, suicide has become a taboo subject in Western societies such as Britain. A study carried out as part of the *Time to change*[76] campaign in 2009 revealed that people are now even more reluctant to admit a mental health condition than to admit being homosexual, as there is now more discrimination towards mental health than towards sexual orientation, race or religion.[77] Like in Simpson's example of the *Private Eye* cover following Princess Diana's accident and death (2003: 168-174), already discussed in 2.4.5, some members of the British audience may choose to block a satirical reading due to the mention of suicide in sequence 2. Moreover, a failure to recognise appropriateness in this case would also imply failing to recognise insincerity. Simpson explains (2003: 165) that the non-ratification of appropriateness can also 'lead *post hoc* to a satirical "defooting"', in other words, recognising sincerity instead of insincerity, which in

[76] An organisation committed to end the discrimination of individuals with mental health problems: www.time-to-change.org.uk [Last accessed 14/10/2017]

[77] More information on this study can be found in an article by Mary O'Hara for *The Guardian*: http://www.guardian.co.uk/society/2009/feb/20/mental-health-taboo [14/10/2017]

sequence 2 would imply that humour is assumed to reside in the subject of suicide or people who suffer suicidal tendencies, rather than in how the tabloids sensationalised suicide in Les Dennis's confession to having undergone therapy.

A reference to 'the papers' (28) in the sequence might prove to be key to identifying both insincerity and the target of satire of this example. Les Dennis's words: 'The stuff that's happened to me, been in the papers' is an explicit reference to the press's accounts of his private life and, I will argue, is an echo of those used by the satirist as a cue to the target of the satire here. Through Les Dennis's character, the satirist makes fun, not of his misfortunes, but of the predatory media practices which have recurrently pried into his misfortunes and of abuse labels such as 'Poor Les' (Boshoff, 2002) or 'Les Miserables' (Cavendish, 2007)[78]; also noted by Patrick Barkham (2008): 'It is hard now to overstate just how greedily the press lapped up this love triangle when it was revealed in May 2000'[79]. The satirist's intention to criticise this aspect of fame is in line with previous discourses surrounding how the media and the public's obsessions with celebrities' private lives; as summarised in Moss's (2003) reports of Les Dennis's concerns about the celebrity press:

> He manages to be simultaneously obsessed by the media assassins – he evidently imagines a world where every bush conceals a photographer – and disdainful of them. He wants to be strong enough to resist them, but isn't; he can't quite swat that fly.

I have argued that sequence 2 is a prime example of the use of inflation in satirical discourse by firstly echoing aspects of Les Dennis's public image in Britain and exaggerating them with a caricature-like character. It has also been argued that those aspects of his public persona stem from stories about his private life which have appeared over the years in the tabloids and celebrity magazines. This ultimately

[78] In this article for *The Telegraph*, Dominic Cavendish explains how tabloids referred to him as 'Les Miserable': 'The TV presenter whom tabloids dubbed "Les Miserable" in the wake of the break-up of his marriage to Amanda Holden in 2003' (Cavendish, 2003). For the full article go to: http://www.telegraph.co.uk/culture/theatre/drama/3667050/Les-Dennis-in-Certified-Male-at-the-Edinburgh-Festival.html [Last accessed 14/10/2017]

[79] Patrick Barkham (2008) refers to press's accounts of Amanda Holden's infidelity with fellow actor Neil Morrisey. *The Guardian*, For the full article go to: http://www.theguardian.com/books/2008/apr/01/biography.comedy [last accessed 14/10/2017]

allows the satirist to criticise the press's construction of his public image; a message that correlates with a common discourse at a higher level, that is, the predatory practices of celebrity media and their construction of celebrities' public images.

The source audience's familiarity with aspects of Les Dennis's public image in the UK is most likely to be essential for a successful satirical uptake; specifically, an awareness of how the actor has been portrayed by the celebrity media will be key in recognising insincerity in this piece of satire and thus, recognising the attack on the celebrity media. Therefore, the fact that Les Dennis is not popular to the Spanish public raises some serious translation issues for sequence 2. The next section examines how the translator of *Extras* has dealt with the translation issues that arise from references to the media construction of the actor's public image and also whether the translation reproduces discursive elements that may allow the recognition of insincerity amongst the target audience.

4.4.2 Analysis target text of sequence 2

This section will examine whether the elements of satirical discourse have been optimally reproduced in the target text through translation and whether they may allow a successful satirical uptake amongst the target audience. In sequence 2 this, more specifically, means that the situation presented by the prime element, i.e. an informal chat between colleagues, is recognised while raising similar expectations in terms of an appropriate choice of conversation topics. Given that the presence of Les Dennis is unlikely to trigger associations of his public image amongst the target audience, being recognised as a 'type' rather than as in individual, i.e. a C-list celebrity whose life is often exposed in the celebrity media, may imply equivalence at the pragmatic level. Also, that the pragmatic value of references of the celebrity media and of programmes such as *Celebrity Big Brother* allows the recognition of a target of satire and last but not least, given that taboo subjects in the source text are also taboo in the target text, that they do not block a satirical reading. Special consideration will be given to the translation strategies employed in the translation of culture-specific items.

Given that the satire in sequence 2 relies on references to the public persona of Les Dennis, who is unknown to a Spanish audience, it may seem fair to presuppose a failed satirical uptake of this sequence amongst the target audience. However, could analysis of the target text reveal that the translation strategies employed in this example reproduce the requirements necessary for a successful satirical uptake? Discourses echoed in this sequence that relate to the celebrity media and their construction of celebrities' public images are also available to the Spanish audience (e.g. la prensa del corazón, *Gran Hermano VIP*). Consequently, translation strategies that convey the referential value of references to these discourses might facilitate the recognition of insincerity and of a satirical target. Moreover, could Les Dennis be recognised as a 'type' as opposed to an individual? In Spain, there are numerous examples of celebrities whose private lives are often the subject of gossip in the celebrity press; consequently, an identification of Les Dennis with this type of celebrity may play a key role in the successful uptake of this sequence's target text. These questions will be examined in more detail shortly, but for now let us start by looking at how the discourse event echoed by the prime element functions in the target text.

It was argued in 4.4.1 that the conversation topics chosen by Les Dennis constituted a collision with the situation presented by the prime and also an echo of Les Dennis's public image. In the target text, the situation presented carries similar expectations in that it can be assumed that *small talk* would be the most appropriate type of conversation given the participants' relationship (i.e. colleagues). On the contrary, the prime element in the target text does not carry any echo of Les Dennis's public image.

The source text analysis in 4.4.1 showed that in this sequence the character of Simone establishes a reference to Les Dennis's marriage to Amanda Holden and that this reference is established visually by means of the apparent age difference between this actress and Les Dennis. This was supported by the dialogue which cues marriage as he mentions an 'engagement ring' (22). Given that neither Les Dennis nor Amanda Holden are known to the Spanish audience, this visual reference is likely to be lost in the target text. However, the target audience will also be aware of the age difference between the actor and Simone's character and know that they are

getting married as the target text also refers to the engagement ring (22a): '*Enséñale el anillo, es de compromiso'*. Bragging about the cost of the ring, i.e. (22a) '*me costó un riñón*' is also inappropriate in Spanish culture as we see below; furthermore, implicatures in the target text, regarding a marriage between a beautiful young woman and a 'rich' older man, are likely to constitute an echo of *trophy wife* discourse; which I will discuss shortly and which, I will argue, may lead to very differing views of Les Dennis's character in the target and source audiences.

The Spanish expression 'costar un riñón' is, like the English expression 'to cost an arm and a leg', an informal and common way of saying that something is very expensive and is a marked use of language (insofar as it is figurative). It highlights an intention to emphasise the price of an item. In Spain, it may be considered inappropriate to discuss money outside the household in much the same way as, in Britain, asking someone how much they earn is considered improper. Bragging about one's money is a taboo and also in bad taste and makes interlocutors feel uncomfortable. In an article for *El País*, Laura Delle Femmine (2016)[80] describes how to teach children the value of money and explains that one of the main reasons why money is not often discussed is that it is still a taboo in Spanish society. In her article, sociologist Mariano Fernández Enguita argues that the reason might lie in Spain's Catholic tradition which condemns profit: 'El catolicismo condenaba el lucro y España no pasó por una reforma protestante' (Delle Femmine, 2016). Therefore, as in the source text, discussing money and bragging about the cost of the ring also collide with the situation presented by the prime element, i.e. an informal chat between colleagues; however, whereas a British audience might infer here a reference to stories in the tabloids of his failed career, the Spanish audience, lacking this information, will most probably recover different implicatures, such as those of 'celebrity narcissism'. Moreover, this might strengthen the interpretation of 'rich man' within *trophy wife* discourse. In Spanish, the term *mujer trofeo*[81] is a calque

[80] In this article for Spanish newspaper *El País*, Delle Femmine (2016) discusses how discussing money is still a taboo in Spanish society and its implications regarding children's education about financial matters. She also discusses findings from scholars in Sociology and Economics. For the full article go to : http://economia.elpais.com/economia/2016/06/16/actualidad/1466080710_322777.html [Last accessed, 12/11/2016]

[81] The term 'mujer trofeo' is often used in the context of women stereotypes in studies of narco-culture in Latin America (e.g. Valenzuela Arce, 2010 and Ovalle and Giacomello, 2006). Valenzuela

from the English *trophy wife*, and, although used in Spain, is not as common as the English term in Britain. The term *mujer florero* is more commonly used in Spain is everyday conversations. The concept of *Mujer florero* refers to the stereotyping of women as a 'decorative object' due to her beauty status as a symbol of power and status for the man. In both countries, similar connotations in terms of social perception are attached to marriages between wealthy older men and younger beautiful women. In fact, it is a common subject for gossip in the Spanish celebrity press and carries the same connotations of a relationship based on money and power, where the woman is exhibited as a 'trophy'. This is the case, for instance, of the celebrity magazine *Diezminutos*[82] when talking about Bernie Ecclestone (owner of *Formula 1*) and Croatian ex-model Slavica Malic, who is 28 years younger: 'con una estimada fortuna de 3.000 millones de euros. Así, no nos extraña que haya enamorado a la ex modelo croata'; or younger actress, Dafne Fernández and cinema director, Carlos Bardem, who are 22 years apart and of whom the magazine says that she is 'desperately' trying to succeed as an actress: 'busca desesperadamente labrarse un futuro como actriz'. In all the couples referred to in the article[83], the magazine stresses the power and wealth of the men and the beauty and youth of the women. Given the availability of this discourse in Spain, the relationship between Les Dennis and Simone may lead to associations with the discourse of *mujer trofeo/mujer florero* in the Spanish audience; however, in terms of satirical uptake, the most significant loss would be that, in the interpretation described above, there is no association with the celebrity press and their exposure of celebrities' private lives, which, as argued in 4.4.1, is the target of satire most likely to be inferred by the source audience.

It was argued in the previous section that the source text contains a connection between Les Dennis bragging about money and a reference to *Family Fortunes*, as both echo stories in the press about his 'failed' career which may imply his lame financial situation. When the catchphrase and other references to the programme are

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Arce explains that 'su valor deriva de los atributos físicos' and that 'Con la mujer trofeo, el macho adquiere prestigio (…) A cambio, el narco debe satisfacer los caprichos de esta mujer.' (Valenzuela Arce, 2010: 170)

[82] *Diez Minutos,* (no date given). For the full article go to: http://quemedices.diezminutos.es/reportajes-famosos/famosos-parejas-con-mucha-diferencia-de-edad [Last accessed 14/10/2017]

[83] Other examples are: Roonie Wood and Katerina Ivanova; Donald and Melania Trump or Michael Douglas and Catherine Zeta-Jones.

translated into the target text (see below), this link between both elements is lost given that *Family Fortunes* has not been shown on Spanish television.

> (26) **We asked a hundred people**, 'which comedian is going to land on his feet and get his end away with an absolute cracker?*'* **You said** Les Dennis, **our survey said, ding, top answer,** jammy bastard.
>
> (26a) Hemos preguntado a cien personas a qué comediante le irían mejor las cosas y acabaría con una chica asombrosa, tú dices Les Dennis, ¡Din, respuesta acertada, capullo suertudo!
> [We have asked a hundred people 'for which comedian things would get better and would end up with an amazing girl, you, say Les Dennis, Ding, correct answer, lucky bastard!.]

Although the British television programme that Les Dennis hosted for several years (originally from the USA as *Family Feud*) has been a successful export to many countries, including Australia, Malaysia, and some Middle Eastern and European countries, it was never exported to Spain. This means that specific allusions to the programme's catch phrase and structure found in 'you said' and 'our survey said' are not available to the Spanish audience as references to *Family Fortunes.* It is, however, true that elements such as 'respuesta acertada' and Les Dennis's making the noise of a buzzer in 'din' may serve as cues for a television game show in the target text. However, as there is no explicit reference to Les Dennis being the host of this TV show, it is unlikely that the Spanish audience will infer that he was the host of the programme and more importantly, in terms of the pragmatic function of this utterance, that it is an echo and satirical representation of the press portrayal of him as an 'ex-game show host' (Moss, 2003), a desperate celebrity aware of having lost his momentum in show business.

So far, it has been argued that the pragmatic function of culture-specific references in the sequence, such as Les Dennis's failed marriage to Amanda Holden and his failed career as an ex-game show host, are not conveyed in the target text due to the fact that audiences must be aware of Les Dennis and his public image to recognise them. However, there are two culture-specific references that are likely to be recognised by

the Spanish audience; *Celebrity Big Brother*, and the reference to celebrity media in 'the papers'. Let us take a closer look at the translation of these references to see whether it conveys their pragmatic value.

In (28) Les Dennis makes an implicit reference to his bad lack in past as he says '*it's about time I had a bit of good luck'* and more crucially, to the fact that events in his life regarding this bad lack have been reported in the papers '*the stuff that's happened to me, been in the papers'*. In the target text, the translation also refers to his bad luck in the past in (28a) '*Ya era hora de que tuviera algo de suerte'*; this utterance may allow the target audience to infer that he is talking about events in his personal life. However, the reference to 'the papers' is crucial in order to establish a link between the celebrity's personal life events and the accounts of these in the celebrity media, essentially in reference to a specific type of media that also exists in Spain, i.e. la prensa del corazón. In terms of satirical uptake, the echo of discourses regarding this type of media and its obsession with celebrities' private lives might prove key to recognising the target of this satire both in the media and its practices. However, despite the fact that the target text explicitly refers to events in his life (28a) '*Lo que me ha pasado ha salido en los periódicos'*, the translation choice of 'periódicos' for 'papers' might obscure the reference to celebrity media that is, however, accessible to the source audience in the ST. In Spain, unlike in the UK, the celebrity press is more often associated with 'revistas' (magazines) as opposed to 'periódicos' (papers) that are often regarded as serious press. Celebrity magazines in Spain, commonly referred to as 'revistas del corazón' such as *Hola*, *Diez Minutos* and *Semana* are published in glossy magazine format. On the other hand, 'periódicos' generally refer to a black-and-white format and to serious news publications. Although the source text refers to 'papers' as opposed to 'magazines', in the UK celebrity affairs are also often reported in tabloids that also use a similar format and type of paper to those of serious newspapers. Moreover, the source audience has access to information that Les Dennis has often appeared in the celebrity press, both the tabloids and magazines. They can therefore infer more easily the type of press to which the sequence refers. However, the Spanish audience does not have access to this information, and has to rely solely on the information given in the text. I will argue that a specific reference in the target text to either 'revistas' or

'prensa del corazón' would facilitate the recovery of the implicature of 'gossip' and 'private life' as opposed to other types of possibly career-related affair that might have been reported in serious newspapers.

Another reference that is accessible to the target audience is that of *Celebrity Big Brother*, in (30) '*Did you watch me in Celebrity Big Brother?*' This informs the audience of his participation in the programme. In the target text (30a) the name of the programme has been substituted by the name of the Spanish version of the programme *Gran Hermano VIP*. The fact that the programme has been exported to Spanish television makes this reference available to the Spanish audience; indeed, the connotations attached to the programme in terms of the 'type' of celebrities that take part in these reality-shows are very similar in both countries. In the Spanish *Gran Hermano VIP*, as in the British TV programme *Celebrity Big Brother*, a group of celebrities spend a number of weeks together isolated from the outside world. It is commonly assumed that celebrities take part in this programme as a means to increase their fame or even to improve their financial situation as can be seen in this headline 'Desesperados, arruinados, o en paro: sabemos por qué han entrado en GH VIP' in the Spanish magazine *Lecturas* (2016)[84]; the article discusses the 'poor' financial situation of some of the celebrities that took part in that year's edition of the programme and claims that money was the reason for their appearance in the programme. Similarly, an article in Spanish newspaper *El Mundo*[85] (2016) talks about the declining career of one of the contestants (Carlos Lozano) in *Gran Hermano VIP* and how his participation in the show is designed to recover the fame and the job offers he once had: 'Son muchos los que aseguran que su paso por Gran Hermano VIP es (…) una especie de trampolín que le lleve a ocupar un puesto importante en la television española'. This belief that guests are mostly celebrities who 'desperately' want to boost or recover their popularity might be explained by the fact that common ingredients of the programme are confrontation between the

[84] *Lecturas*, 27/01/2016. For the full article go to: http://www.lecturas.com/actualidad/desesperados-arruinados-o-en-paro-sabemos-por-que-han-entrado-en-gh-vip_19055 [Last accessed 14/10/2017]

[85] *El Mundo*, 18/1/2016. For the full article go to: http://www.elmundo.es/happy-fm/2016/01/18/569cb77eca4741e6608b463d.html [Last accessed 14/10/2017]

participants, intrusions into their privacy and even humiliation, as Bazo (2011: 123) explains below:

> Algunos críticos están convencidos de que Gran Hermano, Survivor o La isla VIP representan una tendencia negativa y degenerativa de la programación televisiva, donde la única misión consiste en exponer la intimidad de los concursantes. La humillación y la degradación se convierten en la temática dominante.

I will argue that the reference to *Gran Hermano VIP* in the target text is likely to cue associations in the interpretation of the text with the type of celebrity that Les Dennis is, and that the target audience might infer that he has had a decline in his career. This would also be supported by his utterance in (28a) '*Ya era hora de que tuviera algo de suerte'*. I will also argue that given the likely associations of this reference for the target audience, an explicit mention of 'la prensa del corazón' or 'revistas', as already argued, is even more important in providing a recognisable target of satire for the Spanish audience. In other words, if reference to the celebrity press is lost due to the use of 'periódicos' instead of 'prensa del corazón' in the target text, a reference to Les Dennis's participation in *Gran Hermano VIP* is more likely to lead the Spanish audience to infer that the satirist's intention is to criticise the type of celebrity represented by Les Dennis.

The last translation issue identified in the source text analysis to be discussed here is the mention in the sequence of the taboo of suicide. As argued in 4.4.1 above, a taboo topic may have negative impact on the uptake of satirical discourse as it may block a satirical reading. In terms of taboo topics in translation, the effect these may have in the target culture needs to be considered. Suicide, as a mental-health issue, is also a taboo in Spanish society. Carmen Tejedor, psychiatrist and director of the suicide prevention programme in a hospital in Barcelona, explains in an interview for the Spanish publication *La Vanguardia*[86] that suicide is still a taboo subject in Spain and that this taboo is one of the biggest obstacles to tackling this problem:

[86] Fita (2012) *La Vanguardia*, *For* the full article go to: http://www.lavanguardia.com/salud/20120419/54284935013/carmentejedor-por-oir-hablar-suicidio-nadie-se-quita-la-vida.html [last accessed 14/10/2017]

> El tabú tiene su origen en el hecho de que se cree que el suicidio es una decisión libre. Entonces, (…) si hay libertad hay culpables. La sociedad acusa o responsabiliza de la muerte por suicidio a los que están alrededor de la persona que se mata, y eso es un motivo para ocultarlo.

Although the Spanish audience is also likely to realise that a collision exists between the choice of topic and the situation presented in sequence 2, they are unlikely to realise that Les Dennis's mention of suicide constitutes an inflation in the source text of press stories about his confession to attending therapy; in the target text oppositional irony is not present as it is in the source text through an echo of these press stories. The Spanish audience will not be able to establish any link between Les Dennis's character's confession to suicidal thoughts and press claims and comments about his confession to attending therapy in real life.

4.4.3 Concluding remarks to sequence 2

It has been argued that, in sequence 2, the situation presented by the prime element raises similar expectations in both the ST and the TT regarding appropriateness of conversation topics Les Dennis's character's choice of topics (i.e. bragging about money, suicide etc.) constitutes a collision in both texts. It has also been argued that, by means of oppositional irony, sequence 2 references aspects of Les Dennis's public persona that are based on the representation of him in the celebrity media. These references, which are culture-specific given that Les Dennis's popularity is limited to Britain, constitute translation issues that might prevent a successful uptake on the part of the target audience. This is especially the case in the case of recognition of the text's claim of insincerity and target of satire, in other words, with a concomitant failure to convey the satirist's intention to satirise the celebrity media and their construction of Les Dennis's public image.

It was also argued in 4.4.2 that, whereas a number of these culture-specific references are not available to the Spanish audience through translation (e.g. the character of Simone and Les Dennis's ex-wife, *Family Fortunes*, and his breakdown crisis in *Celebrity Big Brother*), other references with a similar semiotic value may be available to the target audience (e.g.*Gran Hermano VIP* and the celebrity press).

Taking this into consideration, it was argued that the translation of this piece of satire should focus on achieving equivalence at pragmatic level using those references available to the target audience; it was suggested that an explicit mention of 'La prensa del corazón' or 'revistas de famosos' might ensure that the target of satire remains available in the TT in similar terms. Lastly, and with regard to the claim of appropriateness, both source and target texts raise a similar issue in their mention of suicide, a topic considered taboo in both societies. A recognition of the claim of insincerity and thus, of the satirist's intention to satirise the celebrity press as opposed to 'making fun of Les Dennis's suicidal thoughts', may allow the claim of appropriateness to be recognised and redeemed. After this examination of two sequences from episode 4, the next section will analyse the first of the two sequences of episode 3, where Kate Winslet is the guest star. As our analysis will reveal, taboo topics become an even a bigger issue in this episode.

4.5 Sequence 3: Andy meets Suzanne's sister, Francesca

Sequence 3 appears half way through episode 3. All characters in this sequence (i.e. Andy, Suzanne and Francesca) and their relationships have already been introduced to the audience in previous scenes. Sequence 3 constitutes an echo of the discourse of disability which is also a recurrent theme within the episode. As mentioned in 3.2.1.1, in the documentary about the programme[87], Stephen Merchant explains that, as comedians, they are interested in exploring people's anxieties around taboo subjects such as disability. He also explains that they do not laugh at those taboo subjects but at people's nervousness around them. Sequence 3 is a prime example of the intention of the creators of *Extras* as outlined by Merchant above. The aim of the following section is to explore how satire references disability discourse and satirises elements of people's attitudes towards it, such as the language used to refer either to disabilities or to disabled people. The analysis will also focus on identifying culture-specific elements that might pose a translation challenge and reproduce the requirements for a successful uptake in the target text. It is also worth noting that a piece of satire that echoes and attacks aspects of a taboo subject such as disability is likely to raise particular issues especially in regard to the recognition of the claim of

[87] *An Extras night in* (2010). Available at:
Youtube at: https://www.youtube.com/watch?v=ySmmlsvs2SU [Last accessed 14/10/2017]

appropriateness. The transcription of the ST and TT of sequence 3 and a short background for the sequence are presented in 4.5.1 below.

4.5.1 Transcription of sequence 3 and analysis of source text

In this sequence, Suzanne, who is also an extra working along with Andy and Maggie in a film about the Holocaust, is sitting alone during a break by the film set. Suzanne is still wearing her character's clothes, a nun's habit. At this point in the episode, viewers are aware the Andy has previously shown an interest in Suzanne; both have exchanged flirtatious looks and he has expressed his interest in her to his friend Maggie. However, they have not met personally yet. Another piece of information that the audience holds at this point is that Suzanne's sister, Francesca, has cerebral palsy and that she has come to the film set to visit Suzanne. In sequence 3, Andy, also in his character's Nazi soldier's uniform, approaches Suzanne and starts flirting with her, and Suzanne flirts back. Courtship seems to be going well until Andy makes a joke about Francesca's walk when he spots her in the distance coming towards them. Below are the transcriptions of ST and TT:

Andy:	(*In a German accent*) Guten tag, Fräulein.	42	Guten tag, Fräulein.	42a
Suzanne:	Oh, hi.	43	Oh, hola [*Oh, hi*]	43a
Andy:	(*still with accent*) 'Oh, hi.' What is this 'Oh, hi'?	44	"Oh, hola." ¿Cómo que "Oh, hola?" [*'Oh, hi'. ¿How 'Oh, hi?'*]	44a
Suzanne:	Sorry, is that meant to be German?	45	¿Se supone que es alemán? [*Is it supposed to be German?*]	45a
Andy:	Yes, that was just a great German sense of humour.	46	Sí, el 'grran' sentido del 'humorrr' alemán, tu eres….	46a

	You're English, ja? Well then, I have something for you that will make you roll in the aisles. (*Andy brings out a carrot from his pocket and holds it in front of his crotch. Suzanne laughs*) This is funny to you, ja, because it looks like a penis, ja? (*He puts the carrot back in his pocket and drops the accent*) This will make you laugh. (*He points out Francesca, who is walking towards them*)		[*Yes, the 'grrreat' German sense of 'humorrr', you are…*] Tengo algo para ti que te hará partir de risa, ¿a que te resulta gracioso? Porque te recuerda a algo, *Ja?* [*I have something for you that will crack you up with laughter, it is funny for you, isnt' it? Because it reminds you of something, Ja?*] Eso te hará reir. [*That will make you laugh.*]	
Suzanne:	What?	47	¿Qué? [*What?*]	47a
Andy:	Jesus, look, pissed-up nutter over there. (laughs) She's had a few. Oh, is she pissed or mental? Oh, here she comes.	48	Jesús, mira esa loca borracha**.** Ha bebido más de la cuenta. ¿Está borracha o tiene problemas mentales? Up, ahí viene. [*Jesus, look at that drunk mental. She has drunk too much. Is she drunk or has mental issues? Oh, here she comes.*]	48a

Suzanne:	(*Calmly*) That's my sister. She's got cerebral palsy.	49	Es mi hermana [*She is my sister*] **(Andy)** ¿Qué? [*What?*] **(Suzanne)** Tiene parálisis cerebral [*She has cerebral palsy*]	49a
Andy:	*(back-tracking*) No, not her. Another nutter that was, not another nutter, she's not, she's not, she's gone now, the one I meant. Shot on and just shot off again. (*Fran walks over and takes a spare seat by Suzanne and Andy*)	50	No, no. Ella… hablaba de otra loca. No otra, porque ella no lo está, la que yo decía, ya se ha ido. Apareció y desapareció. [*No, no. She… I was talking about another mental. No another, because she isn't, the one I meant, she is gone. Appeared and disappeared.*] **(Fran)** Hola. [*Hi*]	50a
Suzanne:	This is my sister…	51	Hola. Esta es mi hermana, Francesca. [*Hi. This is my sister, Francesca.*]	51a
Andy:	(Patronisingly loud) Hiya.	52	Hola, ¿estás bien? [*Hi, are you OK?*]	52a
Suzanne:	Francesca.	53		53a
Andy:	You all right?	54		54a

Fran:	Hiya, you all right? What do you do in this then?		Hola, ¿y tú? [*Hi, and you?*] **(Andy)** Sí [*Yes*] **(Fran)** ¿De qué haces en la peli? [*What's your role in the film?*]	55a
Andy:	(*Unable to understand*) What Judith..?	56	¿Cómo dices? [*What do you say?*]	56a
Suzanne:	No, she said, 'what do you do in this?'	57	Te pregunta, qué haces en la peli. [*She asks what your role is in the film*]	57a
Andy:	(Speaking very clearly) Oh, a background artist.	58	Oh, un papel insignificante. [*Oh, an insignificant role*.]	58a
Francesca:	Oh, right. And what does that entail?	59	Oh, vale. ¿Y eso qué implica? [*Oh, OK. And what does that imply?*]	59a
Andy:	(*Deciphering*) what… does that… entail? Yeah, just standing round really, although it's not what I do. I'm a real actor; this is just sort of like pocket money.	60	¿Qué es lo que implica? Pues, de hecho estar por aquí. Aunque no suelo hacerlo, soy un actor de verdad. Esto es para ganar más dinero. [*What does it imply? Well, in fact being around. Although I don't usually do it, I am a real actor. This is to earn more*	60a

			money.]	
Francesca:	Yeah, well, I bet they all say that don't they? (*Andy completely fails to understand so he just shrugs*)	61	Sí, seguro que todos dicen lo mismo, ¿no? [*Yeah, I am sure they all say the same, don't they?]*	61a

The discourse event echoed by the prime in this piece of satire is courtship. Courtship is echoed by means of both verbal and visual cues. Koeppel *et al*. (1993) note a number of non-verbal cues identified by previous research (i.e. Coker and Burgoon, 1987; Muehlenhard *et al*., 1986) that signal flirtatious behaviour within Western cultures: a) medium and large amounts of smiling and laughter; b) moderate amounts of touch; c) leaning towards one another; d) moderate eye contact; and e) animated speech (1993: 18). Cues such as these are found in Andy and Suzanne's behaviour in this sequence; Andy approaches Suzanne walking in a confident manner and smiling suggestively (a), he sits close to her and leans towards her on several occasions (c), and he greets her in German putting a German accent (e) in (42). With regard to the expectations raised by the discourse event of courtship, it is worth noting that it is specially linked to bonding and seeking approval. Wood (1993) notes that people always seek approval when meeting new people and that 'initial impressions will have a tremendous impact on relationship development' (1993: 72). |Given that Andy and Suzanne are meeting for the first time here and that they are flirting, it is important for them to give each other a good impression as this will affect how their relationship develops. In order to give Suzanne a good impression, Andy opts for making her laugh with jokes. The fact that these jokes are of a sexual nature also makes his intentions apparent. In (46), for example, he takes a carrot out of his pocket and places it next to his crotch while explicitly referring to its resemblance with a penis. In this situation, humour serves to establish bonds between the two characters As Martineau (1972) points out, 'through humour, consensus is achieved and social distance is reduced' (1972: 117). Suzanne's response to Andy's jokes is positive as she giggles and seems to be enjoying the flirting; her positive response shows that courtship has been successful so far.

However, courtship is a risk-taking activity as one risks being rejected, i.e. losing face. Maintaining face is important in a situation such as this in which one seeks the other's approval, and thus we might expect a cooperative attitude on the part of participants to maintain each other's face. This might involve, amongst other things, avoiding offensive remarks and taboo topics. Andy's joke in (48) collides with these expectations as he makes a joke about Suzanne's sister's walk. Her sister, Francesca, walks with certain difficulty due to her cerebral palsy. Andy sees Francesca approaching them and sees the opportunity to make a joke about her by explicitly referring to her as drunk or mentally disabled. The dialectic element presents a collision by means of a social blunder as Andy's joke targets a person with a disability who is also a relative of his interlocutor. Moreover, Andy's use of politically incorrect terms such as 'nutter' or 'mental' emphasise the inappropriate nature of his comments and echo social debates over the use of politically incorrect terminology within the subject of disability.

Disability discourse is a sensitive issue that has permeated British society. In his discussion of contemporary British culture, Deakin (1999) notes how certain important changes in terms of political correctness and terminology took place in the late 1980s as a consequence of a series of campaigns for civil rights for disabled people. These campaigns argued that restrictions of activity were due to the social situation of the time, and that 'disability must be located within society rather than or in the body of an individual' (1999: 153). One of these campaigns emerged as a response to the UK Audit Commission's critical review of community care in 1986, in which people with disabilities demanded a reconsideration of the terminology used to refer to them (e.g. 'handicapped', 'sub-normal') which, in their opinion, emphasised dependency[88]. One of the main changes resulting from this was the replacement of previous social models of disability in Western societies. For instance, the medical/genetic model and even the religious model were replaced by the social/human rights model, which placed an emphasis on the difference between the terms 'impairment' and 'disability'. Whereas the medical/genetic model refers to the lack of either a limb, organ or mechanisms of the body, the social/human rights

[88] For more information on this campaign, go to website of The British Council of Organisations of Disabled People (BCODP): www. bcodp.org.uk.

model refers to restrictions imposed by society by not taking individuals with physical or psychological impairments into account. Thus, language use has become more reflective of social discrimination as opposed to reflecting 'lack of normality' as used to be the case. These models have had a huge power and influence on how disabilities have been understood, referred to and dealt with. Furthermore, people were often unable to differentiate between physical and psychological disabilities, and as a consequence often assumed that someone with a physical impairment would also have a 'less able' brain. New classifications of illnesses and conditions have derived from developments in psychiatry and psychology, and distinctions between physical and mental conditions have also become clearer. Marks (1999), for instance, illustrates these much less clear boundaries in the past with an example from the *Diagnostic and Statistical Manual* (DSM) of the American Association of Psychiatrists which categorised 'Ego-dystonic homosexuality' as a mental illness until 1973.

Andy's joke about Francesca embodies this belief as he refers to her as 'nutter' and 'mental' because of her walk. The on-line Oxford dictionary lists both terms as 'informal' with regard to their use to refer to people with mental-health issues. However, it should be noted that besides being 'informal', both terms are considered to be derogatory. This can be seen in David Marsh's (2010) article for *The Guardian*[89], about the use of offensive language by public figures such as politicians. Marsh discusses attacks against the former leader of the Liberal Democrats, Nick Clegg for using the term 'nutter' in a political debate on national television in the run-up to the 2010 general election; the journalist agrees that the term is offensive and inappropriate and even acknowledges that *The Guardian* does not allow the use of such words: '*The Guardian* scrupulously avoids the use of offensive words such as "nutter"'. Marsh also mentions that an apology was demanded of Nick Clegg in Iain Dale's blog[90]: 'All three party leaders have agreed with the charity *Rethink*

[89] Marsh (2010). *The Guardian*. For the full article go to: https://www.theguardian.com/media/mind-your-language/2010/apr/28/bigots-nutters-mind-your-language [Last accessed 14/10/2017]

[90] Besides a blogger and political commentator, Iain Dale is a former politician of the Conservative party. For this blog's entry go to: http://iaindale.blogspot.com/2010/04/should-clegg-apologise-for-nutters.html [Last accessed 14/10/2017]

Mental Illness[91] *not* to use words or language that will increase stigma against people with mental health problems'. Both terms 'nutter' and 'mental' imply 'insanity' and convey social stigma. Andy's character might cue people who are unaware of the politically incorrect nature of these terms. This could work as a second target of satire in all those in the public arena who now have to bring their thinking and their language use into the 21st century.

The situation (i.e. courtship) presented by the prime in sequence 3, and the fact that in such situations it is especially important to avoid losing face, gives way to a more overt and larger opposition when Andy's faux pas is delivered in his joke about Francesca's walk. As Simpson explains, 'it is also the case that the amount of conceptual space between prime and dialectic – that is to say, the degree of transformation, distortion or opposition – is an important determining factor in the process of uptake of a satirical text.' (2003: 96). Thus, the larger space that exists between the expectations created by the prime (avoid controversial subjects such as taboo) and the opposition introduced by his choice of target for the joke (Francesca's disability) might facilitate the realisation of the claim of insincerity. However, taboo subjects, such as disability, are more likely to raise issues with regard to the recognition and redemption of the claim of appropriateness as discussed in 2.4.5 and 3.3. Disability is both a controversial and a sensitive topic within British society, where – as the example from the Guardian above shows – awareness of political correctness is a resounding discourse, and puts pressure on members of society to be part of a socially-aware group. A likely scenario for a successful uptake of sequence 3 amongst members of the source audience is for a given satiree to realise that disabled people are not the butt of satire here, but rather those people whose behaviour Andy may represent (e.g. people with a lack of awareness, lack of sensibility etc.) in relation to these persons' inappropriate use of terminology to refer to disabled people.

The next section examines the discursive properties of the prime and dialectic elements in the target text and considers aspects of the discourse of disability and

[91] *Rethink Mental Illness* is a charitable organisation whose work focuses on supporting people affected by mental illnesses; their work includes challenging society's attitudes towards mental health amongst other things. For more information go to: www.rethink.org

political correctness within Spanish society, as well as the translation of terms such as ‘nutter’ and ‘mental’.

4.5.2 Analysis of target text of sequence 3

This section examines whether translation optimally reproduces the elements of satirical discourse in the target text of sequence 3 and whether it is possible for satirical uptake to take place in similar terms between both ST and TT; specifically, this firstly means that situation presented by the prime element, i.e. the courtship between Andy and Suzanne, is recognised by members of the target audience and raises similar expectations amongst the Spanish audience as amongst the British audience, through avoiding controversial and sensitive topics as regards the joke target. Secondly, this means that Andy’s joke about Francesca’s disability should also be considered inappropriate and thus, collide with the situation presented by the prime element. Thirdly, the translation of terms used to refer to Francesca (‘mental’ and ‘nutter’ in the ST) should be politically incorrect terms that establish a link with the discourse of political correctness within the discourse of disability. Finally, considering that disability may also be a taboo in Spanish society, the reference to it within the sequence should not block a satirical reading amongst the target audience.

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audience[92]. Andy's use of 'algo' in the target text may be inferred by the audience as Andy's awareness that using a more explicit term such as 'pene' might be rude and consequently his choice of indirectness in referring to it. In this sense, Andy's this choice results in a subtler approach in the target text than in that of the source text. However, the fact that Andy's utterance is delivered while putting a carrot next to his crotch, implies that it cannot be interpreted as anything else, and precisely because the sexual nature of the joke is still implied in the TT through the visual code, Suzanne could still be intimidated by it. However, as in the ST, her response is also positive, i.e. she laughs and giggles. With regard to the translator's decision to replace 'penis' by 'algo' in the TT, it should be mentioned that, as Chaume (2012) notes, it is a common practice in dubbing for taboo words and swearwords to be 'surreptitiously toned down and even deleted from translations' (2012: 153). Chaume later argues against this practice that censorship should be left out of audiovisual translation and that 'censorship in a free society should instead play out at individual or family level' (2012: 153). I agree with Chaume that these criteria should not be imposed on translators and in the particular case of a programme like *Extras*, which was aired in Spain on late-night television (after 11 pm), the censorship of taboo words or swearwords seems even less justified.

It was argued in 4.5.1 that the collision brought in by the dialectic element relies on the fact that Andy's joke's target is Francesca's disability in (48), the use of politically incorrect terms such as 'mental' and 'nutter' to refer to mental health issues, and the fact that he compares her walk to that of a drunk. In the target text, all these three elements are present, however, the degree of political incorrectness in relation to terms used in the TT for 'mental' and 'nutter', i.e. 'loca' and 'problemas mentales', might be less than in the ST. Nevertheless, Andy's joke's target, i.e. Francesca's disability, is also likely to be considered inappropriate in Spanish society; the fact that the terminology used might be less politically incorrect may attenuate the collision effect of the dialectic element in the target text. In order to establish whether this is likely to be the case, let us consider both the boundaries of

[92] 'an indirect remark about somebody/something, usually suggesting something bad or rude' http://www.oxfordlearnersdictionaries.com/topic/linguistic_devices/innuendo [Last accessed 14/10/2017]

political correctness with regard to disabilities in Spanish society and the connotations carried by the terms 'loca' and 'problemas mentales'.

The debate on the appropriate terminology to use to refer to people with disabilities or impairments has also applied to Spanish society for decades. In 1986 the terms 'subnormal' and 'subnormalidad'[93] were replaced by others such as 'minusvalía'[94], which was also later replaced by 'discapacidad' for disability and 'discapacitado' for disabled (Guitar Escudero, 2000: 80). In all cases, the criteria for replacing some terms by others were based on seeking social integration by avoiding discriminatory language (e.g. 'subnormal' *lit.* 'below normality'); thus, integration and dignity have always been at the centre of the debate. However, Guitar Escudero (2000) also notes that in Spanish society there is degree of tension between language and its use which might indicate that changes imposed by institutions sometimes permeate society slowly or only in part: 'la tensión que hemos observado entre lenguaje, lengua y uso. El uso popular, menos social, (…) más espontáneo, (…) a veces que toma cuerpo en los insultos (…)'. In her doctoral thesis, Guitar Escudero (2005) argue that the political correctness movement in Spain is more an echo of the American one than a replica, whereas the British one is the latter (2005: 88). Different socio-political and cultural circumstances make it a watered-down version: 'se trata de una versión "descafeinada" o "light" (…) no renuncia a muchos de los valores tradicionales' (2005: 98). This view is also expressed in the Spanish worker's union CGT's publication *Materiales de Reflexión* (2005)[95], which discusses disabilities in the context of social and labour discrimination and notes that concepts such as 'equality' and 'universal accessibility' come from the USA. With regard to potential differences between language recommendations made by institutions and actual language use, it specifically refers to Spanish legislation[96] from 2003 which establishes that the state shall promote and facilitate equality and accessibility.

[93] 'Subnormal' and 'subnormality'

[94] The term 'minusvalía' was then used to refer to 'disability', but was later considered discriminatory as it literally meant '*less valid'* and it was considered to emphasise inequality.

[95] Materiales de Reflexión is one of the publications of the Spanish union *Confederación General del Trabajo.* Issue 26 from July 2005 addresses issues of social discrimination as well as in the labour market; the publication is available on-line at:
http://cgt.org.es/sites/default/files/IMG/pdf/MR_26_Discapacidad.pdf [Last accessed 29/11/2016]

[96] Ley 51/2003, de 2 de diciembre, de igualdad de oportunidades, no discriminación y accesibilidad universal de las personas con discapacidad (LIO).

However, it also questions whether Spanish society is ready to implement these principles: '¿Está preparada la sociedad española para interiorizar los principios que aquí se promueven?' (2005: 3). These observations seem to indicate that the boundaries of political correctness with regard to the discourse of disability are broader in Spanish society than in Britain. This may indicate that the subject of disability is less of a taboo within the target culture, and may also imply that Andy's joke is considered less offensive by a Spanish audience. Consequently, a more likely interpretation is that Andy's faux pas resides mostly in the fact that the target of his joke is a relative of the interlocutor rather than in the fact that his target is also disability. Given that, as argued in the previous section, the use of politically incorrect terms such as 'nutter' and 'mental' reinforces the effect of the collision in the dialectic element by the politically incorrect nature of Andy's joke and also constitutes an echo of the debate over the appropriate language to use to refer to disabilities, the question arises of whether terms with a similar status in terms of political correctness in the target language can also function as an echo of a similar debate within the target culture or whether terms that are more overtly offensive would achieve this purpose more effectively, and thus compensate for a greater tolerance that may exist in Spanish society.

4.5.3 Concluding remarks to sequence 3

It has been argued in previous sections (i.e. 4.5.1 and 4.5.2) that the prime element is established in similar terms in both source and target texts of sequence 3. In both texts, the prime element echoes the discourse of courtship in an informal context between colleagues. In terms of satirical uptake, it has been argued that in such situations it is important to maintain face and thus both source and target audiences may expect both participants to collaborate to avoid losing face, by, for example, avoiding taboo subjects. Similarly, the dialectic element is delivered through Andy's joke's target in both the source and target texts. Andy's choice of laughing at Suzanne's sister's walk is inappropriate as he is effectively laughing at her sister's disability. Moreover, it has been argued that this constitutes a reference to the discourse of political correctness and disability; this reference is also supported by the use of terms such as 'mental' and 'nutter' in the source text. However, although

debates regarding the appropriate terminology to use to refer to disabilities and disable people exist in both source and target cultures, it has also been argued that the degree of opposition between prime and dialectic in the target text might be less than in the source text due to a lesser degree of taboo in Spanish society; furthermore, the terms used in the target text, 'loca' and 'problemas mentales', are not politically incorrect. If this were the case, the implications for satirical uptake in the texts are that a Spanish audience might be less likely to recover oppositional irony in Andy's *faux pax* and, thus, less likely to reach a satirical reading whereby the target is not the disabilities and the disabled but rather people who lack an awareness of the appropriate terminology to use when referring to disabilities. Given that these debates seem to be more alive in British society, it is more likely for satirical uptake to take place along these lines amongst the British participants.

4.6 Sequence 4: Andy and Maggie meet Kate Winslet

Sequence 4, also from episode 3, presents a conversation between the two extras, Andy and Maggie, and the British cinema actor Kate Winslet, who is the guest star of the episode. As in episode 4 with Les Dennis, Kate Winslet's character in episode 3 constitutes an echo and twist on Kate Winslet's public persona. In this episode, and particularly in this sequence, Kate Winslet's character displays traits and characteristics that are the opposite of those associated with her public persona. As mentioned in 3.2.1, the main reason I selected episode 3 was the fact that Kate Winslet is known to the Spanish audience and thus, unlike Les Dennis, she has a public image in Spain. This may allow us to examine whether the popularity of a particular celebrity can facilitate the translator's task and whether it ultimately plays a role in terms of the successful uptake of satire in the target text. Nonetheless, and as already discussed in 4.5 above, this episode also explores a taboo subject (the Holocaust) whose status as taboo may vary across cultures. The analysis in the following section will aim to examine how satire has been created in the source text around both Kate Winslet's public persona and the topic of the Holocaust. It will also aim to identify any culture-specific items that might pose a translation issue. Once again, the section will start by presenting the transcription of ST and TT and a short background to the sequence.

4.6.1 Transcription of sequence 4 and analysis of the source text

Sequence 4 presents a conversation between the two extras, Andy and Maggie, and Kate Winslet that follows from a previous conversation between them. This previous conversation is also the first time that the three of them have engaged in conversation, when Kate Winslet interrupts a private conversation between the two friends during a coffee break by the film set. In this previous scene, the viewers see how Kate Winslet overhears a conversation in which Maggie is confessing to Andy that her boyfriend likes to talk dirty on the phone and how that makes her uncomfortable. Kate Winslet then interrupts them and starts giving Maggie some advice on dirty talk that she could use with her boyfriend on the phone. Kate Winslet's suggestions are rather explicit (e.g. 'I am aching for your big purple-headed womb ferret) and serve to present her character as foul-mouthed and vulgar as well as intrusive; traits that as the analysis that follows will show, are diametrically in opposition to the British celebrity's public image. In sequence 4, Kate Winslet approaches the two friends again during another coffee break and asks Maggie how the phone calls with her boyfriend are going (e.g. 'How did it go with our dirty phone call?'). She then suggests other lines that Maggie could use until Maggie explains that she would not be able to do that. Kate Winslet tells Maggie that she will be able to do it as she is an actress. It is at this point that both Maggie and Andy take the opportunity to praise the celebrity for her career and the commendable work that she is doing by participating in a film about the Holocaust. Kate Winslet then confesses that she does not care about the film's message about the Holocaust and that she is only taking park in the film to win an Oscar. Below are the transcriptions of source and target texts:

Maggie:	I couldn't do that.	62	No podría hacer eso. [*I couldn't do that.]*	62a
Kate Winslet:	Course you can, you're an actress.	63	Claro que podrías, eres actriz. [*Sure you could, you are an actress*]	63a

Maggie:	No, I'm not. I'm just an extra. You're the actress. A brilliant actress, by the way. (*Kate mouths a modest 'Thank you'*)	64	No, no lo soy, solo soy un extra. Tú eres la actriz, y por cierto, una gran actriz. [*No, I'm not, I am only an extra. You are the actress, and by the way, a great actress*.]	64a
Andy:	Yeah, she is. I'm an actor as well, if there's a line going in this film I'd love to be part of this because (*fawning*) I'd just like to say I think, you know, you doing this is so commendable, you know, using your profile to keep the **message** alive about the Holocaust.	65	Claro, yo también soy actor. Si hay alguna frase en la película, me encantaría poder participar, porque me parece que tu trabajo aquí tan es encomiable, usar tu talento para mantener vivo el recuerdo del Holocausto. [*Sure, I am also an actor. If there is any line in this film, I'd love to be able to take part, because I think that your work here is so commendable, using your talent to keep the memory of the Holocaust alive*.]	65a
Kate Winslet:	(*laughing*) Oh God, I'm not doing it for that. I mean, I don't think we really need another film about the Holocaust, do we? It's like, how many have there been? You know, we get it, it was grim. Move on. (*Lowering her voice*) No, I'm doing it because I've noticed that if	66	Dios, no lo hago por eso, no hace falta otra película sobre el Holocausto. ¿Cuántas han rodado ya? Sí, fue muy triste, olvidémoslo. Lo hago, porque si haces una película sobre el Holocausto, tienes garantizado un Oscar. Me han nominado cuatro veces y nunca he ganado, y todo el	66a

	you do a film about the Holocaust, guaranteed an Oscar. I've been nominated four times, never won. And the whole world is going 'Why hasn't Winslet won one?'		mundo está en plan "¿por qué la Winslet no ha ganado uno?" [*God, I don't do it for that, there is no need for another film about the Holocaust. How many have already been filmed? Yes, it was very sad, let's forget it. I do it because if you do a film about the Holocaust, you are guaranteed an Oscar. They have nominated me four times and I have never won, and everybody is like 'Why hasn't Winslet won one?'*]	
Andy:	Definitely, yeah.	67	Es verdad. [*It is true*]	67a
Kate Winslet:	That's it. That's why I'm doing it. *Schindler's* bloody *List. The Pianist*, Oscars coming out of their arse.	68	Eso es. Por eso la hago. La maldita *Lista de Schindler*, *El Pianista*… Les salen Oscars por el culo. [*That's why. That's why I do it. Schindler's bloody List, The Pianist… Oscars coming out their arse*.]	68a
Maggie:	Well, good luck then.	69	Bien, buena suerte [*Good, good luck*]	69a
Andy:	It's a good plan.	70	Es un buen plan. [*It's a good plan*.]	70a

Kate Winslet:	Thank you. Good luck with your phone calls. See you later.	71	Sí, gracias, suerte con tus llamadas. [*Yeah, thanks, good luck with your calls*.]	71a
Maggie:	Bye. (*Kate waves and walks away, back towards the set*)	72	**(Andy)** sí [*Yes*] **(Kate)** Adiós, nos veremos luego [*Bye, see you later.]* **(Andy)** Hasta luego [*See you later.]*	72a

There are several echoes in the situation presented by the prime element; a situation in which two people engage in conversation with a renowned cinema actor, namely, Kate Winslet. The first discourse event echoed here is that of celebrity adulation as both Andy and Maggie take the opportunity to show their admiration for Kate Winslet in (64) and (65). Given Kate Winslet's popularity and reputation, Andy and Maggie's praise of the actor may seem a perfectly natural act in these circumstances. Furthermore, the two friends' adulation of the celebrity constitutes an echo of Kate Winslet's fame and reputation; this is done by means of explicit references to her quality acting, i.e. (64) '*a brilliant actress by the way*' and to her reputation, i.e. (65) '*using your profile*', as well as praising her for taking part in a film about a subject of great social and historic importance such as the Holocaust, i.e. (65) '*you doing this is so commendable, you know, using your profile to keep the message alive about the Holocaust*.' These comments are likely to bring to the audience's minds associations of Kate Winslet's public persona that arise mostly from media accounts in relation to her career; additionally, the prime element also conveys an echo of the Holocaust as a subject of great historical significance, particularly in relation to Kate Winslet's career as an actor whose social conscience influences her role choices and a celebrity engaged with social and ethical causes. Let us examine in more detail the potentially most prominent associations of these echoes in the context of British society and how the dialectic element later introduces a twist that collides with them.

As already discussed in 3.2.1.1, in this episode of *Extras* Kate Winslet is the main character in a film set during World War II in which the Holocaust is a central topic. She plays a nun who helps Jews to hide from the Nazis. Both the film itself – a reminder of the atrocities committed at that time by the Nazis – and Kate Winslet's role in the film – a heroic individual who risks her own life to protect the vulnerable – are echoes of aspects of Kate Winslet's public image, namely, that of a quality actor who has won a reputation through roles in quality productions including historical and period dramas. Thus, Kate Winslet could easily be expected to take part in an earnest production of this kind as she is considered a talented actor. This image was established as early as at the beginning of her career in the 1990s when she appeared in a number of British period dramas[97] notes, won her a reputation as a highly talented actor: 'Winslet is also being connected to English heritage cinema[98], to quality drama and 'high-art' literary adaptations.' (2007: 270). Furthermore, the film studies scholar Christine Geraghty (2002) also reminds us that in heritage films and literary adaptations 'acting is deemed a mark of quality' (2002: 42) and that they are characterised by a larger emphasis on the acting ability rather than on the physical appearance of the actor, as Hollywood blockbusters more often are. Kate Winslet's talent and skills as an actor have been recognised throughout her career with numerous awards and many more nominations[99]; amongst others, she is the youngest person to ever received six Academy Awards nominations, an award which she finally won in 2009 for her role in *The Reader* (2008) and again in 2016 for her role in *Steve Jobs* (2015).

Associations of Kate Winslet with heritage cinema and quality acting are also likely to have contributed to her status as a 'national treasure' in Britain, a label that has been used to refer to her by some media texts (e.g. *The Telegraph*, BBC and the

[97] Some examples are: *Sense and Sensibility*, 1995; *Hamlet*, 1996 and *Jude*, 1996.

[98] Redmond (2007) explains that the concept of 'English heritage film' is taken from Andrew Higson (1995) and Clare Monk (1995) amongst others and that it 'applies to a group of "backward looking", and white "nostalgic" films that began to emerge in the 1980s' (Redmond, 2007: 271); generally these include historical dramas or literary adaptations such as the works of Jane Austen, George Eliot or Charles Dickens amongst others.

[99] E.g.: one *Emmy* (2001), one *Critics' Choice Movie Awards* (2009), three *BAFTA*s (1996, 2009 and 2016), four *Golden Globes* (two in 2009, 2012 and 2016), three *Screen Actors Guild Awards* (1996, 2009 and 2012) and five *Empire Awards* (1996, 1998, 1999, 2002 and 2005).

women's fashion magazine *Harper's Bazaar*, amongst others)[100]. The concept of 'national treasure' has its origins in Romantic Nationalism in the late 18th and 19th centuries and according to the Oxford dictionary on-line, it refers to: 'An artefact, institution, or public figure regarded as being emblematic of a nation's cultural heritage or identity'. It is often used in British culture to refer to public personalities including actors, as the example given by the Oxford dictionary illustrates: 'National treasure Dame Judi [Dench] was nominated in the best actress category'[101] Other personalities commonly regarded as British national treasures besides Dame Judi Dench are personalities such as Sir David Attenborough, Sir Ian McKellen or Emma Thompson, amongst others. In 2012, Kate Winslet received the prestigious Commander of the Most Excellent Order of the British Empire for 'her services rendered to drama'[102], which according to the UK's government services website[103]: 'is awarded for having a prominent but lesser role at national level or a leading role at a regional level.'

Besides talent and prestige, Kate Winslet's public image is also generally one of as an actor who chooses her roles consciously and who would give preference to challenging roles and/or films with a message rather than fame and popularity. Examples of this may be found in some of the independent cinema in which she has worked (e.g. *Holy Smoke*, 1999; *Hideous Kinky*, 1998 or *Iris*, 2001) as well as her rejection of high-profile parts such as the main role in *Shakespeare in Love* or *Anna and the King*, both of which she called 'predictable roles' when peaking to *Hello* magazine[104]:

[100]For the full texts go to: *The Telegraph* (January, 2009) *http*://www.telegraph.co.uk/culture/film/starsandstories/4224227/Kate-Winslet-Actresss-Golden-Globes-success-has-put-the-win-into-Winslet.html [Last accessed 14/10/2017] *The Harpersbazaar* (March, 2013) http://www.harpersbazaar.co.uk/fashion/fashion-news/news/a7278/behind-the-scenes-with-kate-winslet/ [Last accessed 14/10/2017]

[101] http://www.oxforddictionaries.com/definition/english/national-treasure?q=national+treasure [last accessed 14/10/2017]

[102] For the BBC's article on this award go to: http://www.bbc.co.uk/news/entertainment-arts-20424260 [last accessed 14/10/2017]

[103] For information on the UK's government honours system go to: https://www.gov.uk/honours/types-of-honours-and-awards [last accessed 14/10/2017]

[104] For the full article on-line go to: http://www.hellomagazine.com/profiles/kate-winslet/ [last accessed 14/10/2017]

> People say to me, 'you seem to have made this conscious decision to do independent films', offers Kate Winslet. 'In reality, I haven't. After each movie, I always think, how different can I possibly be? (...) Is this going to challenge me, is this going to inspire me, and is this going to make me love my job more than I already do?'

Other aspects that may support the actor's image of a socially aware individual, potentially interested in taking part in films with a message, are her engagement with social causes and charity work, on behalf of such as autism and the fact that she has spoken out against women's obsession with perfect bodies in show business. In 2010, she co-founded the *Golden Hat Foundation*[105], a non-profit organisation dedicated to raising awareness of autism in children. She co-founded this organisation with Margaret Ericsdottir after the actress narrated the documentary *A Mother's Courage*: *Talking back to Autism* (2010). Furthermore, she has openly spoken out against the obsession with perfect bodies and size that exists for women within the show business industry. She spoke out against a 2003 GQ cover[106] in which she had been digitally slimmed; it was reported that in 2007 she donated a £3,000 settlement from a libel action against the magazine to three eating disorder charities[107]. Aspects regarding her public image as a conscientious individual are certainly pertinent echo in this sequence as her character undermines the historical importance of the Holocaust, i.e. '*keeping the message alive about the Holocaust*' (66). Kate Winslet's words in (66) represent the main collision introduced by the dialectic element as it is discussed below.

Against this public image of Kate Winslet as a talented actor and a serious-minded and thoughtful individual based on her career choices and involvement in charity work as discussed above, sequence 4 presents the actor as a frivolous and superficial character. She replies to Andy and Maggie's remarks by explaining that she does not care about the film's message about the Holocaust, and only cares about winning an Oscar (66). The actor's comments in (66) collide with any expectations that a British

[105] For more details go to the foundation's website: http://www.goldenhatfoundation.org/

[106] Katy Young (2015) *The Telegraph*; for the full article go to: http://www.telegraph.co.uk/beauty/people/Kate-Winslet-bans-airbrushing/ [last accessed 14/10/2017]

[107]For the article, go to: http://www.dailymail.co.uk/tvshowbiz/article-454931/Kate-Winslet-donates-libel-win-eating-disorder-charity.html [last accessed 14/10/2017]

audience may have of her based on her public image of an individual who chooses challenging roles with socially relevant messages. Moreover, as we will see, the actor's remarks about the Holocaust violate a taboo subject within British society as they echo the discourse of 'Holocaust denial'. Let us take a closer look at the position of this discourse in the context of British culture and what this means in terms of satirical discourse in sequence 4.

The Holocaust is a sensitive issue in British society. Although it took place mainly in Germany and Poland about 70 years ago, its historical significance has been kept very much alive to this day in many parts of the world. Most historians (e.g. Cesarany, 1992; Sompolinsky, 1999 and Hall, 2010, amongst others) agree that it is also part of British history. Indeed, the Holocaust is part of the national education curriculum in the UK and The National Archives (the official archive of the UK government) have a section[108] dedicated to it entitled 'Britain and the Holocaust', with teaching materials for primary and secondary education. According to British historian David Cesarani (1992), the reason why the Holocaust is considered to be relevant to British history is that 'thousands of Jews found refuge in Britain during the 1930s and several hundred survivors of the death camps came to Britain after the war; most of these Jews later became British citizens whose descendants are now members of British society and citizenship. Furthermore, Britain, as a member of the Allies in WWII, fought against Germany and it was British troops that freed the Bergen-Belsen concentration camp. Britain's resistance to Nazi occupation and provision of refuge to thousands of Jews are matters of national pride. Both historians and institutions, including the British government that inaugurated the Holocaust Memorial Day Trust in 2001, have agreed that the Holocaust needs to be remembered so that lessons from it can be learnt and current examples of bigotry and racism fought.

A source audience aware of Kate Winslet's public image as described above is likely to recognise the claim of insincerity raised by the satirist in the representation of her character in sequence 4. Her character may be interpreted as a mockery of her public persona or even as a critique of the construction of public personae in general that

[108] See: http://www.nationalarchives.gov.uk/education/holocaust.htm [last accessed 14/10/2017]

puts celebrities on pedestals so close to perfection that this turns them almost into heroes rather than more human individuals; especially in the case of individuals like Kate Winslet who, through her public image, has reached the status of a 'national treasure'. Another likely interpretation of Kate Winslet's remarks in (66) is that of a critique of the discourse of Holocaust denial. As already mentioned, there is a social discourse in Britain that stresses the need not to forget this period in history and which condemns opposing opinions that are deemed to either deny or underestimate the extent of the horrors of the Holocaust; within this discourse, the expression of such opinions in debate is deemed taboo and politically incorrect. American scholar Andrew E. Mathis (2003) explains that Holocaust deniers who prefer to call themselves 'revisionists' question three main points with regard to the Holocaust: that the German government had no official policy to murder Jews systematically; the existence of gas chambers, especially in Auschwitz-Birkenau, where it is considered that around 1 million Jews were murdered there mainly in gas chamber, and the total number of deaths of Jews in Europe which is estimated in around 6 million. They claim instead that it was between 300,000 and 1.5 million. There is an active debate at different levels, from academia[109] to institutions such as the UN. Former UN secretary, Kofi Annan, condemned Holocaust denial in 2006 in a statement to mark Holocaust Memorial Day. Thus, Kate Winslet's remarks in (66) not only serve to present an insincere representation of the actor as has already been argued, but also to allow the satirist to explore controversial topics such as the denial of the Holocaust through the means of comedy. As already discussed, the presence of a taboo subject in audiovisual satirical discourse raises issues over the viewer's recognition of the claim of appropriateness insofar as viewers might decide to block a humorous and/or satirical reading when they consider that a given topic is not appropriate for comedy. However, as has also already been explained, this is very much in line with recognition of the claim of insincerity. The identification of such topics as the target of satire is more likely to lead a viewer to block a satirical reading. In a different scenario, where the target of the satire supports taboo subjects

[109] In 1996, the British historian David Irving sue the American historian Deborah Lipstadt on grounds of civil defamation after she listed Irving as one of the most dangerous Holocaust deniers in her book *Denying the Holocaust.* The trial resolution ruled against Irving.

(e.g. Holocaust deniers rather than the mention merely of the Holocaust in sequence 4), there is more likely to be successful recognition of the claim of appropriateness and thus, a successful satirical uptake.

However, the potential implicature of the reference to the Academy Awards in (66) should not be ignored. Kate Winslet's comments (66) '*I've noticed that if you do a film about the Holocaust, you are guaranteed an Oscar. […] I've been nominated four times, never won. And the whole world is going "Why hasn't Winslet won on?"*' These comments, which refer to a reality as Kate Winslet had been nominated several times (four at the time that she took part in *Extras*) but had never won the award, may be regarded as an echo of Kate Winslet's desire to finally win an Oscar; this has been discussed by the press on several occasions as Catherine Shoard (2008) argues: 'There's bound to have been an actress who wanted an Academy award more desperately than Winslet. But there's surely never been one who's fessed up to the desire more frankly.'[110] Ironically, she finally won her first Oscar in 2009 for her part in *The Reader*, a film about World War II and the Holocaust. Furthermore, these comments might be interpreted as a critique against the Academy's voting criteria. In a review of another film about the Holocaust (i.e. *Inglorious Basterds*, Quentin Tarantino, 2009), Kate Harper (2010), referring to the actress's remarks in this episode of *Extras*, points out that 'Winslet's comments seem hilariously portentous as in a case of life imitating art' (2010: 52). Harper also points out that, although films about the Holocaust are justified by the need to raise cultural awareness and to provide healing, the fact that Hollywood has consistently rewarded and backed such films cannot be solely attributed to their educative function as she argues that 'undeniably, this is an exceptionally popular genre that makes studios and production companies lots of money' (2005: 52). I will argue that Harper's critique of a biased Academy represents a likely interpretation of Kate Winslet's remarks regarding the Academy's decision to give awards to certain types of film. This view is supported by a number of films on the Holocaust which over several decades have been very successful in terms of Academy Awards, e.g. *The Diary of Anne Frank* (1953) with 3

[110] Catherine Shoard, 11/12/2008, *The Guardian*. For the full article go to: https://www.theguardian.com/film/filmblog/2008/dec/11/kate-winslet-golden-globes [Last accessed 14/10/2017]

Academy Awards, *Cabaret* (1972) with 8, *Schindler's List* (1993) with 7, *Life is Beautiful* (1997) with 1 and *The Pianist* (2002) with 3, to name but a few.

Aspects of Kate Winslet's public image such as her status as a 'national treasure', 'quality actor' or 'socially-conscientious individual' have been examined in the context of the source culture, i.e. Britain. Although, Kate Winslet is well known amongst the Spanish public, the labels attached to her public persona might differ between the two cultures, especially those of 'national treasure' and 'English rose'. The same might be the case for discourses on topics such as the Holocaust and its denial or the Oscars. The next section examines Kate Winslet's public image as well as references to the Holocaust and the Oscars in the context of Spanish culture and what this might imply in terms of the translation of satire in sequence 4.

4.6.2 Analysis of target text of sequence 4

In order to examine whether uptake is likely to take place on similar terms between source and target audience participants, this section will consider whether the translation provided reproduces satirical discourse optimally in the target text. In sequence 4, this specifically means that: anterior discourse events echoed by the prime element, (praising a renowned actor and Kate Winslet's public image) are recognised by the target audience; Kate Winslet's comments about the Holocaust and the Academy Awards constitute a collision with the actor's public image thus enabling the recognition of insincerity; the recognition of the claim of insincerity in Kate Winslet's comments leads to a satirical reading and the target of satire being identified as Kate Winslet's public image; or others such as Academy voting criteria. Lastly, it means that Kate Winslet's comments undermining the Holocaust do not block a satirical reading by cancelling the recognition of the claim of appropriateness. I shall start by considering Kate Winslet's public image in the context of Spain to compare how the prime element is set in the source and target texts.

I have argued in 4.6.1 that the situational context established by the prime element is one in which two anonymous extras show their admiration for a cinema star. This is a situational context which sets similar expectations in Spanish society, i.e. that the star thanks them for it. In this case, she openly voices her honest opinion of films

about the Holocaust and her eagerness to win an Oscar. However, before we examine Kate Winslet's comments, the constituents of the dialectic element, let us take a closer look at how the echoes of the prime element may work in the context of the target text, that of Kate Winslet's public image in Spain.

Unlike Les Dennis, Kate Winslet is a celebrity of international fame and Spain is no exception to familiarity with the actor. However, the question remains as to whether her public image carries similar labels in both countries, Britain and Spain. It has already been argued that a celebrity's public image, as a discourse mediated mostly through the media and other culture-specific channels such as associations of their work (e.g. 'heritage cinema'), is likely to vary across cultures. In the context of the satirical discourse in sequence 4, differences between the two cultures over her public image are especially relevant in terms of the impact this may have on how the prime element is established and, more importantly, whether this allows for a collision within the dialectic element and ultimately, a recognition of the claim of insincerity.

Unlike in the UK, where Kate Winslet is a 'national product' already known for her roles in 'heritage films' such as *Sense and Sensibility*, 1995; *Jude*, 1996 etc., in Spain, she became widely popular for her role in James Cameron's historical drama *Titanic* (1997). In fact, it was this role – which also won the actress her second Oscar nomination – that gave her international fame. Although films previous to *Titanic* had also been shown in Spanish cinemas and reviews had also appeared in the papers[111], the Hollywood production made her face and name widely recognisable amongst a Spanish audience. Titanic was the highest-grossing film in the year of its release and is still amongst the top five highest-grossing films of all times according to Box Office Mojo[112]. This might imply that her background in English heritage cinema is known only to a few people in Spain. As a result of Titanic's international success, and still to this day, Kate Winslet is mostly associated in Spain with her role

[111] *El País* (1996) dedicated a brief mention to her in a review of *Sense and Sensibility*: 'brilla con igual o superior fuerza la joven Kate Winslet'. For the full article go to: http://www.elpais.com/articulo/cultura/Excelente/version/clasico/elpepicul/19960309elpepicul_11/Tes [Last accessed 14/10/2017]

[112] The IMDB's website that tracks box office revenue. To see the box office data by year go to: http://www.boxofficemojo.com/yearly/ for overall and worldwide data go to: http://www.boxofficemojo.com/alltime/world/ [last accessed 14/10/2017]

in the film. Even in recent years, articles from newspapers and cinema magazines (e.g. *Fotogramas*, *Cinemanía*) about the actress still tend to mention the film as if to remind their readers of who she is as we can see in the following examples:

> …es también el tercer marido de la actriz inglesa Kate Winslet, de 40 años, la oscarizada superviviente del «Titanic». [113] *ABC*, 18/05/2016

> La protagonista de «Titanic» ha negociado una nueva cláusula en su contrato que impide el uso del «Photoshop».[114] *ABC*, 24/10/2015

> "Simplemente estas son las cartas que la vida me ha dado para jugar" ha relatado la protagonista de Titanic.[115] *EL PAÍS*, 02/10/2015

> La protagonista de 'Titanic' (James Cameron, 1997), recibió la medalla en reconocimiento de su trayectoria artística. [116] *Fotogramas*, 22/11/2012

Although she is also considered a good quality actor in Spain mostly due to many positive press reviews and her long list of nominations and awards, the labels that attach to her public image in Britain such as those of 'national treasure' and 'English Rose' are not part of her public persona in Spain. The fact that she is better known and most widely associated with American productions such *Titanic* implies that she is mostly associated with the Hollywood cinema industry as opposed to British (European) cinema. As Geraghty (2002) explains, new elements were added to her public persona with *Titanic,* those of the more glamorous Hollywood star, although in Britain her status as a heritage actress still remains part of the public perception of her; this is not the case in Spain where she did not have this status before Titanic and thus, her public persona started to be constructed from the moment when she starred in the Hollywood production:

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[113] …he is also the third husband of the 40 years-old English actress, Kate Winslet, the Oscar winner and *Titanic*'s survivor. (My translation)

[114] The protagonist of *Titanic* has negotiated new contract conditions that forbid the use of Photoshop. (My translation)

[115] 'These are simply the cards that life has given me to play with' said the protagonist of *Titanic*. (My translation)

[116] The protagonist of *Titanic* (James Cameron, 1997) received an award that recognises her artistic career. (My translation)

> In Titanic, (…) [Winslet] establishes a crossover position between the British heritage picture and the Hollywood star vehicle. She remains a lady, still able to use the class tones and the conscious performing style of the British adaptation, but her physical appearance and the use of her body for sensual appeal puts her into the more glamorous tradition associated with Hollywood. […] to have a representative of the uptight heroines of the British heritage drama, the frumpy wearer of shawls and bonnents, won over to American filmmaking is a triumph indeed.
>
> Gerarghy (2002: 51)

When Andy and Maggie praise her for her skills in (64a) and (65a), the Spanish audience will be reminded of her prolific career, fame and numerous awards. However, in light of the observations above, in the Spanish context it is more likely that the associations brought in by these echoes are those of 'glamorous Hollywood star'; Redmond (2007) also notes that 'a post-Titanic Winslet' will be associated to a degree with a 'general (more "vulgar") notions of glamour, charisma and overt sex appeal' (2007: 271). I have argued in 4.6.1 above that the collision introduced by the dialectic element resides mostly in how Kate Winslet's comments about the Holocaust are in opposition to aspects associated with her public image in Britain. However, in the context of her public image of Hollywood star in Spain, the frivolity and narcissism implied by her comments in (66a) may seem more plausible and thus less oppositional. As already noted in 2.4.5, Simpson (2003: 96) argues that, in the process of satirical uptake, the degree of transformation and/or opposition between the prime and dialectic elements (i.e. conceptual space between both elements) is a determining factor. I will argue that given the differences between the images of the 'English heritage actress' vs. the 'Hollywood star', the degree of opposition between prime and dialectic elements is greater in the target text than in the source text. Indeed, the conceptual space between both elements is narrower in the target text. In terms of the satirical uptake of the target text, a narrower conceptual space may involve greater difficulties in to recognising the claim of insincerity by members of the target audience. Specifically, this means that Kate Winslet's remarks about her sole interest in winning an Oscar are more likely to be recognised as sincerity, leading the Spanish audience to believe that she is sincerely voicing a critique against

the biased criteria of the Academy in relation to films about the Holocaust or even about an excessive number of films about the Holocaust as in (66a): '*no hace falta otra otra película sobre el Holocausto'*.

However, it was also argued in 4.6.1 that the fact that Kate Winslet's comments undermining the Holocaust have the status of taboo in British culture also acts as a cue for insincerity. A personality considered to have a social and ethical conscience such as hers is very unlikely to utter a sincere message in these words. The question remains of whether her public image as a conscientious individual along with associations of the echoed discourse of Holocaust denial in Spain can convey a similar degree of opposition between source and target text.

Whereas it would be imprecise to say that the whole of Spanish society is not aware of the horrors of the Holocaust and its historical relevance which justifies cinema, amongst others, in keeping its message alive; it should be noted that Spain, in terms of Holocaust studies, is characterised by 'silence' as Marinas (2000:114) points out: 'No hay estudios sobre el Holocausto desde España. (…) Como Alejando Baer me señala, hay unos pocos trabajos historiográficos acerca de las posiciones de España respecto a la persecución judía y el Holocausto' Moreover, Baer (2009) reflects about the current situation of anti-Semitism in Spain in an article published in the *European Forum of Anti-Semitism*[117], and discusses some revealing facts that may lead us to think that the seriousness in which the Holocaust is held in Spain is not similar to that in the UK Baer (2009) warns us that signs of anti-Semitism or of justification thereof are not exclusive to fanatics and marginal groups, whether political or religious, but can also be detected 'among mainstream opinion leaders'. He continues by referring to a study carried out by the *Pew Research Center's Pew Global Attitudes Project which* shows that negative views of Jews in Spain increased from 20 to 46 percent between 2004 and 2008, Spain being the highest (46%) among the countries studied[118], in rating Jews unfavourably. This can be compared with Britain which was found to be the lowest (9%) of the European countries in the

[117]Alejandro Baer, 2009. *Exclusive: Antisemitism in Spain. Old or New?* For the full article go to: https://www.academia.edu/10685923/Antisemitism_in_Spain._Old_or_New [Last accessed 14/10/2017]

[118] The study gathered data from the U.S. and a number of European countries: Spain, Poland, Russia, Germany, France and the UK.

study. These results are supported by another study[119] carried by the Anti-Defamation League in 2005 and 2007 which showed that 47% 'of Spanish respondents answered "probably true" to at least three of the four anti-Semitic stereotypes tested'. Baer (2009: 1) discusses another study carried out by the Observatorio Estatal de Convivencia Escolar of the Ministry of Education, in which more than 50% of secondary education students responded that they 'would not want to sit next to a Jewish classmates'. The results from these studies reveal that there is an issue in the country with regards to discrimination against Jews; at the same time, this might imply that anti-Semitic remarks might not be considered as unacceptable as in other European countries such as the UK or Germany. Baer (2009: 2) notes that the reasons for this may be explained by looking at 'earlier images of Jews, anti-Americanism and the representation of the Arab-Israeli conflict'. He argues that Spain has a more 'prejudiced [*sic*.] irreal projection' of Israel and concludes that 'The intersection of anti-Americanism and anti-Zionism is an unquestionable source of anti-Semitic opinion in Spain'. What is especially relevant to the present analysis, as examples of humorous cartoons, is a number of examples that Baer (2009) shows of political cartoons from Spanish newspapers such as *El País*, *El Correo* or *El Periódico de Cataluña* where Jews are depicted as greedy and responsible for a genocide against the Palestinians. One example from *El País* (17/07/2008) shows a conversation between a woman and a rabbi in which the woman asks: 'How can someone that has survived the Holocaust be capable of causing another?' to which the rabbi replies: 'Nowadays there are some sleeping pills that can make even one's conscience fall asleep' (my translation). Examples such as this from the Spanish mainstream press show that humour with messages of critique against the Jews might not be seen as a taboo or politically incorrect in Spanish society; they seem to be acceptable in the context of anti-Americanism with its connection with the Arab-Israeli conflict. In light of these observations, Kate Winslet's character's remarks about the excessive number of films about the Holocaust, or about the biased voting criteria of the Academy towards these films, are more likely to be interpreted as a sincere message. On the other hand, given that undermining the Holocaust or uttering stereotypical jokes about the Jews might be seen less as a taboo in Spanish culture,

[119]www.adl.org/main_Anti_Semitism_International/as_survey?2007.htm?Multi_page_sections=sHeading_5 [Last accessed 06/11/ 2016].

there is less likelihood of a block to a satirical reading due to a failure to recognise the claim of appropriateness.

4.6.3 Concluding remarks for sequence 4

I have argued that in sequence 4 the situational context presented within the prime element, i.e. where a cinema star is praised by two anonymous members of the public, raises similar expectations with regard to the star's response in both source and target texts. It is likely that these expectations will include the actor thanking them for their words and even agreeing to their view that it is praiseworthy to use one's profile to keep the message about the Holocaust alive. It has also been argued that the display of admiration for Kate Winslet in the sequence constitutes an echo of her career and profile and may remind the audience that she is a renowned actor with numerous awards. Moreover, Andy's comments about her commendable work in taking part in a film about the Holocaust, may also constitute an echo of both, the actor's choice of roles in films with a message and her commitment to social causes. Moreover, I argued that the opposition delivered by the dialectic element in Kate Winslet's response works against these associations arising from the actor's public persona. However, after comparing the public image of the star in both countries, Britain and Spain, it was determined that the degree of opposition between prime and dialectic elements in the target text is considerably less than in the source text. Kate Winslet's public image as Hollywood star may allow for labels such as 'frivolous' and 'ambitious' and thus make her comments more plausible and less likely to be seen as claim of insincerity within satirical discourse. Lastly, it was argued that, whereas Kate Winslet's public image and the notion of the Holocaust are available to the target audience, differences between source and target cultures regarding these are likely to mean that satirical uptake does not take place in similar terms among the members of the source and target audiences.

In particular, a British audience is more likely to realise the claim of insincerity in Kate Winslet's remarks about films on the topic of the Holocaust, although also more likely to fail to recognise the claim of appropriateness given that undermining or denying the Holocaust is taboo in Britain. On the other hand, a Spanish audience is less likely to realise the claim of insincerity raised by the satirist in the target text, but

at the same time, the comments on the Holocaust are less likely to have a blocking effect on a satirical or humorous reading, given that Holocaust denial is less of a taboo topic in Spanish society as noted in 4.6.2.

4.7 Concluding remarks for the analysis of *Extras*, episodes 3 and 4

Chapter 4 has presented an analysis of the four selected sequences that comprise our research data in light of Simpson's (2003) model of satire. Simpson's model has proved useful in examining how elements of satire operate across all levels of discourse (e.g. lexico-grammar, register, genre etc.) in both source and target texts. As mentioned in 4.1, the aim of this chapter has been to examine whether translation optimally reproduces the elements of satirical discourse composed of culture-specific items and simultaneously to examine whether the conditions necessary for satirical uptake are reproduced in the target text. In order to achieve this aim, the chapter presented a comparative analysis of the original and dubbed versions of each sequence and paid special attention to potential translation issues that arise from culture-specific items, specifically in terms of the semiotic value or pragmatic function of these items within discourse.

This analysis has shown that elements of satirical discourse in *Extras* are not always optimally reproduced through translation due to the 'culture bumps' created by culture-specific items. Equivalence at the pragmatic and semiotic levels of discourse is key to an optimal reproduction of satirical discourse, and yet our analysis has revealed that some of the translation strategies applied to the translation of CSIs in the four sequences (heightened politeness strategies in sequence 1, the translation of the terms 'nutter' and 'mental' in sequence 3 for non-politically-incorrect terms, etc.) often fail to convey the pragmatic function and semiotic value (through, for example, deviations in register, politically incorrect remarks within taboo subjects) of these elements within satirical discourse.

It has also been argued that some of the translation strategies used in the examples above that are common practice in dubbing (e.g. toning down taboo words and decisions not to adapt cultural references such as 'panto', '*Family Fortunes*' etc.) might prevent an optimal reproduction of the elements of satirical discourse in the target text. Consequently, their use in the translation of audiovisual satirical text

should be considered for each specific case, and priority should be given to preserving the semiotic value and pragmatic effect if the conditions necessary for satirical uptake in the target text are to be reproduced.

I have also argued that culture-specific items in all four sequences are likely to prevent the realisation of oppositional irony amongst the Spanish participants to a larger extent than amongst the British participants. This is primarily due to the fact that the degree of opposition or distortion between prime and dialectic elements is less in the TT than in the ST due to aspects of the discourse events echoed that are specific to each culture, e.g. to what extent jokes on disabilities are seen as taboo in British and Spanish societies.

The four sequences show that culture-specific items may constitute the basis for any element of satirical discourse. While the public images of Les Dennis and Kate Winslet are part of the prime elements in sequences 2 and 4 respectively, other CSIs such as the use of negative-politeness strategies, the reference to pantomime or Les Dennis's confession of suicide are dialectic elements in sequences 1 and 2. It has also been argued that the discourses, on topics such as disabilities, the cult of thinness or the celebrity press, that form of basis of the target of the satire in the examples above, are also specific to each culture. In terms of satirical uptake, this means that, although all discoursal elements of satire are intertwined and the interpretation of each may have an effect on the recognition and redemption of the validity claims, CSIs that play an essential role in the realisation of oppositional irony (e.g. heightened politeness strategies, Les Dennis confessing suicidal tendencies etc.) are more likely to lead to the recognition of a claim of sincerity and thus, fail to place the satiree on the path to a satirical reading.

The next chapter presents the results from the audience reception test that was carried out in order to examine the actual responses of British and Spanish participants to the four sequences that have been analysed here in light of the assumptions outlined above.

Chapter 5

Audience response test analysis

5.1 Introduction

The aim of this chapter is to present the results of the audience response test that was conducted in order to fulfil the second objective of the study; namely, examining the audience's humour perception and interpretation of the culture-specific items (hereafter, CSIs) and of their translations in the examples from *Extras*. Six CSIs were identified during the analysis of the research data in light of Simpson's model of satirical discourse that were presented in Chapter 4. The audience response test aims to elicit, firstly, the participants' reactions to these CSIs during the participants' viewing of the episode, and secondly, their interpretations of these CSIs by means of one-to-one interviews after the viewing. Ultimately, the audience response test aims to gauge the impact that dubbing has on the audience reception of satire whenever CSIs are key constituting elements in audiovisual satirical discourse. This will ultimately serve to inform future translation approaches to the audiovisual translation of satire, in so far as it sheds light on the type of problems that arise from CSIs in this type of humorous discourse as well as the impact that different translation strategies may have on their audience's interpretation.

The analysis of source and target texts in Chapter 4 has revealed, firstly, a number of CSIs that play an essential role in both the composition and uptake of satirical discourse in the four sequences selected, and, secondly, it has also revealed that the translation strategies applied to these CSIs often fail to convey equivalence at the pragmatic and semiotic dimensions of discourse, as understood by Hatim and Mason (1990) (see 2.4.1). In 4.7, it was argued that translation approaches to CSIs that deny the target audience access to their semiotic value and/or to their illocutionary force will not only impact on the inferences recovered by target audience viewers in relation to a given CSI, but they are also likely to impact on the uptake of a given piece of satirical discourse as a whole; it was argued that this is likely due to the key role played by CSIs within the composition and uptake of satirical discourse, e.g. establishing the prime elements, delivering oppositional irony or even being the satirical target.

As noted in 3.4, the present study follows Mason's (2009) call for enquiries into reader response within translation studies as a 'partial solution' to some of the problems regarding the use of critical discourse analysis (CDA) in translation studies (i.e. Stubbs, 1997 and Widdowson, 2004), namely, the fact that CDA 'tend to over-state the influence of linguistic form on thought and perception' (Mason, 2009: 61). Widdowson (2004) notes that 'what is relevant to such analysis is not necessarily relevant to the user' (Mason, 2009: 61). Seeking evidence of inferences by actual users of the text should allow us to make claims regarding such inferences of the CSIs and their translation. Yuan (2012) [120] also takes this approach to elicit viewers' responses towards politeness in Chinese subtitles and notes that it proves successful in allowing her 'to probe into the subjects' interpretations as well as to elicit 'detailed explanations and evidence underpinning those impressions' (2012: 216). In the present study, such approach is applied for the first time to the study of dubbing and the audience reception of satire with a view to probing into the participants' interpretations of elements of satirical discourse.

5.1.1 Audience response test and data presentation

As explained in 3.4.2, four groups of ten participants each (two groups of Spanish participants and two of British participants) were recruited during the spring/summer of 2010 in order to participate in the audience response test for this study. Each group was asked to watch one of the two episodes from *Extras* selected for the study (i.e. either episode 3 or episode 4) and to take part in a one-to-one interview with the researcher; namely, one of the groups of British participants watched individually the original version of episode 3 whereas the second group of British participants watched the original version of episode 4. Similarly, the first group of Spanish participants watched the dubbed version of episode 3 and the second group, watched the dubbed version of episode 4. All four groups were observed during the viewing of the episode and their reactions were noted. Besides, they were recorded on video in order to allow the researcher to examine the data more carefully afterwards. Their reactions were noted according to a four-point scale consisting of four parameters

[120] Yuan (2012) investigates the representation of face negotiation in Chinese-English subtitling and examines its impact on viewers' response.

that aim to gauge the participants' humour appreciation for each CSI, namely, no reaction (NR), smile (S), laughter (L) and loud laughter (LL).

The sections that follow present the participants' responses – both their reactions and their interpretations – to each of the six CSIs that were selected from the analysis of the two episodes of *Extras* in Chapter 4. The responses to each CSI are discussed in relation to the data gathered from both the observations of the participants' reactions during the viewing of the episode and their interpretations of the CSIs elicited during the one-to-one interviews that followed the viewing of the episode. Both observation and interviews focused on eliciting responses with regard to the CSIs in particular instead of with regard to the sequence as a whole. It is worth noting here that the aim of the audience response test is to examine the impact of dubbing on CSIs within satirical discourse in relation to their audience reception therefore, looking into satirical discourse as a whole and/or other linguistic features within it would be out of the scope of the study.

5.2 Participants' responses to sequence 1

This section discusses both British and Spanish participants' reactions during the viewing of sequence 1 and their interpretations of the two CSIs that were selected from sequence 1, namely, the agent's comments on Andy's physical appearance (CSI1) and the offer to do pantomime in Guildford with Les Dennis (CSI2). Both CSIs were selected on the basis of their culture-specific nature and their role within satirical discourse in sequence 1. As it was already discussed in 4.3.1 and 4.3.2, British culture tends towards negative politeness strategies, whereas Spanish culture tends towards positive politeness strategies (Ballesteros Martín, 2002). Moreover, the analysis of the source text in 4.3.1 revealed that the use of heightened negative politeness in the agent's comments (CSI1) constitutes an intentional deviation in register in sequence 1 that may serve as a cue for the satirist's claim of insincerity. On the other hand, the analysis of the TT in 4.3.2 revealed that the use of politeness strategies has been reduced significantly in the target text. Thus, it was argued in 4.3.2 that the reduction of politeness strategies in the agent's comments in the TT, while it is likely to be due to the translator's intention to adapt this discursive practice to the target culture, i.e. Spanish; it fails to reproduce a cue for insincerity in

the TT. The lack of such cue might ultimately prevent a satirical reading amongst the Spanish participants. Similarly, and with regard to the job offer to do panto in Guildford with Les Dennis (CSI2), the analysis in 4.3.1 showed that being familiar with the cultural references in this offer would be essential in order to interpret this job offer as another attack on Andy's self-esteem and to regard it as a humorous element. Viewers will have to be familiar with any of the three cultural references (i.e. panto, Guildford and Les Dennis) in order to be able to recover the implicatures discussed in 4.3.1 (e.g. that pantomime is a low-brow theatre genre or that Guildford is not the prestigious theatre venue's area of the London's West End, etc.). In the TT of sequence 1, the references in this offer have been left unchanged and although this is in line with more recent approaches to translation that favour foreignisation against domestication strategies, denying the target audience access to the semiotic value of these references is most likely to prevent the recovery of the implicature as described above and in more detail in 4.3.1. The aim of the audience reception test is to elicit both the participants' perception of humour with regards to these two CSIs (i.e. through observation) and the participants' interpretations of these CSIs (i.e. by means of one-to-one interviews). A comparison of the responses from the British and the Spanish participants with regards to each CSI will aim to shed light on the impact that dubbing has on culture-specific items within satirical discourse. Sections 5.2.1 to 5.2.3 discuss the participants' responses to CSI1.

5.2.1 British participants' responses to CSI1: the agent's comments

- **Observation**

Figure 5.1 below shows the British participants' reactions to CSI1 during their viewing of the episode. Each bar represents one of utterances in the sequence concerning CSI1, that is, the agent's comments on Andy's physical appearance with heightened politeness. The bottom bar represents the overall total. The different reactions (i.e. smile, laughter etc.) are represented by a different shade of blue as indicated in the legend at the bottom of the graph. The numbers on each section of the bars show the number of reactions for each utterance, thus, for instance, for the first utterance, 8 BPs showed no reaction, 1 BP smiled and 1 BP laughed; there are 0 loud laughter reactions in this case.

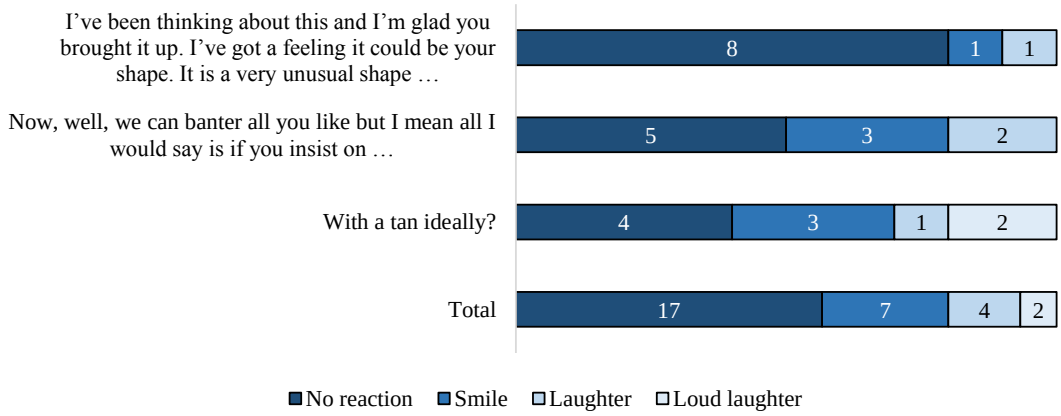

Figure 5.1 British participants' reactions to CSI1

The number of positive reactions to the agent's comments and Andy's responses to them amongst the BPs indicates that these utterances are regarded as humorous despite representing attacks on a person's physical appearance. The agent's comments are generally deemed humorous amongst the BPs, moreover, the interviews show that this is case for most of the BPs.

- **Interviews**

While all BPs explain that the agent's comments are offensive and inappropriate in the situation presented in sequence 1, 7 out of 10 BPs (BP1, BP2, BP4, BP5, BP6, BP8 and BP9) also regard the agent's comments as funny. The BPs' view of the agent's comments as 'offensive' and 'insulting', in their own words, also indicate that these are seen as a violation of social norms. BP6, for instance, says that 'the agent should not say to him that he is fat or that he needs a tan' and BP9 notes that 'it's something you wouldn't say to someone even if you think that way'. This view is in line with findings from the ST's analysis in 4.3.1 where it was argued that the agent would be expected to avoid threatening Andy's positive face. The BPs' views on the agent's comments also indicate that the use of politeness strategies does not diminish the attacks on Andy's self-esteem.

With regard to the agent's use of the term 'blob' to refer to Andy, the BPs' comments indicate that besides offensive, it is also seen as a deviation in register, for instance, BP2 explains that 'blob' is: 'something that you would not say to

someone's face' and BP8 says that 'blob is a childish word, you would never use that for people, it's quite rude'. So, what are the implications of these participants' comments?

As explained in 2.4.2 and 2.4.3, the realisation of an opposition between the prime and dialectic elements is a primary requisite for the satiree to reach a satirical reading, however, such opposition must be realised through the means of irony (i.e. oppositional irony) which may then allow the recognition of a claim of insincerity. In relation to CSI1, this may specifically mean that the viewers realise that the agent's opinion (i.e. that a 'perfect' body will make someone marketable in the show business industry) does not represent the sincere opinion of the programme's creator (i.e. the satirist), but an insincere message delivered through irony and embodied by the agent's character. Such realisation may ultimately lead to the inference that this is a widespread believe that the programme's creator disagrees with and satirises. This would imply realising that the butt of humour is not Andy or those without 'perfect' bodies, but the message embodied by the agent's character in the sequence.

7 BPs (BP1, BP2, BP4, BP5, BP6, BP8 and BP9) say that they find the agent's words a legitimate target to laugh at as they refer to them as 'silly', 'stupid' or 'cynical'. BP2's comments are a clear example of the distance shortening between the two subject positions, i.e. satirist and the satiree, as the participant specifically says to enjoy laughing at the request to get a tan: 'I am quite pale and I always kid about tans... I find that really funny… "if you want to be famous, get a tan" [ironically]… *I can empathise with that*.'[121] None of these 7 BPs consider that the joke is on Andy or on overweight people. This indicates the recognition of the claim of insincerity. Besides realising that the agent's comments oppose what would be expected in the situation presented in sequence 1 and considering them 'insulting' and 'offensive' but at the same time humorous, makes these comments the butt of satire for these 7 BPs in this example.

On the other hand, BP7 is an example of how the degree of opposition between the prime and dialectic elements that a viewer realises impact on the recognition of insincerity and consequently, on reaching a satirical reading. BP7 is amongst the 3

[121] (My emphasis)

BPs (BP3, BP7 and BP10) who do not find the agent's words funny and says that the agent's honest and direct comments give the encounter an informal tone: 'I don't know, it was quite informal in which there wasn't a huge amount of respect; just sort of like they were more friends. In a more formal situation the agent would be more careful with what he says.' BP7's remarks indicate that this participant considers the direct words of the agent on Andy's physical appearance to be the consequence of a close relationship between the two characters, i.e. 'they were more friends'. As already noted in 2.4.5, Simpson explains that the degree of opposition, distortion or transformation that a satiree perceives between prime and dialectic elements is a determining factor in satirical uptake (2003: 96). Unlike the other 7 BPs above that regard the agent's comments to be in strong opposition with the situation presented in sequence 1 (e.g. 'offensive', 'insulting', 'it's something that you would not say even if you think that way'), in the case of BP7, failing to recognise an opposition, also prevents the recognition of insincerity and the situation is instead interpreted as a sincere representation of a conversation between an actor and his agent who happen to be friends. Similarly, BP3's response indicate that a claim of sincerity is recognised instead, as he considers the butt of the joke to be overweight people: 'I get sick of the joke of overweight people, Ricky Gervais says it a lot'. Although this participant's mention of the name of the actor and creator of the programme (i.e. Ricky Gervais) indicates that BP3's views are here may be influenced by previous knowledge of Gervais's work, it also indicates a straight reading instead of by means of oppositional irony, in other words, the message voiced by the agent in the sequence is inferred as a sincere message of the satirist. Lastly, BP3 and BP10 also note that they do not find the agent's comments funny at all, and refer to the sequence as 'plain', 'boring' and predictable' (BP10), whereas, BP3, also says that the only humorous element in the sequence is the 'mental image of Ricky Gervais playing a role with a tan'.

The BPs' responses to CSI1 show a correlation between the realisation of oppositional irony with regard to the agent's comments and the recognition of the claim of insincerity in 7 BPs (BP1, BP2, BP4, BP5, BP6, BP8 and BP9), and at the same time with regard to finding these comments funny. Similarly, there is a

correlation between failing to recognise insincerity and not finding CSI1 humorous in the case of 3 BPs (BP3, BP7 and BP10).

The following section examines the Spanish participants' (SPs) responses to the agent's comments (CSI1) in the dubbed version of the programme and it discusses the implications of the findings with regards to the dubbing of satirical discourse.

5.2.2 Spanish participants' response to CSI1

- **Observation**

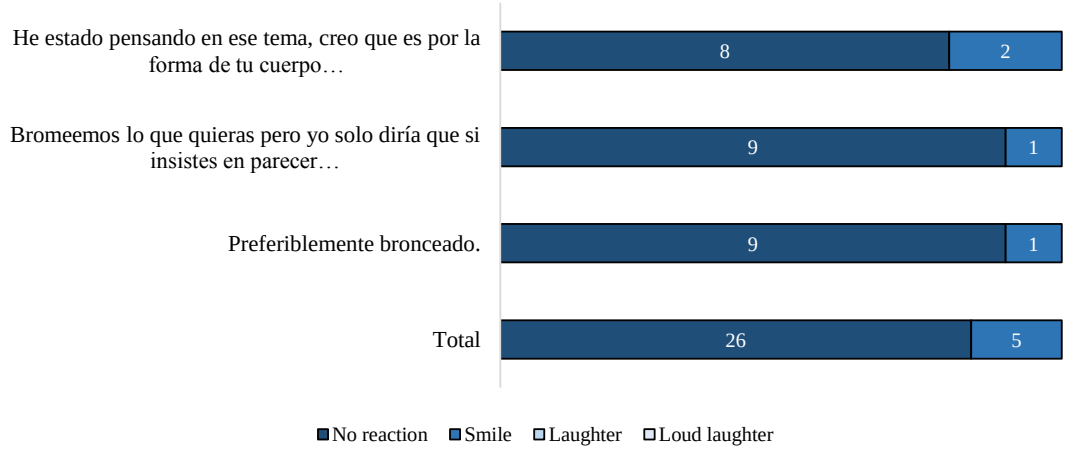

Figure 5.2 Spanish participants' reactions to CSI1.

It can be observed in figure 5.2 above that the degree of humour perceived is significantly lower amongst the SPs than amongst the BPs (fig. 5.1). Not only with regards to the number of participants that react positively to each of the different utterances, but also with regard to the overall degree of humour perceived as indicated by the total number of positive reactions; 22 amongst the BPs (fig. 5.1) against 5 in the case of the SPs (fig. 5.2). The number of positive reactions to CSI1 amongst the BPs had indicated that utterances related to CSI1 were generally regarded as humorous despite representing attacks on a person's physical appearance. On the other hand, reactions amongst the SPs, show a very low number of positive reactions during the viewing which indicates that hardly any of the SPs has found CSI1 humorous. The discussion of the SPs' interpretations in the next section reveals that having failed to recognise the claim of insincerity is the main reason for this.

- **Interviews**

The number of Spanish participants (SPs) that find CSI1 funny is 4 (SP1, SP6, SP7 and SP10) against 6 (SP2, SP3, SP4, SP5, SP8 and SP9) who do not find it funny. Besides the overall number of participants that find it funny, there is another significant difference with regard to the responses of the British participants and in relation to humorous elements in the sequence; that is, there is only one recurrent trend amongst the SPs (only supported by two BPs), namely, the agent's request for Andy to get a tan (SP1 and SP10). On the other hand, SP6 finds Andy's response '¿y tú trabajar más?' to the agent's attack '¿Podrías hacer más ejercicio?' funny and explains that this comment reminds us that 'nadie es perfecto'. SP7 notes that sequence 1 is an example of 'acid' and 'tragic' humour: 'me parece cómico pero ácido, lo trágico de la situación de este chico que no tiene nada que trabajar y el otro pasa de él y se mete con él'.

The main difference when we compare the responses of both groups of participants is that there is more homogeneity amongst the BPs regarding the elements that have led to a humorous interpretation; in the case of the British participants, it is the agent's comments on Andy's physical appearance in most cases (especially the request to get a tan and the agent's use of term 'blob'). However, responses from the Spanish participants show that each trend is followed by a smaller number of participants, i.e. only two respondents for the main two trends. The SPs found humorous elements relating to the agent's comments and his behaviour, however, unlike in the case of the BPs, none of the SPs found the comments against Andy's overweight funny but the request for Andy to get a tan (SP1 and SP10), Andy's response ('¿y tú trabajar más?) to the agent (SP6) and the fact that Andy has to endured the attacks from the agent (SP7).

Two participants (SP1 and SP8) mention that it is a very 'English' type of humour and that it is very different from Spanish humour. The reasons that they give for this is that 'English' humour is more subtle and less obvious: 'Aquí en España es más exagerado. […] Los chistes son [in British humour] menos obvios, a veces no sabes si es un chiste o no'. It is likely that this impression is a consequence of the lack of

comprehension of certain elements, such as the CSIs, which may create confusion and an obstacle in terms of humour perception. On the other hand, SP8 explains that the fact that there are 'sad' and 'humorous' elements mixed together is a characteristic of English humour: 'Es un humor muy inglés, mezcla en una misma secuencia partes serias que de repente intentan hacerlas graciosas para volver a ser serias.'

In all 6 cases (SP1, SP3, SP6, SP7, SP9 and SP10) opposition is realised in relation to the agent, however, how the agent is perceived differs considerably between the BPs and the SPs. Whereas the majority of the BPs find the agent offensive but at the same time funny; 4 SPs (SP3, SP6, SP9 and SP10) find his comments and behaviour 'absurd' and 'surrealist', terms which were never referred to by any of the BPs. SP3, for instance, notes: 'el personaje del agente es más surrealista […] El agente es un poco raro, es una persona extraña, parece que está un poco loco, y se toma las cosas, parece como que no le importa'; SP9, el personaje del agente es un poco raro, un poco exagerado, tiene un comportamiento raro'. Moreover, SP1 thinks that the agent's request for Andy to get a tan is 'silly' as they can use make up in the show, instead of considering that the request is offensive or inappropriate as it constitutes a face threat: 'por la tontería que le dice, que tiene que estar más bronceado, y que *tampoco es necesario, porque para el teatro, lo maquillan y ya está'*[122]. On the other hand, SP1 thinks that the request for Andy to lose weight is fair and justified: 'En el teatro se puede usar maquillaje y bueno, puede adelgazar'.

With regard to opposition, 3 of the SPs thought that there was a good relationship between Andy and his agent, whereas this is the case only in BP7 in the source text. This inference is a consequence of the fact that they speak to each other in a direct and honest manner, especially, the agent to Andy: 'se nota que hay algo más que una relación profesional, puede haber amistad, porque se hablan de una forma muy directa' (SP5) y 'llamarlo "bola" no demuestra mucho tacto, pero parece que son más o menos como colegas' (SP8). This may clearly be a consequence of the reduction of negative politeness strategies in the target text and the fact that 'bola' in Spanish does not function as a euphemism but as a direct attack. For SP8 the use of 'bola'

[122] (My emphasis)

may be explained in the fact that they are close and can be honest with each other. Unlike the BPs who found the use of the term 'blob' humorous as well as out of the norm, none of the SPs finds the use of 'bola' humorous in the TT. It was explained in 4.3.2 that this term in Spanish is an offensive term commonly used to refer to someone who is overweight; for this reason it does not constitute a deviation in register that may serve as a cue for insincerity. On the other hand, the term 'bola' is a direct insult and thus less likely to be perceived as humorous. SP1 mentions that it is insulting and none of the SPs mention that it is funny, whereas 4 BPs said that 'blob' is funny and refer to it as 'cartoony', 'childish' and 'humorous'.

With regards to those that did not find CSI1 funny at all (SP2, SP4, SP5 and SP8), SP4 and SP5 say that they find it 'absurd' although not 'funny'; both the character and the agent and his insistence for Andy to lose weight and to get a tan are viewed by these two BPs as 'nonsensical'. On the other hand, SP5 and SP8 think that there may be a close relationship between Andy and his agent and which justifies the honesty with which they speak to each other. This may indicate that these participants have not recognised insincerity but a portrayal of reality, that is to say, friends that are honest and open to each other. With regard to the number of references of 'absurd humour', it is worth noting that, in his study of the reception of the translation of the Marx Brothers' film *Duck Soup* (1933), Fuentes Luque (2000: 276) notes that in many cases the Spanish-speaking respondents regarded this humour as 'absurd' and 'nonsensical' whereas the English-speaking respondents do not refer at all in these terms to the same examples of the film, instead the English-speaking respondents used terms such as 'witty wordplay' or 'clever and well-delivered dialogues'. Fuentes Luque (2000: 276) points out that the perception of the Marx Brothers' humour as 'absurd' is a time-honoured one and that this may be attributed to the translations of their films, especially as a consequence of literal translations of wordplay and cultural references. This may be the case of this example from *Extras*, where the translation choice for elements such as heightened politeness in the agent's attacks, the term 'blob' or the cultural references in the job offer may have impeded the optimal reproduction in the TT of elements of satirical discourse such as oppositional irony and which may have ultimately led to the

perception of incongruity but not oppositional irony, and thus 'absurdity' instead of satire.

5.2.3 Concluding remarks to CSI1

Overall, the responses and interpretations among the BPs are more homogeneous than amongst the group of SPs. Most BPs are able to recognise the agent's attacks as a deviation in register and at the same time they regard the character's comments as humorous. On the other hand, the responses from the SPs show that the reduced use of politeness strategies in the TT have led them in some cases to an interpretation of the comments as direct attacks and consequently, more SPs have failed to recognised oppositional irony in relation to CSI1. The following section examines the responses to CSI2.

5.2.4 British participants' response to CSI2: 'panto in Guildford with Les Dennis'

- **Observation**

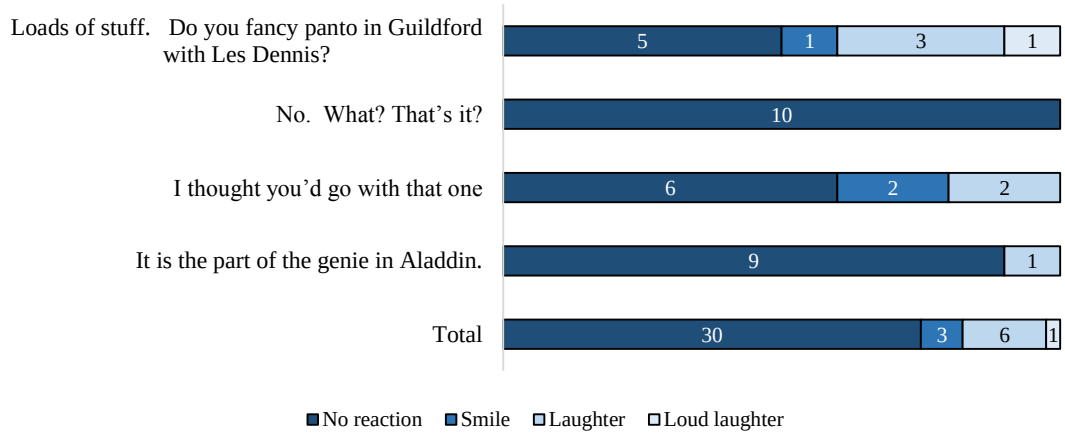

Figure 5.3 British participants' reactions to CSI2.

As fig. 5.3 above shows, 5 of the BPs react to the moment when the agent reveals the job offer to Andy; 3 laugh, 1 of them smiles and 1 laughs loudly. However, as the interviews later revealed, more than 5 BPs found this offer a humorous element in the sequence. There were also a 4 positive reactions to the agent admitting having lied regarding the number of offers 'I thought you'd go with that one' and one BP

smiles to the agent explaining that the part being offered to Andy is the genie in the pantomime *Aladdin*.

- **Interviews**

Although only 5 BPs showed a positive reaction (fig. 5.3) at the moment when the agent offers Andy to do panto in Guildford with Les Dennis, during the interviews, 6 BPs (BP2, BP3, BP4, BP6, BP8 and BP9) say that they find CSI2 funny. As it has been discussed before, this offer comprises three culture-specific references, namely, pantomime, Guildford and Les Dennis. It has been argued in 4.3.1 that each of these three references convey semiotic values (i.e. that pantomime is low-brow theatre, Les Dennis a third class celebrity and Guildford is not the prestigious area of the West End of London). These three elements work together towards the implicature that this is a low-calibre job and thus it may be inferred as an attack on Andy's self-esteem as an actor. The BPs' responses reveal that those who recognise the meaning of either two or all three of these references, were, firstly, able to recover the implicature in the terms described in 4.3.1 and above and, secondly, they also regarded the offer as a humorous element. In all 6 cases their explanations are in line with the view that pantomime has a reputation as low-brow theatre, BP8 for instance, explains that is 'a cheap version of theatre' and BP4 even says, while laughing, that 'it sounds like any actor's worst nightmare is panto in Guildford with Les Dennis'. Similarly they all explain that Les Dennis has a reputation as a second-class celebrity as BP2 explains: 'Les Dennis is in panto, he's got a bit of a reputation, I suppose, is being a bit of a second class.' On the other hand, Guildford was the least recognised reference of the three amongst the BPs. A number of them had never heard about the town before, however, as it was argued in 4.3.1, knowing the town of Guildford would not be essential in order to realise what it stands for in this context or, as it was discussed before, what it does not stand for, that is, the prestigious and popular theatre venues area of the West End of London. Moreover, it was also argued that failing to recognise one of the cultural references will not prevent the recovery of the implicature described before for the job offer. The responses of the BP's partly confirms both predictions, firstly, 3 BPs (BP3, BP4 and BP6) explain that although they do not know the town of Guilford, in the context of the offer, it suggests a small satellite town of London and a non-prestigious area for theatre or entertainment in

general. Secondly, although it is unclear whether the other 3 BPs (BP2, BP8 and BP9) have inferred that Guildford is a non-prestigious or well-recognised area for theatre (e.g. 'just a place near London' BP8), they still have been able to recover the overall implicature of the offer, namely, a low-calibre job that undermines Andy's aspirations as an actor. On the other hand, the responses from the BPs do not corroborate the prediction drawn from the analysis of the ST in 4.3.1 that recognising any of the three cultural references may be sufficient in order to recover such implicature. All six BPs that have recovered the implicature in those terms and that have regarded the offer funny, recognise at least two of the references or all three. A larger sample might show examples where participants would share similar views despite recognising only one reference, however, evidence of this has not been found within the data.

4 BPs (BP1, BP5, BP7 and BP10) do not find the offer humorous at all. The correlation between the degree of familiarity with the cultural references in the offer and the perception of such offer as a humorous element in the sequence is evident when considering that these 4 BPs failed to recognised the semiotic value of all three references, with the exception of BP1 who realises the view of pantomime as low-quality theatre. Although these BPs are familiar with panto and some say that have been to pantomime performances before, they do not seem to realise an echo of the low-brow reputation in the context of the offer (except BP1). Whether this is because they do not share this view, as it seems the case of BP7 who says that 'it wouldn't be very good panto' implying that some panto is good quality and thus an actor might desire to be part of it; or whether it is because having failed to recognise the other two cultural references (Les Dennis and Guildford) has prevented the recovery of the implicature in the terms aforementioned. These BPs' views of Guildford in this context is simply of a town near London and they admit to be mostly unfamiliar with Les Dennis and his career, and also unfamiliar with the actor's public image as an outdated celebrity. In addition to not considering the offer funny, in their views, Andy's rejection is due to a variety of other reasons such as that he wants to hear other offers or simply 'he is not interested in this one' (BP5).

Findings from the BPs' answers discussed above give evidence for a correlation between the participants' familiarity with the three cultural references and both the recovery of the implicature of the offer as an attack of Andy's self-esteem as an actor and considering CSI2 a humorous element in the sequence. Given these findings, the question that arises is whether the translation strategy applied to the offer in the dubbed version of the programme, namely, leaving the three references in the offer as in the source text, will allow the Spanish participants to recover an implicature in similar terms to those of the BPs. The next section discusses the SPs' reactions and interpretations of CSI2.

5.2.5 Spanish participants' responses to CSI2

- **Observation**

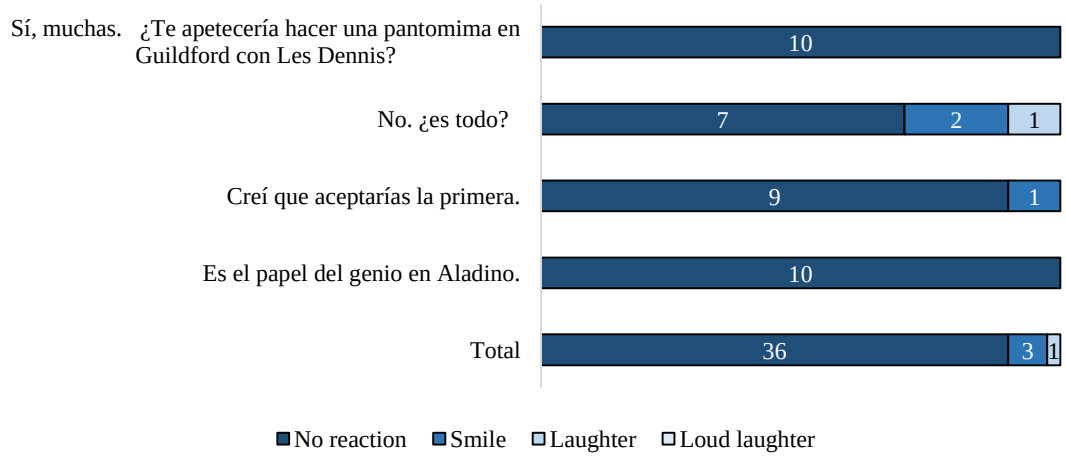

Figure 5.4 Spanish participants' reactions to CSI2

Figure 5.4 above shows a significant difference in terms of the degree of humour perceived between both groups of participants, whereas 5 BPs had shown a positive reaction to the mention of the job offer, none of the SPs shows any reaction. Only 1 SP smiles at the agent's admitting that he was lying 'creí que aceptarías la primera'. Similarly, 2 BPs smile and 1 laughs as Andy rejects the offer and asks if that's all the agent has for him. The interviews will reveal however that for those SPs that find humorous elements in the sequence, these are different from the BPs and also different from CSI2.

- **Interviews**

When the SPs are asked whether they find CSI2 funny, their answers are in line with the data collected during the observation stage (fig. 5.4 above). None of the SPs find CSI2 funny and only 1 SP (SP3) explains that for him the fact that the agent lies about the number of offers is funny. The complete absence of humour perception in CSI2 amongst the SPs can be explained by their lack of familiarity with the cultural references that comprise CSI2. As a consequence, this lack of familiarity prevents the SPs from recovering the implicature of a low-calibre job; thus, their interpretation of Andy's immediate rejection of the offer is simply that he is either not interested in it or that he would like to hear the rest of offers: 'imagino que no era lo que tenía en mente' o 'no es lo que imaginaba'. The responses from 2 of the SPs (SP2 and SP7) reveal their awareness of the fact that not being able to recognise the references in the offer prevents their comprehension, thus SP2 explains that knowing who Les Dennis is might have helped to understand why Andy is not interested and similarly, SP7 infers that Guildford may be a theatre company with a low reputation.

5.2.6 Concluding remarks to CSI2

Responses from the BPs have shown a correlation between the familiarity of the participants with the culture-specific references mentioned in CSI2 and the recovery of an inference for CSI2 that is in line with the analysis of the ST in 4.3.1 and which may facilitate a satirical reading given that such inference allows the recognition of the claim of insincerity. On the other hand, those that were less familiar, i.e. some of the BPs, or those that were not familiar at all, i.e. all SPs, have failed to recover such inference for CSI2 and thus to find it humorous. As predicted in 4.3.2 during the analysis of the TT of sequence 1, the majority of SPs have inferred that pantomime refers to mime-related theatre.

It was also argued in 4.3.2 that the translation choice of 'pantomima' in the Spanish dubbed version, would mislead the participants as *pantomima* refers to a different theatre genre in Spain and the associations of low-brow theatre that are linked to panto in Britain do not go with *pantomima* in Spain. As it was predicted from the analysis of the target text, all SPs answered that 'pantomima' is related to mime theatre; some of them explain their confusion when in a later scene they see what

seems to be a musical or a children's play. It was argued that a possible solution may have been to translate 'panto' for children's theatre; it is likely that this would allow the SPs to recover an implicature similar to that recovered by the BPs, that is, that the job offer is a low-calibre job and an attack on Andy's self-esteem as an actor.

5.3 Participants' response to sequence 2

This section discusses the BPs and SPs' reactions and interpretations of the CSIs selected from sequence 2, namely, the references of *Family Fortunes* (CSI3) and *Celebrity Big Brother* (CSI4). As discussed in 4.4.1, both CSIs serve within this piece of satire to echo and twist aspects of Les Dennis's public persona and of his relationship with the celebrity press. As the analysis revealed in 4.4.1, the celebrity press constitutes the most likely satirical target of sequence 2 to be inferred by a British audience that is familiar with Les Dennis's public image and thus also familiar with the actor's relationship with the British celebrity press. On the other hand and in relation with the most likely interpretation of the Spanish audience, it was argued in 4.4.2 that SPs would not have access to these culture-specific references associated with the public image of a British celebrity unknown to the Spanish public. Like in the case of CSI1 and CSI2 above; both CSIs in sequence 2, were selected based on their culture-specific nature and their key role in satirical composition in the sequence (see 4.4.1 and 4.4.2). As discussed in 4.4.1, the reference of *Family Fortunes* is likely to bring associations with Les Dennis's successful career in the past as the TV programme's host for 15 years. These associations may prompt an echo of the press portrayal of him as an underachiever and more specifically to his career decline, i.e. having lost his momentum in the show business. Similarly, the reference of his participation in *Celebrity Big Brother* is likely to remind the British audience press stories regarding the celebrity's mental health issues that followed his confession in the programme of having undergone mental health therapy. Whereas the Spanish audience are unlikely to recognise the reference of *Family Fortunes*, they are more likely to recognise the reference of *Celebrity Big Brother*, a TV programme that is also available in Spanish television under the name of *Gran Hermano VIP*, and which is how the programme's name has been translated in the TT in sequence 2. However, the potential associations

discussed above that may be available to a British audience that is familiar with Les Dennis's public image, will not be available to a Spanish audience. Nonetheless, it was argued in 4.4.2, that Les Dennis might be recognised as a celebrity 'type' as a result of the Spanish audience's associations with *Gran Hermano VIP* and with the celebrity press culture. The question remains whether a satirical target may then be identified in the institution of the celebrity press or whether such celebrity type is more likely to occupy the position of the target in the satirical discourse of the TT. The following sections (5.3.1 to 5.3.6) will discuss the reactions and interpretations of both groups of participants to CSI3 and CSI4 in sequence 2.

5.3.1 British participants' responses to CSI3: *Family Fortunes.*

- **Observation**

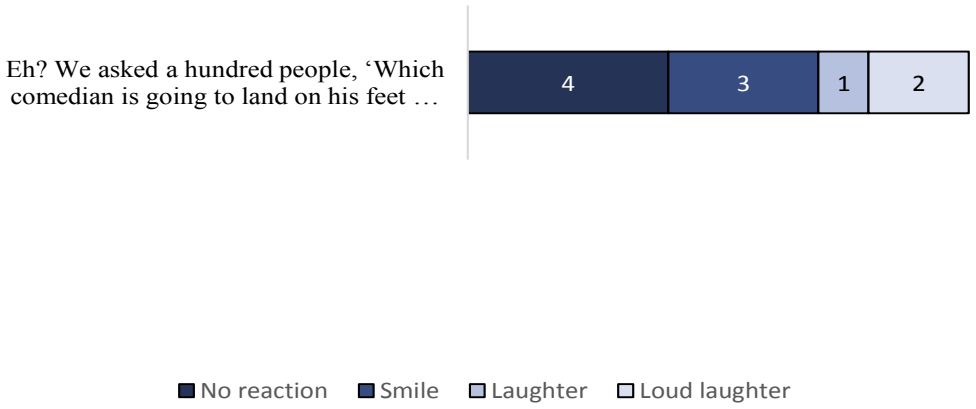

Figure 5.5 British participants' reactions to CSI3.

6 British participants have a positive reaction to the utterance in which *Family Fortunes* is referred. 3 BPs smile while 1 laughs and 2 laugh loudly; this indicates a generally overall positive response to CSI3, however, the interviews reveal that a total of 7 BPs were able to recover the implicatures associated with this reference in the terms described in 5.3 above and in more detail in 4.4.1.

- **Interviews**

During the interviews, 7 out of 10 BPs (BP2, BP3, BP4, BP5, BP8, BP9 and BP10) say that they find sequence 2 funny, whereas 3BPs (BP1, BP6 and BP7) say that they do not find it funny. Two of the latter, BP6 and BP7 explain that they find it 'awkward' and 'uncomfortable' due to Les Dennis's confessions of suicidal tendencies in the sequence, as well as his bragging about money and his success with women. A common aspect amongst these three BPs is the lower degree of familiarity with Les Dennis's work or personal life or with stories in the press about him: 'I can't really remember things from Les Dennis, I remember watching it [*Family Fortunes*] but it was a while ago' (BR6), 'I don't know much about his personal life' (BR7). However, all three still recognise the reference of the programme *Family Fortunes* in the catchphrase 'We asked a hundred people…' and realise that he is talking about real past events in his life. They remember *Family Fortunes* vaguely but they are not particularly aware of reports in the press about his personal life (i.e. his divorce, his crisis in *Celebrity Big Brother* etc.). This may indicate that being familiar with aspects of Les Dennis's public image may be a determining factor for a successful uptake of this example, on the other hand, these 3 BPs are still able to recognise the reference of *Family Fortunes* despite the fact that the programme's name is not explicitly mentioned, but only its famous catchphrase (i.e. 'We asked a hundred people…').

The other 7 BPs that find the sequence funny are familiar with aspects of Les Dennis's public image and events related to both his work and private life. With regard to which elements were deemed humorous by these 7 BPs, there is one main trend supported by 7 BPs, namely, the references of Les Dennis's real life events (BP2, BP3, BP4, BP5, BP8, BP9 and BP10), 5 of these 7 BPs consider specially funny the fact that he is laughing at himself (BP2, BP4, BP5, BP8 and BP10). They recognise the reference of *Family Fortunes* through the famous catchphrase and infer that this reference, within the context of sequence 2, intends to portray Les Dennis as an 'outdated celebrity'. These 5 BPs also realise that Les Dennis's character in the programme is 'exaggerated'. They realise that the representation of Les Dennis is not a sincere representation and that his character has been exaggerated for 'comedy purposes'. They view the references of his past as an element that serves to laugh at

his public image. In all these 5 BPs a satirical target was identified in the public image of Les Dennis: 'He is joking about himself in the programme' (BP5); and interestingly BP2's comments are a clear example of the distance shortening between the satirist and the satiree when satirical uptake is successful: 'I'm not a fan of Les Dennis, he is weird but that made me think "Oh, he can make a joke at his own expense" that's what I found really funny about that bit, actually. […] For me, that makes him funnier, he can laugh at the things that people say about him. And that's quite a good thing to be able to do'. This is another example of the shortening of distance between positions A and B of the triad when uptake is successful (Simpson, 2003: 87).

The degree of familiarity with aspects of Les Dennis's public image is considerably higher amongst these 5 BPs. They were aware of his divorce from Amanda Holden, his breakdown crises in *Celebrity Big Brother*, stories in the press about his private life and they all knew *Family Fortunes* well from having watched the programme in the past, but more importantly they were aware of aspects of the celebrity's private life from press reports which may imply a deeper understanding of the public image of Les Dennis that the sequence satirises, for instance, BP10 referring to his image of underachiever, explains: 'it's the kind of connotations that go with Les Dennis. I think it [sequence 2] plays on the stereotypes that Les Dennis is associated with and what people assume he would be like as a person'.

The following section examines whether the translation CSI3 (i.e. *Family Fortunes*'s references) in the TT achieves a similar effect amongst the SPs, namely, to be inferred as a reference of Les Dennis's career in the past and of gossip in the celebrity press about his career decline.

5.3.2 Spanish participants' responses to CSI3

- **Observation**

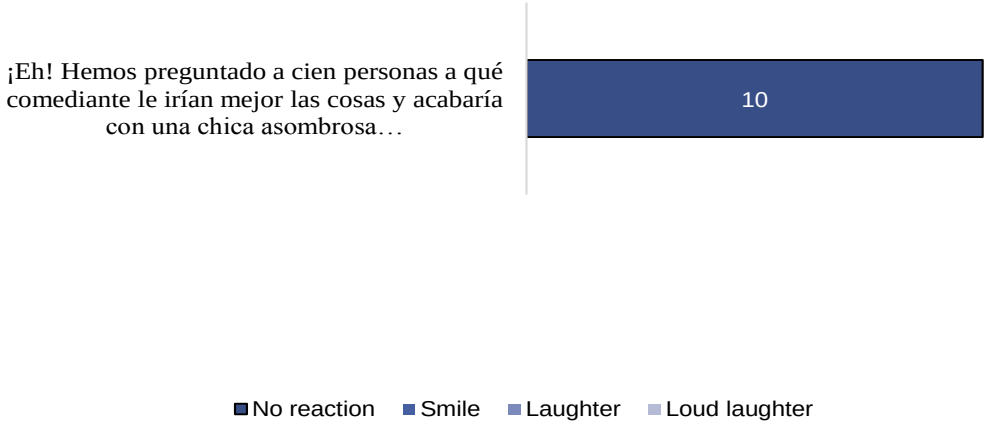

Figure 5.6 Spanish participants' reactions to CSI3.

Unlike in the case of the BPs (fig. 5.5), figure 5.6 above shows that none of the SPs reacts to the utterance that references *Family Fortunes*. Observation of the SPs during viewing shows a complete lack of humour perception for CSI3. The interviews reveal that none of these participants recognise the reference of *Family Fortunes* and also that none of them finds any humorous elements in CSI3 in particular.

- **Interviews**

There is a significant difference between BPs and SPs with regard to CSI3 and the elements that were deemed humorous in sequence 2. Whereas for the BPs it was mainly the references of Les Dennis's real life events and the fact that the celebrity is laughing at himself or his public image, the SPs find those aspects that represent a collision in terms of social norms to be humorous, that is, the fact that Les Dennis discusses his private life and his misfortunes to a colleague in a work context. Only 4 SPs (SP1, SP3, SP7 and SP8) find some elements within the sequence funny. SP1 explains that he finds 'a bit funny' the moment when Les Dennis warns Andy 'por si acaso pensabas ligar con ella'. SP3 explains that the sequence has elements of

'tragicomedia' due to the 'sad' elements in it (i.e. Les Dennis's confessions of misfortune). Similarly, SP7 and SP8 find the fact that Les Dennis makes private life confessions to a stranger funny 'es gracioso que se ponga a contarle eso al otro que no lo conoce mucho; es una situación incómoda' (SP8), and 'cómico porque Les Dennis le cuenta lo mal que está y el otro lo tiene que aguantar' (SP7) and the fact that the sequence shows the worst of human nature: 'Me ha parecido cómico en el sentido de que saca lo peor de las personas, te ríes de eso' (SP7).

None of the SPs have recognised the reference of *Family Fortunes* in the translation of the programme's catchphrase 'hemos preguntado a cien personas'. This is in line with the prediction that derived from the analyis in 4.4.2, namely, that the SPs would not be familiar with this programme or with its catchphrase as it has never been shown in Spanish television. In 4.4.2 it was also argued that some SPs might be able to infer that this phrase was referencing a TV show contest due to the bell noise that Les Dennis imitates with his mouth. However, none of the SPs mention a TV contest when asked what they thought the phrase referred to; on the other hand, they say that they do not know or even that they do not remember this utterance from the sequence. In terms of uptake, this implies a significant difference with regard to the inferences recovered by a large number of the BPs, in the case of the SPs, there is no connection with Les Dennis's past career. Despite the fact that the SPs did not know Les Dennis previously, 3 SPs (SP3, SP7 and SP8) realise that the celebrity's character is not a sincere representation of Les Dennis. It should be noted that the SPs are also aware of the fact that a celebrity stars in each episode of *Extras* and therefore, they infer that he must be famous in Britain. These 3 SPs explain that they find his character in the programme 'exaggerated', 'taken to extremes', 'absurd' and 'ridiculous': e.g. 'se nota que el personaje de Les está llevado al extremo en este punto […] me parece que está muy exagerado, resulta ridículo su comportamiento, la conversación, todo es muy exagerado' (SP3). This view is based on the behaviour of the character that collides with the situation presented by the prime element, this indicates that these SPs have realised that he is playing a character as opposed to a truthful representation of the person, which indicates a recognition of the claim of insincerity in these cases.

On the other hand, 6 SPs (SP2, SP4, SP5, SP9 and SP10) do not find the sequence funny. For 3 of these SPs (SP4, SP5 and SP6) it is a clear example of failing to redeem the claim of appropriateness, in other words, these SPs view Les Dennis's character and the humour in the sequence as 'sexist' to the extent of finding it offensive. They disapprove the 'manipulative' and 'sexist' attitude of the character towards his fiancée, Simone and his comments of Melinda Messenger's breast: 'Gracioso no, más bien me parece despectivo en cuanto al tema de las mujeres, por como las utiliza' (SP4), 'me parece muy sexista el comentario que hace de los pechos de la chica' (SP5), 'para mí este tipo de conversaciones son de mal gusto, sexista. La pega que le pondría es que el personaje es demasiado machista y para mí eso es un error, todo eso de las tetas y eso, yo lo repudio' (SP6), in addition to noting that this was the reason for not finding the scene funny, they answered yes when asked if they had found anything offensive in the sequence and referred to the sexist attitude displayed by the character of Les Dennis. It should be noted that these three participants were members of staff at the *Concejalía de la mujer*, a department of municipal governments in Spain that deals with issues of gender equality amongst which often are cases of domestic abuse and discrimination towards women. This is a clear example of Simpson's (2003: 172) notion of the violation of the claim of appropriateness perceived by the satirees, which becomes an obstacle to process the text as humorous when the topic is perceived as a taboo. This also reminds us the active participation of the satiree in satirical uptake.

5.3.3 Concluding remarks to CSI3

Considering the BPs' responses, it becomes evident that the catchphrase 'We asked a hundred people…' is easily recognised as a reference of the British TV programme *Family Fortunes* by all BPs, even by those who had not watched the programme in the past or at least not regularly. Despite all 10 BPs recognising this reference, only 7 of them say that they find it funny and infer that this CSI is intended to portray Les Dennis as an 'outdated celebrity'; thus, the successful recognition of CSI3 allows them to establish in the ST an echo to Les Dennis's past career and to stories of his more recent professional misfortunes in the press. It also became evident that in the case of 5 BPs being especially familiar with Les Dennis's public image and stories in

the celebrity press about him played a determining factor in realising that the target of humour in sequence 2 was Les Dennis's public image, whereas those that were less familiar with both his work and personal life (3 BPs) say to find the scene 'awkward' and 'not funny'. Although, these responses show that CSI3 is easily recognised by a British audience as it was argued in 4.4.1; there is a clear correlation between the participants' familiarity with Les Dennis's public image as portrayed in the celebrity media and the identification of target recovered in the terms described in the analysis in 4.4.1, that the butt of satire is Les Dennis's public image. Moreover, the difference in terms of humour perception and interpretation is very significant in the case of CSI3 between both groups of participants. None of the SPs recognise CSI3 as a reference of Les Dennis's career and none of the SPs found any humorous element in CSI3. The BPs' responses have also shown that 3 of them find Les Dennis's comments about women offensive. It was also explained that these 3 SPs have a very close relationship with gender equality issues due to their jobs, and that it is likely that this was a contributing factor to blocking a satirical reading.

5.3.4 British participants' responses to CSI4: Celebrity Big Brother

- **Observation**

Figure 5.7 British participants' reactions to CSI4.

There are 4 positive reactions (fig. 5.7) only in relation to the second utterance in CSI4, where Les Dennis confesses Andy that he considered suicide. 2 BPs smile, 1 BP laughs and 1 BP laughs loudly; although generally a low response in terms of

humour appreciation, the interviews later show a higher positive response amongst the BPs.

- **Interviews**

As mentioned in 5.3.1 above, 7 BPs (BP2, BP3, BP4, BP5, BP8, BP9 and BP10) find sequence 2 humorous due to references of Les Dennis's real life events, e.g. being the host of *Family Fortunes*, his appearance in *Celebrity Big Brother*, his marriage to Amanda Holden etc. On the other hand, 3 BPs (BP1, BP6 and BP7) explain that they do not find sequence 2 funny, mainly due to the awkwardness that arises from Les Dennis's private life confessions. It was also mentioned in 5.3.1 that these 3 BPs were less familiar with aspects of Les Dennis's private life or career, however, despite explaining to not know much about the celebrity, they also say that they are aware of the connotations and labels attached to the celebrity, in other words, his public image. For instance, specifically referring to the reference of *Celebrity Big Brother* in sequence 2, BP3 tells us: 'I didn't [know about his participation in *Celebrity Big Brother*]; but I could imagine Les Dennis being in *Celebrity Big Brother,* just because he's a bit of a, let's say outdated celebrity and that's what they do to get some recognition'.

On the other hand, the 7 BPs that say to have found the references of Les Dennis's career and private life humorous, are aware of his participation in *Celebrity Big Brother* and also of the breakdown crisis that the celebrity suffered in front of the cameras, during which, as mentioned in 4.4.1, he explained that he had been undergoing therapy. However, 2 of these 7 BPs (BP3 and BP9) also view the mention of suicide as inappropriate, BP3 explains that it is not appropriate the fact that 'they joke about it' and BP9 also mentions that it 'was a bit offensive'. For these two BPs suicide in comedy is a taboo topic, a sensitive issue that should not be the object of comedy. However, as it was mentioned during the sequence analysis in 4.4.1, suicide is not the object of humour here but the rumours published by tabloids following Les Dennis's breakdown in front of the cameras. It seems evident in the comments of these BPs that instead they have inferred that suicide is, at least in part, the object of humour, i.e. 'they joke about it'. This is in line with Simpson's (2003:

172) notion of the redemption of the claim of appropriateness where he explains that the identifying a topic or an element in satirical discourse as inappropriate may block a satirical reading. On the other hand, the other 5 BPs (BP2, BP4, BP5, BP8 and BP10) do not find anything offensive or inappropriate in the sequence, although they acknowledge that it is a sensitive topic. From their comments regarding Les Dennis's confession of suicidal tendencies in the sequence, it can be inferred that these other 5 BPs have not considered suicide the object of humour, instead, that Les Dennis is laughing at himself, e.g. 'it is quite funny [when he mentions suicide]. I guess it is the tone. It's not really something you should joke about *but, he's joking about himself in the programme.*'[123] (BR5). These BPs were able to recognise that Les Dennis's confession of thoughts of suicide in sequence 2 was an echo and twist of his breakdown crisis during his participation in *Celebrity Big Brother*.

It was also mentioned in 5.3.1 that a common aspect of the 3 BPs that did not find the sequence humorous (BP1, BP6 and BP7) is the fact that they were less familiar with Les Dennis's career or private life, although still aware of labels attach to him such as 'outdated celebrity'. Consequently, they are still able to recognise that sequence 2 does not portray a sincere image of the person but an exaggerated character, e.g. 'I think Les Dennis's attitude is exaggerated for the programme'. On the other hand, BR7 finds the confession of suicide 'realistic', as opposed to the moment when he brags about his successful career and love life in the beginning of the sequence. This indicates that BR7 recognises sincerity in such confession.

After examining the responses of the BPs in relation to the sequence's reference to Les Dennis's participation in *Celebrity Big Brother* and to his breakdown crisis in the programme through the confession of considering suicide to Andy; it seems clear that the degree of familiarity with aspects of Les Dennis's public image play a key role in recognising not only the reference itself but also the intention to mock the press stories about it through this confession. Examining the BPs responses with regard to all references also indicates that recognising these CSIs also play a key role in the recognition of insincerity and ultimately of a satirical target. 5 BPs specifically referred to the fact that Les Dennis was laughing at himself and/or his public image.

[123] (My emphasis).

There were no direct mention of the celebrity press in any case but this indicated that it is also Les Dennis's public image which is identified as the target in this example.

5.3.5 Spanish participants' response to CSI4

- **Observation**

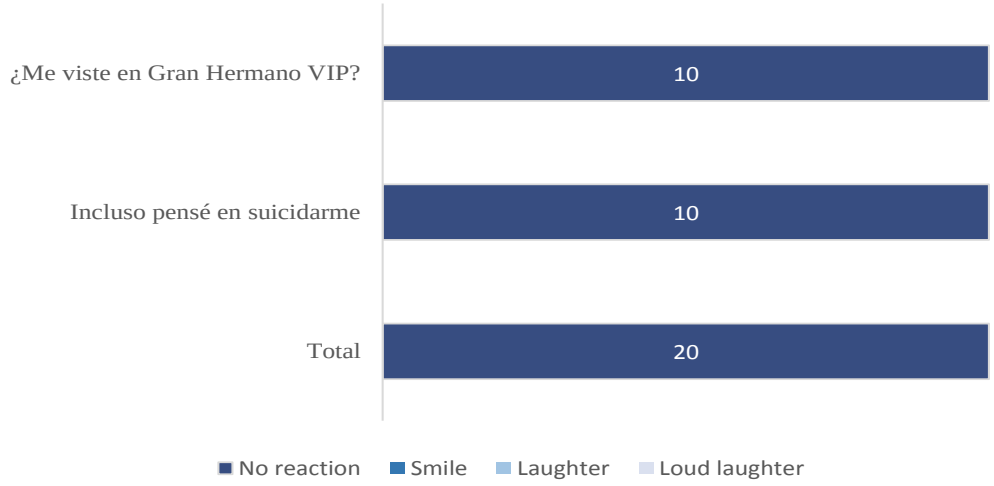

Figure 5.8 Spanish participants' reactions to CSI4.

As figure 5.8 above shows, there were no reactions at all to CSI4 amongst the SPs. This may indicate a complete absence of humour appreciation amongst them, however, the interviews later revealed that some of them find humorous elements in the sequence.

- **Interviews**

It may be presupposed that the lack of familiarity with aspects of Les Dennis's public image or the press stories about his private life will be an obstacle to satirical uptake for the SPs. It was seen in 5.3.2 that not being able to recognise references of Les Dennis's public image, it draws the attention of the SPs towards other elements in the sequence that they can recognise such as those that are related to social norms. On the other hand, the BPs also realise that Les Dennis's behaviour is out with normality in terms of what may be expected in the given situation, however, they were also able to establish a connection between this behaviour and the image that has been

constructed of the celebrity by the press thanks to the references (e.g. *Family Fortunes*, *Celebrity Big Brother*, 'been in the papers' etc.).

As it was predicted in 4.4.2, the reference of the TV programme *Celebrity Big Brother* was also recognised through the programme's name translation in the TT (i.e *Gran Hermano VIP*). As it is discussed below, for 2 SPs (SP3 and SP8) the association of this reference with the mention of the papers has played a key role in recovering an inference that it is likely to allow a successful satirical uptake.

It is also worth noting that these 2 SPs are amongst the 4 SPs (SP1, SP3, SP7 and SP8) that say to find sequence 2 funny. However, SP1 and SP7's responses may indicate that sincerity, instead of insincerity, was recognised in the mention of suicide in relation to the celebrity's participation in *Gran Hermano VIP*. SP1 and SP7 refer to Les Dennis as a 'depressed man' and as a 'strange person'. It is worth considering that not having any knowledge of the real person of Les Dennis makes the realisation that this is a character less likely. In particular, SP7 considers Les Dennis's confession of suicidal tendencies to portray a 'realistic situation': 'Esta es de las escenas que he pensado, esto seguro que pasa un montón de veces, me ha parecido muy real. Creo que es cómico porque Les Dennis le cuenta lo mal que está y el otro lo tiene que aguantar.' For SP7, humour lies on the fact that Andy has to endure the confessions of Les Dennis which is viewed as a truthful representation of reality. On the other hand, there is a clear recognition of insincerity in the cases of SP3 and SP8, both have inferred that Les Dennis's utterance 'todo lo que me ha pasado, ha salido en los periódicos…' refers to accounts of his private life on the papers and both view representation of a 'certain type' of celebrity in his character, which is the identified target of satire. They explain that his character represents the faded celebrity that usually resorts to reality shows (e.g. *Celebrity Big Brother*) in order to gain or regain some popularity: '… y es gracioso cómo muestra al típico actor fracasado […] él creía que iba a ser una super estrella y no ha llegado a nada […] si ha entrado en *Gran Hermano*, me imagino que podría entrar en cualquier otro *reality* show. Yo creo que en España lo estamos viendo todo el tiempo.' (SP8). Similarly, SP3 comments with regard to Les Dennis's character: 'es el estereotipo de famoso que tiene que participar en *realities* porque su fama decae.' The reference of *Gran Hermano VIP* in the target text along with the reference of the 'papers' has

played a key role in the recognition of a satirical target, that is, Les Dennis's character has been recognised as 'a type of celebrity' which is placed in the position of the satirical target for these two SPs.

On the other hand, other SPs such as SP2, SP9 and SP10 find the sequence specially sad. For SP9 humour here lies on how unfortunate one can be and explains that he does not like this type of humour: 'es un humor un poco triste, […] como un humor de lo desgraciado que es uno'. SR10 also explains that does not find sequence 2 humorous because of the underlying bitter nature of the stories. It is likely that the lack of familiarity with the celebrity's public image has led to failing to identify that these bitter stories are a direct reference to real events related to Les Denis and that they serve to satirise his public image.

5.3.6 Concluding remarks to CSI4

Responses from the two groups of participants have shown that having access to the references of aspects of Les Dennis's public image is essential as oppositional irony is delivered through them.

In terms of translation, it is worth considering the two SPs that identify a satirical target. For them, references of the stories in the papers and the reference of the TV reality show *Celebrity Big Brother* have played a key role in the recognition of the claim of insincerity and the identification of a satirical target. What can be learnt from an example so rich in culture-specific items which are constituent parts of the satirical textual design, and where some of these items have a similar value in the target culture (i.e. celebrity press and *Celebrity Big Brother*), is that the conveying at least some of these items' semiotic value is essential. They may compensate for what is lost in other culture-specific elements within a given piece of satirical discourse (e.g. the reference of *Family Fortunes*), thus, this may guarantee that the TT achieves a similar effect to that of the ST.

5.4 Participants' responses to sequence 3: Andy meets Suzanne's sister, Francesca.

It was discussed in 4.5.1 that sequence 3 constitutes a reference of the discourse of political correctness and disability within the context of British society. A reference

to political incorrect terms and attitudes is established through Andy's joke about Francesca's walk and his use of the terms 'nutter' and 'mental' to refer to her. It was argued in 4.5.2 that the opposition between prime and dialectic elements in the target text might be less evident to the Spanish participants due to the fact that the use of terms in the TT such as 'loca' and 'problemas mentales' do not hold a status of politically incorrect terms similar to those used in the ST. Thus, although the fact that Andy is joking about Francesca's disability by laughing at her walk is also likely to be seen as a collision with the situation presented. However, the extent to which the terms 'loca' and 'problemas mentales' may echo a debate that is embedded in culture and society, has been reduced. The implications in terms of uptake amongst the Spanish participants is that these will be less likely to recognise the claim of insincerity in the example and thus less likely to reach a satirical reading.

5.4.1 British participants' response to CSI5: nutter and mental

- **Observation**

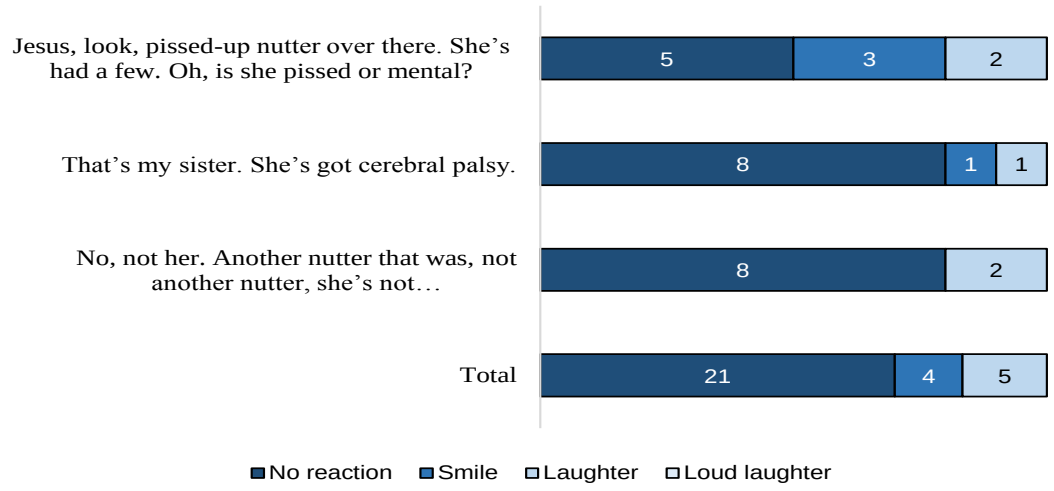

Figure 5.9 British participants' reactions to CSI5.

The utterances associated with CSI5 elicit a positive response in 5 BPs, 3 of them smile and 2 laugh. Although less, there are also some positive reactions (2 BPs) at the moment when Suzanne tells Andy that Francesca is her sister and Andy, looking embarrassed and nervous, tries to amend the situation. However, the interviews

reveal that all BPs infer that the programme is not laughing at disabilities but at Andy's *faux pas*.

- **Interviews**

The number of BPs that find sequence 3 funny is 8 out of 10 (BP11, BP14, BP15, BP16, BP17, BP18, BP19 and BP20) against only 2 (BP12 and BP13) that do not find it funny. In comparison with the rest of sequences, sequence 3 is the most successful amongst the BPs in terms of humour perception when they are asked if they find it funny. Moreover, their responses regarding which elements they deem humorous are very homogeneous, for all 8 BPs, it is Andy's *faux pas*, his behaviour and some also explicitly refer to what his behaviour represents, that is, a non-politically correct attitude towards disabilities: 'You do get people like that […] they don't have the intelligence to realise the situation, […] I think they're laughing at this behaviour, not directly to the girl.' (BP11). With regard to the realisation of an opposition between the situation presented by the prime and the dialectic (i.e. Andy making fun of a disabled person), all 10 BPs realise this opposition. They all consider Andy's behaviour inappropriate, politically incorrect and as something that people would not normally do: 'It is exaggerated because most people would not be that insensitive really' (BP12); 'Some people, who are uneducated, might say it and would mock less fortunate people, but it is not a normal thing, kids might do it' (BP13). BP13 notes that this behaviour might be a sign that someone is uneducated or that it might be more likely in the case of children which reminds us that this opposition relies on social patterns or communicative competence. Some BPs (BP14 and BP20) also note that the sequence makes use of a common comedy cliché, that is, that Andy's *faux pas* refers to the person's relative: 'I thought that was a bit of a comedy cliché but done really well.' (BP14); 'The character is laughing at disabilities but not the programme, what is funny about it is that it is her sister.'

All 10 BPs recognise the claim of insincerity, they realise that the joke is on Andy and his behaviour instead of on Francesca in particular or the topic of disabilities in general. However, BP12 and BP13 do not recognise the claim of appropriateness considering that Andy's joke is offensive and which is likely to have blocked a satirical reading in the case of these two BPs as I will explain in more detail shortly.

On the other hand, the other 8 BPs have placed Andy and his behaviour in the position of the target which was deemed a legitimate target, recognising both the claim of insincerity and the claim of appropriateness: 'They're laughing at this behaviour, not directly to the girl' (BP11), 'I think they're laughing at people's reactions towards disabilities' (BP14), 'I think it asks questions to the audience and about how we should treat people with disabilities […] the joke is not on disabilities' (BP15) and 'the character probably was laughing at the girl a wee bit, but I think the programme is laughing at the way people respond to disabilities' (BP16). The distinction in BP16's response between the character and the programme (i.e. the satirist) is also a common factor in the BPs' responses; this indicates a recognition and redemption of the claim of insincerity where the satiree is recognising the irony in the message delivered by the satirist, in other words, what the characters do and say on scene is not necessarily a truthful and straight message of the programme.

In relation to the use of the terms 'nutter' and 'mental' by Andy in the sequence, the main trend (BP11, BP17, BP19 and BP20) is constituted by the recognition of an echo of an element of the discourse of disabilities in relation to political correctness and which I discussed in 4.5.1, the lack of differentiation between physical and mental conditions and the assumption that a physical disability may be a sign of 'insanity': 'Well, that's ignorance. If you see someone like that you assume they are not sane, which is wrong' (BP11); 'That's the ultimate insult; they think she is unstable, it is making assumptions' (BP17), 'It's not politically correct. Mental and someone who has a physical disability are two very different things, but there is the assumption that with a physical disability like that there is something wrong with them' (BP19) and 'The are not politically correct terms; and it is also to do with the use of the word 'mental' to cover everything, all types of disabilities' (BP20). For BP14 the use of these terms 'emphasises the role of the character in representing people who don't know how to react or behave around people with disabilities', that is to say that for these BPs, the use of these terms has a clear function within the comic text and specially in relation to the representation of the character.

On the other hand, two BPs (BP12 and BP13) do not find the sequence funny, but instead, 'cringe-worthy' and also offensive in the case of BP12. They explain that Andy's behaviour is inappropriate as one should not make fun of disabled people. Moreover, BP13 explains that the 'programme is aiming at Andy's way of putting a foot in it all the time' which may indicate the recognition of the claim of insincerity, that is to say, that BP13 realises that the joke is not on Francesca or disabilities but on Andy. Nonetheless, unlike the other 8 BPs who noted that Andy's behaviour represents a type of attitude that is being criticised, BP13's response may indicate that humour here simply lies on Andy's *faux pas* and not seeing an intention to criticise an attitude that is embodied by the character, in other words, '*faux pax* humour' instead of satire. On the contrary, in the case of BP12 it seems that failing to recognise the claim of insincerity has also resulted in failing to recognise the claim of appropriateness: 'it is a bit awkward, maybe one shouldn't be laughing at Andy's comment'; this response indicates that BP12 considers that viewers are expected to laugh with Andy instead of at Andy, which would place Francesca's disability in the position of the target and as a consequence BP12 does not consider it a legitimate target of satire, in other words, the claim of appropriateness is not recognised. When asked whether something in the sequence was offensive, BP12 replies: 'yes, definitely, the disabilities joke, I think they are the most offensive, because most people know someone who is disabled.' Moreover, for BP12, the use of the words 'nutter' and 'mental' emphasise the offensive nature of the sequence: 'it is pretty insensitive and pretty offensive to anyone. It is not appropriate at all, it is not politically correct and I am sure a lot of people would be offended'. Simpson explains that the validity claims are interconnected and interdependent, BP12 is another example that failing to recognise oppositional irony and thus the claim of insincerity has an impact in the recognition of the claim of appropriateness. In this case, disabilities are placed in the position of the target and thus they are not considered as an appropriate target of satire.

5.4.2 Spanish participants' responses to CSI5

- **Observation**

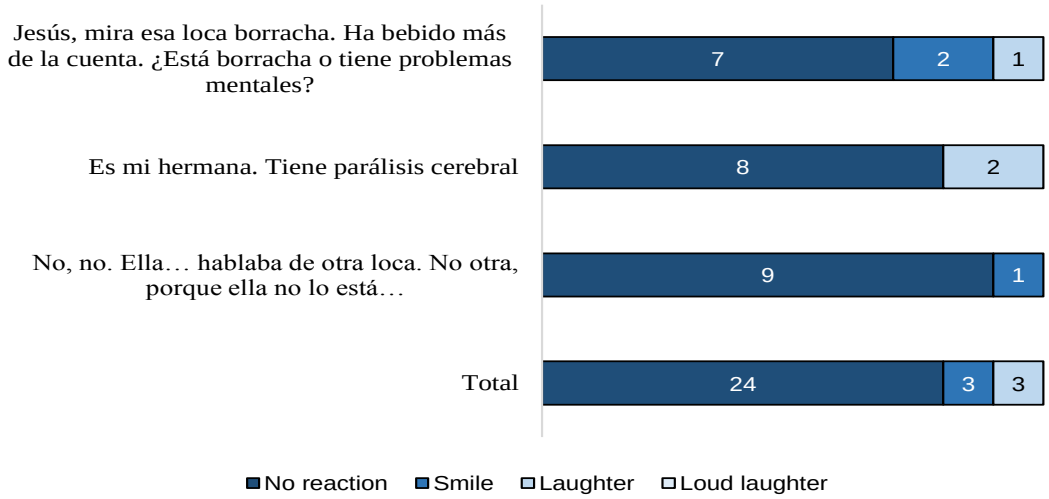

Figure 5.10 Spanish participants' reactions to CSI5.

Three SPs have a positive reaction at the moment of Andy's *faux pas*, 2 of them smile and 1 laugh. As figure 5.10 above shows, there are also some positive reactions at the other two utterances where Andy finds out that Francesca is Suzanne's sister. Although, more BPs showed a positive reaction during the viewing of this sequence, the interviews reveal that the number of participants that find the sequence, or some elements, funny, is the same in both groups, although, not for the same reasons.

- **Interviews**

The number of SPs that find sequence 3 funny is 8 out of 10 (SP11, SP12, SP13, SP15, SP17, SP18, SP19 and SP20), while 2 (SP14 and SP16) do not find this sequence funny at all. Both SP14 and SP16 refer to it as 'violento' y 'bochornoso', that is, like the two BPs that did not find sequence 3 funny, they also find it cringe-worthy. The number of participants that do and do not find humorous elements in sequence 3 is the same in both groups of participants, however, the reasons or elements that are deemed humorous are not the same between both groups. It is mostly the situation that Andy finds himself in that is deemed the most humorous element of the sequence for SPs, whereas most BPs found his behaviour to be the

butt of humour. Let us take a closer look at these differences and their implications in terms of translation.

Unlike in the case of the BPs where they all view a clear collision between Andy's behaviour and the situation presented, and mainly with regard to the fact that he makes a joke about a disabled person; 7 of the 8 SPs mentioned before (SP11, SP12, SP13, SP17, SP18, SP19 and SP20) identify themselves with Andy. They think that what happens to him in sequence 3 could happen to anyone. This indicates that they may be recognising a claim of sincerity in the situation presented. For them, humour lies on the fact that Andy sees himself in an embarrassing situation because Francesca and Suzanne are sisters, but do not consider Andy's behaviour (i.e. making fun of a disabled person) as inappropriate in itself: 'Es algo que pasa a veces, imagino que por eso es gracioso. Haces una broma sobre alguien y luego es familiar o amigo de esa persona.' (SP11), '*Creo que le puede pasar a cualquiera*, porque hay muchas situaciones de este tipo, quizás se queda como un chiste que es más de la realidad. *Nuestra sociedad es la que nos ha hecho capaces de reírnos de esto'* [124](SP12). Here, SP12 alludes at society to justify that people laugh at jokes that have disability as their object of humour. This highlights a significant difference with the inferences recovered by the majority of the BPs in relation to the recognition of the claim of insincerity. 7 SPs view Andy's behaviour as 'normal' and even identify with him as they note 'esto le puede pasar a cualquiera'. This is in line with the analysis in 4.5.2 where it was argued that the status of the discourse of disabilities as a taboo subject differs between British and Spanish societies, and that this different status was likely to have an impact on the implicatures recovered from CSI5.

The other 3 SPs (SP14, SP15 and SP16) consider Andy's behaviour inappropriate. However, only 1 of these 3 (SP15) also finds the sequence humorous and does not view Andy's behaviour as a sincere portrayal of reality; SP15 refers to it as 'poco creíble […] es difícil encontrar una persona que tenga tan poca consideración con el resto.' Moreover, SP15 seems to have placed Andy in the position of the satirical target in his interpretation of the sequence as he explains: 'Sí, te ríes de este tío realmente. Es el típico ignorante, criticón.' This participant understands that

[124] (My emphasis)

Francesca or her disability are not the butt of the joke but Andy and his behaviour; thus SP15, instead of identifying with Andy like the other 7 SPs, distances himself from the character's attitude and sees this character's behaviour as a justifiable and legitimate target. On the other hand, the other 7 SPs that do not see this opposition in Andy's behaviour, do not recognise the claim of insincerity either. They attribute humour in this example to the embarrassing situation in which Andy finds himself; in other words, a truthful representation of reality as opposed to an insincere one. Andy and/or his behaviour, in the case of these 7 SPs, are not placed in the position of the satirical target by these SPs, in fact, there is no indication that they identify a target at all, but simply '*faux pas* humour': 'es muy normal, siempre te ríes de los defectos de los demás y aquí en España se hace mucho; te ríes de los defectos de la gente y si es con otro que piensas que no lo conoce. En cuanto sabes que lo conoce deja de tener gracia, como en este caso, era su hermana y… si no hubiera sido su hermana, habría seguido la conversación y habría sido gracioso.' (SP17). For SP17, it would be acceptable to make fun of someone's disability as far as you are 'not caught'. Although the number of participants that find the sequence funny between the two groups is the same, interviews have revealed that interpretations are significantly different between both groups.

With regard to the use of the terms 'loca' and 'problemas mentales', the division in terms of trends is also 7 against 1 amongst the 8 SPs that find the sequence funny. SP15 notes that it is insulting and derogatory and finds the use of these terms wrong. On the contrary, the opinion amongst some of the other 7 SPs is that Andy did not know that she was disabled which would justify his use of the terms: 'es que parece que él no se da cuenta de que le pasa nada, yo creo que él piensa que está borracha.' (SP17). Some of these 7 SPs also think that these terms are insulting but mainly due to the fact that they are used in front of her sister rather than being insulting in themselves: 'con eso mete la pata incluso más porque está insultando a su hermana.' (SP18). However, the connection establish by 4 BPs of the use of the terms in the ST 'nutter' and 'mental' with an aspect of the discourse of disabilities in relation to the lack of distinction between physical and mental disabilities, did not take place in any case amongst the SPs. It should be noted that both 'loca' and 'problemas mentales' also imply a mental disorder like the English terms 'nutter' and 'mental' in the ST.

As noted above, two SPs (SP14 and SP16) do not find any humorous elements in the sequence and explain that they find it uncomfortable and cringe-worthy. SP14 is another clear example in with the recognition of the claim of appropriateness has failed: 'No me ha gustado. Lo de los minusválidos me parece de mal gusto. […] Es un tema fácil, a mí me resulta muy violento.' Ironically, SP14 uses a politically incorrect term 'minusválido' which may indicate that she is one of those who is not fully aware of the discourse of disabilities. Similarly, SP16 thinks that it is cringe-worthy and not humorous at all. This participant also refers to Andy as a 'big-mouth' as he should not laugh at Francesca's condition. It also seems that the claim of insincerity has not been recognised in either of these two cases and thus, the viewer is expected to laugh with Andy and at Francesca instead of at Andy's behaviour.

5.4.3 Concluding remarks to CSI5

There is a significant number of SPs that seems to justify Andy's attitude in sequence 3 and even identify with him. This, which is not the case amongst the responses of the BPs, may be due to two factors that relate to both the cultural specificity of discourse such as disabilities and political correctness and also to the translation strategies used in this example. Firstly, it was argued in 4.5.2 that the degree of tolerance for politically-incorrect remarks, including humour, regarding disabilities is higher in Spanish society than it is in British society; as a consequence this may have diminish the degree of opposition between the prime and dialectic elements in this example in the case of the TT. Secondly, the terms used in the TT i.e. 'loca' and 'problemas mentales' are less offensive and less politically-incorrect than the terms 'nutter' and 'mental' in the ST. Consequently, this is also likely to reduce the degree of opposition. Moreover, this example has also shown that taboo subjects such as disabilities are more likely to interfere with the recognitions of the claims of appropriateness and insincerity.

5.5 Participants' response to sequence 4: Andy and Maggie meet Kate Winslet

This section discusses the BPs and SPs' reactions and interpretations of CSI6 in sequence 4, namely, Kate Winslet's words regarding the Oscars and films about the Holocaust. It was discussed in 4.6.1 that Kate Winslet's character in episode 3 satirises her public image through opposition and exaggeration. In sequence 4 in particular, her comments constitute an echo and twist of associations of her public persona such as the quality actor and socially-aware individual. However, it was also argued in 4.6.1 and 4.6.2 that although Kate Winslet is well-known to the Spanish public, her public image might differ from that in other countries such as Britain, similarly, social discourses such as those regarding the Holocaust are culturally dependent and thus, also likely to differ to a greater or lesser degree between different cultures. It was argued in 4.6.3 that the degree of opposition between prime and dialectic elements may be lesser in the TT than in the ST and consequently, SPs are more likely to fail to recognise the claim of insincerity and instead interpreting Kate Winslet's words as a direct and sincere message of the programme. The following sections discuss the responses of British and Spanish participants regarding CSI6.

5.5.1 British participants' responses to CSI6: the Holocaust

- **Observation**

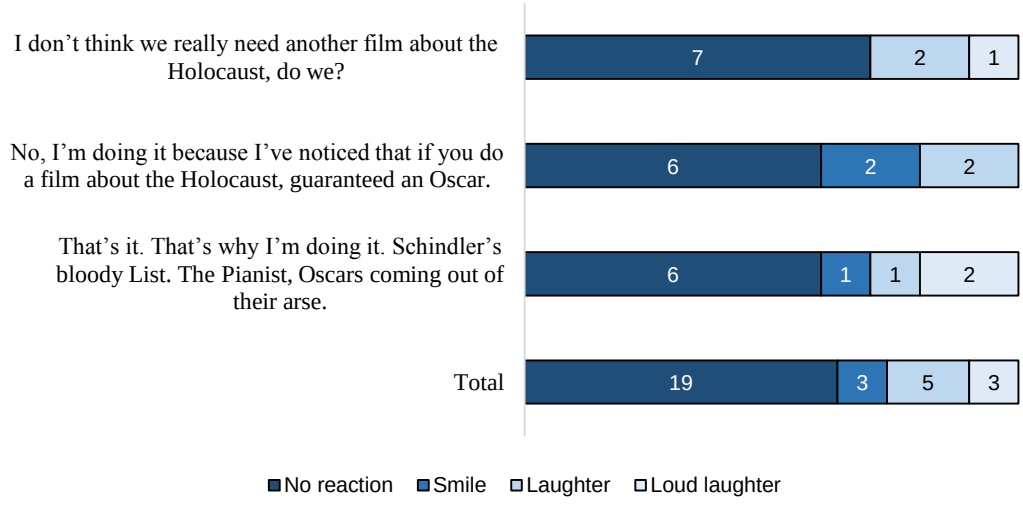

Figure 5.11 British participants' reactions to CSI6.

Figure 5.11 above shows that although not many BPs react positively to Kate Winslet's comments in sequence 4, there are some reactions at every utterance, including laughter and loud laughter. Although the number of BPs that either smile or laugh in each case is 3 or 4, the interviews reveal that a total of 8 BPs found sequence 4 funny. As it is discussed below, the appropriateness of a topic such as the Holocaust and disabilities are an issue for those 2 BPs who do not find sequence 4 humorous.

- **Interviews**

The number of BPs that found sequence 4 funny is 8 out of 10 (BP13, BP14, BP15, BP16, BP17, BP18, BP19 and BP20). On the other hand, BP11 and BP12 find that topics such as the Holocaust and disabilities are offensive and inappropriate for comedy: 'people could take offense because she is more or less saying that if you have a disability, you win an Oscar.' (BP11) and similarly, BP12 notes that: 'people may find the comments about the Holocaust offensive'. However, both BPs note that they are not personally offended although they consider these comments likely to cause offense in other people. Although they say not to be offended by it, their views indicate that they deem the mention of these topics in the sequence inappropriate for comedy and thus as an illegitimate and/or unjustified subject for comedy. As previous examples from the participants' responses have shown there is a direct connection between the claims of appropriateness and the claim of insincerity, in other words, failing to recognise the claim of insincerity and thus recognising a sincere message that positions taboo or sensitive topics in the space of the satirical target, it will most likely lead to failing to recognise the claim of appropriateness. BP12 for instance points out that she is not sure whether Kate Winslet might be serious or not when she claims that winning an Oscar is the only reason why she is taking part in a film about the Holocaust: 'It made me think actually if she was being or she wasn't serious. It made me think of actual films that are an example of that.' Moreover, BP11 explains that her comments are unexpected coming from her but mostly due to the fact that she would never say that in real life as it would affect her reputation negatively rather than due to the fact that she cannot be so insensitive: 'Because she is in the profession and she is shooting herself in the foot and the

person in the panel who shoot the films could say "we're going to make sure that Kate Winslet never wins an Oscar" for example. So no, she is doing it obviously for the show, I don't think in reality she would think about doing that.' (BP11). So, BP11 does not see unconceivable that the real Kate Winslet may agree with that message and thus, the programme (i.e. the satirist) also does and is delivering a sincere message.

The idea that a viewer may previously have about Kate Winslet will be more or less far from her character in the episode, that is, less distance between one's view of Kate Winslet and her character here will imply less opposition with regard to the sequence's representation of the actress. Consequently, a lesser degree of opposition is less likely to lead to the recognition of the claim of insincerity, instead the satiree may think that the message or at least part of it is sincere. In fact, BP11 thinks that there may be a 'dig on the whole system on how one gets an Oscar', and also agrees with Kate Winslet's character's words that there are too many films about the Holocaust: 'we know the Holocaust was bad but they're bringing it up every year. They just don't let it go and I agree with it. The Holocaust is finished, let's forget about it.' This indicates that BP11 has failed to reach a satirical reading after failing to recognise insincerity. Although BP11 realises that Kate Winslet is playing a character, this participant does not recognise insincerity in her character's words.

All other 8 BPs (BP13, BP14, BP15, BP16, BP17, BP18, BP19 and BP20) find the same elements funny, all elements are related to Kate Winslet's character's attitude, that is, the advice she gives Maggie on phone dirty talk and her reasons for being taking part in a film about the Holocaust. The BPs explain that the fact that it is Kate Winslet who makes these comments is 'unexpected' and at the same time funny: 'Yes, yes, funny. You expect something completely different from Kate Winslet.' (BP14) and 'A bit weird when she is giving Maggie advice; because it is Kate Winslet more than anything else. But also funny, yeah.' (BP16). Similarly, they all realise that the collision in the sequence lies on the fact that her character opposes the actor's public image. For instance, BP13 explains that her public image is that of a 'serious actor, sort of drama or dramatic films' and adds that her words in sequence 4

would not be as much of a shock if she were one of the carry-on films[125]' actresses as 'that's the sort of language, much more direct.' One BP also refer to Kate Winslet's character in the programme as 'the contrary to what she is portrayed like in the media; as a good person, a caring person.' (BP16), similarly BP14 also thinks it is the opposite of her public image and BP17 notes that 'everybody has an idea of Kate Winslet up in a pedestal, and maybe not swearing and especially not making those [sexual] references'. Thus, for the BPs humour stems from a 'shock effect' created by the distance between the 'serious' actor up in a pedestal and the frivolous character in the episode: 'It's like a shock, the way she would talk' (BP19). I argued in 4.6.1 that realising this opposition between the actor's public image and her character here would be the first step to the realisation of the claim of insincerity. Kate Winslet's public image, or how she is known to the British public is likely to allow the BPs to realise that these are not her own words and thus, her comments about the number of films on the Holocaust and the Oscars are not sincere. Interestingly, this example shows that insincerity was not always recognised despite having realised the opposition between the prime and dialectic elements and moreover, that different targets were identified in the example.

For instance, BP18 seems to have failed to recognise the claim of insincerity; she explains that 'the fact that she [Kate Winslet] is willing to joke about it [the Holocaust], shows that maybe she is not so concerned with the Holocaust'; like BP11 and BP12, BP18 thinks that it is comical but also people can take offence: 'people could be offended at that, but I didn't take offence.' All three explain not to be personally offended but their comments indicate that they consider these topics inappropriate, at least to some extent, for comedy. Once more, there is a connection between the recognition of the claims of appropriateness and insincerity, the fact that BP18 considers these subjects inappropriate for comedy and at that same time that Kate Winslet's character's words in the sequence are likely to be supported by the actor and also the programme, thus they are inferred as a truthful message. Taboo

[125] Carry-on films refer to a British low-budget film series between 1958 and 1992. Directed by Gerald Thomas, humour in these comedies often relied on sexual innuendo as well as parodies of British institutions such as the NHS (National Health Service), the Monarchy, the armed forces etc. For more information see: www.carryonline.com

subjects such as the Holocaust and disabilities have the power to block a satirical reading.

On the other hand, the claim of insincerity has been recognised by all other 7 BPs (BP13, BP14, BP15, BP16, BP17, BP19 and BP20). However, the recognition of insincerity here works at different levels and different targets have been identified. For instance, BP16 identifies two targets, 4 BPs (BP14, BP15, BP17 and BP20) do not think that either the actor or the programme are being serious at all regarding the comments about the success of films on the Holocaust or with characters with disabilities, e.g.: 'I don't think she is serious at all, or the programme even.' (BP14), 'Clearly they are not being serious, it is the shock effect of Kate Winslet saying something like that. It is not meant to be taken seriously.' (BP15) and 'the words are irrelevant, it could be anything, and it just happens to be the Holocaust because that is what the film is about.' (BP20). Interestingly, there is clear homogeneity in terms of the target that was identified by these 4 BPs, they all note that the sequence is criticising the way in which we idealise celebrities, so in this way, Kate Winslet's high status serves to show how actors are put up in pedestals and to question such idealisation and stereotyping of these actors as 'perfect' people with no flaws: 'the joke is and 'about Kate Winslet as a character and how we stereotype celebrities' (B20), 'I think they are laughing at how people see some actors, how they are idealised' (BP14) and 'how we put people in a pedestal, especially celebrities and actors' (BP17). This interpretation is in line with the analysis in 4.6.1 where it was argued that this was a likely target to be identified based on the viewers familiarity with Kate Winslet's public image.

For the other 3 BPs (BP13, BP16 and BP19) there was a part of the message that was sincere, that is, the comments about the Oscars. They all agree that the joke was not on the Holocaust or disabilities but that there is an element of truth regarding the success of films about the Holocaust and that the message in the programme referring to this was being delivered 'sincerely'; however, they recognised insincerity in the actor's words regarding the importance of the Holocaust. However, unlike in the case of the other 4 BPs (BP14, BP15, BP17 and BP20) whose views were homogeneous in terms of a target of satire, for these 3 BPs (BP13, BP16 and BP19) there was less homogeneity in terms of an inferred target. For instance, BP16

identified two different targets, namely, the stereotyping of actors and the criteria of the cinema Academy for awarding Oscars: 'it is the stereotypical attitude towards actors, stereotypical of the way you would think actors would be […] there might be a bit of a critique of the Oscars as an institution and the way in which they award things.' (BP16). For BP19, the target is the Oscars: 'I think they might be having a go at the Oscars […] if you look at all the films that won an Oscar, you might find that there is an element of truth in it. And it is the Hollywood industry, the film industry.' (BP19). On the other hand, BP13 thinks that the target is other actors that would actually choose their roles for the reasons given by Kate Winslet's character in the episode, that is to say, for self-serving purposes: 'I can understand because that is possibly true for other actors and that's why they wrote it into the script.'. For BP13, Kate Winslet's character's words are serving an obvious purpose to criticise actors who would behave like her character in the sequence.

5.5.2 Spanish participants' responses to CSI6

- **Observation**

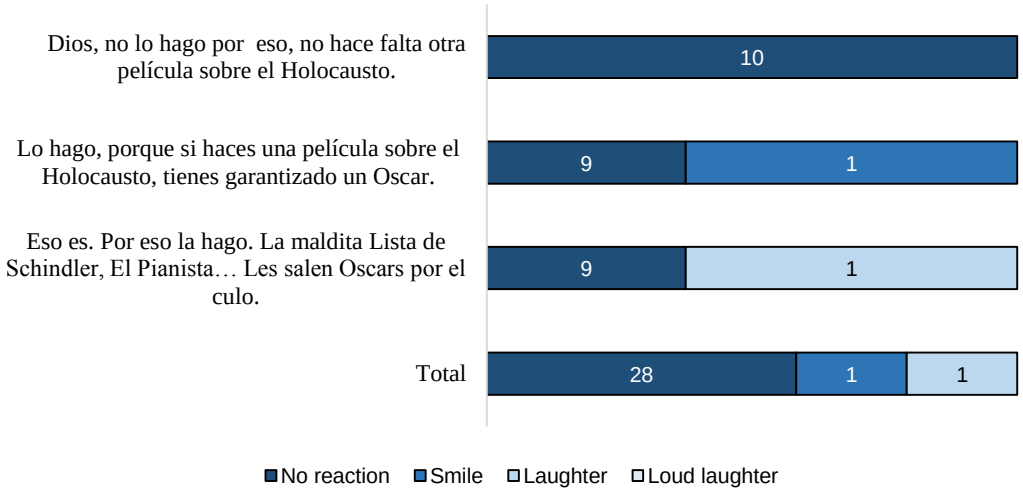

Figure 5.12 Spanish participants' reactions to CSI6.

Figure 5.12 above shows a significant difference regarding the number positive reactions at Kate Winslet's comments in relation to those reactions amongst the BPs. Only 1 SP (1 smile and 1 laughter) at each of the utterances in which Kate Winslet

explains her reasons for taking part in the film. However, the interviews reveal that as many as 6 SPs found sequence 4 or some elements in the sequence humorous and there are some similarities in the responses between the SPs and the BPs.

- **Interviews**

The number of SPs that found this sequence funny is 6 out of 10 (SP11, SP13, SP14, SP18, SP19 and SP20). Although the number is lower than in the case of the BPs, there are similarities between the two groups in terms of the elements that were deemed humorous by them. For all 6 SPs, it is the character of Kate Winslet, her unexpected comments and how her character opposes or differs from the public image that we have of the actor, for instance SP11 tells us: 'Me ha parecido gracioso eso, Kate Winslet hablando sobre los papeles que más Oscars ganan […] porque creo que se ríe de sí misma.' On the other hand, 4 SPs (SP12, SP15, SP16 and SP17) do not find the sequence or any element in it funny to any extent. Common elements in these 4 SPs' responses are that they admit either to be less familiar with the actor or even in some cases that they do not like Kate Winslet much. In most cases there seems to be issues with regard to the perception of an opposition in the sequence and also with the recognition of the claim of insincerity. I will examine the responses of these four SPs in more detail shortly but, before that, I will move on to examining the responses of those 6 SPs that found the sequence funny and also have inferred a relationship between the actor's character in the sequence and her public image in real life.

As argued in 4.6.1, the collision between prime and dialectic elements in this sequence does not lie solely on the fact that Kate Winslet comments are politically-incorrect and thus inappropriate (i.e. they would be so regardless of who utters them). It is especially the fact that these words are uttered by Kate Winslet where are larger degree of opposition or distortion of the situation is established, thus, opposition is not established only against the situation presented, i.e. making these comments in front of strangers, but especially against Kate Winslet's public image, i.e. a caring, socially-aware individual. 4 of these 6 SPs (SP11, SP18, SP19 and SP20) view the opposition between the actor's character in the programme and what would be actually expected from her based on her public image; they also consider

that humour lies partly on the element of surprise that arises from this opposition: 'Pues yo creo que aquí es un personaje y que no tiene nada que ver con cómo es en realidad, es un personaje para reírse de eso, de ella misma y de lo que se ha dicho de ella.' (SP11). 'No, ella no es así, no es realista, está llevado al extreme. […] Yo creo que es totalmente distinta a la imagen que tenemos de Kate Winslet, que es como más formal y no tan maleducada.' (SP18).

On the other hand, SP13 and SP14 explain that what she says is believable and that the opposition lies on the fact that she is being honest as opposed to hiding her thoughts in order to be politically correct: 'Pues sí, porque creo que es real, o sea, lo veo como una actriz lo veo que es bastante creíble. Que realmente no esté haciendo eso porque le apetezca, yo considero que, aunque le han querido sacar un poco la broma, yo creo que eso sí puede ser real.' (SP14). SP13 realises that her character opposes the public image of the actor but it is not clear whether it is seen as the opposite or whether the function of this opposition is inferred to serve to critique Kate Winslet's image: 'rompe esa imagen de niña buena, demuestra la naturalidad de la persona a parte de la actriz.' (SP13). Both, SP13 and SP14 have failed to recognised insincerity, that is, Kate Winslet's words are interpret as a sincere message of the actor and the programme and thus SP14 for instance notes that there is a critique against the number of films about the Holocaust and the attention that they receive from the Academy, SP14 also establishes a comparison with the case of the Spanish Civil War and Spanish cinema: 'Creo que tiene razón que hay muchas películas sobre esto, es un poco como la Guerra Civil aquí, hay muchas películas y muchas veces se llevan más premios porque parece que hay que dárselos, lo de los Nazis es un poco los mismo, es un tema fácil para hacer películas. […] es normal que un actor o cualquier profesional busque lo que le pueda dar más popularidad o más premios, yo creo que esto pasa.' SP14 is the only SP that has inferred a critique against the relevance of the Holocaust though, other SPs find that there is a critique against the cinema Academy but never against the Holocaust or films on the subject. On the other hand, SP13 considers that the programme intends to show that the image that the public may have of the actor is not realistic and believes that she may be closer to the character in the episode.

Amongst the other 4 SPs that find the scene funny (SP11, SP18, SP19 and SP20), 2 (SP18 and SP19) clearly recognise the claim of insincerity in Kate Winslet's words in sequence 4; these two SPs do not think that neither the critiques that the character expresses against the number of films on the Holocaust or disabled characters nor the criteria of the Academy are sincere: 'Hombre, como muchos actores, aunque hagan películas por el *marketing* o por dinero, creo que también […] porque les interese la historia o porque les mueva algo, pero no simplemente por ganar el Oscar.' (SP18) and 'yo creo que es un personaje y que ella no piensa así, […] yo creo que a ella también le interesan las historias.' (SP19). The target identified by SP 18 and SP19 is the same: other actors for whom those may be the actual reasons to choose roles, SP18 explains that Kate Winslet's words are not to be taken seriously but that her character embodies other actors that act for self-serving reasons: 'es como… representa otros actores que sí piensan así pero ella no, yo creo que se ríen de eso.' (SP18) and 'la super famosa que solo le importa su fama, pero yo creo que ella no es así, aunque sí hay actores que son así, y eso es lo que nos quieren decir aquí un poco, ¿no?' (SP19).

SP11 and SP20 recognise insincerity in the message regarding the number of films about the Holocaust or the historic relevance of the subject, however, like in the case of some BPs, they recognise a sincere message regarding the Academy's criteria for giving awards. For both SPs, this seems clearly to be the case as Kate Winslet has been nominated several times but has never won an Oscar – at the time these interviews took place – and it is seen as a way to laugh also at what has been said about her regarding her concern for this: 'yo creo que quizás se hace un pcoo de crítica a los Oscars y a cómo se dan los premios; sobre todo porque a ella nunca le han dado uno y tiene muchas nominaciones.' (SP11) and 'pues eso un poco de crítica porque es verdad que las pelis de los Nazis y eso se suelen llevar premios, a lo mejor más que otras y a ella no le han dado nunca un premio.' (SP20). In both cases, the target identified is the cinema Academy and in the case of SP11 also what has been said about the actor's eagerness to win an Oscar.

It was mentioned earlier that the 4 SPs (SP12, SP15, SP16 and SP17) that do not find any humorous elements in the sequence give different reasons for it. SP12 mentions that Kate Winslet's character swearing does not seem to be justified and all other comments (i.e. the Holocaust, Oscars etc.) go unnoticed: 'lo demás no tiene importancia'. SP15 thinks that Kate Winslet's character is an 'unpleasant' person and explains that does not enjoy this type of characters. For SP16 and SP17, humour is supposed to lie on the surprise effect as Andy and Maggie could not expect this reaction or comments from the actor, but in these SPs' opinion, this is not original and it is not humorous. SP12 and SP16 do not seem to be sure about an opposition in the sequence, they explain that they do not know much about the actor but both guess that she is probably not like the character in the sequence. In both cases, it seems that there is not a recognition of the claim of insincerity; SP12 thinks that it might be true that she is only interested in the Oscar and SP16 says not to have an opinion about these comments, other than the fact that they are not funny: 'puede ser verdad, no sé igual sí, igual solo es… no sé, no me ha llamado la atención mucho esta escena.' (SP12), 'Nada, ni bien ni mal […] no me parece cómico.' (SP16). This may indicate that failing to see oppositional irony introduced by the dialectic element in the representation of the actor in the sequence leads to failing to recognise insincerity in her words. Neither of them identify a target which shows that failing to recognise insincerity to any degree does not position the satiree in a satirical reading.

In the case of SP15 and SP17, both realise that there is an opposition delivered through the representation of Kate Winslet in the programme, both SPs allude to an image of the actor as a 'good person' and 'dull' and infer that her character is not a realistic representation of the actress: 'yo creo que juega un poco con… como la imagen suya en la imagen de Titanic, de inocente, tiene cara de buena. Es como si aquí una actriz famosa con cara de niña dice 'me voy a cagar en la hostia…'. Es humorístico, ¿no?' (SP15) and 'yo creo que ella misma intenta reírse, intenta hacer comprender a la gente que realmente lo que la gente piensa de ella no es así. De ahí que como todos pensamos que es un poco sosa por las pelis y demás, aunque luego sea una tía genial y tenga sentido del humor. Entonces, yo creo que es eso un guiño a eso a su propia personalidad.' (SP17). For both SP15 and SP17 the opposition exists between the character in the programme and her public image but the claim of

insincerity has not been recognised in similar terms between both participants. Whereas SP15 does not think that actor's representation in the sequence is sincere but believes that there might be a message of critique against the cinema academy, SP17 thinks that the message regarding the excessive number of films about the Holocaust and the recognition that they usually receive in terms of awards are both sincere: 'no creo que ella piense así, es una forma de buscar el contraste con la imagen que tenemos de ella […] un poco tambien de crítica a la institución, es un poco crítico.' (SP15) and 'nos quieren mostrar que ella no es como la vemos […] no creo que se meta con el Holocausto pero igual un poco con el número de películas que hay sobre eso, un poco como en España con las películas de la Guerra Civil que hay muchas […] Lleva razón […] solo ganan Oscars tías buenas que se visten de feas.' (SP17).

5.5.3 Concluding remarks to CSI6

Like in previous examples, the responses of the BPs shows a correlation between failing to recognise the claims of appropriateness and insincerity. Those 3 BPs that consider the allusions of the Holocaust and also disabilities in the sequence are also those that think that Kate Winslet's character's words might be a sincere message of the programme, i.e. she is only taking part in the film in order to increase her chances to win an Oscar (BP11). On the other hand, a large number of BPs (7 out of 10) have inferred that the actor's words are an insincere message that serves to laugh at Kate Winslet's public image, an image close to perfection. They have also realised that the fact that it is Kate Winslet who utters those words make it specially shocking and thus easier to recognise a collision between prime and dialectic elements. However, the realisation of such collision depends to a large extent on the participants' familiarity with Kate Winslet's public image, and so the responses of the SPs have shown that a lesser degree of familiarity with aspects of the public persona are more likely to lead to different interpretations. Overall only 2 out of 10 SPs have recognised the claim of insincerity in the words of Kate Winslet complaining about the number of films about the Holocaust and the favouritism received from the American Cinema Academy. Although a total of 4 out of 10 have realised that the actor is playing a character, there are more SPs than BPs that take this message or

part of it as a sincere message from either the actor or the programme, i.e. the satirist. Especially the critique against the Academy's criteria to award Oscars is more often seen as an honest critique.

5.6 Concluding remarks to audience response test

In 5.1, it was noted that the aim of the audience response test was to elicit the participants' responses to the six CSIs from the four sequences selected from *Extras*. This was done in two stages, namely, a first stage of observation during the participants' viewing of the episode and a second stage consisting in a one-to-one interview with the researcher.

The observation stage has proven useful in two main ways, firstly, in allowing the comparison of the perception of humour between both groups of participants (i.e. British and Spanish) and between both the source and target texts. Data from the observation stage presented in this chapter, shows a general trend of a higher degree of humour perceived amongst the British participants, that is, in reference to the source text. Moreover, when looking more specifically at the reactions to each of the CSIs rather than to the sequence as a whole, this difference is even greater. Secondly, observation allowed the researcher to note reactions at different points in the sequence (i.e. other than the CSIs) that might then be considered worth pursuing during the interviews stage. The interviews later confirmed that the lack of positive reactions from the participants during the episode viewing, was a consequence of having failed to recognise the CSIs, more prevalent in the case of the dubbed text but no exclusively. As it will be discussed in more detail shortly, in terms of satirical discourse, this often means failing to recognise the claims of insincerity and appropriateness.

On the other hand, the interviews indicated that there is a larger number of participants that find some humorous elements than those that had a positive reaction during the observation stage. This indicates that the perception of humour will not always lead to an external reaction (e.g. laughter, smile etc.) and thus, observation is not an adequate method to be used in its own for the purpose of gauging humour perception in audiovisual translation. Interviews proved to be key as a mean to examine humour perceptions further and more importantly, participants'

interpretation of the six CSIs. Although open-question interviews such as the ones carried out as part of this study will generate a large amount of data and thus, they will be time-consuming, they are an essential tool in order to probe into the participant's interpretations of elements of satirical discourse. This is an especially valuable tool in the case of initial studies that aim to explore an issue in more general terms before going into more detail and with larger population samples, as it will be discussed in more detail in 6.2, findings regarding how the dubbing of CSIs impact in the relationship between the claim of insincerity and the claim of appropriateness can be used to design more detailed future studies that would use larger population samples.

Lastly, Chapter 6 presents a summary of the aims and methods of the study before discussing the research findings, as well as the original contributions of the study and recommended future research.

Chapter 6

Conclusions and Findings

6.1 Summary of the aims and methods of the study

In 1.1, it has been noted that a gap had been identified with regard to studies of the audiovisual translation of satire and of its audience reception and that it has been my intention to contribute to this field with this study. It was argued that satire should be studied separately in order to gain insight on the translation issues that may be specific of this type of humorous discourse and to consider effective solutions to tackle them. A case study (*Extras*, episodes 3 and 4) was used in order to identify examples of dubbed satirical discourse that would allow to fulfil the objectives of the study. The research proposed at the outset to fulfil two objectives: (1) to investigate whether dubbing optimally reproduces the necessary conditions for the uptake of satirical discourse when culture-specific items play a key role in the composition and uptake of satire; and (2) to investigate viewers' responses to the examples of dubbed satirical discourse and specifically, to the culture-specific items identified under objective (1). In order to fulfil the first objective of the study, Simpson's (2003) model of satirical discourse has been considered as a tool that has allowed a detailed analysis of the audiovisual text that has been selected as research data for this study. Traditional and previous approaches to humour and satire have been considered (see Chapter 2). Both linguistic approaches such as Attardo and Raskin's (1991) General Theory of Verbal Humour (e.g. Attardo and Raskin's 1991) as well as literary critical approaches to satire (e.g. Griffin, 1994; Draitser, 1994 etc.). It was argued that concepts such as script opposition (Attardo and Raskin, 1991) were too tight to account for satire as such opposition is also found in other types of discourse such as those that are creative in nature. Similarly, literary approaches to satire, fail to account for satire in manifestations outside literary texts (i.e. audiovisual texts) and moreover, their conceptualisation of satire as a genre also fails to recognise the fact that satire is capable of absorbing and include different genres. Thus, it was argued that a model such as Simpson's (2003) which places satire at the level of a discursive practice was more suitable for the scope of this study.

With regards to methodology, both source and target texts have been analysed in light of Simpson's model of satire with the primary aim of examining how the different discursive elements come into play in satirical discourse as well as identifying culture-specific items that were likely to be problematic for dubbing given their culture-specific nature and their role within satirical discourse. Moreover, it has been argued that as a discursive approach, Simpson's model has proven also useful in accounting for the multimodality of the audiovisual text, that is, in allowing to examine the interaction of elements within the verbal code (i.e. the characters' dialogues) with elements outside the verbal code (e.g. visual, sound etc.).

A case study was chosen for this research in order to carry out the comparative analysis between source and target texts. It was discussed in 3.2 that *Extras* (BBC, 2005) constituted a suitable piece of data as a representative example of a contemporary audiovisual product that has been dubbed in Spanish for the Spanish audience and whose richness in culture-specific items presents the translator with a challenging task.

In order to fulfil objective (2), an audience reception test, whose results were discussed in Chapter 5, followed the comparative analysis of source and target texts from the examples selected from *Extras* for this case study. The audience response test allowed the researcher to examine the British and Spanish participants' responses to the six CSIs that derived from the data analysis presented in Chapter 4 as well as to consider how the interpretation of CSIs affected satirical discourse as a whole in the four sequences. Findings from both the data analysis and audience response test are discussed in the next section.

6.2 Findings and implications for further research.

In view of the aims and objectives of the study described in Chapter 1 and outlined in 6.1 above, the main findings of the research are discussed below.

Firstly, the analysis of the examples selected from *Extras* has shown that often the necessary conditions for satirical uptake have not been optimally reproduced in the target text. The analysis has revealed that the semiotic value and pragmatic function of the CSIs are often not conveyed into the target text. At times this was due to

common translation strategies that avoid the adaptation of cultural references and instead, favour retaining the essence of the source culture in the target text. Furthermore, the analysis has also showed that many times, culture-specific items play a key role in satirical discourse as essential constitutive elements of its textual and discursive design, in other words, often discursive elements of satire such as the prime and dialectic elements and the target are made up of culture-specific items. It has been claimed in this study that failing to convey the semiotic value of culture-specific items into the target text will often prevent satirical uptake amongst target viewers that must rely on the dubbed version and who are not familiar with the semiotic value of such items in the source culture; which is the second finding of the study, derived from the audience reception test and discussed below.

Secondly, the audience response test has found that Spanish participants that had to rely on the dubbed version, often fail to recover implicatures from culture-specific items that would allow them to recognise the claim of insincerity and as a consequence, also to recognise the claim of appropriateness. This finding also supports Simpson's (2003) model's claim regarding the interrelation between the claim of insincerity and the claim of appropriateness in satirical uptake. Data from the audience response test has shown that failing to realise oppositional irony prevents the recognition of the claim of insincerity (i.e. a non-ironic and direct message was inferred instead) which concurrently, prevents the recognition of the claim of appropriateness in some cases, in other words, participants fail to identify a satirical target that they may consider legitimate and/or justified (e.g. disabilities rather than those who make jokes about disabilities). Moreover, the lack of familiarity with culture-specific items in satirical discourse also leads to the recovery of more dissimilar implicatures by the viewers. This was the case most often amongst the Spanish participants, as well as in some cases amongst the British participants whenever they were not familiar with the content of the culture-specific items. The less accessible a CSI was to them, the more diverse the interpretations of the same examples of CSIs. Generally, interpretations were in most cases more homogeneous within the groups of British participants; similarly, the more familiar with the content of the CSIs, the more successful satirical uptake is amongst viewers.

Thirdly, it was also found that the familiarity of some culture-specific items within a piece of satirical discourse may compensate for the loss of other culture-specific items (e.g. *Family Fortunes* vs *Celebrity Big Brother* in sequence 2, Guildford vs Les Dennis and pantomime in sequence 1). Translators should take this into account and consider placing the focus on those that are most likely to be recognised in order to convey a similar value into the target text. This may guarantee that the necessary conditions for satirical uptake are reproduced in the target text.

Fourthly, taboo topics are more likely to prevent a successful satirical uptake even when these are based on social discourse that are available to both source and target cultures. The analysis of the *Extras* and its translation revealed that differences across cultures between social discourses associated with taboo topics result in different implicatures across source and target audiences, thus, these differences must be accounted for in translation, that is, translation choices must aim to compensate for these differences. The fact that both cultures are familiar with a given topic or even that such topic is a taboo also in the target culture will not guarantee an equivalent function within satirical discourse across both source and target cultures. A recommendation derives from this finding to pay close attention to culture-specific elements which may be crucial to convey into the target text in order to ensure the optimal reproduction of the necessary conditions for satirical uptake.

In conclusion, this study can claim three original contributions, to the best of my knowledge, it is the first study to consider the impact of audiovisual translation on culture-specific items in satirical discourse. It is also the first study to investigate the audience reception of the audiovisual translation of satirical discourse and lastly, it is the first time that Simpson's notion of satirical uptake has been applied to the research of the audience reception of the audiovisual translation of satire.

As noted in 5.6, the audience response experiment has proved successful in allowing the researcher to elicit viewers' interpretations of CSIs in satirical discourse. In most cases, it served to corroborate the predictions derived from the research data analysis, allowing us to make firmer claims, and at other times, it corrected the researchers' predictions and consequently, ensuring reliability. Future studies of translation would

benefit from the use of audience reception experiments in order to gain further insight into the responses to different translation issues and different translation approaches. On the other hand, the limited population sample used here and the fact that this research focuses on one programme as a case study does not allow us to extend the findings discussed above to both Spanish and British audiences as a whole, future studies should consider the use of larger population samples combined with a narrower focus on specific categories (e.g. testing specific translation strategies for different types of CSIs). This will allow such studies to reach firmer conclusions and will shed more light on the audiovisual translation of satirical discourse.

APPENDIX

Example of interview schedule (sequence 1)

(English)

1. Did you find their conversation funny?
    a) Why did you think that was funny?
    b) How would you explain it to a friend who did not get it?
2. What do you think of the agent's comments about Andy's body?
3. Do you think the agent is tactful when he expresses his opinion?
4. Did you find it funny when the agent offers him to do pantomime in Guildford with Les Dennis'?
5. Do you know what panto is?
6. Do you know Guildford?
    a) Does it suggest anything in this context?
7. Do you recognise Les Dennis?
8. Why do you think that Andy rejects the offer immediately?
9. Why do you think that Andy accepts the offer later?
10. Was there anything that you found offensive in this scene?

(Spanish)

1. ¿Te ha parecido graciosa esta escena?
    a) ¿Por qué crees que eso es gracioso?
    b) ¿Cómo se lo explicarías a un amigo que no lo ha entendido?
2. ¿Qué opinas de los comentarios que hace el agente sobre el cuerpo de Andy?
3. ¿Crees que el agente expresa su opinión con tacto?
4. ¿Te ha parecido gracioso cuando le ofrece hacer pantomima en Guildford con Les Dennis?
5. ¿Sabes lo que es la pantomima?
6. ¿Conoces/te suena Guildford?
    a) ¿Te sugiere algo en este contexto?
7. ¿Conocías a Les Dennis?
8. ¿Por qué crees que Andy rechaza la oferta inmediatamente?
9. ¿Por qué crees que Andy luego acepta la oferta?
10. ¿Hay algo que te haya parecido ofensivo en esta escena?

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