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英語源語理解對閱聽人接收電影本土化字幕之影響

The Impact of English Comprehension on Audience
Reception of Domestication in Film Subtitle Translation

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本論文係王婉茜君（學號 R08147004）在國立臺灣大學翻譯碩士學位學程完成之碩士學位論文，於民國 112 年 1 月 9 日承下列考試委員審查通過及口試及格，特此證明

口試委員：

孔思文

（指導教授）

李根芳

陳嘉倩

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中文摘要

　　電影是我們生活中的重要娛樂，其中不乏來自美國的喜劇電影，為了克服語言與文化帶來的隔閡，片商都會要求譯者在翻譯字幕時，使用更貼近臺灣觀眾的道地用語，讓觀眾更能享受喜劇帶來的歡樂氣氛，也就是本文所稱之「台式翻譯」。這種翻譯方式雖然能夠博君一笑，但在 PTT 等網路論壇上受到的批評不斷，網民甚至會將字幕與聽到的原文比較，來評論翻譯的品質，讓人不禁好奇在英語盛行的臺灣，源語理解是否會影響觀眾對於台式翻譯的評價。

　　本研究為了釐清源語理解對於閱聽人接收台式翻譯的影響，選定字幕充滿台式翻譯的美國粗俗喜劇《阿公歐買尬》，分析字幕後將片中台式翻譯的種類分成四大類，並招募八名精通英文的臺灣人參與實驗，平分成兩組觀看電影片段，一組的版本是英文發音、中文字幕，一組則是西文發音、中文字幕，然後在觀影結束後進行團體訪談，詢問對於電影整體的評價，接著討論四大類台式翻譯字幕的場景，最後回顧參與者過去經驗中對於台式翻譯的看法。

　　整理訪談結果之後，發現源語理解會使得觀眾分心比較原文與譯文，也更在意看到台式用語出現在外國電影中而產生的斷裂感，但是源語理解可以幫助觀眾更能讀懂中文字幕，如果譯文的形式和內容與原文相仿，觀眾也更能接受字幕不完美之處。無法理解西文原文的觀眾則可以更加投入閱讀字幕，對於幽默的地方評價更高，但是遇到字幕表達不清或是令觀眾存疑的地方，就容易懷疑是譯者自由發揮而感到不滿。兩組觀眾都偏好貼近原文的翻譯策略，但是都能理解和接受片商採取台式翻譯的用意，對於翻譯策略抱持開放的心態。
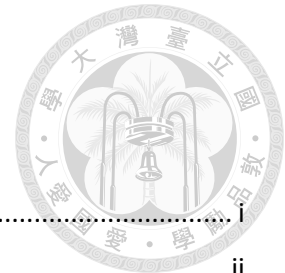
關鍵字：影視翻譯、電影字幕、台式翻譯、閱聽人接收、源語理解

Abstract

Audiovisual translation is a developing branch of translation studies, as it has asserted its importance with substantial movie exports that require translation to a different culture and language context. In Taiwan, foreign movies are subtitled with Mandarin Chinese translation, and film distributors prefer the translator to adopt a domesticated approach to help the audience better appreciate the movies. Domestication is prominent in subtitle translation for American comedies, of which the aim is to preserve or enhance the humor effect that can be lost in translation due to lingua-cultural differences. However, the approach is not always well received among viewers. Many criticisms on Taiwan's major internet forum PTT are comparison of the English source text and the Chinese target text, which inspires the following research question: Does source language comprehension contribute to more negative reception of domesticated subtitle translation? This study constitutes a text analysis of a selected comedy to exemplify the domestication used in Taiwanese theaters, and an audience-focused experiment. Two groups of participants, excelled in English yet incapable of Spanish, watched the same movie excerpt subtitled with heavily domesticated translation. One group was given the original English version while the other watched a Spanish-dubbed version. Participants were asked to evaluate the viewing experience and discuss the subtitles with their group members. The results show that source language comprehension provides assistance for viewers with better understanding of the plot, but slightly hinders the enjoyment of domesticated subtitles. When there is a discrepancy between the source text and the target text, source language comprehension offers justifiability for translation

that seem problematic for the audience. Although viewers prefer literal translation, they approve of the translator's choice of prioritizing humor over accuracy in comedies, especially when the translation shares the same form and function as the source text.

Content

1.   Introduction

Translation opens doors for masterpieces to be introduced to a larger crowd than their original audience. People get to enjoy literary and audiovisual (AV) works from other parts of the world even if they do not understand the source language (SL). However, since source texts (ST) are translated into target texts (TT) to be read by new audiences in different language and cultural contexts, there is a need to investigate what the new text aims to provide for the new audience, as well as how it can serve its purpose and meet the demand of the requester and the end-user. The requestor requests the translation, the end user utilizes or enjoys the translation product, and the provider is the person or organization that carry out the translation process (Koby et al., 2014). In the field of film subtitle translation, the requester is film distributors who request translated subtitles in order for their productions to profit in another market, and the end-user is the audience.

Although film distributors strive to cater to moviegoers for higher grossing, there is a chance that their effort goes unappreciated. Film distributors prefer foreign comedies released in Taiwan to preserve its comic value through domestication, and often require translators to adopt the domestication approach (Chen, 2019). Yet there has always been criticism of how subtitle translators are trying too hard to the extent that it, as PTT user f126975955 put it, "ruins the whole movie." Many viewers mention the English ST in forum discussions on whether domestication is a good translation approach. Pietro on PTT wrote that it was unacceptable that "Jesus" was translated to "老天鵝" (oh my goose, a variant of "oh my God"), and gaoi shared they were glad to have observed that two "oh shit" in *Godzilla: King of the Monsters* (2019) were different, with one "GG" (good game, an internet slang used when things go south) and the other "糟了" (oops).

Since English is the global language and pivotal in Taiwanese education (further

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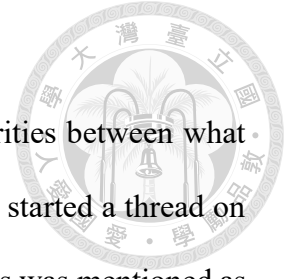
discussion in 2.3), Taiwanese viewers are able to notice some disparities between what they hear and what they read in the subtitle. PTT user chenyoung411 started a thread on the domesticated translation in *Black Panther* (2018), in which Kansas was mentioned as a reference to *The Wizard of Oz*. chenyoung411 believed "everyone knows it is referring to *The Wizard of Oz*" and claimed to be slightly distracted by the subtitle translation, "迪士尼樂園" (Disneyland). Despite the fact that not all other commenters agree with chenyoung411, the post shows that English comprehension is a key factor in audience reception of domesticated translation for some Taiwanese audience.

The core of this study is to investigate the role of English comprehension in audience reception of domesticated movie subtitles. The hypothesis is that the audience is more opinionated when they understand the SL, which is English in this case, and are prone to compare the AV information with subtitles due to the simultaneous presence of the SL and target language (TL), Chinese Mandarin. To attest the hypothesis, this research will ask two groups of participants of the same demographic to watch *Dirty Grandpa* (2016) with the same domesticated subtitles, but one group will watch the original English version, the other the dubbed Spanish version. In other words, only one group, the English group, can gain information through both the ST and the TT. The intention of such research design aims to identify whether SL comprehension leads to more negative reviews of the domestication approach.

This thesis consists of five chapters. The first chapter is an introduction of the research background, research aim, and hypothesis. The following chapter is dedicated to review existing literature on audiovisual translation (AVT), focusing on film subtitling, audience reception, and subtitle reading behavior. The Taiwanese context regarding film subtitle domestication, English prevalence, and audience reviews online will also be explored in
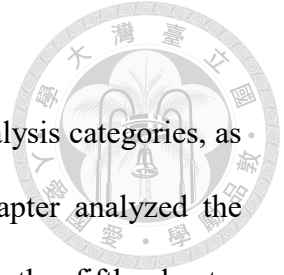
this chapter. The third part justifies the material selection and text analysis categories, as well as explains the methodology of this research. The fourth chapter analyzed the research results and discuss the theoretical implications. Finally, the fifth chapter recapitulates and reflects on the research process as well as makes recommendations for future work on audience reception of domestication.

2.   Literature Review

This chapter introduces the definition of AVT and reviews existing literature on audience reception of subtitles. "Domestication" is also defined in this chapter with Venuti's (1995) and Newmark's (1981, 1988) translation studies as the theoretical background. English prevalence and audience reviews of the translation approach are investigated to provide the Taiwanese context for this research.

2.1   Audiovisual translation and film subtitling

AVT has been known by various names, from film translation and language transfer to screen translation and multimedia translation (Gambier, 2012). The term AVT is introduced in the 1990s and is now predominantly used in academic circles (Diaz Cintas & Remael, 2007, as cited in Schauffler, 2012). Gambier (2012: 45-59) characterized AVT as the linguistic or cultural transfer of multimodal and multimedia information. He classified AVT "according to two main groups: translation between codes […] and translation between languages." AVT between codes is mostly intralingual translation, the two main purposes being language learning and accessibility to AV information for certain groups (e.g. people with visual or hearing impairment). For example, audio description can provide access to exhibitions and theater performances to the sight-impaired by describing facial expressions, body language, costumes, etc. AVT between languages is called interlingual translation. One dominant type is interlingual dubbing, which is replacing the source voice with isochronic dialogues in another language. Another type is interlingual subtitling, which involves transferring the oral dialogue (and sometimes written texts on screen) to one or more lines in the TL. Both AVT between codes and AVT between languages address multimodal and multimedia ST, as the

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audience is able to receive information from more than one channel, visual, spoken, written, and others, depending on the meaning-making resources. This research adopts Gambier's definition of AVT and focuses on interlingual film subtitling, whose audience can listen to the original English dialogue and sound effects, see the moving images, as well as read the translated Mandarin Chinese subtitles.

The fact that the audience of AVT works can obtain information from multiple channels indicates that the ST is no longer, by definition, "a linear arrangement of sentences" or "a sequence of verbal units" as it used to be in conventional translation studies (Gambier 2009: 19). The advent of AVT has cast a new light on translation studies, and revolutionized certain concepts such as "the concept of text," "translation units," "translation strategy," and "norms" (ibid: 19). Chaume (2018: 42) reflected on the history of AVT studies and classified AVT research, chronologically, into four stages: specific characteristics of AVT, descriptive translation studies (DTS), cultural and sociological studies, and cognitive studies. The initial stage is to identify the distinctive traits of AVT, analyze and describe the translation process and market. Parallel to the next stage, it also includes linguistic issues, starting from comparing between ST and TT, to comparing TT to ST, other TTs, and other domestic audiovisual products. DTS in AVT looks into linguistic features and translation norms, strategies and even methods, helping scholars understand how AVT is shaped. Cultural studies, partially based on the DTS analysis, go beyond explaining norms and question them, focusing on ideology, otherness, colonialism, censorship, gender, race, and so on. Sociological studies examine the agency of the formerly passive audiences who have gained power in the translation process with the arise of digital technology. Lastly, AVT studies have taken a cognitive and empirical turn, investigating the translator's mental processes and audience reception.
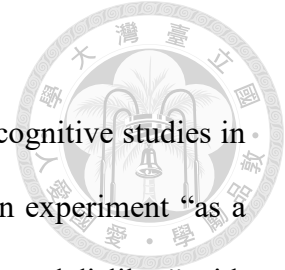
The present research corresponds to some of the key features of cognitive studies in AVT. There is a hypothesis to either "validate or refute," so I use an experiment "as a simulation of real settings" to "assess and evaluate the audience's likes and dislikes" with an eye to "help stakeholders to know more about their audiences (ibid.: 54, 55). On top of that, this research also fits into Chen's (2019: xiii) theoretical framework for AVT studies, which she states in her book encompass four research types: lexis-centered, audience-focused, norm-specified, and semiotic-oriented studies. Lexic-centered studies revolve around language specific issues such as wordplay, idioms, and equivalence. Audience-focused studies unravel how viewers process subtitles. Norm-specified studies focus on performance instructions pertaining technical constraints and social contexts. Semiotic-oriented studies look into signs and symbols systems and the meaning making process. This study is mainly an audience-focused study, namely an audience reception study, but also includes lexical analysis of the subtitle translation of the selected film in 3.5.

2.2 Audience Reception

Audience reception studies are necessary in AVT studies because target readers are the ones that decide the worth of AV productions. The audience "expect to have their expectations fulfilled in order to engage with the content" (Orrego-Carmona, 2018: 324); therefore, it is imperative to understand the expectation of the target audience so that the translation service caters to the market demand. AVT reception studies has been acknowledged since the beginning of empirical research in the 1990s and have predominantly focused on subtitling, research methods including questionnaires, eye-tracking, interviews, focus groups, and direct observation, with mixed methods becoming
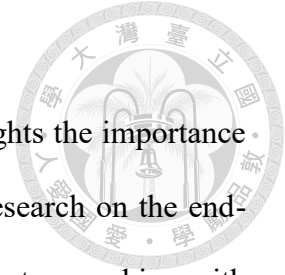
the norm (Orrego-Carmona, 2018: 368, 367). Kovačič (1995) highlights the importance of audience reception studies and argues that only with empirical research on the end-user's response and assessment of the translated text can translators stop working with assumptions and prejudices, and start addressing needs and expectations of the real audience.

Gambier (2009: 22) designed a three-type model of audience reception on the basis of Kovačič (1995) and Chesterman (2005, 2007). The model consists of 3 Rs: response, reaction, and repercussion. According to Gambier, response is the "perpetual decoding" by viewers such as their attention and reading speed. Reaction is the "psycho-cognitive issue," which takes into consideration matters that can affect readability, namely the audience's mental processing effort, such as the viewer's prior knowledge and the inference process during subtitle reading. Repercussion is understood as both the "attitudinal issue" and the "sociocultural dimension" The attitudinal issue refers to the viewer's preference and habits regarding, for example, AVT modes and translation practices. The sociocultural dimension denotes the contextualization of AVT consumption, such as the ideology transmitted in AV works and sociocultural consequences of AVT. The main focus of this study lies in the audience's preferences for translation strategies— whether or not they appreciate domestication—which falls into the attitudinal issue in repercussion. The viewer's "reaction" is also included in the interview questions for later analysis on whether their claimed reception strategy plays a part in their evaluation of the provided subtitles. As there are many factors that can influence the viewer's preferences for subtitles, variables are limited to SL comprehension because there has been constant comparison of the ST and the TT when moviegoers evaluate subtitle translation on the internet forum PTT, which will be discussed in 2.4.
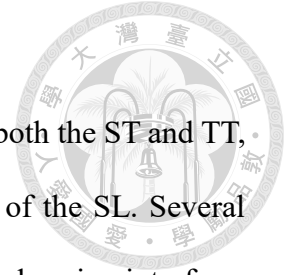
Film subtitling allows the audience to receive information from both the ST and TT, but the premise is that the audience must have basic understanding of the SL. Several AVT audience reception researchers have explored whether SL comprehension interferes the evaluation of subtitles. Lavaur and Bairstow (2011) used questionnaires to investigate how SL proficiency affected film comprehension. Their main study divided the participants who were French native speakers into beginner, intermediate, and advanced groups based on their fluency levels in English. The three groups were given three versions of the English film extract, one without subtitles, one with intralingual subtitles, and one with interlingual subtitles. The result suggested that the advanced participants processed visual and dialogue information better without subtitles, whereas the intermediate processed dialogue information better than visual information regardless of film versions. In another study, Schauffler (2012) delved into audience reception of subtitling strategies for wordplay based on the participants' SL comprehension level, also using questionnaires. There was a control group with English native speakers watching the original version of a film without subtitles, and two groups of German native speakers that happened to differentiate in English proficiency distribution watching the same film with either a more or a less formal equivalent version of the wordplays in subtitles. Schauffler discovered that the translation strategy that focused on formal equivalence was not regarded as successful as the other version by the other German group, but in both German groups, those who found the subtitles distracting, unnoticed, or unsuccessful were the ones with higher level of English. Both studies indicate that subtitle translation can be a distraction in AV reception for viewers with higher level of SL proficiency, either in information acquisition or in the whole viewing experience. Lavaur and Bairstow (2011) probed into the *reaction* of the 3 Rs model, implying that SL comprehension can influence

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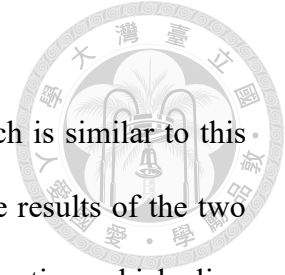
the cognitive process of subtitle reading. Schauffler's (2012) research is similar to this research as it also involves the *attitudinal issue* in *repercussion*. The results of the two studies signifies the importance of SL comprehension in audience reception, which align with the hypothesis of the present study that SL comprehension may lead to mixed reviews among the audience.

The audience's ability to understand the SL cannot be overlooked not only because it can affect how the audience review the translation, but also because even though subtitles may be redundant for viewers with high SL proficiency, especially for those who do not need any translation, the viewers hardly ignore them. d'Ydewalle et al. (1987) found that subtitle reading is an automatic behavior regardless of SL comprehension and subtitle familiarity. Dutch-speaking participants spent roughly the same amount of time processing subtitles no matter how much they need the translation to help them understand the movie, i.e. when the soundtrack was switched off or when the viewers knew the SL well. d'Ydewalle et al. (1991) then conducted a follow-up study confirming that the same applied to Americans, who were not as familiar with subtitles as the Dutch. Although information density may influence attention allocation on subtitle reading (d'Ydewalle & Gielen, 1992), the fact remains that viewers cannot avoid reading subtitles. Automatic reading of subtitles shows that subtitle translation does not concern only audience who needs it but also those who understand the SL, contrary to popular belief on PTT. In nanakosun's thread on PPT suggesting domesticated translation ruins moviegoer's mood, OoJudyoO replied, "If you can understand the movie, don't mind the subtitles." RadioMan suggested nanakosun not to read the subtitles if they were so good at English. Although some argue that subtitles are for those who do not understand the SL, subtitle reading is rather obligatory for even those who do, not to mention those who
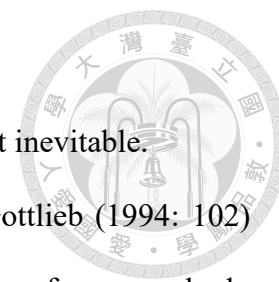
only understand part of the language. Therefore, criticisms are almost inevitable.

For viewers who understand the SL, subtitles become what Gottlieb (1994: 102) describes as "an overt type of translation" "laying itself bare to criticism from everybody with the slightest knowledge of the source language" because it retains the original audiovisual information for the audience. It allows audience who is familiar with the SL to assess the translation quality, which is known as the "gossiping effect" (Törnqvist, 1995: 49). Similarly, Díaz Cintas and Remael (2007: 57) refers to subtitles as "vulnerable translation" that must withstand "the scrutiny of an audience that may have some knowledge of the original language," as the audience may feel cheated or doubtful about the translation when it does not meet their expectation. When viewers hear a word they understand in the original soundtrack, they may expect to see the word-for-word equivalence in the translation. Otherwise, they may regard the translation as unfaithful and develop a sense of distrust towards the subtitles.

Overt translation, the gossiping effect, and vulnerable translation all refer to the transparency of subtitling due to the coexistence of the SL and TL. Ghia's (2012) eye-movement experiment in an Italian context also confirms that the audience perceives AV information and interlingual subtitles simultaneously and compare the two in mind, especially when the translation is not literal. Similarly, the hypothesis of the present study is that the viewers who understand the SL compare the ST and the TT and are thus more opinionated about domesticated translation. Though the previous studies provide useful insights into the effects of SL comprehension on subtitle reception, they cannot be directly applied to English-Chinese setting and the reception of domestication in Taiwanese theaters. Different languages and cultural background may induce different results, and in this regard, the role of SL comprehension requires further investigation in the Taiwan

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context. On top of that, the domestication strategy is a customized translation approach targeted at Taiwanese people. The purpose of this research is to examine the impact of SL comprehension on the domestication approach of film subtitling in the Taiwanese context.

2.3 Domestication and English Comprehension

In the Taiwanese context, domestication in film subtitling is a category of its own. Experienced subtitle translator Chen (2019) stated that most film distributors encourage domestication in subtitling for screenings in Taiwan, because it often leads to funnier rendition, better reviews, and hence higher box office. The term "domestication" in this research is a particular type of translation approach and sets itself apart in that there are many Taiwanese features encapsulated in the translation. The concept of domestication used in this study is derived from Venuti's (1995: 20) model of domestication and foreignization, with which he defined domestication as "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" and foreignization as "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." As a fervent advocate of foreignization, Venuti believed that domestication contributed to the cultural marginality and economic exploitation by decreasing the cultural capital of foreign values, especially in the global domination of the target culture and language, Anglo-American English in his argument. His viewed domestication as imperialistic but admitted that "a fluent translation is immediately recognizable and intelligible" (ibid.: 5), exposing a foreign text to a mass readership. Despite Venuti's criticism, domestication has its merits in terms of readability, which is valued in the theater where instant comprehension is necessary. Domestication in the Taiwanese theater conforms to the target audience's
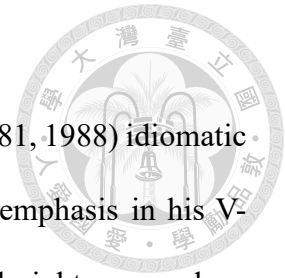
linguistic features and cultural codes, and is similar to Newmark's (1981, 1988) idiomatic translation—one of the translation strategies with the strongest TL emphasis in his V-diagram that divides translation methods into two main groups and eight approaches. Domestication resembles idiomatic translation. Unlike communicative translation, which strives for the exact contextual meaning, idiomatic translation "reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original" (Newmark, 1988: 47).

Subtitles of foreign movies released in Taiwan, especially American comedies, adopt domestication to preserve or sometimes increase the comic value of the entire movie. The purpose is not so much about translating the untranslatable but livening up the movie itself. Such translation approach includes the application of sub-strategies such as Taiwanese Southern Min (TSM) loanwords, slangs, mentions of celebrities, and references to current events. For example, in *The 40-Year-Old Virgin* (2005), "Britney Spears shit" is rendered into "瓊瑤小說" (Qiong Yao novels), a series of popular romance novels written by Taiwanese famous novelist Qiong Yao. In *Horrible Bosses 2* (2014), "Now you hush." is translated into "恬恬," a TSM loanword that means "be quiet," when "閉嘴" in Mandarin would have sufficed. There are times that the domesticated subtitle steer away from the ST, but it is acceptable as long as it does not defeat the purpose of bridging the cultural gap between foreign movies and the target audience in Taiwan while achieving the humorous effect. This characteristic translation approach has been researched by many Taiwanese scholars. Lin (2007) analyzed the norm of using "Taiwanese Mandarin" in the translation of American comedies, and classified it into four patterns that specified when and how Taiwanese features were shown best in subtitle

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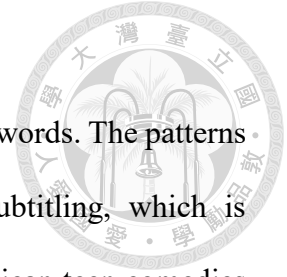
translation: accents, taboo words, cultural substitution, and TSM loanwords. The patterns inspired my classification of domestication in Taiwanese film subtitling, which is elaborated in 3.5. Tzeng (2015) divided subtitle translations of American teen comedies from 2000 to 2010 into foreignization and domestication, and concluded that domestication is the main translation approach for the genre. Lai (2017) compared the subtitles of five American comedies between Taiwan and China and discovered that Taiwanese translators adopted less literal translation strategies than their Chinese counterparts. The above studies, despite closely examining translation strategies of the domestication approach, are lexis-centered or norm-specified rather than audience-focused. In other words, audience reception of domestication is still underexplored; therefore, the present research aims to take a closer look into domestication in film subtitling from an audience-focused perspective through empirical analysis. A similar study to this one, though rare to be found, is Tsai's (2021) survey of over 400 respondents, mainly from internet forums, with a questionnaire embedded with two to three versions of subtitled excerpts of foreign movies, to gauge audience acceptability of domesticated subtitles. The three versions were the official subtitles that were heavily domesticated, foreignized subtitles translated by the author, and generalized subtitles that are neither literal translation nor cultural-loaded, also translated by the author. Domesticated subtitles received mixed reviews, with 43.6% of the respondents giving negative feedback and 39.4% giving positive feedback. In terms of SL comprehension, more respondents with the highest English level disliked domestication, while those with the medium level "sort of liked" it, and those who did not understand English were neutral about the translation approach. Tsai's result lays the foundation for this research and is aligned with the hypothesis that SL comprehension has a diminishing effect on audience reception. Tsai

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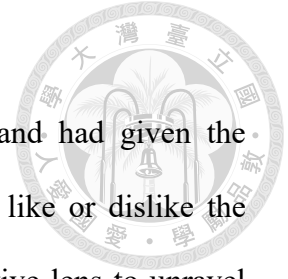
took a quantitative look at the general review of domestication and had given the respondents pre-filled reasons in the questionnaire as to why they like or dislike the subtitles. On the other hand, the present research adopts a quantitative lens to unravel audience reception of domestication with a particular focus on the impact of SL comprehension. A detailed elaboration of the research method is provided in chapter three.

Since the SL in this research is English, it would be useful to give a brief overview of the worldwide prevalence of English as well as the resulting spread of English education in Taiwan here. As globalization progresses and technology advances, people across the world need a universal medium to assist intergroup communication. As a result of British colonization in the late 19th and early 20th centuries, and the following US superpower status, English has asserted itself as the lingua franca in an increasingly interconnected world (Alcaraz Ariza & Navarro, 2006); the phenomenon is referred to as English as a lingua franca (ELF). In Taiwan, English is included in the twelve-year compulsory education, and the country is now considering making English its second national language. A TOEFL research on Taiwanese English education in 2018 shows that 42% of Taiwanese children start to learn English before elementary school, and 69.2% of them are sent to English cram schools. According to EF English Proficiency Index 2019, Taiwan ranked 38 with moderate proficiency, and was the only Asian region that had experienced a significant improvement in English competence.

The growing prominence of English learning and the high prestige of the language have prompted the prevalence of English in Taiwan. With English prevalence and keeping in view the automatic reading behavior of subtitles, it is believed that most Taiwanese viewers of American movies are inclined to receive information from two channels—the English dialogue and the Chinese subtitles. That Taiwanese audience is able to compare

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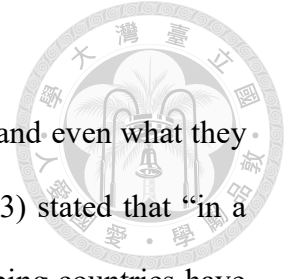
the ST and the TT can change how they perceive translated content, and even what they expect from it. Pym (2013: 2, as cited in Orrego-Carmona, 2014: 53) stated that "in a world where the majority of young people in developed and developing countries have some degree of knowledge of English, translation does not operate from a wholly foreign language into a mother tongue." Subtitle translation from English to Chinese is no longer a service provided only for those who cannot understand the SL, especially in a country with wide English prevalence such as Taiwan.

2.4 Negative internet reviews of domesticated film subtitles

Receiving messages from both the ST and the TT of a movie is not unusual in Taiwan, as can be seen on the movie board of PTT, one of Taiwan's largest anonymous internet forum. Just as Orrego-Carmona (2018: 378) pointed out, "tweets could provide valuable information for scholars seeking to map audience preferences and reactions," this research also uses data on a social media platform as an indicator of audience reception. Although film distributors opt for domestication for its profitable humor effect, there has been negative internet reviews on PTT that have provoked heated discussion on the reception of such translation approach. In a thread started by Alexi519 on domesticated movie subtitles, charlie01 commented, "Such translation shows no respect for the audience." Many replied that the translation was garbage, idiotic, and unacceptable, and some even threatened to file complaints or to hurt the translator. As for the reasons, some worried that internet slangs were not comprehensible for everyone, or simply thought that the slangs were abrupt and awkward. The phrase 老天鵝 (oh my goose) was singled out the most in the comments. Objectors also claimed that the translation distorted the original

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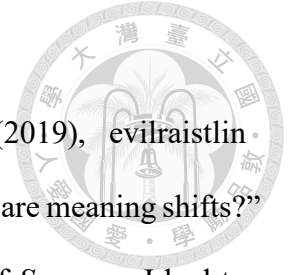
meaning. In a152508's thread on *Zombieland: Double Tap* (2019), evilraistlin commented, "The translation was horrible. Is it still translation if there are meaning shifts?" light20735 stated, "It reminded me of how terrible the translation of *Spy* was. I had to listen to the English to realize the translation was poor." On a similar note, wen112305 was thankful that their English was good enough to ignore the subtitles.

These remarks shows that the audience more or less understands the SL and values accuracy in translation, and it is natural for them to do so. Gottlieb (2005: 16) wrote that whenever a fiction work is translated, "the target audience have reason to expect that what they are getting is a truthful representation of the original work," and that when readers purchase books or films translated from a foreign language, "they expect and accept the foreign culture to show." Simply put, the displeased audience on PTT understood the SL and was fully aware of the fact that they were watching a foreign movie.

While there are some people like PTT user Alex1103, who said *Game Night* (2018) would not be as enjoyable if it had not been for the domesticated subtitles, there are others that oppose domestication. In nanakosun's thread in 2018, myriad commenters mentioned English competence. DirklsBest said they didn't mind domesticated translation because anyone upset about it could always listen to the original soundtrack. loveshelva thought that they sometimes found domesticated subtitles awkward but moved past it because their English was not that good [to judge]. In addition to mentioning SL comprehension, comparison of the ST and TT can also be found in discussion threads targeting specific movies. For instance, FBMaster on PTT started a thread on *Avengers: Endgame* (2019) in which "I'm inevitable" was translated to "我是無可匹敵的" (I am invincible), but they thought it should be translated to something like "我是你們躲不掉的命運" (I am the destiny you cannot hide from). It was reposted by quenivana, who provided their own

translation "我乃勢不可擋之人" (I am an unstoppable person). Both threads attracted varied opinions and many more translations. Similarly, PTT users pachuchan and TomHao both started a heated discussion on the same movie, in which Rocket Raccoon said Thor looked like "melted ice cream." The line was translated to "彌勒佛" (Buddha Maitreya, or Happy Buddha). Some rooted for the original translation, some thought melted ice cream was a more vivid image, and some suggested "米其林寶寶" (Michelin tire baby) would be a more desirable alternative.

It appears that the audience's SL comprehension has enabled them to scrutinize the subtitles, which is another evidence of the gossiping effect. The question is whether the criticisms still stand without the gossiping effect. The audience cannot refrain from reading the subtitles because it is an automatic behavior, but they do not always understand the SL. Without SL comprehension, interlingual subtitles are no longer vulnerable translation. Moreover, the literature review indicates that SL comprehension can be disturbing to subtitle reading, but its impact on the audience reception of domestication remains unknown. Film subtitle translation in the Taiwanese context– distinguished for its heavily domestication approach–provides a unique locale for such a research. This research is designed to investigate the audience reception of domestication, a characteristic and non-literal translation approach, when the viewer can and cannot compare the ST and the TT.

3   Methodology

This chapter identifies the research aim and hypothesis, then briefly introduces the plot of the selected research material, *Dirty Grandpa*, and justify the excerpt. The movie reviews are provided to map the target audience of the film. Domestication used in *Dirty Grandpa* are categorized into four sub-strategies. Finally, the research design is elaborated, from the film selection and TT analysis to participant qualification and the collection of reception responses.

3.1   Research Aim and Hypothesis

In a world where the demand for film subtitling rises and English prevalence increases, the gossiping effect of subtitles is ever more prominent. As can be seen from the earlier discussion, domestication receives mixed reviews from the audience, but offers an opportunity for its proponents and exponents alike to discuss translation approaches. As mentioned earlier, even though film distributors demand domesticated subtitles of the exported movies to Taiwan, there has always been opposition against such translation approach. Moviegoers' criticisms on the internet include comparison of the ST and the TT, indicating that there is a possibility that the audience is not content with the domesticated subtitles because they understand the English dialogues in the movie. English is a lingua franca in the ever more connected world, and if the trend continues, SL comprehension for English movies is to become more prevailing in the future. Against the overall background of this research discussed so far, this research aims to investigate the impact of English comprehension on audience reception of domestication in film
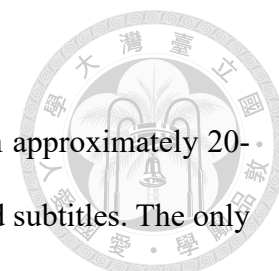
subtitling. I asked two groups of the same demographic to watch an approximately 20-minute excerpt of *Dirty Grandpa* with the same heavily domesticated subtitles. The only variable was the language of the soundtrack; one group watched the original English version while the other watched a Spanish-dubbed version, a language they did not understand. Right afterwards, there was a group interview for each group in which the participants answered questions pertaining their viewing experience and their take on the subtitles. The hypothesis was that with SL (English) comprehension, the participants were more likely to experience disparity in meaning between the English soundtrack and the subtitle, which contributed to negative reception of domestication.

3.2 Source Text Selection and Film Reviews

The film selected for the experiment is *Dirty Grandpa*. The 102-minute American comedy is about a colorful adventure new widower Dick Kelly (played by Robert de Niro) tricks his newly-engaged grandson, Jason, to embark on during Spring Break. In addition to bonding with each other, Dick fulfills his wish to perform sexual intercourse and Jason finds his one true love. The excerpt selected for the experiment is 20 minutes and 5 seconds (00:05:00–00:25:05), roughly the same length as a sitcom. The clip starts from Grandma Kelly's funeral at the beginning of the film, gently introducing the participants to the plot. Dick Kelly goes from a grieving widower to a fun loving, horny old man, and the transformation in his character can be overwhelming or confusing to viewers who jump to the latter part of the film. Therefore, an excerpt that starts from the beginning can ease the audience to the funnier part of the film. The participants can also learn the main characters' name, and important information that comes up afterwards, such as the fact

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that Jason is an uptight lawyer engaged to a borderline control freak and that Grandpa Kelly does not have a close relationship with his son.

Dirty Grandpa scored 5.9/10 on IMDb, where average rating of all movies is 7.0. The reviews are polarized. The most helpful ten-star review on is by locutis123, who wrote, "I mean, it is not a movie that you want to watch with your kids, but I highly recommend this one if you are not easily offended and have a sense of humor like I do!" undisclosedpunkproject, who also gave a ten-star review commented, "Don't let the political correctness douche kits who find inspirational quotes on the back of period pads tell you this movie is bad. This movie is highly inappropriate and hilarious." Negative reviews predominantly revolve around how offensive and raunchy the movie is. The most helpful one-star review is by bob-the-movie-man, who after semi-complimented the sexual banter, Danny Glover cameo, and music, wrote, "But on the flip side, there are few groups that this film won't manage to offend. About 75% of the script is the F-word. It portrays extensive and casual hard-drug use. The film is offensive to gay people. Offensive to deaf people. Offensive to cancer patients. Offensive to black people. And deeply offensive to lovers of cinema." Other one-star reviews are titled "Unbearably Offensive and Unfunny," "I would give negative star If I could," and "Abysmal Humour, Sloppy Writing - Waste of a Brilliant cast."

Likewise, the film has received varied reviews from the Taiwanese audience. While some people have been touched by the grandfather-grandson bond and entertained by the crude sexual content, some netizen critics on PTT and Yahoo Movies referred to *Dirty Grandpa* as a low-quality film that has wasted the actors' talent. Avery (艾佛瑞), who gave an one-star review on Yahoo Movies showed their disappointment in de Niro for agreeing to take on Dick's character, and thought the movie was a waste of their money.

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a122239 on PPT criticized the movie for its lack of content and considerable appearance of drugs and swear words. Allshine on Yahoo movies, however, commented, "A no-brainer perfect for a laugh. I'm also moved by it. This is one of the few cases of thought-provoking comedies." uly1113 on PPT loved the movie but wrote, "I actually think *Dirty Grandpa* is hilarious but it's received horrible reviews from professional critics…maybe I'm not that sophisticated."

What's worth noting is that other than condemning the obscenities and emptiness of *Dirty Grandpa*, most of the bad reviews in Taiwan criticize the translation for failing to reach the intended humorous effect. PTT user PotPlayer commented, "The film is good but the translation is shitty. Just listen to the English." rpm2500 commented, "I despise self-complacent and ideological gags in translation." jengjye even wanted to "murder the translators" because of the meaning shifts. Chen Hao gave the movie three out of five and wrote, "This is actually a good one but the translation refers to too many current events in Taiwan and ruins the whole movie."

Despite a considerable number of negative reviews, there are still many viewers who hold the opposite opinion. QOO on Yahoo Movies found the translation more approachable with references to Taiwanese current events. ajchung on PTT appreciated the effort put into translation and thought the translation was genius, stating that the audience in their theater laughed hysterically. The reviews indicate that the strong presence of translation does have an impact on viewers, as pointed out by a number of researches discussed in 2.2, and can create polarized responses, which is exactly what this study aims to observe.

3.3 Justification of Source Text Selection

Being one of the most discussed movies on PTT for its controversial translation approach, *Dirty Grandpa* was chosen as the key research material because of its heavily domesticated subtitle translation and its accessibility. As mentioned earlier, US movie producers in Taiwan are known for their preference for Taiwanese-style subtitle translation, especially for comedies (Chen, 2019), and *Dirty Grandpa* checks both the boxes. The translation is carried out by Uncle Lu Studio (魯蛋叔叔聲創工作室), a transcreation[1] and dubbing company. One of the studio's most famous dubbing works is *The Simpsons* (2014), in which many dialogues are replaced by culturally-loades, Taiwanese specific ones. For example, in season 30 episode 9 of *The Simpsons*, "Help, my friend's having an asthma attack" is translated to "救命 有人在寫死亡筆記本" (Help, someone is writing in the Death Note). The *Death Note* is a Japanese anime popular in Taiwan, featuring a mysterious notebook that grants its user the ability to kill anyone whose name is written in the pages. With the translation close to the local audience, the show has been a great hit in Taiwan.

Uncle Lu studio also transcreates subtitles for movies, the most popular one being *Zootopia* (2016). In the movie, Nick Wild's joke at the DMV is substituted with a pun joke. The original joke is "What do you call a three humped camel? Pregnant." The translation is "為什麼有人看到點滴就笑？因為笑點低（滴）" (Why do some people laugh at the sight of an IV drip? Because they laugh at anything.) The joke itself has little to do with the plotline. Its sole purpose is to make the DMV sloth laugh and it does not

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[1] Transcreation is a blended word from "translation" and "creation." It allows freer adaptation of the ST and is commonly used in the advertising and marketing industries.

even have to be a great joke. However, the alteration has received mixed reviews. kevinpc on PPT suggested the replacement was rude to the American crew. n0029480300 was grateful for their own English listening ability so that they can watch *Zootopia* again without reading the subtitles. YuenYang5566 said the crowd in their theater burst into laughter at the joke. Once more, the comments show how English comprehension can make a difference in audience reception when the subtitle does not align with what they hear. The domestication approach in Taiwanese film translation usually contains lesser extent of adaptation, but also requires the same creativity demanded in transcreation. Although *Dirty Grandpa* is a work of transcreation, the participants' attention was mostly directed to subtitles with less drastic meaning shifts to ensure the results would be as applicable to domestication in general as possible.

Dirty Grandpa is one of the few movies that seem to retain the theatrical version of subtitle translation in DVD. Since Domestication encompasses references to current events and popular slangs, most DVD distributors revise the subtitles to keep them family friendly and relevant (Chen, 2019). Moreover, movie companies own the copyright of the subtitles, so there is almost no way of knowing the complete theatrical version without actually going to the theater. However, judging by the similarity between the trailer and the DVD subtitles, and also comparing the DVD subtitles with internet discussion of the movie, *Dirty Grandpa* is probably one of the rare exceptions of little rework on the original translation; therefore, I believe this film and its subtitles obtainable via DVD is suitable for this research.

3.4 Justification of Text Analysis Categories

Another key consideration in selecting *Dirty Grandpa* as the research subject is its considerable domesticated subtitle translations. The following section (3.5) categorizes and exemplifies Domestication to provide a clearer picture of what the translation approach entails[2]. The subtitles are analyzed based on the TT instead of the ST because Domestication is idiomatic translation that does not strive for the exact contextual meaning, but to make the ST funny even when the ST is not. For example, in the movie, Jason's fiancé is telling Jason about their wedding preparation. Some photos are missing and she is "just freaking out." The subtitle translation is "我都快閃尿了" ('I'm almost peeing myself'). 閃尿 is a TSM term for peeing a little in the pants when one encounters a nerve-racking or terrifying situation. It is more than "freaking out," but the notion of someone wetting their pants can be funny, and is probably why the line is translated this way.

The subtitle is supposed to be funnier when it is more domesticated, and the translation does not have to be a faithful one (Chen, 2020). This research divides Domestication in *Dirty Grandpa* into four categories that are highly conspicuous and frequently applied in the subtitle based on my observation: TSM loanwords, slangs and catchphrases, cultural proper nouns, and references to current events. This chapter defines the four domestication categories, examples of which will be provided in the ensuing chapter.

The first category is TSM loanwords. TSM, also known as Taiwanese or Hokkien, is originated from the Min dialects. The Southern Min dialect belong to the Chinese

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[2] The bilingual script of the excerpt used in the experiment can be found in Appendix A.
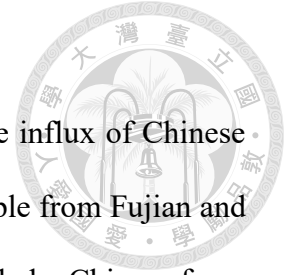
language (Tu & Davis, 2009), and was spread to Taiwan through the influx of Chinese immigration in the 17th century when Dutch colonizers recruited people from Fujian and Guangdong to come to Taiwan for manual labor, and when Koxinga led a Chinese force to conquer Taiwan (Táng, 1998). After years of development in Taiwan, Southern Min in Taiwan became "a mixture of Formosan languages, Dutch, Japanese and Mandarin" (Lin & Chung, 2013). Although there are Taiwanese Romanization systems like Pėh-oē-jī and Tâi-lô, and a standard orthography, they are not educated to the people of Taiwan. The predominant way of writing or typing TSM in the use of Han characters and numbers that resemble the pronunciation; therefore, this research adopts the same way of TSM writing as in *Dirty Grandpa* but also provides the standard orthography in parenthesis.

The reason TSM is an essential part of Domestication for humorous effect perhaps lie in the attitude towards the dialect. Lu (1988, as cited in S. Huang, 1993) found that most Taiwanese people believed that TSM was less elegant than Mandarin and that people who spoke *standard* Mandarin were more sophisticated and more likely to land a better job; however, participants also regarded dialects like TSM as more affable. TSM has been considered vulgar till this day partially due to KMT's Language Policy that exalted Mandarin and restricted the use of local languages including TSM (Lin, 2004). Although the society is evolving and mother tongue education is drawing more and more attention, things do not change overnight. The vulgarity and affability of TSM are plausible reasons why it is used in comedy subtitling. Huang (2014) found that TSM was especially useful to render interjections and rhetorical questions because it was more colloquial. Although the conclusion is reached in the context of dubbing, it is applicable to subtitles. Lin (2007) noticed that TSM appeared in subtitles when there were taboo words in the ST and Chen (2005) argued that vulgar words are best translated to TSM. Aligning with previous

studies, TSM in *Dirty Grandpa* is mostly used to render interjections and vulgarity. Examples include 肖婆 (痟婆, crazy woman) and 剉賽 (疵屎, to shit oneself).

The second category is slangs and catchphrases, which refer to informal language used in subtitles in this research. They can either be existing phrases people have been using for a long time, or new and popular ones that only last for a period of time. According to Mattiello (2008), the use of slangs is a sociological approach to gather insiders and exclude outsiders. Slangs and catchphrases serve as a shorthand for people in the target culture, especially netizens as the internet is where slangs and catchphrases rise. Slangs and catchphrases used in the *Dirty Grandpa* excerpt include 鮑魚 (which literally means abalone but is also a slang word for the vulva), 超讚 der (the "der" is an internet slang for the Chinese modifier 的), and 幹好幹滿 (which literally means to do something well and finish what has been started, and the "verb+好+verb+滿" pattern is derived from Eric Chu's 2014 promise to fulfill his duty as New Taipei City mayor during his term of office).

Cultural proper nouns in this film are celebrities, an application, and a restaurant that are familiar to the target audience. In the *Dirty Grandpa* excerpt, many athletes' names are mentioned, from golf player Tiger Woods and Yani Tseng to baseball players Chih-Kang Kao, though the Chinese characters are slightly altered to avoid lawsuits. The alteration can make the translation even funnier because it allows room for puns. For instance, 高志綱 (Chih-Kang Kao) is written as 高痔肛, which literally means hemorrhoids anus Kao.

References to current events are associated with news and heated topics at the time when the translation is produced. Such references sometimes overlap with culture proper

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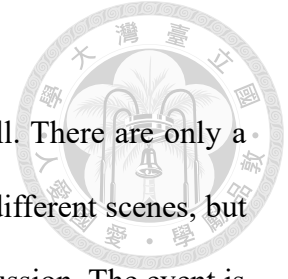
nouns because the events may involve people and companies as well. There are only a reference to one current event in the *Dirty Grandpa* excerpt, in two different scenes, but the category is common in subtitling so it is still noteworthy for discussion. The event is the food safety litigation of Ting Hsin Group in 2015, which is elaborated on in 3.5.

3.5   Text Analysis

This section analyzes the Domestication approach in *Dirty Grandpa* by categorizing the domesticated subtitles into four sub-strategies, so as to further explain what the translation approach comprises. Examples are provided for each sub-strategy as well as the back translation (BT) of the Mandarin subtitles, followed by the background of the selected dialogues and explanation of the humor in the translation. Domestication of the said category in the subtitles are emboldened and underlined as well as its correspondent BT, and the standard orthography of TSM phrases are in parenthesis. Explanations of the cultural background of the domesticated subtitles are also presented after the example dialogues to provide insights into what the research participants read from the Mandarin TT during the screening.

3.5.1   TSM loanwords

As discussed in 3.4, TSM is often used to render vulgarity and affability in film subtitling. It is especially true for *Dirty Grandpa* due to the comedic value of the work. TSM terms in the excerpt are all common phrases in daily conversations but are mostly obscene and crude ones. The meaning of the TT stays close to the original but the mood is more intense and the language is more colloquial.

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Example 1

ST: You know, designer dogs get a bad name, but they can go for quite a pretty penny.

TT: 很多人<u>靠北</u>配種犬　不過價格賣得<u>夭壽</u>貴

BT: Many people <u>judge against</u> designer dogs, but the price is <u>freaking</u> high.

In Example 1, Jason's Cousin Nick is blabbing about his puppy mill career during a small talk at Grandma Kelly's funeral reception. 靠北 (哭爸, to lament the death of one's father) is TSM profanity that has been extended to mean "to complain or lash." 夭壽 (夭壽, to die early) here is a modifier for 貴 (expensive).

3.5.2　Slangs and Catchphrases

As slangs and catchphrase are culturally-loaded, they can bring the movie closer to the target audience. They provide the viewers with familiarity and customize the dialogues. People outside Taiwanese culture would have a harder time understanding why 鮑魚 means vulva, the usage of "der," and the mockery in the sentence pattern "verb+好+verb+滿" (see 3.4 for further explanation).

Example 2

ST: Party some babies into us?

TT: <u>炒飯</u>炒翻天？

BT: <u>Fuck</u> the world upside down?

Example 3

ST: Have you been reading shit off the shot glasses and the shirts in here and just saying it like it's wisdom?

TT: 你是看了這些酒杯和 T 恤 再把上面的話<u>認同請分享</u>？

BT: Have you been reading from the shot glasses and T-shirts, and "<u>share if you agree</u>" the words on them?

Example 2 takes place when a college girl invites Dick to tag along with her friends to the beach. The subtitle translation does not mention anything about babies or pregnancy, which is still possible in the TL, but instead points out the underlying meaning—sex. 炒飯, which literally means "to fry rice," a common euphemism for sex. In the scene of Example 3, Dick has been reading T-shirt and shot glasses quotes in response to Jason's worries, but is then exposed by Jason, hence the line above. Similar to the "share if you agree" meme that originated from Facebook and mocked for its association with clickbaits (KnowYourMeme, n.d.), 認同請分享 (share if you agree) frequently appears in pictures the older generation send on texting apps. Younger people use it as mockery, but not necessarily meaning any harm.

3.5.3   Celebrities, and cultural phrases

When the original text contains culture-specific terms, a translator can substitute those terms with culturally specific terms in the target culture. For example, if the target audience is not familiar with New Kids on the Block, it can be replaced with another boy

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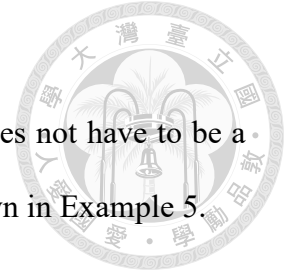
band popular in the target region. In subtitle domestication, there does not have to be a culturally loaded word to generate cultural phrases in the TT, as shown in Example 5.

Example 4

ST: He used to take the most beautiful portraits without using any filters or Photoshop.

TT: 他拍的人像照超美的　都不用美圖秀秀了

BT: The portraits he takes are so beautiful that they don't need Meitu.

Example 5

ST: Hey. Now there's a million-dollar swing!

TT: 哇，我還以為是曾啞妮咧

BT: Wow, I thought you were Yani Tseng!

Example 4 is how a college girl introduces Jason to her friends whilst showing her admiration for his photography skills. Instead of translating "filters or Photoshop" literally to 濾鏡或 PS, the subtitle reads 美圖秀秀, a Chinese photo editing app that is one of the first popular ones in Taiwan. The brand name 美圖秀秀 therefore serves as a generic term in this movie, if not in the Taiwan. In Example 5, Dick offers to teach golf to two "cougars," and when one of them swings, he compliments her by comparing her to Yani Tseng, a Taiwanese professional golf player and former world number one. However, instead of her Chinese name 曾雅妮, the subtitle reads 曾啞妮 to avoid litigation.

3.5.4   References to Current Events

Although other domesticated subtitles must also stay current, they are a part of Taiwanese popular culture and language instead of a reference to one current event. For instance, "verb+好+verb+滿" may have its origin in Eric Chu's promise as New Taipei City Mayor, but the pattern is so popular that it has become a catchphrase for almost everything. In contrast, references to current events are limited to the event itself. The following example is the only reference to current events in the excerpt.

Example 6

ST: I handle of lot of important issues.

TT: 我負責很多大案子

BT: I handle of lot of big cases.

ST: SEC compliance.

TT: 像是幫<u>魏</u>硬衝辯護

BT: Such as defending <u>Ying-Chun Wei</u>.

ST: LLC agreements. LP agreements. That sort of stuff.

TT: <u>食安詐欺</u>、<u>無良脫產</u>之類的

BT: <u>Food fraud</u>, <u>asset-shedding of unscrupulous businesses</u>. That sort of stuff.

In 2015, then Ting Hsin Group Chairman Ying-Chun Wei was involved in a tainted oil scandal, and was faced with a number of food safety charges. Several people in charge

had their asset seized by prosecutors. 胃硬衝 is pronounced the same as Wei, Ying-Chun, but the characters are different. The literal translation is"the stomach sprints despites the circumstances," which can be interpreted as a graphic description of how the stomach pulls through after one consumes tainted oil. 食安詐欺 (food fraud) and 脫產 (shedding of assets) are both referring to the same event. During this conversation, Jason is speaking proudly of his profession. Although Jason does not actually handle food safety cases and what he says is to show what a rigid lawyer he is, the translators have decided to juice up the conversation with current events. Instead of sticking to Jason's prudent persona, the translation rebrands the protagonist as a proud mercenary lawyer by sarcastically referring to the scandalous food corporate. The meaning shift is obvious but the type of humor does attract laughter if appreciated.

3.6　Participant Qualifications

The research participants of the *Dirty Grandpa* excerpt and the subtitle translation for the present study were eight recruited viewers. The research required two groups of participants, four people each. Qualified participants were those who are aged 20 and above, fans of vulgar comedies, born and raised in Taiwan, proficient in English but incapable of Spanish comprehension, and non-English majors with zero translation training. A questionnaire (Appendix B) was designed to screen out unfit participants, questions including their birthdays and how much they enjoy raunchy comedies with profanities and nudes.

The participants should be the target audience of *Dirty Grandpa*. The 2016 PG-15 movie was meant for people who are at least 20 years old in 2021, when the experiment

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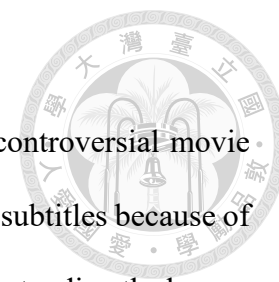
was conducted. As exemplified in 3.2.1, *Dirty Grandpa* is a rather controversial movie with polarized reviews. To prevent the participants from disliking the subtitles because of their hatred for the movie or the kind of humor, or having trouble understanding the humor because of their unfamiliarity with the genre, qualified participants were limited to those who at least enjoy watching raunchy comedies with nudity, in other words, those who would see *Dirty Grandpa* on the big screen when given the chance.

In addition, the participants were limited to people born and raised in Taiwan to reduce the chance of not understanding the domesticated subtitles. Taiwan is a multilingual society where more than 18 languages spoken in addition to the official language, Mandarin Chinese.[3] Compared to Hakka and indigenous languages, TSM is the most dominant local dialect in Taiwan next to Mandarin. Hokkien people whose ethnic mother tongue is TSM take up 75% of the population (Ang, 2013). According to S. C. Chen (2003), 85.41% of Hokkien people, 50% of Hakka people, and 16.52% of indigenous people can communicate in TSM. In contrast, only 51.97% of Hakka people can speak their ethnic mother tongue, and the other ethnic groups can barely speak Hakka. Now, with the wide prevalence of TSM on the internet such as 剉賽 (疶屎, to shit) and 么壽 (夭壽, to die early, which is a phrase used to express surprise or discontent), it is believed that most people in Taiwan have the ability to read at least basic TSM. The use of TSM is an essential part of subtitle domestication; hence, the participants were only selected if they are born and raised in Taiwan in order to control variables.

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[3] More than 96% of the population identifies as Han people, 2.45% as Austronesian, and 1.10% as immigrants from China, Southeast Asia, and other countries (Executive Yuan, 2021). Some Han people belong to Hoklo and Hakka subgroups; the ethnic dialects are Taiwanese Southern Min (TSM) and Hakka. There are 16 official aboriginal communities in Taiwan (Executive Yuan, 2021), each with its own language and dialects. Today, Japanese is still spoken by the older generation, a legacy of Japanese rule from 1895 to 1945, during which the Japanese discouraged local languages in favor of Japanese.

The focal point of this study is to examine the impact of English comprehension on audience reception. Consequently, the participants were required to have high level of English proficiency but zero knowledge of Spanish. They had to have CEFR C1 English proficiency, which was the graduation benchmark for students of the Department of Foreign Languages and Literatures, National Taiwan University. In addition, the participants could neither be an English major or have received translation/interpretation training, because such background could provide more discernment about the translation. This can be seen in Tuominen's research (2012), in which she divided her informants based on their linguistic background and found that only the group consisted of English or translation students did not claim to either solely listen to the English source or solely read the subtitle translation. Their conscious reception strategy of obtaining information through both the audio and the subtitles could be an indication of their "willingness to pay attention to subtitles out of professional interest" (ibid.: 271). Therefore, participants should lack professional training in translation so that the results can be more representative of the general public.

3.7   Collection of Reception Responses

In order to explore the impact of SL comprehension on audience reception of Domestication and attest the hypothesis that SL comprehension leads to a more opinionated audience, a total of eight participants were randomly and evenly divided into two groups, Group 1 (G1) and Group 2 (G2). G1 watched the movie excerpt in English and G2 watched the Spanish-dubbed version. The subtitles remained the same, so the only variable was the language spoken in the movie. Since the participants had zero knowledge

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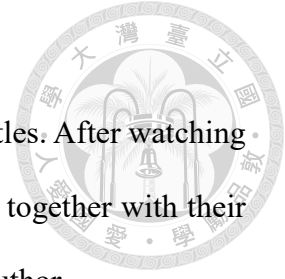
of Spanish, they were incapable of comparing the lines with the subtitles. After watching the 20-minute clip, the participants had a 90-minute group interview together with their respective group members. The two interviews were chaired by the author.

The group interview method was implemented right after each screening for everyone in the group so that the movie was still fresh in the participant's memory. The group interview distinguishes itself from the focus group in that the group interview focuses on structured sets of questions instead of being constructed more predominantly around the participants' discussion (Tuominen, 2012). The participants for this research were encouraged to speak freely during the interview and even start up discussions on relevant topics, but there was a set of questions that needed to be answered.

Similar to Tuominen's 2012 study, in the beginning of the interview, general questions about the movie were posed to ease the participants into speaking and to create a great atmosphere for discussion. These icebreaking questions include whether they liked the movie, whether they found it hilarious, whether they would recommend it to others, and whether they wanted to finish the rest of the movie if given the chance. Next, G1 members were asked to share whether they obtain information more from listening to the audio than reading the subtitles.

Since G1 was able to receive information from both the audio track and the subtitles, they would have to recall how they had received the message from the movie. Some questions asked were: "Were you listening to the conversations?" "If so, how well did you understand the spoken words?" "How much effort did you spend on listening and reading respectively?" Subsequently, the participants were asked to talk about which scene had made an impression on them and why. It was acceptable that they focused on either the plot or the subtitles, but the participants would be asked about their general

opinion of the translaiton if the discussion did not move naturally towards the topic.

Then, they were presented with screenshots of scenes with domesticated translations (and the English ST for G1) and asked whether they remembered the lines and how they had felt and feel about them now. One to two translations from each category were discussed. For example, "我都快閃尿了" (I nearly we my pants), the subtitle for "I'm just freaking out" from the TSM sub-strategy, was shown to the participants. They could talk about how funny or unfunny the subtitles are and how they had affected their viewing experience, and if possible, eventually provide their suggested translations. The suggested translations did not have to be professional or complete, but could offer insights into their preferences and expectations for subtitles, as some viewers on internet forums often times posted their own version of translation that they thought was more accurate or more literal, which is exemplified in 2.4. Finally, the participants were asked about their past experience in the movie theater, whether they had noticed Domestication (e.g. internet slangs, references to current events, use of TSM) and their opinion about it.

4 Results and Discussion

This chapter presents an analysis of the focus group discussions, and explores how the experiment results can shed light on the reception of Domestication of two different audiences. An overview of the research participants and the interview process is firstly provided, followed by the analysis of the English group (G1) interview then the Spanish group (G2) interview. A discussion and is presented towards the end of the chapter.

There were four people in each group. All eight participants were born in the year between 1997 and 2000, and were either ardent or regular fans of vulgar comedies. Before the screening, all participants were made aware of the nature of the study, and gave informed consent for the video and audio recording as well as the use of the transcription. They spoke in their native language, Mandarin Chinese, and their opinion was translated into English by me in the analysis below in quotes. For anonymity purposes, the participants are referred to as A, B, C, D in the G1, and E, F, G, H in G2. As gender is not considered a variable in this research, the participants will be addressed with gender-non-specific they/them pronouns, which also maintains their anonymity.

The eight participants of the research experiment were evenly divided into two groups based on their available time slots, namely in a random manner. However, one G2 participant failed to show up; thus, a new participant was recruited and interviewed alone. Even though the new participant did not have the opportunity to discuss with the other three group members, they were asked of the same issues brought up in the previous discussion to make up for their absence.

The screening was set in a mid-sized classroom with an E-shaped seating
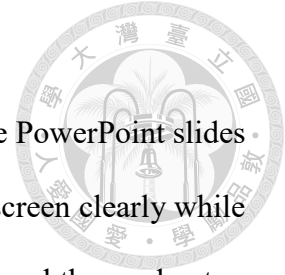
arrangement. The participants watched the movie excerpt and read the PowerPoint slides for discussion from a projector. The seating allowed them to see the screen clearly while being able to face their group members as well as me, the researcher and the moderator. The discussion went smoothly with a lot of laughter, indicating a relaxed atmosphere. The participants were open to share their own thoughts in length and always willing to listen to others' opinion. Most of the time, they were able to reach a consensus as to how the subtitles should be translated but there were also times that they agreed to disagree.

4.1 The English Group (G1)

G1 consisted of four fairly different participants. A was more nonchalant when it came to subtitles or spoken words. They defended their reception strategy of listening more than reading, saying, "I did not need to see the screen to know what was going on and what energy the characters were conveying. The translation did not make too much of a difference. We could understand what they were talking about as long as the tone was right." They believed it was the plot that made a movie funny and did not read too much into the disparity between the ST and the TT. "I did have doubts about the translation, but the next line came up while I was still pondering over the last one so I let it slip. I didn't worry about it. Let bygones be bygones."

B agreed that as long as the subtitles were funny, there was no need to overthink them. Yet B, curious in nature, enjoyed analyzing and gaining knowledge from the subtitles. The scene that made the most impression on B was the one from which they learned the meaning of the Arabic names of two college girls, Shadia and Lenore (which meant 'singer' and 'the rare and radiant maiden'), when the grandpa was making an impression.

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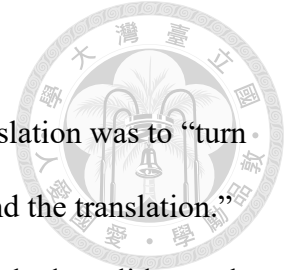
B's first reaction when they realized the subtitles were not literal translation was to "turn on the listen-and-read mode" because they "wondered the logic behind the translation."

C might not be the quickest to respond to the questions but always had a solid speech prepared when they did. They were adamant on the invisibility of the translator, insisting that the best translation was to help the audience simply understand the plot and "does not have to stand out," a risk that could be avoided with more literal and plain translation. D was more quiet but more observant of details, bringing new perspectives to the group. They gave the movie a higher review than other group members and were more receptive to Domestication. "A clever translation can put a smile on the audience's face. It can impress the audience and make them want to study the script." *Dirty Grandpa* did just that for them. Their different view of the movie clip showed that even though G1 members might not see eye to eye, the group allowed all participants to express their thoughts without fear of judgement.

G1 participants were aware that they had the privilege of understanding the SL and slangs due to their English level and age. For example, B stated that the reason for the sense of discrepancy (斷裂感) they had felt about the subtitles was because they could grasp the original language of the movie. C and D were particularly concerned that this kind of domestication might ostracize some older viewers. C said the use of slangs in domesticated translation such as "GG" ('screwed') and "der" (an internet slang for the function word "的") belonged to youth subcultures and "if forty or fifty-year-olds were watching this type of movies, they would be like 'what the heck,' and felt greater sense of discrepancy." Although the participants were considerate to other viewer groups, they could not seem to express their criticisms without involving other audiences and trying to appear objective in their answers. They were tempted to reply "it depends" and "it's
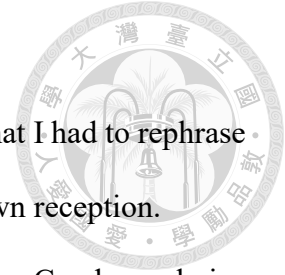
actually understandable." They were polite, sometimes to an extent that I had to rephrase the questions to encourage them to speak more directly about their own reception.

The sense of discrepancy was mentioned early in the discussion by C, whose choice of words had been used throughout the whole discussion. The sense of discrepancy occurred when the participants saw culturally-loaded translation that they knew could not be a part of the original script. For example, when Jason bragged about his job as an attorney, the subtitles showed that he claimed to represent a former CEO of a Taiwanese company, Ting Hsin International Group's Ying-Chun Wei. When Jason's fiancé could not hear him over the phone while Dick was making funny noises, Jason lied and said he was at a made-up stir-fry restaurant, 熱炒 100, where it was usually noisy and the cuisine was unique in the Taiwanese culture. The participants immediately recognized the Taiwanese elements that would not have been possible to appear in a foreign movie and had to process the dissonance, which C described as "opening tabs in the brain and closing them." It was acceptable and not time-consuming, but it was "interrupting and not fun." D also felt a sense of discrepancy when they noticed that some translation exaggerated the original dialogue, for instance, when Jason said his fiancé "gets anxious" and the subtitle read "一秒變潑婦" ('turns into a shrew in a second').

Such disparity between what G1 participants heard and what they read could spoil the viewing experience, as the translation could stick out like a sore thumb when the plot was plain, causing distraction when there was no need to. In the excerpt, Dick yelled "Hey. Now there's a million-dollar swing!" to hit on two cougars while the subtitle read "哇，我還以為是曾啞妮咧" ('Wow, I thought you were Yani Tseng!'). C believed bringing up a Taiwanese celebrity was a way to grab attention, but for an insignificant scene like this

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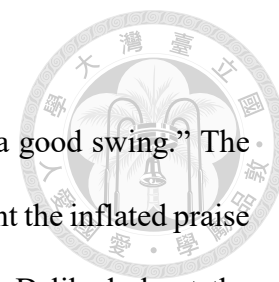
one, they would opt for a simpler translation such as "Wow, that is a good swing." The

other group members did not share C's opinion on this scene. B thought the inflated praise

of the cougar's golfing skills, of which the exaggeration was what D liked about the

existent translation, was one of the features of this kind of comedy, and that a plain

compliment would not match the tone of *Dirty Grandpa*. However, it did not mean that

the sense of discrepancy did not bother them. As tolerant as G1 was, all four participants

found Domestication immoderately frequent. According to B and D, the excerpt

contained too many punchlines so they had to "put in a little more effort" when reading

the subtitles, which was "exhausting." All G1 members came to a conclusion that

Domestication had its merits, such as assisting comprehension with cultural substitution

and generating laughter in the theater, but could be challenging for the translator to find

the sweet spot that satisfied the audience.

Even though all G1 participants pointed out the use of Domestication in the *Dirty*

Grandpa excerpt was excessive and some parts were exaggerated, they approved of the

translators' choice of prioritizing humor over faithfulness. The group in general spoke of

Domestication with an overall tone of understanding, saying that even though there was

a sense of discrepancy, the understood why the movie was translated that way. A said,

"It's tough to translate, considering there are essential differences in two languages." B,

who understood that "jokes are hard to translate," clarified, "It wasn't that I didn't feel a

sense of discrepancy, but it was translation so I accepted it as it was." Despite being the

strongest objector in the group, C also thought that Domestication was a must because

sometimes literal translation did not work in another culture and would make the

translation meaningless. "It's tricky, though. The translator had to be aware of whether

the audience could understand cultural codes used in the translation right away," C said.

The fact that *Dirty Grandpa* was a comedy made it even easier to reconcile with the "over the top" translation. G1 participants expressed that they had been familiar with comedies with domesticated subtitles; therefore, a "zany" movie that did not require thinking like *Dirty Grandpa* was justified to be subtitled with more comical lines. One thing to note was that when asked about their previous experiences with domesticated subtitles in movie theaters, C's mind jumped right to their fond childhood memory of watching dubbed animation and how the character voices complimented the domesticated translation, which will be discussed in 4.2.

G1 was especially lenient when the translation shared the same form and function as the ST. There was a scene in which the subtitles contained four athlete names in six seconds and caused great confusion. The ST looked like this: Fred Couples-of-big-dicks-in-your-ass. The TT was also composed of a name of an athlete (not necessarily a golfer) and a vulgar sexual phrase: 朱木「顏」射一百遍 (Mu-Yen Chu and a cum facial, with the last character of the taekwondo fighter's name in quotation marks serving as the first character of the sexual act). Three of the participants did not recognize half of the names and the other did not know one of them. Despite not understanding the meaning of the lines, A, B, and C could tell that they were sexual wordplay probably meant to tease Jason. D only saw the names but not the entire subtitles and did not realize there were puns after the names until the discussion session.

However, as soon as the participants read the bilingual script and realized the subtitles and the English ST included the same amount of names and sexual innuendo, any inconveniences such as the subtitle duration and readability issues were not a problem anymore. A thought the current translation was fine considering that the ST and the TT were both using the latter part of a name to start something else. B said, "I think it's okay

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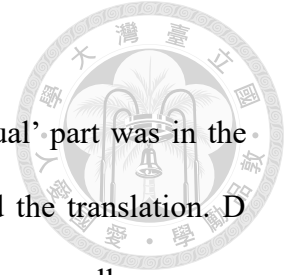
as long as the form looks the same. It's good enough that the 'sexual' part was in the translation." C declared the form was understandable and approved the translation. D appreciated the fact that the TT honored the ST by using athlete names as well.

Upon their change in attitude, I pointed out their previous concern with the fast pace of the scene. A dismissed the concern by saying they believed that even Americans would find it hard to comprehend so it was acceptable. B stated and A nodded to concur that the scene meant nothing but to show that Jason was ridiculed by his grandpa, so there was no need to fixate on the lines, ST and TT alike. "I know that this is what they're doing. That's enough." The form of "name and pun" as well as the function to have Dick say a string of random coarse words while driving away from Jason were both fulfilled in the translated subtitles, which seemed sufficient to the viewers of this experiment. It was an indication of how the untrained perceive translation and their lesser standard of it.

4.2 The Spanish Group (G2)

G2 held more divergent opinions on the movie than G1. E gave the excerpt an overall high rating among the eight participants and was only concerned that it would be inappropriate to laugh during lewd scenes. Participant F was critical of the plot because they deemed it predictable, and kept questioning the logic of dialogues. For example, on Dick's inflated praise of the cougars' golfing skill, they commented, "If I was terrible at the course and someone came up to me and said I golfed like Yani Tseng, I would feel insulted by the sarcasm." Their strong aversion to illogicality and forced humor in the movie was obvious, but were entertained when things made sense to them. Their favorite scene was when Jason's cousin Nick graphically described practicing onanism on dogs

in his puppy mill in order to assist reproduction, because "he was simply sharing his life which happened to be bawdy," unlike other scenes that were merely "jamming dirty words and expecting us to crack up."

G loved the movie for the cast and was most amused when the voice acting was funny or when they could hear the subtitles in their head; therefore, one of their favorite domesticated subtitles was "幹好幹滿," which, as explained in 3.2.3, literally meant to do something well and finish what has been started and whose sentence pattern had become one of the most commonly used and long-lived catchphrases in Taiwan. The last participant, H, initially said they dislike the movie because it blemished their beloved actors' characters; however, when we moved on to the discussion of selected scenes, they contradicted themselves and gave a positive review to almost all of them. They said the scenes were funny in retrospect, and even though they could not pinpoint what was it that had them in stitches, they suggested the fast tempo of several scenes was part of the reason. On the Yani Tseng scene, H said because the conversation went quickly so there was no time to "read too much into it." On the stir-fry restaurant scene, in which Jason lied to his fiancé about his whereabouts and why the background noise was loud, H claimed, "If I have had the time to think about it, I might find something odd. But the next punchline came really quickly so I thought this one was actually good."

However G2 members differ from each other, there was one thing they had in common, i.e. their desire to understand the English ST. They were constantly referring to the English ST, and this inclination was best showcased in the discussion of the scene of many athlete names. "I don't know what he is trying to say originally," E said. F expressed the view and G concurred that "had the film been in English, I would have learned two punchlines at the same time…but it was Spanish, which I could not understand a bit, so I

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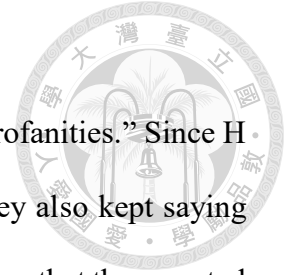
was eager to know whether the grandpa was also yelling a series of profanities." Since H was not in the same interview, they were not able to pitch in, but they also kept saying "but I don't know what they said originally" and implied numerous times that they wanted to know what the characters said in English. For instance, when Jason said he was texting Ying-Chun Wei and talked about Ting Hsin International Group's food safety scandal, H thought to themselves excitedly, "That is so domesticated! So many details about Ying-Chun Wei. I wonder who it is in English!"

Nevertheless, the fact that G2 did not understand the Spanish SL had made them easier to absorb the subtitles. While G1 was distracted by double influx of information and analyzing the translation strategies, G2 had the luxury of reading the subtitles as they were, which was probably why they gave a more positive review in general of readable punchlines. Readability was an important factor in G2's reception as the participants were more easily confused without SL comprehension to assist understanding; examples will be presented in the next paragraph. The most readable punchlines were in the sub-categories of slangs and catchphrases and references to cultural phrases. The group's favorite was the stir-fry restaurant 熱炒 100, where Jason lied he was. E gave it a thumbs up because a stir-fry restaurant was a reasonable excuse for the background yelling and fit the scenario just right. F also thought "it makes so much sense that 熱炒 100 was that noisy." F loved how domesticated the translation was and H found it amusing. G1 also appreciated this line only with less enthusiasm; C and D liked it but had a sense of discrepancy; A, like always, grasped more function than meaning and paid more attention to the fact that Jason was lying; it took B a second to realize 熱炒 100 was to represent a rowdy restaurant and then they got distracted by Chuck E. Cheese and wondering which

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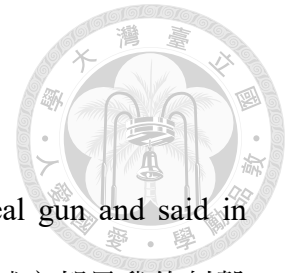
restaurant that was.

Another example was when shop owner Tan Pam held up a real gun and said in Florida, "everything's a licensed gun range." The subtitle read "整個城市都是我的射擊場" ('The entire city is my gun range." The sentence pattern of "the entire city is…" derived from the 2007 City Café commercial featuring an actor narrating "The entire city is my café.") F and H thought the translation made perfect sense. E and G really enjoyed the subtitle because the translation painted a vivid picture for the viewers. As for G1, the group considered the sentence pattern a part of everyday speech and did not say much about how they felt about the translation. Half of them were more concerned about the gun culture in Florida. To sum up, G1 almost always brought up the ST and the sense of discrepancy in every discussion, no matter how much they liked the TT. Their attention often went to the plot instead of the words. In contrast, G2 was able to experience the TT without SL interference because they had only the subtitles to rely on for comprehension.

As mentioned earlier, the lack of SL was a double-edged sword. *Dirty Grandpa* was a movie with punchlines after punchlines, and the jokes could easily be missed within the blink of an eye. Sometimes, the subtitles alone were not enough to make things clear. In the excerpt, Dick called Bradley "really gay" when he heard him hurrying the two college girls to leave by saying "So let's go, bitches!" Then, the offended Bradley replied "I'm also black" to add on his minority, to which Dick said, "I know. That's funny too." The subtitles translated gay into "玻璃" ('frit'), which was not the mainstream term to address gay people. F struggled to understand the meaning and their first guess was "玻璃心" (which literally meant 'glass heart' but used as the equivalent of the derogatory slang term 'snowflake'). A few milliseconds later, they remembered hearing "gay" in the Spanish

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dialogue but was stumbled again because they did not know what being Black had to do with being gay.

In another scene, Jason was panicking about Dick's plan to meet up with the college girls on the Daytona beach while their family, especially Jason's fiancé, thought Jason was only driving Dick back to his home in Boca. Jason tried to convince Dick to stick to the plan, saying "You realize that if I don't call her from your house in Boca tonight, I'm fucked, man. I'm fucked." The subtitles read "要是我今晚沒從你家打給她" ('If I don't call her from your house') and "我就完了，GG 定了" ('I'm finished, screwed for sure'). "GG" was an internet slang term used when things go south, but it could also mean 'penis,' which was what "GG" referred to two times before this scene. C raised the concern that the inconsistency in meaning might cause confusion for viewers without SL comprehension, and they were not wrong. Half of G2, F and G, noted it took them some time to figure out what GG meant here. Another issue with this subtitle, according to seven out of the eight participants, was that it should be "GG" only or "GG 了" instead of "GG 定了." E was stumped for a moment during the screening because GG 定了 was not natural to them. E's, F's, and G's reaction showed that even though the majority of the participants had spotted problems in the subtitle, viewers without SL comprehension suffered more. Any "imperfection" in the translation had a greater effect on them.

The perplexity piled up and had caused G2 to question the faithfulness of the translation. Similar to G1, the participants knew the meaning more or less shifted during cultural substitution when they saw culturally-loaded subtitles, and therefore assumed some of the jokes were added by the translators, especially when novel terms came up or when the subtitles were difficult to decipher. When Jason walked in on Dick masturbating,

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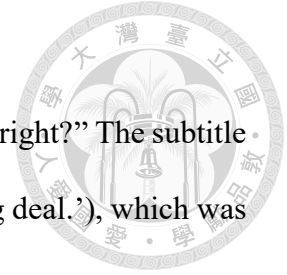
the grandpa said, "So you caught me taking a number three. Big deal, right?" The subtitle read "不過就三號而已，又沒什麼" ('It's only number three. No big deal.'), which was a literal translation, as going "number one" and "number two" were euphemisms for urinate and defecate in both English and Mandarin. "A number three" was a new phrase in Mandarin so H found it bewildering. "I wonder what he said in English. I've never heard anyone say number three before. In fact, one of the reasons I want to finish the movie at home was to hear the original English dialogues." H's comment implied that they did not suppose the translation was a faithful one, but at least in this case the suspicion was harmless.

In the scene of many athlete names that had wreaked havoc in both groups, G2 judged the translator harsher than G1. G1 might not understand fully what Dick was yelling at Jason due to unfamiliarity with the golfers, it was probable they held back criticism because what they heard did not make sense to them, either. G2, on the contrary, could only assume they would understand the English ST had it not been dubbed; consequently, they could blame the readability issue with abandon on the translator. E deemed the string of names and sexual innuendos "meaningless," "too much," and unrelated to the plot." They said, "It didn't make it funnier." F strongly agreed, "It's like the translator saw an opportunity to freestyle and went rogue with what they thought was funny but actually wasn't." Then they added, "I would have been upset if I have understood what he said and found a drastic meaning shift." H, who valued logic and sense, was also skeptical when Jason bragged about representing Ying-Chun Wei to the cougars to prove that he was not "a retard" his grandpa claimed he was. "You probably wouldn't say you're a bad guy's attorney to impress women. Is that really what he said in the original language?" Jason talked about his fancy lawyer job two times in the excerpt, first to Dick at a diner

and later to the cougars.

In the English ST, he said he handled SEC compliance, LLC agreements, and LP agreements, which were translated to handling Wei's case that involved tainted oil, food fraud and shedding of assets. F and G were right to speculate there was no scandal mentioned in the ST. G thought there could be a well-known legal case that was mentioned satirically in the ST, but they doubted it. They would accept the translation if "the case Jason referred to was indeed a punchline," but since it did not seem like it, they believed there was no need to drag Wei into the subtitles. G's comment echoed G1's preference of having the ST and the TT share the same form and function. F shared G's view on the added joke here and said, "It probably wasn't about a dishonest corporation, but the translator put phrases pertaining Wei here so that we would laugh. The translator put more words into his mouth because it was still moving." The "excessive" use of Domestication appeared to lost G2's trust in the subtitles in terms of faithfulness, which they wished to see in the translation, and had made the translator an easy target when circumstances arose.

The tendency to doubt the TT also drew negative attention to the substantial profanity and absurdity in the movie. *Dirty Grandpa* contained a lot of coarse language, but when faithfully translated to Mandarin, it seemed forced to G2, who suspected that the vulgarity was added for the sake of humor and criticized them for creating false character traits. F and H were the toughest critics of the group. F asserted, "If the translator adds curse words to cater to create humor or to the audience's taste, I may have a wrong idea of the characters. They cursed a lot in this movie, but I kept thinking, 'Aren't they educated people?' I didn't think they were the type of people who had such a foul mouth."

H also regarded the extensive amount of course language to be forced, but it was not
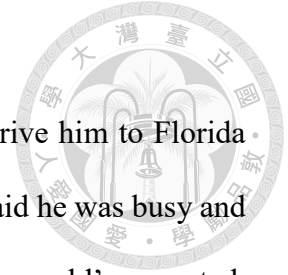
just the curse words. After his wife's funeral, Dick asked Jason to drive him to Florida because the couple were always there at that time of the year. Jason said he was busy and declined. Dick tried to guilt his grandson by saying "It's what she would've wanted. That's all. But if you have to get ready for your wedding, if you're that busy…" The subtitles read "你當然可以去忙你的婚禮" ('Of course you can go be busy with your wedding') and "這只是她的遺願而已嘛，別擔心" ('It's nothing but her dying wish. Don't worry about it.') H thought the translation made Dick sound less serious than he should be at a funeral. Despite their uncertainty of their criticism because they did not understand Spanish, H said, "I didn't understand what I heard, but judging from the image, (…) I thought the translation was too jaunty in his tone. I didn't think he would behave like that at a funeral." The group's distrust in the faithfulness of the TT demonstrated that Domestication could harm the credibility of the translation, even more so when the "problematic" subtitles were received by an audience that did not understand the SL.

4.3 Discussion

From the interview discussions, it can be seen that G1 and G2 resembled each other in their translation belief. Both groups saw subtitle translation as a tool to help the audience understand exactly what the ST conveyed; their idea of translation was a byproduct of the ST instead of an organic product that had a life of its own. It was shown in G1's discussion on the scene of many golfers' names. The group faced difficulties understanding the ST despite their high level of English proficiency, and was conservative in their criticism compared to G2. Then, their concern about readability was dropped after they realized the similarity in form and function between the ST and the TT. G2 was also

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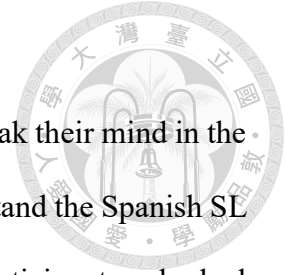
mentally reliant on the English ST. Even though they were able to speak their mind in the discussion, they constantly reiterated the fact that they did not understand the Spanish SL as if SL comprehension was a prerequisite for valid criticism. The participants, who had not received any translation training, felt like they had to fully understand the ST in order to evaluate the translation, and only when the TT carried the same form and function as the ST could any problem in the TT be justified. Their notion of a good translation had affected their assessment of the subtitles. Therefore, in this research, the audience reception of Domestication was in fact a reflection of what translation represented for the unprofessional, which was a faithful equivalence of the ST. The participants of both groups, just as Gottlieb (2005: 16) pointed out, expected to get "a truthful representation of the original work" and would "accept the foreign culture to show." The ST was highly regarded by both groups and was virtually the unshakable foundation for translation in their opinion.

Since the participants thought so highly of the ST, the presence of the comprehensible ST was a reminder to G1 of their expectation of translation. They were given the opportunity to compare the TT to the ST and even come up with an ideal translation to their taste while they watched the excerpt. The "gossiping effect" (Törnqvist, 1995: 49), which allowed the participants to assess translation quality due to SL comprehension, took place and prevented them from enjoying the humor in subtitles as much as G2 did, as some of their attention was diverted to scrutinizing the subtitles. The TT was then under G1 participants' examination, which made it what Gottlieb (1994: 102) termed "an overt type of translation" and what Díaz Cintas and Remael (2007: 57) coined "vulnerable translation."

G1 was able to spot that the subtitles were sometimes exaggerated and that the
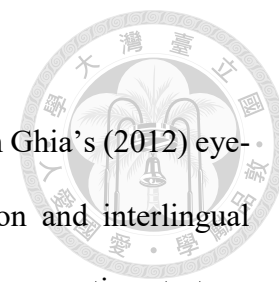
translator prioritized humor over faithfulness, which was aligned with Ghia's (2012) eye-movement experiment results that viewers compare AV information and interlingual subtitles in mind, especially when the translation is more liberal. G1's reception strategy also corresponded to Schauffler's (2012) discovery that viewers with higher English level found the subtitles more distracting, unnoticed, or unsuccessful. Three out of four participants claimed to have chosen to listen more than to read the Mandarin subtitles, either because the sense of discrepancy was distracting or they deemed the translation unimportant. However, since subtitle reading was an automatic behavior (d'Ydewalle et al.,1987), they still seemed to have read every subtitle during the screening as they were able to recall how they felt about the translation in the discussion. In spite of their decision to ignore the subtitles, they maintained to receive information from both the ST and the TT, which enabled them to continue discovering how the translation stray away from the original dialogue in meaning.

In terms of the Domestication approach, both groups found the excerpt filled with excessive domesticated phrases and sensed the discrepancy between the ST and the TT when they noticed culturally-loaded words. Even with the incongruity they felt, they understood that such approach was to assist comprehension and to humor the target audience. Although they expressed the same concern as PTT users about internet slangs not being comprehensible for everyone, they were different from offended netizens in that they were more open-minded and were willing to consider shifting their opinion when another member disagreed with them. However, despite their tolerance of Domestication, G1 and G2 participants both noted that a delicate balance was required lest the subtitles became an eyesore instead of a funny rendition.

The fact that *Dirty Grandpa* is a comedy and the fast tempo of the movie also
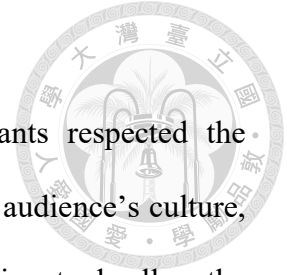
contributed to their lenience towards the subtitles. The participants respected the translator's (and the film distributors's) attempt to cater to the target audience's culture, and, just as A and H implied in the interviews, there did not have the time to dwell on the translation long enough to find faults with every subtitle of a fast-paced comedy like *Dirty Grandpa*. Nonetheless, the fast pace was yet another reason for the TT to be more intelligible for G2, who could only rely on the subtitles for textual information. Without SL comprehension, the inconsistency of the slang term, such as "GG," which meant 'genital' in the first two times it appeared in the excerpt and 'screwed' in the third, was even more glaring and confusing. G2 participants already thought the use of domestication in the movie was too much, and such confusion only pushed them away, causing them to lose trust in the translator. When there was an unfamiliar phrase like "taking number three," it was suspected that it was something the translator made up. When the ST failed to amuse the viewers or when the dialogues were too vulgar for the audience, such as the scene of many athletes' names and the ubiquitous curse words, the blame would most likely fall on the translator.

The hypothesis of the research was that G1 participants would rate the excerpt lower because they were prone to compare the ST and the TT and thus experience the sense of discrepancy. The results suggested that viewers with SL comprehension in fact held a more neutral opinion about domestication than those without. While SL comprehension did draw G1 participants' attention to compare the subtitles with the dialogues, it also assisted them to attain more information and offered justification when the quality of translation could be controversial. They were able to understand the plot and the lines better than G2, for they had both the ST and the TT as channels of information, which contradicted with Lavaur and Bairstow's (2011) finding that viewers with advanced
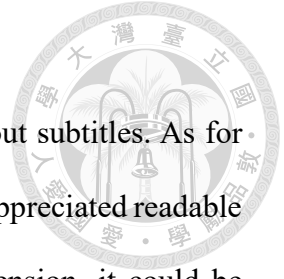
English level processed visual and dialogue information better without subtitles. As for G2, the participants could concentrate on the subtitles more and fully appreciated readable domesticated translation. However, due to the lack of SL comprehension, it could be harder for them to grasp the meaning of the dialogues when the subtitles demanded more cognitive effort. Since Domestication to them was an indication that the translator had taken reins of the dialogue, they no longer trusted the subtitles to be a faithful translation and decided to place the blame on the translator when the TT was flawed. Consequently, even though the research started out as a survey into the audience's preference for translation approaches, i.e. the attitudinal issue in repercussion of Gambier's (2009: 22) 3 Rs model of response, reaction, and repercussion, it became clear that the processing effort, namely the reaction, could affect audience evaluation of the translation. Domestication, when readable, was acceptable to viewers with SL comprehension and more humorous to their counterpart.

5 Conclusion

The current study set out to research the role SL comprehension played in audience reception of Domestication, a translation approach typically employed in Taiwan on exported American comedies. Such approach aimed to amuse Taiwanese audience but had always received mixed reviews from the viewers. As criticisms on the internet often compared the ST and the TT, the hypothesis was that viewers who understood the SL would not enjoy Domestication as much as those who could not.

To verify the hypothesis, an experiment was conducted with eight Taiwanese participants with excellent command of English and no knowledge of Spanish. They were evenly divided into two groups to watch an excerpt from an American comedy *Dirty Grandpa*, either the original English version or one dubbed in Spanish. The movie was chosen as the research material predominantly for its accessibility and heavily domesticated Mandarin subtitles. The subtitles were classified into four sub-categories and examples of each were selected to be discussed by the participants after the screening. The results showed that the hypothesis was partially correct. Although SL comprehension could be a distraction, it helped viewers understand the lines better. For viewers without SL comprehension, Domestication could have a more positive effect as long as the TT was readable, but could backfire when the TT seemed dubious or confusing to them. Both groups shared the opinion that the TT should be exactly like the ST in terms of form and function, yet even though this distinct type of domestication might not conform to their translation belief, they accepted the approach and appreciated the intended humorous effect.
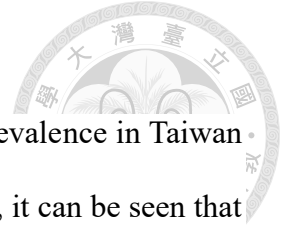
Although it is stated in 2.3 that ELF and the growing English prevalence in Taiwan have made SL comprehension of English movies become a normality, it can be seen that understanding legal jargon and celebrity names is still challenging for the participants. Cultural differences can still cause viewers trouble with SL comprehension despite their high English proficiency, which is when domestication is most needed. Domestication is and will continue to be a common approach of subtitle translation for comedies. The literature review indicates that while the approach has been studied by many Taiwanese scholars, the audience reception is underexplored. This study attempts to contribute to this field of research and bridge the gap between the requester and the end-user. Translation is more than translating words into another language. Even though any publicity is good publicity and that the controversy of domestication offers and opportunity for the general public to discuss translation, it is imperative to understand the expectation of the target audience so that the translation service can cater to the market demand.

Due to the length and scope of this study, it focused on one factor that can affect audience reception of subtitle domestication and recruited only eight people of the same demographic. Since opinion is often tied to individual differences and group dynamics, it is advised to let the participants recall their viewing experience and develop a view on their own before discussing the translation with their peers in the interview. Based on my observation, domestication has been permeating subtitle translation of TV series on streaming platforms and funny short clips on social media, and it remains open for future research to explore the audience's taste in translation approach for different audiovisual works. Future research is also recommended recruit more and more diverse participants,
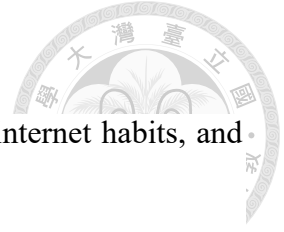
and to explore other variables than SL comprehension such as age, internet habits, and whether or not they have received translation training.

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Appendix A: Full Bilingual Script

Character	Source text	Target text
Nick	Anyway, I'm down in Valdosta right now. I opened up a fucking pet shop Not pet shop, "puppy mill." Puppy mill…	總之我現在住瓦多斯塔 我他媽開了間寵物店 喔不，繁殖場 -繁殖場
Nick	You know, designer dogs get a bad name, but they can go for quite a pretty penny. Really?	很多人靠北配種犬 不過價格賣得天壽貴 -是 喔？
Nick	It's just hard to get them to mate. 'Cause like, the little dogs, they don't wanna fuck the big dogs, and the big dogs, they don't wanna fuck the little dogs. So I gotta manually do it, you know. I gotta spread and manually shoot in. So, what's up with you? Well, I'm keeping pretty busy…	可是牠們很難「搞」 因為小狗不想幹大狗 大狗又不想幹小狗 所以我都用純手工，掰 開來射進去 你最近怎樣？ 我最近蠻忙…
Nick	Cool. Hey, Diane How's it going?	酷 黛安阿姨，你好嗎？ -嗨
Diane	Hi, Nick Hey, Nick.	你好，尼克
Dad	I just don't understand why you have to drive down to Florida tomorrow already. Dad, we just had the funeral.	我不懂為何你明天要去 佛羅里達 爸，喪禮剛結束而已
Grandpa	Your grandmother and I were there at this time every year. It's what she would've wanted. I'd drive down myself, except they took my license away.	你奶奶和我每年這時都 會去 這是她的習慣 要不是駕照被吊銷，我 就自己去了
Dad	But why does Jason have to be the one to drive you? He's so busy at work… got the wedding coming up next weekend, the rehearsal brunch. You know, the entire law firm is coming to this.	為何非要傑森載你去？ 他的工作很忙 還要彩排婚禮 全事務所的人都會去
Jason	-It's true Grandpa.	

Dad	Jason…	是真的，爺爺 –傑森
Jason	We have a lot of stuff. Meredith and I…	我們忙翻了，梅芮迪絲和我…
	Go ahead.	請說
Dad	How about cousin Nick? Huh, Dad?	那尼克堂弟呢，爸？
	Why doesn't cousin Nick do it?	讓他載你吧？
Nick	We got this chocolate lab down at the store that is just so horny.	我店裡有隻褐色拉布拉多，超色的
	Every time I touch the back of its ear, it just gushes cum.	我一碰牠耳朵就射精
	Ugh, okay.	是喔 –好像噴泉一樣
Nick	I mean it's like squirting…	
	Is that your dog?	是你的狗嗎？
Grandpa	Nick isn't legally allowed to leave the state of Georgia anymore.	法院不准尼克離開喬治亞州
	I've barely seen this guy since high school.	他高中後我就很少見了
	What's wrong with spending some time with him?	陪我一下不行嗎？
Dad	Oh, so spending time with family is suddenly important to you now?	現在家人又突然變重要了？
Grandpa	Look, he can come here tomorrow morning for breakfast.	這樣吧，他明早來吃個早餐
	We'll drive down to Boca during the day, maybe play a round of golf or two.	接著我們開車去博卡打個兩場小白球
	Then he'd be back here in Atlanta the next day.	然後他隔天回亞特蘭大
Dad	He can't just flake off for two days!	他不能兩天不在
Jason	The risk verses reward here is just…I don't see it happening.	這個 CP 值太差了
Grandpa	It's what she would've wanted. That's all.	你當然可以去忙你的婚禮
	But if you have to get ready for your wedding, if you're that busy…	這只是她的遺願而已嘛，別擔心
Meredith	I just don't understand why he wants you to take him.	真不懂他幹嘛找你開車
	You're not even that close.	你們又沒那麼親
Jason	Well, we used to be.	我們以前很親
	Grandpa and I got along growing up.	小時候爺爺常常陪我玩
	We used to build these model trains every Christmas,	每年耶誕一起做火車模型
	so I bought him…	所以我才想送他…

Meredith	Yeah well, it seems like we're cutting it a little close here, you know.	隨便啦，只是時間會很趕
	With the rehearsal brunch on Friday	週五就是彩排午宴了！
Jason	I know. I know.	我知道
Meredith	And by the way, I can't find any of the Martha's vineyard vacation photos for the slide show.	還有，幻燈片要用的照片不見了
	I'm just freaking out.	我都快閃尿了
Jason	That's because they're on my laptop, which I've got right here.	因為存在我筆電裡，都在這
	So I'll send them to the wedding planner.	我會傳給婚秘的
	You don't have to worry about anything.	你完全不用擔心 —謝謝
Meredith	Thanks.	
	Oh, and your dad says take 75 because 16 takes forever.	你爸說走 75 公路，走 16 號很慢
Jason	Yeah, I know. He's got it all mapped out for me, so…	我知道，他都規劃好了
Thanks.	And can you take my car, sweetie?	可以跟我換車嗎？
	Uh, I need the SUV for the wine.	我要開我的大車去載酒
Jason	Grandpa?	爺爺？
	Grandpa?	爺爺？
	Grandpa?	爺爺？
Grandpa	Hey, you've made it.	喔，歡迎光臨
	Give me a minute.	等我一下
Jason	God! Shit!	喔！哇靠！
Porn actress	Grab my ass!	
Grandpa	You ready to hit the road?	準備好出門了嗎？ -歹勢，爺爺
Jason	I'm really sorry, Grandpa.	
	I didn't you'd be doing that.	我沒想到你會在「那個」
Grandpa	So you caught me taking a number three. Big deal, right?	不過就三號而已，又沒什麼
Jason	Number three?	三號？
Grandpa	Have a drink.	來一杯
Jason	Um. No. I'm driving, so…	不行，我要開車
Grandpa	I just got to finish up my exercises,	先等我運動完
	and then we'll hop on 16 to 95.	我們走 16 號接 95 號
Jason	Dad says we should take 75 to 95. It's more direct.	爸說應該走 75 號接 95 號比較順
Grandpa	Dad's full of shit.	你爸懂屁啊
Jason	Grandpa, are you sure you're okay?	爺爺，你真的沒事嗎？

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Grandpa	Thanks for doing this, by the way.	對了，多謝你來幫我
	Those fuckheads down at the DMV took my goddamn liscense away	監理處那些機八毛吊銷我的駕照
	because of these fucking cataracts in my eye.	因為我有白內障
	But I can still hit the shit out of a golf ball, that's for sure.	但我高爾夫球還是屌打老虎伍姿
	I made a tee time for us in Florida for this afternoon.	我下午訂了佛羅里達的球場
	You can use your grandmother's lady clubs,	你可以用奶奶的女用球竿
	they're right there by the door.	就在大門旁
Jason	Okay.	好的
Grandpa	All right, you ready?	準備好了嗎？
Jason	I thought the plan was to have breakfast here?	不是要先吃早餐嗎？
Grandpa	That's your breakfast.	那杯就是早餐
	Now let's go get in that giant labia you drove up in	快點進去你那台小粉紅
	and get the fuck out of here.	他媽的閃人了
Jason	You sure I should be driving with this, Grandpa?	開車拿酒不好吧，爺爺？
Grandpa	Don't worry.	免煩惱啦
	If you spill it, this giant tampon we're driving in should soak it up.	酒倒了小粉紅也不會變大黃蜂
Jason	Just finishing a work mail for the Steinhart file…	我回個信給胃硬衝
Grandpa	So you're a lawyer at your dad's firm now, is that right?	你現在在你爸的事務所上班？
Jason	That's right, and Meredith is, too.	對，梅芮迪絲也是
	You know, her dad is one of the managing partners, so that's…	他爸是合夥人之一，所以…
Grandpa	I know. That's…Yeah.	我知道
Jason	It couldn't have worked out better.	真是門當戶對
Grandpa	Because it's just that I remember when you were in high school, you told me how much you wanted to be a photographer,	你高中時跟我說很想當攝影師
	travel the world, that sort of thing.	想去環遊世界之類的
	You remember when I got you that subscription to TIME magazine.	還記得我幫你訂時代雜誌嗎？

Jason	Yeah, I used to be into photography.	記得，我以前很愛攝影
	But um, with Dad being at the firm, pfft, it just made so much more sense to focus on a college curriculum that stressed the law school track.	但因為爸在律師事務所 所以我就順理成章唸法律系
	I mean, I love what I do, Grandpa. Being a corporate lawyer is awesome.	我愛這份工作，當企業律師很威
	I get to handle SEC compliance…	我負責胃硬衝的案子
Grandpa	No shit!	騙肖 –是啊
Jason	Yeah, yeah.	
Grandpa	You handle SEC compliance?	-黑心油是你搞的？
Jason	LP agreements?	-還有騙民眾食品很安全
Grandpa	Oh, man, I didn't know that.	-哇靠，我驚呆了
Jason	LLC agreements.	-幫無良企業脫產啦
Grandpa	You're shitting me!	你一定是豪洨
Jason	Being a corporate lawyer, it's got its upsides.	當企業律師有不少優點
Grandpa	You know what I'd rather do?	你知道我寧願幹嘛嗎？
Jason	What?	幹嘛？
Grandpa	I'd let Queen Latifah shit in my mouth from a fucking air balloon.	讓小甜甜從上飛下來往我嘴裡噴屎
	That's me. I'm gonna hit the liquor store over there, get some more of the creature.	就醬，我要再去買點酒
	Meet you back at the Dildomobile in five. You're paying the check, Alan Douche-owitz.	五分鐘後鮑魚車上集合 帳單你買
Shadia	Where do I know that guy from? He looks so familiar.	我在哪見過他？看起來好面熟
Lenore	He looks like Abercrombie fucked Fitch.	好像 GQ 的男模
Bradley	Yeah, while J.Crew J'd-off.	是啊，還 GG 外露哩
Shadia	Shit! No, you guys, he was... It's so funny.	靠，各位，太有趣了
	He was my lab partner in photography class, freshman year.	他是我大一的攝影課夥伴
Bradley	No shit! He's a Florida alum?	不會吧？他是佛大校友？
	Lenore, you can totally finish the trifecta.	莉諾，你剛好可以完成三連霸
Lenore	My God, I already have alum, remember?	拜託咧，已經有校友，記得嗎？
	I fucked that crying divorced guy, Tony.	我搞過那個愛哭離婚男東尼 –對
Shadia	Yeah.	

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Lenore	With the big balls.	蛋很大那個 –對
Shadia & Bradley	Right. Yeah.	
Lenore	In the porta-potty.	而且在流動廁所裡 –對
Shadia & Bradley	Yeah.	
Lenore	At the tailgate.	還貼著門板幹 –對
Shadia & Bradley	Yeah.	
Lenore	I need a professor.	我還缺一個教授
Shadia	Wait, I'm sorry. What's the trifecta again?	不好意思，什麼是三連霸？
Lenore	It's this thing I read about,	是一篇文章說的
	where in my senior year I have to fuck a freshman, an alumni, and a professor.	就是大四要幹新生、校友和教授
Shadia	Where did you read that?	你在哪看到的？
Lenore	In my diary,	我的日記裡
	where I wrote it.	我寫在裡面
Shadia	He used to take the most beautiful portraits	他拍的人像照超美的
	without using any filters or Photoshop.	-都不用美圖秀秀了
Lenore	I've read your diary.	-我讀過你的日記
	He was amazing.	他很有才華 –靠么，你看過了？
Bradley	My god, you did?	
Lenore	Yeah.	是啊 –你喜歡嗎？
Bradley	Did you like it?	
Shadia	You guys aren't listening. I'm gonna go say hi to him.	你們根本沒在聽，我要去打招呼了
	Okay?	好嗎？
Lenore & Bradley	Slut.	蕩婦
Lenore	I hope you don't get Tommy Hilfingered.	希望你別吃閉門羹
Bradley	That was really late, but it still counts.	遲到總比不到好囉
Lenore	Just like all my periods.	跟我的經期一樣
Bradley	Ew.	真噁 –怎樣？
Lenore	What?	
Shadia	Hi. How are you?	嗨，你好嗎？
Jason	Good. Here you go, you can keep the change.	很好，拿去，不必找了
Shadia	No, no, no. I'm not...I…You...	不…我不是…
	Okay.	
	Guys? Guys, listen to me! Listen to me!	各位，聽我說
Bradley	What?	什麼事？ -快點閃了！
Shadia	Let's go.	

Bradley	Bitch, what?	賤人，你說什麼？ -快走
Shadia	Shut the fuck up! Go!	
	My god!	幹
Waitress	You all set?	要結帳了嗎？
Jason	Yeah, I just gave my money to the other waitress, sorry.	對，錢給另一個服務生了，抱歉
Waitress	There is no other waitress.	這裡沒別的服務生
	I'm the only one who's ever worked here. Ever...	一向都只有我一個
Bradley	Shit! The fucking piece of shit car never starts!	媽的！這破車發不動
Jason	Hey!	嘿
	Hey!	嘿
Shadia	God, he's like a Mitt Romney Terminator.	天啊，他好像湯姆克魯濕
Jason	Excuse me!	稍等一下
Shadia	Sorry, my shift is actually over, so…Sorry.	抱歉，我下班了，歹勢
Jason	No way.	喔，見鬼了 -怎樣？
Shadia	What?	
Jason	I know you.	我認識你
Shadia	No.	才怪
Jason	Yeah, I do. You were in my photography class.	對，我認識你，我們是攝影班同學
	You took all those landscapes. Right? Shadia.	拍風景照那個，對吧？你是夏蒂雅
Shadia	Yeah, Shadia.	對，我是
Jason	Holy shit, you're Shadia?	天啊，你是夏蒂雅
Shadia	Yeah, Shadia.	對，我是 -夏蒂雅
Jason	Shadia.	
Grandpa	Jamba!	千年殺 -衝三小！
Jason	What the fuck!	
Grandpa	Shadia. It means "singer" in Arabic.	夏蒂雅在阿拉伯語語是歌手
	Or in ancient Arabic, "al-munshida alati tunadi lel-mei."	古阿拉伯語唸做…
	Or, "she whose name calls others to water."	也代表在河邊呼喚人們
Shadia	That's actually right.	說的很正確
Jason	Shadia, this is my…	夏蒂雅，這位是…
Grandpa	Dr. Richards. I teach history at the University of Georgia.	理查教授，我在喬治亞大學教歷史
Lenore	You're a professor?	你是教授？

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Grandpa	Yeah. Why? You looking for some extra credit?	對，怎麼了？你想修點學分？
	Jason and I are doing a story on the Middle East.	傑森和我在做中東的專題
	He's a photographer for Time magazine.	他是時代雜誌的攝影師
Lenore	You know, I lost my virginity at my pop-pop's bingo night.	我是在賓果之夜破處的
	My name's Lenore.	我叫莉諾
Grandpa	"The rare and radiant maiden whom the angels named Lenore."	是珍貴又有魅力的天使之名
Lenore	"Quoth the Raven, 'Nevermore.'"	烏鴉曰「永不復焉」
	Diplomaticos, huh?	外交家雪茄？
Grandpa	Hey, you know your cigars.	你很懂雪茄
	What are you, half Cuban or something?	你是古巴混血嗎？
Lenore	Actually, I am, Professor.	我是啊，大學教授
	The bottom half.	專門帶壞學生的
Grandpa	Okay.	好吧 –喔，我們該走了
Shadia	Okay, yeah. We're heading out.	
	Yeah.	好 –很高興見到你
	Good to see you. We're going to Daytona Beach for the week.	我們要去德通納海灘玩一週
Bradley	My god, and we should have been there three hours ago.	天啊，我們三小時前就該到了
	So let's go, bitches!	走吧，賤人們
Grandpa	Holy shit!	哇靠
Bradley	What?	怎麼了？
Grandpa	Nothing. You're just really gay.	沒事，你超玻璃的
Bradley	Am I? Thanks, Captain Gaydar.	是喔？好棒棒，玻璃鑑賞家
	Jesus! You know, I'm also black, right?	而且我還是黑人
Grandpa	I know. That's funny too.	我知道，這也很有梗
Lenore	So you guys wanna tag along for a bit maybe?	要不要一起去玩？
	Party some babies into us?	炒飯炒翻天？
Shadia & Jason	Absolutely not!	才不要 –才不要
Lenore	Why?	為何？
Jason	We have a very important tee time.	我們有很重要的球局 –當然啦
Shadia	Of course you do.	
	And do you also have to take a nap before you play Mahjong?	打麻將前還要睡個午覺
Jason	No, it's shuffleboard.	不對，是推圓盤比賽
	Shuffleboard.	

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Jason	And then early dinner at four.	四點得先吃晚餐
Grandpa	We have a long-standing bet. Who's the better golfer.	我們在比賭高爾夫球誰厲害
	Obviously I've got the bigger 3-wood...	我要拿出我的黑人球桿教訓他
Lenore	Good. Maybe you can use it to hit your balls right into my vagina.	快拿那粗粗黑黑的球桿教訓我
Jason	Holy shit!	哇靠 –肖婆，快上車啦
Shadia	Okay, we're going inside now. Let's go. That's enough.	
Lenore	Bye, Professor.	再見，教授 –謝謝你的午餐
Shadia	Thanks for lunch.	
Bradley	Peace!	再見啦
Grandpa	Nice girl.	汁多味美肉大塊 –是啊
Jason	Yeah.	
Jason	Well. How do I look?	穿得還可以吧？
Grandpa	Like the keynote speaker at a buttfucking convention.	活像個棒棒堂男孩
Jason	What?	什麼？ -什麼？
Grandpa	What?	
Jason	What?	什麼？ -什麼？
Grandpa	What?	
	We're gonna write in the first hole. It's an easy par-four.	跳過第一洞，沒有挑戰性
Jason	No, no, no, no. Hey...	不行
Grandpa	Jump in.	上車
Jason	This is against the rules, Grandpa.	這樣違反規矩，爺爺
Grandpa	Fuck the rules. Jump in. Come on.	操他的規矩，滾上來
Jason	Not to mention, a breach in golf etiquette.	而且違反高爾夫球禮儀
Grandpa	Out of my way, buttfuckers!	閃邊去哈棒
	Really? What are you doing?	你們在搞什麼？
Jason	We gotta get this guy to his buttfucking convention.	我趕著送他去給黑人上
	What are you trying to do, man? What was that all about?	這是衝三小？ -搞什麼鬼啊
Grandpa	Hey. Now there's a million-dollar swing!	哇，我還以為是曾啞妮咧
	I'm sorry. You can go in front of us if you want to.	真抱歉，你們可以先跳下一洞
Cougar	We are not very good.	我們打得很爛
Grandpa	No, it's a good cut.	才不會，你超讚 der
	You're just not bending your knees	只是你的膝蓋不夠彎

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	enough.	
	I'm a licensed golf pro. You mind if I show you?	我有教練執照，要我示範嗎？
	Yes, please.	好啊，麻煩你
Grandpa	Maybe bend over a little bit... Here.	腰彎一點
	That feels about right, doesn't it?	這感覺就對了
	Hands on my shaft...The shaft.	手放桿子上，是桿子
	Let me just get my finger in there.	我把手指放好
	One, two, three…	一、二、三
	My God!	天啊
	Did you see that? Thank you.	你有看到嗎？謝謝你
	How long have you been teaching golf?	你教高爾夫多久了？
Grandpa	Ever since I retired from being an astronaut.	從我沒當太空人之後
	It's nice to see some heavenly bodies around here, too.	在地球眼睛可以吃冰淇淋
Jason	Hey, Grandpa, don't you think we should probably start golfing soon...	爺爺，可以開球了…
	What the fuck?	搞什麼鬼？
Grandpa	Wanna be a lamb and get that for me?	桿弟，撿回來
	Did he just call your "Grandpa?"	他剛叫你爺爺？
Grandpa	Who? Pepe?	誰？培皮嗎？
	He's a retard. Got it pretty bad, too.	他是智障，病得不清
	He thinks I'm his grandpa.	他以為我是他爺爺
	He usually sits at home just drawing dolphins all day.	他平常每天在家畫海豚
	We used to let him out on his own,	我們以前會讓他自己出門
	but the raping got so bad that we just...	後來雞姦狂把他…
	Got it.	找到了
Grandpa	You guys want a refill?	還要一杯嗎？ -當然
	Sure.	
	Absolutely.	
Grandpa	BRB!	馬上回來
Jason	I'm sorry about my grandpa.	我替我爺爺道歉
	He's...He's not doing too well.	他最近有點老番顛
	My grandma just passed and the funeral was yesterday.	我奶奶昨天才剛辦完喪禮
	I'm actually a lawyer, not a retard.	其實我是律師，不是智障
	I handle of lot of important issues.	我負責很多大案子
	SEC compliance.	像是幫胃硬衝辯護
	LLC agreements. LP agreements. That	食安詐欺、無良脫產之

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	sort of stuff.	類的
	Yeah, well, I think we're gonna get going.	好，我們該離開了
	Nice to meet you, Pepe.	很高興認識你，培皮
Jason	Nice…	我也…
Grandpa	Fuck!	幹
	What happened?	怎麼回事？
	Why are they going? What did you do?	她們去哪？你剛剛衝啥？
Jason	What? I told them the truth. I told them that I'm getting married next week,	我說了實話，我說我下週要結婚
	and you're not well	還有你現在有點番顛
	because your wife just died.	因為你老婆剛嗝屁
Grandpa	What are you, fucking vagina repellent?	你他媽是搞屁啊？
	Those cougars wanted to party!	沒看見她們都很飢渴嗎？
Jason	They wanted to party?	飢渴？ -當然
Grandpa	Yes!	
Jason	Do you hear yourself? Grandpa, are you kidding me right now?	你沒講錯吧？爺爺，開什麼玩笑
Grandpa	I'm trying to listen to myself.	這是我的心聲 –爺爺
Jason	Grandma...	
	Grandma's funeral was yesterday!	奶奶昨天才入土
	Now you wanna hit on college girls?	你馬上就想上大學生
	You're jerking off to porn?	還看 A 片打手槍？
Grandpa	Jason,	傑森 –你是怎麼了？
Jason	What's wrong with you?	
Grandpa	I want to fuck!	我想打炮 –林阿嬤
Jason	Oh my God!	
Grandpa	For the first time in 40 years, I'm single and I want to fuck!	我熬了四十年終於單身
		我現在要幹好幹滿 –好
Jason	Ugh.	
Grandpa	I want to fuck until my dick falls off.	幹到屌斷成雙節棍為止
	I want to fuck a horse and I wanna drink its blood!	幹死一匹馬、喝乾牠的血
	I'm gonna throw up.	我要吐了
	I was faithful to your grandmother every day for 40 years,	我對你奶奶整整忠心了四十年
	even through the menopause, even through the cancer.	還陪她度過更年期和癌症期
	She was the love of my life. I'll miss her every goddamn day.	她是我的摯愛，我會永遠想她
	But she told me on her deathbed, "You get back out there again."	但是她臨終前叫我去找第二春

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	I haven't had sex in 15 years, Jason.	我十五年沒打炮了，傑森
	And I want to fuck, fuck, fuck, fuck, fuck!	我要幹幹幹幹幹
Jason	So that's what this is all about?	我就說真相只有一個
	This whole thing. You didn't want to be with me.	這整件事…你根本不想我陪你
	You wanted me to drive you down to Boca so I could be your fucking wingman?	你找我只是因為你缺馬伕？
Grandpa	Well, obviously I made a bad decision, because you're nothing but a cock-blocking machine.	只可惜我選錯人了 你只會趕走我的鮑魚
	I don't know what you are. You're like the Israeli Iron Dome defense system, but with vaginas instead of missiles.	你就像國軍的防空飛彈 打不到敵人只會打鮑魚
Jason	What?	什麼？
Grandpa	You're like some sort of Cock-blocking Terminator	你就像是打炮終結者
	sent back from the future to cock-block humans.	從未來回來阻礙別人打炮
	The robots should have sent you instead of Arnold Schwarzenegger, you could have cock-blocked John Connor's parents and he would never have been born!	將軍應該直接派你來 大雄的爸媽就不會打炮生下他
Jason	Shut up, Grandpa! Shut up!	閉嘴，爺爺
Grandpa	What got into you?	—你是哪根筋不對
	I remember you in high school. You were ripping people's dicks off on the football field,	我記得你高中打球時屌炸了
	talking about traveling the world!	還說要環遊世界
	Now you're pushing some papers at a fucking law firm	結果現在在事務所當上班族
	and probably peeing sitting down.	搞不好尿尿還坐著
Jason	Grandpa, I don't know what you thought this weekend was going to be about,	我不知道你是怎麼計劃這週末的
	but I came here for one reason, to get you to Boca.	我的目的只是送你去博卡
	That's it.	就醬
Grandpa	Fine.	好吧
Jason	Now can I please play some golf?	—可以打高爾夫了嗎？
Grandpa	Fucking golf. Cocky McBlockerson.	高痔肛啦，擋炮鐵捕
Jason	What the fuck?	去你的

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Grandpa	Bam! Who does your taxes? H&R Cock-block?	GG 怕誰？鮑青天
Jason	Stop it.	住手
Grandpa	Bam! Are you still Jenny from the cock-block?	鮑龍星還要擋鮑嗎？
Jason	What the fuck! What is your obsession with my ass?	衝三小！幹嘛老打我屁股？
Grandpa	Your vibrator's on.	你的按摩棒在震動
Jason	You can't get into it anyway because you don't know my code.	你接不了的，因為你沒密碼
Grandpa	Looks like your grandpa remembered your birthday!	看來爺爺還記得你的生日
Jason	What? Give me that!	什麼？還給我 –我們去
Grandpa	We're going to fucking Daytona.	德通納海灘
Lenore	(For the professor!!!)	（給叫獸）
Jason	We're not going to Daytona, because I've got the keys to the golf cart.	你去不了，因為鑰匙在我這
	What are you doing?	你幹什麼？
	Hey.	嘿
	How'd you do that?	你怎麼辦到的？
Grandpa	Coming or staying, Jack Dicklaus?	你到底去不去，老虎伍汁男？
Jason	Grandpa?	爺爺
Grandpa	Hurry up, Bubba Twatson.	跑快點，王建「明」天見
Jason	Grandpa, stop!	爺爺，停車
Grandpa	Gary Player-with-my-balls.	林書「好」想要
Jason	Stop the cart!	快停車
Grandpa	Fred Couples-of-big-dicks-in-your-ass.	朱木「顏」射一百遍
Jason	Oh my God! Grandpa!	天啊，爺爺
Grandpa	Michelle Wies-all-over-my-face.	柳信「每」天吃棒棒糖
Jason	Stop!	停車
Grandpa	Now, this is what I'm fucking talking about.	這他媽才像話嘛
Jason	This is so fucked up.	真是胡亂來
Grandpa	Calm down, you'll get to hang out with that gypsy girl you like.	好啦，去跟你喜歡的納美人喇賽
Jason	I don't like her.	我又沒有喜歡她
Grandpa	Oh yes, you do.	騙肖
	That's why you didn't deny being a photographer for Time magazine.	那你幹嘛不否認自己是攝影師

	You can hang out with her. I can have vaginal sex with Lenore.	你和她喇賽，我和莉諾喇基
	It all works out!	完美計劃
	We can even go visit my old army buddy, Stinky.	我們還可以去找我同梯臭頭
Jason	Stinky?	臭頭？
Grandpa	Which tiki bar are they in?	她們在哪間酒吧？
Jason	Oh, shit, shit, shit.	靠北…是梅芮迪絲
Grandpa	What's that?	
Jason	It's Meredith.	
	Please, I've got to answer that.	拜託，我不能不接
Grandpa	Tell her to fuck off.	叫她去死
Jason	Grandpa.	爺爺
Grandpa	I'm just gonna check the testosterone levels on your phone first.	我先檢查一下手機的興奮程度
Jason	Grandpa, give me my phone now!	爺爺，把電話給我
Grandpa	Just as I thought, pretty low.	果然不是很硬
Jason	This is Meredith calling!	是梅芮迪絲打來的
	Shit!	媽的
Grandpa	Now, look what you did, you dropped it in the car's vagina.	你看看你，掉進車的陰道裡了
Jason	God damn it, I have to put it on speaker. Don't say anything.	靠，我得開擴音，千萬別說話
Grandpa	I will not say a word.	我啥都不會說
	Ballbags!	懶趴
Meredith	Hey, who is that?	是誰在說話？
Jason	No one. We're in a restaurant. Sorry.	沒有人，我們在餐廳，抱歉
Grandpa	"Who's that?"	那誰呀？
Jason	What's up?	怎麼啦？
Meredith	Okay...Well, I really want them to post our wedding announcement	我很想在週五的彩排之前
	on the New York Times website before our rehearsal brunch Friday,	在紐約時報網站上公佈婚禮的事
	so I just wanted to run your section back to you.	所以我想和你對一下賓客單
Jason	Yeah, you know, now's really not a good time...	好，不過現在不太方便
Meredith	Jason? Can we just do this please?	傑森？現在馬上立刻好嗎
Grandpa	"Can we do this now?"	現在不方便？
Meredith	"Jason Richard Kelly,	傑森理查凱利

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	son of..."	包皮摺博士的兒子
Grandpa	"Doctor Smegma Von BoxMunchers."	
Meredith	"David and Brooke, is a junior associate at the law firm of..."	大衛和布魯克是初級律師，代表…
Grandpa	"Cream pie fart and donkey punch!"	大屌燒和濕黑鮑魚
Meredith	Okay, who is that?	他到底是誰？
Jason	It's no one. It's a waiter	只是個服務生
	with pretty bad Tourette's, I think...	好像腦子有洞
	He just keeps walking by yelling weird shit.	他邊走邊亂吼一些 543
	I don't know why, uh, why he's doing that.	我也搞不懂原因
Meredith	Okay, well, what restaurant are you at?	好，你在哪間餐廳？
	I can barely even hear you now.	吵得我都聽不到
Jason	We're at Chuck E. Cheese's...	我們在熱炒 100
	Daytona fucking Beach!	德通納海灘超屌的
	Daytona fucking Beach!	是德通納海灘，水喔，兄弟
Grandpa	You're right, buddy!	
Meredith	You're in Daytona Beach?	你在德通納海灘？
Jason	Listen, we're just driving through Daytona Beach.	聽我說，我們只是路過
	We're en route to Grandpa's...	我們還在路上 −傑森
Meredith	Jason!	
	I don't know why you're there,	我不明白你為何在那
	but you'd better call me from your grandfather's house when you get there tonight.	但你今晚到爺爺家最好打給我
	Okay?	好嗎？
Jason	Of course, baby. I love you so much.	當然，寶貝，我超愛你的
	Fuck!	幹
Grandpa	Marriage is hard.	婚姻真魯小
	What'd the hot college girls text back?	不知學生妹回了什麼
Jason	Grandpa, what are you texting them?	爺爺，你寫了什麼？
Grandpa	I just texted them.	我剛傳了簡訊
Jason	What are you texting them? "We'll meet them…we'll meet you on the beach"?	你寫了「我們海灘見」
Grandpa	Yeah, and I added the emoji with the wink and the tongue out.	對，我還加了眨眼吐舌頭的臉
Jason	I'm not kidding, Grandpa.	我沒在唬爛你
	You realize that if I don't call her from your house in Boca tonight,	要是我今晚沒從你家打給她

	I'm fucked, man. I'm fucked.	我就完了，GG 定了
Grandpa	Jesus. Sounds like you're marrying your fucking parole officer.	靠，你是戴腳鐐的性侵犯啊？
Jason	It's just Meredith. It's the way she is, man.	這就是她的個性，她就是這樣
	She just gets, like, anxious when she doesn't know exactly where I am.	只要找不到人就一秒變潑婦
Grandpa	Don't panic. It's organic.	別緊張，女人都這樣
Jason	Yeah, I know. Couples get in fights all the time.	我知道，情侶本來就會吵架
	But it's different with Meredith.	但是她不一樣
	She takes it to another level, man.	她已經沒有極限了
	And I'm telling you, if I don't call her from your house in Boca, I'm screwed.	今晚沒從你家打給她，我就慘了
Grandpa	Well, ain't nobody got time for that.	沒人希望這樣
Jason	Yeah, I know. Clearly.	還用你說
	Which is why I don't understand how we got so far off schedule.	所以我才不懂我們幹嘛亂跑
	(FART ZONE)	（屁） -人生有時就像一團屁
Grandpa	Sometimes life is just a fart zone,	
	and you enter at your own risk.	踏進去就得聞
Jason	Have you been reading shit off the shot glasses and the shirts in here	你是看了這些酒杯和 T 恤
	and just saying it like it's wisdom?	再把上面的話認同請分享？
	I was seriously trying to talk to you, man.	我在發認真文你給我回廢文
	Do you realize the stakes here?	你知道我有多冒險嗎？
	You're ridiculous!	你扯翻了
Grandpa	Smile.	笑一個
Jason	You've had a phone this entire fucking time?	原來你一直帶著手機？
	What else don't I know about you?	你還隱瞞了什麼？
	How the hell do you know how to speak Arabic?	你為什麼會講阿拉伯語？
	Dad's never said anything about that.	我從沒聽爸提過
Grandpa	That's because your dad doesn't really know much about me.	那是因為你爸跟我不太熟
	I was away with the army during most of his childhood.	他小時候我都在當兵
	So we were never that close.	所以我們很不親
Jason	Is that why he doesn't like you?	所以他才不屑你？

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Grandpa	Anybody work here?	有店員嗎？
Tan Pam	Okay, everybody on the fucking floor!	全部給我趴在地上
	This is a goddamn robbery!	這是搶劫
	On the fucking ground!	給我他媽趴下去
	Oh my God, you should see your faces!	天啊，看你那一臉衰樣
	I just left to grab lunch and a new horse mask.	我剛去買午餐和馬面具
	I left mine at the beach the other day. Whoo!	上次去海灘忘了帶走
	I thought you were gonna shit your pants, little guy.	我還以為你會剉賽，少年仔
	Gun's real though.	這是真槍喔
Jason	What the fuck, man.	搞什麼啊？
Tan Pam	Relax. This is Florida.	放輕鬆，這裡是佛羅里達
	Everything's a licensed gun range.	整個城市都是我的射擊場

1　請填入姓名。
2　請填入出生年月日。
3　是否在臺灣長大、受教育？（小學到高中都在臺灣就讀。）
4　英文能力達 CEFR C1 何項標準？（請複選）

CEFR 語言能力參考指標	劍橋大學英語能力認證分級測驗 Cambridge Main Suite	劍橋大學國際商務英語能力測驗 BULATS ALTE	全民英檢 GEPT	傳統多益 TOEIC	新版多益 New TOEIC	多益口說	雅思國際英語測驗 IELTS	托福 TOEFL		由 LTTC 舉辦之外語 (含英、日、德、法、西語) 能力測驗(FLPT)		全球英檢 Global English Test	全國英語等級考試 Public English Test System (PETS) 中國大陸考試中心設計並實行之英語水準考試
C2 Mastery	Certificate of Proficiency in English (CPE)	Level 5 90~100 分	優級	950 以上		---	8 或以上 (且單項均至少 8 分)	630 以上		三項筆試總分	口試級分	C2	---
C1 Effective Operational Proficiency	Certificate in Advanced English (CAE)	Level 4 75~89 分	高級	880 以上	945 分以上 聽力須達 490 閱讀須達 455	滿分 200 (Level 8)	7 或以上 (且單項均至少 7 分)	560 以上	110 分以上 閱讀須達 28 聽力須達 26 口說須達 28 寫作須達 28	240~330	S-3 以上	C1	PETS-5
B2 Vantage	First Certificate in English (FCE)	Level 3 60~74 分	中高級	750 以上	785 分以上 聽力須達 400 閱讀須達 385	160 以上 (Level 7)	5.5 或以上 (且單項均至少 5.5 分)	527 以上	87 分以上 閱讀須達 22 聽力須達 21 口說須達 23 寫作須達 21	195~239	S-2+	B2	PETS-4
B1 Threshold	Preliminary English Test (PET)	Level 2 40~59 分	中級	550 以上	550 分以上 聽力須達 275 閱讀須達 275	120 以上 (Level 5-6)	4 或以上 (且單項均至少 4 分)	457 以上	57 分以上 閱讀須達 8 聽力須達 13 口說須達 19 寫作須達 17	150~194	S-2	B1	PETS-3
A2 Waystage	Key English Test (KET)	Level 1 20~39 分	初級	350 以上	225 分以上 聽力須達 110 閱讀須達 115	90 以上 (Level 4)	3 或以上 (且單項均至少 3 分)	390 以上		105~149	S-1+	A2	PETS-2
A1						90 以下 (Level 1-3)						A1	PETS-1

☐　全民英檢高級複試通過
☐　新版多益 945 分以上，聽力須達 490，閱讀須達 455
☐　雅思單項均 7 分（含）以上
☐　托福 110 分以上，聽力須達 26，閱讀、口說、寫作須達 28
☐　不符合

5　是否聽得懂西班牙文？
☐　學過，但幾乎聽不懂
☐　沒學過，完全聽不懂
☐　我聽得懂西班牙文

6　是否接受過口筆譯訓練？（翻譯及習作、視譯、字幕翻譯都算！）
☐　是
☐　否

7　喜歡看粗俗的搞笑喜劇片嗎？
☐　超級愛，髒話裸露樣樣來才夠鬧
☐　有機會看就看，覺得還算有趣
☐　不喜歡，我口味比較清淡一點

Appendix C: Discussion Questions

1   General Questions about the Excerpt
    1.1   How do you like the movie?
    1.2   Will you finish the movie after this experiment?
    1.3   Is it funny? Why?

2   Reception Strategy Questions for G1
    2.1   Were you listening to the English dialogue?
    2.2   If so, were you listening more or reading the subtitles more?
    2.3   If so, how much did you understand the dialogue you heard on a scale of one to four?
    2.4   If so, did you notice any disparity between the dialogues and the subtitles? Please give examples.

3   Scene Discussion (Nine Scenes in Total)
    3.1   Do you remember the scene (and the English ST)?
    3.2   What did you feel when watching this scene? Did you understand the punchline? Was it funny? What about now?
    3.3   What do you think of the translation now, and why?
    3.4   Following the previous question, if you don't like the translation, how would you revise it?

4   Past Experience of Domestication
    4.1   Have you noticed domestication in the theater before?
    4.2   How do you like the translation approach? Is it suitable for Taiwanese movie theaters? Does it make the movie funnier? Why?