

‘On dirait même pas du français’ : Subtitling amusing instances of linguistic and cultural otherness in Dany Boon’s *Bienvenue chez les Ch’tis* and *Rien à déclarer*

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Abstract

The present article centres on two French comedy films by Dany Boon in which humour is predominantly based on linguistic and cultural otherness. Bienvenue chez les Ch’tis (2008) focuses on a dialect of French spoken, and cultural difference which exists, within France. Rien à déclarer (2010), by contrast, concentrates on a dialect of French spoken in Belgium and on differences which exist between two national cultures. Examining how humorous instances of linguistic and cultural otherness manifest themselves in the chosen films, this article discusses how the resulting translation challenges have been handled by subtitler, Michael Katims.

Keywords: Comedy films; Humour; Linguistic and cultural otherness; Subtitling; Translation challenges.

Introduction

The present article focuses on two French films in which humour is predominantly based on linguistic and cultural *otherness*. In Dany Boon’s 2008 *Bienvenue chez les Ch’tis*, Post Office manager Philippe Abrams is sent to the north of France as punishment for having pretended to be disabled in order to be transferred to the south coast. This film, set in the Nord-Pas-de-Calais region, provides a humorous and highly self-conscious portrayal of the dialect¹ and cultural peculiarities of this region’s people, *les Ch’tis*. If *Bienvenue* centres on a dialect of French spoken, and cultural difference which exists, within France, the second film to be considered in the present study, Boon’s 2010 *Rien à déclarer*, concentrates on a dialect of French spoken in Belgium and on differences which exist between two national cultures. This film follows the acrimonious relationship between two customs officers, one a Belgian Francophobe and the other a good-humoured Frenchman, who are forced to work together during the elimination of the Franco-Belgian borders in the 1990s. Here, much of the film’s humour resides in mockery of the Belgian language and is based on ethnic jokes inspired by stereotypes of both cultures.

This article therefore targets a very distinct translation problematic. The humour in both of Boon’s films is centred on *others* and could be described as predominantly ‘*linguistically-oriented*’ (Raphaelson-West 1989: 132) and culturally-oriented. Given that the metalinguistic features and cultural references contained in Boon’s two films are both key to their humour and intrinsic to their narratives, subtitler Michael Katims must clearly attempt to preserve these, as far as possible, in his English-language subtitles if the films’ linguistic and cultural specificity and resulting humour are to be communicated to their TL viewers. The purpose of the present study is thus threefold. First, it contextualises this particular problematic by outlining the nature of humour, the issues which arise when translating

humour, as well as the additional complexities which are added when humour occurs in an audiovisual context and comedy films are then translated, or subtitled, into a foreign language and culture. Second, it examines how instances of linguistic and cultural otherness which are (intended to be) humorous manifest themselves in *Bienvenue chez les Ch'tis* and *Rien à déclarer*. As each film contains a multitude of such instances, the following pages examine a selection of representative examples. Last, this study considers how the translation challenges to which the chosen humorous extracts give rise have been handled by their subtitler, Michael Katims.

Humour

The nature of humour

Humour can be concisely defined as ‘the quality of being amusing or comic, especially as expressed in literature or speech’ (*OED* 1998: 894). To this it should be added that, if humour and laughter are closely related they are, nevertheless, not synonymous. Evolutionary psychologists (Polimeni 2006: 1) state that laughter is only a *possible* effect of humour:

Humour is the underlying cognitive process that frequently, but not necessarily, leads to laughter. Laughter is a seizure-like activity that can be elicited by expressing a humorous cognitive stimulus but also other stimuli such as tickling. Thus, one can laugh without a humorous stimulus, and similarly one can experience humour without laughter.

In spite of these relatively straightforward definitions, and the fact that humour and laughter are commonplace in both everyday life and the arts, the theory of humour is extremely complex. Given that this theory has existed and been discussed for centuries – in the West, its origins can be traced back to Plato – a plethora of approaches to this exists (Chiaro 1992: 1). These range in focus from incongruity and superiority to irony. If these distinct perspectives are all of interest, there is, understandably, no one comprehensive taxonomy thereof.ⁱⁱ This said, whatever their particular stance, theorists widely acknowledge that humour is always context-based, that is, it is invariably rooted in, and therefore dependent on, the linguistic, sociocultural, and indeed personal context in which it occurs (Chiaro 1992: 77). There is also broad consensus that humour is inherently subjective in character and that sense of humour varies from one individual to another, even within families and friendship groups (Raphaelson-West 1989: 129; Vandaele 2002: 165).

Translating humour

Given the context-dependent and subjective nature of humour within any one culture, the process of translating humour – that is, transferring it into another linguistic and cultural context, within which the target audience’s sense of humour will also be subjective –, is clearly a challenging task (Chiaro 2002; Mateo 2010; Rosas 2002). Understandably, there has been much debate about the translatability of humour. Essentially, the difficulty of this task resides in the fact that, if humour is to cross linguistic and cultural borders successfully, the source and target audiences must share certain knowledge (Chiaro 2002; Delabastita 1997). Despite this, Raphaelson-West (1989: 1) suggests that, even if it is impossible to preserve equivalence of effect when rendering humour, there are always means of communicating the

humorous nature of the source text (ST) to the target language (TL) audience (see also Mateo 2010: 190).ⁱⁱⁱ Clearly, whichever approach the translator of humour adopts, the first step of this process is to identify, or interpret, the humour present in the source language (SL) (Díaz-Cintas and Remael 2007: 214; Vandaele 2002). This requires that the translator have ‘humour competence’ (Carrell 1997) in both the SL and TL cultures.

Subtitling humour. When humour occurs in an audiovisual context and is then translated into a foreign language via subtitles, a further layer of complexity is added. Subtitling,^{iv} or ‘the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in synch. with the original written message’ (Gottlieb 2001: 87), is a highly specific and notoriously difficult task whose multiple challenges have been widely acknowledged and discussed in recent years. Unique in nature, subtitling can be theorised according to each of Jakobson’s three categories of translation (1959/2000: 114). It is *interlingual* (translates text from one national language into another), *intra-lingual* (involves rewording or reducing the SL before interlingual translation can take place) and *intersemiotic* (transforms language which is used orally in the SL into a written form of the TL) (Boase-Beier 2012: v).^v Thus, in addition to handling the interlingual challenges which are posed by translating the ST, subtitlers must respect rigid spatial and temporal constraints (Luyken et al 1991: 156) in order to both synchronise their text with the film’s soundtrack and image and to also account for the reading capabilities of the TL audience (De Linde and Kay 1999: 4-7).^{vi} Furthermore, when transforming the oral SL into a written form of the TL, they must suggest orality in their writing and ensure, at all times, that the TL corresponds to the images of the original film. Subtitlers are, as Díaz-Cintas points out (2003: 43-4), particularly vulnerable as their translations can always be compared to the original (SL) text.

The challenges of translating comedy films. In view of the complex and subjective nature of humour, the difficulty of translating humour across linguistic and cultural boundaries and the added constraints of working within an audiovisual context, it is abundantly clear that subtitling comedy films can be a highly challenging task. The term ‘comedy film’ is broad and can be broken down into a number of subcategories, amongst which: slapstick (Edouard Molinaro’s 1978 *La Cage aux Folles*), parody (Laurent Tirard’s 2009 *Le Petit Nicolas*), romantic comedy (Jean-Pierre Jeunet’s 2001 *Le Fabuleux Destin d’Amélie Poulain*), black comedy (Etienne Chatiliez’s 2001 *Tanguy*) and social satire (Patrice Leconte’s 1978 *Les Bronzés*). As was previously suggested, given that films belong to an audiovisual medium they are inherently multimodal in character. According to Gambier (2009: 17): ‘[...] audiovisual is a multisemiotic blend of many different codes (images, sounds, colours, proxemics, kinesics, narrative, etc.)’. Thus, despite the existence of these subcategories, some of which have a predominant source of humour – in slapstick films, for instance, humour is frequently visual – , there is increasing consensus that, in the multimodal, multisemiotic medium of films, both meaning and humour result from *the interaction of elements* on a number of levels (Attardo 2001; Zabalbeascoa 1997). Certain theorists have discussed the indisputable, *inseparable connection* between linguistic and cultural humour (Chiaro 2010: 1; Vandaele 2001: 32).

While fully acknowledging these stances, the present article intends to focus very specifically on humour which is created by linguistic and cultural *otherness*. In order to do this, Raphaelson-West’s classification provides a helpful starting point. Studying a broad

range of categories of humour, Raphaelson-West discusses language jokes, culture jokes and universal jokes (ibid.: 130). She details how the first type of joke is the most difficult to render in another language, whereas universal jokes transfer relatively easily. As the term ‘joke’ is very specific – it has been defined as ‘a discourse unit consisting of two parts, the set-up and the punchline’ (Sherzer 1985: 216), the present study will use Raphaelson-West’s categories as a guide, but will refer to these as language-based humour, including linguistic playfulness (encompassed in Ritchie’s (2010: 4) definition of ‘verbal humour’), and culture-based humour.

i) Language-based humour is widely acknowledged to be the most challenging category of humour to translate (Chiaro 1992; Schroter 2004; Zabalbeascoa 1994/1996). As linguistic playfulness is totally specific to the SL, no exact equivalent could ever exist in the TL; a need to rewrite the play and, in doing so, recapture the original humour for the TL audience, is always inevitable. Significant examples of such playfulness include puns: ‘expression[s] that achieve emphasis or humour by contriving or amplifying two distinct meanings being suggested by the same word (polysemy) or by two similar-sounding words (homophones)’ (Baldick 1990: 181). Wordplays may not only be based on polysemy or homophony, but also on homographs, homonyms, paronyms, or on rhyme, alliteration, deviant pronunciation / vocabulary / grammatical rules and manipulation, or misunderstanding, of idioms.

ii) If culture-based humour is less problematic to translate than that which is rooted in the SL (Raphaelson-West 1989: 130), it nevertheless presents its own set of challenges; as it is embedded in the SL culture, the TL audience must share this cultural knowledge if humour is to be preserved in translation. This category of humour includes explicit references to the SL’s national culture or institutions and comments which reflect the SL culture’s attitude to other social strata or different nationalities. The latter may be termed ‘ethnic’ or ‘racist’ jokes (Raphaelson-West 1989: 132, also discussed by Díaz-Cintas and Remael 2007: 221).

Bienvenue chez les Ch’tis: Subtitling amusing instances of linguistic otherness

Ch’ti and its translation

Picard is a language closely related to French. Due to this proximity, it is sometimes believed to be a distortion of French, rather than a language in its own right. *Picard* in fact originated from low Latin and is a member of the Gallo-Romance family of languages. It has several dialects including *ch’ti*, which is spoken in the Nord-Pas-de-Calais. As Ruler (2010: 12) explains:

Ch’ti-mi [is] is a dialect said to have originated during WW1 when troops from outside northern France started to call those from Nord-Pas-de-Calais ‘the Ch’ti’. The name referred to their accent, and their pronunciation of ‘c’est tu’ (it’s you’) and ‘c’est moi’ (it’s me) as ‘ch’est ti’ and ‘ch’est mi’.

Pooley (1996: 13) clarifies that, in theory, ‘[...] a *Ch’ti* [is] a person from northern France and *ch’timi*, a markedly regional form of speech, although, generally speaking, both forms are used interchangeably’. This article will refer to the region’s people as the *Ch’tis*

and to their speech as *ch'ti*. However, as will be witnessed in some of the scenes examined, the characters refer to this dialect as both *ch'ti* and *ch'timi*.

The *ch'ti* dialect is characterised by distinctive pronunciation, vocabulary and grammar and its translation therefore creates a range of interesting challenges. At this juncture, it is apt to explore how the film's English subtitler, Michael Katims, handles some of the key translation challenges to which *ch'ti* can give rise.

In *Bienvenue chez les Ch'tis*, comparisons are often made between the Nord-Pas-de-Calais and other regions of France, between *ch'ti*, which is considered a low dialect, and standard French (Hornsby 2012: 182). Given that the film perpetually draws attention to the otherness of *ch'ti*, this language is frequently self-reflexive and, as the following pages illustrate, some scenes are dominated by the self-conscious treatment of certain linguistic features.

Scene One^{vii}

When Philippe Abrams arrives in Bergues in his car, it is dark and it has started to rain heavily. Visibility is poor and he collides with future colleague, postman Antoine Bailleul, who is returning home on his bicycle. As soon as Antoine speaks, distinctive *ch'ti* pronunciation can be detected; the French sound *s* [s] is replaced by a *sh* [ʃ]. The subtitler preserves this pronunciation by transposing it directly onto the TL, thereby recreating the latter in his subtitles and suggesting the presence of *ch'ti* in the TL.^{viii}

A.B. = Antoine Bailleul; P.A. = Philippe Abrams

Speaker	ST	TT
1)P.A.	Monsieur Bailleul ? [Mr. Bailleul?]	Mr Bailleul?
2)A.B.	Oui, <i>ch'est</i> moi. [Yes, it's me.]	Yesh, it'sh me.
3)P.A.	Bougez pas, bougez pas. 'Faut appeler les secours. [Don't move, don't move. Must call the emergency services.]	Don't move. Better call for help.
4)A.B.	Oh, <i>cha va</i> , <i>cha va</i> . [Oh, I'm OK, I'm OK.]	I'm jusht fine.
5)P.A.	Oh là là ! J'aurais pu vous tuer ! [Oh my goodness! I could have killed you!]	I might have killed you!

6)A.B.	Non, <i>ch'est</i> pas grave. <i>Cha</i> va. [No, it's not serious. I'm OK.]	It'sh alright.
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Figure 1 BCLC Extract 1

While this alternative pronunciation does not prevent understanding, Abrams soon becomes aware of, and draws attention to it; he is afraid that it is caused by Antoine's jaw having been hurt in the accident:

Speaker	ST	TT
1)P.A.	Votre mâchoire, vous êtes blessé, là ? [Your jaw, are you injured there?]	Your jaw is hurt ?
2)P.A.	Vous voulez pas qu'on aille montrer votre mâchoire à un médecin ? [Don't you want us to go and show your jaw to a doctor?]	Wouldn't you like to see a doctor?
3)A.B.	Non, <i>ch'est</i> rien ! [No, it's nothing!]	No, I shed I'm fine.

Figure 2 BCLC Extract 2

In the concluding lines of the scene, Antoine offers an explanation of his pronunciation, thus rendering it highly self-conscious. *Ch'ti* pronunciation continues to be transposed onto the English subtitles; *ch'ti* and *ch'timi* are even written as 'sh'ti' and 'sheteumi' to reinforce this phonetic difference for the anglophone audience. This technique further emphasises the *ch'ti* dialect's otherness and thus serves to exoticise the target text (Nord 1988/1991: 73).

Abrams' final realisation produces a mildly amusing effect on the SL audience, as is illustrated in the following dialogue:

Speaker	ST	TT
1)P.A.	Je vous assure, vous vous exprimez de façon très très particulière. [I assure you, you express yourself in a very very peculiar way.]	Listen, you're really talking funny.
2)A.B.	Parch'que j'parle <i>ch'ti</i> , <i>ch'est cha</i> ? [Because I speak <i>ch'ti</i> , is that it?]	Cosh I talk sh'ti ?
3)P.A.	Pardon ? [Sorry?]	Talk what ?
4)A.B.	Bah, j'parle <i>ch'timi</i> . [Er, I speak <i>ch'timi</i> .]	I talk sh'ti, that'sh ole.
5)P.A.	Oh putain, c'est ça le fameux <i>ch'timi</i> ? [Oh fuck, is that the famous <i>ch'timi</i> ?]	You mean that's sheteumi ?

Figure 3 BCLC Extract 3

While this character's facial expression and use of the expletive *putain* [fuck] convey his surprise, his comment reveals that the *ch'ti* dialect is nationally renowned for being a non-standard, incomprehensible variety of French. The humorous nature of Abrams' reaction is fully preserved for the TL audience. First, his expression can be seen. Second, with the exception of his expletive, which is deleted in the TL as it may appear too offensive in the written subtitle (Díaz-Cintas and Remael 2007: 196), his comment is translated closely.

Scene Two. Given that it is too late to find a hotel in Bergues that evening, Antoine offers his boss a bed for the night. As the two men arrive at Antoine's mother's house, the following short dialogue occurs.

Speaker	ST	TT
1)A.B.	Ch'est ichi ma barrique. [This is my shack.]	Dish ish my housh.
2)P.A.	Des chiens et des barriques... On dirait même pas du français. [Dogs and shacks... It doesn't even sound like French.]	Doesn't even sound like language.
3)A.B.	Hein? [Huh?]	NO SUBTITLE
4)P.A.	Rien. [Nothing.]	Nothing.

Figure 4 *BCLC Extract 4*

Although Abrams understands Antoine's comment (line 1), in his response he draws attention to the fact that the *ch'ti* language contains pronunciation and vocabulary which are both non-standard. No exact equivalent of the SL noun *barrique* exists in English. Furthermore, due to Abrams' explicit reference to the SL (French), it would be impossible to translate the latter part of his sentence literally; when translated, the sentence is no longer *le français*.^{ix} In response to this challenge, Katims' decision to remove the above-discussed terms, thereby neutralising and decontextualising the TL sentence, is extremely wise; his resulting subtitle loses nothing of the meaning or humour of the original comment: 'Doesn't even sound like French'.

Scene Three. As Philippe Abrams settles into life in Bergues he befriends a number of his colleagues at the Post Office. Antoine and his friends are pleased about their boss's increased interest in their language and are more than happy to teach him some *ch'ti* vocabulary, including a number of swearwords and vulgar terms. The following scene takes place in a restaurant in Old Lille, in which Abrams and four members of his staff are having dinner.

A.B. = Antoine Bailleul; A.D = Annabelle Deconnak.; P.A. = Philippe Abrams ; W = Worker 1; W2 = Worker 2

Speaker	ST	TT
1)A.B.	C'est pas compliqué de parler le ch'timi. Par exemple [It's not complicated to speak Ch'timi.]	It's not hard to speak shtimi. For example

	For example]	
2)A.B.	nous autres, on ne dit pas, ‘pardonnez-moi, je n’ai pas très bien saisi le sens de votre question’. [us, we don’t say, ‘Excuse me, I haven’t really understood the meaning of your question.’]	We don’t say, “Sorry, I don’t quite follow your drift”.
3)A.B.	On dit ‘hein ?’ [We say ‘huh?’]	We say ‘huh ?’
4)A.B.	Il faut juste rajouter le ‘hein’ à la fin de chaque phrase. [You just have to add ‘huh’ to the end of each sentence.]	Jusht add ‘huh’ at the end of each sentence.

Figure 5 BCLC Extract 5

As Abrams understands and imitates this question form, his colleagues continue to teach him other linguistic features of *ch’ti*.

Speaker	ST	TT
5)A.D.	Ca y est, vous parlez le ch’timi ! [That’s it! You speak Ch’timi!]	That’s it, you speak Sh’timi.
6)P.A	Oh putain ! [Oh fuck!]	Fuck !
7)A.B.	Ah non, on ne dit pas putain comme chez vous. Chez nous, on dit ‘vandeus’ [Oh no, we don’t say ‘fuck’ like you. Here. We say ‘vandeus’.]	No, we don’t shay ‘fuck’ like you. We shay <i>vandeus</i> !
8)P.A.	Vandeus, hein ! [Vandeus, huh!]	<i>Vandeus</i> , huh !
9)W1	Bravo, biloute ! [Well done, biloute!]	Lovely, <i>biloute</i> !
10)P.A.	Bravo quoi ? [Well done what?]	Who ?
11)A.B.	Er... biloute. Tout le monde il schappelle biloute ichi, chest un surnom à tout le monde. [Er... biloute. Everyone is called biloute here. It’s a nickname for everyone.]	<i>Biloute</i> . That’sh a generic nickname here.
12)P.A	Et ça veut dire quoi, biloute ? [And what does it mean, biloute?]	What does it mean ?
13)A.B.	Biloute, cha veut dire... [Biloute, it means...]	It means...
14)W2	Cha veut dire petite quéquette. [It means little penis.]	It means little weenie.
15)A.D.	Non, ça n’a rien à voir avec la quéquette, c’est juste affectueux. [No, it’s nothing to do with the penis.]	It doesn’t mean weenie. It’s a term of endearment.

	It's just affectionate.]	
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Figure 6 BCLC Extract 6

This scene ends as Abrams' colleagues agree to teach him a number of key swearwords:

Speaker	ST	TT
16)A.B.	Bah, on ne dit pas 'merde', on dit 'du brin'. [Well, we don't say 'shit', we say 'du brin'.]	Instead of "shit" we say <i>da braun</i> .
17)W2	On ne dit pas 'con', on dit 'un boubourse'. [We don't say 'bloody idiot', we say 'boubourse'.]	'Asshole' is <i>boubourse</i> .
18)W1	On ne dit pas 'bordel', on dit 'millard'. [We don't say 'God damn', we say 'millard'.]	'God damn' is <i>millard</i> .
19)P.A.	Millard, du brin, hein ! 'Millard', 'du brin', huh !]	<i>Millard ! Da braun, huh !</i>

Figure 7 BCLC Extract 7

Katims achieves consistency in his subtitles by ensuring that he continues to transpose the previously discussed *ch'ti* pronunciation onto his translation of scenes throughout the film. At times, this corresponds to the presence of the sound in the SL (line 11). At other times, Katims incorporates the sound in his translation when it does not occur in the SL (lines 4 and 7), which compensates for other occasions on which it is not rendered (13 and 14).

In this scene, Katims handles the translation challenges posed by the introduction of new, dialectal vocabulary in a number of ways. Some self-conscious explanations are translated very closely (4 and 14). When Antoine uses a very polite French sentence and contrasts this with the *ch'ti* question form *hein?*, Katims translates the sentence with a much more informal, idiomatic TL expression and renders *hein?* with the exact TL equivalent "huh?", which he places in inverted commas (lines 2 and 3), thus drawing attention to it graphically. When emphasising standard SL terms in the TL, Katims consistently uses inverted commas (lines 2, 3, 4, 7, 16, 17 and 18). In order to reinforce the distinction between standard French and non-standard, vulgar *ch'ti* terms, he frequently transposes these into the TL and italicises them, an SL-oriented translation strategy which Pedersen (2005) labels 'retention', produces an exoticising effect (Nord 1988/1991: 73) on his TL (7, 8, 9, 11, 17, 18, 19). In line 16 he uses yet another technique, creating the SL neologism, *da braun*, to render the *ch'ti* term *du brin* [shit].

Abrams' enthusiasm, exaggerated pronunciation of new vocabulary (8 and 19) and his colleagues' resulting laughter ensure that this scene is entertaining throughout. Clearly, the characters' hand gestures, facial expressions and laughter remain present in the films' subtitles version (Gambier 2009: 17; Tveit 2009: 87). Moreover, Katims ensures that the amusing tone is recaptured in his written subtitles. This culminates in line 19, when Abrams

compiles his own combination of some of the words which he has just learned: *Millard! Da braun, huh!*

Bienvenue chez les Ch'tis. *Amusing instances of linguistic otherness: Summary of translation solutions employed.* In the above pages it has been witnessed that highly self-conscious and amusing treatment of the *ch'ti* dialect is a prominent feature of *Bienvenue*. Instances of this include *ch'ti* pronunciation as well a number of lexical items which are incomprehensible to non-natives of the Nord-Pas-de-Calais and therefore result in misunderstandings, confusion and humour. In order to render these in his TL subtitles, Michael Katims implements a range of translation strategies. These range from some relatively close techniques (use of TL equivalents and direct transposition of SL terms), through decontextualisation techniques, to transposition of SL sounds onto the TL and creation of neologisms in his TT. Against the multimodal backdrop of the original film (Gambier 2009: 17), Katims does an admirable job of preserving the amusing quality of the linguistic otherness which pervades this film (see also Mateo 2010: 190).

***Bienvenue chez les Ch'tis*: Subtitling amusing instances of cultural otherness**

A large part of the humour contained in *Bienvenue* resides not only in the peculiarities of the *ch'ti* language, but also in the highly self-reflexive, exaggerated portrayals of the *Ch'ti* culture which occur throughout the film.

Scene One

Before he is transferred to *Le Nord*, Abrams goes to speak with his wife's uncle who lives in the south but spent some time in the Nord-Pas-de-Calais as a child. The following short dialogue between these two men conveys several commonly held, stereotypical beliefs about life in the north of France.

P.A. = Philippe Abrams; U = Uncle

Speaker	ST	TT
1)P.A.	C'est comment, la vie là-bas, tous les jours ? [What is life like there, every day?]	And what's life like there?
2)P.A.	C'est tranquille, non ? [It's calm and relaxed, isn't it?]	Pretty easy ?
3)U	Dur !... Dur, dur ! [Tough!... Tough, tough!]	Rough! Very rough!
4)U	Y a que ceux qui travaillent dans le charbon qui vivent bien. [It's just those who work in coal who live well.]	Only the ones in coal live well.
5)U	Les autres, c'est que... [The others are just...]	The others are just...
6)U	des miséreux. [miserable.]	Miserable.

7)U	Et puis ça meurt jeune, là-bas. Très jeune. [And then they die young there. Very young.]	They die very young there.
8)U	Heureusement ma mère est redescendue dans le sud. [Fortunately my mother went back down south.]	Good thing my mother came back south.
9)U	J'avais dix ans. Je ne supportais plus le froid. [I was ten. I couldn't stand the cold anymore.]	I was ten. I couldn't stand the cold.
10)P.A.	Il fait très froid ? [Is it very cold?]	It's cold up there?
11)U	En été ça va, parce que tu as zéro, un. [In the Summer it's OK because it's zero or 1 degree.]	Summer's all right. About thirty degrees.
12)U	Mais en hiver, ça descend, ça descend, ça descend. [But in Winter it goes down, down, down.]	But in winter it goes down, down, down.
13)U	Moins dix, moins vingt, moins trente. [Minus ten, minus twenty, minus thirty.]	Twenty, zero, minus twenty! Minus fifty!

Figure 8 *BCLC Extract 8*

With the exception of temperatures, which Katims converts from Celsius to Fahrenheit in his English-language subtitles (line 13) - a TL-oriented strategy which makes these immediately comprehensible for the TL audience -, the entire content of this exchange lends itself to a very close translation approach. This observation is closely in line with Raphaelson West's (1989: 130) assessment of the relative ease of translating culturally-oriented humour, by comparison with that which is linguistically-oriented.

Scene Two

This scene takes place on Abrams' first morning in Bergues, after he has spent the night at Antoine's mother's house. At the breakfast table, Abrams discovers two regional specialities – *chichorée* [chichory] which is added to coffee, and the pungent local cheese, *maroilles*. Here, the humour resides in this character's tentative discovery, and exaggerated sniffing, of these two unknown foods, and the way in which he is overpowered by the strong smell and flavour of the cheese.

A.B. Antoine Bailleul; P.A. = Philippe Abrams; M.= Mother

Speaker	ST	TT
1)P.A.	C'est du caramel ? [Is it caramel?]	Caramel?
2)A.B.	C'est de la chicorée. On rajoute toujours de la chicorée dans le café. [It's chichory. We always add chichory]	Chicory. We always put it in coffee

	to coffee.]	
3)P.A.	De la quoi ? [What?]	What?
4)M.	De la chicorée ! [Chichory!]	Chicory!
5)M.	Goûtez avant de dire du mal ! [Taste it before criticising!]	Tashte it before critishizing.
6)M. P.A.	- Ch'est pas bon, ch'est cha ? [It's not good, is that it?] - Si si, c'est très bon. [Yes yes, it's very good.]	Not good? Sure, very good.
7)P.A.	Qu'est-ce que vous mettez sur le pain ? [What do you put on the bread?]	What's on the bread you dip?
8)A.B.	Cha ? [That?]	That?
9)A.B. P.A.	- Ch'est du maroilles. [It's maroilles.] - Du maroilles, qu'est-ce que c'est que ça ? [Maroilles, what's that?]	It'sh <i>maroilles</i> . What's that?
10)A.B.	Ch'est un fromage. Ch'est un petit peu fort, comme le Vieux-Lille. [It's a cheese. It's a bit strong, like Vieux-Lille.]	Cheese. A little shtrong. Like <i>Vieux-Lille</i> .
11)A.B.	Vous voulez goûter ? [You want to taste?]	Want to tashte?
12)P.A.	Non. [No.]	NO SUBTITLE
13)M.	Vous avez tort. Ch'est moins fort dans le bouc que dans l'odeur. [You're wrong. It's less strong in the mouth than in the smell.]	Not ash shrong in the mouth ash in the shmell.
14)A.B.	Ch'est bon, hein ? [It's good, huh?]	Good, huh?
15)P.A.	C'est aussi fort une fois à l'intérieur. [It's as strong once it's inside.]	Just as strong inside.
16)A.B.	Ch'est pour cha qu'on le trempe dans le café. Cha adouchit. [That's why we dip it in the coffee. It makes it milder.]	That's why we dunk it in coffee. Takes the edge off.

Figure 9 *BCLC Extract 9*

Once again, these amusing and self-conscious manifestations of cultural items do not pose considerable translation issues, largely due to the multimodal context in which they occur. Katims successfully preserves the essence of the ST by employing a close, concise translation approach (lines 1, 3 and 6) and translating some lexical items literally (2 and 4). If the *ch'ti* term for 'mouth'- *bouc* – (as opposed to the standard French *bouche*) is rendered

with the standard TL term (13), this is more than compensated for by the fact that Katims continues to transpose the *ch'ti* pronunciation [sh] onto his TL subtitles. Use of this technique is particularly concentrated in his translation of Antoine's mother's words (5, 13). Indeed, in the original dialogue, this character's accent is slightly more pronounced than that of her son. As regards the names of the two local cheeses – *maroilles* and *Vieux-Lille* – the very same lexical items are retained in the TL (Pedersen 2005) which serves to exoticise these subtitles (Nord 1988/1991: 73).

Scene Three. In this very short excerpt, Abrams and Antoine have just been to visit customers on Antoine's postal round and have enjoyed a number of alcoholic drinks with these hospitable locals. As they ride back to *La Poste* on their bikes, swerving along the road and slurring their speech, Abrams decides that they should drink no more that day. In his tipsy state, Abrams confuses the name of the local tipple, *genièvre*, a gin made from juniper berries, with the French female Christian name, *Geneviève* and Antoine corrects the mistake. In this instance, Katims is required to be slightly more playful in order to recapture the confusion of these two paronyms and the resulting humour in the TL. He achieves this very successfully by using the TL paronyms 'Jennifer' and 'Juniper':

Speaker	ST	TT
P.A.	Mais là, stop, fini, il faut pas abuser ! [But there, stop, finished, you shouldn't go too far!]	But that's it! There are limits.
P.A. A.B.	- Attention ! Plus de Geneviève. [Be careful! No more Geneviève.] - De genièvre ! [Genievre.]	- No more Jennifer. - Juniper.

Figure 10 *BCLC Extract 10*

Bienvenue chez les Ch'tis. Amusing instances of cultural otherness: Summary of translation solutions employed. In sum, instances of cultural otherness in this film – namely exaggerated description of regional stereotypes, discovery of unusual regional foods and mispronunciation of others, are considerably more straightforward to preserve in English subtitles than are language-based manifestations of otherness (Raphaelson-West 1989: 130). On many occasions, a close translation approach enables humorous cultural stereotypes and items to be fully recaptured in the TL. Direct transposition (or 'retention' Pedersen 2005) of SL lexical items and pronunciation also reinforces the exoticism (Nord 1988/1991: 73) which the presence of these regional items produces on the SL audience. In Scene Three (above), some playfulness is also required on the part of the subtitler.

***Rien à déclarer.* Subtitling amusing instances of linguistic otherness**

Belgian French and its translation

There are three official national languages in Belgium: Dutch, spoken by the Flemings who represent approximately 60% of the population; French, the dominant language in the Wallonia region in the south of the country, spoken by 40% of Belgians; German, spoken by 1% of the population (Beheydt 1995: 48). As Beheydt (ibid: 49-50) writes:

Belgian French is very close to French French [...]. There are slight deviations [...] in terms of pronunciation and vocabulary (so-called ‘belgicisms’), but in general, the Communauté française de la Belgique loyally follows the French model in its language policy.

The Belgian characters who feature in *Rien à déclarer* are French speakers. As will be witnessed in the following scenes, the *linguistically-oriented* humour (Raphaelson-West 1989: 132) which occurs in *Rien à déclarer* centres on French customs officer, Mathias Ducatel’s, gentle good-humoured mockery of a Belgian-French accent when he speaks to the Franco-Belgian (and acutely Francophobe) Belgian customs officer, Ruben Vandervoorde. The ways in which Michael Katims handles some of the challenges to which Ducatel’s humorous imitation of Belgian French gives rise, will now be examined.

Scene One

In this scene, Ducatel and Vandervoorde are both on duty and a traffic jam is forming on the Belgian side of the border. Ducatel approaches his Belgian counterpart about this, gently imitating the Belgian-French accent. When this annoys Vandervoorde, Ducatel speaks with an even more exaggerated accent. The conversation ends acrimoniously and Vandervoorde tells Ducatel to go back to his own country.

M.D. = Mathias Ducatel; R.V. = Ruben Vandervoorde

Speaker	ST	TT
1)R.V.	Qu’est-ce qu’il y a ? [What’s the matter?]	What?
2)M.D.	Hou là ! Bonjour, er, d’abord. [Woah! Hello, er, firstly.]	Hello, first of all.
3)M.D.	Je viens en ami. J’habite un pays voisin du vôtre [I’m here as a friend. I live in a country neighbouring yours]	I’m from a neighbouring country.
4)M.D.	et apparemment l’énorme embouteillage [and apparently the enormous traffic jam]	Apparently a traffic jam
5)M.D.	qui s’est créé dans mon pays avait son origine dans le vôtre, de pays. Je me trompe ? [which has formed in my country originated in your country. Am I wrong?]	originated in your country. Am I mistaken?
6)R.V.	T’as rien à foutre sur le territoire belge, surtout en uniforme. [You have no business on Belgian land, especially in uniform.]	You have no business here, in uniform at that!
7)M.D.	Pour faire court, mon chef a l’intention d’appeler le tien si tu continues à foutre le brin. [Basically, my boss intends to call yours	My boss is calling yours if you keep making trouble.

	if you continue to cause shit.]	
8)R.V.	Tu me menaces ? [You threatening me?]	You threatening me?
9)M.D.	Je te menace pas, je te préviens. [I'm not threatening you, I'm warning you.]	No, I'm letting you know.
10)R.V.	Dégage ! [Push off!]	Move it out.
11)M.D.	Ruben Vandervoorde, merde ! [Ruben Vandervoorde, shit!]	Ruben Vandervoorde, damn!
12)M.D.	On peut pas essayer de se parler gentiment, juste une fois ? [Can't we try to speak to each other nicely, just once?]	Can't we be frank, No hostility or waffling?
13)R.V.	Refais l'accent belge et je t'explose la gueule, t'as compris ? [Do the Belgian accent again and I'll explode your face, understood?]	One more Belgian joke, I'll take you apart.
14)M.D.	J'ai pas fait l'accent belge ! [I didn't do the Belgian accent!]	I didn't make any jokes.
15)R.V.	Ah non ? 'Une fois'. [Oh no ? 'Once'].	Waffle waffle!
16)M.D.	Je te jure, je faisais pas l'accent belge. [I swear I wasn't doing the Belgian accent.]	I wasn't making fun of Belgians!
17)M.D.	Là, je fais l'accent belge, une fois ! Ca, je sais faire ! [Now I'm doing the Belgian accent, once! That I can do!]	Now I am! I don't waffle when I make fun!
18)M.D.	Avant, je faisais pas l'accent belge, nom d'une frite ! [Before I wasn't doing the Belgian accent, name of a chip!]	I wasn't making fun before, for waffle's sake!
19)R.V.	Vous, les Camemberts, vous vous sentez supérieurs, hein ? [You Camemberts, you feel superior, huh?]	You cheese-eaters think you're superior.
20)M.D.	Mais on est supérieurs ! [But we are superior!]	We are.
21)M.D.	Mais je plaisante, Ruben. Détends-toi. [But I'm joking, Ruben. Relax.]	I'm just kidding. Ruben, relax.
22)M.D.	Il vaut mieux que j'y aille. [I'd better go.]	I think I'd better go.
23)R.V.	Ouais. Rentre dans ton pays. [Yeah, go back to your country.]	Yeah. Go back to your country.

Figure 11 RAD Extract 1

The principal translation challenges in this exchange concern both Ducatel's mocking imitation of the Belgian French accent and some references to national culinary specialities. In the SL, the Belgian accent is relatively mild in lines 3 to 5 and very pronounced in lines 15, 17 and 18. In the first instance, Katims makes no attempt to recapture this accent in his corresponding TL subtitles. As vowels are, for instance, often lengthened in Belgian French and the language sounds much more guttural than standard French, this would clearly have been difficult to achieve. Katims thus opts for a compensation strategy which he introduces in line 12 (see Mateo 2010: 190). When Ducatel uses the expression *une fois* [once], which the French believe to be frequently used by the Belgians, Katims renders this in English with the polysemic, homophonic 'waffle'. In its nominal form, this word refers to the traditional Belgian cake made of batter. The verbal infinitive means to speak (or write) without saying anything important or useful. When Vandervoorde warns Ducatel in line 13 of the ST to stop mocking the Belgian accent (referring to lines 3 to 5), Katims recaptures this with a reference to Belgian jokes (referring back to his translation of the previous line (12)). *L'accent belge* [the Belgian accent] is also rendered with jokes and mockery in lines 14 and 16 and the lexical item 'waffle' is then reused in lines 15 and 17, to translate *une fois*, and also in 18. In this latter line it compensates for non-translation of the exaggerated imitation of the Belgian accent and use of *une fois* and recaptures the expression *nom d'une frite*. This is an adaptation of the usual French expression *nom d'un chien* [heck], but in this instance it incorporates a reference to another traditional Belgian food – *frites* [chips]. As he starts to retaliate, Vandervoorde refers to the French as *les Camemberts*. Katims translates this explicitly with the term 'cheese-eaters', for members of the TL audience who may not be familiar with this particular Gallic food.

Scene Two. Despite their differences, Ducatel attempts to befriend Vandervoorde; he secretly loves Vandervoorde's sister and therefore wants to be accepted by this Belgian man and his family. In their conversation below, Ducatel uses flattery as a technique; he suggests that the French-speaking Belgians should have their own language and proposes some neologisms, by way of example. Not detecting Ducatel's ironic tone, Vandervoorde agrees enthusiastically.

Speaker	ST	TT
1)M.D.	C'est comme votre langue. Pourquoi il s'appelle le français ? On est en Belgique. Ca devrait s'appeler le belgeois. [It's like your language. Why is it called French? We're in Belgium. It should be called Belgeois.]	Why is your language <i>French</i> ? Here it should be <i>Belgeois</i> .
2)R.V.	Mais tout à fait. [But absolutely.]	That's right.
3)R.V.	C'est comme le franc belge. [It's like the Belgian franc.]	It's like the <i>Belgian</i> franc.
4)R.V.	Le <i>franc</i> belge, c'est une aberration. [The Belgian <i>franc</i> , it's absurd.]	The Belgian <i>franc</i> makes no sense.
5)M.D.	Pourquoi pas le <i>belgar</i> , comme le dollar ? Why not the <i>belgar</i> , like the dollar ?]	Why not the <i>belgar</i> ? Like the dollar.

Figure 12 RAD Extract 2

This scene is underpinned by a strong sense of irony; this is not only immediately apparent to the SL audience, but also to TL viewers who have become aware of the Franco-Belgian hostility which dominated earlier parts of *Rien à déclarer*. In addition to this, in this particular extract, humour is achieved through Ducatel's creation of neologisms – *Belgeois* for the Belgian language and *belgar* for its currency. Katims transposes these directly onto his TL subtitles; this close translation strategy succeeds at preserving both the originality of the new words and the resulting humour of the original lines in the TL.

Rien à déclarer. Amusing instances of linguistic otherness: Summary of translation solutions employed. As was the case in his subtitling of *Bienvenue chez les Ch'tis*, Michael Katims implements a range of translation strategies in order to preserve the amusement caused by the self-conscious treatment of (national) linguistic otherness in his translation of *Rien à déclarer*. At times, close translation enables irony to be maintained and SL neologisms are retained in the TL. The dominant strategy used in Scenes One and Two above was, however, that of creative compensation (Mateo 2010: 190). The polysemic, homophonic TL term 'waffle' is used repeatedly to convey mockery of Belgian French; Katims favours this strategy over transposing the Belgian French accent onto his subtitles, and translating terms such as *une fois* which have no immediate cultural connotations for the TL audience.

***Rien à déclarer*. Subtitling amusing instances of cultural otherness**

In addition to the self-conscious treatment of the Belgian-French language, certain self-conscious manifestations of Belgian culture are a repeated source of humour in this film. These centre, notably, on excessive patriotism and a number of 'ethnic' jokes (Raphaelson-West 1989: 132).

Scene One

The following scene is set at night. Vandervoorde, who wishes to extend Belgian territory, has taken his young son with him to help him to move pickets marking the French-Belgian border. If some of Vandervoorde's comments are blatantly xenophobic, the following conversation, in which this character tries to gently instil patriotism into his son, is touching rather than offensive. As the two characters look at the night sky together, Vandervoorde uses child-friendly concepts to explain to his son how the stars are Belgian. This dialogue, which cannot fail to raise a smile amongst the SL audience, is equally touching for TL viewers thanks to Katims' close translation approach.

R.V.= Ruben Vandervoorde; S. = Son

Speaker	ST	TT
1)S.	Et les étoiles, là ? Elles sont belges ? [And the stars, there ? Are they Belgian?]	Those stars... Are they Belgian?
2)R.V.	Bien sûr elles sont belges, ces étoiles-là.	Of course they are.

	[Of course they're Belgian, those stars.]	
3)S.	Mais papa, la terre, elle tourne. [But Dad, the Earth, it turns.]	But Dad, the earth turns.
4)S.	Bah alors, ces étoiles-là, elles vont en France et elles deviennent françaises. [So those stars go to France and they become French.]	So those stars there go to France and become French.
5)R.V.	Non non. Tu vois, les étoiles voyagent à l'étranger mais elles ne s'y plaisent pas. [No no. You see, the stars travel abroad but they don't like it there.]	No. Stars travel abroad but they don't like it there.
6)R.V.	Alors elles tournent autour de la terre toute la journée [So they turn around the Earth all day]	So they turn around the earth all day
7)R.V.	et le soir elles reviennent en Belgique pour dormir. [and in the evening they come back to Belgium to sleep.]	and return to Belgium at night, to sleep.

Figure 13 RAD Extract 3

Scene Two. The tone of the present extract is far more aggressive. In the 'No Man's Land' *brasserie* situated on the Franco-Belgian border, customs officers of both nationalities are eating their midday meal; the French are seated at one table and the Belgians at another. When Vandervoorde loudly jokes that the landlord is miserable because he married a French woman, the French officers at the neighbouring table retaliate by telling a joke which suggests that the Belgians are lacking in intelligence. In response to this, angry Vandervoorde makes a similar joke about the French.

FCO = French Customs Officer; R.V. = Ruben Vandervoorde; BCO = Belgian Customs Officer

Speaker	ST	TT
1)FCO	Un Français, il passe la frontière belge, et il demande au douanier belge [A Frenchman crosses the Belgium border and asks the Belgium customs officer]	A Frenchman asks a Belgian customs agent
2)FCO	Est-ce que ça vous dérangerait de regarder [Would you mind looking to see]	'Could you check
3)FCO	si mes deux clignotants à l'avant, ils fonctionnent ? [if my two front indicators work ?]	if my turning lights work?'
4)FCO	Oh avec plaisir, une fois.	'I'd be happy to, waffle waffle.'

	[Oh with pleasure, once.]	
5)FCO	Alors le Français donc, il met les warnings. [So the Frenchman puts on his blinkers.]	So the Frenchman turns his blinkers on.
6)FCO	Le Belge, il passe à l'arrière de la voiture. [The Belgian man goes behind the car.]	The Belgian goes around
7)FCO	Il se penche, concentré, il regarde et il fait [He bends over, concentrated, he looks and he says]	Leans over and concentrates, then he says,
8)FCO	'Ah oui, ça marche ! Ah non, ça marche pas !' ['Oh yes, it works! Oh no, it doesn't work!']	'Yes, they work! No, they don't!'
9)FCO	'Oui ça marche ! Non, ça marche pas!' ['Yes it works ! No, it doesn't work!']	'Yes, they work! No, they don't!'

10)R.V.	Tu sais pourquoi les Français adorent les blagues belges ? [Do you know why the French love Belgian jokes?]	Know why Frenchmen like Belgian jokes?
11)BCO	Non. [No.]	NO SUBTITLE
12)R.V.	Parce qu'ils rigolent trois fois. [Because they laugh three times.]	Because they laugh 3 times.
13)R.V.	Ils rigolent quand on raconte, ils rigolent quand on leur explique et ils rigolent quand ils comprennent ! They laugh when they hear it, they laugh when you explain it and they laugh when they understand it!]	When they hear it, when you explain it, when they get it !

Figure 14 *RAD Extract 4*

With the exception of the previously discussed 'waffle' which is used to render an exaggerated imitation of a Belgian French accent (line 4), all other lines in this scene lend themselves to an overwhelmingly close translation approach. The content of this scene and its humour are therefore fully preserved for the TL audience. In this instance, the exaggerated laughter of all characters concerned, and against which the TL subtitles are set, serves to reinforce the amusing nature of this scene (Tveit 2009: 87).

Rien à déclarer. Amusing instances of cultural otherness : Summary of translation solutions employed. In this film, the humour provoked by self-conscious treatment of other cultures

arises in connection with exaggerated manifestations of patriotism and the telling of ethnic jokes. As was the case in Katims' subtitles of *Bienvenue chez les Ch'tis*, when rendering this film in English it was also possible to preserve culturally-oriented humour in the TL through use of close translation strategies. This is largely assisted by the presence of laughter in the SL soundtrack, against which the TL subtitles are set (Tveit 2009: 87).

Conclusion

Focusing on Dany Boon's two recent and hugely popular French comedy films, *Bienvenue chez les Ch'tis* (2008) and *Rien à déclarer* (2010), this article has considered a very specific translation problematic, that is, the subtitling of films in which humour is predominantly based on linguistic and cultural *otherness*. The humour in both of Boon's films could be described as '*linguistically-oriented*' (Raphaelson-West 1989: 132) and culturally-oriented. As was suggested in the opening section of this article, given that the metalinguistic features and cultural references contained in Boon's two films are both key to their humour and intrinsic to their narratives, subtitler Michael Katims must retain these in his English-language subtitles, as far as possible, if their linguistic and cultural specificity and resulting humour are to be preserved for TL viewers. The purpose of the present study was thus threefold. After contextualising this translation problematic, it examined how instances of linguistic and cultural otherness which are (intended to be) humorous manifest themselves in *Bienvenue chez les Ch'tis* and *Rien à déclarer*. It subsequently considered how Katims handles the translation challenges to which this humour gives rise.

This article has demonstrated that, in both of Boon's films, humour is achieved through drawing attention to the language of others, be they of the same or a different nationality. Linguistic otherness manifests itself both through exaggerated accents and through self-conscious use of non-standard vocabulary; these are sometimes incomprehensible to speakers of standard French and consequently lead to misunderstandings, confusion and humour. When producing his English-language subtitles of these films, Katims deals with these challenges by implementing a broad range of translation strategies. These range from a close approach, including use of TL equivalents and direct transposition of SL terms which exoticise the TT, through decontextualisation techniques, to creative transposition of SL sounds onto the TL, use of compensation strategies (Mateo 2010: 190), and creation of alternative wordplays and neologisms in the TL.

Cultural otherness is highlighted in these two SL films through self-conscious references to exaggerated stereotypes, reference to regional foods, instances of excessive patriotism and ethnic jokes. In line with Raphaelson-West's assessment, culturally-oriented humour is much less problematic to transfer into the TL. This study has demonstrated that Katims renders the culturally-oriented humour of Boon's films in his subtitles by adopting a close translation approach, transposing onto (or retaining in) his TT many SL lexical items in order to fully preserve their exotic flavour and resorting to some very occasional playfulness.

One of the best measures to gauge the success of Katims' translations might be to consider the responses of anglophones who have watched his subtitled versions of the films. Amongst reviews on www.amazon.co.uk are the following: (Of *Bienvenue chez les Ch'tis*): 'Kudos to Michael Katims' excellent subtitle adaptation that manages to pull off the tricky

[...] puns and wordplays that a lesser translator might decide were simply untranslatable.’; ‘I was worried that my very limited French would not be up to the local jokes [about Northern stereotypes] but the subtitles (English ones) were superbly conceived.’ (Of *Rien à déclarer*): ‘I enjoyed this French comedy and found the subtitles so succinct.’; ‘Laugh out loud is overused but my family just couldn’t help themselves.’ Katims is, it appears, highly successful in preserving both the linguistic and cultural specificity, and the resulting humour, of Boon’s two films in his English-language subtitles.

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Notes

ⁱ Dialect: '[This term] refers, strictly speaking, to kinds of language which have differences of vocabulary and grammar as well as pronunciation.' (Peter Trudgill 2000: 8).

ⁱⁱ For a concise introduction to humour, see Noel Carroll (2014).

ⁱⁱⁱ When discussing the difficulty of translating dialect-related verbal humour in literature, Mateo (2010: 190) states that: '[There is] no satisfactory solution to the translational problem of dialectal variety [...] as substitution will result in a mismatch between the new variant from the target language and the source-text context to which it is supposed to be attached.' Mateo nevertheless concedes that, when translating literature, compensation strategies, such as replacing dialectal traits with spelling mistakes or mispronunciation, can be used to *recreate* verbal humour for the reader.

^{iv} For basic definitions of subtitling, see also Chiaro (2009: 148); Díaz-Cintas and Remael (2007: 8).

^v Assis-Rosa (2001: 213-14) expands upon the concept of subtitling as *intersemiotic* translation by describing a number of changes which take place during the process.

^{vi} For additional discussion of the constraints on subtitling, see Díaz-Cintas and Remael (2007); Hatim and Mason (1997); Ivarsson and Carroll (1998).

^{vii} Scene One is also discussed in my 'Dealing with Dialect: Subtitling *Bienvenue chez les Ch'tis* into English' (2014). These pages are reproduced with kind permission of Cambridge Scholars (2015).

^{viii} Other practitioners also employ this translation strategy. It can be witnessed in Bell and Hockridge's (1973: 23) translation of slurred, drunken speech in *Astérix chez les Bretons* (Goscinny and Uderzo 1966/1995: 23) and in Ellender's (2007: 22-5) translation of a speech impediment in Claude Sarraute's (2000) 'P(o)ur homme'.

^{ix} This sentence is reminiscent of that which Derrida considered to be the ultimate paradox of translation. As Derrida (in Collins and Mayblin 1996: 106-07) pointed out, the simple but self-conscious French sentence *Oui, oui, ce sont des mots français* [Yes, yes, these are French words] can never be fully translated. It is a sentence which derails translation. See also Ellender's (2013: 183) discussion of the difficulty of translating similar, explicit references to the SL in Claude Sarraute's *C'est pas bientôt fini* !.