Code-switching as a Device for Humour in Fawlty Towers

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MA Thesis Linguistics: Translation

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First submission deadline: June 1st
Last submission deadline: July 1st

Word count: 11316

Style manual: Chicago

Table of Contents

1. Introduction

When the sentence “Manuel, there is too much butter on those trays.” is followed up with “No no, sir. Not on those trays, uno dos tres.” and has to be translated, the translator faces a conundrum. Code-switching occurs when a speaker uses multiple languages within the same conversation or sentence. This can be intentional and unintentional. Moreover, code-switching is used to add dramatic effect, to animate a narrative or to show when a speaker is confused, for example due to not having full mastery over a language.[1] When used as a device for humour, the comedic effect of code-switching stems from verbal paronymous wordplay.

Wordplay depends on words with same or similar pronunciations and/or spellings being used together, using ambiguity to create a comedic effect. One of the four categories of ambiguity in wordplay described by Delabastita is paronyms. Paronyms achieve comedic effect through words having different, but similar, pronunciations and spellings.[2] A good example of this is the paronymy between “on those trays” and “uno, dos, tres”. Thus, when code-switching in wordplay is used to achieve comedic effect, it involves words or phrases from two different languages with different meanings, but similar spelling and pronunciation being used by the same speaker. For an audience to understand this humour, knowledge of both languages involved is essential. Therefore, subtitling into a third language is challenging for the translator. Moreover, researching the translation strategies used to translate code-switching into a third language helps improve the quality of future

[1] Penelope Gardner-Chloros, *Code-switching* (Cambridge: Cambridge University Press, 2009), 1-4.

[2] Delabastita and Lefevere, *Wordplay and Translation* (Manchester: St.Jerome Publishing, 1996), 128.

translations. My research question is, then, what strategies are employed to translate code-switching as a device for humour in the Dutch subtitles of *Fawlty Towers?*

Gerhard Pisek examined the translation of wordplay of *Fawlty Towers* in German subtitles. He compared the translations of wordplay in dubbing to the translations of wordplay in subtitles to illustrate the problems and solutions, the possibilities and limitations, the translation strategies for dubbing and subbing have to offer respectively.[3] Pisek concludes that translators tend to aim for functional equivalence, equivalence achieved through code-switching in the source text (ST) and target text (TT) having the same function, for example the function to be funny. Furthermore, loss of translation occurred frequently, but sometimes visual clues for the audience still ensured that the humour properly came across. Compensation often occurred in the form of added text or footnotes. Pisek's research does not include code-switching. However, given his results I, expect to see a functional equivalence approach used in the Dutch subtitles of *Fawlty Towers*. Moreover, when loss in translation appears, I expect it will sometimes be compensated by visual information or elsewhere in the text.

Alejandro Bolaños García-Escribano examined the translation in subtitles of audiovisual humour. He has compared the English subtitles to the original Spanish dialogue of the first four Pedro Almodóvar movies using a classification he put together, which includes some of the translation procedures of Vinay and Darbelnet to illustrate the difficulties of translating verbally expressed humour. Furthermore, he concludes that humour transfer in subtitles is accomplished by translators in many

[3] Gerhard Pisek, "Wordplay and the Dubber/Subtitler," *AAA: Arbeiten Aus Anglistik Und Amerikanistik* 22, no. 1 (1997): 37.

different ways.[4] First, loss of translation and compensation occurred in two out of three instances of verbal humour translation, and loss occurred more often than compensation. Compensation includes not only making up for loss, but also translating wordplay to wordplay. Translating wordplay into wordplay maintains the humour, but does not cover the full meaning of the ST. The humour then compensates for the loss of meaning.[5] García-Escribano concluded that the translators aimed for functional equivalence, and direct translation procedures were used more than oblique ones. García-Escribano's research contributes to my expectations on usage of a functional equivalence approach in translating the subtitles of *Fawlty Towers*. Moreover, I expect procedures relating to a direct translation strategy, which are defined by Vinay and Darbelnet to be literal translations, to be used more than procedures relating to an oblique, or liberal, strategy to translate the code-switching in *Fawlty Towers*.

English and Spanish are the two languages that appear most in code-switching in *Fawlty Towers,* because the character that code-switches most, Manuel, speaks English and Spanish. As explained by Donaldson, not only are Dutch and English both Germanic languages, but they also contain influence of Roman languages, like Spanish, because of historical events specifically relating to France. Therefore, the Dutch language being closely linked to English and containing influence of Roman languages should provide the translator with the opportunity to translate code-switching, and lessen the chance of loss in translation. Thus, I do not expect loss in translation to appear often in the Dutch subtitles of *Fawlty Towers*. However, when this loss does appear, I expect it to be compensated most of the time.

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[4] Alejandro Bolaños García-Escribano, "Subtitling audiovisual humour: The case of 'early Almodóvar' films during la movida in Spain (1980-1984)" *MonTI - Monografías de Traducción e Interpretación* (2017): 219.

[5] García-Escribano, "Subtitling audiovisual humour," 241.

The five problems addressed in my thesis are as follows:

1. The Dutch translation of the subtitles of *Fawlty Towers* will illustrate a functional equivalence approach to translation.
2. Due to the relationship between Dutch and English and the relationship between Dutch and Spanish, loss will not occur much, if at all.
3. When loss appears, it will be compensated most, if not all, of the time.
4. Loss will sometimes be compensated by visual information.
5. Direct translation procedures will be used more than oblique translation procedures.

To answer my research question, the challenges and possible strategies to translate code-switching as a device for humour in subtitles are identified in chapter 2. This chapter also identifies the five problems addressed in this research. Chapter 3, the methodology chapter, then explains how the translation procedures of Vinay and Darbelnet will be used to categorise the instances of code-switching used as a device for humour in the *Fawlty Towers,* similar to what Alejandro Bolaños García-Escribano did. Chapter 4, the results chapter, shows the procedures used to translated every instance of code-switching use as a device for humour in *Fawlty Towers* in the Dutch subtitles. Moreover, this chapter addresses the problems identified in chapter 2. Lastly, in chapter 5, the answers of the five problems are used to answer the research question. Moreover, chapter 5 contains ideas for future research and shows how this research has filled a research gap.

2. Literature Review

In this chapter the framework of previous research is established. Moreover, important concepts of this research are defined. The challenges and possible strategies to translate code-switching as a device for humour in subtitles are illustrated. First, Code-switching and its functions are described and its challenges in translation are explained. Then humour and its functions are described, paying special attention to wordplay. Then, multimodality is defined in order to define subtitling and to illustrate the challenges in translating multimodal texts and subtitles. Lastly, the information will come together in the final chapter.

2.1 Code-Switching

This chapter defines code switching, details the different functions of code-switching and describes the methodology.

Code-switching is difficult to define. *The Cambridge Handbook of Linguistic Code-switching* defines code-switching as "the alternating use of two languages in the same stretch of discourse by a bilingual speaker.[6]" In his thesis, Kawwami states that "code switching occurs when a speaker alternates between two or more languages, or language varieties to extend the change from one language to other language, in the context of a single conversation.[7]" There can be confusing definitions as they both mention *speakers*. However, code-switching, as stated by Gardner-Chloros, does not happen in spoken conversation only. Code-switching can also happen within

[6] Barbara E Bullock and Almeida Jacqueline Toribio, *The Cambridge Handbook of Linguistic Code-Switching* (Cambridge, UK ; New York: Cambridge University Press, 2009), xii.

[7] Afif Musthofa Kawwami, "Code switching used by the Comics in Stand Up Comedy Show on Metro TV" (BA Thesis, The State Islamic University of Maulana Malik Ibrahin Malang, 2015), 11.

conversations and within sentences.[8] Gardner-Chloros focuses on unintentional code-switching in her book *Code-switching*. The reason for this is that Gardner-Chloros, similarly to the definition of *The Cambridge Handbook of Linguistic Code-switching*, highlights the connection between code-switching and bilinguals. However, code-switching can be used intentionally, for example to create humorous effect, and can be used by someone who is not bilingual. The definition of *bilingualism* according to *How Languages are Learned* by Lightbown and Spada is "the ability to use more than one language." Moreover, Lightbown and Spada state that "the word bilingualism does not specify the degree of proficiency in either language.[9]" If code-switching is used intentionally, like in movies, fluency in a language is not required, because actors can be taught how to pronounce the words without understanding what they are saying. This does not mean the actor could then use both the languages on their own without help. The notion that code-switching can be used by a monolingual speaker is further strengthened by the conclusion of Siegel's research, which states that "code-switching is not necessarily a bilingual phenomenon.[10]" Another occurring problem is how code-switching gets confused with other terms. According to Gardner-Chloros, code-switching is related to, but not to be confused with, *mixed discourse*. Mixed discourse occurs when a bilingual speaker speaks two languages at the same time, usually without even noticing.[11] However, code-switching occurs outside of spoken language, and is also used intentionally. Moreover, the terms *code-mixing* and *borrowing* are often used to define the same phenomenon as code-switching. Eastman has gone so far as to call any efforts to distinguish these three terms "doomed.[12]" Therefore, to avoid any

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[8] Gardner-Chloros, *Code-Switching*, 4.

[9] Patsy Lightbown and Nina Spada, *How Languages Are Learned* (Fourth edition. Oxford: Oxford University Press, 2013), 214.

[10] Jeff Siegel, "How to Get a Laugh in Fijian: Code-Switching and Humor," *Language in Society* 24, no. 1 (1995): 108.

[11] Gardner-Chloros, *Code-Switching*, 1–2.

[12] Carol M. Eastman, *Codeswitching* (1992), 1.

confusion, this research will use the term *code-switching*. Moreover, to encompass the entire meaning of the term, this research will use Siegel's definition of code-switching: "changing between two linguistic varieties which are perceived by their speakers to be different languages or dialects.[13]"

Code-switching can have many different functions, and one big factor in this is whether or not code-switching is used intentionally. Kawwami, like Gardner-Chloros, focuses on the use of code-switching by bilinguals. He notes ten functions of code-switching when used by bilinguals:

1. When bilinguals talk about a specific topic, as some topics may be preferred in a particular language.
2. When quoting someone who uses code-switching.
3. To show empathy, as switching to a language more familiar to the listener may come across as more empathetic.
4. Conjugation, using code-switching to tie sentences or parts of sentences together.
5. Code-switching and repeating in order to clarify something
6. Code-switching before explaining something to allow for easier understanding by the listener
7. Expressing a group identity with other bilinguals.
8. To add a nuance to the conversation, strengthening or softening a request or command.
9. To preserve the lexical integrity of the conversation when a speaker lacks equivalent lexicon to their first or second language.
10. To exclude people who do not speak a certain language from the conversation.[14]

The functions of code-switching described here cover a broad spectrum of situations in which code-switching can be used intentionally. The functions of including dramatic effect, animating a conversation and usage when a bilingual

[13] Siegel, "How to Get a Laugh in Fijian," 95.
[14] Kawwami, "Code switching used by the Comics," 14-17.

speaker lacks equivalent lexicon are also discussed by Gardner Chloros.[15] Heibert distinguishes four functions of wordplay that can help to categorise the functions of code-switching in *Fawlty Towers*. Heibert's first function of wordplay is humour, when the aim of wordplay is to generate humorous effect. His second function of wordplay is when wordplay is used to persuade an audience, for example in advertisements. Third is the poetic function of wordplay, meaning wordplay used to change the aesthetic of a text. Last is the function in philosophical argumentation, wordplay that encourages the listener or reader to think about a certain subject. However, this last function rarely appears.[16] The code-switching in *Fawlty Towers* centres mostly on the Manuel character, though the Fawlty character code-switches as well. When Manuel code-switches, it is supposed to mimic a bilingual speaker code-switching, but it is intentionally written by the scriptwriters. Therefore, both intentional and unintentional code-switching need to be kept in mind by the translator when translating *Fawlty Towers,* making all aforementioned functions viable when categorising these occurrences of code-switching in *Fawlty Towers*.

In order to research the strategies used to translate the code-switching in *Fawlty Towers,* the instances of code-switching will be categorised by the procedures used. This research uses Munday's definition of *strategy* and *procedure*. A *strategy* is the overall approach a translator has to translating a text, whereas a *procedure* is a specific method or technique used by the translator to translate words, phrases or sentences.[17] Vinay and Darbelnet created a categorisation system for translation procedures, which mostly focuses on direct vs oblique translation. Their direct procedures stay close to the ST, whereas their oblique procedures prioritise a TT that

[15] Gardner-Chloros, *Code-Switching*, 1–4.

[16] Frank Heibert, Das Wortspiel als Stilmittel und seine Übersetzung : am Beispiel von sieben Übersetzungen des "Ulysses" von James Joyce, Tübingen: Narr, 1993.

[17] Jeremy Munday, *Introducing Translation Studies : Theories and Applications*, (Fourth edition. Abingdon, Oxon ; New York, NY: Routledge, Taylor & Francis Group 2016), 24.

comes across as natural to the target audience.[18] However, using these procedures would not be sufficient to answer the research question. Therefore, mimicking the methodology of García-Escribano, procedures from Hurtado and Molinas *Translation Techniques Revisited: A Dynamic and Functionalist Approach* will be added.[19] The procedures are divided into *direct* and *oblique* procedures. Moreover, the oblique procedures are divided into omission procedures, compensation procedures, added explanation procedures and other oblique procedures. Any semantic part of a ST left out of a TT translation will be considered an *omission*. When these missing semantic parts are still covered in the text at a later point, *compensation* has occurred. The *explanation* procedure was added to this as in some cases, the translator adds an explanation of a linguistic element in the form of a translator's note rather than translating it. The other category of *oblique* procedures was added because these procedures can also occur in the translation of *Fawlty Towers* and will help determine if the translator did indeed opt to use direct procedures more often than oblique procedures.

2.2 Humour Translation

In this chapter, the functions of humour are explained and the main theories regarding the translation of wordplay are described as a framework for the following chapters.

Humour is significant in human interaction. It helps people cope with hard situations, has a positive effect on people's well-being and serves as a tool for positive

[18] Jean-Paul Vinay and Jean Darbelnet, *Comparative Stylistics of French and English a Methodology for Translation*, (Amsterdam [Netherlands] ; Philadelphia: J. Benjamins Pub. Co., 1995) 128-37.

[19] García-Escribano, "Subtitling audiovisual humour," 227.

interactions and relationships between people.[20] Humour makes people smile, laugh or grin.[21] The reason for this can be found in Meyer's categorisation of the functions of humour in *Humor as a Double-Edged Sword: Four Functions of Humor in*

Table 1: Origin Theories of Humour With Corresponding Functions

Communication. Meyer starts out by describing three main theories of humour: relief, incongruity and superiority. From the perspective of the relief theory, people laugh when they experience a reduction of stress. From the perspective of the incongruity theory, people laugh when surprised, when something is weird but nonthreatening, or when something is unexpected. From the perspective of the superiority theory, people laugh, because they feel superior to or feel triumph over other people.[22] Next Meyer applies these theories to communication to distinguish four functions of humour: identification, clarification, enforcement and differentiation. Identification is when humour is used to build support by identifying a common ground with the audience. This enhances speaker credibility. Clarification is when humour is used to clarify something. Views or opinions are encapsulated into short anecdotes or memorable phrases, allowing for an audience to better understand issues and opinions. Enforcement is when humour is used to enforce norms. This allows for a speaker to express criticism whilst still identifying with an audience. Lastly, differentiation is when humour is used by a speaker to contrast themselves or their views with an opponent or opponent's views.[23] To clarify which function relates to which theory, Meyer uses *Table 1*.[24]

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[20] Maria Nicoleta Turliuc, Octav Sorin Candel, and Lorena Antonovici, "Humour in Romantic Relationships," In *The Palgrave Handbook of Humour Research*, 325–40. Cham: Springer International Publishing, 2021. https://doi.org/10.1007/978-3-030-78280-1_17.

[21] John C. Meyer, "Humor as a Double-Edged Sword: Four Functions of Humor in Communication." *Communication Theory* 10, no. 3 (2000): 311. https://doi.org/10.1111/j.1468-2885.2000.tb00194.x.

[22] Meyer, "Humour as a Double-Edged Sword," 312-14.

[23] Meyer, "Humour as a Double-Edged Sword," 318-21.

[24] Meyer, "Humour as a Double-Edged Sword," 317.

Code-switching can provide the speaker with a reduction of stress, as the speaker can switch to another language instead of worrying about making a mistake. Code-switching can cause surprise as the listener may not be aware the speaker speaks more than one language. Moreover, being able to leave a person out of a conversation

Humour theory	**Humour function**
Relief	Identification
Incongruity	Clarification Differentation
Superiority	Identification Enforcement Differentation

by switching to a language the listener may not know, could have the speaker experience a sense of triumph or superiority. When it comes to the functions of humour in communication, code-switching can be used to identify a common ground, explain something in a language that is easier for the recipient to understand, express and enforce cultural norms and can highlight a difference between the speaker and listener. Therefore, code-switching is not only humorous, but can perform all the different functions of humour distinguished by Meyer.

Translating wordplay is interesting, but challenging. Zabalbeascoa made a classification of audiovisual humour which distinguishes six types of jokes in dubbed television situation comedies. However, these can also be applied to subtitles. Wordplay is placed in the category of language dependent jokes, which are jokes that rely on "features of natural language for their effect.[25]" Chiaro's concept of verbally expressed humour also contains this type of joke.[26] Verbally expressed humour, as defined by García-Escribano, is "a projection, on a word level, of the humour quality

[25] Patrick Zabalbeascoa, "Translating Jokes for Dubbed Television Situation Comedies," *Translator* 2 (1996): 253.

[26] Díaz-Cintas and Remael, Audiovisual Translation, Subtitling, 222.

in a set of actions or situations.[27]" The fact that wordplay is language-dependent can also be seen in Delabastita's definition of wordplay: "Wordplay is the general name for various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*." This confrontation of different structures means that the meaning and/or form of multiple linguistic structures mismatch or even contradict each other, which creates a comedic effect. Delabastita distinguishes four terms detailing where the confrontation stems from. Homonymy is the clash of two words with similar sounds and spelling, so that the confrontation stems from the meaning alone. Homophony is the clash of words with identical sounds but different spelling. Thus, the confrontation is caused by the meaning and the spelling. Homography is the clash of words with different sounds but identical spelling, so that the confrontation is caused by the meaning and the different sounds. Lastly, paronymy is the clash of words with slight differences in both sound and spelling, making the confrontation stem from the meaning, sounds and spelling. To make this confrontational effect work, wordplay relies on textual setting. Delabastita distinguishes between horizontal and vertical wordplay. In horizontal puns, the different elements that clash appear one after the other in the text, for example "How the U.S. put US to shame." In vertical puns , the wordplay takes place within one element and the clash appears within that element, for example "Pyromania: a burning passion." Here the literal and metaphorical meanings of the word *burning* clash. Lastly, wordplay is context-dependent. Delabastita distinguishes between verbal and situational context. Verbal context is based on the expectation of grammatical well-formedness and/or thematic coherence. When it concerns grammatical well-formedness, the expectation is based on the syntactic position of a

[27] García-Escribano, "Subtitling audiovisual humour," 222.

word in a sentence. Certain word classes usually appear in certain syntactic positions, which can block the reader from reading *can* as a verb in a phrase like *a can of worms*. With thematic coherence, the expectation is based on *threads* of meaning perceived by the reader to make up the meaning of a text, because these *threads* connect words and phrases. Moreover, the verbal context can also be achieved through the conventional coherence of phrases, for example collocations, proverbs and titles. An example is *En attendant dodo* as the title of a French article of Samuel Beckett's *play En attendant Godot*, where *dodo* is used to indicate boredom as it is French baby talk for *sleep*. Situational context concerns the context of wordplay outside of the linguistic structure. An example is the visuals accompanying the verbal texts in cartoons or punning advertisements that add secondary meaning to the texts. This is crucial to how wordplay functions in multimedia texts and in dialogue situations.[28]

Thus wordplay are language-dependent jokes that stem from a confrontation in one or multiple parts of a sentence. The comedic effect of wordplay is caused by playing with linguistic expectations combined with the context the wordplay was used in. When code-switching, a purely paronymous type of wordplay, is involved, it is challenging for the translator to find a translation that fully encompasses the original meaning and brings about the same comedic effect with a target audience.

[28] Delabastita and Lefevere, *Wordplay and Translation*, 128.

2.3 Challenges in Multimodal Translation

This chapter attempts to illustrate the challenges presented to a translator by the multimodal nature of a text. Moreover, in this chapter the meaning of multimodality is defined.

In order to understand the challenges provided by the multimodal nature of text, we first need to define multimodal translation. Yves Gambier (2003) illustrates the meaning of multimodality by contrasting it against terms such as *screen translation*, *film translation*, *language transfer*, *versioning*, *multimedia translation* and last but not least *transadaptability*. The first studies in the field of multimodal translation referred to *film translation*. However, as watching television and videos became more popular, films were no longer the only multimodal texts being translated. After this, the term *language transfer* was introduced to shift the focus from what medium was translated to language itself. This shift, however, took away focus from the pictures and sounds that supplement verbal language in multimodal translation. Thus this term also does not cover multimodal translation as a whole. This led to the introduction of the term *audiovisual translation* (AVT), which encompasses a broad range of multimodal texts. The problem with this term is that it does not encompass all multimodal texts, as there are multimodal texts that do not include audio, such as comic books. *Screen translation* has a similar problem as AVT as it focuses on text on a screen, which excludes texts like comic books that do not appear on a screen. The term *multimedia translation* does not have such limitations, but it comes with a whole different problem. The use of the term *multimedia translation* seems to blur the line between media in a strict sense (Computer, TV, and cinema) and the verbal and visual codes as seen in multimodal translation. In the end, multimodal translation became the most commonly used term.

Multimodal texts are characterised by the multiple *modes* that need to be kept in mind by the translator. These modes are also what makes a multimodal text hard to translate. Multimodality in translation has been defined as "the use of several semiotic modes in the design of a semiotic product or event" by Kress and Van Leeuwen (2001).[29] Thibault (2000) defines it as "texts which combine and integrate the meaning-making resources of more than one semiotic modality – for example, language, gesture, movement, visual images, sound and so on – in order to produce a text-specific meaning.[30]" However, the definition coined by Kress and Van Leeuwen is difficult to understand for anyone who does not know what semiotics are. Moreover, Thibault's definition relies on a broad meaning of the word *text*. The word *text* taken literally does not cover the full meaning of multimodality, because in multimodal media such as movies, information can be given to the audience in forms other than text. It would need to be specified that information given through modes such as background music or visual cues are also *text*. An important aspect in Thibault's definition is the examples of *modes*, such as gestures, movement and visual images, which helps illustrate the meaning of *mode* to a reader without the necessity of extensive background knowledge. To fully cover the meaning, the definition of *multimodality in translation* used in this research is "a translation in which multiple modes – such as gestures, movement, visual images, sound, and so on – are used to give information to the target audience."

Multimodal texts, as the name suggests, involve different modes giving information within one text. Multimodality is found in many texts, and with the introduction of new media like the internet and new forms of communication in

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[29] Gunther R. Kress and Theo Van Leeuwen, *Multimodal Discourse : the Modes and Media of Contemporary Communication* (London: Bloomsbury Academic, 2017), 20.

[30] Paul Jean Thibault, "The multimodal transcription of a television advertisement: theory and practice," BALDRY, Anthony (a cura di), Multimodality and Multimediality in the distance learning age, Campobasso, Palladino Editore (2000): 311-338.

multimedia amongst others, the number of multimodal texts has significantly increased. Moreover, more modes are being addressed at the same time. In a single movie scene, the screen design, graphics, multiple layers, colours and animations all provide information in addition to the words used and their order.[31] Mary Snell-Hornby distinguishes what she defines as four different genres of multimodal texts:

Multimedial texts: Texts in technical and/or electronic media, which convey information through sight and sound. For example, movies, television shows or sub-/surtitling.

Multimodal texts: Texts in which information is conveyed through different verbal and non-verbal modes consisting of sight and sound. For example, dramas or Operas.

Multisemiotic texts: Texts using varying verbal and non-verbal graphic sign systems. For example, comic books or advertising brochures.

Audiomedial texts: Texts written to be spoken. For example, political speeches.[32]

Each of these genres comes with its own translation challenges and every medium comes with its own challenges again. Thus, to translate a multimodal text, a translator has to be aware of the challenges and effects of the multimodal nature of a text.

Research into multimodality in translation is necessary, because the multiple modes all provide information. Signs of multimodality can be found as early as the Middle Ages. In medieval manuscripts, calligraphic and illustrative elements add meaning to the text. The fourteenth century text *Practica Chirurgiae*, written by fourteenth century physician John of Aderne, includes marginal illustrations with various functions.[33] These illustrations are theorized by Sara Oberg Stradal to have

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[31] Katherine N. Hayles, "Translating Media: Why We Should Rethink Textuality," *The Yale Journal of Criticism* 16, no. 2 (2003): 267.

[32] Mary Snell-Hornby, “What's in a Turn? On Fits, Starts and Writhings in Recent Translation Studies,” *Translation Studies* 2, no. 1 (2009): 44.

[33] O’Sullivan, Carol. “Introduction: Multimodality as challenge and resource for translation.” *The Journal of Specialised Translation* 20, no. 1 (July 2013): 3

aided the reader in navigating the specialized vocabulary used in the text. She illustrates this with the example of the Latin word *bubo*, which means both *owl* and *cancerous growth or boil*. When the *bubo* appears with its specialized meaning in the text, an owl is drawn in the margin beside the term.[34] This means the translator is faced with the challenge of translating both these visual and verbal elements of the pun in order to keep the text readable for any audience.

Another that interacts with the words is sound. When sound and images interact as modes, the term Audiovisual is used. Sounds in Auiovisual media appear in the form of background instrumental or spoken or sung language. Moreover, multiple of these can appear at the same time. When the modes in an audiovisual medium interact, the translator is faced with the challenge of synchrony. The information given by the different sounds and the images cannot simply contradict each other or the audience might get confused.[35] Thus sound is another mode for the translator to keep in mind when translating a multimodal text.

If translators only translate written text and dialogue, a part of the experience is inevitably kept from the viewer.[36] When words in a multimodal medium interact with still and moving images, music, typography, page layout and diagrams, this challenges the translator to find the right strategies and procedures to translate a multimodal text.

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[34] Sara Oberg Stradal, "John of Arderne: the Father of English Surgery," Blog post dated 25 September 2012.

[35] Jorge Díaz-Cintas and Aline Remael, *Audiovisual Translation, Subtitling*, (Vol. 11. Florence: Routledge, 2007), 8-9. https://doi.org/10.4324/9781315759678.

[36] Thibault, "The multimodal transcription," 233.

2.4 Challenges in Translating Subtitles

This chapter attempts to illustrate the nature of subtitles and the challenges presented to a translator when translating subtitles. Moreover, this chapter showcases strategies employed to translate subtitles.

Subtitles, in Snell-Hornby's terms, are multimedial texts in which different modes of sight and sound come together. The multimodal nature of subtitles can serve as a challenge and a resource in translation. The verbal and visual punning that appears in subtitles is difficult to translate, however, in subtitling visual and verbal elements can also provide sufficient context to where certain verbal elements become redundant. This makes it easier to condense subtitles.[37] According to Luckmann, the full meaning of a statement in a dialogue stems from an adequate use of linguistic codes and the options of language. Linguistic codes are the language use we have acquired and are acquiring cumulatively through communicative acts. The options of language are what a speaker can add to that, which is spontaneous language that is not necessarily built on previous experience. These options are chosen or used by the speaker, along with gestures, body-postures and facial expressions, all of which provide meaning.[38] Since films aim to tell a story, the interaction between words and gestures is purposeful. Moreover, gestures can be an inherent part of a culture, and carry meaning as such.[39] Therefore, visual elements such as gestures can make it both easier and more difficult to translate a text.

Subtitles require the translator to translate more than the verbal signs of a single language. Moreover, these verbal signs are interpreted by means of signs of non-

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[37] O'Sullivan, "Introduction: Multimodality," 11.

[38] Thomas Luckmann, "Social Communication, Dialogue and Conversation," in *The Dynamics of Dialogue*, (New York: Harvester Wheatsheaf, 1990), 53-54.

[39] Díaz-Cintas and Remael, Audiovisual Translation, Subtitling, 52.

verbal sign systems as opposed to verbal sign systems. Subtitling, therefore, falls into Roman Jakobson's category of intersemiotic translation, as opposed to intralingual and interlingual translation.[40] The non-verbal signs from Jakobson's category are also part of Delebastita's four categories of communication channels in audiovisual media such as subtitles. Of the four categories, two are of non-verbal signs and two are of verbal signs. Visually presented verbal signs include street names, letters, newspapers and credit titles. Other verbal signs are in the acoustic presentation. These include the songs, dialogue exchanges and any acoustically transmitted non-verbal sounds. The non-verbal signs are in the visual signs that make up the film's photography. There are also non-verbal signs in the acoustic presentation, namely the instrumental music and background sounds.[41] However, keeping the nature of subtitles and the verbal and non-verbal signs in mind is not the only challenge that translators face. According to Gottlieb, subtitling is an overt rather than a covert type of translation. Covert translations enjoy the status of being an original or 'source' text in the target culture, even though it is still a translation. The TT of an overt translation is not represented as being, nor does it pretend to be, a 'source text.' A subtitled translation is, then, tied to the ST rather than standing alone as an original text and is not directed at the target audience due to a disconnect between the source and target culture.[42] The fact that subtitles always maintain the non-verbal signs and the acoustic presentations add to the notion that subtitling is a form of overt translation. However, the disconnect between the TT subtitles and the ST soundtracks and backgrounds, caused by the disconnect in source and target culture, brings the translator a paradoxical situation. On the one hand, subtitles are visible to all who watch. On the other hand, translators are not credited with their work,

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[40] Roman Jakobson, "ON LINGUISTIC ASPECTS OF TRANSLATION," in *Transatlantic Literary Studies*, (Edinburgh: Edinburgh University Press, 2022), 182.

[41] Dirk Delabastita, "Translation and Mass-Communication," *Babel (Frankfurt)* 35, no. 4 (1989): 199.

[42] Henrik Gottlieb, "Subtitling: Diagonal translation," *Perspectives-studies in Translatology* 2 (1994): 102.

causing them to be in a state of *forced invisibility*. Translators must respect the space and time constraints, and endure any criticisms from an audience with prior knowledge of the original language. Diaz Cintas and Remael named this concept *vulnerable translation*.[43] Thus, the intersemiotic and vulnerable nature of subtitles pose a challenge for the translator.

To deal with these challenges, the translator needs a strategy. Torregrosa suggests three areas for the translator to bear in mind when translating subtitles. First are polysemous words and phrases. When translating *encore du rouge* from French to English, the translation can either be *a bit more red colour* or *a little more red wine* depending on the imagery used. Another example is the word *funny* in English, which can have many meanings based on context and intonation. Second, the translator needs to keep in mind the gender and number of certain adjectives, nouns and pronouns that are not marked in English, but could be marked in other languages. When translating from English into languages, such as the Romance languages Spanish, French and Italian, the translation can vary significantly depending on whether the addressee is male or female, singular or plural. Lastly, the degree of familiarity between the characters ought to be kept in mind to determine the amount of formality in translation. Diaz Cintas and Remael added two more areas in their book *Audiovisual Translation: Subtitling*. Firstly, deictic units like this/that or here/there may refer to places or objects shown on screen, and may not need to be translated. Second, exclamations without fixed meaning, such as *fuck* and *geez* can be context-dependent so caution is advised.[44] Procedures employed to translate subtitles within the time and space restraints include omission, condensation, reformulation

[43] Díaz-Cintas and Remael, Audiovisual Translation, Subtitling, 57.
[44] Díaz-Cintas and Remael, Audiovisual Translation, Subtitling, 31.

and usage of line breaks. Thus, translators taking into account parts of the translation that may provide extra difficulty help to translate subtitles.

When translating subtitles, the translator is faced with challenges provided by the intersemiotic and vulnerable nature of the subtitles. However, taking into account the more difficult parts to translate and employing different strategies provide the translator with tools to make a good translation.

2.5 Code-switching as a device for humour in subtitles

This chapter will tie together the information from the previous sub-chapters and conclude the literature review chapter.

Wordplay has a language-dependent and confrontational nature. Humour is caused by relief, incongruity or superiority. The functions of humour can be identification, clarification, enforcement or differentiation. The comedic effect of wordplay is caused by playing with expectations combined with context. When code-switching, an action of changing between two linguistic varieties perceived by their speakers to be different languages or dialects, is used as a device for humour, the translator is faced with a paronymous kind of wordplay. It is challenging to create a translation that encompasses the entire meaning of the code-switching and brings about the same comedic effect as the original. Especially when it concerns vulnerable translation such as subtitles. Words in a multimodal medium interact with still and moving images, music, typography, page layout and diagrams, which all play a part in putting together an experience. If translators only translate written text and dialogue, a part of the experience is inevitably kept from the viewer.

However, it is not impossible if the translator keeps in mind the challenging parts to translate and employs different strategies in their translation. To recreate the same

effect, it helps to use a functional approach in translating code-switching. In the case of *Fawlty Towers,* code-switching is intentional and unintentional. A functional translation should reflect this. Therefore, this research will categorise the functions of both the unintentional code-switching used by the characters and the intentional code-switching written by the screen-writers. Based on the research of Pisek (1997), García-Escribano (2017), Donaldson (1983) and Siegel (1995), five problems have been identified that will be discussed in this research. First, the Dutch translation of the subtitles of *Fawlty Towers* will illustrate a functional equivalence approach to translation. Second, loss of translation will not occur much, if at all, because of the relationships between Dutch and English and Dutch and Spanish. Third, when loss does appear, it will be compensated most, if not all, of the time. Fourth, loss will occasionally be compensated by visual information. Lastly, direct translation procedures will be used more than oblique translation procedures in the Dutch subtitles of *Fawlty Towers*. The answers to these problems will lead to the answer to the research question: "What strategies are employed to translate code-switching as a device for humour in the Dutch subtitles of *Fawlty Towers?*"

3. Methodology

To answer the question "*What strategies are employed to translate code-switching as a device for humour in the Dutch subtitles of Fawlty Towers?*", the Dutch translations of the instances of code-switching will be categorised based on the procedure used and the function the code-switching has for the screen-writers and the character using it.

The procedures used for the categorisation are based on Molina and Hurtado's research, and have been divided into the categories of *direct* and *oblique* procedures. The oblique procedures have been further divided into *compensation* procedures, *omission* procedures, *added explanation* procedures and *other oblique* procedures in order to better address the problems of this research. The procedures used are:

Direct translation

1. Borrowing: A direct transfer from ST to TT. (e.g. *sushi* or *kimono* in English.)
2. Calque: When a literal translation or Borrowing is incorporated into the TL. (e.g. *science-fiction* in English.)

Oblique translation

Omission procedures:

1. Reduction: When a specific semantic element was left out of the translation. (e.g. *Ramadan* translated to *month of fasting*.)
2. Generalisation: Translating to a more general term. (e.g. translating *computer* to *machine*.)
3. Particularisation: Translating to a more particular term. (e.g. translating *machine* to *computer*.)
4. Complete omission: When a word or phrase is completely left out of the translation

Compensation procedures

1. Substitution: To make up for omission by translating to paralinguistic elements such as gestures.
2. Addition: Adding a linguistic element later in the text to make up for an earlier omission.

Added *explanation* procedures

1. Amplification: To take over a ST linguistic element and add an explanation to it. (e.g. translating *Ramadan* to *Ramadan, the Muslim month of fasting*.)
2. Description: To replace a term or expression with an explanation in the translation. (e.g. translating *panetonne* to *a traditional Italian cake eaten on New Year'sEve*.)

Other oblique procedures

1. Modulation: A shift in point of few and semantics (e.g. translating *It does not seem unusual* to *It is very normal*.)
2. Transposition: A shift in word class or grammatical category. (e.g. *They have pioneered* to *They have been the first*.) [45]

To establish whether or not a functional approach was used in the translation, the instances of code-switching will be categorised using Kawwami's categorisation for the unintentional use of code-switching by the characters. His categorisation can be found on page 8.

1. When bilinguals talk about a specific topic, as some topics may be preferred in a particular language.
2. When quoting someone who uses code-switching.

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[45] Lucía Molina, and Amparo Hurtado Albir, "Translation Techniques Revisited. : A Dynamic and Functionalist Approach," 2002 510-511 .

3. To show empathy, as switching to a language more familiar to the listener may come across as more empathetic.
4. Conjugation, using code-switching to tie sentences or parts of sentences together.
5. Code-switching and repeating in order to clarify something
6. Code-switching before explaining something to allow for easier understanding by the listener
7. Expressing a group identity with other bilinguals.
8. To add a nuance to the conversation, strengthening or softening a request or command.
9. To preserve the lexical integrity of the conversation when a speaker lacks equivalent lexicon to their first or second language.
10. To exclude people who do not speak a certain language from the conversation.[46]

The writers wrote code-switching into the show to generate humour. Therefore, in order to categorise the intentional use of code-switching in *Fawlty Towers,* categorisation of humour will be used. His categories are *relief, incongruity* and *superiority*. These are further divided into *identification*, *clarification*, *differentiation* and *enforcement*.[47] The categorisation of all the instances of code-switching based on the procedures used to translate them and their function will be brought together in a *Microsoft Excel* sheet that can be found in the Appendix.

[46] Kawwami, "Code switching used by the Comics," 14-17.
[47] Meyer, "Humour as a Double-Edged Sword," 317.

4. Results

Fawlty Towers focuses on the exploits of its short-fused owner and hotelier Basil Fawlty (from hereon he will be referred to as *Fawlty*), his sharp and sarcastic wife Sybil and their employees; Polly Sherman and the Spanish waiter Manuel. The hotel setting and the presence of the Spanish waiter Manuel invite many possibilities for code-switching. Code-switching occurred 23 times in *Fawlty Towers*. The characters who used code-switching were in order of most to least amount of code-switching, Basil Fawlty (nine times); Polly (five times); Manuel (three times); a guest in season 2 episode 2 *The Psychiatrist* (two times); The chef in season 1 episode 5 *Gourmet Night* (two times); Sybil Fawlty (one time) and a man who comes to deliver a garden gnome to the hotel in season 1 episode 2 *The Builders* (one time). Most of the code-switching was between English and Spanish, but there were a couple of instances between English and German and English and French. A list of all instances of code-switching and their translations can be found in the Appendix, where the instances of code-switching are **bold** and *italicised* for emphasis. When examples are given, the instances of code-switching are **bold** and *italicised* for the same reason.

4.1 Translation procedures

Of the 23 cases of code-switching, 14 were translated using borrowing procedures, one using a calque procedure, while the other eight were completely omitted. Whenever a lot of Spanish would appear at once, usually Manuel being the one speaking it, the code-switching was completely omitted in the original subtitles and the translation. For example, in the following excerpt:

Please, so sorry.

Seven is what I think you say... ***Cómo se dice en inglés?*** ***Solamente puedo ver los números*** ***cuando los tengo delante.*** - The pâte and the lamb. ***- Sí. Paté, lamba, paté, lamba, paté, lamba.*** ***- Escriba, escriba.*** ***- Sí, sí, paté, lamba, paté, lamba.***

Here Manuel is speaking to a guest at breakfast service. He misunderstands the guest and goes on a Spanish tangent as a result. In the Dutch translation, the few English sentences in-between are translated to *Spijt mij. Ik dacht u zegt zeven.* and *Pâté en lamsschotel*. Manuel's Spanish tangent, however, has been completely omitted. An example of a borrowing translation procedure can be found below:

It doesn't matter, Manuel. ***De nada***.	Dat is niet erg, Manuel. ***De nada***.

De nada has been directly transferred from the source to the target. Moreover, when the code-switching was borrowed in the Dutch translation, the non-English words were italicised. This helped the audience to properly distinguish whenever Spanish, French or German words appeared. Ideally, the subtitle shows on the screen as a character speaks.[48] In a fast-paced comedy show like *Fawlty Towers,* this means

[48] Díaz-Cintas and Remael, Audiovisual Translation, Subtitling, 88.

the subtitles can be a bit fast. Distinguishing the parts where code-switching takes place by use of italics allows the audience to better register and understand the code-switching. The code-switching instantly stands out, giving the audience a moment to think about what the Spanish, French or German words mean. Therefore, the having the non-English words in italics helps the audience to grasp the full meaning of a scene or sentence.

The following excerpt is of the once instance of code-switching that was translated by using a calque procedure:

Oh, Manuel, get some loo paper, ***muchos***, for 22.	Haal wat wc-papier. ***Veel***. 22.

Muchos has been literally translated to *veel*. Moreover, the translation *veel* is incorporated into the TL, and is not italicized like the instances of borrowing.

Most of the code-switching characters are English native speakers. However, the character Manuel is not. Even though he is not an English native, there is an instance when Manuel code-switches and the English grammar is maintained, which has been transferred to the TL by the translator. The instance is as follows:

Is not easy for me... ***entender***	Kanniet ***entender***

Manuel is not a native English speaker. In this scene he struggles to come up with the right word in English, and says the Spanish word *entender*, which means *to*

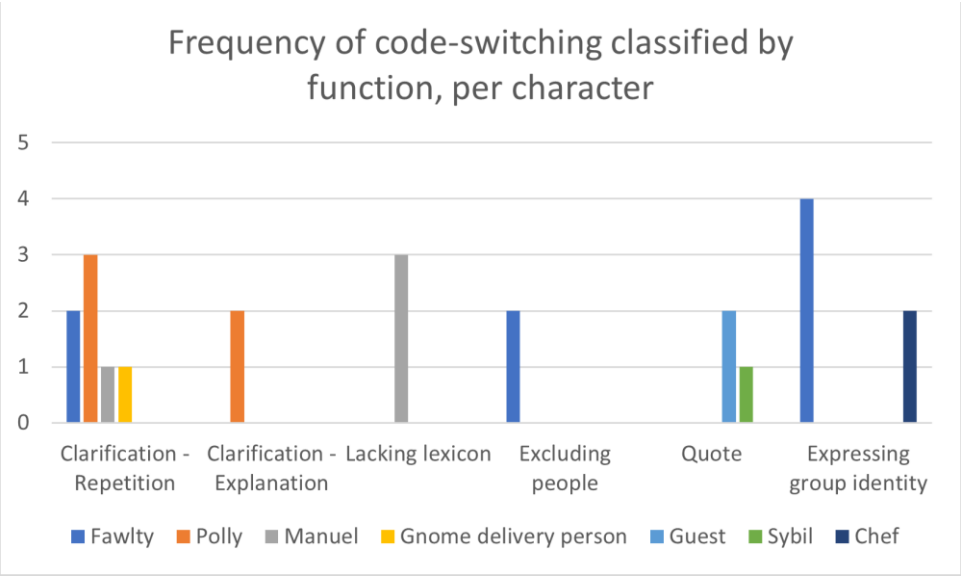
understand. Even though he struggles with the vocabulary, he correctly uses the infinitive form of the word. By borrowing this instance of code-switching, and making the Dutch grammar mimic the English, the translator has made this same pattern appear in the translation. This emphasizes that Manuel does have a level of knowledge of the English language and helps the audience to understand the meaning of the sentences with words in Spanish as well. All in all, the translator did opt for direct procedures more than oblique procedures, doing so 15 out of 23 times (65% of the time).

4.2 Functional equivalence

4.2.1. Code-switching of the characters

Of the 23 instances of code-switching, eight were done by Fawlty, five by Polly, four by Manuel, two by the chef from season 1 episode 5 *Gourmet Night*, two by a guest in season 2 episode 2 *The Psychiatrist*, one by Sybil Fawlty and one by a person delivering a garden gnome in season 1 episode 2 *The Builders*. Moreover, out of the 23 instances of code-switching, three were quoting other instances of code-switching, seven serve as clarification by repetition, two served as clarification added to an explanation, six expressed group identity with other characters, three were based on a lack of equivalent lexicon and two were used to make another character feel excluded. Which character used code-switching how often and for what purpose be found in *Table 2*.

Table 3: Frequency of code-switching classified by function, per character



The function of code-switching that appeared the most is as repetition or code-swithing used and repeated in order to clarify something. Because this category involves repetition, the meaning of the code-switched words was stated in English too, and then translated to Dutch. For example:

No, no. Where's the real boss? Qué? The ***generalísimo***. In Madrid.	Nee, waar is de echte baas? X De ***generalissimo***. In Madrid.

Here a delivery man comes to bring a garden gnome to the hotel, which was ordered by Mrs. Fawlty. He asks Manuel where the boss is, refering to Sybil and Basil Fawlty, who both are absent. Manuel does not understand him, so the delivery man tries to clarify using the Spanish term *generalissimo*. *Generalissimo* is a repetition of the word boss he used earlier. By translating the word boss into the Dutch baas, the

function of the code-switching also comes across to the Dutch audience, as the repetition is kept.

Similar to this situation is the cateogory of code-switching before or after explaining something to allow for easier understanding by the listener. The only character using this function of code-switching is Polly. An example is:

It doesn't matter, Manuel. ***De nada***.	Dat is niet erg, Manuel. ***De nada***.

Here Manuel has forgotten to do something and comes running back to do it. Polly responds by saying *It doesn't matter, Manuel. De nada. De nada*, here, is added for clarification after Polly has already given Manuel an English explanation. It is not a repetition in this case, because *de nada* does not mean the same as *it doesn't matter* in context. *It doesn't matte*r here literally means that something does not matter. Polly called Manuel to do something, but when he arrives the situation has changed and she does not need him to do what she called him for anymore. *It doesn't matter* can also be used to tell someone not to worry about something or to leave something be. *De nada* means something along the lines of *don't mention it*, being used to tell Manuel not to worry about what Polly called him for. This function has been taken over in the Dutch translation as well by translating *it doesn't matter* to the Dutch *dat is niet erg* whilst keeping the *de nada* after it.

When Manuel uses code-switching to preserve the lexical integrity of the conversation when he lacks equivalent lexicon in English, it is usually omitted in the translation. However, context helps the viewer to still understand what is going on and why Manuel code-switches. For example:

No, no. ***Hay mucho burro alli!***	**X**

Que? ***Hay mucho*** ***burro alli!*** Ah, mantequilla! What? Que? Mantequilla. ***Burro*** is... is hee-haw.	

In this scene Fawlty tries to explain to Manuel that there is too much butter on the trays Manuel is carrying. He tries to say this in Spanish so Manuel understands by saying *hay mucho burro ali*. However, *burro* does not mean *butter*, it means *donkey*. Earlier on the translator does translate when fawlty says *Manuel, there is too much butter on those trays*, so the context is already set for the Dutch audience. The misunderstanding becomes clear to the Dutch audience, when Manuel later says *burro is... is hee-haw*. *Hee-haw*, here, is an onomatopoeia based on a sound that a general English and Dutch audience can identify as being the sound a donkey makes. The translation of the context combined with the onomatopoeia show the audience that the function of code-switching here is to communicate even though there is a lack of equivalent lexicon in the way.

When Fawlty uses code-switching to exclude people, the code-switching is translated using a borrowing procedure. The borrowing procedure adds an extra dimention to the function, as keeping the code-switching untranslated allows for the audience to identify with the excluded guest. For example:

but I will bring you the ***carte des vins***	Maar ik zal u zo de ***carte des vins*** brengen.

In this scene a guest, whom Fawlty believes does not belong in his hotel, asks for the wine list. Fawlty wants to run a fancy hotel with only the most prestigous guests, and this particular guest does not fit that image in Fawlty's opinion. He even complains to his wife about it in an earlier scene. Moreover, the guest mistakes Fawlty for a waiter. So Fawlty decides to deliberately use French words to sound sophisticated and exclude the guest. When the guest asks for some wine, he responds with *The waiter is busy, sir, but I will bring you the carte des vins*. This conversation was entirely translated into Dutch. So was the conversation between Fawlty and his wife. Therefore, the context helps the audience understand why Fawlty code-switches in this scene and what he is saying.

Not only does Fawlty use code-switching to exclude guests he does not like, he also code-switching to try to express a group identity with guests he does want his hotel to attract. For example:

How very ***au fait*** of you to come to our little culinary ***soiree*** this evening.	***Au fait*** van u, dat u naar onze ***soirée*** komt.

In this scene guests are arriving for a gourmet night hosted by the hotel. Fawlty is using French words to come across as sophisticated and make a good impression on his guests. By using a borrowing procedure, the translator made this function come across in the Dutch as well. Similar to when Fawlty code-switches to exclude a guest, this adds an extra dimension to his intentions. This dimension is not added when the chef uses code-switching to express group identity. He really likes Manuel and tries to express group identity with him by sprinkling some Spanish through his sentences. However, he does not have Fawlty's characteristic need to exclude people he believes

to be beneath his hotel and suck up to people he does want his hotel to attract. It is Fawlty's character that adds something to code-switching whenever it has the function of excluding someone or expressing a group identity.

The last function of code-switching used in *Fawlty Towers* is to quote another instance of code-switching. This only happens in season 2 episode 2 The Psychiatrist. At the beginning of the episode a guest tells Mrs. Fawlty a joke. The punchline is as follows:

And he says, ""Cause you got so terribly pretentious." And Harry says, "Pretentious***, moi***?"	Zegt ie: Je doet zo arrogant. En Harry zegt: Arrogant? ***Moi?***

The humour here stems from the fact that the quoted person is being ignorant about their being pretentious. When asked about it, they respond by saying something pretentious, *Pretentious, Moi?* In a kitchen scene, Mrs. Fawlty quotes this to Polly, and the guest tells the joke to a lady in his room later on. French words are used by Fawlty in other scenes as a sophisticated language to exclude people or identify with them. Here that same notion of French being sophisticated is used to make a joke. This consistency allows for the borrowing procedure used by the translator to properly make the joke and information come across. Moreover, the context again helps the Dutch audience understand the function of the code-switching.

Whether the translator chose to borrow the code-switching or omit it was not dependant on why the characters code-switch, as the omissions are devided over the categories without one category standing out. Even though the translator did omit eight out of the 23 instances of code-switching in the translation, the information of

the code-switching still came across in most cases. Thanks to the context being sufficiently translated, the intentions of the characters are clear for a Dutch viewer. Therefore a functional equivalence approach with regards to the characters was used to translate the code-switching in *Fawlty Towers*.

4.2.2 Code-switching of the screen-writers

Twelve out of the 23 instances of code-switching in *Fawlty Towers* were put in by the writers to make jokes. These jokes were either funny because they surprised the viewer (incongruity) or because they made the viewer feel like a better person than the Fawlty character (superiority). Out of these, 11 were based on the audience feeling different from the characters (differentiation), one instance of code-switching used to joke was based on the audience identifying with a character. The other 11 instances of code-switching were either used to build up a joke or make the characters of Polly and Manuel appear consistent.

The first of two categories that were added to the category of functions of code-switching as intended by the writers was code-switching used to show character coherency. Polly is a character who speaks multiple languages, including Spanish. Therefore, it comes across the most natural to an audience if she uses that skill. However, that does not mean a joke is being made. For example:

Windows, ***por favor***.	De ramen, ***por favor***.

Here Polly is trying to explain something to Manuel using code-switching. She uses Spanish to make sure what she means to say properly comes across to Manuel. Manuel, on the other hand, mostly code-switches to Spanish because he lacks English lexicon. For example:

Is not easy for me... ***entender***	Kanniet ***entender***

Nothing about these instances of code-switching is funny, nor do they act as build up for any joke. Therefore, the reason code-switching was written into the script here is to make the characters appear consistent. Moreover, because the English part of the sentence is translated and the code-switching is maintained, the function of code-switching to show character coherency comes across to the Dutch audience. Thus the function of code-switching used to show character coherency was added. This function appeared six out of 23 times.

The second category that was added to the category of functions of code-switching as intended by the writers was code-switching used to build up a joke. These include instances of code-switching that are part of a joke or build up a joke that appears later in the episode, but are not jokes themselves. For example:

And he says, ""Cause you got so terribly pretentious." And Harry says, "Pretentious***, moi***?"	Zegt ie: Je doet zo arrogant. En Harry zegt: Arrogant? ***Moi?***
And he says, "Pretentious? ***Moi***?" (LAUGHING) I always like a man who can make me laugh.	En hij zegt: Arrgant? ***Moi***? Ik hou van mannen die me aan 't lachen maken.
- Thank you. - Not at all.	Dank u. -Graag gedaan.

JOHNSON: "Pretentious, ***moi***?"	Arrogant? ***Moi?***

The first time a character uses code-switching to quote something is when a guest tells Mrs. Fawlty a funny anecdote. This annoys Fawlty, as he does not like this particular guest. Later on, Mrs. Fawlty repeats this funny anecdote to Polly in the kitchen, annoying Fawlty once more. For the audience, however, the joke does not land until this anecdote is told a third time by the guest who initially told it. This time, however, he tells it to a girl he sneaked into his room against the hotel rules. Fawlty finding out the guest is breaking the rules through the same anecdote that has already annoyed him twice is the essence of the joke. Though funny on their own, the first two times code-switching is used to quote the anecdote serve to make the third time this code-switching happens that much funnier. Thus code-switching is used here to build up a joke. All instances of code-switching used to build up jokes were translated using a borrowing procedure. This combined with the fact that the jokes made are usually in English and translated in the Dutch subtitles makes the jokes come across. Thus, the function of code-switching used to build up a joke comes across in the translation. Code-switching was used to build up a joke five out of 23 times.

Of the 12 instances of code-switching used to make jokes, three different combinations of humour theory and humour function appeared. The first is the supremacy theory combined with the function of differentiation. For example:

May I wish you ***bon apetit.***	Mooi. ***Bon appétit***

In this scene, Fawlty is using code-switching to exclude a guest he feels is not good enough for his hotel. This falls under the supremacy theory, because the humour stems from the fact that the viewer feels they are a better person than Fawlty.

Moreover, the function of the joke is differentiation. The viewer is supposed to laugh because they do not identify with Fawlty and his antics. These functions also come across in the translation, because Fawlty's intentions come across. The code-switching has been translated using a borrowing procedure, which along with the context of the episode results in functional equivalence. This combination of humour theory and function appeared eight out of 11 times.

The second combination of humour theory and function used to make jokes with code-switching in *Fawlty Towers* is incongruity theory with a differentiation function. For example:

Please, so sorry. Seven is what I think you say… ***Cómo se dice en inglés?*** ***Solamente puedo ver los números cuando los tengo delante.*** - The pâte and the lamb. - ***Sí. Paté, lamba, paté, lamba, paté, lamba.*** ***- Escriba, escriba.*** ***- Sí, sí, paté, lamba, paté, lamba.***	Spijt mij. Ik dacht u zegt zeven. **X** Pâté en lamsschotel.

In this scene Manuel mistakes a guests room number and puts him on the wrong dinner table. He apologises and wants to explain that he mixes up numbers

sometimes, but does not know how to say that in English. So he goes off on a little tangent in Spanish about his conundrum. The guest ignores it, however, and orders a Pâte and lamb. The code-switching in this scene falls under the incongruity theory of humour, because the viewer cannot predict the code-switching. On top of that, Manuel starts to dance a bit and chants *paté Lamba paté lamba,* which is silly. The function of the humour here is differentiation. The guest is supposed to not identify with Manuel in order to laugh at his silly antics. Even though the code-switching was omitted in the translation, the viewer can still hear Manuel switch languages in the scene, and can understand what is going on. Whether the code-switching is omitted in the subtitles or not, the switch from one language to another is still surprising, so the humour still comes across. Therefore, the function is still translated. This combination of humour theory and function appeared 3 out of 11 times.

The third and final combination of humour theory and function used to make jokes with code-switching in *Fawlty Towers* is incongruity theory with an identification function. This combination only appears once.

- Thank you. - Not at all. JOHNSON: "Pretentious, ***moi***?"	Dank u. -Graag gedaan. Arrogant? ***Moi?***

As stated before, this joke was build up using two instances of code-switching where the characters quoted another instance of code-switching. Here, the guest who initially quoted code-switching to make a joke to Mrs. Fawlty, now quotes the same anecdote to a lady he sneaked into his room. Having company stay over whilst not being married is not allowed in the hotel. The code-switching in this scene falls under the incongruity theory of humour, because the joke is based on an element of surprise, the guest having sneaked a lady into his room. The function here is

identification, because the viewer is just as surprised as Fawlty, and identifies with him. Fawlty may not be the person code-switching in this scene, but the comedy still stems from his reaction to the code-switching. Therefore, this code-switching is an instance of incongruity theory with the function of identification. Because the code-switching is translated using a borrowing procedure, and the build up and context of the joke are translated too, the joke comes across well in the Dutch subtitles too. Therefore, there is functional equivalence in the translation. All in all, the Dutch subtitles of *Fawlty towers* was translated using a functional equivalence strategy.

4.3 Loss and compensation

Complete loss of translation occurred eight out of 23 times. Compensation never occurred at all. Whenever a lot of Spanish words and sentences occurred in short succession, there were no subtitles at all. Sometimes. not even English words spoken in between were subtitled. Paralinguistic elements, such as gestures, were present, but did not serve to fill the audience in on any of the omitted information. Even added explanation procedures did not occur, so whenever the code-switching was omitted in the subtitles, it was completely omitted without any compensation procedures. However, sometimes the series compensated for itself. As stated before, Polly is a character who speaks multiple languages. When she uses code-switching as clarification added to an explanation, the explanation is usually in English. The code-switching is then a repetition of what was already stated in English. Because the translator translated the English explanation in the Dutch subtitles, the audience did not miss out on any information. An example can be found in season 2 episode 4 *The Kipper and the Corpse*:

- Cómo? - I said a bowl.	X Een kommetje, zei ik.

- A ball? - Yes, and not cold like that. That's too cold. I said tepid, didn't I? - ***Más grande, Manuel. De agua caliente***. - Ah! He could catch pneumonia from that.	X Ja, en niet zo koud. Lauw, zei ik toch? **X** Zo krijgt ie nog longontsteking.

Here, a guest explains to Manuel that the milk for her dog needs to be tepid and in a bowl. Manuel does not understand, so Polly code-switches and tells him the same thing in Spanish that the guest just said in English. The English explanation of the guest has been translated, whereas the code-switching has been omitted in the translation. Since the explanation has been translated, the viewer does not miss out on any information. Therefore, loss of translation did occur, but was not compensated with a compensating procedure. However, due to the code-switching being a repetition of what was stated in English in Spanish on occasion, the audience still did not miss out on information at every occurrence of omission.

5. Discussion

All in all, the translator used a functional equivalence approach to translate *Fawlty Towers* into Dutch subtitles. Fawlty was the character that code-switched the most, followed by Polly and Manuel. The function of code-switching for the characters in order of most to least are as clarification; to express a group identity; to quote an instance of code-switching; by lack of equivalent lexicon in the main language spoken; to exclude people. The function of code switching for the writers in order of most to least are humour; character consistency; to build up a joke. When the writers intended to make a joke, the humour theory and function it was based on in order of most to least are supremacy differentiation, incongruity differentiation, and incongruity identification. Loss occurred about one third of the time, which is more than expected. However, the meaning was still transferred properly without needing compensation due to the context, and because omitted code-switching was often a repetition of something that was originally in English and was translated in the Dutch subtitles. Compensation did not appear at all. Direct translation procedures were used more than oblique ones to translate the instances of code-switching in *Fawlty Towers*. Most of the instances of code-switching were translated using a borrowing procedure, some were completely omitted, and one was translated using a calque procedure. When borrowing, the translator put the code-switching in italics for emphasis. The procedures used did not depend on the function of code-switching in any way.

In the end, *Fawlty Towers* is only one show with only 23 instances of code-switching. Moreover, *Fawlty Towers* aired around 50 years ago. So these results are not entirely representative. More research into recent media in which code-switching occurs more often than in *Fawlty Towers* would, combined with this research, provide a broader more representative view. The upcoming reboot of *Fawlty Towers* might be a good place to start. A comparison could even be drawn between the show

and its reboot. Moreover, comparing the code-switching in Fawlty Towers with code-switching in the real world could uncover more about code-switching and its depiction in media. However, this presents the researcher with a challenge, because to pinpoint what constitutes naturally used code-switching, the researcher has to bear in mind many factors that influence naturally used code-switching. Among these factors are the age, region of origin, social class, culture, occupation and culture of the person code-switching as well as what languages occur in the code-switching. There is still a lot to uncover about code-switching in translation.

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Appendix

Appendix 1: Translation procedures used to translate code-switching

Borrowing	14
Calque	1
Reduction	0
Generalisation	0
Particularisation	0
Complete omission	8
Substitution	0
Addition	0
Amplification	0
Description	0
Modulation	0
Transposition	0
Total	*23*

Appendix 2: Characters functions of code-switching and functional equivalence score

Specific topic	0	
To quote CS	3	
To show empathy	0	
As conjugation	0	
Clarification as explanation	7	
Clarification with explanation	2	
Expressing group identity	6	
To add nuance	0	
By lack of equivalent laxicon	3	
To exclude people	2	
Total	23	
	Yes	*No*
Functional Equivalence	*23*	*0*

Appendix 3: Screen-writers humour function of code-switching and overall equivalence score

	Relief	Incongruity	Superiority	Total
Identification	0	1	0	1
Clarification	0	0	0	
Enforcement	0	0	0	
Differentiation	0	3	8	11
Total	0	4	8	12
	Yes	No		
Functional Equivalence	23	0		

Appendix 4: Overview of ST, TT, Character function and Screen-writer function.

Original line	**Dutch translation**	**Characters Function of code-switching**	**Screen-writer Function of code-switching**
Not "on those trays." No Sir, "***Uno dos tres***." ***Uno, dos, tres.***	**X**	Code-switching and repeating in order to clarify something.	**Incongruity** **Differentiation**
No, no. ***Hay mucho burro alli!***	**X**	To preserve the lexical integrity of the	**Incongruity**

Que? ***Hay mucho burro alli!*** Ah, mantequilla! What? Que? Mantequilla. ***Burro*** is… is hee-haw.		conversation when a speaker lacks equivalent lexicon to their first or second language.	**Differentiation**
Is not easy for me… ***entender***	Kanniet ***entender***	To preserve the lexical integrity of the conversation when a speaker lacks equivalent lexicon to their first or second language.	**Character coherency**
but I will bring you the ***carte des vins***	Maar ik zal u zo de ***carte des vins*** brengen.	To exclude people who do not speak a certain language	**Superiority**

		from the conversation.	**Differentiation**
May I wish you ***bon apetit.***	Mooi. ***Bon appétit***	To exclude people who do not speak a certain language from the conversation.	**Superiority** **Differentiation**
Naturally, naturally! ***Naturellement!***	Natuurlijk. Natuurlijk. ***Naturellement.***	Expressing a group identity with other bilinguals.	**Superiority** **Differentiation**
It doesn't matter, Manuel. ***De nada***.	Dat is niet erg, Manuel. ***De nada***.	Code-switching before or after explaining something to allow for easier understanding by the listener	**Character coherency**
Windows, ***por favor***.	De ramen, ***por favor***.	Code-switching and repeating in	**Character coherency**

		order to clarify something	
No, no. Where's the real boss? Qué? The ***generalísimo***. In Madrid.	Nee, waar is de echte baas? X De ***generalissimo***. In Madrid.	Code-switching and repeating in order to clarify something	**To build up a joke**
Please, so sorry. Seven is what I think you say... ***Cómo se dice en inglés?*** ***Solamente puedo ver los números***	Spijt mij. Ik dacht u zegt zeven.	To preserve the lexical integrity of the conversation when a speaker lacks equivalent lexicon to their first or second language.	**Incongruity** **Differentiation**

cuando los tengo delante. - The pâte and the lamb. - ***Sí. Paté, lamba, paté, lamba, paté, lamba.*** ***- Escriba, escriba.*** ***- Sí, sí, paté, lamba, paté, lamba.***	**X** Pâté en lamsschotel.		
One night I cook you both paella. Okay. And, Kurt, mmm... You don't trust me? ***- Ciao.*** ***- Ciao!***	Ik za lee keer paella voor jullie maken. x Vertrouw je me niet?	Expressing a group identity with other bilinguals.	**To build up joke**

	X **X**		
Manuel, together you and I make Fawlty Towers famous for its cooking. - Qué? - Excellent, tip-top, ***famoso***!	Fawlty Towers wordt dankzij ons beroemd om z'n keuken. x Uitstekend, uit de kunst, ***famoso***.	Expressing a group identity with other bilinguals.	**To build up joke**
How very ***au fait*** of you to come to our little culinary ***soiree*** this evening.	***Au fait*** van u, dat u naar onze ***soirée*** komt.	Expressing a group identity with other bilinguals.	**Superiority** **Differentiation**
- Can we help you? - Oh, you speak English? Of course.	Wat kunnen we voor u doen? U spreekt Engels.	Expressing a group identity with other bilinguals.	**Superiority** **Differentiation**

Ah, wonderful! ***Wunderbar***! Ah.	-Natuurlijk. Geweldig. ***Wunderbar.***		
Oh, Manuel, get some loo paper, ***muchos***, for 22.	Haal wat wc-papier. ***Veel***. 22.	Code-switching and repeating in order to clarify something.	**Character coherency**
And he says, ""Cause you got so terribly pretentious." And Harry says, "Pretentious***,*** ***moi***?"	Zegt ie: Je doet zo arrogant. En Harry zegt: Arrogant? ***Moi?***	To quote someone who uses code-switching.	**To build up joke**
And he says, "Pretentious? ***Moi***?" (LAUGHING)	En hij zegt: Arrgant? ***Moi***?	To quote someone who uses code-switching.	**To build up joke**

I always like a man who can make me laugh.	Ik hou van mannen die me aan 't lachen maken.		
- Thank you. - Not at all. JOHNSON: "Pretentious, ***moi***?"	Dank u. -Graag gedaan. Arrogant? ***Moi?***	To quote someone who uses code-switching.	**Incongruity** **Identification**
Stupidísimo! You continental cretin! I'm sorry, I'll get you another one.	***Stupidisimo.*** Continentale kluns. U krijgt 'n andere.	Code-switching and repeating in order to clarify something.	**Superiority** **Differentiation**
- Cómo? - I said a bowl. - A ball? - Yes, and not cold like that.	X Een kommetje, zei ik.	Code-switching before or after explaining something to allow for easier	**Character coherency**

That's too cold. I said tepid, didn't I? - ***Más grande, Manuel. De agua caliente***. - Ah! He could catch pneumonia from that.	X Ja, en niet zo koud. Lauw, zei ik toch? **X** Zo krijgt ie nog longontsteking.	understanding by the listener	
I tell him paella is fish dish. - Go away! - What I do? ***Arriba! Vamos!***	Paella is 'n visgerecht. -Ga weg Wat doe ik? -Wegwezen. **X**	Code-switching and repeating in order to clarify something.	**Superiority** **Differentiation**

- Is dirty. - Don't matter, what about Basil? - Mr Fawlty to you. - No, no. Basil! ***Está aquí.*** - Now go and clean it. - Ah, sí, sí.	Vies. -Wat doen we met Basil? Mr Fawlty voor jou. -Nee, Basil. **X** Ga 't schoonmaken.	Code-switching and repeating in order to clarify something.	**To build up a joke.**
Here's your veal, Mr Carnegie, - And one green salad. - Thank you. Ah, ***bon***. Good	Hier is uw kalfsvlees. En een salade.	Expressing a group identity with other bilinguals.	**Superiority** **Differentiation**

appétit.	**X**		
Well done, Terry.	**X**		
	Goed zo, Terry.		