

# TRANSLATION QUALITY ASSESSMENT OF FANSUBTITLES: A CASE STUDY ON *INSIDE NO. 9*

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## **ABSTRACT**

*In recent years, the popularity of audiovisual translation, especially fansubbing, has increased. There have been more studies on fansubbing. However, the number of studies that focus on translation quality assessment (TQA) is still limited, especially for English and Chinese translation of fansubbing. This study aims to assess the translation quality of three drafts of fansubtitles of Inside No. 9 by House's translation quality assessment model and two additional parameters from Mossop's revision criteria. As a result, the fansubtitles of Inside No. 9 is a covert translation and the final translation draft has featured a satisfactory level of quality under House's model. Also, the level of translation quality has increased after each proofread process. It could be suggested that fansubbers have played an important role on the final quality of subtitles.*

## **KEYWORDS**

*Translation Quality Assessment, Fansubtitles, Inside No.9*

## **1. INTRODUCTION**

In recent years, audiovisual products have received more and more global attention. This is partly due to it being a major source of recreation and education. For instance, television programmes are likely to affect all the age groups with different contents including news, cartoons, etc. (Kumar and Vats, 2016). Another reason is that the audiovisual industry is at the intersection of its own industrial revolution and cognitive revolution (Curien, 2021) so that there is more to explore concerning the new players in this sector and the blurred and expanded borders with other disciplines.

In particular, there has been an increasing popularity of audiovisual translation, especially fansubbing, a sub-branch of subtitling. The studies on fansubbing have been increased. Generally speaking, fansubbing has been discussed as a translation product and a community. However, the number of studies that focus on translation quality assessment is still limited. Particularly, for the language pair of English and Chinese, there is still much space to explore in terms of the translation quality assessment of fansubbing.

This study aims to assess the translation quality of three drafts of fansubtitles of *Inside No. 9* by House's translation quality assessment model (2015) and two additional parameters from Mossop's (2014) revision criteria (i.e. accuracy and tailoring). This research also seeks to explore the features of fansubbing shown in the translation, and the quality differences between three versions of drafts.

## 2. LITERATURE REVIEW

The study of the translation quality assessment (TQA) of fansubtitles crosses two areas of translation studies: fansubbing and translation quality assessment. In order to understand the quality assessment of fansubtitles, this chapter gives an overview of the previous studies on fansubbing, translation quality assessment and its application in fansubbing.

### 2.1. Fansubbing

Fansubbing, a sub-branch of subtitling, is translated by fans to provide subtitles for fans, and it started in the 1980s when fans subtitled Japanese cartoons (manga and anime) on their own and distributed them freely online for popularization (Díaz-Cintas and Remael, 2007). In recent years, this sub-branch of subtitling has received an increasing focus from the academia in terms of translation studies.

Generally, fansubbing can be perceived from the aspect of a translation product or a community.

As a translation product, fansubbing has been studied in terms of the features of fansubtitles and translation strategies adopted by fansubbers.

To begin with, fansubtitles have two main types of features. One is its close translation, compared with other types of translation, and the preservation of cultural elements. Due to its “for fans by fans” (Díaz-Cintas and Remael, 2007, p. 26) nature, an important purpose of fansubbing is to meet the needs of its target audience, i.e. fans of foreign audiovisual products. Since this particular group of people are generally interested in the source text (ST) culture, fansubbers often try to maintain cultural elements in the target text (TT) (Díaz-Cintas and Muñoz Sánchez, 2006). Interestingly, in the Chinese context, Tian (2011) finds that Chinese audiences’ greatest demand is the faithful translation tailored to the Chinese culture. Creativity, the other feature of fansubtitles, is shown by explanatory techniques which provide “extra contextual and cultural information” (Wang, 2017, p. 177). For example, explanatory expressions and metalinguistic notes are inserted in the subtitle or at the top of the screen, which are their defining features (Díaz-Cintas and Remael, 2007).

Moreover, based on previous research, the frequently applied translation strategies and techniques by fansubbers can be categorised into Alienation, Localisation (or Domestication), Addition and Omission. Depending on audiences’ familiarity with the content, the ST is either alienated (e.g. translates literally) to maintain the exoticism, or domesticated (i.e. tailored to suit the language norms and cultural system of the target audience) for readability (Chen, 2011). For Addition, Tian (2011) suggests that two of its subtypes, i.e. annotations and comments, could provide more information for the target audience to enable better understanding. Also, it is common to omit less significant words and phrases such as fillers and some greetings in fansubbing due to the spatial and temporal limitation of audiovisual products (Chen, 2011).

Different from the perspective of a translation product, as a community, fansub groups are explored in terms of their development, influence, operation and construction.

For the development of fansubbing, it has been studied in both global and regional aspects. Globally, the emergence of the first fansub group was created by fans in the 1980s to translate and distribute subtitles of Japanese Manga and Anime (Díaz-Cintas and Remael, 2007). Since then, fansubbing has evolved and expanded worldwide due to technological improvement. Regionally, the development of fansubbing in each country and area can differ. In the context of China, emerged around 2001, fansub groups subtitled Japanese anime and later English TV programmes (Wang, 2017). Around 2008, the Chinese government began to curb them for

sharing “lewd, obscene and violent content” (Xie and Huang, 2010, p. 429). In response, many fansub groups have started cooperating with the private sector such as licensed video websites to translate copyrighted foreign audiovisual products for them (Meng and Wu, 2013).

Meanwhile, the operation and construction of fansub groups mainly focus on their construction, members and subtitling procedure because they usually operate in a mysterious and low-profile manner (Tian, 2011) largely due to legality issues to be mentioned below. Tian (2011) explores the qualifications and skills of potential fansubbers required by Chinese fansub groups and concludes three criteria: a comparatively high level of language competence, basic skills in subtitling and time dedication to learn skills and improve language abilities (Tian, 2011). Diaz-Cintas and Muñoz Sánchez (2006) study fansubbers’ responsibilities and requirements (i.e. hardware and software requirements), and their subtitling procedure.

Last but not least, the influence of fansub groups is twofold. On the positive side, fansubbing can benefit audiovisual producers, audiences and the process of globalization. Fansubbing could promote films and TV programmes in a foreign country (Diaz-Cintas and Muñoz Sánchez, 2006), where the audiences are able to learn about another language and culture, and such interaction can catalyse the inter-cultural communication globally. On the negative side, the legality of fansubbing is a complex issue. Diaz-Cintas and Muñoz Sánchez (2006) argue that unified international treaties to integrate different countries’ copyright laws are needed. Gao (2018) points out that the legal provisions of fansubbing in China is still a grey area.

## **2.2. Translation Quality Assessment**

Translation quality is an important concept in translation studies, but there is no unified TQA standard or model. This is mainly due to two factors: there is no unified definition of “quality”, and the criteria of measurement is inevitably, to some extent, subjective as it is dependent on the approach chosen by the assessor (Vallès, 2015).

Therefore, different perspectives lead to different models and, probably, results of translation quality assessment. In this research, House’s classification of TQA approaches is adopted. According to House (2015), there are mainly three types of approaches to translation quality: psycho-social approaches, response-based approaches, text- and discourse-based approaches.

Psycho-social approaches focus on translators’ mental process when translating, and the quality of translation largely depends on their intuitive and subjective decisions, e.g. interpretation of the text based on individual skills and knowledge (House, 2015). Therefore, this type of approaches only covers the relation between the translator and the ST, while the TT, the expectations of target readers and the relation between the ST and the TT are not analysed (House, 2015).

Response-based approaches are communicatively oriented approaches which focus on mainly three variants (i.e. behaviouristic views, functionalistic and skopos-related views) related to the dynamic equivalence between the ST and the TT (House, 2015). A representative approach under this categorization is Nida’s dynamic equivalence approach (Nida, 1964): the response of the ST audience to the ST should be equivalent to that of the TT audience to the TT.

Text and discourse-based approaches analyse both the linguistic context and the broader situational and cultural context of the linguistic units which are believed to be the origin of meaning (House, 2001). This approach can be further divided into “linguistics oriented approach, literature oriented approach and functional theory oriented approach” (Liu, 2010, p. 15). Specific approaches in this category feature different emphasis for translation quality

including power relations, the relationship between the ST and the TT regarding “linguistics, pragmatics, sociolinguistics, stylistics and discourse analysis” (House, 2001, p. 245).

Notably, this research has adopted House’s TQA model (2015) which is a functional-pragmatic approach based on Halliday’s systemic-functional theory and combines “Prague school ideas, speech act theory, pragmatics, discourse analysis and corpus-based distinctions between spoken and written language” (House, 2001, p. 247). House (2015) stresses the textual function (i.e. ideational and interpersonal functions) and goes beyond to assess the situational and cultural aspects of the text. House’s TQA model (2015) is introduced in detail in Methodology section.

### 2.3. Translation Quality Assessment in Fansubbing

As discussed in the previous section, translation quality is an important concept in translation studies. As a sub-field of translation, fansubbing has also been studied by many scholars in terms of its translation quality. This section first introduces two types of TQA parameters proposed for subtitling, and then describes previous studies on the TQA of fansubbing.

In the field of subtitling, some scholars have proposed parameters particularly used for the translation quality assessment in this area.

One type of parameter is to use typical errors of subtitling as TQA parameters. Hussain and Khuddro (2016) suggest a guideline of thirty rules for the audiovisual industry to help monitor the translation quality. In the guidelines, on the macro level, the first set of parameters addresses the most common errors in general translation, such as the target language (TL) grammar (e.g. numbers, duality, plurality, masculine and feminine discrepancy, syntactical rules) and lexis (translation loss, word choice, word order, compensation, addition and deletion), (Hussain and Khuddro, 2016). On the micro level, the second set is typical of audiovisual translation, including issues of shortening, compactness, ellipsis, technical software issues, homonyms and shift of measurement systems (Hussain and Khuddro, 2016).

Another type of parameter addresses professional and academic situations separately. Kuo (2014) proposes two sets of criteria for the translation quality assessment in different settings. From the professional perspective, translation quality of subtitles is often linked to the working conditions of subtitlers including salary, assignment deadlines, quality of supplementary materials (e.g. scripts and programme videos), subtitling programmes, quality control procedures, etc. (Kuo, 2014). From the academic perspective, the quality of subtitles could be affected by factors in the temporal dimension (e.g. duration of subtitles), spatial dimension (e.g. the number and length of lines) and stylistic dimension (e.g. tone and intonation, register and vulgar language) (Kuo, 2014). To further explain, subtitles are constrained within time and space because subtitles are shown on the limited space of the screen and the length of time it stays is usually dependent on the soundtrack or images.

Notably, a considerable number of studies on the translation quality assessment of fansubbing have applied more general models. In the context of English-Chinese fansubtitles, most studies have adopted House’s TQA model. For example, Wang (2016) applies House’s model (2015) to evaluate the translation quality of an American TV series *2 Broke Girls*, and concludes that the ST and TT match well in all four categories, i.e. language, register, genre and textual function. Despite a few insignificant differences, features of the source text have been well reproduced in terms of rhetoric devices (e.g. humour and irony), cultural depiction, and the relationship between characters (Wang, 2016). Similarly, Han and Guo (2013) also apply House’s model (1997) to analyse the translation quality of an American TV series *Big Bang Theory*. The research (Han and Guo, 2013) concludes that the overall translation quality of subtitles of *Big*

*Bang Theory* is high: even though several overt and covert inappropriateness exists, the entire function of the subtitles is not undermined.

The above studies contribute to the empirical research on applying TQA models in the area of fansubbing and provide more perspectives of analysing fansubtitles. However, the findings show limitations regarding quantitative evaluation and parameter setting that the new category of corpus does not realize an adequate quantitative evaluation, while some parameters of tenor still overlap with each other (Wang, 2016).

## 2. METHODOLOGY

The aim of this research is to assess the translation quality of fansubtitles of *Inside No. 9*. This chapter gives an overview of how this research is conducted, including research materials, the analytical framework i.e. a combination of House's model (2015) and Mossop's (2014), and the research procedure.

### 3.1. Research Materials

*Inside No. 9* is a popular BBC dark comedy anthology with each episode a different theme and tone (Saunders, 2015). The chosen episode called *Zanzibar* depicts a farce happened among eleven characters on the ninth floor of Hotel Zanzibar in London. The characters are two hotel staff and nine guests. The drama contains a series of mistakes triggered by the identical twins named Rico and Gus. The selected extract is the first ten minutes of the episode among Fred the bellhop-cum-narrator, Colette the chambermaid and seven guests (i.e. Green, Rico and his officer Henry, Amber and her boyfriend Gus, Robert and his mother Alice). In the extract, the guests are already in their hotel rooms or have just checked in when interactions occurred between them: Rico wants to order sexual service, Henry plans to kill Rico, Gus prepared a surprise for his girlfriend, Robert is keeping his forgettable mother from wandering around.

The episode *Zanzibar* was chosen for examining the translation quality mainly because it contains intensive literary features (e.g. culture-specific items and rhetoric devices) which could be challenging for fansubbers and is likely to reflect their real translation competency, such as a significantly high level of language facilitation and, especially, the application of iambic pentameter (The Telegraph, 2018). The first ten minutes were chosen mainly due to the considerably intensive analysable features on lexical, syntactic and textual features manifested in this extract.

The materials for this project are the original English subtitles and its three drafts of Chinese translation of the extract. Based on the subtitling procedure to be mentioned in sections below, the three drafts refer to three versions of subtitles: draft 1 is the initial translation from fansubbers, while drafts 2 and 3 are revised by the proofreader, a senior fansubber. In other words, draft 2 is a revised version of draft 1, and draft 3 is a further revised version of draft 2. The three drafts were accessible for download because the author is a member of the same group called YYeTs, a Chinese fansub group. The administrator of YYeTs has given consent for using the materials in this project.

### 3.2. Analytical Framework

This section introduces the analytical framework, which is a combination of House's model (House, 2015) and two revision criteria of Mossop's (2014). Generally, House's model is applied as the main framework with "accuracy" and "tailoring" (Mossop, 2014) as two additional criteria to be considered in generating the statement of quality.

House (2015) defines translation as “the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language” and an adequate translation should be “pragmatically and semantically equivalent” (House, 2015, p. 23) to its source text. In this model, the notion of equivalence is perceived from a functional perspective, and “textual function” is defined as “the application (or use) of the text in a particular context of situation” (House, 2015, p. 63). The context of situation not only includes the content of the text but also contains the situation where the text unfolds (House, 2015). The context of situation is further divided into “particular features of the context of situation or ‘situational dimensions’” to form a “textual profile”, i.e. the “detailed and systematic linguistic-pragmatic analysis of the text in its context of situation” (House, 2015, p.27). By comparing the textual profiles of the ST and the TT, a “statement of quality” (House, 2015) can be generated. The following section presents House’s model in detail.

As is shown in figure 1, the model analyses language/text, register and genre levels of the text and yields the textual profile that characterizes the textual function of this particular text, or its “individual textual function” (House, 2015, p. 64).

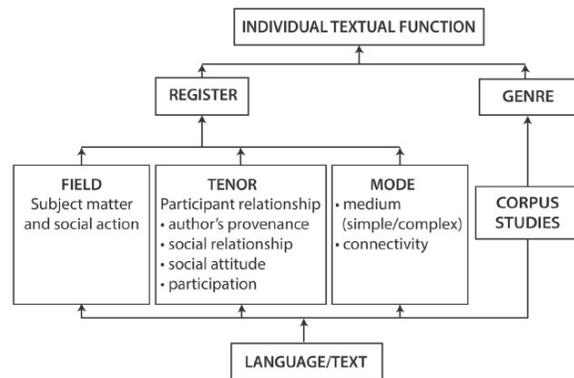


Figure 1: House’s TQA model (House, 2015, p. 127)

The level of language/text analyses the lexical, syntactic and textual means of the text. To avoid overlaps, field only focuses on the lexical aspect, tenor lexical and syntactic choices, and mode all three aspects (House, 2015). As Sharif and Abadi (2017) summarize, lexical means include lexical choice and patterns, collocations, etc.; lexical cohesion mainly refers to reiteration and collocations; syntactic means refer to verb phrases, mood, tenses, complexity of sentence structures, etc.; textual means describe textual cohesion which is achieved by theme dynamics, clausal linkage, iconic linkage, repetition of redundancy words, reference, ellipsis, etc.

Register level focuses on the micro perspective of the relationship between the text and its particular context (House, 2015). House adapted Halliday’s concept of register meaning linguistic functional variety, methods of presenting the whole system in a certain type of context (Halliday and Matthiessen, 2013). Register is divided into three dimensions, i.e. field, tenor and mode, and each dimension is further divided into several sub-dimensions.

Field characterizes “the topic, the content of the text or its subject matter” with a lexically differentiated degree of generality and specificity based on “rubrics of specialized, general and popular” (House, 2015, p. 64). According to House (2015), Field only focuses on “lexis, the granularity of lexis, lexical fields and Hallidayan processes (Material, Mental, Relational)”.

Tenor describes participants in the situation which is further divided into the author's temporal, social and geographical provenance, social relationship, social attitude and participation (House, 2015). The author's provenance characterizes the temporal original, geographical origin and social position of the author (House, 1997). The social relationship analyses the social power, social distance and the relatively permanent or transient situation role between the addresser and the addressee. Then the relationship is classified as symmetrical or asymmetrical (House, 1997). The social attitude sub-dimension describes social distance or proximity with a simplified schema of formal – consultative – informal style (House, 1997). Consultative style is most neutral where the author adequately elaborates background information; casual style is featured by varied degrees of implicitness; formal style largely omits the addressee's participation and such texts are "well-structured, elaborate, logically sequenced, and strongly cohesive" (House, 2015, p30). The participation sub-dimension describes the possible or real degree of participation between addressers and addressees.

Mode describes language channels, i.e. the "medium" and "connectivity" of the text (House, 2015, p. 126). On medium, a text is categorized as simple or complex based on its combination of spoken and written modes. A "simple medium" is "spoken to be heard" or "written to be read", while a "complex medium" could be written "to be spoken as if not written", "to be spoken", "not necessarily to be spoken", or "to be read as if heard" (House, 1997, p. 40). According to House (1997), spoken genres tend to be involved, situation-dependent and non-abstract, while written genres are likely to be informational, explicit and abstract. On connectivity, "theme-rheme", "coherence" and "cohesion" of the text are analysed (House, 2015). For theme and rheme, they are two basic elements of an utterance, and their functions in carrying information are different: in an utterance, theme hardly conveys the new information of the whole utterance, while rheme conveys the main new information (House, 2015, p. 126).

In contrast with register, the level of genre emphasizes the macro perspective of the cultural and linguistic context (House, 2015). Genre is "a socially established category characterized in terms of occurrence of use, source and a communicative purpose or any combination of these" (House, 1997, p. 107). Together, a profile and a statement of function, which features the individual textual function of the text, are established.

What follows is a comparison between the textual profiles of the ST and the TT in terms of functional matches. In cases of mismatches or errors, such differences are categorized as "covertly erroneous errors" and "overtly erroneous errors" (House, 2015, p. 33). Covertly erroneous errors do not match the dimensions of the textual profile, whereas overtly erroneous errors are "resulted either from a mismatch of the denotative meanings of source and translation text elements or from a breach of the target language system" (House, 2015, p. 33). Overtly erroneous errors are further categorized into omissions, additions, and substitutions of wrong selections or combinations of elements and breaches of usage in the TL system (House, 2015).

After the identification of functional differences, a statement of quality is generated consisting "a listing of both covertly and overtly erroneous errors and of a statement of the relative match of the ideational and the interpersonal functional components of the textual function" (House, 2015, p. 33).

Finally, the translation is categorised as a "covert translation" or "overt translation" (House, 2015) according to different translation strategies for re-contextualization (Sharif and Abadi, 2017). A covert translation "enjoys the status of an original source text in the target culture", while an overt translation is "one in which the addressees of the translation text are quite 'overtly' not directly addressed" which is not a "second original" (House, 2015, p. 54-56). Furthermore, different types of translation have different requirement for functional

equivalence. Overt translation requires equivalence at levels of language/text, register and genre; covert translation requires equivalence on genre and individual textual function, while the other levels may be modified with a “cultural filter”, i.e. “a means of capturing socio-cultural differences in expectation norms and stylistic conventions between the source and target linguistic-cultural communities” (House, 2015, p. 68).

Since this research applies the latest version of House’s model (2015), it is necessary to briefly mention the differences among the three versions of House’s model. The differences between version 1 (House, 1977) and version 2 (House, 1997) mainly include the addition of the genre level and the subdivision of the register (Abdel Hady, 2015). Version 3 has modified the dimensions of register to avoid overlapping analysis and has added the corpus perspective in the dimension of genre (House, 2015).

To assess the translation quality of fansubtitles of *Inside No. 9*, this study applies the analysis of House’s TQA model (2015) with Mossop’s (2014) accuracy and tailoring parameters in the revision criteria as additions to the evaluation of errors.

House’s model is applied as the main framework for mainly three reasons. Firstly, it is a relatively objective and comprehensive model as it has been revised twice so far to improve its objectivity and theoretical basis (House, 2015). Secondly, House’s model is suitable for the translation quality assessment of fansubtitles because its functional-pragmatic perspective matches the audience-oriented feature of fansubbing. A considerable number of studies have also applied House’s model to assess the translation quality of audiovisual products (Wang, 2016; Han and Guo, 2013). Thirdly, House’s model could be suitable for assessing the translation of literary features which are characterized in the source text as “Shakespeare’s verse and narrative tropes” (Raeside, 2018). Some previous literatures have focused on the TQA of literary features such as the Ci-poetry in China (e.g. Feng and Wang, 2015).

For the additional parameters of assessment, “accuracy” and “tailoring” (Mossop, 2014) criteria of Mossop’s revision model have been chosen to supplement the evaluation of errors in House’s model for the following reasons. The revision parameters focus on typical errors for revisers/proofreaders to check, covering areas which are not clearly outlined or included in House’s model. Under the accuracy parameter, the translation should mean “(more or less) what the source means (or to be more careful – what you think the source means)” (Mossop, 2014, p. 135). There should be no major mistranslations where readers are seriously misled concerning a crucial feature of the ST’s message (Mossop, 2014). In general, accuracy is the most important element (Mossop, 2014) revisers check in a translation work. Under the tailoring parameter, the “degree of formality and technicality and the right emotive tone, and the vocabulary” of the source text are adjusted to suit its readers’ educational level, knowledge of the theme of the text and its function (Mossop, 2014, p. 143). Since the temporal and spatial limitations of audiovisual translation (Díaz-Cintas & Remael, 2007) usually require tailoring the translation, this additional parameter could be useful in providing a more comprehensive assessment of the translation quality.

### 3.3. Research Procedure

This section describes the procedure of this study including a questionnaire and a textual analysis of the fansubtitles.

### 3.3.1. Questionnaire

Since this research aimed to assess the quality of fansubtitles, the result of which could be affected by the English competency of fansubbers. Therefore, an online questionnaire was designed to collect factual data to form a general picture of the level of translation knowledge possessed by the targeted fansubbers. The questionnaire was intended to supplement the discussion of the translation quality of the fansubs.

The fansub group YYeTs was chosen as the subject for this research because the author is also a fansubber in this group and thus have access to other fansubbers. The participants of the questionnaire were the six fansubbers of YYeTs because they had subtitled and/or proofread episode 1 of season 4 of *Inside No. 9*. All participants are contacted via group emails of Tencent QQ (QQ), an online chatting platform which is a very popular means of communication in China (Yang, 2013).

The questionnaire was designed and conducted on Wenjuanxing, a Chinese online website specializes in surveys. This website was used for two main reasons. Firstly, most participants were in China and may had access problems opening websites generated by SurveyMonkey or Google Forms due to the Chinese Internet censorship. Secondly, Wenjuanxing was fairly reliable as many Chinese researchers have applied it in their studies (e.g. Yang, 2013).

The questionnaire included open and closed questions for factual information in forms of single choice and blank filling, which took approximately ten minutes to complete. No identifiable information was collected.

The participants' knowledge of translation and/or subtitling was approached from three main sources of learning: education, professional training and work experience. The first and second questions were designed to find out whether participants have obtained any academic trainings and the level of such educational background. The third question asked participants to indicate if they have obtained any professional trainings sessions about translation/subtitling. The last two questions asked participants whether they have any related work experience.

The link of the online questionnaire was sent by email using the bcc function to the six targeted fansubbers and these participants remained anonymised. The questionnaire was given a number based on its order of submission for data coding purposes. For example, the first submitted questionnaire was number 1 and the second submitted questionnaire number 2. The questionnaires were downloaded in word format for analysis.

### 3.3.2. Textual Analysis of Fansubtitles

There are mainly two stages in the textual analysis of the subtitles. In stage 1, the author downloaded three drafts of bilingual fansubtitles in txt format from the group email of YYeTs. Then, the English subtitles and Chinese subtitles of *Zanzibar* in the txt file were copied and pasted into a table for convenient purposes. In stage 2, as House's model (2015) was adapted and there were three drafts of translation, the procedure of assessing was slightly different from the procedure described above.

Firstly, the English ST was analysed under House's model through levels of language/text, register, genre and individual textual function to establish its statement of function. Afterwards, translation draft 1 was analysed with the same procedure as the ST. Then, the textual profiles of the ST and draft 1 were compared on levels of language/text, register and genre.

Secondly, translation draft 2 was analysed and compared with the ST in the same manner, however, only the part of text that had been proofread and changed was analysed. This was to avoid redundancy and overlapping while describing the profile and the results of comparison.

Thirdly, translation draft 3 was assessed in the same procedure as draft 2. The text been analysed was the part which had been changed by the proofreader in draft 2.

Finally, an overall statement of functional was generated, and the differences of three drafts were mentioned where relevant. For the additional assessment criteria, “accuracy” and “tailoring” (Mossop, 2014) were added to overt errors in the error listing section of the statement of function.

## 4. FINDINGS

The chapter below describes the findings of applying the translation quality assessment of the extract subtitles. First of all, the textual profile of the English original text is stated. Afterwards, the textual profile of the source text is compared with the textual profile of the translation Draft 1 to generate the statement of quality. Finally, the textual profiles of the changed text of Draft 2 and 3 are compared with the textual profile of the original to produce their corresponding statements of quality.

### 4.1. Findings of Questionnaires

All six individuals have submitted the online questionnaires, and the result is as follows. Most fansubbers who have subtitled *Inside No. 9* have had no academic (66%) nor professional training (66%) in translation and subtitling. Their knowledge of translation is mostly from fansubbing, i.e. averagely 4.5 years of experience ranging from 2 years to 9 years, and five out of six people have other work related to translation or subtitling (e.g. script and recipe translation).

### 4.2. Findings of Textual Analyses of Fansubtitles

#### 4.2.1. Textual Profile of the ST

##### Field

As shown in table 1, the ST is an extract of the comedy drama *Inside No. 9*. The episode *Zanzibar* describes a farce happened among a group of strangers staying on the same hotel floor. The chosen extract is the first ten minutes of *Zanzibar*, which introduces, by characters' monologues and dialogues, all the guests on the ninth floor and issues they are involved: Rico orders a sexual service from Fred; Henry plans to murder Rico; Green intends to commit suicide; Gus prepares a surprising propose to his unhappy girlfriend; Robert tries to prevent his forgetful mother from getting lost. The story is designed to entertain English-speaking audiences of 15 years and over (*Amazon*, no date) with humour. Field is realized through the following linguistic means.

The lexical fields of the ST are hotel tourism, social and daily conversation.

For lexical means, the lexical means of the source text feature hotel-related vocabulary and spoken language, which characterize the dialogic and social settings in a hotel. Meanwhile, humour is manifested by the use of puns to feature the comedy nature of this TV series. Notably, there is a considerable amount of written and formal words and phrases because the

scriptwriters intend to apply the style of Shakespeare's verse and it could be difficult to create literary effects only with informal and spoken vocabulary.

For processes, the use of material processes is preponderant in the ST while there are few mental and relational processes. The different application of processes shows that the ST is focused more on the "concrete act of doing" by people and less on the "abstract relations between states of affairs" and "feelings, intentions and beliefs" of people (House, 1997).

### **Tenor**

Based on House's model (2015), the ST's linguistic features on the dimension of tenor is shown in table 2.

Authors' specific temporal, social and geographical provenance is unmarked by any lexical features because the ST is written in standard middle-class British English. However, the preference of British English wording implies their broad geographical provenance: they are likely from the United Kingdoms than from America.

The linguistic analysis of the ST manifests authors' personal stance towards the content of this extract. Characters in the episode are humorously and satirically depicted in terms of their unfortunate experiences, intertwined relationships and improbable encounters, the plot of which features Shakespeare's classic works such as *Hamlet*, *The Comedy of Errors*, *A Midsummer Night's Dream* and *Macbeth* (Raeside, 2018). This is mainly because the authors aim to amuse the audience by presenting this farce in a literary style. Linguistically, the authors' stance is mainly shown by intensively applying rhetoric devices, i.e. metaphor, puns, iambic pentameter, rhyme, consonance and inversion. Particularly, the ST adopts iambic pentameter in a predominant manner which is generally uncommon for a TV series.

The social role relationship between the scriptwriters and the audience is basically symmetrical. On one hand, the scriptwriters have the power to create characters and storylines on their will and audiences have to view the story in a designed way with the given amount and type of information. On the other hand, the scriptwriters are audience-oriented because the popularity of the TV series and profits it gains are, to some degree, dependent on the audiences. Moreover, there is no significant difference in their social background such as ethnicity, social class and education. Therefore, the social role relationship between the addressers and addressees are generally equal in this case. This symmetrical relationship between authors and audiences is mainly realized by the use of words, phrases and sentence structures which are simple, short and easy to understand and enjoy.

Regarding social attitude, the overall text is of casual-informal style but with occasional tendencies towards more a more formal style due to the episode's dialogic setting and its literary features. The dialogues are generally informal and spoken, which is typical for daily and social conversations, meanwhile, the text also includes a considerable amount of literary and formal elements for aesthetic purposes. To feature the casual style, the authors prominently apply linguistic means which are typical in spoken and informal conversations: lexical means include fillers, idioms, slangs, other informal words and expressions; syntactic means are parataxis, contraction, incomplete structures, simple and loose sentence structures. To characterize the formal style, authors mainly use a considerable amount of written words, verb phrases and polite expressions.

Fifthly, the participation of this text is rather complex than simple mainly because the ST predominantly applies dialogues with several occasions of monologues. There are several

indirect participation elicitation realized by the use of pronouns, switches between declarative, imperative, interrogative and exclamatory sentence patterns (see table 2). Especially in monologues, the characters speak directly to the audience with first- and second-person personal and possessive pronouns to shorten their distance to facilitate more participation.

### **Mode**

The mode of the ST is perceived in two perspectives: the medium and connectivity.

For the medium, this is a complex text as the script is written to be spoken as if not written by actors and actresses of the TV series. It is designed to simulate the spontaneous daily and social conversations in a hotel setting. To further distinguish the differences between spoken and written texts, along Biber's dimensions of oral-written texts, this text is involved, situation-dependent and non-abstract, which is typical for informal interactions within a spoken, social and non-technical discourse. To explain in detail, as shown in table 3, the use of frequent first and second personal pronouns, *that*-deletion and contractions manifests an spoken, informal and casual relationship between the addresser and the addressee, featuring the involved discourse characteristics; a significant number of time and place adverbials are used to show its link to a physical or temporal situation, showing the situation-dependent features.

For the connectivity, it is particularly important in this episode because the main storyline consists of several sub-storylines intertwining with each other and providing a large amount of information such as characters' relationships and intended humour. Without adequate connectivity, it could be difficult for the audience to understand and follow the development of the story.

Connectivity is strongly manifested by cohesion and coherence in lexical, syntactic and textual aspects. Lexically, connectivity is realized by using words with related implication, frequent use of conjunctions, and personal and demonstrative references. Syntactically, the dialogues of the ST are largely featured by ellipsis and substitution (see table 3), which creates a link between the given and new information and helps the audience to follow the plot. Textually, the new information is usually linked to the given information by repetition of words and expressions, which helps the audience follow the frequent switching of storylines. Meanwhile, the transition of sub-storylines is often marked by puns (see table 3) by linking two topic with polysemous expressions.

### **Genre**

*Inside No. 9* is categorized as a comedy drama. Television programmes of this genre tend to be "both humorous and serious" as writers intend to "evoke a blend of laughter and tears", instead of "just going for the jocular" (Sewell, 2010). Its text includes a large number of humorous elements in limited linguistic expressions, originating from the language of the masses but more lively, creative, infectious, and sometimes absurd (Wang, 2016).

According to corpus studies of audio-visual products, Serban *et al.* (2015) suggest that TV series scripts usually contain fewer fillers than spontaneous face-to-face dialogues, and they are often required to be dramatic and to "sound like natural conversations when read aloud". Moreover, in terms of Biber's dimensions, Sardinha and Pinto (2017) find that the dimensions of movies and drama series genres are in line with the dimensions of *Inside No. 9* based on a corpus study of 930 texts of 191 different American TV programmes.

### Statement of function

The function of this text consists of an ideational and an interpersonal functional component. It can be characterized as follows: the authors intend to entertain the audiences with this farce which combines several classic plots of Shakespeare's and his literary style in a modern setting of hotel encounters.

The interpersonal functional component is strongly marked in the ST in all three dimensions: field, tenor and mode. Although authors have depicted experience of the world, the ideational functional component is much less marked in the ST.

On the dimension of field, the interpersonal functional component is manifested by using spoken and informal words and expressions featuring social and dialogic interactions between different characters in a hotel.

On the dimension of tenor, the interpersonal functional component is clearly marked in terms of author-audience relationship and authors' intention to entertain the audience. The symmetrical relationship between authors and audiences is characterized by simple vocabulary and various sentence structures, which are easily approachable for the audience. The authors' aim of amusing audiences is realized by intensive humorous elements, which is realized by constant use of puns and metaphor, and elements of verse, which is featured by rhetoric devices and written and formal word choices.

On mode, the interpersonal functional component is reinforced by considerable levels of audience participation through the ST's complex medium, the combination of monologues and dialogues, its involved, and situation-dependent and non-abstract language. Moreover, the readability of the ST is enhanced by a high level of connectivity including lexical, syntactic and textual coherence and cohesion such as word groups sharing the same topic, repetition, ellipsis and puns.

#### 4.2.2. Comparison of the ST and Draft 1

After analysing the ST and translation draft 1, this section compares the textual profiles of the ST and draft 1. Differences have been found in the dimensions of field, tenor, mode and genre.

On field, draft 1 shows an increased level of explicitness over lexical means as is shown in table 1. The hotel-related vocabulary (see examples 1-2) in general has been translated more explicitly and technically in draft 1. For example, "stay with" is translated into "下榻 [BT: stay in]" which is a more polite and formal Chinese word to describe that a guest stays in a hotel. Such more detailed and particular word choices can also be found in other expressions (see examples 3-4). Notably, in example 4, instead of choosing a more detailed word, fansubbers has adopted the Chinese punctuation mark used to enclose the title of a programme to add the meaning of "the show". Otherwise, the Chinese audiences probably could not realize that "Emmerdale" is a British TV programmes.

Table 1. Examples of increased explicitness in field

No.	ST	Translation draft 1	BT
1	I see you have not <b>stayed with us</b> before.	您似乎没有 <b>下榻</b> 过本酒店。	You seem to not have <b>stayed (especially distinguished guests)</b> in this hotel.
2	Mr Blue and Mr Brown are in the <b>building</b> .	布鲁先生和布朗先生进了 <b>大楼</b> 。	Mr Blue and Mr Brown are in the <b>big building</b> .
3	they just might be <b>on their way up</b>	要么将 <b>步步高攀</b>	(they) will <b>climb high step by step</b>
4	you're missing <b>Emmerdale</b>	你要错过《 <b>爱默戴尔农场</b> 》了	You are missing the show Emmerdale Farm.

On tenor, the differences in draft 1 are generally shown in three aspects: the change of emotive stance, the reduced level of humorous and literary effects, and the increased level of informality.

Firstly, the authors' neutral stance in the ST is slightly changed due to the use of words with negative connotations in draft 1. Originally, the authors hold a neutral view of the characters by not applying words and expressions with positive/negative connotations. However, in draft 1, several words and phrases contain a negative or disapproval connotation (see table 2), which influences the authors' personal stance towards the characters.

Table 2. Examples of negative connotations in tenor

No.	ST	Translation draft 1	BT
5	Willing to indulge in some slightly <b>unusual</b> practices.	愿意配合稍微有点 <b>出格</b> 的行为	Willing to cooperate in behaviours that slightly <b>exceed what is proper</b> .
6	[the plug] will <b>stop</b> also what little life there is in me.	我的余生也将就此 <b>报废</b>	My remaining life will also be <b>scrapped</b> (as in getting rid of things that are no longer useful and wanted).

Secondly, as shown in table 3, draft 1 features largely reduced humorous effects and literary aesthetics due to the untranslated and/or inadequately translated wordplay (i.e. puns and idioms) and the rhetoric devices (i.e. iambic pentameter).

For the humorous effect, a large amount of puns and idioms are applied in the ST because the authors intend to entertain the audience with humour. However, in draft 1, many occasions of wordplay are inadequately conveyed (see examples 9 and 10) or untranslated (see examples 7 and 8), which reduces the humorous effect intended by the scriptwriters. For example, in the translation of "no joy" (see example 8), the first "no joy" actually means "not successful" by the speaker who tried to open the door but failed, but it is translated as "不快乐 [BT: not happy]" which does not make sense in the context.

Table 3. Examples of loss of humorous effects and literary aesthetics in tenor

No.	ST	Translation draft 1	BT
7	Mr Blue, Mr Brown, Mr Green	布鲁先生, 布朗先生, 格林先生	Mr Blue, Mr Brown, Mr Green
8	<i>Gus is trying to open the door but the key does not work.</i>  -What if I pop it quickly in and out? [...] <b>No joy.</b> - <b>No joy. No joy</b> we've had for ages now.	-要不我插进去再快速拔出来 [...] <b>不快乐 - 不快乐。已经好多年不快乐了。</b>	-Or I insert it in and quickly put it out? [...] <b>Not happy.</b> - Not happy. Have <b>not been happy</b> for many years.
9	- At least he's attentive. - Yeah, he's always <b>standing to attention.</b>	-至少他很关注你 - 是啊 他总对我"站立行礼"	- At least he cares about you. - Yeah, he always " <b>stands to salute</b> " to me.
10	-Excuse me, I am missing a <b>plug</b> for my bath. -It's not electric, sir, that would be dangerous. -To keep the water in!	- 不好意思 我的浴缸里没有 <b>插座</b> - 浴缸不用电的 先生 那样很危险 -是用来挡水的 <b>塞子</b>	-Excuse me, my bathtub doesn't have a <b>socket.</b> - The bathtub doesn't consume electricity, sir. That is very dangerous. - It is the <b>plug</b> used to keep the water in.

For the literary aesthetics (see table 4), such effect is largely realized by the frequent use of iambic pentameter in the ST, but due to different language systems, it is hard to find equivalent rhetoric device in Chinese. Therefore, in draft 1, the iambic pentameter is either untranslated (see examples 11 and 13) or translated with a parallel structure and rhyme (see example 12), two rhetoric devices featuring the style of Chinese verse to compensate the literary effect of the ST. In draft 1, the Chinese parallel structure is mainly manifested by organizing the same number of characters in each line of subtitle (see example 14). Although the grammatical components of each subtitle do not match completely, to some degree, the rhythm produced by structure still features the style of verse.

Table 4. Examples of iambic pentameter in tenor

No.	ST	Translation draft 1	BT
11	Like THIS iAMBic FOOT, you'RE stressed. I'M not.	就像这抑扬格音步 你很紧张[你在重读] 我没有	Like this iambic foot, you are very nervous [you are emphasizing]. I'm not.
12	[...] and MINgle WITH the CHEAP bath SALTS and SOAP, then WILL my GUILT drain OUT with THEM to SEA.	与廉价浴盐和肥皂交 汇(/hui/)  它们会共同洗去我心中的懊悔(/hui/)	[...] converge with cheap bath salts and soap, they will together wash off the guilt in my heart.  Note: “汇” and “悔” share the same pronunciation “hui”.

13	Who KNOWS? For I'M just HERE to LINK their SHIPS and SMILE and SMILE and HOPE for Decent TIPS.	谁能预料 我只是帮客人把行李搬一搬 保持微笑 盼望他们给小费时大方	Who can predict? I just help guests carry their luggage. Keep smiling. Hope that they are generous when giving the tips.
14	One STAYED in ENGLAND, ONE was SENT aBROAD.	一个还留在英国 一个被送往海外	One still stayed in England. One was sent abroad.

Thirdly, draft 1 shows an increased level of informality (see table 5) featured by the use of ellipsis (e.g. contractions and omissions) and simpler sentence structures (e.g. fewer long sentences and subordinate clauses). To explain in detail, the original subjects in the English text are omitted in Chinese (see example 15), which is a typical feature in Chinese spoken language. Also, Draft 1 omits polite expressions (see examples 16), and this has enhanced the informality of the oral conversation and the closeness between characters. In addition, examples 17 and 18 manifest a common type of ellipsis in Chinese spoken language which is similar to the contraction in English. For instance, in example 17, “你儿子 [BT: “you” son]” is the contracted expression of “你的儿子 [BT: your son]”. The word “的” is used together with personal pronouns (e.g. “你 [you]” and “他 [he]”) to serve the function of possessive pronouns in Chinese. For the sentence structure, draft 1 is generally consisted of simpler sentence which are shorter and with fewer subordinate clauses, such as example 19 where the inversion is replaced by a normal sentence order.

Table 5. Examples of decreased formality in tenor

No.	ST	Translation draft 1	BT
15	I see you have not stayed with us before.	您似乎没有下榻过本酒店	You seem to not have stayed in this hotel.
16	Young man, come here. A word with you, I pray.	年轻人 过来 跟你说句话	Young man, come here. A word with you.
17	Is this <b>your</b> son?	他是你儿子吗	Is he “you” son?
18	Are you <b>my</b> husband?	你是我丈夫吗	Are you “me” husband?
19	Long gone the days when he made my knees weak.	他让我双膝疼痛的日子已无法再现	The days when he made my knees hurt cannot reappear.

On the other hand, the formality of draft 1 is also slightly enhanced because more written words (examples 22-23) and four-character expressions (examples 20-21) are adopted, which contributes to the overall literary style of the text. Particularly, the frequent use of four-character words and phrases in Chinese could form a literary style.

Table 6. Examples of increased formality in tenor

No.	ST	Translation draft 1	BT
20	Then, <b>'tis quickly done.</b>	之后 便简单至极	Afterwards, it's <b>extremely simple.</b>
21	<b>Long gone</b> the days when he made my <b>knees weak.</b>	他让我双膝疼痛的日子已无法再现	The days when he made my <b>knees hurt cannot reappear.</b>
22	guilt	懊悔	Regret (often used in formal and written texts)
23	jail	牢狱	Prison (often used in literary texts)

On mode, compared with the ST, draft 1 shows a higher level of writtenness (see table 7) in terms of medium. One feature is the significantly decreased use of interjections (examples 28-29) and some coordinating conjunctions (e.g. "but" and "and"). Such coordinating conjunctions (examples 26-27) are at the beginning of a sentence but not necessarily used to link two sentences, which are common in the spoken language. Other features contributing to the increased writtenness include the use of four-character expressions, which has been mentioned in the previous part, and fewer idioms (examples 24-25).

Table 7. Examples of increased writtenness in mode

No.	ST	Translation draft 1	BT
24	[...] <b>take a butcher's</b> around the ninth floor	在第九层 <b>瞧一瞧逛一逛</b>	[...] <b>take a look and take a walk</b> on the ninth floor
25	You're <b>barking up the wrong tree.</b> Your room is down here.	您 <b>走错房间</b> 了 您的房间在这边	You <b>go to the wrong room.</b> Your room is at this side.
26	<b>And</b> , just so you know, that tips from both of us.	你要 <b>清楚</b> 那小费是我们两人的	You should be clear that the tip is from both of us.
27	<b>And</b> I'm in 911...	我就会住在 911	I will stay in 911.
28	<b>Oh</b> , water.	水象	Water sign.
29	<b>Oh</b> , mother!	妈妈	Mother.

Regarding connectivity, the overall coherence of draft 1 is decreased. Although in some cases (examples 30) additional information is added to help audiences understand and follow the text, this is outweighed by the loss of coherence concerning the plot development. Since this episode contains ten characters with intertwined relationships and sub-storylines, idioms (example 31) and puns in particular are used at a high rate to change the topic or connect seemingly irrelevant events. Therefore, the loss of connectivity is caused by the untranslated or inadequately translated puns and idioms.

Table 8. Examples of decreased connectivity in mode

No.	ST	Translation draft 1	BT
30	- Oh, they are most unreliable./- Boyfriends?/- No, the key cards.	-真是太不靠谱了/ -你说男朋友吗 /-不 我说房卡	- (They are) really unreliable./- <b>You are talking about</b> boyfriends? /- No, <b>I mean</b> the key cards.
31	He is forever trying to drag me into one of the empty rooms/for a bit of <b>how's your father</b> ./But that turns me right off /because <b>my father's dead</b> [...] to meet me here for a bit of <b>how's your dead father</b> .	他总是想拉我进一个空房间/问问我 <b>你父亲过得如何</b> /但我立刻就没了兴致了/因为 <b>我父亲死了</b> [...] 聊聊 <b>死去的父亲过得如何</b>	He always wants to drag me into an empty room,/and ask me, <b>how is your father doing?</b> / But I immediately lose the interest/because <b>my father is dead</b> [...] to chat <b>how's the dead father</b> .

Finally, the genre of draft 1 and the ST are the same (i.e. TV comedies intending to entertain the audiences with humour), however, the features of humour seem to differ in Chinese and western comedies. According to a corpus-based study of American and Chinese situational comedies, Lyu (2008) concludes that American comedies intend to create surprises with a large amount of sexual jokes, while Chinese humour are mainly generated from different Chinese dialects and of social, cultural and political phenomenon and issues by characters teasing and joking with each other (Lyu, 2008).

#### 4.2.3. Comparison of the ST and Draft 2 and 3

This section describes the comparison between the ST and draft 2, and the ST and draft 3. To avoid redundant and overlapping content, only the mismatches of the ST and draft 2 and 3 that are different from those of the ST and draft 1 are listed.

Based on textual analyses and the comparison described above, the differences between the ST and draft 2 are mainly found in tenor and mode dimensions.

On tenor, draft 2 is different from the ST in two aspects: draft 2 features more personal interpretations, and its level of humorous effect and literary aesthetics is lower than that in the ST.

First, draft 2 shows more personal interpretations by the fansubbers by adding more information in the translation. Usually descriptive and reasonable, such information is used either to further explain the meaning which is considered by fansubbers as not explicit enough, or to produce literary effects such as rhyme. For example, in example 33, the translation in draft 2 explains that the legs are weak because they are happy by adding “幸福到 [BT: so happy that]” to the original text. In the other case, the additional information is added for literary effect that in example 32, “衣” (yi), “披” (pi) and “依” (yi) at the end of each line have the same vowel “i” in Chinese, which features consonance.

Table 9. Examples of additional interpretations in tenor

No.	ST	Translation draft 1	BT
32	Some wear an anorak, others a crown./Are all here to meet their fate head-on.	有人身穿滑雪衣 有人把那王冠披 /都难逃命中定数祸福 相依	Some wears a ski suit on the body. Some puts on a crown./It's hard to escape from defined fate, <b>mixed blessing</b> .
33	Long gone the days when he made my knees weak.	他让我幸福到双腿发 软的日子一去不返	The days when he made me <b>so happy that</b> my legs are weak are gone forever.

Second, the ST's humorous effect featured by wordplay is largely conveyed in draft 2, while the level of literary aesthetics achieved is still limited but considerably higher than it in draft 1.

For the humorous effect (see table 10), hidden meanings of puns and idioms are rendered in three ways: creating an equivalent or similar pun effect in Chinese (example 36), adding quotation marks to indicate a hidden meaning of certain words (example 34), and adding the other intended meaning as notes to the subtitle (example 35). In example 36, “干爹” means godfather, and “干” is a slang in Chinese meaning “have sex”. Therefore, the sexual meaning of “how's your father” in English is compensated in the translation.

Table 10. Examples of translating humorous effects in tenor

No.	ST	Translation draft 1	BT
34	No, but will you tell the bellboy on this floor / the <b>water sports</b> will now be 914.	没有 不过请转告这一 层的行李搬运员/ "水 上运动"请换到 914	No, but please tell this floor's bellboy/to change " <b>water sports</b> " to 914.
35	-Excuse me, I am missing a <b>plug</b> for my bath. -It's not electric, sir, / that would be dangerous. -To keep the water in!	- 不好意思 我的浴缸 里没有塞子[插座] - 浴缸不用电的 先生/ 那样很危险 - 是用来挡水的塞子	-Excuse me, my bathtub doesn't have a <b>plug [socket]</b> . - The bathtub doesn't consume electricity, sir. / That is very dangerous. - It is the <b>plug</b> used to keep the water in.
36	He is forever trying to drag me into one of the empty rooms / <b>for a bit of how's your father</b> .	他总想把我拉进一个空 房间 /在床上试试怎么 当"干"爹	He always wants to drag me into an empty room, / and <b>try how to be a "god" father</b> in the bed.

For literary aesthetics, its overall degree in draft 2 is still low with a considerable number of sentences featuring untranslated iambic pentameter, however, the number of the ones been translated (see table 11) is larger than that of draft 1. Similar to the compensative method

adopted in draft 1, draft 2 also applied parallel structures (i.e. the same number of characters in each subtitle) and rhyme (e.g. consonance) to create the style of verse. For instance, in example 37, the last two lines of Chinese are not only parallel with eight characters each, they also feature consonance as “搬/ban/” and “番/fan/” at the end of lines have the same /an/ pronunciation.

Table 11. Examples of iambic pentameter in tenor

No.	ST	Translation draft 1	BT
37	Who KNOWS?/For I'M just HERE to LINK their SHIPS/and SMILE and SMILE and HOPE for DEcent TIPS.	孰能知晓/ 我只负责把行李搬/微笑期盼小费翻番	Who could know?/I'm just responsible for carrying luggage./Smile and hope the tip will double.
38	Oh, HAPPY DAYS! The FATES they DO conSPIRE.	日子过得火 命运眷顾我	Life is prosperous. Fate is in my favour.  Note: “火/huo/” and “我/wo/” have the same /o/ vowel and feature consonance.

On mode, mainly two differences can be found. One is that the spokenness of draft 2 is slightly higher than draft 1 because of the more frequently used colloquial expressions (see examples 39 and 40), but the degree is still lower than that of the ST. The other difference is the slightly reduced level of coherence in draft 2, but such connectivity is considerably higher than that in draft 1. As is shown in table 12, sentences featuring wordplay have been more explicitly translated, which thus increases the textual connectivity and enables audiences to better understand and follow the story.

Table 12. Examples of differences between the ST and draft 2 in mode

No.	ST	Translation draft 1	BT
39	- The other half will come... – <b>After you do.</b> I understand.	-另一半... –“ <b>完事</b> ”之后再付 我懂	-The other half... -Will be paid after “ <b>it's through</b> ”. I understand.
40	To stay in 911's <b>tempting fate.</b>	住在 911 实在 <b>太触霉头</b> 了	To live in 911 <b>has an ill luck.</b>

For the comparison of textual profiles between the ST and draft 3, the differences of draft 3 can be found in two aspects.

One difference is the slight increase of the level of spokenness in draft 3 from draft 2, but it is still more formal compared to the ST. Draft 3 uses more colloquial words (example 41) and popular words. For instance, example 42 uses a popular word “**熟女** [mature lady]” which is a complimentary word originated from the Japanese entertainment domain used to describe single middle-aged women.

Table 13. Examples of differences between the ST and draft 3

No.	ST	Translation draft 1	BT
41	But, please, feel free to <b>linger</b> in our corridor	但请在走廊里随意转悠	But please <b>take a stroll</b> freely in the corridor.
42	Female. Redhead. <b>Mature.</b>	女/红发/熟女	Female./Redhead./ <b>A mature lady.</b>
43	I met him once on <b>Coronation Street.</b>	我在加冕街[电视剧]遇见他	I met him on <b>Coronation street [TV series].</b>

Another difference is the decreased level of coherence and humorous effects in draft 3 compared to the ST as not many changes has been made by the proofreader in the third draft. Despite such insufficiency, draft 3 features the highest degree of coherence and humorous effects among the three drafts of translation. For instance, a pun (example 43) which was not translated in draft 2 has been rendered in draft 3 to facilitate connectivity by noting the cultural background knowledge that creates humour.

#### 4.2.4. Overall Statement of Quality

Based on the analysis and comparison of the ST and three drafts of Chinese translation, it is shown that the ideational functional component has not been affected in the translation because the authors and fansubbers both intend to depict the British society and culture through the encounters between strangers in the hotel.

As has been mentioned in the statement of function previously, the interpersonal function is more prominent than the ideational one. The ST has depicted a farce among a group of interconnected strangers in the hotel with the frequent use of humour and the style of verse. The aim of the comedy drama genre is to entertain the audiences, which has been generally achieved in all three translation drafts. For the interpersonal function, differences between the ST and the translation can be found mainly in two aspects.

Firstly, due to the nature of fansubbing, the translation contains two additional interpersonal functional components: to provide bilingual subtitles for audiences to learn English language and culture, and to increase the popularity of the fansub group. Notably, the popularity is largely influenced by the quality of subtitles they present, which is likely the reason why three drafts of translation have been generated.

Secondly, all three drafts have affected the ST's interpersonal function by different degrees of lost humour and literary aesthetics. Regarding the former loss, a considerable amount of wordplay (e.g. puns and idioms), which is a main source of humour in the episode, is untranslated or inadequately translated in all three drafts. In some cases, this also influence the connectivity of the text as such wordplay helps the plot development. The other loss of literary aesthetics is related to the different language mechanism between English and Chinese. Technically there is no equivalence (Liu, 2011) of iambic pentameter (i.e. a main literary feature of the ST) in Chinese. Therefore, such rhetoric device is translated with a cultural filter of parallel structures and rhyme in Chinese for compensation.

Additionally, the post-proofread draft has shown an increased level of humorous and literary effects compared to the pre-proofread version. This is particularly manifested between draft 1 and draft 2. Moreover, in draft 3 the final level of humour is fairly close to that of the ST, while there is still a considerable difference in literary aesthetics.

The following section lists the main overt errors in the three drafts of translation. As shown in table 14, there is a range of overt errors in draft 1, including omission, addition, breach of target language system, tailoring and accuracy. Comparatively, draft 2 (see table 15) shows a significant reduction of errors in all error types and only those concerning addition and accuracy have remained. In the final draft, errors about accuracy are further reduced, manifesting a low amount of overt errors in the translation.

Table 14. Overt errors of draft 1

Type of error	ST	Translation draft 1	BT
Omission	My boys. <b>My twins</b> were given up at birth.	我的儿子们/刚出生就惨遭遗弃	My sons were just born and abandoned.
addition	[...] my back is really bad.	[...] 我腰背不好	[...] my waist and back are bad.
Breach of TL system	Then I will <b>wear</b> the Prince's <b>crown</b> <b>instead</b> .	他的王冠将为我 <b>加冕</b>	His crown will <b>coronate</b> me.
tailoring	No, he's just a <b>man</b> .	不 他就是个 <b>男人</b> 而已	No, he is just a <b>male</b> .
	The fates they do conspire.	好事连连	Good things (happen) again and again.
accuracy	linger	游荡	Wander
	anorak	滑雪服	Ski suit
	I take it we have all the channels.	该说的都说完了吧	What should be said is all said?
	unusual	出格	to exceed what is proper

Table 15. Overt errors of draft 2

Type of error	ST	Translation draft 2	BT
addition	[...] my back is really bad.	[...] 我腰背不好	[...] my waist and back are bad.
accuracy	linger	游荡	Wander
	Yellow or <b>brown</b> ?	黄皮肤还是 <b>黑皮肤</b> ?	Yellow skin or <b>black skin</b> ?
	I take it we have all the channels.	该说的都说完了吧	What should be said is all said?

Table 16. Overt errors of draft 3

Type of error	ST	Translation draft 2	BT
addition	[...] my back is really bad.	[...] 我腰背不好	[...] my waist and back are bad.
accuracy	unusual	出格	to exceed what is proper
	Yellow or <b>brown</b> ?	黄皮肤还是黑皮肤 ?	Yellow skin or <b>black skin</b> ?

Based on the analysis, the fansubbed translation can be categorized as covert translation. Namely, the ST does not refer to a certain time or culture, and the translation strategies adopted by fansubbers have aimed at reconstructing the linguistic features and functional effects in a covert manner that the ST and the TT are “pragmatically of equal concern” for their English and Chinese audiences respectively (House, 2015).

Therefore, the ST and the TT should be equivalent at the level of genre and the individual textual function, and not necessarily equivalent in register and language/text due to the manipulation of the cultural filter (House, 2015). As mentioned above, the ST and the translation both belong to comedy drama, and the equivalence of the individual textual function is reasonably achieved in the final translation. Also, the fansubbers have satisfactorily applied the cultural filter to localize some of the English puns into Chinese puns, and to reproduce the literary effect of iambic pentameters with common features in Chinese verse.

#### 4. DISCUSSION

This chapter discusses the main findings generated from previous chapters.

Based on the findings, the fansubtitles of *Inside No. 9* is a covert translation and the final translation draft has shown a satisfactory level of quality under House’s (2015) model. Notably, the level of translation quality has increased after each proofread process, which shows an important role of proofreaders on the final quality of subtitles in fansub groups.

One interesting finding is that the translation has two additional interpersonal functional components: to realize the pursuit of popularity of fansub groups and the particular learning needs of Chinese audiences. This enhances the “for fans by fans” (Diaz-Cintas & Muñoz Sánchez, 2006) nature of fansub groups. Another noticeable finding is that the quality of translation drafts have increased after proofreading each time. A range of dimensional and non-dimensional differences can be found in the comparison between the ST and draft 1, but such mismatches have been significantly decreased especially in terms of the convey of humour, iambic pentameters and the level of connectivity and accuracy. Therefore, it could be hypothesised that the translation competence of proofreaders seems to predominantly influence the quality of the translated subtitles in a fansub group.

In addition, the findings have chiefly shown three features of the fansubtitles in terms of the frequent use of addition and omission, and the flexible application of a range of translation strategies.

The first feature is the frequent adoption of both addition and omission by fansubbers in the translation. Addition is mostly applied to better convey the humour by adding background information and fansubbers' personal interpretation of the text. This shows the interpersonal function of fansubbing that fansubbers try to provide audiences of different levels of English with adequate information to understand, follow and enjoy the story. Meanwhile, omission is used to delete the majority of interjections. This could be explained by the uniqueness of audiovisual products that message is conveyed through images, sound and texts (Díaz-Cintas and Remael, 2007). Therefore, the deletion of interjections is unlikely to affect audiences' understanding of key messages, and it could save more space for the translation of other more crucial elements. This phenomenon enhances previous studies on the frequently applied translation strategies by fansubbers (Tian, 2011; Chen, 2011).

The second feature is the flexible and creative translation strategies used by fansubbers to convey and balance the cultural and grammatical differences between English and Chinese. Especially for translating wordplay (i.e. puns and idioms), fansubbers have adopted notes, addition, quotation marks, and similar and/or equivalent Chinese pun to convey the humorous elements of words and expressions. Notably, most fansubbers in this research have obtained translation knowledge from fansubbing experiences and other translation-related work but not from academic and professional trainings. It could be suggested that such flexible use of translation strategies may result from the open environment provided by fansub groups to learn different and often creative (Tian, 2011) methods of translation, and the requirement and feedback from work.

Thirdly, fansubbers' knowledge of translation and language can be reflected in the rendition of iambic pentameter which is unlikely to be among the most common rhetoric devices used in TV series. By recognizing and attempting to render such uncommon rhetoric device, a certain degree of linguistic sensitivity of the fansubbers could be suggested. Additionally, from the perspective of the audiences' demand, this phenomenon also shows that, as stated in the literature review, Chinese audiences want faithful translation tailored to the Chinese culture and fansubbers have endeavoured to satisfy their need.

In conclusion, the translation quality of fansubbed *Inside No. 9* is satisfactory with a trend of increasing quality after each proofreading process. Due to the nature of fansubbing, there are two additional interpersonal functional components found in fansubtitles. The use of translation strategies by fansubbers corresponds to the features of fansubbing by previous studies. Finally, although most fansubbers only obtained their knowledge of translation or subtitling from fansub groups and translation-related work, they were able to convey a considerable amount of humorous and literary effects.

## 5. CONCLUSION

This study assessed the translation quality of three drafts of fansubtitles of *Inside No. 9* with House's translation quality assessment model (2015) and two additional parameters proposed by Mossop's (2014). The fansubtitles have been analysed from a functional-pragmatic perspective in four levels: language/text, register, genre and individual textual function.

As a result, the fansubtitles of *Inside No. 9* is a covert translation and the final translation draft has featured a satisfactory level of quality under House's (2015) model. Also, based on the comparative analysis between different drafts of translation, the level of translation quality has increased after each proofread process. It could be suggested that fansubbers have played an important role on the final quality of subtitles. The features of fansubbing are shown in several findings. Firstly, there are two additional interpersonal functional components found in

fansubtitles. Secondly, the use of translation strategies by fansubbers has enhanced findings of previous studies. Thirdly, although most fansubbers have obtained their translation and subtitling knowledge from fansubbing tasks and translation-related work, they have reasonably conveyed the humorous and literary effects intended by the authors to entertain the targeted Chinese audiences.

Several limitations need to be noted regarding this study. The study only has analysed the first ten minutes of the episode which may not have shown enough features for a comprehensive analysis. Also, the assessment of the translation quality is still to some extent subjective because not all judgements were made with significant certainty. Although the latest model of House's has been applied, its new parameter (i.e. corpus studies) does not seem to largely contribute to the generalization of the textual features. This is mainly because of the lack of corpus linguistic studies of comedy dramas in the language pair of English and Chinese.

A further study could assess fansubtitles of similar genres or different genres by the same producers/writers for more empirical materials of TQA in fansubbing. Also, the parameter of corpus studies in House's model deserve further exploration. Moreover, studies could put a greater focus on the translator's subjectivity, such as the relation between translation quality of fansubtitles and the language competency of and translation strategies applied by fansubbers. Finally, it could be interesting to assess the same fansubtitles of *Inside No.9* with another TQA model, which may shed light on the practicality of different TQA models.

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