



Exploring the Challenges and Strategies of Interpreting Humor in Conferences “Arabic-English”

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Abstract

This article discusses humor in simultaneous interpretation and its intricacies based on cognitive, linguistic and cultural challenges it raises. The aim is to present an empirical study that investigates difficulties facing interpreters as they attempt to relay humor through various research methods such as case studies, discourse analysis of real-life events including United Nations briefings and presidential press conferences. The analysis reveals that most often employed strategy in handling humorous content is close rendition which enables interpreters to preserve humor's essence and tone despite linguistic and cultural barriers. When direct translation seems impracticable, other strategies like reduced rendition, simplification or generalization also come into play. By bringing out the delicate ways of interpreting humor during real time, this research emphasizes on interpreter's skillfulness, cultural understanding and the ability of managing the rapidity of simultaneous interpretation. These findings contribute to interpreter training enhancement and establishment of best practices for humor translation across languages and cultures through more effective communication between them.

1. INTRODUCTION

Simultaneous interpreting requires the execution of several concurrent discourse processing operations in two languages in real-time and in an immediate context (Diaz and López, 2015). According to Gile (1995), interpreting is the reformulation of a message in a source language into a target language, a complex process for human beings since it consumes most of their mental energy. This activity involves carrying out three processes simultaneously: understanding, using short-term memory and the production of the message (Eysenck and Keane, 1990 as cited by Gile, 1995). In addition to these cognitive processes, the interpreter must carefully select which techniques to use when an interpreting problem occurs, such as Gile's (2009) interpreting techniques, and the decision will depend entirely on the context and the interpreter.

In the case of humor, which has been defined as something that entertains or causes laughter in the recipient (Vandaele, 2010), it has often been considered a clear example of the untranslatability of language and is known for testing even the really experienced interpreter, since it is very complicated to interpret due to the cultural component it contains. Although the interpreters usually know in depth the culture and idiosyncrasies of the people they are interpreting for, it is complex to have an equivalent in the target language and for it to have the desired effect on the audience. It is in these instances that the interpreters must take into account their role as cultural mediators and deliver the message in a way that does not change the meaning and intention of the speaker.

This article aims to delve into the intricacies related to the comprehension of humor in settings with simultaneous interpretation and to clarify how interpreters deal with these difficulties.. By employing a qualitative research design, including case studies and discourse analysis, this study aims to provide insights into the cognitive, linguistic, and contextual obstacles faced by interpreters when dealing with humorous content. This material highlights the complex methods and strategies utilized in humor interpretation by analyzing real-life situations. In summary, this study aims to improve interpreter training programs and develop best practices for humorous interpreting, thus promoting effective communication across languages as well as cultures.

2. UNDERSTANDING HUMOR: THEORETICAL PERSPECTIVE

Humor is a complex phenomenon that makes it impossible to define in one sentence. It has many styles, from jokes to irony to dark humor (Attardo, 1994; Lefcourt, 2001). Laughter is the most common form of expression in response to humor. It is a means for individuals to diffuse tension or foster connections between one another (Vandaele, 1995; Figueroa-Dorrego & Larkin-Galiñanes, 2009). However, humor is so deeply entrenched in cultural and linguistic contexts that it is context-dependent. What seems funny to one culture does not quite resonate in another. This presents a great challenge to interpreters, who have to maneuver these nuances in real-time, especially in intercultural settings (Apte 1985 and Zabalbeascoa (1996)). It gets even more linguistically complicated with puns and wordplay, as the interpreter would have to spot just that subtle nuance in order to carry it across languages (Nash 1985; Yus 2017). Indeed, incongruity is a core component of the mechanism of humor: unexpected outcomes trigger laughter. It comes in the form of a punchline or something ridiculous, and timing plays a major role in maintaining humor's effect. Besides, satire is a humorous genre that often criticizes socially endorsed norms and therefore requires interpreters to convey not only the humor but also its underlying social or political critique, which is highly dependent on shared cultural knowledge (Zabalbeascoa (1996); Chiaro 2017).

With the emergence of the verbal humor concept proposed by Zabalbeascoa (1996), much focus has been placed on discussing the concept of humor and its conveyance. Scholars have embarked on studies that aim at distinguishing between verbal humor, which is based on language and its meanings, and non-verbal humor, which is depicted through visuals or physical expressions such as gestures and facial expressions (Attardo & Raskin, 1991; Chiaro, 2006; Chan & Lavalle, 2015; Chen et al., 2017). While verbal humor is mostly language- and culture-bound and therefore more difficult to transfer from one language into another, non-verbal forms tend to be clearer to a universal audience. This distinction has to be made for the understanding of how humor is built up, perceived, and translated across different cultures and media. Differences in verbal and non-verbal humor would surely provide valuable information to cognate areas of research such as translation and communication, emphasizing that humor is represented in diverse ways by different cognitive and cultural approaches to interpreting it.

2.1. Humor in Interpreting: Cognitive and Linguistic Dimensions

Humor often relies on linguistic play such as puns, cultural references, and unexpected turns of phrase, which are particularly challenging for interpreters. Indeed, puns are the kind of wordplay that usually require some creative adjustment when translating into another language to ensure that humor is achieved. Cultural references can be culturally bound, making them completely unknown to the target audience; they need either an explanation or a replacement in translation to be understood by the audience. As noted by Kaplan, the effective interpretation of humor requires a subtle understanding not only of the source and target languages but also of cultures, going beyond literal translation and moving into creative adaptation for comprehension and engagement.

Simultaneous interpretation of humor requires immense cognitive agility with respect to both linguistic and semantic processing. Interpreters must tap into working memory and executive functions such as attention, inhibition, and cognitive flexibility to handle the complexities of the humorous content. Temporal pressure during simultaneous interpretation adds to this complexity, requiring both speed and accuracy in decision-making. Effective management of these cognitive demands is crucial for accurate humor delivery and preserving its original nuances (Hatim & Mason).

2.2. Challenges Posed by Humor in Simultaneous Interpreting

Humor in simultaneous interpretation presents significant challenges due to its reliance on cultural context and linguistic nuances. Puns, jokes, and wordplay often rely on cultural references and linguistic subtleties, making literal translation particularly challenging (Wadensjö, 1998; Chiaro, 2010). Interpreters must balance staying true to the original humor with ensuring it is clear to the target audience. This process demands quick decision-making, as interpreters must be fluent in both languages and adept at understanding the humor's cultural context and the speaker's intent (Pöchhacker, 2016). Satire and sarcasm add further complexity because they involve implicit criticism, requiring a deep understanding of socio-political contexts for accurate translation (Attardo, 1994).

Non-verbal cues, cultural sensitivities, and literary references further complicate humor translation. Interpreters need to convey tone and body language while remaining attuned to diverse cultural norms (Alexieva, 1997; Baraldi & Gavioli, 2012). Literary or cultural references may require paraphrasing so audiences unfamiliar with the source culture can understand them (Eco, 2003). Timing and register are critical in live humor, as delays or misinterpretations can undermine its effectiveness (Chiaro, 2005). Continuous feedback and self-evaluation are essential for improving interpretive skills and ensuring more effective handling of humor in future interpretations (Grice, 1975).

2.3. Functionalist Approach to Simultaneous Interpreting

In his study on the interpretation of humor, Pöchhacker defines simultaneous interpretation (SI) as a "highly complex professional course of action" that requires an overarching framework for analysis. He proposes a multi-level framework that includes factors such as the meeting type, organizational arrangements, and skopos. The framework also emphasizes the importance of the actors involved in the communicative event—speakers, audience, and interpreters—and their socio-cultural contexts. These elements are critical for understanding the communicative function of the final text, which is influenced by situational factors (Pöchhacker, 1993: 457-458).

The functionalist theory complements this framework by emphasizing the adaptation of the target text to align with target-cultural conventions and communication needs. This approach ensures the functional equivalence of the source and target texts. According to Pöchhacker, humor should be transferred, even if this requires a change in perspective or an explanation of the situation, to maintain the intended communicative effect (Pöchhacker, 1993: 463-464). This perspective aligns with the Skopos Theory proposed by Reiss and Vermeer, which prioritizes the purpose and context of the interpreting act while considering the norms and expectations of the target culture.

2.4. Analyzing Humor in Interpreting

Gile's five rules provide interpreters with essential guidelines for selecting strategies when interpreting humor. These rules include: maximizing information recovery, minimizing recovery inference, maximizing communication impact, adhering to the rule of least effort, and ensuring self-protection (Gile, 1995: 202-204). Additionally, Gile's Effort Model explains the cognitive processes involved in interpreting, emphasizing the importance of balancing listening, production, and memory efforts to minimize errors (Gile, 2015: 135-136).

Grice's Cooperative Principle and its maxims (1989) — **Quantity, Quality, Relation, and Manner** — offer further guidance for interpreters in maintaining effective communication. These maxims instruct interpreters to make their contributions as informative, truthful, relevant, and clear as required by the conversational context. Similarly, Relevance Theory, proposed by Sperber and Wilson, posits that communication is governed by the pursuit of relevance. Interpreters are therefore tasked with providing information that is contextually appropriate and meaningful.

Viaggio (1996) proposes a model for humor interpretation, emphasizing six interconnected factors that guide the process. He highlights that interpreters should assess the propositional content of the humor, evaluate the acceptable stylistic losses, and choose the most appropriate strategy—whether a full, partial, or zero rendition—based on the context. Viaggio underscores three main points:

- a) If an accurate translation is not possible, it is better not to translate at all than to provide a poor translation.
- b) Interpreters must prioritize clarity, avoiding haste in explaining what is humorous.
- c) Cognitive load must be managed effectively to prevent errors that may compromise subsequent parts of the interpretation, aligning with Gile's Effort Model.

Viaggio also emphasizes the importance of communicative relevance, urging interpreters to assess the audience's background knowledge and their openness to foreign cultural elements to ensure effective communication.

The six factors shaping the humor interpretation are:

Degree of spontaneity of the original: Distinguishing whether humor is spontaneous or scripted is crucial. Humor that is scripted can be more complex, whereas impromptu humor tends to flow effortlessly and is more context-sensitive.

Structural/lexical differences between languages: This factor explains how the structural and lexical features of each language create differences in humor translation. Humor relying on puns or language-specific elements is often more challenging to translate.

Degree of interpretation of the respective languages and cultures: Evaluating the shared cultural and linguistic knowledge is key. Shared references make translation easier, while differences in this area may require additional explanation.

Situational relevance of form: This involves assessing whether the form of humor is appropriate to the situation. If humor from the source text is deemed inappropriate in the target context, it may require adaptation or omission.

Interpreter knowledge of source language culture(s) and literature: The interpreter's familiarity with the source culture and its literature plays a significant role in understanding and conveying the cultural nuances of humor.

Interpreter mastery of target languages and rhetorical prowess: The interpreter's expertise in the target languages, along with their rhetorical skills, is vital for managing and effectively rendering humor.

2.5. Strategies

The study of humor in interpreting is intricate and subjective, with various classifications and approaches. Pöchhacker (2004) differentiates between offline strategies (preparatory work) and online strategies (interpretation activities like note-taking). This study focuses on online strategies, discussing twelve strategies from Jones (2002), Gile (1995), Kalina (2015), Bartłomiejczyk (2006), Kohn & Kalina (1996), and Liontou (2015), while also noting the importance of offline preparation.

As highlighted by Jones (2002), reformulation involves adapting content to fit the context, which can be complex if the speaker's word choice is intentional. Generalization is the use of broader terms when specific words are unclear, maintaining clarity but losing some detail. Omission is a strategy used for high-speed or technical utterances, intentionally leaving out elements to maintain pace and manage unclear text (Jones, 2002, p. 102; Barik, 1994, p. 122).

Explicitation, which makes implicit content clearer for the listener, can backfire if overused, as it risks distorting the humor or the original intention (Gile, 1995; Vianna, 2005; Lederer, 2015). Glosses can help explain cultural references or untranslatable jokes but may diminish the impact of the humor. Substitution replaces words with those more suited to the target culture, but not necessarily with the same meaning. This can be useful for humor relying on stereotypes or generalizations. Transcoding, or word-for-word translation, is essential for numbers and proper nouns but often results in less idiomatic translations (Gile, 1995).

Interpreters often move beyond word-for-word translation to capture meaning (Donato, 2003; Lederer, 1978). Correction or repair refers to immediately correcting errors, which is especially important in humor, as misunderstanding the setup or punchline can result in a loss of style or meaning (Jones, 2002, p. 108). Nonverbal elements, such as intonation, stress, and pauses, are crucial in conveying the speaker's emotions and rhetorical nuances. Correct intonation is vital for humor, though interpreters may struggle with prosody due to their physical detachment from the meeting environment (Jones, 2002; Gile, 1995; Schlesinger, 1994).

Inferencing involves using contextual knowledge and intuition to deal with ambiguities, which is crucial in humor interpretation, as meaning is often inferred rather than directly translated.

Offline preparation includes training in joke-telling, understanding humor types, and studying both cultures through practical means, such as listening to stand-up comedians, reading joke anthologies, and observing political trends.

3. METHODOLOGY

The present study investigates the challenges interpreters face when dealing with humor in an international context, particularly in UN briefings and presidential press conferences. The corpus consists of audio-visual recordings of these events, sourced from both the UN website and YouTube. Gile’s recommendation for using ‘naturally’ recorded data enabled the choice of observational research over experimental design, which might have introduced false interpretations due to artificial settings. While some sampling bias is inevitable, this approach remains a reasonable compromise, as it ensures objectivity in the analysis.

The corpus comprises four recordings, each containing six humorous excerpts analyzed in chronological order. Each recording is contextualized within the broader situational framework, summarizing the main points of the debate or speech. Following this, each humorous segment is analyzed individually, considering the content of the joke, the humorous techniques employed, and the possible audience reactions.

The selection of speakers is based on their ability to evoke laughter, either through their humor or the audience's response. Notable figures include Muammar Gaddafi, Donald Trump, Boris Johnson, and Karin Kneissl. Although the coding process may introduce some subjectivity due to the selective nature of the recordings, strict criteria are applied to maintain consistency and validity in the coding procedure.

This detailed and structured approach allows for an in-depth exploration of humor in international political discourse and how interpreters handle the challenge of conveying humor through interpretation.

Along with the main body of the thesis, full transcriptions of the speeches and associated situational data, including recordings, are appended to provide comprehensive context. While these transcriptions are thorough, they do not capture most paraverbal features such as prosody, including rhythm, pitch, and intonation. In the backtranslations, pauses, hesitations, filled pauses, interruptions, restarts, and repairs are indicated by three dots (...). More complex prosodic elements, such as prolonged syllables or specific intonations, are discussed exclusively in the analysis section. Additionally, humorous instances within the speeches are highlighted in bold to facilitate their identification and analysis.

In the analysis section, each humorous instance is presented in a three-column table (see Example 1). The analyzed segments are of sufficient length to provide enough context for understanding the humorous elements, with additional context accessible through the transcription of the recordings. The left-most column contains the source text (ST) labeled with the speaker's name. The middle column contains the transcribed interpretation, and the right-most column includes a backtranslation for the purposes of analysis.

Example

Speaker	Interpreter	Backtranslation
Transcription of the speaker’s speech with the humorous instance marked in bold font	Transcription of the interpreter’s transfer written by the author of this work with the corresponding instance in bold font	Backtranslation of the interpreter’s transfer into English written by the author of this work with the corresponding instance in bold font

Similarly to Pöchhacker (1993), the sign ☺ is used to indicate when the speaker (or the interpreter in case of the “Interpreter” and “Backtranslation” columns) is smiling (☺) or laughing (☺☺☺) and the sign ☹ for the instance where the audience is smiling (☹) or laughing (☹☹☹).

Each excerpt will be analyzed using Viaggio’s six-factor framework, where each factor will be systematically introduced using Roman numerals (i) to (vi), as done in Viaggio’s 1996 practical example. Given that humor interpretation lacks rigid boundaries, as noted in the theoretical section, a single instance of humor may involve multiple strategies. By analyzing the excerpts using Viaggio's six factors, the overall strategy will be determined and categorized based on the categorization system outlined above. Each of the strategies will be labeled in one of the five categories:

- close rendition (1), where the humor is maintained with minor adjustments;
- reduced rendition (2), where the elements of humor are generalized, simplified, or even omitted;
- zero rendition (3), where the humor is completely lost;
- expanded rendition (4), where explicitation or explanation is used in order to make the humor explicit;
- or divergent rendition (5), where shifts in meaning lead to a different interpretation than the source humor.

4. DATA ANALYSIS

4.1. Recording one

This recording includes an address by Muammar Gaddafi during the United Nations General Assembly, delivered on September 23, 2009. Gaddafi is infamous for his provocative disposition in international politics. He grossly overran his scheduled speaking time, extending the address to over 60 minutes. In his speech, he sharply criticizes those countries that have been adversely affected by colonization, as well as the structure and power dynamics of the United Nations. He especially targets the Security Council, which he refers to as a "terror council". Gaddafi insists that the UN needs a complete reformation to make representation fairer and seeks compensation on behalf of African nations and other historically disadvantaged groups. Throughout his speech, some of Gaddafi's remarks and his unconventional demeanor sparked moments of humor among the audience, punctuating an otherwise serious and contentious atmosphere.

Excerpt one

Muammar Gaddafi	Interpreter	Back Translation
اصلاح الامم المتحده أيها السادة ليس بالتوجه الى زياده المقاعد زياده المقاعد يزيد الطين بله اني ما بعرف المترجم كيف ترجم الطين بله هذه هذه مثل يصعب ترجمتها بالانجليزي لكن نساعدك بالانجليزي هي To add salt to injury ☹☹☹	United nations reform is not is not not increasing of the member states it is just to make things worse I don't know how this will be translated but to add more water it will be more muddy this is this is a typical typical	Reforming the United Nations is not about increasing the number of seats. Increasing the seats will only make matters worse. I don't know how the interpreter translated “make matters worse,”(...) but let me help you with the English

<p>يزيد الطين بلةً و يزيد سوء يعني يزيد السوء سوءا الكيل كيلين كيف لانه ستضاف دول كبرى على دول الكبرى ا ستضاف دول كبرى على الدول الكبرى الاولى التي نعاني منها وترجع تفتك الدول الكبرى اكثر واكثر اذا من هنا نرفض زيادة المقاعد بهذه الكيفية</p>	<p>expression to “ah” “ah” to ad salt to injury I mean to make it things worse and to make things even worse by how because many big countries will be added further to the to the former big countries that we've already have and unlike this it will be our wait we will have more superpowers then from here we reject having more seats done in this way</p>	<p>equivalent: “To add salt to the wound.” Adding more seats will only exacerbate the situation, making things even worse. It’s like adding insult to injury. Why? Because major countries will be added to the already major countries, which will only lead to more complications and suffering. Hence, we reject increasing the seats in this manner.</p>
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The humor in the excerpt is a result of several interdependent factors. (i) The remark about "يزيد الطين بلةً" (to make a bad situation worse) is spontaneous, with the speaker adding humor through his live commentary and gesture about the interpretation difficulties. This impromptu reaction, coupled with the speaker's effort to assist the interpreter by providing his own translation, enhances the comedic effect. (ii) The challenge in translating "يزيد الطين بلةً" into English as "to add insult to injury" highlights lexical differences between the languages. While both expressions convey the idea of worsening a situation, the literal translation is not straightforward, which contributes to the humor. (iii) Cultural understanding is essential; the humor depends on recognizing the idiomatic expressions and the context in which they are used. The speaker's humorous approach to the translation issue adds a layer of cultural context that might not be immediately clear without such knowledge. (iv) The humor is relevant to the situation as it addresses a serious topic (UN reform) in a light-hearted manner. The speaker's commentary on the difficulty of translating the idiom serves to engage the audience and alleviate tension. (v) The interpreter's awareness of the cultural context of both the Arabic idiom and the humorous situation is essential for conveying the humor effectively. For instance, understanding that "يزيد الطين بلةً" (making the mud muddier) humorously emphasizes worsening an already bad situation would allow the interpreter to choose an equivalent like "pouring salt on the wound," which preserves the original's intent. This cultural and contextual understanding helps in maintaining the humor during translation. (vi) The effectiveness of translating humor also relies on the interpreter's proficiency in the target language and their creative use of rhetorical skills. A skilled interpreter, recognizing the need to capture the humorous essence, might choose a playful equivalent like "kicking someone while they're down" or add a humorous remark such as "Well, that really didn't help!" This approach ensures that the original humor's spirit is maintained despite translation challenges.

The strategy primarily used by the interpreter in this scenario is reformulation, which aligns with a reduced rendition. The idiomatic expression "يزيد الطين بلةً" is challenging to translate directly into English. The interpreter chose to render it as "to add salt to injury," a familiar English phrase that conveys a similar meaning. This approach adapts the original expression to the target language while balancing fidelity to the source with clarity for the audience. Reformulation is essential for translating culturally specific idioms without direct equivalents, as it helps maintain the intended humor and context while ensuring the message remains comprehensible, which simplifies the idiomatic expression to a more familiar English phrase.

Excerpt 2

Muammar Gaddafi	Interpreter	Backtranslation
<p>الجمعية العامه هي البرلمان العالمي هي الكونغرس العالمي هي المشرع وهي التي قراراتها ملزمه وهذه هي الديمقراطيه ومجلس الامن يخضع للجمعية العامه ولا يعلو عليها ابدا ونرفضه اذا يعلو عليها اعتبارا من الان هذه هي السلطه التشريعيه وهؤلاء هم المشرعون للجمعية العامه مكتوب في الجمعية العامه تعمل كذا وكذا بناء على توصيه مجلس الامن انت غلط في الصحيح العكس وهو ان مجلس الامن يعمل كذا وكذا بناء على الجمعية العامه هذه هي الامم 190 امه هذه الامم المتحده مع بعضها وليس مجلس الامن في القاعه هذه 10 انفار اي ديمقراطيه هذه اي امن كيف نضمن على السلام العالمي اذا كان المصير بيد 10 يسيطر عليهم اربعة او خمسه يسيطر عليهم دوله واحده بعد ذلك ونحن 190 امم موجودين هنا (مثل حديقته هاي بارك ديكور "انتم عاملينكم لا ديكور انتم هاي بارك انتم عاملينكم لا قيمه لكم منير للخطابه فقط زي ما تخطب في حديقته هاي بارك بالضبط تخطب وتمشي هذا انتم ☺ ☺ ☺"</p>	<p>it will be the parliament of the world and legislative assembly of the world legislative assembly of the world and this is democracy the security Council should be responsible before the general assembly and we should not accept it these are legislators which are the members of delicious the general assembly and the resolution should be abinding it is said the general assembly should do this and this and the recommendation of the security Council the contrary the security Council should do this and that's according according the rules and the orders of the United Nations these are the United Nations who are including all the members of the world not the security Council which includes only 10 members States how can we be happy about the world peace and security if the four countries or 10 countries are controlled by the whole on are 190 Nations we are like the higher Park we just we speak and the body is implementing our decisions we are just we are just like a decor (you are made like a decor you are like a High Park you are worth I mean without any real real real substance it is just like a speaker corner you speak in the High Park corner no more no less you just make a speech and you disappear these who are you you are right now)</p>	<p>The General Assembly is the global parliament, the global congress, the legislator, and its decisions are binding. This is democracy. The Security Council is subordinate to the General Assembly and never superior to it, and we reject any notion of it being superior from now on. The General Assembly is the legislative authority, and these are the lawmakers. It is written that the General Assembly acts in such and such a way based on the recommendation of the Security Council, but this is wrong; the correct situation is that the Security Council acts in such and such a way based on the directives of the General Assembly. This is the United Nations, composed of 190 nations, not just the Security Council with its 10 members. What kind of democracy is this? What kind of security is this? How can we trust in global peace when the fate of the world is in the hands of 10 individuals controlled by four or five countries, which in turn are controlled by a single country? And we, 190 nations, are just here as decoration, like Hyde Park. You are just decoration, you are Hyde Park, with no value, just a platform for speeches, just like someone speaks in Hyde Park and then moves on. This is your reality.(...)</p>

The humor in the Arabic source seems quite spontaneous (i), driven by the speaker's frustration and rhetorical flair. Humor of this nature is often challenging, but in this case, it caused no particular problem for the interpreter. Although Arabic and English are lexically different, the use by the speaker of expressions such as "decor" and the "Hyde Park" comparison, which are based in English, making this interpretation was easier for the interpreter to carry out. This is a cultural reference that is very familiar to English-speaking people and thus did not pose any kind of barrier to the interpreter. Similarly, the cultural elements in drawing a comparison between Hyde Park and the General Assembly were not hard because of the shared understanding of the comparison. The word "منبر للخطابة" means a kind of podium for making speeches, so this is a connotation that may not have an exact English counterpart, which could result in a slight loss of the satirical edge (iii). The humor in the original speech is relevant to the speaker's critique of the United Nations system, with the metaphor and sarcasm intended to convey a political statement. The interpreter has kept the form intact, choosing to translate "decor" and "Hyde Park" literally. However, the situational humor may not have the same relevance in English, as it does in Arabic, especially when the listener is not familiar with the speaker's broader political criticism (iv). The interpreter seems aware of the cultural significance of "Hyde Park" and "decor" in Arabic. However, the humor embedded in the speaker's critique is highly contextual and requires an understanding of the political satire present in the speech. The interpreter has opted for a direct translation of these terms, but the lack of cultural adaptation suggests that a more nuanced understanding of the speaker's sarcastic tone might have been needed to preserve the humor. This could reflect a gap in cultural knowledge that limits the effectiveness of the interpretation (v). The interpreter's linguistic mastery is clear, as the message is rendered fluently in English. However, the rhetorical humor of the original speech, particularly the irony and sarcasm, is somewhat lost in translation. While the English version is accurate, the stylistic and rhetorical elements of humor are less apparent, which may indicate that the interpreter either chose to prioritize clarity over humor or lacked the rhetorical tools to fully capture the speaker's ironic tone in English.

The interpreter primarily used literal interpretation, which was effective due to the use of familiar English expressions and cultural references like "decor" and "Hyde Park." These terms were well-known to the English-speaking audience, allowing the interpreter to convey the humor and rhetorical flair of the original speech with minimal adaptation. Despite the lexical differences between Arabic and English, the interpreter's literal approach preserved the essence of the speaker's message, including the satirical tone, while maintaining clarity. The interpreter's proficiency in English ensured that the humor and rhetorical elements were effectively communicated without extensive reformulation or explanation. Consequently, the interpretation of the Arabic speech falls under close rendition, as it involved strategies like literal translation.

The interpreter also used substitution for translating "منبر للخطابة" as "speaker's corner." This strategy involves replacing the original term with a culturally familiar or contextually equivalent term in the target language to convey a similar meaning and impact. By choosing "speaker's corner," the interpreter adapted the phrase to a concept familiar to English-speaking audiences, thereby preserving the humorous and rhetorical elements of the original message while making it accessible and relevant. This represents an expanded rendition.

4.2. Recording two

This recording is a part of the former president Donald Trump's speech at the United Nations General Assembly in 2018, where he highlighted his administration's achievements: economic boom, jobs, tax reform, and border security. He boasted about America's economy,

record-low unemployment among minorities, and an increase in military funding. Trump also claimed that America was committed to sovereignty and cooperation over global governance, allowing each nation to pursue its own customs and beliefs. He then discussed his diplomatic efforts, primarily with North Korea, referring to his meeting with Kim Jong Un and the beginnings of denuclearization on the Korean Peninsula. In conclusion, Trump delivered a message of American strength, prosperity, and dedication to global peace.

Donald Trump	Interpreter	Backtranslation
<p>Mr. Secretary-General, world leaders, ambassadors, and distinguished delegates: One year ago, I stood before you for the first time in this grand hall. I addressed the threats facing our world, and I presented a vision to achieve a brighter future for all of humanity. Today, I stand before the United Nations General Assembly to share the extraordinary progress we've made. In less than two years, my administration has accomplished more than almost any administration in the history of our country. America's — (so true.) ☺☺☺ Didn't expect that reaction, but that's okay. ☺☺☺</p>	<p>الامين العام القادة والسفراء قبل عام ووقفت امامكم في المره الاولى في هذه القاعه القديمه وتحدثت عن التهديدات التي يواجهها العالم قدمت رؤيتي لعالم افضل للانسانيه جمعاء افق اليوم امام جميعه العالم لاشارك واياكم التقدم العظيم الذي حققناه في اقل من عامين (حققت ادارتي اكثر مما حققته كل الادارات الامريكيه السابقه لم اتوقع رد الفعل هذا ولكن حسنا</p>	<p>Secretary-General, Leaders, and Ambassadors, a year ago, I stood before you for the first time in this old hall and spoke about the threats facing the world. I presented my vision for a better world for all of humanity. Today, I stand before the General Assembly to share with you the great progress we have made in less than two years. My administration has achieved more than all previous U.S administrations. I didn't expect this reaction but well</p>

The humor in the English source is notably spontaneous humor: "so true" self-deprecatingly works here in the acknowledgment of the speaker's exaggerated praise, and the comment "Didn't expect that reaction, but that's okay" enhances the spontaneity in the reaction to the audience's response (i). The "so true" phrase contributes significantly to the informal and conversational style, looking for connection with the listener; the Arabic translation, however, omits the phrase, causing lexical inaccuracy and loss of humor in the translation (ii). The expression "so true" is a common colloquial element that emphasizes the speaker's exaggerated claim, leveraging the audience's understanding of political rhetoric and self-praise; the Arabic translation loses this nuance, affecting the specific humor (iii). While the translation retains the general context of self-praise, the omission of "so true" diminishes the situational humor of the speech (iv). The phrase "so true" is a cultural nuance in informal self-praise, part of U.S. political rhetoric, and its absence indicates a loss involved in conveying this cultural nuance (v). In that, the speaker's rhetorical skill has to do with "so true" serving to elongate the humor and share in the audience; this effect is not quite brought about in the Arabic rendition because of the absence of this phrase (vi). Overall, the translation captures the general humor and reaction but falls short by omitting "so true," which reduces the completeness and conversational tone of the original humor.

Evidence shows that the interpreter used literal translation; this is because there is a kind of humor in the source text that sounds spontaneous and impromptu, hence in very much need of

light-speed decisions. In such moments, interpreters are likely to focus on saying what is the most essential and less on the subtlety, culturally inferred humor. In a simultaneous interpretation set-up, this is even more so, since an interpreter has only a very small time span in which he can interpret the speech without having too much time to get accustomed to the humor.

For example, the expression "Didn't expect that reaction, but that's okay" is an audience reaction to an unexpected response from the audience itself, told in a humorous, conversational way. It was literally translated as "لم أتوقع تلك الردة الفعل، لكن لا بأس"، which conveys the basic meaning but loses the sense of playfulness and spontaneity that carried over from the original. The speaker's use of the expression "so true" to make a self-deprecating remark about the hyperbolic praising went missing at the hands of the interpreter. Even though this might have been elimination at the discretion of the interpreter as he or she deemed it to be less important to the overall message, it allowed for the removal of the self-deprecating humor. This kind of humor is based on the cultural and rhetorical elements of informal praise in U.S. political rhetoric, which was lost during the interpretation. In this case, the interpreter followed the speaker's intent very closely in terms of the overall meaning and tone of the speech. However, the exclusion of "so true" shows that the interpreter prioritized carrying over the overall intent of the speaker to make self-praise and humor over strictly paying attention to every lexical element. Although the phrase was left out, the interpreter caught many of the key humorous points in such a way that the intended engagement by the speaker with the audience was preserved as much as possible. This shows a close rendition, where the intent of the speaker was not strayed from with heavy deviation from the original message.

4.3. Recording three

The UK Prime Minister, Boris Johnson, in his address at the UK-Africa Investment Summit on 20th January 2020, underlined the imperative of building robust business exchanges between the UK and African countries. He termed the event unique, being which brought an event the world had never seen. He drew from personal experience as he showcased the UK as a competitive partner through its financial prowess, technological innovation, and highly regarded higher education institutions. He underlined this with concrete examples of collaborations between the UK and Africa, where mutual benefits range from job creation to environmental sustainability and significant economic growth. Johnson also spoke about climate change issues in his speech by announcing that the UK would stop funding coal projects abroad and shift its investments to renewable energy. What's more, the overall tone of the speech was collaborative in terms of partnership and shared responsibility to respond to global challenges with a view to creating economic development and sustainability.

Excerpt 1

Boris Johnson	Interpreter	Backtranslation
<p>An event that I regard as the climax of considerable personal exertion because during my two years as foreign secretary I visited more African nations than any other senior British politician in living memory Ghana, the Gambia, Libya, Liberia, Uganda, Nigeria, Cote D'Ivoire, Somalia, Kenya, Egypt, Ethiopia - where in a fit of brilliance our excellent ambassador decided that I should challenge Haile Gebrselassie to a running race in Addis Abba at an altitude of 2355 m, and in fierce sunshine, over a distance of about a mile. And I had to pretend to have a heart attack in order to get him to slow down ☹ ☹ ☹ and what everybody said was that it was a very convincing impersonation of a man having a heart attack. And wherever I was I am proud to say I found a lot of interest and lot of affection for the UK and even a lot of love.</p>	<p>خلال العامين الذي كنت كوزير الخارجية قمت بزيارتي الكثير من الدول الافريقيه اكثر من اي شخص اخر ذهبت الى ليبيريا اوغندا كوت ديفوار والصومال وكينيا ومصر والنيوبيا وقابلته العديد من وزراء الخارجية السفراء الذين اوضحوا ان هناك عمل مهم وان هناك سباق محتمل في اديس ابا وفي وفي مختلف الدول الافريقيه ولقد تظاهرت بانني اعاني من سكتة قلبيه وازمه قلبيه خلال سباق الدراجات الذي اقيم في سباق الدراجات الطويله الذي اقيم في اديس ابا وعندما ذهبت الى افريقيا وجدت ان هناك حب للمملكه لا المتحده</p>	<p>During the two years that I served as Foreign Minister, I visited more African countries than anyone else. I went to Liberia, Uganda, Côte d'Ivoire, Somalia, Kenya, Egypt, and Ethiopia, and I met with many foreign ministers and ambassadors who explained that there was important work to be done and that there was a heated race in Addis Ababa and in various African countries. I pretended to suffer a heart attack and a cardiac arrest during the long cycling race that took place in Addis Ababa. When I went to Africa, I found that there is love for the United Kingdom. I also realized that in Britain we must continue convincing people across the continent that we are not only great friends and reliable allies they can count on but also people they can work with, do business with, and trade with. We are right to be doing this work.</p>

(i) The original humorous remark is scripted but presented as if spontaneous. This scripted nature might influence how the humor is perceived and interpreted, making it seem less spontaneous in the target language. (ii) The humor here lacks any structural or lexical specificity, making it easy for the interpreter to rephrase lexically. The humor's efficiency does not depend on specific lexical or structural features but rather on an overall story and its context. (iii) Inadequate consideration for linguistic aspects can be seen where there is an absence of Haile Gebrselassie, who has cultural significance. Therefore, it is not a true cultural or contextual interpretation, which takes away from the humor and meaning intended by such a statement. (iv) The humor is very situational, based mostly on a certain situation of race, the audience's knowledge about the athlete, and the speakers' own comic deprecation. However, in the Arabic interpretation, the humorous elements are less emphasized, and the focus shifts to a more factual recounting of the visits and events. This transition might have something to do with the interpreter's policy to "pardon and omit" many comedic aspects when they appear to be somewhat out of place or not as pertinent during the interpretation process. (v) The effectiveness of humor in the speech hinges on understanding cultural references and context, such as the playful exaggeration and audience familiarity with Haile Gebrselassie. (vi) The shift from the original humorous context to a more factual recounting may reflect the interpreter's struggle to align their rhetorical approach with the humor's intent, emphasizing the importance of rhetorical mastery in translating humor across language

This interpretation uses the method of reduced rendition, as shown by the shift from humorous to a more factual account of events. The interpreter minimizes the impact of humor by omitting culturally relevant icons like Haile Gebrselassie, whose presence would have provided some contextual background and cultural impact to the original statement. Additionally, the interpreter loses the situational humor and the almost self-mocking aspects of the speech and replaces them with a simple narrative of places and events. This reduction in emphasis on the humor is also another example of the overall theme of simplification or generalization of the original material. The interpreter's struggle to fully capture the rhetorical nuances and stylistic markers of the original speech further contributes to this reduced rendition. Their limited mastery of rhetorical techniques in Arabic likely impacts their ability to convey the humor's full effect, resulting in an interpretation that lacks the original's playful tone.

Excerpt 2

Boris Johnson	Interpreter	Backtranslation
China, I must mention the competition, I better I mean why not, China, Russia, Germany. I'm told there will be a conference in France fairly soon. But in the words of an old Akan proverb that I picked up while I was in Ghana, “All fingers are not the same 🍌🍌🍌.” There is wisdom in these Akan proverbs. All fingers are not the same and all countries are not the same, and the UK boasts a breadth and depth of expertise that simply cannot be matched by any other nation.	فهنالك منافسه ايضا من الصين ولكن لما ندخل مجال المنافسه هناك ايضا منافسه من الصين وروسيا والمانيا وسيكون هناك مؤتمر ايضا في فرنسا قريبا ولكن في مثلما اثناء زياره الي غانا هناك مقوله بان اصابعك ليست كلها متشابهه لذا المثل الحكيم يمكن ان نطبقه مثل ما اثناء زيارتي الي غانا هناك مقوله بان ليست اصابعك ليست كلها متشابهه هذا المثل الحكيم يمكن ان نطبقه ويمكن ان نقول ان جميع الدول ليست متشابهه وحجم الخبره لا يمكن ان يضاهيه وحجم الخبره لا يمكن ان تضاهيه الدول الاخرى لذلك لدينا المليارات من الدولارات التي يتم استثماره هنا اليوم بالقمه	There is also competition from China. However, when we enter the field of competition, there is also competition from China, Russia, and Germany, and there will be a conference in France soon as well. But, just as during my visit to Ghana, there is a saying that your fingers are not all the same. This wise saying can be applied. Just as during my visit to Ghana, there is a saying that your fingers are not all the same. This wise saying can be applied, and we can say that not all countries are the same, and the level of experience cannot be matched by other countries. That is why we have billions of dollars being invested here today at the summit.

(i)The source speech is scripted; therefore, it's hard to reflect the humor and nuanced expressions in real-time. "All fingers are not the same" is a pre-prepared element and thus a proverb used to add a rhetorical touch rather than humor. Therefore, it's difficult for the interpreter to show the intended effect and delivery. (ii)The very structure and idiomatic expression differ considerably between English and Arabic. There is no literal Arabic equivalent of the proverb. The interpreter's possible attempt at a direct translation may not be understood to mean what is intended; this may lead to probable misunderstanding. (iii) The interpreter's understanding of both cultures affects how well they can render the proverb. Since the proverb is Akan-specific, the Arabic-speaking readership would not be familiar with it. The translation does not convey what the proverb intends to say within its cultural relevance; this has implications on the message as a whole. (iv) In this context, the proverb is used to drive a point regarding the unique expertise of the UK. The humor of the proverb is somewhat lost in interpretation because of the absence of direct equivalence and also how the interpreter treated it. The situational relevance of the proverb is not as effective in the Arabic version. (v) The interpreter's knowledge of Akan proverbs and their cultural implications is very important. If the interpreter is not knowledgeable regarding

the cultural context of a proverb being used, they may struggle to convey the appropriate meaning. This appears to be an issue in this instance, when the translation of the proverb does not come across well. (vi) The interpreter's proficiency in Arabic and their ability to deliver the stylistic and rhetorical features from English is critical. It would appear that the translation does not possess any rhetorical flair, mainly when interpreting the proverb and the nuance of the argument indicated by the speaker. The ability of the interpreter in terms of delivering rhetorical elements affects the quality of the interpretation.

It is observed that a close rendition is the approach followed to interpret humor. This proves that an effort is made to retain the essence of the proverb "All fingers are not the same" despite challenges. The interpreter tries to keep the rhetorical flourish of the original in this case, since there might be no exact equivalent for the proverb in Arabic, by making a direct interpretation. This is an effort to save the deeper meaning of the humor, but this literal interpretation could not, by any means, enable the original proverb to represent its cultural weight or impact: "So the interpreter tries to interpret the proverb as closely as possible in an effort to maintain at least a part of the intended meaning and its rhetorical effect, even though the result might lack nuance and situational relevance in the target language."

4.4. Recording Four

This recording is an excerpt from the speech of Austria's Foreign Minister Karin Kneissl at the United Nations General Assembly on key international issues such as climate change, conflicts in Syria and Yemen, nuclear proliferation, and the plight of refugees. Kneissl showcased her multilingual skills, delivering her speech first in Arabic, followed by French, Spanish, and English, which made a strong point, particularly when she began in Arabic. In addition to the impressiveness of using Arabic, she lightened the atmosphere with humor, eliciting laughs from time to time, as she infused her speech with a light-hearted tone. She insisted that leaders needed to transcend the act of reading from prepared statements and engage in constructive dialogue, calling current diplomatic practices irrelevant to reality. In short, Kneissl's speech was a call for sincerity in diplomatic discourse on behalf of global peace and action, and she managed to incorporate her jolly side into the seriousness of the topic.

Karin Kneissl	Interpreter	Backtranslation
<p>انا هنا كوزيره هارجيه النمسا 😊 مرحبا ان اقول سلام 🌸 🌸 🌸 واريد-----اه لسيد الرئيس ونائب سيد غئيس سماء سيداتي وسادتي كوزيره النمسا الكي كتاب -- 🌸 🌸 🌸 باللغه العريبيه لماذا افعال هذا هذه اللغه وخيده من سنه اللغات الرسميه للامم المتحده ودرستها في مركز الامم المتحده فيينا هي لغه مخمه جميله وجزء من الحضاره المهمه العريبيه ودرست في لبنان خلال السنوات الحرب كيف الناس يستمروا الحياه رغم كل السروف الصعبيه هذا سر الحياه وفي الناس وفي رجال ونساء من بغداد حتى دمشق وهم يستمروا الحياه كل الاحترام لهذا الناس نحن كلنا جزء من بني</p>	<p>good morning I am here in my capacity as a minister of the Foreign Affairs of Austria I would like to say greetings to your Excellency the president Mr Vice President your excellences distinguished delegates being US minister of the Foreign Affairs of Austria I am able to address you in Arabic Why do I do that? this is one of the six official languages of the United Nations I studied</p>	<p>Hello (...) I am here as the Foreign Minister of Austria, and I want (...) to say greetings to Mr. President and the Vice President, ladies and gentlemen. As the Foreign Minister of Austria, I have a book in the Arabic language. Why am I doing this? (...) Arabic is one of the six official languages of the United Nations, and I studied it at the United Nations Center in Vienna. It is a beautiful, important language and part of</p>

<p>ادم هذا بني ادم قبيله ادم كلمه اخرى لبشريه ونحن هنا في هذه الجلسة عندنا الصوت ولازم نستعمل هذا الصوت لان الناس خارج جاهد الجلسه في الاسماء وفي الهروب لاسيما ما في الشرق الاوسط واسمحو لي أن أقرأ بعض كلام الكاتبة الالماني يغتول بغيتش هو كال لان في بعض في النار بعني خارج النور وفي اخريين في النور في ضوء ونحن نرى فقط الموجودين في ضوء في النور ولا نرى الناس في خارج النور انا استمر باللغة الفرنسية وشكرا ☺ ☺ ☺ للمترجمين صبرا جميلا</p>	<p>Arabic in the UN in Vienna she's a beautiful language it is a beautiful language it is part of the Arab civilization it is a part of the Arab civilization the ancient civilization I also studied in living room during the years of the war I also started in Lebanon during the years of war I learned how people continue with their lives Despite All Odds and difficulties this is the secret of life women from Bad Dad to Damascus they continue with their life all of us are The Offspring of Adam The Offspring of Adam means in another word Humanity in this hole we have a voice and we have to use this voice to express there are some in darkness there are others in light we see only those in Delight we do not see in the Darkness</p>	<p>the significant Arab civilization. I studied in Lebanon during the years of war, witnessing how people continue their lives despite all the difficult circumstances. This is the secret of life, in the people, and in the men and women from Baghdad to Damascus, who continue to live. All respect to these people. We are all part of the human race, the children of Adam, another word for humanity. Here in this session, we have a voice, and we must use this voice because there are people outside struggling, in crises, and fleeing, especially in the Middle East. Allow me to read some words from the German writer Bertolt Brecht, who said: "Some are in the dark outside the light, while others are in the light, and we only see those in the light, but we do not see those outside the light in the darkness." I will now continue in French, and I thank the interpreters for their great patience (...).</p>
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(i) Humour in this extract is almost spontaneous, although the speech is scripted; therefore, this type of humour is hardly predictable. The speaker's and audience's laughter draw the listener's attention to the humour coming from her self-interruptions, hesitations, and laughs. This humour (ii) is not based on specific structural or lexical features, so the interpreter has more freedom of rendition. It is not just a question of translating the words or phrases faithfully but rather matching the tone and dynamic delivery. (iii) The cultural references in the speech, such as being from the progeny of Adam, are common to both the source and target cultures and thus present no additional effort on the part of the interpreter to translate. Because such beliefs exist in several cultures, a word-for-word translation would convey the meaning well enough. The most important work of the interpreter would be to retain the meaning that the speaker wanted to project and to bring across the references effectively with the right tone without necessarily having to struggle through convoluted cultural translations. (iv) The playfulness of speech—the self-deprecating remarks, for example, by the speaker herself when she makes that point about speaking Arabic and playing with the audience—was situational and pivotal to the tone, but perhaps this light-heartedness was lost in the interpreter's preoccupation with formality. (v) The interpreter clearly understood the source language, since there are universal elements of culture involved—such as the offspring of Adam—between the two cultures. This clarity, therefore, helped the interpreter be more concerned with faithfulness in rendering the content rather than making complex or unfamiliar cultural references. The universality of these concepts allowed the interpreter not to resort to complex periphrases and to get by with simpler literal translations, which could bring across the message accurately and preserve the original tone and intention of the speaker. (vi) Although the interpreter did manage

to get across a clear and logical rendition of the speech, some of the rhetorical and humorous overtones, like the playful overtone in the speaker's description of her learning Arabic, did not come across. Formal and humorous elements combine, making this blending a potential challenge for interpreting in real-time; the speaker is a non-native Arabic speaker and is speaking in front of a formal UN setting. While the humour and playful tone were not fully conveyed, the interpreter maintained the integrity of the speech by faithfully translating the message. Only minor losses occurred in the nuances of the speech, as can be seen in the speaker's self-reflective humour and spontaneity. This, therefore, implies that the interpretation remained close to the original source text with only very minor omissions or adjustments, which characterise a close rendition. This translation prioritised accuracy over the full delivery of tone and humour but kept the essential message intact.

5. CONCLUSION

This paper attempted to trace the multi-layered process of humor interpretation within the context of simultaneous interpreting and the strategies interpreters use to overcome the related challenges. Using qualitative research methods, including case studies and discourse analysis, this study emphasizes the various cognitive, linguistic, and contextual issues interpreters face when handling humorous content.

The results indicate that humor presents unique challenges due to its spontaneity, lexical differences between languages, and cultural nuances. As a result, interpreters predominantly rely on **close rendition**. This strategy involves maintaining the meaning and tone of the original humorous content, even when minor changes or omissions are necessary. Despite the demands of real-time interpretation and the complexities of cross-cultural communication, close rendition proves to be the most effective strategy for preserving the core impact of humor and its overall context. A less commonly used strategy, but still relevant, is **reduced rendition**. This method involves generalization and simplification to convey the overall meaning of humor when a literal translation is not feasible.

These strategies are most effective when the interpreter has a strong command of both the source and target languages, cultural knowledge, and the ability to manage the speed of simultaneous interpretation. While achieving complete fidelity to the original humor is not always possible, **close rendition** enables the interpreter to convey the intended humor and tone. This strategy is identified as a key factor in handling humorous content and highlights the nuanced skills interpreters use. Identifying these strategies can enhance interpreter training programs, promote best practices in humorous interpretation, and benefit settings where communication across linguistic and cultural boundaries occurs.

APPENDIX

Recording 1

Name: 64TH Address to the United Nations General Assembly

Date: September 23, 2009

Place: United Nations Headquarters, New York City

Speaker: Muammar Gaddafi

Length of speech: 135 minutes

Transcript available at <https://news.un.org/ar/story/2009/09/110582>

Recording available at <https://www.youtube.com/watch?v=PBRqqa7ZpeQ>

Recording 2

Name: UK-Africa Investment Summit

Date: January 20th, 2020

Place: London, UK

Speaker: Prime Minister Boris Johnson

Length of speech: 137 minutes

Transcript available at <https://www.gov.uk/government/speeches/pm-africa-investment-summit-speech-20-january-2020>

Recording available at <https://www.youtube.com/watch?v=jNIZQVnH430&t=605s>

Recording 3

Name: the 73rd Address to the United Nations General Assembly

Date: 2018

Place: United Nations Headquarters, New York

Speaker: President Donald Trump

Length of speech: 35 minutes

Transcript available at <https://trumpwhitehouse.archives.gov/briefings-statements/remarks-president-trump-73rd-session-united-nations-general-assembly-new-york-ny/>

Recording available at <https://media.un.org/avlibrary/en/search?query=+2018+TRUMP&sortby=relevance>

Recording 4

Name: the 73rd Address to the United Nations General Assembly

Date: October, 1th, 2018

Place: United Nations Headquarters, New York

Speaker: Austria's Minister of Foreign Affairs, Karin Kneissl,

Length of speech: 20 minutes

Transcript available at <https://www.bmeia.gv.at/en/the-ministry/press/speeches/2018/09/statement-by-he-karin-kneissl-federal-minister-for-europe-integration-and-foreign-affairs-of-the-republic-of-austria>

Recording available at https://media.un.org/avlibrary/en/search?query=Karin+Kneissl&sort_by=relevance

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