

1. Introduction

In our daily lives, jokes serve as one indispensable part in the process of communication and conversation. They are ubiquitous from day-to-day talks to formal speeches, literature works to audiovisual movies, and/ or advertisement to commercials. As one form of humor, they are mostly created to produce humorous effects and can be presented through various devices. The comedy novel *Bridget Jones's Diary* by Helen Fielding is a good example, depicting the lives and images of Bridget Jones and other characters in a humorous way. The intriguing way of description and humorous tones presented in the heroine's personal diary successfully attract widespread attention, making it a contemporary bestselling novel, sold over two million copies worldwide. Its film adaptation, starred by Hugh Grant as well as Renée Zellweger, was released in 2001. Born in West Yorkshire in the north of England and majoring English Literature in St. Anne's College, Oxford, Fielding used to be a screenwriter. After her first work, *Bridget Jones's Diary*, which won the 1998 British Book of the Year, she became a distinguished novelist.

Published in 1996 by a British publishing company—Picador, the comedy novel *Bridget Jones's Diary* has been translated into many languages around the globe. Its Traditional Chinese edition was published by Crown Culture Corporation in 1998 in Taiwan, and the translator is Ching-chun Chuang. *Bridget Jones's Diary* is written in the form of a diary, chronicling the yearly life of heroine Bridget Jones, a single working woman living in London. By means of keeping the diary, she writes down the everyday encounters and some funny thoughts she bears in mind in a humorous tone. The plot revolves around her struggles with rising weight, financial situations, career, alcohol and cigarette addiction, and desperate desire for romance. Her close friends and family living on the outskirts of England play vital roles in supporting her to deal with the problems she faces. Her diary career begins with a new-year wish that she makes, resolving to change her negative personality, to get rid of bad habits, to lose weight, and most importantly to find her Mr. Right. She then embarks on her journey to a better life and seeking for perfect mate which turns out to be very bumpy and far from ideal.

In Taiwan, most of the researches aiming at studying humor translation are conducted based on subtitles extracted from the audiovisual materials, with only a handful of studies undertaken on literary works, such as T.-T. Hsu's master thesis "The Effects of Translation Strategies on Reading Pleasure: A Study of Garfield Comics" (2010). In this study, how the

translator in Taiwan translates the jokes presented in the novel will be investigated. Two research questions are raised in this study:

1. How does the translator in Taiwan deal with the jokes in *Bridget Jones's Diary*?
2. What translation strategies can be employed to translate different types of jokes?

2. Literature Review on Joke Translation

Psychologists believe that laughter is the most ancient way of interaction among human beings, and it can be aroused via many ways under different contexts. Above all, a joke is believed to present one's sense of humor and to make the audience laugh. Some jokes are universal and easily-understood for readers to digest, while others are created based on the special linguistic features or are linked to specific cultures. These linguistic and cultural designs on jokes pose a great challenge for the translator to offer an appropriate translation. What follows is a brief review on the definition, function, and typology of jokes. Challenges of translating jokes as well as translation strategies for jokes are also discussed.

2.1 Definition of Joke

Jokes, according to *Merriam-Webster Dictionary* (2013), refer to “something said or done to provoke laughter; *especially* a brief oral narrative with a climactic humorous twist.” Although the dictionary depicts jokes as an “oral” narrative, a joke can be presented through various channels. As W.-B. Lin (1985) points out, the joke can be in oral or written form. Regardless of the form it presents, the intended effect of joke, according to K. H. Tisgam, is usually achieved via “the setting of the scene” and “the punch line” (p. 3). According to the *Merriam-Webster Dictionary* (2013), punch line is defined as one sentence or phrase in a joke that makes a climatic laughing point. The punch line is designed and created to ignite the laughing spark. However, the punch line can be successfully grasped by audiences when “contexts are carefully contrived for maximum effect” (Delabastita, p. 228). A particular effect of a joke can only be achieved under specific contexts since contexts are closely related to the audiences' culture, institution, perception, background, and so forth. Tisgam also remarks that “all jokes are expressive of the social situation in which they occur. There are many jokes in which only the constituents of the same society can experience humour” (p. 3). In this light, audiences with different cultural backgrounds may appreciate the joke in different extents, and their reactions would also vary greatly.

Since people with different backgrounds have different perceptions and knowledge, they may anticipate the point of a joke differently. W. Nash (1985) in *The Language of Humour* points out that “laughter depends on some sort of framework of expectancy” (pp. 87-88). In other words, the joker’s task is merely to create the joke for audiences. With bold expectancy, the audiences might get more chances to appreciate the joke. In addition to the non-linguistic factors such as culture, institution, and background, the linguistic factor has its seat in meddling in the receptors’ understandings of jokes. D. Chiaro (1992) argues that the linguistic code is the key to grasping the joke, but “without shared sociocultural knowledge between sender and recipient, a common linguistic code will be of little help” (p. 77).

Since a joke in most cases is created to arouse laughter, it is tied to “humor.” As Nash defines, humor refers to

an occurrence in a social play. It characterizes the interaction of persons in situations in cultures, and our responses to it must be understood in that broad context, whether it makes the sudden demand of wit, or whether it has the more discursive appeal of description and anecdote. (p.12)

Based on the abovementioned definition, it appears that humor and jokes share similar characteristics. Like jokes, humor takes effect under given contexts as well. Their similarity allows many scholars to use jokes and humor interchangeably in their studies.

Created for various purposes, jokes function differently based on their original intentions. P. Zabalbeascoa (1996) lists four functions of humor: “escapist entertainment, social criticism, pedagogical device, moralizing intention” (p. 244). However, a joke is commonly believed to create humorous effects and to make the audience laugh. For instance, the author inserts a joke in the dialogue in the novel to describe the relationship among characters or to intensify the story plot. A joke can also be employed to express the communicator’s personal opinions, such as criticism, dislike, or approval, etc.

In terms of the classifications of jokes, J. R. Schmitz (2002) divides jokes into three types: universal joke, cultural joke, and linguistic joke. Furthermore, six types of jokes are categorized by Zabalbeascoa, and they are further employed by this study to research into the jokes found in *Bridget Jones's Diary*. Each type of the joke and its definition is listed in Table 1:

Table 1

Six Types of Jokes by Zabalbeascoa (1996, pp. 251-254)

Type	Definition
International Joke	This type of joke does not share the language-specific play on linguistic features or references to culture. The content of international joke is universally known enough for the target audiences to understand in context, for example, the international artist, tourism site, historical event, respected politician, etc.
National-Culture-and-Institutions Joke	A joke that depends on the cultural or institutional references, which is mostly cultural-specific enough for the audience and translator to digest.
National-Sense-of-Humour Joke	This type joke is usually used in a specific country or nationality. It basically contains one country's prejudice and irony over the other specific country or nationality. It is mostly created to mock others in particular. Accordingly, this joke type is "apparently more popular in some countries or communities than in others" (p. 252).
Language-dependent Joke	This language-specific type of joke uses "features of natural language for their effect, such as polysemy, homophony, and zeugma, but has to be differently understood in the different contexts" (p. 253).
Visual Joke	This joke type primarily depends on the visually conveyed information and actor's facial expression on the screen. This joke is coined on the screen and presented via the subtitles.
Complex Joke	This category represents the joke that contains and combines the features owned by the previous five types.

2.2 Challenges of Joke Translation

Since the communicator and audience with different backgrounds hold different perceptions, it is nearly impossible for the translator to completely transplant a joke into the

target language. As J. Vandaele puts it, joke translation is “qualitatively different from 'other types' of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation” (2002, p. 150). Chiaro also states that translating a joke into a foreign language would be a difficult task and may even turn out a terrible disaster.

The first challenge facing the translator would be to recognize the joke. Nash uses allusive joke as an example and states that “failure to appreciate the ‘content element’ undermines the allusive joke. Equally, the humorous effect must lapse if the textual form of the allusion goes unrecognized, or is misunderstood in its peculiar relationship to the content” (p.77). In order to deliver the joke properly, the translator needs to recognize the joke. However, like the audience, the translator would also suffer from the process of deciphering humor presented in the joke. Moreover, “the equivalence of texts goes beyond their linguistic manifestation into the cultural dimension” (Carra, 2009, p.134). In the aspect of culture, N. Verbruggen emphasizes that “not only does the translator have to translate the jokes in a sufficient way, s/he also needs to take into account the cultural background of the source language as well as the target language” (2009, pp. 6-7). Since the author and the translators do not necessarily share similar or the same cultural backgrounds, the joke presented in the original would pose a challenge for the recipients to recognize it, not to mention bursting out laughing or translating it. In addition, in some cases, the special use of language also hinders the receptors to grasp the joke. If the joke is created by means of linguistic form, the translator and the readers would need to spare effort and time to decode it. Thus, the linguistic and cultural factors both present great challenges for the translator to recognize and to translate the joke.

Besides recognizing the joke, the translator needs to know the intention embedded in the joke in order to give a proper translation. Nash contends that “if the intention to joke is not clearly signaled, making a sort of contract between executant and respondent, laughter is compromised” (p. 6). Thus, the intention behind the joke must be identified in order to appropriately represent the intended humorous effect. In rendering jokes, the dilemma is whether to translate a joke literally or to bring out the humorous effect by way of adaptation. Some translators give a faithful rendering of joke at the price of humorous effect, while others opt to bring out the funny effect by adapting or domesticating the joke with the original one sacrificed. Chiaro believes that “translators are often afraid of moving away from the text and

replacing an untranslatable joke with another one which would work in the target language, even if it is completely different from the original” (p. 85). In brief, the linguistic structure and cultural dimension have become two major translation problems for the translator. Some translation strategies for jokes will be discussed in the next section.

2.3 Translation Strategies for Jokes

The cultural and linguistic differences shared by the source-text and the target-text audiences are factored into the difficulties of translating jokes. To come up with a better performance, some translation strategies are at translators’ disposal. M. Mateo Martínez-Bartolomé states that the employment of translation technique is determined upon the shared knowledge between the audiences and the communicator. In addition to the knowledge shared with the communicator, the translator, according to Vandaele, needs to have a sense of humor when delivering the jokes. Lacking a sense of humor explains the reason why many translations of jokes are poorly handled since the translators are not capable of delivering the humorous effect if they do not own any sense to chew it.

Zabalbeascoa proposes three principles to translate the humor in joke: (1) “excellent solutions” can help the translator deliver the source text with the guide of “samples” such as references book or data base, (2) the translator needs to grasp the “full implication of the whole text”, (3) different translation techniques can be adopted based on different types of jokes the translators are dealing with (p. 239). Moreover, in translating jokes with cultural references different from the target-text culture embedded, L. Kostovcik and Tisgam both believe that the translator can create a new joke to substitute the original one. A list of possible strategies for translating irony proposed by Mateo Martínez-Bartolomé (cf. p. 175-178) are further adapted and adopted by this study to analyze the translation of jokes in *Bridget Jones’ Diary* (see Table 2).

Table 2

Translation Strategies for Jokes

Translation Strategy for Jokes
1. ST joke becomes TT joke with literal translation ¹
2. ST joke becomes TT joke with 'equivalent effect' translation

¹ In translation studies, “ST” refers to “source text” and “TT” indicates “target text.”

3. ST joke is enhanced in TT with some word / expression
4. ST joke is replaced by a 'synonym' in TT
5. ST joke becomes TT sarcasm (i.e. more overt criticism)
6. The hidden meaning of ST joke comes to the surface in TT (no joke in TT)
7. ST joke is explained in footnote in TT
8. ST joke has literal translation with no joke in TT
9. Joke ST is completely deleted in TT
10. No joke in ST becomes joke in TT

3. Translation of Jokes in *Bridget Jones's Diary*

In *Bridget Jones's Diary*, amusing effect intended by Fielding is presented through jokes by way of the humorous writings or cultural references. The social-cultural factors and special linguistic designs post difficulties for the translator. In this section, the typology of joke proposed by Zabalbeascoa is employed to categorize the joke in *Bridget Jones's Diary*. It is found that visual joke and complex joke do not appear in the novel. The remaining four types of jokes are international joke, national-culture-and-institutions joke, national-sense-of-humor joke, and language-dependent joke. How the translator in Taiwan deals with these four types of jokes will be discussed in the following sections respectively.

3.1 International Joke

International jokes do not employ the play on words or cultural-specific expressions. It has another name termed "universal joke." This type usually borrows from something famous, such as international stars, politicians, sightseeing attractions, great events in history, sensational news, etc. The universality of its content makes itself known enough for readers to grasp its intended humor. Example 1 is an international joke:

Example	Source Text	Chuang's Translation	Retranslation
1	I'm falling apart. My boyfriend is sleeping with a bronzed giantess. My mother is sleeping with a Portuguese.	我摔得粉身碎骨。我的男朋友跟一個古銅膚色的女巨人上床。我媽跟一個葡萄牙人上	我摔得粉身碎骨。我的男朋友跟一個古銅膚色的女巨人上床。我媽跟一個葡萄

	<p>Jeremy is sleeping with a horrible trollop, Prince Charles is sleeping with Camilla Parker-Bowles. Do not know what to believe in or hold on to anymore. (p.181)</p>	<p>床。傑瑞米跟一個可怕的蕩婦上床，查爾斯王子 (Prince Charles) 跟卡蜜拉上床。再也不知道該去相信什麼，或堅持什麼了。(p.160)</p>	<p>牙人上床。傑瑞米跟一個可怕的蕩婦上床，英國查爾斯王子跟情婦卡蜜拉上床。再也不知道該去相信什麼，或堅持什麼了。</p>
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Charles is known as the Prince of Wales and the heir of Queen Elizabeth II. His affair with Camilla and divorce with Dianna hit the front page at that time. He and the mistress Camilla were condemned for abandoning and betraying Princess Dianna. In this example, the scandal of Charles is borrowed to create the humorous effect. With the same pattern “someone sleeps with someone,” the example of Charles and Camilla can bring the humor and entertainment to the readers since the affair between Charles and Camilla is universal to the readers. The humor can be easily grasped by the receptors. The joke is used to depict Bridget’s desperate mind after learning that her boyfriend Daniel has sex with a woman and to express Fielding’s opinion about Charles’ affair.

In Chuang’s translation, “Prince Charles” is translated into “查爾斯王子,” and the original expression “Prince Charles” is added in the parenthesis. “Camilla Parker-Bowles” is delivered as “卡蜜拉” with her last name Parker-Bowles omitted probably because Chuang thinks Camilla is famous enough for readers in Taiwan. Chuang employs literal translation to render the names of Prince Charles and Carmilla. The strategy “ST joke becomes TT joke with literal translation,” is adopted. It is suggested that “英國” (literally: England) and “情婦” (literally: mistress) can be added to emphasize their love affairs as a scandal.

3.2 National-culture-and-institutions Joke

National-culture-and-institutions jokes are presented by means of cultural or institutional references. Cultural references are often localized and are dependent on the link to celebrities, fictional characters of literary works or movies that are popular in particular countries and familiar to the local readers. This type of joke is shown in Example 2 and 3:

Example	Source Text	Chuang's Translation
2	But when they are together with their married friends I feel as I have turned into Miss Havisham . (p.40)	但是他們一跟那些已婚的朋友在一起的時候，我就覺得自己變成了哈維雪小姐 (Miss Havisham) (p.36)

Miss Havisham is a fictional character of *Great Expectations* by Charles Dickens. Havisham is depicted as a spinster, meaning that she is old, childless, and unmarried. In the novel, Havisham lives in a shabby and decaying mansion alone. In this case, Bridget starts a joke by referring to the character Miss Havisham. In *Bridget Jones's Diary*, Jones is depicted as a thirty-something single woman whose friends are all in a relationship. She makes less of herself by describing herself as Miss Havisham. The original punch line lies in Bridget's mockery of herself as an old, unmarried, and obnoxious woman like Miss Havisham. However, since Miss Havisham is not familiar to most readers in Taiwan, the cultural references to the British classic novel might hinder the target-text readers from understanding the intended joke.

Chuang gives "Miss Havisham" a literal translation "哈雪維小姐"; the humor in the original joke is not successfully represented. Translation technique "ST joke has literal translation with no joke in TT" is employed. The target-text readers may have a hard time grasping the punch line of joke that is associated with the cultural-specific reference to Miss Havisham. It is advised that a footnote can be added to offer background knowledge or supplementary information about the implication of this joke. The following footnote can be added: "哈雪維小姐為狄更斯作品《孤星血淚》中一角，書中被描述為一名蒼老、無婚、無子的恐怖女人。此處年過三十、小姑獨處的布莉琪自嘲如哈維雪小姐一樣是個老處女" (literally: Miss Havisham is a character of *Great Expectations* by Charles Dickens, and she is depicted as an old, unmarried, childless woman. Here the joke is created to deride Bridget, who is over thirty and still single, as an old virgin like Miss Havisham). With this footnote, the target-text readers can understand the cultural reference and be made aware of the embedded humor.

Example 3 is another case of national-culture-and-institutions joke:

Example	Source Text	Chuang's Translation
3	"Your face. You look like Barbara Cartland. ' I started blinking very rapidly, trying to come to terms with the realization that some hideous time-bomb in my skin had suddenly, irrevocably, shrivelled it up. I look really old for my age, don't I?' I said, miserably. (p.148-149)	『妳的臉。妳看起來好像芭芭拉·卡特藍(Barbara Cartland)。』很快地，突然感覺到可怕的定時炸彈冷不防地使我的皮膚在瞬間皺縮了起來，一切是如此無可救藥。『我看起來真的很老，是不是？』我悲慘地說。(p.131)

Barbara Cartland was a famous England author and also one of London's most prominent society figures. By the time of her later life, she fell badly ill but remained favored by the press. She was known for her trademark pink dresses and plumed hats every time she was interviewed despite her face full of wrinkles. In the novel, Bridget is mocked as Barbara Cartland, indicating her face skin is terribly wrinkled and needs much care. The punch line is centered upon the mockery of Bridget for describing her as Barbara Cartland. Barbara Cartland, a celebrity in England, is certainly not familiar to readers in other countries, so the joke may not be recognized by the target-text readers.

In Chuang's translation, "Barbara Cartland" is translated into "芭芭拉·卡特藍," and its original expression is offered in the parenthesis. Chuang again uses literal translation to handle the joke. Such a rendering fails to preserve the humor of joke. Translation method, "ST joke has literal translation with no joke in TT," is adopted. The target-text readers are not able to understand this joke, and the intended humor is not represented. It is suggested that a footnote "芭芭拉·卡特蘭為英國著名作家，晚年時雖然滿臉皺紋，卻最愛以一身粉紅洋裝和大濃妝亮相。此處布莉琪被取笑如卡特蘭一樣滿臉皺紋" (literally: Babara Cartland was a distinguished England writer and liked to show up with a pink dress and much makeup in spite of her face seamed with wrinkles. Here the joke is placed to mock at Bridget's poor skin condition) can be added to explain the punch line of this joke. The desired humorous effect may be grasped by the target-text readers who do not know Barbara Cartland.

3.3 National-Sense-of-Humour Joke

National-sense-of-humour jokes are mostly made by means of depreciating or ridiculing other nationalities or the minority within a country. Hence, this type of joke is unique to specific countries or nationalities. Only the insider of particular countries with the insider knowledge is able to understand this type of joke. An example is shown as follows:

Example	Source Text	Chuang's Translation	Retranslation
4	'I'm taking you to have your colours done' And don't keep saying, "what", please, darling. Color Me Beautiful. I'm sick to death of you wandering round in all these dingy slurries and fogs. You look like something out of Chairman Mao. (p. 130)	『我要帶妳去「Color Me Beautiful」，那個替我著上動人色彩的美容顧問公司，好好地找出屬於妳自己的色彩！還有不要老是跟我說，「什麼」，拜託，親愛的，我已經對妳整天穿著灰灰髒髒、邋邋遢遢、晃來晃去的樣子厭煩死了。看起來一副像是從毛主席那邊出來的一樣。』 (p. 115)	『我要帶妳去「Color Me Beautiful」，那個替我著上動人色彩的美容顧問公司，好好地找出屬於妳自己的色彩！還有不要老是跟我說，「什麼」，拜託，親愛的，我已經對妳整天穿著灰灰髒髒、邋邋遢遢、晃來晃去的樣子厭煩死了。看起來一副像是從毛主席勞動營那邊出來的中國人一樣。』

Mao Ze-dong, commonly referred to as Chairman Mao, was the chairman of Communist Party of China and the founding father of People's Republic of China. Chairman Mao's proposal and implementation of communism blatantly rose up against the western Capitalist countries like U.S. or U.K. The Chairman was seriously criticized by many historians and critics for building up the "labor camp" and for his abuses of human rights. It was reported

that Mao's administration and rule directly and indirectly caused the deaths of over 40 to 70 million people through forced labor and brutal executions, and it is estimated over 50 million Chinese people were sent into labor camp for forced servitude. Mao's dictatorship and tyranny irritated some western democratic countries, and his labor camp became their targets of mockery and irony.

Chinese People enslaved in labor camp are rumored to be poorly-dressed, suffering from starvation and seriously injured. This joke is made to deride Bridget's terrible appearance and dress by depicting her as a poor Chinese labor from Chairman Mao's labor camp. The punch line of this joke is unique and familiar to some western democratic or capitalist countries like U.S. or U.K. since they are foes to China in terms of their political regimes. It is intriguing to discover that this joke is also understandable to Taiwanese since the long-term political discrepancies and tension between Taiwan and China in history. In Chuang's edition, literal translation is used to deal with this joke. Translation strategy, "ST joke becomes TT joke with literal translation," is employed. Since the irony and mockery of Chairman Mao are familiar to Taiwanese, readers in Taiwan are able to grasp the intended humor. Nevertheless, it is suggested that "勞動營" (literally: labor camp) and "中國人" (literally: Chinese) can be added in translation to intensify the ironic and humorous effect and to offer Taiwanese readers more clues about the intended humor.

3.4 Language-dependent Joke

Language-dependent jokes employ special linguistic devices like wordplay to produce humorous effect. The play on words is mostly based on the change in linguistic features, such as spellings or sounds. This type of joke is shown in Example 5:

Example	Source Text	Chuang's Translation
5	'Why don't you interview Joanna Trollope ?' I said. 'A trollop ?' he said, staring at me blakly. 'What trollop?' 'Joanna Trollope. The woman who wrote <i>The Rector's Wife</i> that was on the telly. <i>The Rector's Wife</i> . She	『為什麼你不訪問喬安娜·楚洛普 (Joanna Trollope)?』我說。 『 妓女(Trollop) ?』他說，一逕地盯著我瞧。『什麼妓女?』『喬安娜·楚洛普。她的小說《牧師的妻子》(The Rector's Wife)被改編成

	should know.' (p. 210)	電視劇。《牧師的妻子》。她說不定會知道吧！』 (p. 184)
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The wordplay presented in this case is created based on two words “Trollope” and “trollop” that share identical sound but different spellings and meanings. Joanna Trollope is a distinguished British writer. Trollop, according to *Merriam-Webster Dictionary* (2013), can be referred to “a vulgar or disreputable woman; *especially* one who engages in sex promiscuously or for money.” This language-based joke is created to produce an amusing effect.

In Chuang’s translation, “Trollope” and “trollop” are both literally translated into “楚洛普” and “妓女” respectively. The identical sound and slightly different spellings are not preserved in Chuang’s translation, and the original expressions “Joanna Trollope” and “Trollop” are added instead. The wordplay presented in the original joke fails to be preserved in the translation. Translation method, “ST joke has literal translation with no joke in TT,” is used. Some readers may have difficulty grasping the wordplay and its intended humor. It is suggested that the following footnote can be added: “Trollope 為英國作家，Trollop 意思為妓女，此處為同音異形雙關語” (literally: Joanna Trollope is a British writer. Trollop means prostitutes. Here is a homophony pun) to explain the pun in this joke. With the original expression, the target-text readers can decipher the wordplay on their own. They can also refer to the footnote to excavate the punch line.

4. Findings and Discussions

Fielding employs many linguistic devices and cultural references to present the humor in *Bridget Jones's Diary*. The linguistic differences between the source and target languages and the uniqueness of cultural references pose great challenges for the translators. In response to the first research question “How does the translator in Taiwan deal with the jokes in *Bridget Jones's Diary*?”, it is found that four types of jokes proposed by Zabalbeascoa are located. In terms of international joke and national-sense-of-humor joke, it is found that the translator in Taiwan preferably uses literal translation to deal with the embedded humor, and translation method “ST joke becomes TT joke with literal translation” is adopted. Since the international joke does not employ special linguistic devices or

cultural-specific references, it appears to be easier for the translator to represent the joke in the target text (see Example 1). As for national-sense-of-humor joke, the humor in joke is preserved since the uniqueness of insider knowledge of Chairman Mao is understandable for readers in Taiwan (see Example 4).

In handling national-culture-and-institutions joke and language-dependent joke, the translator in Taiwan chooses to use literal translation, but the original joke is not preserved in translation. Translation technique “ST joke has literal translation with no joke in TT” is adopted. National-culture-and-institutions jokes present an insurmountable task for the translator to completely preserve the original joke since it contains particular cultural references to some subjects in specific regions (see Example 2 and 3). As for the special linguistic devices of language-dependent jokes, the difference of two linguistic structures forms another challenge for the translator to tackle (see Example 5).

Based on the observation and analysis of four types of jokes’ translation, it is obvious that humor in the original is mostly lost in Chuang’s translations. In addition, Chuang tends to use literal translation in handling jokes in the original without giving any footnote or annotation for further explanation and information. The original joke fails to be represented in the target text. The target-text readers are not able to appreciate the fun in jokes as the source-text receptors do, and may even have a hard time recognizing the intended humor in the original.

In response to the second research question “What translation strategies can be employed to translate different types of jokes?”, this research suggests that three translation techniques can be employed to render different types of jokes respectively: (1) addition of words, (2) footnote, (3) original expression in parenthesis. In dealing with international jokes, it is advised that adding some words is helpful in offering important information for the target-text readers to understand the punch line of a joke if the original joke is not completely understandable enough for most readers (see Example 1). Since the international joke is supposed to be universal and friendly for all readers to comprehend, some strategies like annotation or footnote would merely burden the readers and make the translation redundant.

In rendering national culture-and-institutions jokes, footnotes can be added to provide more background knowledge or supplementary information about the cultural implication hidden in the joke. Since the cultural reference of a joke is only familiar to some particular groups of readers, some target-text readers may have difficulty understanding its connection

to the punch line. A footnote can provide them with the desired information to better understand the cultural implication and the joke. The intended laughter may be aroused accordingly.

National sense-of-humour jokes are merely understandable and familiar to particular groups of readers. As a consequence, this research suggests that footnotes can be added to guide the readers who do not share specific insider knowledge of this type of joke to gain the background information about its punch line and intended humor. The desired laughter is expected to be aroused. It is worth noting that the intended humor of joke on Chairman Mao in Example 4 happens to be understandable to readers in Taiwan, so the use of annotation is not necessary. This study suggests extra information can be added to intensify the ironic effect and to offer more clues related to the intended humor. Such a rendering can guide the readers to grasp the intended humor. Thus, in dealing with national sense-of-humour jokes, a footnote is advised to be added for the target-text readers without insider knowledge.

Language-dependent jokes employ wordplay of the sound or spelling to create the humorous effect and to arouse laughter. Since wordplay is rather hard to translate, compensatory techniques are needed to represent the intended humor. It is advised that adding the original expression in parenthesis can provide the target-text readers with clues to decode the wordplay by themselves if they fail to recognize it in an instant (see Example 5). Once they decipher the embedded linguistic device, they can immediately grasp the punch line and burst out laughing. If they still get confused by the puzzling wordplay, a footnote is suggested to be at translator's disposal. A footnote is added to explain the special design of linguistic structures in jokes. Original expression in parenthesis and footnote are advised to compensate the untranslatability of wordplay embedded in a joke.

Translating the humor in jokes requires using different strategies, and it presents great challenges to the translators. The translator's preference of using literal translation to tackle jokes in the original obviously fails to represent the intended humor. Different types of jokes own unique characteristics. Hence, different translation techniques are needed to render universal, cultural-specific and linguistic-related jokes.

5. Conclusion

This research is aimed to examine the Chinese translation and the translation techniques employed to render the jokes in *Bridget Jones's Diary*. A list of translation methods are also

proposed for dealing with the humor in joke. This paper borrows Zabalbeascoa's categorization of jokes to classify the jokes found in *Bridget Jones's Diary*, and four types are identified: international joke, national culture-and-institutions joke, national sense-of-humour joke, and language-dependent joke. Based on the characteristics of these types of jokes, jokes fundamentally employ universal knowledge, cultural-specific items, and linguistic devices to produce their humorous effects. The cultural references unique to particular recipients and special linguistic structures in jokes pose difficulties for the translators to represent their intended humor and the readers to understand punch lines.

It is found in this study that Chuang preferably delivers the jokes in *Bridge Jones's Diary* literally without providing any footnotes or annotations despite original expression given in some cases. Two translation strategies, "ST joke has literal translation with no joke in TT" and "ST joke becomes TT joke with literal translation," are adopted. The cultural references embedded in national culture-and-institutions joke and the insider knowledge of national sense-of-humor joke are not appropriately handled. In addition, the wordplay created in language-dependent joke is not preserved. Apparently, the humorous effect intended in the original is lost in Chuang's translation. The target-text readers may have a hard time recognizing the jokes and understanding their punch lines.

This research proposes three methods for translating universal jokes, cultural-specific jokes, and linguistic-related jokes. Addition of words that offer some clues is suggested for handling international jokes. When dealing with national culture-and-institutions jokes and national sense-of-humor jokes, a footnote is advised to be added so as to give background knowledge and supplementary explanation of cultural implications. In tackling language-dependent jokes, this study suggests that original expression can be provided in parenthesis to allow the readers to decode the wordplay on their own. A footnote can be added to guide the readers to figure out the puzzling linguistic devices. With the help of those translation techniques, the embedded humor of a joke could be grasped by the target-text readers and desired laughter can be aroused.

Bridget Jones's Diary hit the shelves around the globe and has been translated into many languages since its publication. Nevertheless, research has not yet been conducted on Chinese translation of *Bridget Jones's Diary*. Since the original was written humorously by Fielding to produce amusing effects and to arouse laughter, this study explores the translation of jokes in the novel. This research actually is a pioneering study of the Chinese translation of jokes in

Bridget Jones's Diary. In future research, more examples of different types of jokes can be included for further discussion and analysis. Then the translation strategies adopted by the translator and the suggested translation methods made in this study can be reevaluated. In addition, the Simplified Chinese edition of *Bridget Jones's Diary* can be analyzed to enlarge the study scale. The comments and suggestions set forth by this study could therefore be more persuasive.

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