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The Impact of Audiovisual Translation Modality on the Reception and Perception of Culture-Specific References

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The translator's words, as perceived by the audience,
establish certain relationships with the nonverbal elements of the text
that appear on the screen with them.
– Jorge Díaz Cintas (2008: 11)

Introduction

Enabled by the digital age, research in humanities and collaboration between researchers progress. However, noteworthy, the findings are still often isolated (Brown 2016: 47). Despite ever-growing developments in the field of Audiovisual Translation (see Gambier 2009, 2013, 2016; Denton and Ciampi 2012; Perego 2016, among others), the existing research still often lacks a deeper understanding of what Gambier (2009) refers to as the "social dimension of AVT services" (p. 51). As this includes "a better knowledge of viewers' needs, reading habits and reception capacity" (ibid.), the main objective of the presented PhD Thesis is to examine to what extent and in what ways a mode of Audiovisual Translation (AVT) determines the reception and perception of humorous audiovisual materials (AVs) deeply rooted in source culture (SC) with reference to audiovisuals translated from English into Polish. By providing an analysis of the three dominant modes of AVT available in Poland (Szarkowska 2009), also referred to as "AVT proper" (Okyayuz 2017: 115), namely: dubbing, subtitling (here in the form of fansubs, amateur subtitles), and voice over, the presented results are applicable to the majority of the translated American humorous productions and may be useful for both theoreticians and practitioners dealing with AVT.

In light of the limited reception research in the field of AVT (Matamala 2017: 14), the study is an attempt to contribute to the further development of the topic in combination with cognitive translatology – which recently is gaining researchers' interest (see Halverson 2010; Muñoz 2010; O'Brien 2013; Deckert 2017; Schwieter and Ferreira 2017; among others) and with psychocinematics, rooted in preferences of viewers towards a given production (Shimamura 2013: 2), but which is thus extended into audience's preferences towards AVT. The analysis differentiates between *reception* and *perception* in order to offer a comprehensive analysis of the processes that viewers undergo when watching American humorous productions translated into Polish. The former shall be understood as "the act of internali[z]ing the content and the data (visual, audial) *during* the act of watching" (Łabendowicz, forthcoming). Noteworthy, as observed by Gambier (2009), "the reception of AV output is not only about cultural assumptions, allusions or proper

names – but also about expectations" (p. 41). The latter is "the effect of internalized information filtered through previous experiences and preferences" (ibid.). It should also be borne in mind that since perception is "intuitive cognition that starts during the act of receiving the audiovisual material, but which also continues after it ends (…), it may change with time" (ibid.). A joint receptive and perceptive approach thus ventures outside this perspective and extends the area of interest in order to include also viewers' preferences and expectations in an attempt to push the field forward (Di Giovanni 2016: 61).

Furthermore, aware of the emergence of the demotic turn in AVT, including the growing importance of participatory translation (see Pérez-González 2014; Łabendowicz 2017), an end-product-oriented approach has been adopted, with the focus solely on the perspective of target audience that consumes the translations produced by either professional or amateur translators. Such an approach allows for a comprehensive analysis of preferences, expectations, and viewing styles exhibited by Polish audiences with regard to humorous American productions featuring culture-specific references in the form of cultural lacunas. The research employed eye-tracking, "a naturalistic methodology" (Pérez-González 2014: no page), which is increasingly commonly adopted for reception studies in translation (Brems and Ramos Pinto 2013: 146) also within AVT (Künzli 2013: 56; see also Korpal 2015). The application of oculography came as an obvious choice also with regard to the key topics covered by the study. Needless to say,

> "[r]esearch in neuroscience on perception stands as a reminder that translation does not depend simply on the nature of the perceptible world or on conscious knowledge, but that translators and receivers of translation are all shaped in their perceptions by their cultures and recursively predisposed to produce or consume translations in culturally formed ways. In cultural translation these formations inextricably link perception and memory".
>
> (Tymoczko 2014: 122)

As the focus of the study is on humorous productions, it must also be specified that the analysis was based on intertextual humor acts (see Raskin 1985; Attardo 2001; López González 2017) that constitute cultural lacunas (see Łabendowicz 2014) and which appear both in the dialogue and on the screen. The rationale behind this choice was to expose Polish viewers to the most challenging types of AVs that require possessing a specific culture repertoire (see Even-Zohar 1997a) within the source text (ST), thus in some sense demands an access to collective memory (see Halbwachs 1980; Halbwachs 1992; Gedi and Elam 1996; Olick 2008; among others) of a given culture – here, American culture. Such an approach had two main objectives. First, to examine how Polish audiences perceive and receive such productions with Polish translations and to contrast them with original

versions (including English subtitles). Second, to investigate how the fact that an intertextual humor act spans over the two layers of processing (audial and visual) affects audience's perception. The fact that emotions may have a positive impact on remembering in a situation when they do not disrupt the stage of processing of information (Johnson et.al. 2012: 37) was thus taken into account. The joint purpose of these two areas of interest was to elucidate how the receptive and perceptive processes differ in the presented context as well as how the occurrence of a cultural lacuna both in the dialogue and on the screen reinforces the understanding of the presented AVs. The conducted eye-tracking experiments were therefore both TT- and ST-oriented.

Due to the complexity and the scope of the analysis, the task was not an easy one. A number of variables has been introduced in order to present the most reliable overview of Polish audience's preferences, expectations, and viewing styles. Nevertheless, a clear structure of the Thesis paired with summaries of the individual sections of the research shall guide the Reader through all the stages of the analysis and help in arriving at the conclusions

The structure of the Thesis is therefore as follows. The first two chapters provide a theoretical background for the experimental part. Chapter 1 examines the phenomena related to reception, perception, and memory, which have been presented in the context of culture and intertextual humor. It is then followed by Chapter 2, which gives an overview of Polish audiences' contemporary viewing styles – making note of the recent increase in online viewership and growth in popularity of Video-on-Demand (VOD) platforms. It also discusses the most recent findings related to preferences, expectations, and competences of Polish audience. Finally, the focus shifts from the target audience to amateur subtitlers (henceforth referred to as fansubbers) in light of the abovementioned demotic turn and the participatory AVT. It must be emphasized that for the clarity and lucidity of argumentation, the second chapter does not attempt to provide a thorough and comprehensive overview of audiovisual translation in Poland. As the main focus of the Thesis is to focus on the practical, empirical examination of the impact of AVT modality on the reception and perception of culture-specific references, Chapter 2 therefore only signals certain recent developments and phenomena that are reflected or may have contributed to the observations made in Chapter 3. It thus serves as a departing point for a more in-depth analysis of the presented issues rather than is to be considered a full and complete study of AVT. Already the fact that the Thesis focuses solely on AVT proper should act as an indicator of the limited approach towards the general landscape of audiovisual translation in the country. Nevertheless, it is still crucial to include this part in the analysis as it shows the reasons for and the direction of the entire study.

The experimental part is presented in Chapter 3. It opens with the presentation of the results of the two online surveys (Open Online Survey and Post-Experiment Online Survey), which allow to form a number of observations related to audience's preferences (with regards to AVT modes), expectations (towards American humorous productions), and competences (both linguistic and cultural). The discussion about the results paves the way for the main part of the study, namely the analysis of the eye-tracking experiments. A detailed overview employs a mixture of semi-quantitative (SQCA) and qualitative comparative analysis (QCA). This is achieved by means of of descriptive statistics (DS) for the retrieved eye-tracking data and quantitative analysis of the descriptive feedback results. The combination of these allows for a more comprehensive examination of the findings. By and large, the quantitative method was the dominant method of data analysis in this study, as the experiments were designed in such a manner as to provide numerical data which could be then explored statistically.

Contents

(E)ye movements serve as a window
into the operation of the attentional system.
– Bartholomäus Wissmath and David Weibel (2012)

1 Reception, Perception, and Memory

When a viewer watches audiovisual materials (AVs), there are several receptive and processing phenomena that may significantly hamper the end perception of its content – an issue discussed by a number of researchers (see among others: Sperling 1960; Phillips 1974; Bridgeman et al. 1975; Potter 1976; Biederman et al. 1982; Grimes 1996; Łabendowicz forthcoming). The existing studies are closely related to the ways in which human memory works – an aspect that has rarely been featured in research conducted in the field of Audiovisual Translation. On these rare occasions when it has, indeed, occurred, it was usually either in the context of didactics (see Caimi 2006; Díaz Cintas 2008) or machine translation (see Garcia 2009; Reinke 2013; Athanasiadi 2015) rather than with regard to the influence of memory on AVT itself. Furthermore, "[m]emory research also indicates the fundamental role of implicit (or procedural) memory, as well as non[-]concious neural networks (both sensory and experiential) that impinge on explicit memory and knowledge" (Tymoczko 2014: 122). This is precisely why a deeper understanding of human memory and how it operates is what might provide a much-needed insight into the inner-workings of viewers' behavior and the exhibited preferences and expectations.

According to Frith and Robson (1975), "a cognitive approach to perception assumes that the perceiver is actively engaged in a process of organization and construction" (p. 97). This active participation is what may result in various viewing styles across viewers. Interestingly, Robert G. Crowder used to say that memory *is* perception (Palmeri and Tarr 2008: 163). Indeed, as Matthew Hall (2011: 54-55) points out in his research on short-term memory stages, perception is listed as one of the three processing stages of short-term memory (together with encoding and recall). Therefore, the manner in which a viewer perceives AVs may result in what s/he remembers from it. In this sense, the link between perception and memory is crucial for understanding how end-perception is formed.

Moreover, switching attention between perceptual and memorial inputs is quite common (Weber et al. 1986). Since "some aspects of memory can be understood only if one is familiar with the underlying neurophysiology, and there are many aspects of memory

that are better understood or defined when the neurological underpinnings are made clear" (Radvansky 2016: 16), several key theories, approaches, and phenomena related to memory that are later identified in the experiment results featured in Chapter 3 shall be first discussed.

As it has already been stressed in the Introduction, the research differentiates between the stages of reception and perception. Although they intersect at some point, the distinction is crucial in order to observe how one reinforces another. The terminology, however, very often differs in interpretation of their characteristics. Therefore, as it has been indicated, for the clarity of a discussion, it is henceforth assumed that *reception* is the stage that takes place only *during* the screening of AVs (but which already may be influenced by culture repertoire and viewers' expectations), whereas *perception* is the process that starts *during* the screening, but which continues *after* it has ended and thus it is prone to change in time. In this chapter, the focus is on the former. However, it must be borne in mind that in some instances, it may be difficult to disentangle the two stages. Moreover, remembering is "a subjective mental experience" (Johnson et.al. 2012: 16) and as such what is received may not necessarily be perceived by the viewers.

1.1 Recognition, Iconic Memory, and Short-Term Conceptual Memory

Even though Wundt rarely referred to *memory* in his works, he did tackle a number of phenomena that are currently seen as related to this area of interest (Scheerer 1980: 135). His contributions are of great importance to the presented analysis.

As observed by Carpenter (2005), the Wundtian perspective deals, among others, with the notion of *recognition*, which "occurs when an object is identified as one that has been previously encountered, based on the presence of similar elements in both past and present ideas about it (…) that are not assimilated, but instead remain in the more obscure regions of consciousness, having their influence in the awareness that the idea is somehow familiar" (pp. 65-66). According to Wundt, recognition can take two forms: immediate – when "familiarity is quickly apparent and perception and recognition are less distinguishable from one another", and mediate, which signifies that "a time interval elapses before familiarity is produced, leading to a more pronounced inhibition between perception and recognition such that an object cannot be recognized without the help of some accompanying attribute(s)." (ibid.). This phenomenon can also often be anticipated by an individual.

However, it should be emphasized that "the effects of repeated presentation depend on whether the repeated stimulus is merely processed to the same level or encoded differently on its further presentations. (…) [R]epetition of an item encoded only at a

sensory level, does not lead to an improvement in memory performance" (Craik and Lockhart 1972: 681). Since short-term memory allows for the storage of approximately seven items ±2, it is, for example, chunking that can make the seen for the first time or revisited units more meaningful and thus more easily processed and recollected later on (Carpenter 2005: 68). Meanwhile, "forgetting occurs 'when some elements of a sequence are no longer present in consciousness, so that the entire sequence cannot be perceived as a meaningful whole" (ibid.: 69).

As Carpenter concludes, "Wundt's experiments demonstrated that not only does the scope or span of consciousness depend on the number of elements present, but it also depends on the passage of time" (ibid.). Following these observations, the experiments featured in the analytical part were designed in such a manner as to ensure the greatest possible chance of participants' recollection of the featured items. Moreover, Wundt and his team "recognized that individual differences and external conditions (distractions, fatigue, etc.) could affect the outcome of a reaction" (Robinson 2001: 172). Although individual differences were taken into account only in a limited manner, the external conditions during the experiments were intended to be the same as a default rule.

Wundt's research is believed to have inspired Sperling's 1960s experiments devoted to iconic memory (Scheerer 1980: 137), including brief exposure to visual stimuli, and the phenomenon of partial report related to it. According to Sperling's findings – following an experiment in which subjects were asked to memorize the letters featured in three rows (four letters in every row), with a tune cue signalling which row should be of interest to them – a so-called *partial report advantage* (Levine and Parkinson 1994: 236) may be observed. It proves, in turn, the existence of iconic memory – a type of memory that has "large capacity", yet "brief duration" (ibid.: 237).

As Sperling observed with regard to partial report advantage, after being exposed to visual material and asked to recall it afterwards, the subjects were quickly forgetting the received information. This is when, after further investigation, he noticed that when their focus was directed at one particular aspect (by employing a tone signalling which line should they focus their attention), the participants' recall results were higher (ibid.: 236). This phenomenon was one of the reasons for selecting for the presented experiments such stimuli that feature a visual aspect that was preceded or accompanied by an audial reference. However, in terms of watching AVs in a standard viewing situation, without any additional instructions, the received information is likely to be lost more easily – when exposed to the "whole report", to operate within the framework of Sperling's paradigm (see for example Phillips 2011: 382-386), the information can be recalled right after seeing the stimuli, but it may be lost quickly (ibid.). This is precisely why when conducting the

experiments discussed in this study, no participant had been first instructed to pay special attention to any aspect of the presented clips, but instead to watch it as they would normally do. Moreover, the questionnaires directly followed the screened AVs to ensure the highest recall rate possible, bearing in mind that they demanded employing iconic memory.

It should also be noted that "[i]n a large number of experimental paradigms, the perception of an initial (target) stimulus is affected – sometimes dramatically – by a second (modulator) stimulus presented a short time after target offset" (Phillips 2011: 386). This is why each AV was separated by the feedback section.

As observed by Potter (1976), although the subjects may easily see and understand the visual stimuli that change fast, they may not be able to recall them later on (the so-called *short-term conceptual memory*). If one experiment stimulus includes several sub-stimuli (ie., in the case of this research, information that can contribute to overall perceived level of humor), then this phenomenon may be extremely valid. This is also why it is crucial to analyze the results at two stages: reception and perception. As what had been, indeed, received (seen), may have not been perceived (and thus may not resulted later on in recollection). Luckily, as discovered by Henderson and Castelhano (2003), "relatively detailed visual scene representations are generated and stored in memory during active, dynamic scene perception" (p. 230). Although this observation pertains chiefly to real-life scene viewing, it can be easily adopted to AVs, because the mechanisms of following the scenes are very much alike.

1.2 Attribute Amnesia and Expectancy-Based Binding

Although – as Chen and Wyble (2015: 203) emphasized in their study – "[p]eople intuitively believe that when they become consciously aware of a visual stimulus, they will be able to remember it and immediately report it", according to the researchers it is not always the case. The so-called *attribute amnesia* is the result of a situation when "participants repeatedly locate a target using one attribute and are then unexpectedly asked to report that attribute" (ibid.). Similarly, in another study, Chen, Swan, and Wyble (2016) describe a new hypothesis, labelled as *expectancy-based binding*, which concludes that "information that is expected to be useful later is more likely to be bound to the object representation in working memory, while the remaining information is only activated in long-term memory regardless of its momentary task relevance" (ibid.: 147).

The latter is a response to two major theories that modern psychology employs to provide necessary explanations of how people form memories. First, *object-based encoding* refers to a situation when "observers obligatorily extract features of a selected stimulus

and encode an integrated object into working memory" (ibid.: 147). The second, *feature-based encoding*, implies that "observers selectively extract information into working memory" (ibid.: 147). This means that whenever viewers try to recall what has just appeared on the screen, they may already, due to these phenomena, face a great difficulty in correctly identifying the content or message of an AV. Yarbus (1967) arrived at a similar conclusion in his experiment, when tracing the gaze of participants over a static image, depending on the task at hand, the traces varied greatly thus proving that when people focus their attention on one task, other information may be easily overlooked. As Duchowski (2007: 12) points out: "[b]ased on what they are looking for, people will view a picture differently".

The abovementioned observations may be easily applied to AVs. However, one must be aware that in the case of AVs a viewer must divide attention between at least two channels (visual and auditory). Therefore, the task of noticing, considering as meaningful, and remembering, might be more difficult than when dealing with static images. Moreover, when AVs are also accompanied by AVT, especially in the form of captions added onto the screen, the attention of viewers who aid themselves with reading them, is further divided.

Needless to say, when dealing with films and TV series, audiovisual translators must consider four channels at the same time: the verbal auditory channel (dialogues, background voices, lyrics at times), the non-verbal auditory channel (music, natural sounds, sound effects), the verbal visual channel (superimposed titles, written signs), and the non-verbal visual channel (picture composition, flow) (Gottlieb 2001: 245). The awareness and understanding of these complexities is what often sets professional and amateur translators apart.

1.3 Change Blindness and Selective Attention

Change blindness is another phenomenon that may significantly affect viewers' reception. According to Schankin et al. (2016), "[v]isual change detection often fails when observers' attention is distracted by some other visual disruptions in the environment that occur simultaneously with the change". This phenomenon thus entails a corollary: "It has been claimed that selective attention is necessary for successful change detection" (ibid). In the context of the presented study, the fact that the participants watched the AVs in an artificial environment simulating the viewing context of watching a streamed production at home, the phenomenon of change blindness might also have easily occurred due to various other stimuli inadvertently interfering in the process.

However, as Chang and Dean (2011: 1300-1301) observe, it is precisely *selective attention* – thus "the ability to maintain a cognitive set in the presence of background noise

or distraction" – that "acts like a filter that blocks some channels while allowing others to be processed" (ibid.). The existence of selective attention therefore means that despite the external stimuli, viewers can easily disregard these aspects and deem them irrelevant to the completion of the task at hand. After all, as Chelazzi et al. (2013) point out, "[v]isual selective attention is the brain function that modulates ongoing processing of retinal input in order for selected representations to gain privileged access to perceptual awareness and guide behavior" (p. 58).

It may, therefore, be concluded that "[v]isual perception of change in an object occurs only when that object is given focused attention", whereas "[i]n the absence of such attention, the contents of visual memory are simply overwritten (i.e., replaced) by subsequent stimuli, and so cannot be used to make comparisons" (Rensink, O'Regan, and Clark 1997: 372). In light of these phenomena, the viewing situation during the experiments already assumed that the subjects are to pay special attention to the presented AVs. Yet, as emphasized before, no additional information has been provided. Nevertheless, with each clip screened, the participants might have developed a deeper understanding of what they should focus on more in the context of the scope of the research.

1.4 False Memories

Human brain is capable of creating a memory that is not true – a modification of what may actually have been experienced, but that as a result is not what really happened (also on the screen). Memory distortions (see Schacter and Clotnick 2004) of this kind known as *false memories* "are constructed by combining actual memories with the content of suggestions received from others" (Loftus 1997). Noteworthy, they may stem from a suggestion or arise simply from exposure to related information (see Foster and Garry 2012).

Bartlett (1932) differentiated between the reproductive and reconstructive memory. While the former "refers to accurate, rote production of material from memory" (Roediger and McDermott, 1995: 804), the latter "emphasizes the active process of filling in missing elements while remembering, with errors frequently occurring" (ibid.). It is therefore feasible that some of the audience's impressions regarding the content or the quality of a given audiovisual translation may actually have no reflection in reality – which was also manifested in this research. Therefore, as discovered by Johnson et.al. (2012), "it is not the case that memories are found (or not found), but rather that mental experiences are attributed to memory (or not) by ongoing judgment processes" (p. 5255).

Yet, it must be taken note of that false memories usually pertain to actual, real-life

actions and experiences. Nevertheless, in the context of this research, it is adequate to discuss false memories that occurred when the experiment participants, exposed to the analyzed stimuli, manifested false recall or false recognition of what was actually featured in the presented clips. However, it is important to state that these phenomena may strongly depend on the context and viewing situation (see Newstead and Newstead 1998; McDermott and Watson 2001; Thapar and McDermot 2001; Holliday et. al. 2008; among others) or resource availability (see Smith and Engle 2011).

1.5 Blinking and Attention

Any changes in attention (Bonfiglio 2016: 26) or mental workload (Holmqvist and Nyström et. al. 2011: 411) may be reflected in blink rate. As emphasized by Shultz et al. (2011), "blinking (…) relates, like other autonomic processes (e.g., heart rate, perspiration), to cognitive states beyond physiological function alone: Blink rate has been observed to vary as a function of several cognitive tasks, and blink rates decrease during activities that require greater attention [as when reading vs. sitting in a waiting room]" (p. 21270). Simply put, the greater the focus, the higher blink rate. Additionally, when performing memory tasks, subjects are believed to exhibit a higher blink rate as well (Gebrehiwot, Paprocki, and Lenskiy 2015).

However, a change in blink rate may well stem from scene changes, the fact that a subject wears contact lenses (Martín-Montanez et. al. 2015), spends more time on the task at hand, be a result of the time of the day (Holmqvist and Nyström et. al. 2011: 410-411), humidity and temperature in the room, or the type of media (Crnovrsanin, Wang, and Ma 2014: no page). Furthermore, when performing reading tasks, subjects usually blink less (Bentivoglio et.al. 1997). Blink rates may also vary between individuals (Holmqvist and Nyström et. al. 2011: 42). Therefore identifying which factor is reflected in a higher blink rate might be problematic. Some assumptions might, however, be made.

From the technical point of view, when people blink, "the flow of visual information between the world and one's retina is temporarily interrupted. In that instant of blinking, visual stimulation from the external world is lost for 150–400 ms. As a result, the average adult, in the course of a single waking day, will spend ~44 min with (…) eyelids closed, missing visual information" (Schultz et. al. 2011: 21270). It thus becomes clear that the higher the blink rate, the smaller the chance of a subject noticing what is happening on the screen.

To better understand the nature of blinking, Vaitkus et. al. (2017) identified three main types of blinks: reflex (corneal reflex to protect the eye), voluntary (done on purpose), and endogenous (linked to attention processes). In their research employing EEG

measurements, examining the participants' attention while completing a concentration grid task, they focus on the latter – a type that presents "changes of attention and changes in thought processes" (p.1) in an attempt to find the correlation between blink rate and attention in healthy subjects. Their findings prove that "[t]he more attention is required by a task, the fewer endogenous blinks occur" (ibid.: 2). They also note, however, that "there is a significant difference in blink rate in a variety of testing conditions (conversation, watching video, reading) because of changes in thought processes" (ibid: 9).

1.5.1 Blinking Inhibition

However, as emphasized by Schultz et. al. (2011), although "[s]pontaneous eye blinking serves a critical physiological function", "it also interrupts incoming visual information" (p. 21271). As they add, "[t]his tradeoff suggests that the inhibition of eye blinks might constitute an adaptive reaction to minimize the loss of visual information, particularly information that a viewer perceives to be important" (ibid.).

Their study – comparing blinking patterns in toddlers with and without ACD (autism spectrum disorder) – proved, for example, that "children as young as 2 y[ears] of age inhibit their blinking to maximize access to visual information that they perceive to be important" (p. 21273), while emphasizing the fact that "the key cognitive metric may not be blinking, *per se*, but rather the inhibition of blinking – an adaptive reaction to minimize possible information loss, which can also be used to index level of engagement with visual content" (ibid.). It is precisely in this context that a lower blink rate is believed to be related to a heightened attention (Irwin and Thomas 2011: 125).

1.6 Psychological Immersion

Although *immersion* is a term commonly used in studies of computer and video games (see Jennett et.al. 2008; Thon 2014; among others), interactive media, and virtual reality (Nilsson, Nordahl, and Serafin 2016: 108), or in reference to film studies, its application to AVT reception might be useful in the presented discussion, especially with regard to its psychological dimension. Following the distinction between *perceptual* and *psychological immersion* by McMahan (2003), where the latter "results from the user's mental absorption in the world" (p. 77), in an ideal situation, a viewer is so engaged in the narrative of a given production, that no outside stimuli can divert her/his attention from it. This would be also in line with Murray's (2017) thesis that "[a] stirring narrative in any medium can be experienced as a virtual reality because our brains are programmed to tune into stories with an intensity that can obliterate the world around us" (p. 123).

It is believed that "[a] major concern of movie producers is that their products have

the capability to immerse, i.e. to make the audience members plunge in the mediated scenery." (Wissmath and Weibel 2012: 277). In the abovementioned best-case scenario, mediated environments (eg. the world featured in a film) are perceived as real and an individual gets easily immersed into such a world (Draper, Kaber, and Usher 1998). However, retaining the immersive quality of a production becomes more challenging when it is accompanied by AVT.

This is precisely why subtitles are commonly perceived as a disturbance – they "draw the attention away from the displayed environment which could interfere with the psychological immersion in the world displayed by the movie" (ibid.: 279). In their research on the impact of dubbing and subtitling on attention allocation and psychological immersion which employed eye-tracking, Wissmath and Weibel (2012) observed that, surprisingly, both modalities bring similar effects in terms of information processing. Furthermore, they concluded that both dubbing and subtitling assume psychological immersion at a similar level, whereas subtitles reduced the sense of "spatial presence, transportation[,] and flow" (p. 288).

Although the presented study did not attempt to measure psychological immersion according to the typical categories measured with regard to media immersion (presence, transportation, identification, perceived realism) (see: Kruger et.al. 2017), it instead used the self-reported measure of participants' declarations concerning the level of perceived humor in the presented AVs, which can be perceived as measuring the level of enjoyment.

1.6.1 Language and Cultural Immersion

In the case of American humorous productions deeply rooted in SC, two other aspects of immersion might be taken into consideration: language and culture. In films and TV series, both of these will be, of course, mediated. Nevertheless, should a viewer attempt watching an AV in the original, the language and cultural immersion might be realized. In the discussed context, the former assumes that an individual is directly exposed to the foreign language – the language of the original. In terms of the latter, Hanvey (1992) identifies four levels of cultural immersion:

1) **facts, stereotypes, and deficiencies** – a large comprehension gap still exists between SC and TC;
2) **shallow comprehension** – subtle traits can be identified in the thought and behavior of the SC members;
3) **in-depth comprehension –** acceptance of SC and understanding of the reasons behind certain modes of behavior;

4) **empathy –** can be achieved only by immersion in the SC (pp. 182-192).

Both types of immersion may contribute to language learning and getting acquainted with the SC. The more an individual knows, the greater understanding of the culture is possible to attain. It remains, however, uncertain whether shifting the focus from psychological immersion and paying greater attention from the plot itself to language and culture when watching American humorous productions hampers the former. It might well be the case, yet, it remains to be examined.

1.6.2 Immersive Nature of Humor

Humor "is rooted in a specific cultural and linguistic context, but it is also an indispensable part of intercultural communication and mass entertainment" (Spanakaki 2007: no page). In order for a viewer to experience laughter when watching a humorous production deeply rooted in the SC, one must first be able to immerse oneself linguistically and culturally in the stimulus. As Raskin (1985) stated, "[t]here is nothing unusual about the phenomenon [of humor]. Somebody hears or sees something and laughs. In most cases this means that the person finds the audial or visual stimulus funny" (p. 1). Nevertheless, in order for a viewer to find an AV deeply rooted in SC funny, s/he must possess certain competences, which are discussed later in the Thesis.

However, although humor and the ability to consider certain stimuli funny are universal – "surprisingly many jokes and situations will strike surprisingly many, if not all people as funny" (ibid.: 2) – "[o]bviously, individual humorous responses to the stimuli (…) will vary widely, and it is not only that people tend to find different things funny but they also exercise this ability in various degrees" (ibid.). In light of these observations, even an AV in the original will likely not result in identical responses (even among source audience). Thus, the translated version(s) must take into consideration not only the change in the language, but also humor acts rooted in SC that should be rendered in such a manner as to cause immersion and thus evoke laughter also among target audience.

1.6.3 Immersion-Related Limitations of the Experiment

As it has already been emphasized, in order for an individual to get immersed in an AV, a number of conditions must first be met. Despite the attempt to imitate the comforts of a natural viewing situation of watching AVs on a computer screen (the lights in the room had been dimmed[1]; the chair and screen adjustable; no interruptions), the immersive quality of

[1] Rooney et.al. (2014) found out that when viewing short films with lights off, participants reported

the viewing experience during the conducted experiments was inherently limited, due to three factors:

1. experiment participants did not watch full films/TV series, but only selected scenes (hereinafter referred to as clips);
2. the viewing situation was not a natural one (a laboratory room; researcher present);
3. experiment focused on the reception and perception of culture-specific references that contributed to overall level of humor; as such, depending on the mode of AVT employed, the participants may have been granted full/partial/no access to the SC. Additionally, even in the case of a full access to the SC reference, the ability to recognize the denotation thereof would be vital.

As the viewing situation is believed to be a contributing factor in terms of immersion (see Slater 1999; Rooney et.al. 2014; Kruger et.al. 2017), it should therefore be expected that the self-reported results for the level of humor will be lower than it might have been the case when watching an entire film or a TV series episode.

1.7 Chapter Conclusions

The memory-related receptive and perceptive phenomena presented in this Chapter are clearly not exhaustive. However, the presented overview has been carefully selected in order to illustrate the key findings of the study.

By drawing attention to the notions of Wundtian recognition, iconic and short-term conceptual memory, change blindness, and selective attention, the stage of noticing certain aspects in the visual layer of AVs has been emphasized. Attribute amnesia and expectancy-based binding are a step forward in the process and constitute the stage of remembering what has been received – which sometimes might take the form of false memories. In terms of a more intentional (yet, often subconscious) actions of the viewers, blinking inhibition and psychological immersion have been discussed. Finally, language and cultural immersion as well as the immersive nature of humor have been tackled, taking into account the main areas of interest of the presented research.

All these elements will serve as the building blocks in understanding the results of the eye-tracking experiments in Chapter 3. They therefore constitute a valuable background that enables a broader context for the findings.

significantly higher engagement and appreciation.

The days of decisions taken by just a few agents,
used to dictating what audiences like and dislike,
are progressively coming to an end.

– Frederic Chaume (2012)

2 AVs and AVT in Poland

The landscape of AVT in Poland offers a complex perspective on audience's viewing styles and preferences. All three modes of "AVT proper" (dubbing, voice over, and subtitling) are commonly produced for various types or genres of AVs and employed by the Polish viewers accordingly (see Szarkowska 2009).

Voice over is traditionally applied to television, apart from productions aimed at children, which are commonly dubbed – which is also the case in the cinema. Awedyk (2016) differentiates between the AVT approaches employed in Poland by public, or state-owned channels (TVP) together with several mainstream commercial broadcasters (TVN, Polsat), which cultivate a more traditional approach and thus employ voice over, whereas "satellite channels aimed at the younger audience (Teletoon, Disney, or MiniMini, to name but a few) have opted for dubbing, both in the case of cartoons for pre-school children and actor TV-series" (p. 32). At the same time, the channels that focus on broadcasting films (Canal Plus, HBO) tend to provide two AVT options, with viewers able to tune out voice over and select subtitles instead (ibid.: 32-33). Moreover, "TV subscribers with access to digital television can switch off the voice-over on the above-mentioned three major Polish channels and watch films in the original version, without any translation into the target language" (ibid.: 33). Subtitling has been traditionally adopted for the cinema (with the exceptions mentioned before).

The fact that English has become a lingua franca has also an inadvertent impact on translation (see House 2013; Foley and Deocampo 2016; among others). With the improvement of the linguistic competence in English of Polish viewers paired with the digital revolution that ensured the rise of availability of online televised and cinematic content, more viewers are also able to screen such productions in the original, because the online access to these versions is easier than ever. As observed by Matamala (2017), "[t]he continuous transformation of a society where audiovisual content is ubiquitous, technology is paramount and citizens are becoming netizens impacts directly on AVT practices and, by extension, on AVT research" (p. 11).

As indicated in the Introduction, this part of the thesis is not intended as an overview of current research into audiovisual translation. Instead, its main objective is to draw attention the key phenomena and changes that are related to the experimental part presented in Chapter 3.

2.1 AVT Reception and Audience Perception

Each mode of AVT abounds in technical constraints and norms that aim to reduce the cognitive load on the part of the audience. The views on how much effort each mode requires vary, however, to a various extent. The stage of reception therefore rests on which mode of AVT has been employed, and may later have an impact on the perception.

Dubbing is believed to result in the most effortless reception, as it does not require following any additional text on the screen. Therefore, dubbed contents might be perceived as more familiar than subtitled ones (Mailhac 2000). Additionally, target audience may identify with actors speaking target language (Koolstra et al. 2002) and thus contribute to the immersive quality of the AV. This fact, however, blocks the access of the target audience to the original dialogues. As such, "[t]he dubbed cinema is the cinema of lies, mental laziness, and violence, because it gives no space to the viewer and makes him still more deaf and insensitive" (Straub in Rubinoff 2011: 9). Imperfect synchronicity, which usually accompanies dubbing, does not appear to discourage the viewers, as dubbed contents are perceived as more natural by an audience used to this mode (Koolstra et al. 2002; Wissmath and Weibel 2012: 279). However, it also often leads to condensation of the dialogues (ibid.).

Subtitles, on the other hand, are perceived by its proponents to be "more authentic than any dubbed soundtrack" (Wissmath and Weible 2012: 278-279). As it will be further examined in the presented analysis, subtitles also contribute to "facilitating mnemonic retention, helping to raise awareness of cultural and intercultural issues and pragmatic aspects of communication, increasing motivation[,] and enhancing the overall learning experience" (McLoughlin and Lertola 2014: 70). Although it is commonly believed to draw attention away from the image and thus "interfere with the psychological immersion in the world displayed by the movie" (Wissmath and Weible 2012: 279), d'Ydewalle, van Rensbergen, and Pollet (1987) observed that the process of shifting between the subtitles and the image is very much automatic and so the viewers have no difficulty in following both. As a result, the majority better remember the content of an AV (Gielen 1988). It should, however, also be stressed that in terms of amateur subtitles, the rendition is very often much more "authentic" as it does not necessarily follow subtitling norms (Caffrey

2012: 224). Nevertheless, in subtitling, “synchronization is realized by the condensation of content, which is usually constrained by the number of characters available on-screen” (Franco et.al. 2013: 32-33).

Voice over appears to be the most controversial mode of AVT. Labelled “the orphan child of audiovisual translation (Bogucki 2013: 20), it is a “multifaceted, neglected but innovative mode of transfer” (Franco et.al. 2013: 13-14). Researchers point to the fact that it shares some features also with dubbing and subtitling (Orero 2009: 15). It must, however, be borne in mind that in voice over “there is no room for overtranslations or descriptive explications of e.g. culture-specific terms” (Kovacic 1998: 127-128), which potentially results in a loss of a number of SC references and the so-called “missing jokes” (López González 2017: 142). The read-out-loud text of voice over must also be synchronized to some extent with the speech of the original, as well as the image (Franco et.al. 2013: 32). Therefore, as identified by Grigaraviciute and Gottlieb (2000), the voice-over dialogues are often even more concise than subtitles.

2.1.1 Audience Preferences and Expectations

To quote Bogucki (2013), “[t]he current age is clearly a screen-dominated era” (p.11). In a 2016 study with participation of 83 informants from Poland (44 participants) and Norway (39 participants)[2], Awedyk made several observations that are worth taking note of in light of the presented research. In terms of the so-called “favorite media”, 63% of Poles selected television, 30% cinema, 21% DVD or Blue-Ray, 18% VOD, whereas 34% selected the “other” category, which stands for using illegal online resources for watching American productions, mostly TV series (Awedyk 2016: 37). As the researcher suggests, the size of this group “may stem from the fact that at the time of the survey the V[O]D giant Netflix had not yet entered the Polish market, but experts, however, are rather skeptical whether its launch will make any impact on the already existing preferences of Polish film buffs” (ibid.).

With 77% of all internet users in Poland using video-on-demand (VOD) platforms for watching televised content (MEC Analytics & Insight 2016)[3], and a number of viewers willing to pay for the content online (ipla: 55%; vod.pl: 43%; cda.pl: 39%; player.pl: 37%; Zalukaj: 43%; Netflix: 10%), it becomes clear that watching AVs online has gained on prevalence. At the same time, most Polish online viewers find it irrelevant whether they pay for legal or illegal video content, as over 50% of all users believe that platforms

[2] As emphasized by Awedyk, the majority of respondents were deaf or hard-of-hearing, which might have affected a higher score for subtitling. Nevertheless, this fact constitutes ever more the reason for comparing the two population samples.

[3] The study employed the CAWI method. It was conducted on the sample of 2,000 Polish internet users in May 2016.

respect property rights for the available productions. Moreover, 90% of all internet users in Poland watch longer AVs (films, TV series, documentaries) online. In 2016, over a half of all users declared that they watch long AVs online at least once a week; in the group of 15-24 y.o., the number reaches around two thirds of all respondents. The group exhibits also most vividly the phenomenon of the so-called *binge-watching*, with one in four representatives of the group watching at least four episodes of a TV series at one sitting (ibid.).

As pointed out by the authors of the research, the year 2016 already marks a disturbance in the market of online platforms due to the entrance of Netflix onto the Polish market (September 2016). Before the launch of the platform in Poland, it had been reported in the media that traditional service providers have nothing to fear from the online platform in light of the U.S. results, which did not pose a threat to traditional nation-wide providers (Rączka 2016). However, at the beginning, the provider was being accused of not being aware of Polish AVT reality and providing dubbing instead of voice over for live action series (Tracewicz 2016); Polish subtitles were also available. Nevertheless, despite the initial difficulties, Netflix has recently been reported to be one of the most widely recognized online video content providers in Poland (Wavemaker 2018). However, the results of ShowMax, which entered the Polish market on February 2017 (already after Netflix, HBO Go, and Amazon Prime have been introduced), and at the beginning was even perceived as the potential rival of the first one (Wawrzyn 2017) due to low charges and Polish translations available at hand, show that the platform might live up to the expectations of media commentators (Gajewski 2017).

The year 2017 brought even higher numbers for the phenomena discussed above. Video Track III, a study by the Wavemaker agency conducted in October 2017 (Kurdupski 2018)[4], revealed that already 94% of Polish internet users watch longer video formats online – a level which, according to the researchers, has stabilized throughout the last few years. 60% watch films and TV series online at least several times a week, whereas 24% do that every day. The so-called "heavy-users" prevail in the age group between 15-24 y.o. (29%) and 25-34 y.o. (28%). The trend is lower for Poles aged over 35. Moreover, the study shows that the number of viewers employing online streaming platforms has stabilized (it was at the level of 72% in 2015, whereas for both 2016 and 2017 it was at the level of 77%). The researchers also point to the fact that subscription platforms (the so-called SVOD) such as Netflix, ShowMax, or Amazon Prime, have significantly changed the landscape of online streaming in Poland. According to Joanna Nowakowska, an expert from Wavemaker, "[u]ntil recently, television in Poland has been a surprisingly stable medium,

[4] The study was conducted on a sample of 2,000 Polish internet users aged over 16 y.o.

even when compared with other markets in the region. It can, however, be observed that as a result of investments made by VOD platforms, their offer is becoming an alternative to television" (ibid.).

It should, however, be noted that the trend for watching more AVs online does not necessarily mean that an average Polish viewer abandoned watching traditional television altogether. A 2017 research by IRCenter (2017) shows that this is not the case. However, it can be observed that internet users are, indeed, less likely to admit watching TV in the traditional form, instead of employing online platforms (ibid.).

Interestingly, Tracewicz (2016) made a remark that perfectly summarizes the general mood surrounding AVT modes in Poland:

> "Although the supremacy of subtitles over voice over is non-debatable, I sometimes like to watch something with voice over – especially when I am not just sitting in front of the screen, but I am multitasking. It gives me a certain degree of freedom. For me, dubbing, outside of animated films, is unacceptable and I am astonished that the Netflix supervisors had not noticed the fact (or rather, noticed it, but already after the fact) that Poles watch films and TV series less eagerly with dubbing than with voice over. Although our neighbors might prefer such a solution, here, it seems that only productions aimed at children and the youth, together with the animated ones, make some sense in the dubbed version".
>
> (Tracewicz 2016; own translation)

This set of "common beliefs" shall be further examined in Chapter 3.

Furthermore, Awedyk's research (2016) reveals which modes of AVT Poles commonly employ for various media types. When watching television, 67.5% still resort to voice over – despite the mode being relatively neglected in terms of research, even though the volume of studies devoted to this modality increases (Matamala 2017: 13). Coming back to Awedyk, 30.5% of Poles opt for subtitles, and only 2% for dubbing. The study showed also a clear preference for subtitling in cinema (90%). At the same time, in the case of VOD, this modality ranks similarly to voice over (the former was selected by 48%; the latter by 46%; with only 6% for dubbing) (p. 39). The trend towards a more subtitle-oriented audience in Poland appears to stand in opposition to the perceived status of Poland as a voice-over country (Gottlieb 2001: 244, Garcarz 2007, Bogucki 2010), but is in line with the recent changes in this perception (see Szarkowska and Laskowska 2015).

2.1.2 Audience Competences

According to a 2015 research conducted by TNS OBOP[5] (2015), based on participants' declarative responses, 27% of Poles know English well. Apart from that, 6% declared their

[5] The nation-wide study employing the CAPI method was conducted on May 8-13, 2015, on a representative sample of 1,000 Poles aged over 15 y.o.

proficiency in English, whereas 24% stated they know the basics. This makes up for 33% of fluent English speakers, or, more broadly, 57% of Poles who know English to some extent – at least in their own opinion. It is important to note that this group does not include individuals who know only some phrases in English (7%). It appears that the declarative linguistic proficiency is truly reflected in Poles' actual skills – in 2017, Poland held 11th place in the EF English Proficiency Index covering 80 countries, and 9th place of all 27 European states (EF EPI 2017), scoring "high proficiency" in the ranking. This level, according to the methodology of the Index, is sufficient to allow for understanding TV shows, among others. Although Poland dropped one position in comparison with 2016, it still observed slight progress (+0.58%).

According to the abovementioned study by Awedyk (2016), when compared with Norwegians, Poles declared lower level of linguistic skills, with the majority at the upper-intermediate level (44%). The rest of Polish respondents was distributed almost evenly between the intermediate (29%) and advanced (27%) levels (p. 36).

2.1.2.1 Recognizing Intertextual Humor Acts

Intertextual humorous references based on cultural competence of viewers are a thorn in the eye of a translator. Diot (1989) once stated that "[w]hen it comes to translating humor, the operation proves to be as desperate as that of translating poetry" (p. 84). This is true due to several factors.

First of all, "[t]he translator must be able to recogni[z]e the reference (religious, cultural, etc.), allusion, a cliche, a famous quote and translate it in the correct way so that the spectators of the (…) audiovisual text will have the same possibilities of recogni[z]ing the intertextuality as the spectators of the original text" (Agost 1999: 103, translation after López González 2017: 137). As such, they go beyond the text itself and reference other sources (Attardo 2001: 87).

Secondly, "[t]he relative or absolute untranslatability is generally related to cultural and linguistic aspects" (Vandeale 2010: 149). Apart from that "the translator of humor has to cope with the fact that the "rules," "expectations," "solutions," and agreements on "social play" are often "group- or culture-specific" (Vandeale 2010: 149). Should a translator fail, the failure will be evident as target audience will not identify the joke.

A viewer must be qualified to identify, interpret, and understand the joke, and therefore resort to "a fund of shared knowledge" (ibid.: 139). Only then it can evoke laughter. Intertextual humor is understood precisely as "[a] type of hum[o]r which in order to trigger laughter depends on the viewer's previous knowledge to recogni[z]e it in the film" (López González 2017: 137), which is rooted in "extra knowledge which belongs to a

community, nation or culture" (ibid.: 138). The culture repertoire, employing Even-Zohar's terms, or "the repertoire *in* culture, or *of* culture, is where the necessary items for that framework are stored" (1997b: 20). Such a repertoire assumes also sharedness thereof, which enables members of a given culture to "communicate and organize their lives in acceptable and meaningful ways to the members of the group" (ibid: 21).

Noteworthy, intertextual references might take the form of overt (appear explicitly) or covert (occur implicitly) intertextual allusions, or intertextual macroallusions (a more extensive, elaborate or recurring reference on a macro level of a given production) (Ranzato 2016: 64). Although intertextual references may stem from not only verbal, but also "visual, graphic, paralinguistic or musical elements" (López González 2017: 144), "[b]esides explicit reliance on contextual information, intertextual jokes are not different semantically or otherwise from non-intertextual jokes. The mechanisms involved are essentially the same (Attardo 2001: 87).

Finally, it must be emphasized that in cinematic productions humor may take two forms: a viewer laughs *with* the characters or *at* them (Kozloff 2000: 54). Sometimes, instances of humor are introduced to genres in which they do not typically occur to introduce a lighter moments (ibid: 53). After all, "[h]umorous dialogue (…) is not what is said; it is *where* it is said, *how* it is said, *who* is doing the saying, and who are the characters involved and/or physically or verbally responsive to that dialogue" (Jones 1990: 210). As observed by Wells (2013), "[t]his character-centered, situation-based model of hum[o]r necessitates that the key figures are already defined in their core motivations, and that these aspects of the characters should create a dramatic conflict, which in turn prompt the comic events" (p. 60). It might also happen that "the viewer may hold the character responsible for producing a humorous utterance, although the latter does not nurture any intention to be humorous" (Dynel 2013: 136). If that is the case, it may be the manifestation of the fact that an individual is not a competent AV viewer.

2.1.2.2 Intertextual Humor as Cultural Lacunas

Academically, four main types of humor theories may be distinguished: theories of incongruity, of superiority (see Vandeale 2002), of release, and linguistic theories (Krikmann 2006: 27-28; see also Vandeale 2010). The latter, however, are somewhat related to the first type, yet, may be treated separately. Pertaining to this category is Attardo's Isotopy-Disjunction Model of Jokes, which indicates that "referential jokes are translatable from one language to another in principle, whereas verbal jokes are translatable only incidentally and exceptionally" (ibid.: 40). At the same time, referential jokes occur more often than verbal jokes (see Attardo 1994: 101-102; Attardo et al. 1994:

30), which is supposedly due to the fact that people prefer the former ones.

Expectations and previous experiences are key factors in enjoying a humorous stimulus. These stem from the fact that "[r]esponding to humor is part of human behavior, ability or competence" (Raskin 1985: 2).

As emphasized by Freud (1905), expecting that something funny will occur – or, in other words, being "attuned to comic pleasure" (p. 158) – is one of the factors accompanying the emergence of humor. At the same time, the fact that "[p]eople grow and adapt based on their experiences (…)[,] has an effect on how funny jokes seem to be" (Abdalian 2005: 29). Noteworthy, as Raskin emphasizes, "[e]very humor act occurs in a certain culture which belongs to a certain society" (ibid.: 5) and so "[t]he particular problem with humor translation is that humor relies on implicit knowledge" (Vandeale 2010: 150).

When encountering an intertextual reference – often in the form of a cultural lacuna, thus a seemingly untranslatable cultural reference to the SC – such humorous references are frequently omitted or modified, and as a result become "missing jokes" (López González 2017: 142). Nevertheless, target audience should be given a chance of recognizing the original, even though they might not be competent enough to deal with cultural lacunas – understood as SC elements that have no equivalent in TC or SC references that may not be easily recognized by target audience (Łabendowicz 2014: 20). After all, the exposure to SC assists in the "cultural learning process" (López González 2017: 150).

2.2 The Demotic Turn in AVT

Today's multimedia societies are taking charge of what they "consume" to such a degree that they may be referred to as *consumers-turned-producers* (Pérez-González 2014: 75) or *prosumers* (Iwabuchi 2010; Denison 2011). This involuntary opening of the industry enabled by "Linguistic Competence (of the source text language), Availability (of online tools for rendering amateur translations), Immediacy (of access to online translations) and Free-of-Chargeness (thereof)" (Łabendowicz 2017: 162) now bears fruit. A wide range of amateur-generated subtitles are currently easily accessible online. As observed by Suojanen, Koskinen, and Tuominen (2014), [i]n today's digital world, (…) users are increasingly active, and they expect to play participatory roles during the entire product life-cycle" (no page). It should, however, be noted, that these developments so far relate chiefly to subtitling in the form of fansubbing.

2.2.1 Participatory Audiovisual Translation

A wide range of AVT software (both professional and amateur), which in a number of cases is free of charge (see Matamala 2017: 20), made it possible that currently various tasks can also be completed solely online, especially thanks to various new subtitling tools[6] (Matamala 2017; Athanasiadi 2017). Although initially fansubs referred strictly to amateur translations of Japanese anime productions that date back to the 1980s (Díaz Cintas and Muñoz Sánchez 2006), they are now recognized as "the most important manifestation of fan translation" (ibid.: 38), despite "not [being] recognized as a university discipline" (ibid.).

Nowadays, it is a common practice that fansubs are rendered by only one amateur, in spite of the initial recognition of a number of people involved in the process of translation (ibid.: 38-39). Such translations are also more frequently created by amateur subtitling collectives (Pérez-González 2012). As a consequence, the stages of translation may not be as clear-cut as before (ibid.: 40-43). It has also became recognized that fansubs "do not follow certain rules or even if they do, they are subject to individually defined rules" (Mollanazar and Nasrollahi 2017: 157). It must, however, be emphasized, that "the quality of the translations circulating on Internet is very often below par, although on occasions some fansubs do not have anything to envy to the quality of the licensed translations, commercially distributed on DVD or broadcast on television" (Díaz Cintas and Muñoz Sánchez 2006: 46).

On the other end of the spectrum, audiences have currently numerous options for viewing films, TV series, and other AVs. Smartphones, tablets, iPads, laptops, netbooks, to name but a few, provide viewers with an opportunity to screen AVs anywhere, anytime – with a wide range of applications for incorporating subtitles, dubbing, and audio description (see Matamala 2017: 21). All these phenomena contribute to the constant growth and further development of a community of users who are both avid AV content producers and consumers.

2.3 Chapter Conclusions

Summarizing the abovementioned discussion, there are several potential consequences of the recent changes in the sector of production of audiovisual translations. In order to present them in a logical manner, they may be divided into translator-related, product-related, and consumer-related.

[6] Matamala (2017) lists the example of more professionals moving their work to the could (p. 20), with such platforms as ZOO subs, iMediaTrans (see also Díaz Cintas 2015: 637) or OOONA (could-based subtitling toolkit; see Athanasiadi 2017). At the same time, as Athanasiadi (2017) points out, "subtitling is stepping towards a nee era since traditional subtitling software is gradually transformed into online, easily accessible and flexible applications" (p.29).

First of all, with the audiences ever more vocal and clear about their expectations, preferences, and viewing styles, translators might be expected not only to acknowledge these, but also to adapt their modus operandi. Whether they would be expected to provide more literal translations for subtitles in order to satisfy the viewers' need for an aid in language and cultural learning, remains uncertain. As it becomes apparent that the market of subtitles becomes more open and democratized due to individual online fansubbers and the emergence of amateur subtitling collectives, this might be the case.

Secondly, the market of AVs in Poland is changing and the society becomes more digitized. This encourages content providers to offer the consumers more options in terms of modes available. Moreover, with the democratization of AVT and the rise in popularity of amateur audiovisual translations, the end product is often not up to the standard and norms of professionally rendered translations. Nevertheless, since such a product tends to be more literal, numerous intertextual humorous references might be intelligible to target audiences. This, however, appears to apply solely to subtitles, as neither dubbing, nor voice over is yet commonly produced by amateurs in Poland – most likely due to lack of free online tools and a more complex process of rendition.

Finally, consumers of AVT in Poland appear to be facing a very promising time. Both content providers and amateur translators make it easier than ever to watch various productions with the mode a viewer prefers. Audience competences also significantly influence their preferences and expectations. Having higher linguistic competences, Polish viewers also have the opportunity to turn translators themselves due to the omnipresence and availability of online subtitling tools and in this way a chance to meet their own translatory expectations. As a result, these “cosumers-*cum*-translators” (Pérez-González 2014) as well as average viewers are the unquestionable winners of the changes that are currently taking place.

Despite, or rather in light of, the overview presented in this chapter, a much more detailed examination of the ongoing changes in crucial. Only gaining a greater insight into the actual potential shifts in audiences reception, perception, and viewing styles might make this so far rather general discussion more specific.

[I]n the filmic discourse, the audience is involuntarily deciphering
a whole set of verbal and non-verbal codes
which facilitate understanding of the whole context (…).
– Hussein Mollanaar and Zeinab Nasrollahi (2017)

3 Research

The research presented in this chapter began in July 2015 with the Open Online Survey. It was followed by a series of eye-tracking experiments accompanied by the Post-Experiment Online Survey that ended in September 2016. Altogether, the study involved 239 subjects, who took part either in the online, preliminary stage of the study, or joined the eye-tracking stage. The following sections discuss in detail the design of the respective stages, as well as provide an analysis of the collected data.

In order to show the correlation or differences between the obtained data, the chronological order of the stages was abandoned for the sake of clarity of presentation. Therefore, the two surveys (Open Online survey and Post-Experiment Online Survey) were presented in the same section. Next, the eye-tracking experiments were analyzed.

3.1 Online Surveys

During the research, two separate surveys were conducted. First, an Open Online Survey (204 participants) served as the basis for selecting audiovisual materials, preparing the eye-tracking experiments, and identifying preliminary hypotheses. Then, a Post-Experiment Online Survey (35 participants), utilizing the same survey format but extended by one additional question, was conducted. The aim of the latter was to examine the expectations and preferences toward AVT proper (dubbing, subtitling, and voice over) (Okyayuz 2017: 115) of a more select group of individuals who willingly engaged in the experiments.

Therefore, this section gives an overview of the results of the Open Online Survey (henceforth referred to as OOS), which are instantaneously compared and contrasted with the findings of the Post-Experiment Online Survey (henceforth referred to as PEOS).

It should be borne in mind that while the OOS consisted mostly of spontaneous responses to the researcher's personal request to fill in the survey form online, with no prior preparation of the respondents in terms of the main theme or the objective of the study, the PEOS features the responses of individuals who had already taken part in the eye-tracking experiment – therefore, the respondents were aware of the area investigated.

Moreover, experiment participants were chiefly people relatively well-acquainted with American comedy productions (which becomes evident in the presented results) as they had replied to an online advertisement of the experiment, which already indicated the main fame of reference. This differences are of crucial importance in light of the presented findings.

3.1.1 Objectives

The rationale behind the Open Online Survey was to examine the approaches and attitudes of Polish viewers towards AVT proper with regard to humorous American productions deeply rooted in Source Culture (SC) that feature intertextual humor acts. The survey was conducted between July 2015 and January 2016[7]. The collected results served later on as the basis for designing and preparing a series of eye-tracking experiments discussed later in this chapter.

The Post-Experiment Online Survey was designed chiefly in the same manner as the Open Online Survey. However, as the former involved contributions for the experiment participants, it contained one additional question (*Is it important for you whether a translation was rendered by a professional/amateur?)* in order to provide an even greater insight into the viewers' AVT preferences. All participants who took part in the eye-tracking experiment were asked to complete PEOS within one week after the experiment session took place.

3.1.2 Design

Both surveys were designed and conducted in Polish. Open Online Survey consisted of fifteen questions – twelve core questions and three questions related to demographics (sex, age, place of residence). It employed both open (3) and closed questions (12). All questions were devoted to a personal, individual evaluation of certain phenomena related to AVT, participants' experiences, and self-evaluation of their linguistic skills and cultural understanding of the SC.

Post-Experiment Online Survey consisted of sixteen questions. As in the case of the OOS, it included thirteen so-called core questions and three questions related to demographics (sex, age, place of residence). Accordingly, it featured both open (3) and closed questions (13). Similarly as in the case of the OOS, in PEOS, the participants were asked to provide a personal, individual evaluation of certain phenomena related to AVT,

[7] Parts of the discussed Open Online Survey at an earlier stage were also briefly discussed in the article Łabendowicz O. (2016) "Lost Belongingness? Implications of Audience Expectations and Preferences on Re-Creating Culture in Audiovisual Translation," [in]: *From Motion to Emotion: Aspects of Physical and Cultural Embodiment in Language,* ed. by Marek Kuźniak, Bożena Rozwadowska, and Michał Szawerna, *Łódź Studies in Language,* Peter Lang, pp. 161-174.

participants' experiences, and self-evaluation of their linguistic skills and cultural understanding of the SC.

3.1.3 Participants

For both surveys, a self-selecting method of recruiting participants was in place. All 204 respondents took part in the OOS voluntarily (see: Annex 1). There was no prior selection in place. The survey was announced on Facebook personal account of the researcher and was further disseminated via private messages. All participants remained anonymous.

On the other hand, 35 individuals who previously were a part of the eye-tracking experiments took part in the PEOS. As in the case of OOS, this time the experiment participants also applied for the study on a voluntary basis.

The rationale behind Post-Experiment Online Survey was similar to that of the Open Online Survey, yet the main focus of PEOS was slightly altered. Namely, indeed, its secondary aim was to see what are the approaches and attitudes of experiment participants toward AVT proper with regard to humorous American productions deeply rooted in the SC and to correlate the obtained data with the results of the Open Online Survey conducted on a greater scale. However, its main objective was to check to what extent being first exposed to a more conscious situation of being immersed in various AVT modes or lack thereof (by participating in the eye-tracking experiment) influences the expectations and preferences or overall perception of AVT by the respondents. This is the reason for instructing the experiments participants to fill in the online form after the eye-tracking experiment was completed, and not before.

3.1.3.1 Age

Overall, 204 individuals aged between less than 18 y.o. and over 45 y.o. took part in the OOS. The majority of participants were aged between 18 and 25 y.o. (Figure 1). The majority of participants was aged between 18 and 25 (139 participants). Another major group consisted of respondents aged between 26-35 y.o. (54 participants). Furthermore, there were also several contributions to the survey by respondents aged 36-45 (6 participants), below 18 y.o. (3 participants), and above 45 y.o. (2 participants). On the basis of the age demographics, the participants may be chiefly described as young adults or Millenials, with few exceptions to this general trend.

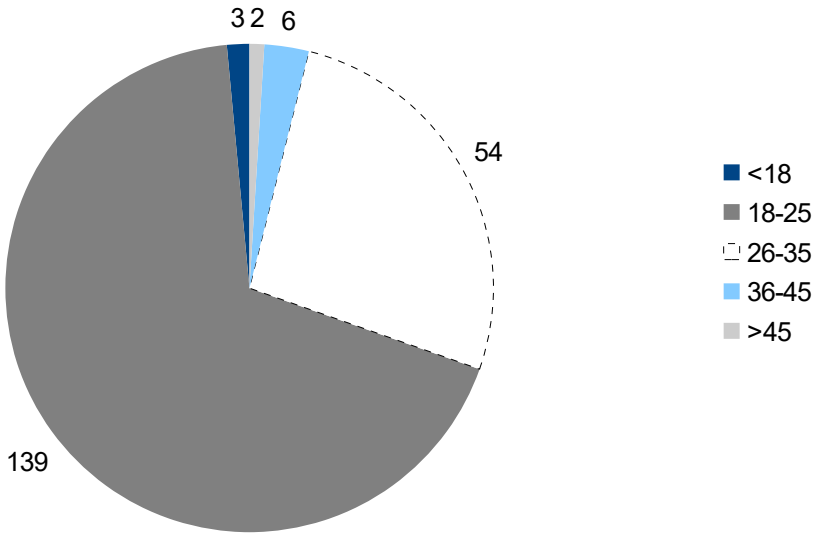


Figure 1: OOS: Proportion of Open Online Survey participants depending on their age.

The PEOS participants represented three age groups (Figure 2): 18-25 y.o. (8 participants), 26-35 y.o. (22 participants), and 36-45 y.o. (5 participants). Thus, contrary to the Open Online Survey discussed earlier, here the majority of participants (amounting to almost 63%) represents mostly the Generation Y. In light of this deviation from the bulk of responses in the case of the OOS, this constitutes another variable that shall be taken into consideration when analyzing the results.

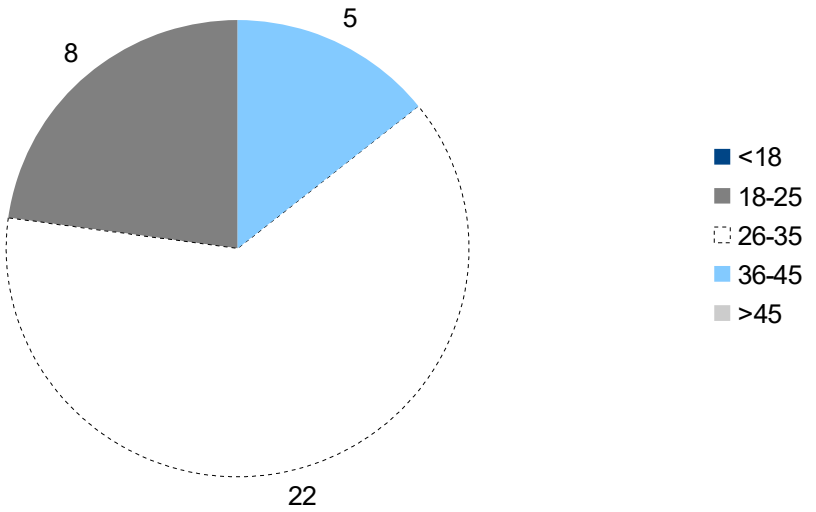


Figure 2: Proportion of Post-Experiment Online Survey participants depending on their age.

3.1.3.2 Sex

129 women and 75 men (Figure 3) participated in the Open Online Survey. This constitutes

a slight deviation from the 2015 human sex ratio in Poland (Hrynkiewicz et.al. 2016).

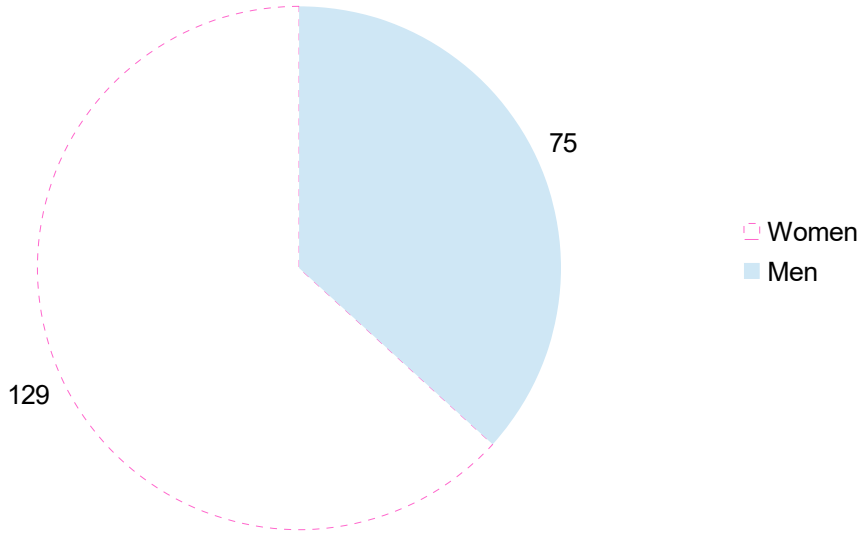


Figure 3: OOS: Proportion of Open Online Survey participants depending on their sex.

The participants of the PEOS joined the study after responding to an online announcement about seeking volunteers to take part in an eye-tracking experiment devoted to American comedy productions. Only basic general information was provided to ensure receiving as objective results as possible. No pre-selection was employed in order to have the broadest possible cross-section of replies. In total, 35 participants took part in the series of experiments: 16 men and 19 women (Figure 4). When compared with the human sex ratio, this proportion may also be considered as relatively well reflecting the reality.

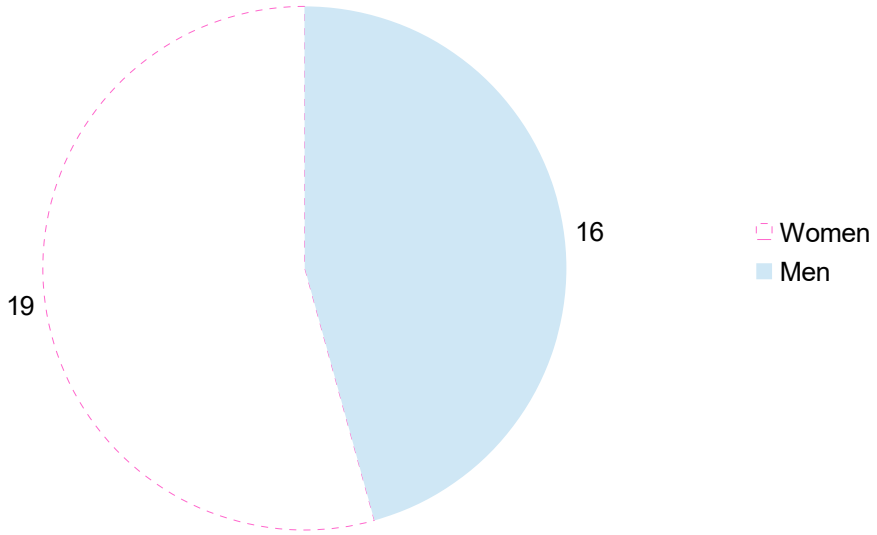


Figure 4: PEOS: Proportion of Post-Experiment Online Survey participants depending on their sex.

3.1.3.3 Place of Residence

All respondents of the OOS were Poles living either in Poland or abroad (Figure 5), residing not solely in metropolises but also in small towns – the objective was to include the most representative sample of a population possible. The majority resides in the central part of Poland, mostly in the city of Lodz (127 respondents) or in its proximity (Zgierz: 3; Głowno 1; Mroga Górna 1; Aleksandrów Łódzki 1; Łask 1; Łowicz 1; Konstantynów Łódzki 1; Krosnowa 1; Ozorków 2; Sieradz 2; Bełchatów 3; Uniejów 1; Wieluń 1; Łęczyca 1; Grabia village 1). Some participants reside in other major cities, including the capital city, Warsaw (17 respondents) and its vicinity (Piaseczno 1), to the west of Lodz: Wrocław (4 respondents) and Kalisz (1); in the south-western part of Poland (Piekary Śląskie 1; Tychy 2), in the northern part of the country, at the seaside (Sopot 1; Gdańsk 1; Szczecin 1), in the Świętokrzyskie voivodeship (Końskie 8; Stąporków 2; Starachowice 1); and in the south-eastern part of the country (Sanok 2; Uherce Mineralne 1).

As it has been mentioned, the OOS was also completed by Poles living abroad – several responses from the expatriates living in the United Kingdom (London 2; Manchester 1; Oldham 1; Birmingham 2), as well as in the capital cities of other EU states (Amsterdam 1; Bratislava 1; Brussels 1) were submitted. One participant failed to provide the name of the city he/she lives in, stating only that it is "a city" (not marked on the map).

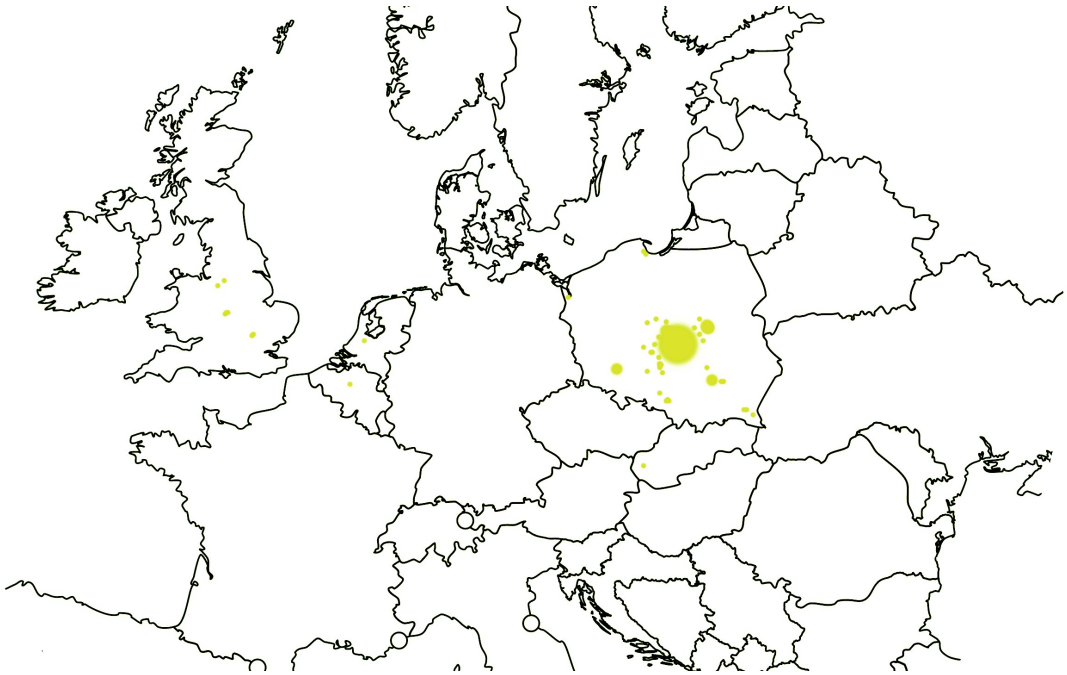


Figure 5: Places of residence of Open Online Survey respondents

In the case of the PEOS, almost all participants were Poles residing in Warsaw (33 subjects), with only two exceptions (one subject resides in Ząbki, within 10 kilometers from Warsaw, and the other in Końskie, a town in the Świętokrzyskie voivodeship, south of

Łódź). This homogeneity is a result of the fact that the study was conducted entirely in the capital of Poland and thus it was more likely that the participants were recruited from this locale.

3.1.4 Recognizing Humorous American TV Series

First, the participants of the Open Online Survey were asked to identify which of the listed humorous American TV series did they recognize[8] in a multiple-choice question. According to their answers, the productions can be divided into three groups, according to their recognizability (Figure 6): ≥81 hits (app. 40% of all respondents): widely recognizable (*popular*); 80-40 hits (between app. 40% and 20% of all respondents): recognizable (*average*); and ≤40 (less than 20% of all respondents): not widely recognizable (*obscure*).

Among the TV series that can be regarded as *popular* among the OOS respondents, we may list: *Friends* (1994-2004), *Married with Children* (1987-1997), *Big Bang Theory* (2007–), *South Park* (1997–), *The Simpsons* (1989–), *Sex and the City* (1998-2004). The TV series that enjoy *average* popularity include: *Two and a Half Men* (2003-2015), *Californication* (2007-2014), *Family Guy* (1999–), *How I Met Your Mother* (also referred to by its acronym as *HIMYM*; 2005-2014), *Scrubs* (2001-2010), and *Desperate Housewives* (2004-2012). Finally, the following productions can be considered as *obscure* in Poland: *Gilmore Girls* (2000-2007), *Futurama* (1999-2013), *Suits* (2011–), *New Girl* (2011–), *Frasier* (1993-2004), *Men in Trees* (2006-2008), and *Entourage* (2004-2011) – with less than forty participants recognizing them.

[8] The list of the productions was compiled on the basis of the most popular Google searches for June 2015.

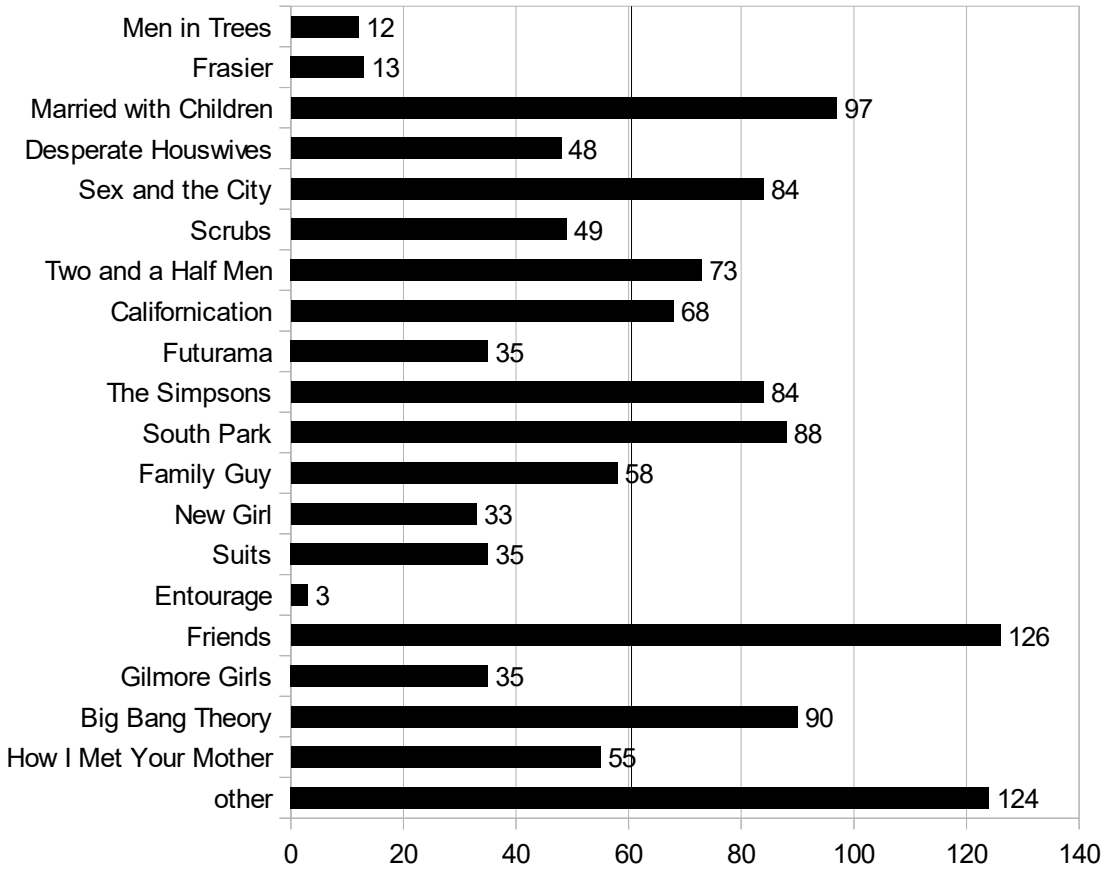


Figure 6: OOS: Participants' recognition of humorous American TV series (both animated and live action)

The reasons for a better recognizability of some of the listed TV series may well be the result of the fact that: a) they were/have been recurring productions for a number of years; and b) they were/have been broadcast in Poland by a number of TV channels throughout the years (*Friends:* Canal+, TVN7, Polsat, TVN, Comedy Central Polska; *Married with Children:* Polsat, TV6, ATM Rozrywka, Filmbox; *Big Bang Theory:* CBS, TVN7, Comedy Central; *South Park:* Comedy Central, MTV Polska, Canal+, Wizja Jeden; *The Simpsons:* TVP Katowice, TVP1, Fox Kids, Canal+, TV Puls, Fox Polska, Fox Comedy, TV4, TV6; *Sex and the City:* HBO, TVP2, TVN, TVN7, TVN Style, Comedy Central, Comedy Central Family, Wizja Jeden, VIVA Polska). However, these features are not exclusive to the *popular* category as some TV series ranked in the *average* and *obscure* categories may also exhibit these characteristics to a certain degree, despite not being featured in the top category (for example, *Californication* was broadcast in Poland by: HBO Polska, Comedy Central, TVN, TVN 7, Universal Channel and the nSeriale online platform; whereas *Family*

Guy has been on the air since 1999, and yet, neither of these ranked high in the survey). This phenomenon illustrates that recognizability may be, to a certain degree, coincidental, and does not necessarily have to be a result of measurable components.

To a large extent, the results based on the responses by the Post-Experiment Online Survey participants are aligned with the answers provided by the participants of the Open Online Survey. On the basis of the participants' answers to a multiple-choice question in which they were asked to identify the listed humorous American TV series they recognize (Figure 7), after adjusting the hit ratio to the smaller sample, the following TV series fall into the previously identified categories:

a) **widely recognizable** *(popular)* ≥14 hits (over 40% of all respondents): *Friends* (24 respondents), *South Park* (23), *Two and a Half Men* (20), *The Simpsons* (19), *How I Met Your Mother* (17), *Family Guy* (16), *Desperate Housewives* (16), *Big Bang Theory* (15), *Californication* (14), *Married with Children* (14), *Sex and the City* (14);

b) **recognizable** (*average*) 13-7 hits (between 40-20%): *Scrubs* (11), *Futurama* (10), *New Girl* (7), *Suits* (7);

c) **not widely recognizable** (*obscure*) ≤6 hits (less than 20%): *Gilmore Girls* (6), *Frasier* (2), *Entourage* (1), *Men in Trees* (1).

When comparing the categories into which the respective TV series in the Open Online Survey and the Post-Experiment Online Survey fall, it may be observed that the experiment participants (PEOS respondents) represent a higher level of recognition than online respondents. Moreover, a higher number of all TV series listed may be classified as “popular” in the case of PEOS, thus proving that as experiment subjects the participants were much more fluent in viewing the productions of the analyzed type and might therefore be considered “professional” viewers, when contrasted with “average” viewers. Moreover, none of the experiment subjects declared not recognizing any of the listed productions, which also contributes to the general perception of all experiment participants as well-acquainted with humorous American TV series.

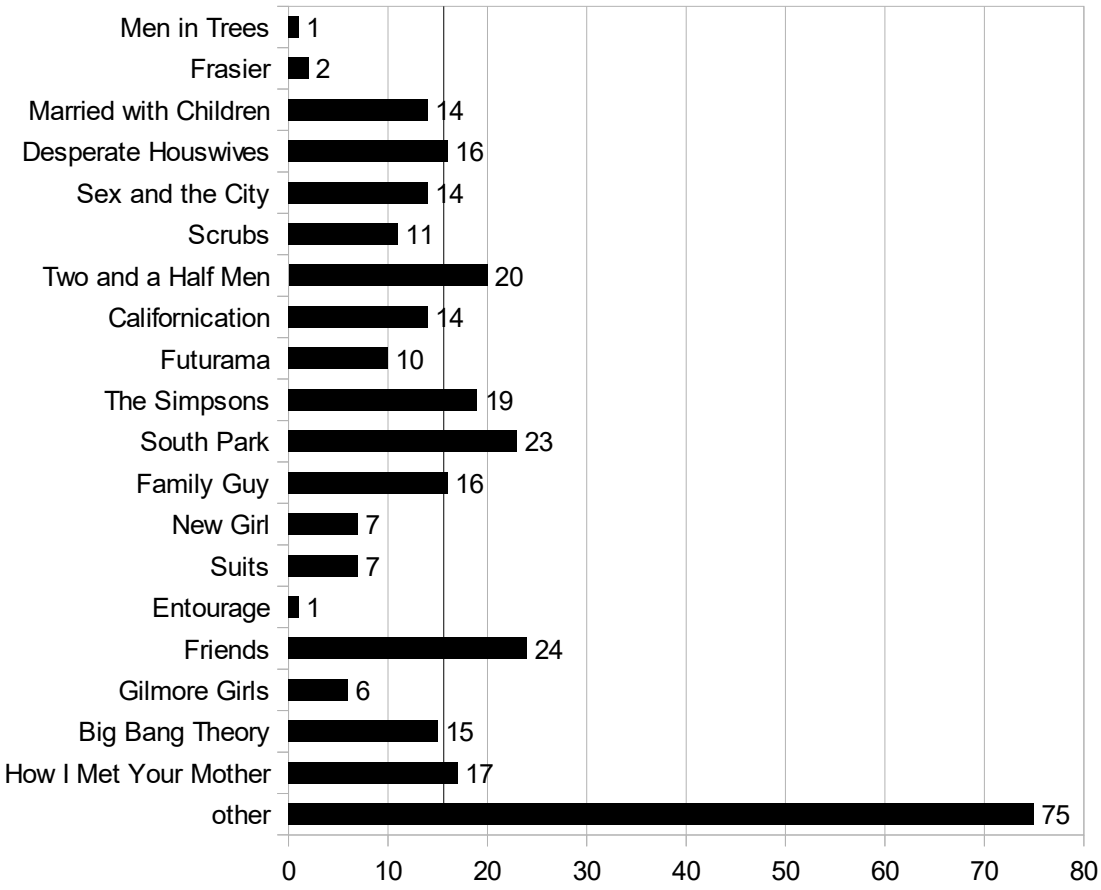


Figure 7: PEOS: Participants' recognition of humorous American TV series (both animated and live action)

When comparing the hits per each listed TV series (Figure 8) for respondents of both the OOS and the PEOS for almost all productions, the percentage of PEOS participants who recognized the said TV series, is higher than for the OOS participants (for twelve of all nineteen productions listed, thus amounting to 63.16%). Only two examples have a lower PEOS hit ratio (*Married with Children:* PEOS 40% – OOS 47.55%; and *Men in Trees:* PEOS 2.86% – OOS 5.88%), whereas five productions have a very similar recognizability hit ratio (*Big Bang Theory, Sex and the City, Gilmore Girls, Frasier, Entourage*). This proportion therefore reflects a higher level of familiarity with humorous American TV productions among the PEOS participants.

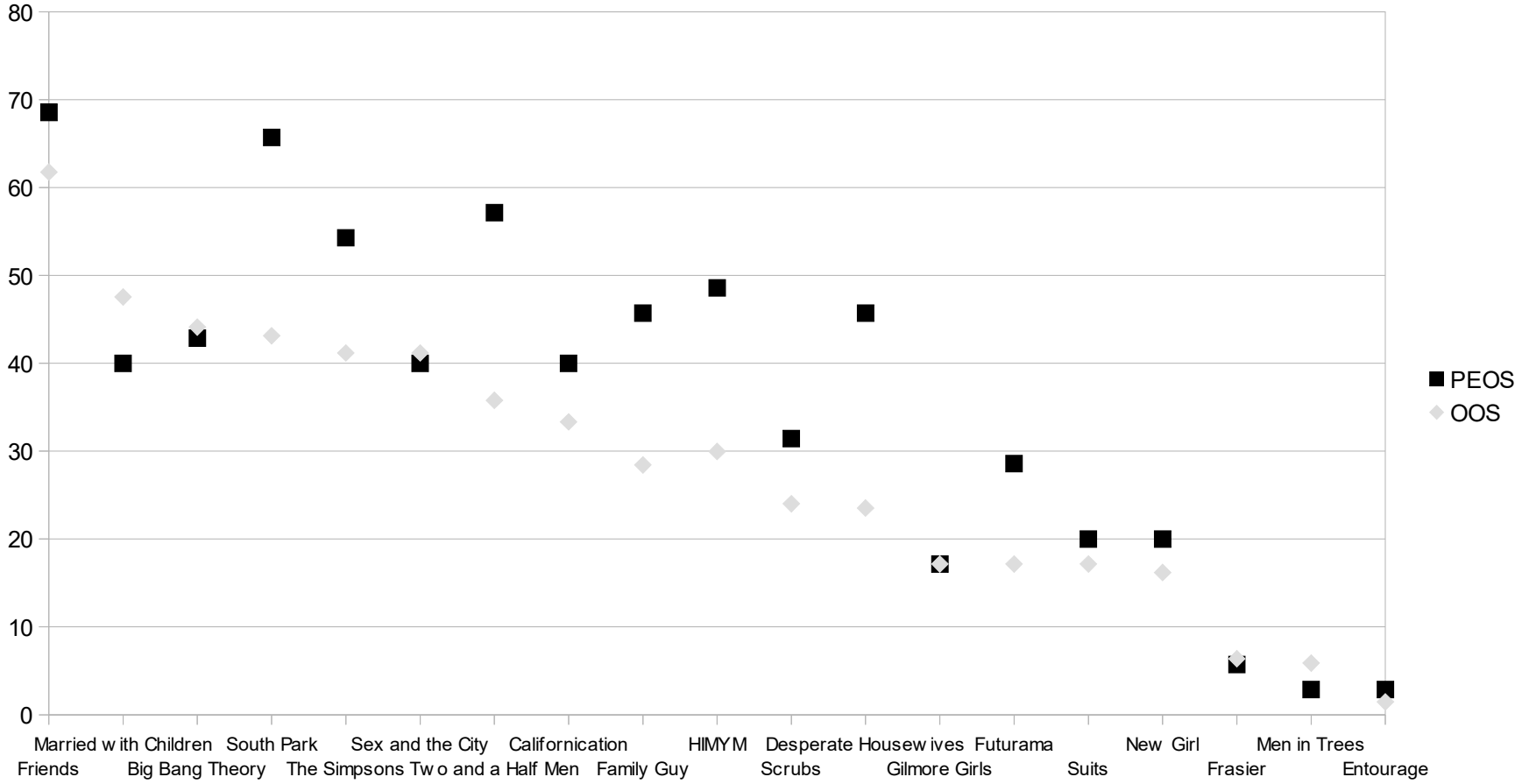


Figure 8: Comparison of OOS and PEOS participants' recognition of humorous American TV series (both animated and live action) [% of all participants in each survey]

3.1.5 Audience Preferences and Expectations

Both the participants of the OOS and the PEOS were asked to specify their general individual preferences related to the modes of AVT proper employed by them while watching American humorous productions (both live action TV series and animated productions) as well as their prior expectations towards a specific type of a production.

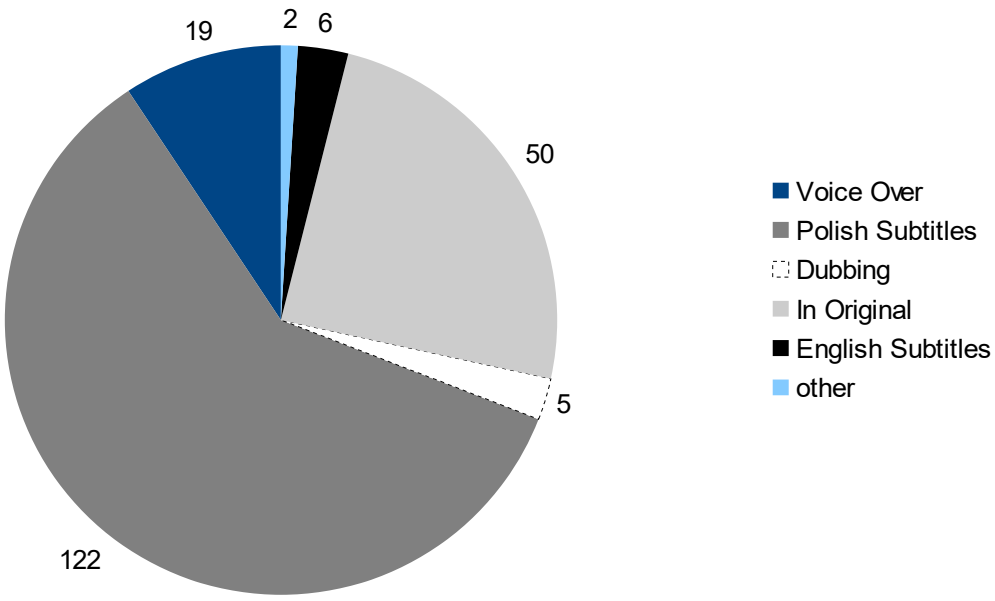


Figure 9: OOS: When given a choice, which mode of AVT do you select to watch American comedy live action TV series?

On the basis of the responses to the OOS, it becomes clear that there is a considerable difference between how Polish viewers watch live action TV series and animated TV series.

First of all, when watching live action series (Figure 9), the majority of respondents declared that they usually opt for Polish subtitles (59.8%), for no translation (24.5%), or for voice over (9.31%). A marginal group stated that they either select English subtitles (1.94%), choose dubbing (2.45%) or provided a more elaborate answer (0.98%).

When comparing these results with the findings by Awedyk (2016: 40-41), according to which 34% of Polish respondents aid themselves with subtitles when watching films in English, while at the same time 21% of these individuals also admitted watching these productions as well as TV series in the original on their computers (thus, as Awedyk presumes, from illegal sources), the findings show some discrepancies.

In contrast, when watching animated comedy productions (Figure 10) the respondents claimed that they are likely to select dubbing (33.82%) or Polish subtitles (33.33%), followed by a group that prefers to watch an original version (22.06%). The remaining participants either employ voice over (4.41%), aid themselves with English subtitles (1.96%) or provided a more complex answer to the question (4.41%).

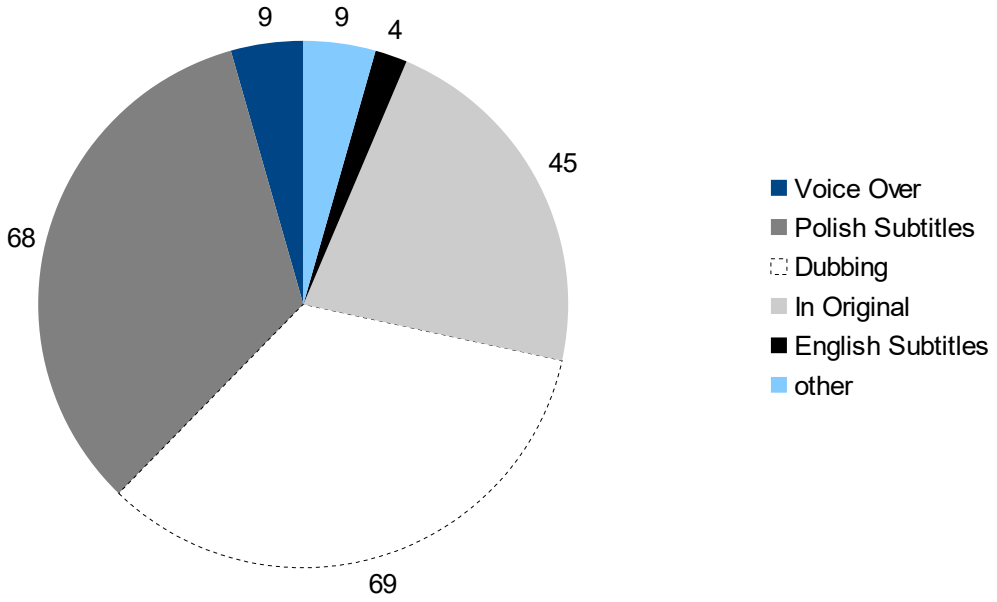


Figure 10: OOS: When given a choice, which mode of AVT do you select to watch American animated comedy productions?

In terms of general individual preferences of the POES participants towards respective modes of AVT (Figure 11) they usually opt for when watching American live action comedy series, almost half of all PEOS respondents declared they select Polish subtitles (48.57%). Second biggest group, when given an option, usually chooses the original version with no translation (22.86%). Voice over is the AVT mode of first choice for four individuals (11.43%), whereas dubbing only for one person (2.86%). Five people (14.29%) provided descriptive answers[9]. Here, the proportions are more alike to the OOS results rather than, again, to Awedyk's findings (ibid.).

9

Other answers to PEOS include: with English subtitles (2 respondents) or more elaborate descriptions: "feature films in English with English subtitles, in other languages with Polish subtitles, cartoons with Polish dubbing" (1), "when I was learning English, with subtitles, now without" (1), "If I were to watch this kind of productions, I would choose subtitles, but I rarely watch TV series" (1).

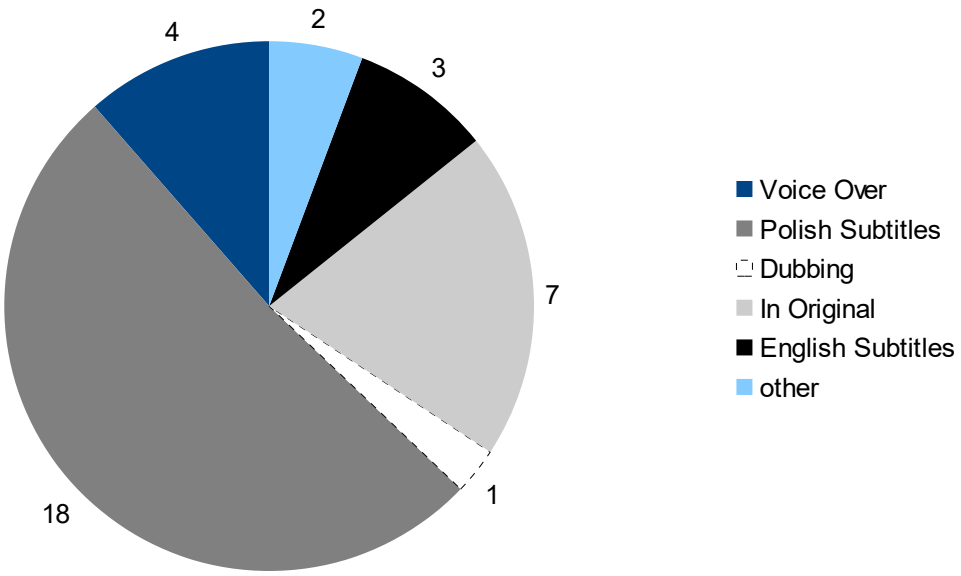


Figure 11: PEOS: When given a choice, which mode of AVT do you select to watch American live action productions?

With respect to animated comedy productions (Figure 12), the largest proportion of the PEOS participants would opt for Polish subtitles (42.86%). The remainder of the answers was relatively evenly divided between: dubbing (20%), original version (17.14%) or the group that provided a more descriptive response (14.29%)[10], with only two respondents opting for voice over (5.71%).

[10] The descriptive answers provided by POES respondents included: "with English subtitles" (1); "In the original, with subtitles, and with dubbing" (1); "TV series – with subtitles (because dubbing/voice over are usually bad" (1); "Now, in the original, when I was learning English, with subtitles" (1).

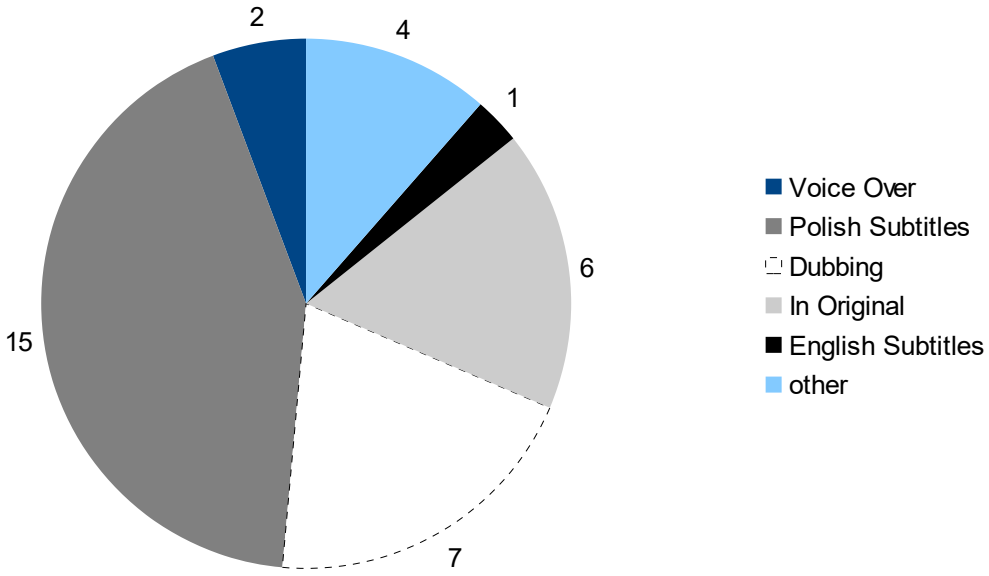


Figure 12: PEOS: When given a choice, which mode of AVT do you select to watch American animated comedy productions?

Interestingly, when taking a closer look at the descriptive answers provided by the OOS respondents to the questions related to the preferred mode of AVT (both in the case of live action and animated productions), four types of viewers may be further distinguished:

a) **self-aware viewers** (the mode employed depends on a conscious decision based on the type of a production); individuals who provided answers such as: *I watch (animated) TV series and those that are available only online with subtitles. For watching (animated) films in the cinema I usually choose fantastic Polish dubbing, sometimes subtitles; I watch(animated) TV series in the original, (animated) films sometimes with Polish dubbing (for sentimental reasons) but also often in the original;* Shrek *always with dubbing,* South Park *only in English; I prefer to watch (animated) TV series in the original; (animated) feature films in the original or dubbed*);

b) **semi-aware viewers** (they are aware of the fact that their decisions as regards selecting a mode of AVT may vary depending on the type of a production – live action or animated – but they do not provide any reasons for it); responses such as: *Dubbing or subtitles;*

c) **aided viewers** (they watch such productions employing subtitles in the source language); answers such as: *With English subtitles; With subtitles, but in English; In the*

original but with subtitles in the same language;

d) **oblivious viewers** (evincing lack of awareness of translation modes employed or not familiar with such productions at all); participants who responded with: *I do not know; I do not watch such (animated) productions.*

In terms of the PEOS, only four participants provided a descriptive answer to the said question. However, these replies were also in line with the abovelisted types of viewers. Therefore, there were also self-aware viewers *(Feature films in English with English subtitles, feature films in other languages with Polish subtitles, cartoons with Polish dubbing),* semi-aware viewers *(In the original, with subtitles or dubbing*), aided viewers (*With English subtitles*), and oblivious viewers (*I would probably watch with subtitles but I say say that in theory because I don't watch such productions at all*).

Additionally, when exploring the reasons for choosing one mode of AVT over the other, the following phenomena (both in OOS and PEOS) may be observed:

a) **dislike towards a specific mode of AVT –** this usually refers to one/two particular modes thus resulting in prejudice towards these modes based on previous, rather negative, experiences (*I prefer programmes without the voice-over reader; […] dubbing sounds stiff, subtitles make my eyes tired; Dubbing irritates me; Voice over pisses me off […]; Voice over annoys me; I don't like voice over; etc.);*

b) **an affinity towards a particular mode of AVT –** contrary to the former phenomena, this tendency bases a viewer's choice on his/her former positive experiences with a given mode of AVT (*I like Polish dubbing; Polish dubbing is excellent);*

c) **the convenience factor** – some respondents pointed to the fact that employing voice over is simply more convenient (*It's the most convenient option; Because I'm lazy*) or allows them to multitask while watching a production with voice over (*I often do several things while watching [a production], I paint my nails, eat lunch, etc, so it is more convenient not to have to look at the screen constantly; Usually, when I watch something, I do several things at the same time, eg. I'm ironing my clothes, so I cannot always focus on reading; I can do several things at the same time; etc.);* moreover, in terms of animated productions, several participants declared that they opt for dubbing precisely due to convenience – this, however, is strictly the case of animated productions for which a dubbed version is commonly applied in Poland;

d) **Polish television does not offer much choice apart from voice over** – several participants emphasized the fact that when watching TV there is not really much choice of selecting a mode of AVT; that is solely why they employ voice over – as no other option is

usually available (*There's no choice on the TV; By chance; I got used to it)*;

e) **Polish dubbing is controversial** – many respondents stressed the advantages of dubbing in Poland (*Polish dubbing is excellent; Polish dubbing is the best in the world; In the case of films, Polish dubbing is of high quality […]; As a rule, Polish dubbing is interesting; I just think that the effect of dubbing is the most interesting; Polish actors doing voices in dubbing are simply amazing. Plus, I also think that it makes the film funnier and easier to digest – and that's how it should be; In the major productions Polish dubbing is really good, eg. in* Shrek*;* Shrek, *for example, was funnier in a dubbed version; Polish translation [in dubbing] is funny; I like Polish dubbing in fairy tales; Polish dubbing truly is of high quality. Moreover, it's acceptable in animated productions because the characters do not have their "own" voices […]; Because in well-known movies the voices are done by interesting personas, eg. Jerzy Stuhr; A dubbing well done makes a character complete)* although sometimes the opinions may seem controversial (eg. *[Dubbing] Is realistic).* Nevertheless, at the same time, others criticized it (*I dislike Polish dubbing in animated films, too often the same famous actors do the voices or actors whose voices do not go well with a given character […]; Dubbing is aimed at the underaged, the dialogues are often distorted);*

f) **animated films are usually dubbed for cinemas in Poland** – several participants also observed this tendency and felt it needed to be highlighted (*Usually, that is the official version that is featured in cinemas; This is what is available);*

g) **dubbing is more inclusive** – it allows children to follow the plot without any challenges (*This form of translation is the best for children; Because sometimes I watch [animated productions] with people who do not necessarily know English)*;

g) **dubbing as a sentimental choice** – some respondents stressed that they opt for this mode of AVT because for sentimental reasons (*[…] when I watch animations from my childhood, I choose dubbing for sentimental reasons […]; I was used to it when I was a child myself);*

h) **subtitles as an aid** – a number of respondents stressed that they are more likely to select subtitles due to the following aspects:

- ***subtitles help improve viewers' linguistic skills*** (learning new words, phrases, etc.); (*A good way to improve my English; It helps me learn new words; I want to learn English idioms; etc.);*
- ***subtitles serve as a point of reference*** (to check or ensure that the viewers understand what is happening in the dialogues); (*I can focus on the*

original but if I encounter any problem, I can consult the subtitles; I treat subtitles as an assisting tool when I haven't caught what did the actor say; To make sure I understand everything correctly; They help me understand what is unclear; etc.);

i) **subtitles do not deny the access to the original** – an obvious characteristic, yet for some respondents this aspect (as opposed to other modes of AVT) was identified as a reason for choosing this mode over other ones (*I like the sound of English and listening to a variety of accents; I prefer to hear the original voices of the characters; […] subtitles are the only ay to hear the original voices of the actors; I can hear the timbre and tone of character's voice […]; etc.);*

j) **subtitles are released faster** – this aspect is also mentioned as a factor contributing to selecting subtitles *(Subtitles appear much faster than voice over […];).* However, this probably means that the respondents refer to amateur subtitles rather than the official ones. This is precisely because, as observed by Bogucki (2013), "official foreign versions may take a while to be released, and fans tend to [i]ndulge in a race of sorts" (p. 36) – a race, as it seems, that also translates into the unwillingness of the viewers to await the official translations since they can obtain the fansubbed versions shortly after the release of the official production. Yet, some individuals were aware of the problematic nature of this phenomenon (*The majority of subtitles available online are, unfortunately, law-quality fansubs. As such, most translations of TV series are far from the original in terms of jokes rooted in the American culture, wordplay is either translated badly or omitted altogether).*

On the basis of these results a tendency among Polish viewers to diversify the modes of AVT depending on the type of AV material they watch may be clearly observed. This is why they are more likely to choose subtitles with regard to live action comedy TV series and dubbing or also subtitles for animated productions

This trend towards a more subtitle-oriented audience in Poland is in line with the tendencies demonstrated in Chapter 2 and are thus a manifestation of an increase in affinity towards subtitles (Awedyk 2016: 39). Nevertheless, it should be borne in mind that "voice-over still remains (…) most fav[o]red AVT mode" for broadcast media (ibid.). The reasons for such a shift may be the result of the preferences existing among young adults and the closeness of American productions due to the language employed[11]. Awedyk (2016) points also to the fact that when watching AV productions at home, "many people wishing to recapture the atmosphere of the cinema experience (where subtitling is employed)

[11] This is in line with observations of Awedyk (2016).

choose to watch the film with subtitles" (ibid). It should also be emphasized that, as noted by Gottlieb (2001), "[a]lthough subtitling retains the original dialogue, which allows the target audience to enjoy the voice quality and intonation of the original actors, the authenticity gained in this way is partly lost when it comes to reconstructing the polysemiotic whole" (p. 245). Moreover, "[t]he reception work going on in the minds of the audience differs considerably from the original process" (ibid.)

Noteworthy, there is also a strong group of viewers (both in the case of live action and animated productions, and in both groups: among the PEOS and the OOS participants) who watch such productions with no AVT mode at all. These "**AVT rejecters**" watch such productions with no AVT, purely in the original version. Notably, among the people who opted for the original version, the following two phenomena may be observed:

α) **linguistic skills are an ultimate prerequisite** – almost all OOS respondents who do not employ any AVT (in the case of either live action or animated productions, or both) declared knowing English perfectly well (27 individuals or 13.24% of all respondents) or relatively well (24 individuals or 11.6% of all respondents) – 1 person (0.5%) stated that he/she knows English *not so well*; 3 people (1.47%) provided descriptive answers to the level of their fluency in English (a part of the 2% mentioned above); among PEOS respondents, 11 participants (31.43% of all respondents) declared knowing English *perfectly well*, 24 individuals (68.57%) declared knowing English *relatively well*, out of which 12 respondents (34.29% of all PEOS respondents) declared employing no translation at all (for either live action TV series or animated productions, or in both cases – the latter demonstrated by 5 people, 14.29% of all PEOS respondents);

β) **The reasons for "opting out" from AVT vary –** when explaining the reasons for such a preference, the respondents usually emphasized the following aspects connected with watching productions in the original without any translation aids:

1. ***educational aspect*** – reinforcing one's linguistic skills (*To practice language use; To practice my English; I try to further improve my English; It's a good way of improving my linguistic skills;* etc.);
2. ***a choice by elimination*** – a strong dislike toward certain modes of AVT results in viewers abandoning translation altogether (*Subtitles often deviate from what is happening on the screen; Subtitles distract me; Voice over/dubbing irritate me*; etc.);
3. ***dislike towards AVT in general*** – emphasizing the low quality of translations

offered thus leading the audience to avoiding it altogether (*Dialogues are often badly translated; The Polish version sometimes does not render humor featured in a film in 100%. Especially cultural references pose a problem here; Translation often omits something and at the same time drowns out the original dialogues; Due to low quality of translation or omissions in subtitles; Translation disturbs while watching, in a number of ways; Sometimes, I don't like Polish translations*; etc.);

4. ***redundancy of AVT,*** mostly due to high proficiency in source language (*I have no trouble understanding what is going on without voice over or subtitles; I don't need translation to understand what is being said; I don't need a translator*; etc.);
5. ***convenience*** – as the main reason for not employing any mode of AVT (*Convenience;* etc.);
6. ***film experience purists –*** wanting a film/TV experience that is unspoiled by translation (*I can enjoy a film as it should be; The original conveys exactly what the author intended*; *The original mood; I want to be as close to the original as possible – acting, real-life and cultural references, word play, among others;* etc.);
7. ***ability to do so –*** here, simply being able to watch certain or all productions in the original prevails (*I am a fluent English user; I know English well enough to watch in the original; I know English at a goo enough level;* etc.).

It should, however, also be noted that sometimes respondents provided answers including a combination of the abovementioned reasons (eg. *Language learning and dislike of translation in Polish subtitles; I don't need Polish translation, I improve my English, and some jokes can never be rendered well; I prefer watching (productions) in the original or with English subtitles. This method benefits my watching the most, I do not worry that a translator has made a mistake or "omitted" a problematic word play. Apart from that, the quality of translations is usually low and contain a lot of mistakes – I should know since I was watching (productions) with translations in the past. But now I know English well and so I watch (productions) only in the original; I know English so why distort the original, and also, dubbing and voice over are evil; I love listening to the original intonation and the tone of voice of characters – I find it to be important in the reception. Besides, watching productions with bad translation irritates me*; etc.).

Furthermore, differences in expectations of the OOS respondents with regard to live action and animated American comedy TV series may also be identified (Figures 13 and 14). Not surprisingly, in both cases the predominant feature expected by the audience was the humorous aspect of a production (*that it will be funny* scored 71.57% for live action and 84.31% for animated productions). However, leaving the features that are significant by default in terms of any production (plot and characters must be engaging – 69.12% of all respondent think it is crucial for live action series, while 50.98% deem it important for animated productions; animation in the animated productions should be nicely done – 40.10%), a higher number of respondents declared that in terms of live action series it is also crucial for them to learn English (45.59%), whereas this was not as important for animated productions (20.59%). At the same time, also learning about the SC was deemed vital in the case of live action TV series by approximately one fourth of all respondents (25.98%), while a smaller percentage considered it important for animated productions (13.24%).

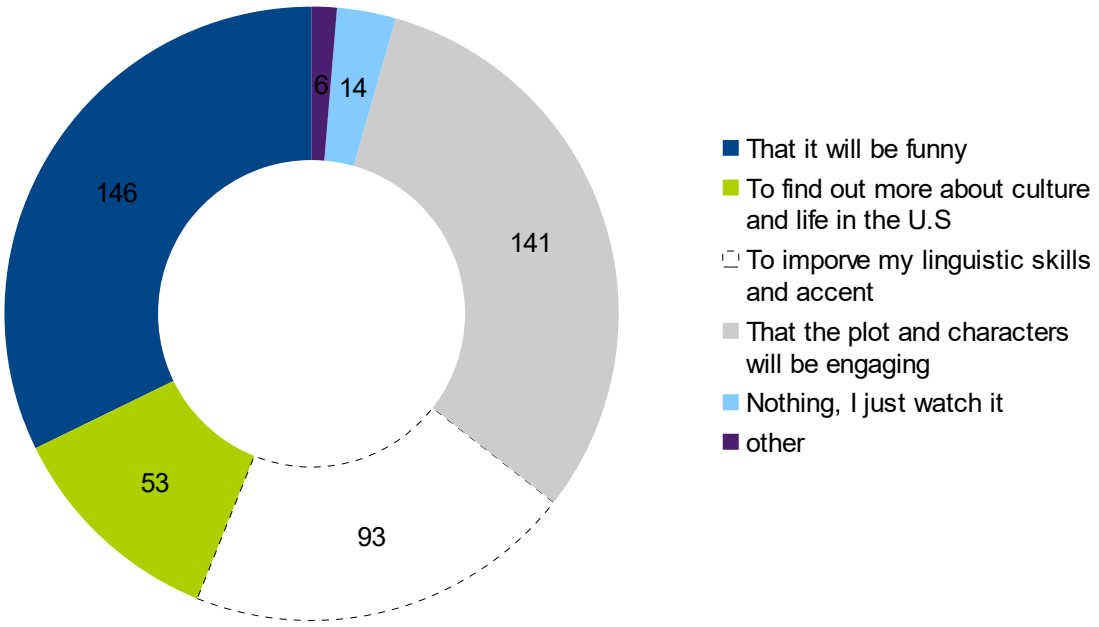


Figure 13: OOS: What are your expectations when watching an American comedy live action TV series?

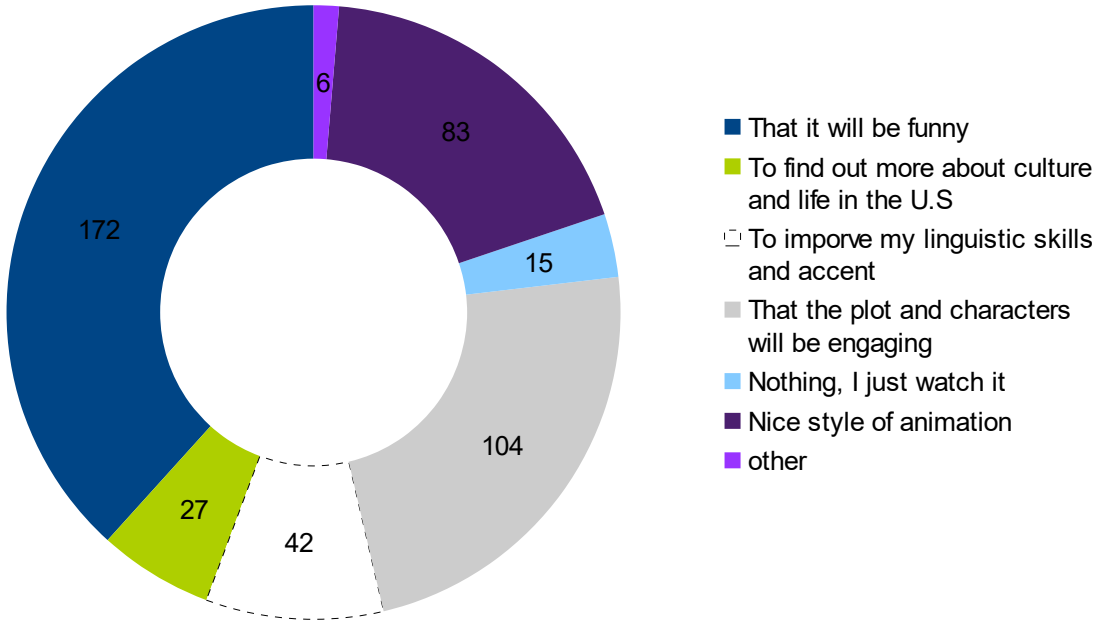


Figure 14: OOS: What are your expectations when watching an American animated comedy TV series?

In light of the abovementioned correlation between watching an AV material and improving linguistic skills (and, by extension, cultural skills), the affinity towards subtitles is not that surprising. As it has been also pointed out in the research by Awedyk (2016: 41-42), the fact that "more people in the Polish group perceive subtitling as beneficial with reference to their language skills may be seen as a positive trend.". There is also a plethora of research suggesting a strong impact of subtitles on foreign language learning (Talaván 2010; Gambier, Caimi, and Mariotti 2014; Zanón 2006; Birulés-Muntan and Soto-Faraco 2016; among others). Moreover, Polish audiences are aware of the correlation between learning English and the choice of an AVT mode – Awedyk (2016) observed that 74% of participants of his study on attitudes of young Poles toward AVT see the connection between the two phenomena (p. 41-42).

Needless to say, "certain institutions and associations continue to claim that subtitles could play a major role in [foreign language] learning: the Commission ("Promoting language learning and linguistic diversity: 2004-2006", "A new framework strategy for Multilingualism"); the European Parliament (2007); the Polish Ministry of Education (2008); the Finnish Association of Language Teachers (2007); the World Bank supporting the Same Language Subtitling project (started in 1996) in India to promote mass literacy" (SLL 2009-2012). Clearly, the OOS respondents were also aware of this phenomenon. The lower percentages in terms of improving linguistic and cultural skills when watching animated productions as compared with live action productions is most

likely the result of the fact that more individuals resort to dubbing while watching the former.

The results for the PEOS participants are to some extent similar (Figures 15 and 16). First of all, again, the key expectations of the respondents in terms of both humorous live action TV series and animated productions that they will be funny (the same ratio for both types of productions: 71.43% each).

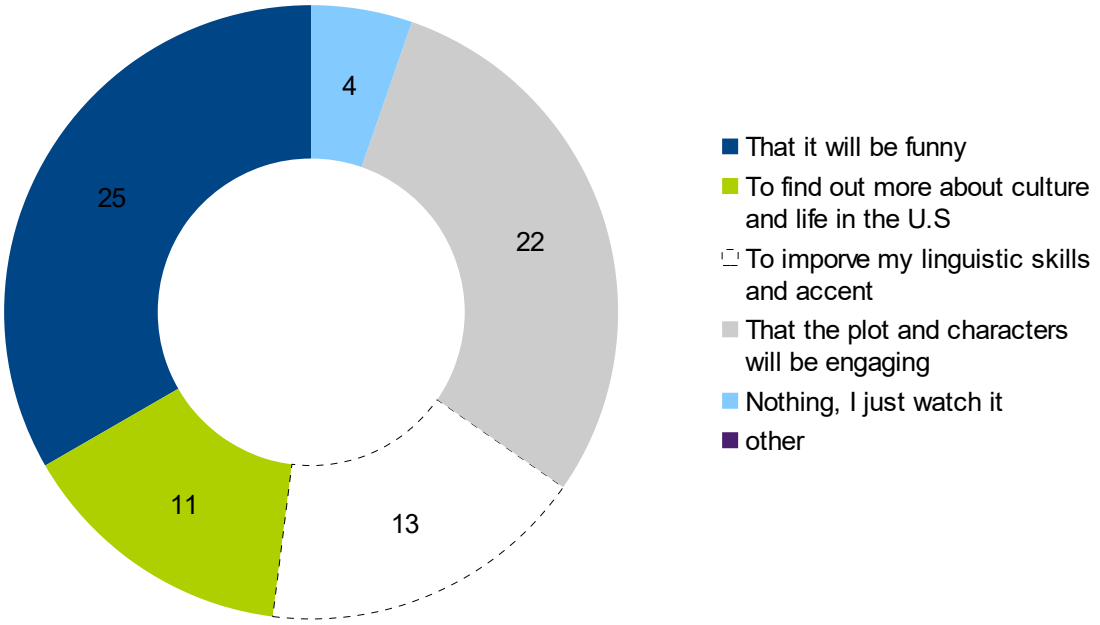


Figure 15: PEOS: What are your expectations when watching an American comedy live action TV series?

Engaging plot and characters (62.86% in the case of live action, 57.14% for animations) and nice style of animation (31.43% for animated productions) are also vital. The PEOS respondents also highly value the educational aspect of watching American productions – when watching U.S. live action humorous TV series, 37.14% expect to improve their linguistic skills, while 31.43% also want to find out more about the SC, whereas in the case of animated productions, both these aspects were listed by 31.43% of all participants.

Finally, it therefore becomes clear that Polish viewers have a rather complex set of expectations towards Polish translations of American humorous productions. As such, a successful rendition of such a translation poses therefore an even greater challenge.

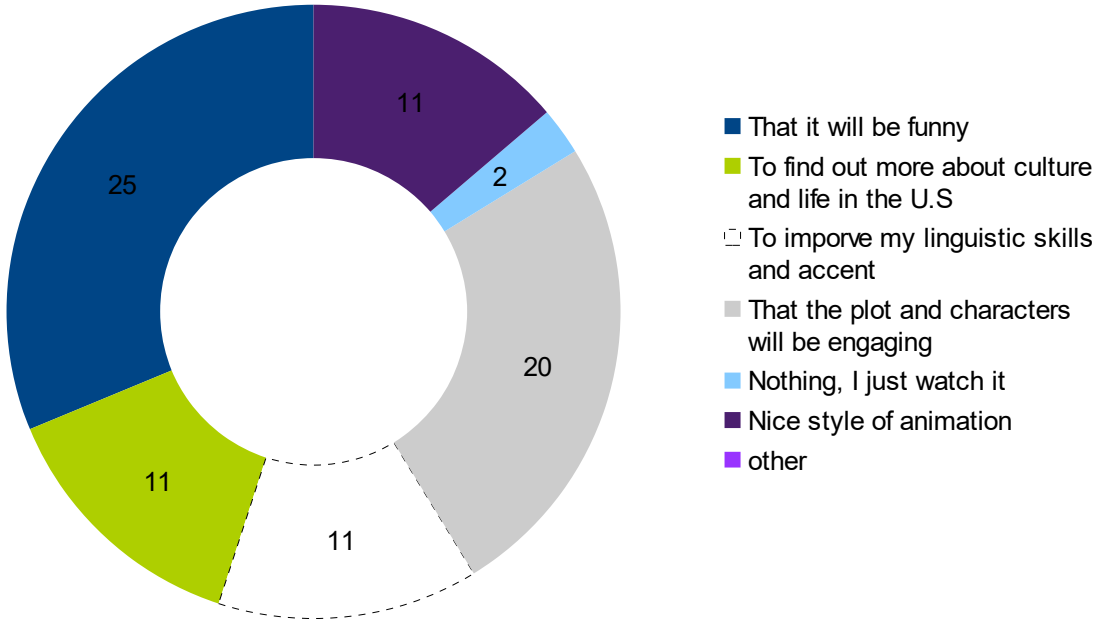


Figure 16: PEOS: What are your expectations when watching an American animated comedy TV series?

3.1.6 Comparing Translation to Original

The main objective of the next type of questions (Figures 17 and 18) was to establish how well can viewers evaluate the closeness/faithfulness of AVT modes to the original *a priori*. This, in turn, might be helpful when attempting to indirectly determine how well the audiences understand what does each and every mode of AVT entail without going into greater detail. This analysis of "the surface" was done intentionally as it was based on the assumption that some viewers make certain choices un- or, at least, sub-consciously and, therefore, might not be able to fully verbalize why they perceive the analyzed phenomena in a particular manner. Their perceptions were, indeed, partly manifested in the obtained results. Furthermore, the fact that very often opinions as to which mode of AVT is (from the technical pint of view) the most faithful to the original, vary to a great extent, also served as the basis for posing this question.

The issue of faithfulness in the translation, also in AVT, has been widely discussed causing a lot of controversy and confusion (viz. Díaz Cintas 2012: 285; Franco et.al. 2010: 141; Giampieri 2016, among others). It is believed that "translators and prescriptive researchers tend to ask: 'How to translate well?' 'Well', here, is usually determined by a faithful reading on the target text" (Vandeale 2010: 151).

According to Mustafa (2010), it is dubbing that is to be considered the most faithful, as it "represents the 'ideal' form of film translation" (p. 9) in this regard, because it is based "on the assumption that strictly linguistic considerations should not determine the overall value of a translation" (Szarkowska 2005:9). In dubbing, faithfulness is not only considered in terms of the theatrical sense but also in terms of phonological synchronization (Pieńkos 1993: 131). On the other hand, Polish fansubbers are believed to use mostly literal translation thus employing mostly "foreigni[z]ation and faithfulness to the original text" (Bratz 2016: 53). Finally, Matkivska (2014) claims that "[v]oice-over is a faithful translation of the source message" (p. 39) – however, in this case it should be borne in mind that the researcher refers to voice over as revoicing of non-fiction (a common approach outside of the post-Soviet bloc[12]), thus this statement is not very relevant to the situation in Poland. Since the theoretical background often raises more question than provides answers, let us, for the time being, leave them on a side and instead investigate how the respondents of the Open Online Survey view the issue of faithfulness of AVT proper.

First of all, over two thirds of all OOS respondents (68.14%) identified subtitles (in the case of the presented research, provided in Polish) as the AVT mode that is the closest to the original version of a given production (Figure 17). With dubbing receiving only 8.82% and voice over – 5.39%, this – in the light of the fact that this trend may be considered to be in line with the existing trends and strategies in respective AVT modes – proves that a part of the viewers may, indeed, understand (or at least have a general idea) what do these modes entail. However, 17.65% of the OOS participants believe that a mode of AVT does not influence the level of faithfulness to the original. This already points to the fact that some viewers are unaware of the implications of the AVT modes.

[12] See, for example, Franco, E., Matamala, A., and P. Orero (2013) *Voice-Over Translation: An Overview*. 2nd revised edition. Switzerland: Peter Lang.

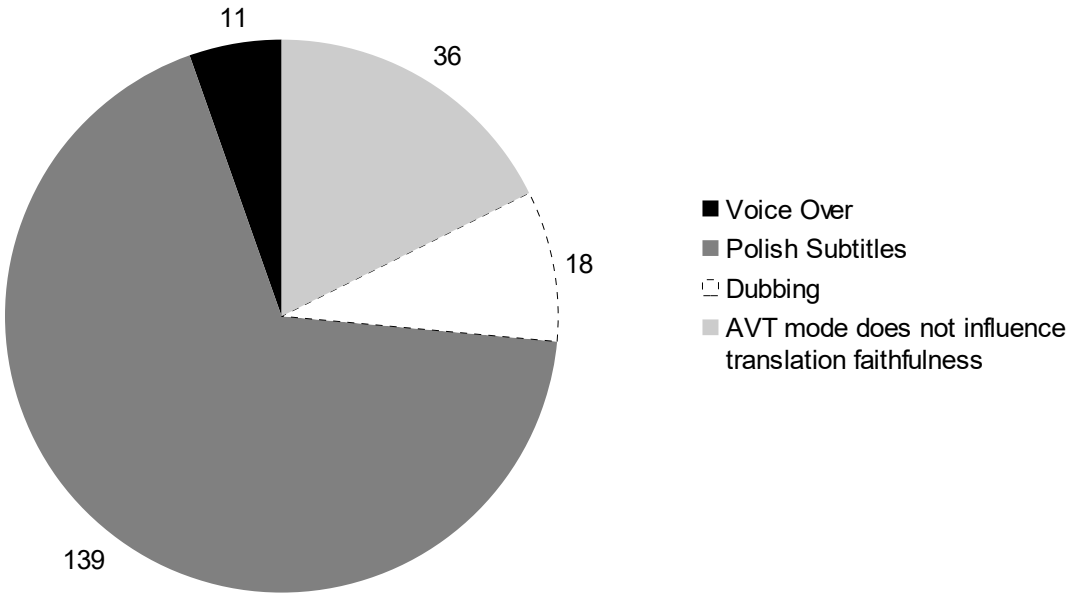


Figure 17: OOS: Which mode of AVT is the closest to the original?

By not defining *faithfulness/closeness*[13], the interpretation of this term was left up to the respondents. Of course, such a solution poses a risk discrepancies in understanding the phenomenon as such, yet, this decision was based on the assumption following Franco, Matamala, and Orero (2013), according to whom *faithfulness* is, by nature, a concept the meaning of which undergoes shifts and acquires new meaning in AVT (p. 141).

When asked which mode of AVT is the least faithful to the original (Figure 18), over a half of all OOS participants (50.49%) replied that it is dubbing; 26.47% believed it is voice over, while around 8.33% perceived subtitles to be the least faithful of all. At the same time, almost 14.71% thought that AVT mode does not affect faithfulness.

[13] These two terms are used in the questions interchangeably. This was done to avoid fixation of respondents on one term and assigning it a particular meaning that may vary in interpretation across all participants. Following Zabalbeascoa (2008) the words used in AVT by a translator form a relationship with the featured non-verbal aspects of a production – a relationship which may not be considered as *faithful* to the source text or image (pp. 21-37).

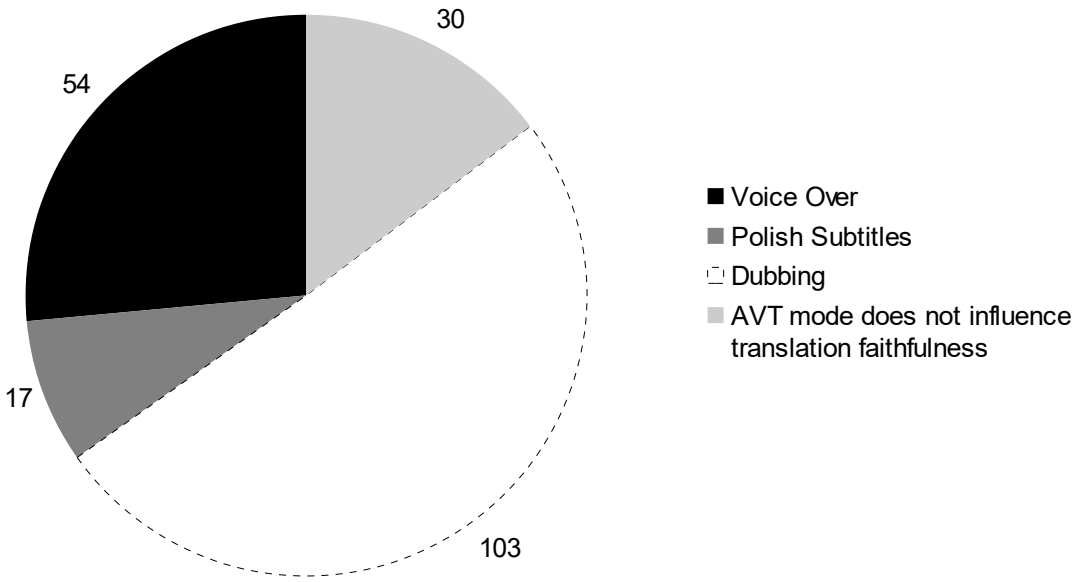


Figure 18: OOS: Which mode of AVT is the least faithful to the original?

In light of these results the following phenomena may be observed:

1) **viewers are not consistent in their responses** (the two figures should, in theory, reflect similar tendencies, yet, they clearly do not);
2) **Polish subtitles were selected by the majority as the closest to the original** most likely due to the fact that Polish audiences consider fansubs to be subtitles *sensu largo*;
3) the fact that **dubbing was identified as the least faithful** may be the result of the fact that Polish audiences became rather familiar with the domesticating strategies employed by most renowned Polish audiovisual translator, Bartosz Wierzbięta, thus extending this tendency to other productions translated by other translators;
4) a considerable proportion of respondents claiming that **AVT mode does not have an impact on the faithfulness** may suggest that, still, a large proportion of viewers remains oblivious to the technical constraints and practical aspects of AVT thus potentially resulting in criticizing translators' work.

When analyzing the results of the PEOS (Figure 19), we may observe that almost exactly the same proportion of all PEOS participants (68.57%) consider subtitles to be the most faithful mode of AVT (68% in the case of the OOS). This may signify that there exists a common set of beliefs among Polish viewers with regard to the faithfulness of the respective modes of AVT. However, the fact that none of the PEOS respondents pointed to dubbing as the most faithful one (as was the case for 8.82% of OOS respondents), already proves otherwise – thus showing that more "professional" viewers (as opposed to "average" viewers) have a much better understanding of what each mode signifies. Furthermore, only two PEOS participants (5.71%) identified voice over as the most faithful mode (5.39% for OOS). Finally, 22.86% of PEOS respondents believed that a mode of AVT does not affect the faithfulness of translation – slightly higher result than for the OOS participants (17.65%), yet, at a similar level for both surveys. This similarity, again, shows a clear correlation between viewers' perception regardless of the level of their "professionalization".

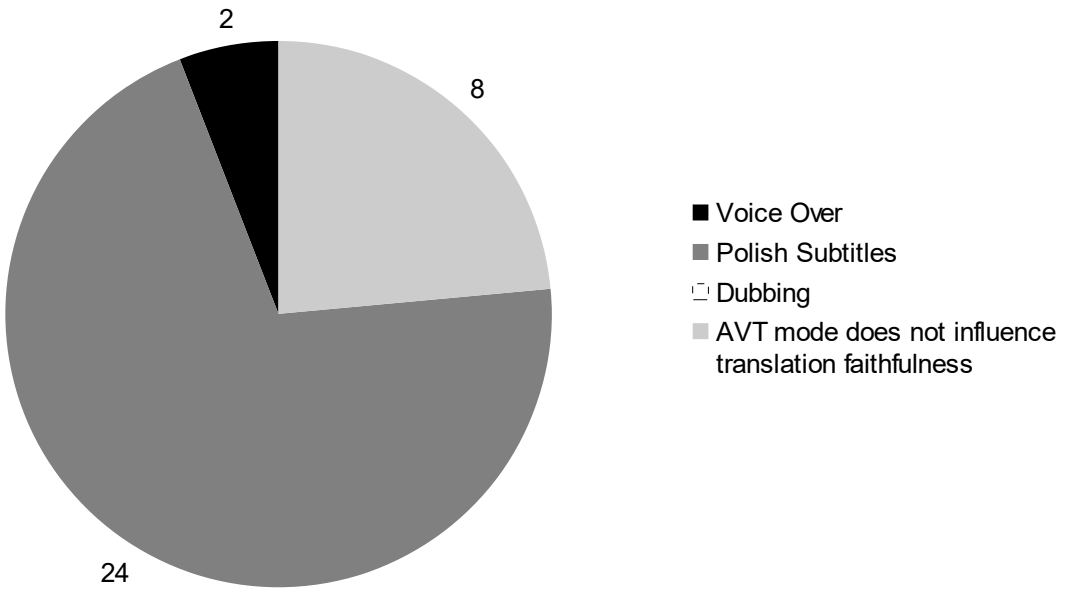


Figure 19: PEOS: Which mode of AVT is the closest to the original?

As regards the least faithful mode of AVT, the PEOS respondents exhibited more divergent responses than in the case of the OOS (Figure 20). 42.86% selected voice over, 31.43% – dubbing, only three individuals (8.57%) opted for subtitles, whereas six

respondents (17.14%) decided that a mode of AVT has no impact of the faithfulness. Therefore, the first two positions vary between the OOS and the PEOS – in the former, it is dubbing that is considered by the majority to be the least faithful, whereas in the latter it is voice over. However, when considering these two modes together (as examples of revoicing), a high likeness between the two surveys may be observed – dubbing and voice over combined constitute 74.29% of all PEOS responses and 76.96% for OOS.

In terms of a mode of AVT not having any influence on the translation, the proportion of the responses is also similar between the two surveys (with only 2.43% higher result for the PEOS). Hence, again, the level of professionalization of viewers does not have a considerable impact on their perception of AVT modes.

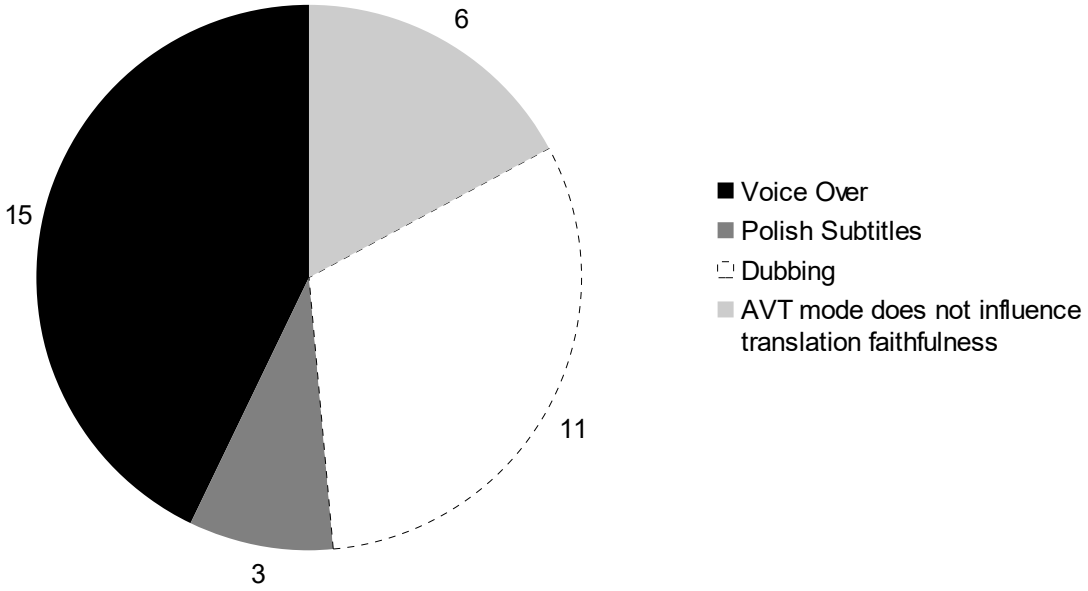


Figure 20: PEOS: Which mode of AVT is the least faithful to the original?

As signalled above, the PEOS participants were also asked a follow-up question devoted to whether it matters for them personally if a translation of a given film/TV series was prepared by a professional or an amateur (Figure 21). Over two thirds (68.57%) of all PEOS respondents stated that it is important to them, whereas 28.57% declared that it bears no significance. One individual (2.86%) provided a descriptive answer, claiming that *It depends on a film/TV series.*

The fact that almost one third of all PEOS respondents declared that the fact

whether a professional or an amateur renders the translation is rather telling. As faithfulness in AVT is usually understood as the capability of retaining or modifying the words that appear in the original film (Marchelli 2000: 56), *unfaithfulness* may be a result of four key factors: censorship, self-censorship, incompetence of the audiovisual translator, or adaptation (Gubern 2001: 83-89). Therefore, eliminating the two first factors in terms of amateur subtitles as not very likely in the day and age of the internet in Poland, it may be assumed that the two latter could play an important role in this context.

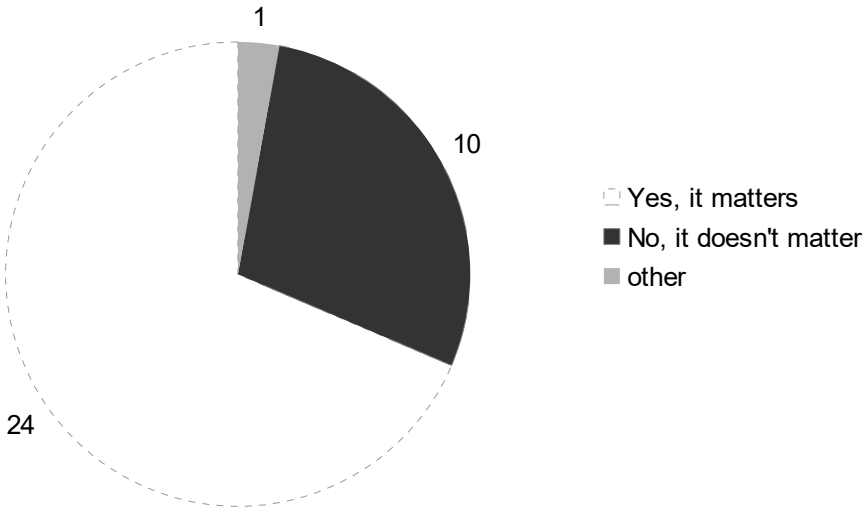


Figure 21: PEOS: Is it important for you whether a film/TV series was translated by an amateur or a professional?

Therefore, even though, according to Kajzer-Wietrzny, Whyatt, and Stachowiak (2016: 241), "[e]xperience and expertise play a vital role in translation", the majority of viewers also perceived these qualities as important. However, the fact that almost one third of all respondents may well have declared that amateur translations are as good as professional ones, may be an indicator of a shift in perception among Polish audience.

3.1.7 Self-Evaluation: Linguistic Skills and Cultural Competence

Now that more and more viewers resort to watching American productions in the original, it is not only translators who are expected to be both bilingually and bi-culturally competent (Pettit 2009: 44). Identifying the level of viewers' abilities is of vital importance. Therefore, the final part of the surveys was aimed at establishing how well do the participants know or perceive their linguistic and cultural skills with regard to the source

language and culture (Figures 22-24).

First of all, as far as the OOS is concerned, over a half of all respondents (53.92%) declared knowing English relatively *well*; 31.37% – *perfectly well*; 11.76% – *not so well*; only one person (0.49%) stated that he/she does not know English at all; four individuals (1.96%) provided a descriptive answer (*very good knowledge of English, but not perfect; well, enough to communicate;* etc.). Here, a very considerable difference occurs if these results are compared with the PEOS responses. Notably, all of these individuals declared knowing English either *perfectly well* (31.42%) or *relatively well* (68.57%) thus proving the initial assumption that they may be considered as "professional" viewers if compared with the OOS respondents. However, it should be emphasized that this assumption is made on the basis of declarative self-evaluation thus might be prone to under-/overestimation of one's linguistic skills in reality. Moreover, the fact that an almost identical proportion of respondents declared knowing English *perfectly well* as well as the fact that in both surveys the majority knows English *relatively well* shows that the smaller sample in the PEOS reflects the top tendencies in the bigger OOS sample.

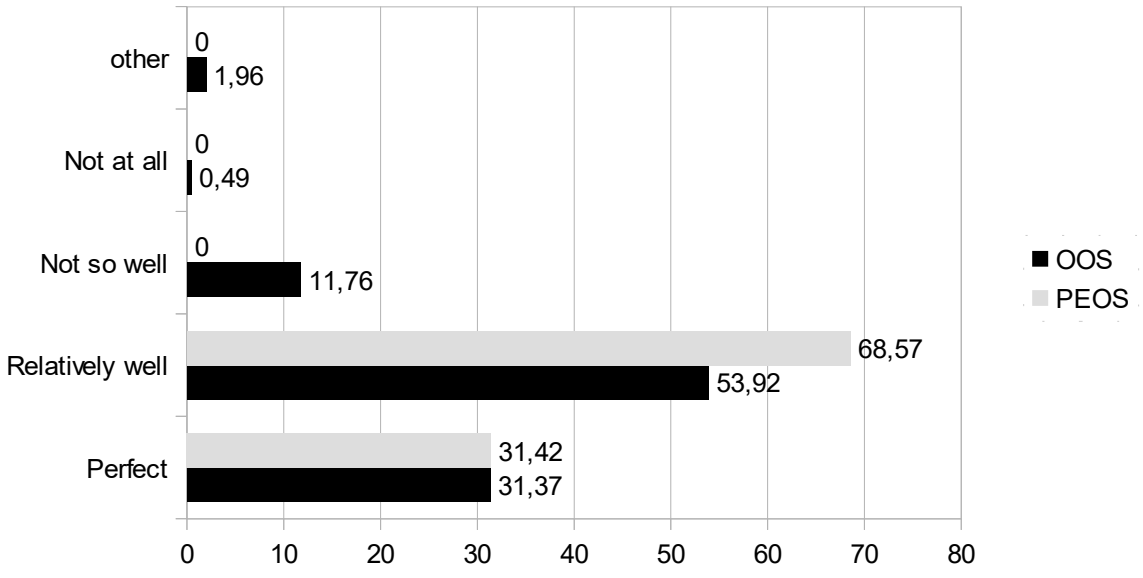


Figure 22: OOS and PEOS: How well do you know English? [% of all respondents in a respective survey]

Nevertheless, when it comes to being fluent in the culture of the United States (Figure 22) – understood here as the source culture, SC – some part of the OOS

respondents who had previously declared *perfect* knowledge of English, remained more hesitant and stated that they know SC *relatively well* (75.98%); with 15.20% – *not so well*; 6.86% – *perfectly well*; four participants (1.96%) provided a different answer. Curiously, none of the OOS respondents subscribed to not knowing any cultural references and/or contexts and thus being always lost. This is likely to be the result of cultural proximity of American culture to Poland. As regards PEOS, 20% declared they know SC *not so well*, 65.71% – *relatively well*, three people (8,57%) – *perfectly well*, none of the respondents stated they do not know anything about SC, and only one person (2.86%) provided a descriptive answer (*High culture – literature, film classics, relatively well, pop culture – very badly).* A comparison of the responses to both the OOS and the PEOS show, that the smaller PEOS sample may still be considered representative of the bigger group – in both cases, a similar proportion of all respondents declared belonging to the top two groups (a combination of *relatively well* and *perfectly well* replies amounts to 74.28% for the PEOS and 82.84% for the OOS).

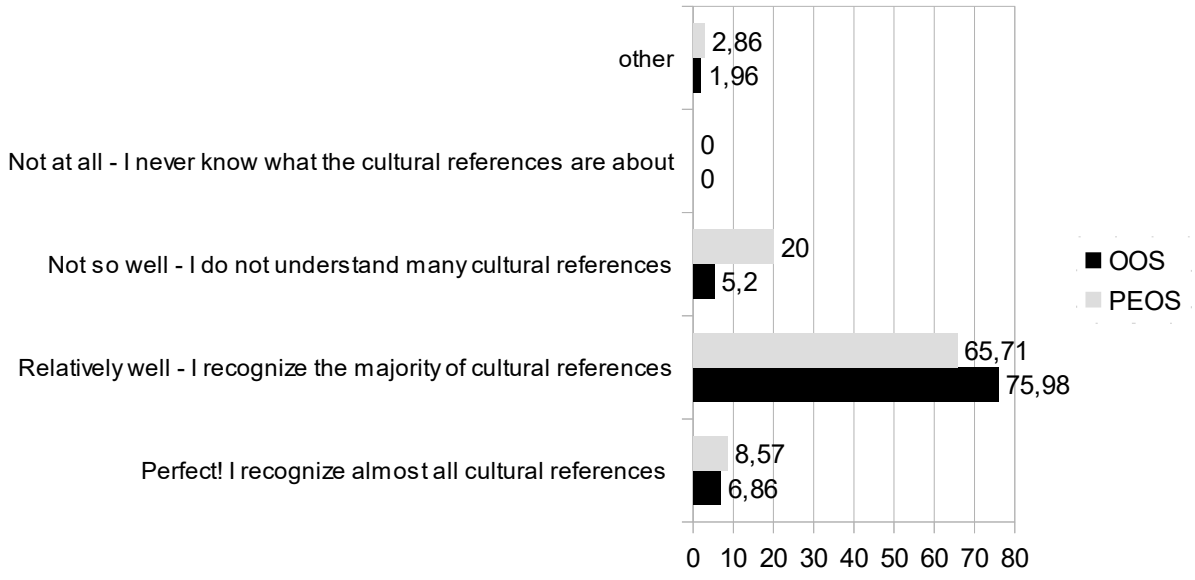


Figure 23: OOS and PEOS: How well do you know U.S. culture? [% of all respondents in a respective survey]

Additionally, the majority of the OOS respondents acquired their knowledge of English and a grasp of American culture (Figure 24) chiefly of their own accord (by reading, watching TV, browsing the Internet) – 86.27%[14]. Next in line of activities that

[14] It should be borne in mind that in this question the participants could choose more than one answer,

contributed to their proficiency are learning in school or at the university (58.33%), at a private language course (26.47%), while travelling (22.55%), or as a result o professional life (13.24%). Four individuals (1.96%) provided a descriptive answer. Here, the fact that a considerable part of the respondents is likely to resort to watching American comedy productions in the original, may be either a contributing factor in terms of learning on one's own, or quite the contrary: the ability to watch productions in the original may be solely a fringe benefit of other means of acquiring knowledge in this area. This, however, would be highly challenging to identify due to a multitude of aspects that reinforce one another and thus will not be analyzed separately.

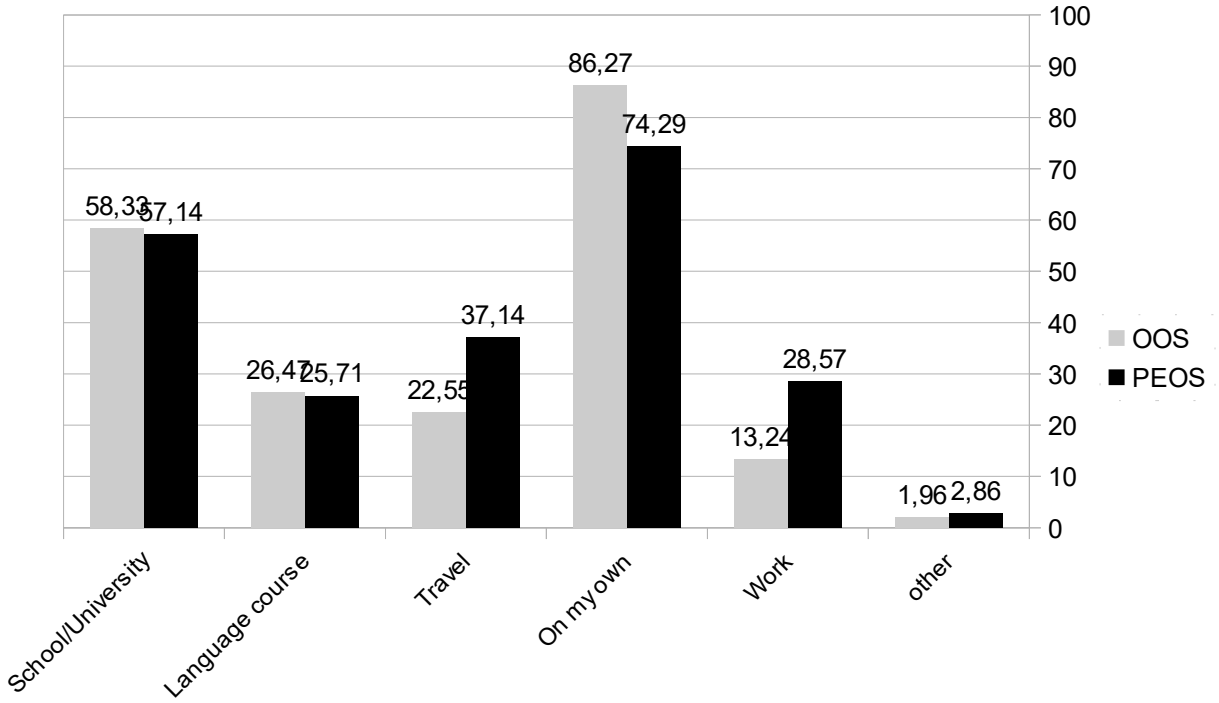


Figure 24: OOS and PEOS: How did you learn about language and the US culture? [% of all respondents in a respective survey]

At the same time, the PEOS respondents exhibited similar trends as in the case of the OOS: the majority of the PEOS participants have learned English on their own (274.29%), which was chiefly supplemented by learning at school or university (57.14%). This was followed by travel (37.14%), work (28.57%), and language courses (25.71%). One person (2.86%) failed to provide an answer.

therefore the percentages are overlapping.

3.1.8 Online Surveys: Summary of the Results

On the basis of the OOS and PEOS responses, a number of observations has been made. These can be categorized into three general areas as discussed in Chapter 1: overall AVs and AVT reception and perception, audience preferences and expectations, and audience competences.

3.1.8.1 AVs and AVT Reception and Perception

Polish audience shares certain common beliefs with regards to AVT modes. The viewers form their decisions either on the basis of their dislike towards a specific mode of AVT or an affinity towards a particular mode of AVT.

Firstly, contrary to the existing research (see Chapter 2), it is not voice over but dubbing that is deemed rather controversial. It is, however, an inclusive mode for viewers of all ages. Moreover, for some viewers resorting to dubbing is guided by their sentiments towards it.

Secondly, subtitles are commonly employed as an aid (either language-wise – to learn English; or content-wise – to ensure the understanding of the plot). The viewers find it important that this mode of AVT does not limit the access to the original and that it usually is available ahead of other modes (which is most likely a reference to online availability). This, however, is most likely an indirect reference to fansubs rather than professional subtitles, which, in turn, might confirm the growing trend for watching content online. Thus, it contributes to the lack of ability to differentiate between professional and amateur subtitles.

Thirdly, in terms of voice over, some viewers pointed to the fact that Polish television still does not offer much choice apart from this mode of AVT proper. However, in light of the observations from Chapter 2, some changes are already being introduced in Poland in this regard, with more modes of AVT available to choose from. Apart from that, there is still a group of viewers who resort to voice over as the most convenient mode of AVT that enables multitasking – a view shared by Tracewicz (2016).

Finally, a group of the so-called “AVT rejecters” has manifested itself. The viewers who decide not to employ any mode of AVT proper are characterized by relatively high linguistic skills. They resort to watching American humorous productions in the original for various reasons, which include: educational aspect, a choice by elimination, dislike towards AVT in general, redundancy of AVT, convenience, being film experience purists, or simply due to the fact that they are able to do so.

As regards viewers' perception of the degree of faithfulness of the modes of AVT proper, the participants' views are most in line with the observation by Wissmath and Weible (2012), according to which subtitles are more “authentic”. Both amateur and professional viewers considered subtitles to be the AVT mode that is the closest to the original version of a given production. A marginal group of amateur viewers believed it to be dubbing (which was not the case for professional viewers) and voice over (similar perception for both amateur and professional viewers).

Furthermore, in terms of the least faithful mode of AVT proper, amateur viewers considered it to be dubbing (most likely due to widely recognized domesticating strategies employed), with voice over in the second position, and subtitles third. Among professional viewers, the first two positions are reversed. Overall, for both amateur and professional viewers revoicing is deemed least faithful.

However, a number of respondents believed that a mode of AVT does not influence the level of faithfulness to the original (both among amateur and professional viewers). This already signals the fact that some viewers still remain unaware of what does each mode of AVT implicate. In terms of a mode of AVT not having any influence on the translation, the proportion of the responses was also similar between the two types of viewers. Hence, again, the level of professionalization of viewers did not have a serious impact on their perception of AVT modes. A number of viewers still remains oblivious to the technical constraints and practical aspects of AVT proper.

Furthermore, the majority of professional viewers believe that whether a translation was rendered by a professional or an amateur is important, but 1/3 does not. The fact that almost one third of all professional viewers declared that the fact whether a professional or an amateur renders the translation is rather telling and may be an indicator of a shift in perception among Polish audience.

3.1.8.2 Audience Preferences and Expectations

The predominant feature expected by the audiences in terms of American humorous productions is, unsurprisingly, their humorous aspect. Nevertheless, plot and characters must be engaging. A higher number of respondents declared that in terms of live action series it is also crucial for them to learn English, whereas this was not as important for animated productions, where nice style of animation is deemed crucial. At the same time, learning about the SC was also considered vital in the case of live action TV series, while not so important for animated productions.

Furthermore, the participants diversify the modes of AVT depending on the type of an AV they watch, yet exhibit an affinity towards subtitles. They are more likely to choose subtitles with regard to live action comedy TV series, while opt for dubbing or subtitles for animated productions.

There is, however, a considerable difference between how the participants watch live action and animated TV series. When watching live action series both professional and amateur viewers opt, first, for subtitles, second, for the original, and third, for voice over. A marginal group resorts to English subtitles or dubbing, which is not in line with Awedyk's (2016) findings. When amateur viewers watch animated comedy productions, they commonly opt for dubbing or Polish subtitles, whereas some individuals stick with the original. A marginal group resorts to voice over or English subtitles. Professional viewers, on the other hand, choose most frequently Polish subtitles, with dubbing and the original selected by a smaller proportion of participants. A marginal group opts for voice over. There are, therefore, differences between amateur and professional viewers as well.

3.1.8.3 Audience Competences

Two types of viewers may be distinguished: so-called “professional” and “amateur”. Professional viewers recognized more humorous American TV series than the latter, they exhibited a better understanding of AVT, and declared higher level of linguistic skills. They also had a relatively good grasp on American culture, with professional viewers being more critical of their competences in general.

According to the obtained data, the said linguistic and cultural competences are acquired chiefly on one's own thanks to employing various media, which is often supplemented in the course of education (public or private), travel, and/or professional duties.

Consequently, the fact that a considerable part of the respondents is likely to resort to watching American humorous productions in the original may be either a contributing factor in terms of learning on one's own, or quite the contrary – the ability to watch productions in the original may be solely a fringe benefit of other means of acquiring knowledge in this area.

In terms of audience competences in relation to AVT, three types of viewers might be further distinguished: self-aware viewers (the AVT mode employed depends on a conscious decision based on the type of a production); semi-aware viewers (they are aware of the fact that their decisions as regards mode of AVT may vary, but they do not provide

any reasons for it); and oblivious viewers (evincing lack of awareness of translation modes employed or not familiar with such productions at all).

[T]he goal of eye movement measurement and analysis is to gain insight into the viewer's attentive behavior.

Andrew Duchowski (2007: 137)

3.2 Eye-Tracking Experiment

According to Holmqvist and Nyström et. al. (2011), "[t]here is no doubt that it is useful to record eye movements" (p.1). Having this clear-cut statement in mind, the underlying assumption behind the employment of eye tracking in this study was its practical application in the area of Audiovisual Translation as a tool that enables a more thorough insight into AVT from the audience's perspective. As emphasized by Wissmath and Weibel (2012), "eye–tracking is a central tool in the visual attention research because eye movements are an overt behavioral manifestation of the allocation of attention in a particular scene. Thus, eye movements serve as a window into the operation of the attentional system" (p. 284).

The main objective of the conducted experiments was to determine to what extent and in what respect the employed mode of AVT determines the reception and perception of humorous AV materials deeply rooted in SC. The stimuli were selected following the Open Online Survey discussed earlier in this chapter. These results will, however, also supplement the results of the eye-tracking study. A series of eye-tracking experiments was conducted between May and September 2016 at the AVT Lab of the Institute of Applied Linguistics at Warsaw University.

3.2.1 Participants

As it has been emphasized when analyzing the Post-Experiment Online Survey, all experiment participants joined the study in a self-selecting manner. This means that no prior requirements had to be met. However, all participants had been aware that the research was to be devoted to American humorous productions, that it involved eye tracking, and that it was to be conducted in Warsaw. No additional incentives were offered in order to attract individuals. This was supposed to ensure the participants would be from the start either interested in the research area in their daily lives or curious about the method itself, and as a result would be willing to devote their full attention to the experiments at hand.

As it is believed that identification of a genre provides relevant context that might lead to a much desired appraisal of the production and evoke intended emotions in a

viewer, it contributes to overall emergence of emotional response to the presented stimuli (Visch and Tan 2009), an increase in immersive quality is a consequence of "heightened awareness of emotions and emotional context (genre) within a film" (Levin et.al. 2013: 263). Therefore informing the prospective participants about the humorous nature of the productions featured in the study was to serve precisely that purpose.

3.2.2 Device, Software, and Set-Up

The study employed the SMI RED 250 Hz eye tracker (right-eye recording). The series of experiments was conducted and analyzed with the use of BeGaze version 3.6 and Experiment Center version 3.6. All participants had at their disposal an adjustable computer screen (each subject was seated in front of the monitor at a distance of approximately 60 cm and asked to adjust the monitor and the seat to their needs) with the eye-tracking device fixed below, headphones with volume regulation, a keyboard, and a mouse.

3.2.3 Design and Stimuli

The study consisted of a series of laboratory experiments. In order to establish general viewing styles and preferences among Polish viewers depending on a mode of AVT, a nomothetic approach with a sample population has been adopted. The results were analyzed via the between-subjects approach.

All three experiment variants featured five clips from four different productions (TV series: two clips from *Gilmore Girls* [clip I: 2'44''; clip II: 1'46''], animated productions: *The Simpsons* [1'5''], *South Park* [44''], *Madagascar* [2'29'']). Each clip featured only one key humor act (see Raskin 1985: 4) that featured an overt intertextual reference. In total, the audiovisual material amounted to 8'48''. The length of the respective clips as well as the entire experiment for one participant was designed in such a manner as to avoid digital eye strain[15] – it thus oscillated between 17 and 22 minutes, depending on the time each participant devoted to answering the series of questions after each clip.

Experiment variants were prepared in three levels of difficulty: Basic, Medium, and Advanced (Table . The Basic experiment variant consisted of clips with the highest proportion of Polish versions of the analyzed productions (four out of five). The Medium experiment variant was slightly more challenging in comparison with the former one (three out of five), whereas

[15]According to the 20-20-20 rule, every 20 minutes a person looking at a digital screen shall take a 20-second break and look 20-feet away to avoid digital eye strain (Canadian Association of Optometrics, The Vision Council, American Academy of Ophthalmology, American Optometric Association, among others).

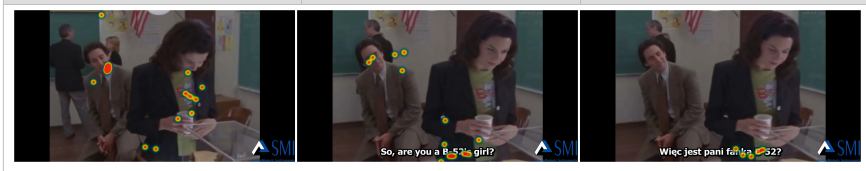
	Variant I (Basic)	Variant II (Medium)	Variant III (Advanced)
Stimulus I *(Gilmore Girls)*	Polish Voice Over	English Subtitles	Polish Fansubs
			
Stimulus II *(Gilmore Girls)*	Original (English)	Polish Voice Over	Polish Fansubs
			
Stimulus II *(South Park)*	Polish Fansubs	Original (English)	English Subtitles
			
Stimulus IV *(The Simpsons)*	Polish Voice Over	Polish Fansubs	Original (English)
			
Stimulus V *(Madagascar)*	Polish Dubbing	Polish Fansubs	Original (English)
			
Number of participants:	13	17	5

Table 1: Experiment variants and the number of participants in each experiment variant

Advanced variant demanded from participants the most advanced linguistic and cultural competences (only two out of five clips featured Polish translations).

In the following sections devoted to the respective stimuli, each SC reference that occurs in the featured stimuli is presented by means of a data sheet modelled on López González (2017), including Chaume's (2001 and 2004) classification of signifying channels and codes in AVT. However, the data sheet has been adapted to fit the needs of the presented analysis. Several elements with little or no relevance to the study, have been substituted with notions that contribute to overall understanding of each SC reference. Following the categorization of cultural lacunas, five general types may be identified: *lacunas of brands, lacunas of media, lacunas of anthroponyms, lacunas of toponyms, and lacunas of language and customs* (Łabendowicz 2014: 20). The research was designed in such a manner as to include all five types of cultural lacunas. In most cases, access to the knowledge necessary for understanding the humorous aspect is therefore limited to source audience. As such, it may pose a challenge to target audience.

Each stimulus was followed by a series of questions, which altogether constitute the Eye-Tracking Experiment Questionnaire (Appendix 3). It consisted of thirty five questions divided into five sets of questions closely connected with the content of five stimuli with various modes of AVT, as discussed above. The order of stimuli for each participant was randomized. After each clip, seven questions followed.

3.2.4 Procedure

Before participating in the experiment, each and every participant had signed a written consent to become a subject of the study (Appendix 4). After having met the formal requirements, brief instructions followed. The subjects were informed about:

1. the general steps of the procedure (calibration of the eye-tracking equipment, followed by the study part);
2. stimuli used (five randomly assigned versions of clips from four different productions – animated or live action TV series or feature films, with various modes of AVT – dubbing, subtitling, voice over – or with no translation – the original version or English subtitles; see Table 1);
3. a more detailed explanation of their expected contribution (answering a series of questions after each clip, henceforth referred to as *feedback;* no time limitation for completing the experiment had been set).

After this stage, each participant was asked to decide which experiment variant do

they feel capable of participating in – Basic, Medium or Advanced. Instead of assigning the variants randomly, this solution was to provide the best possible results according to participants' abilities. It should, however, be noted that this resulted in an uneven redistribution of participants between the respective experiments variants. Therefore, in order to provide the best overview of similarities and differences between the results in the following sections, in all instances where the data of different experiment variants is compared, it is presented in percentages calculated according to the size of each variant group.

After the calibration, a brief description of what is in store for the participants was featured on the screen, reminding that they will watch five clips from American humorous productions and that they might be familiar with some of them. Each and every participant was also once again instructed that their task is to answer several questions after each clip. After showing this information on the screen, the respective stimuli were screened, each followed by a set of questions.

3.2.5 Stimuli and Feedback Analysis

Before venturing into an analysis of the respective stimuli, several fundamental methodological approaches must be indicated. First of all, the analysis employs a mixture of semi-quantitative (SQCA) and qualitative comparative analysis (QCA) of the obtained data. Secondly, this is achieved by means of of descriptive statistics (DS) for the retrieved eye-tracking data and quantitative analysis of the descriptive feedback results. The combination of these allows for a more comprehensive examination of the findings. By and large, the quantitative method was the dominant method of data analysis in this study, as the experiments were designed in such a manner as to provide numerical data which could be then statistically explored.

In all instances, each and every stimulus had been first presented in a table comparing the most general overview of the variants for each stimulus. Next, in order to compare how the results varied between various modes of AVT in each stimulus, the key types of eye movements were presented in tables by means of of DS, followed by a graphic representation in the form of boxplots with whiskers. On the basis of these representations, general trends are discussed for each type of eye movements between the experiment variants for each stimulus.

Finally, as “variability and task-dependence of eye movements are widely acknowledged” (Duchowski 2007: 160), for each type of eye movements in each stimulus

one-way ANOVA analysis of variance was performed with Tukey HSD Post-Hoc Test (with 95% confidence intervals around the differences between the groups) to verify statistical significance of the observed trends. In terms of Tukey HSD Post-Hoc Test, a p-value less than 0.05 indicates that there is a significant difference somewhere among the various groups analyzed.

After these steps, the analysis of each stimulus focuses on the feedback provided by the experiment participants. In order to be able to analyze the retrieved data more objectively, a system of quantitative estimation was developed. Each answer provided by the experiment participants was assigned a numerical value. On the basis of these results, descriptive statistics were employed, and boxplots with whiskers created. These served as a starting point for observing general trends among the respective experiment variants. Next, one-way ANOVAs and Tuckey HSD Post-Hoc Tests have been performed in order to check whether the differences between the variants are statistically significant.

3.2.5.1 ***Stimulus I (Gilmore Girls I): Voice Over Vis-à-Vis English Subtitles and Polish Fansubs***

The SC reference to the B-52's (Table 1) occurs both in the dialogues and on the screen. As such, whether a viewer notices and identifies its denotation is a contributing factor to overall understanding of the scene. By extension, it plays a role in general reception of the clip.

It should, however, be noted that in terms of both of the translated versions (Polish voice over and fansubs), the original SC reference that occurs in Stimulus I does not contain a full name of the band (The B-52's or The B-52s). This fact already denies target audience access to the full original SC reference.

Stimulus and Variant	Production's Title	ST/TT Reference Duration	Premiere Date in the U.S.
Stimulus I (Variants I-III)	*Gilmore Girls* S01E04 "The Deer Hunters"	(visual) 1' 7.42" (verbal) 1.80" (caption) 1.27" (ENG) / 1.14" (PL)	October 27, 2000 // unknown
Type of Lacuna	Channel and Code	Humorous Element	
Lacuna of media	1) Acoustic Channel: Linguistic Code and Paralinguistic Code	The B-52's is an American new wave band founded in 1970s and still performing to this day. It is famous for its innovative way of mixing	

	2) Visual Channel: Iconographic Code	genres and stage look from the beginning of their careers – female members used to have a characteristic hair due inspired by the 1950s. After 2008, the band slightly modified their name to The B-52s (without an apostrophe).	
ST	TT		
So, are you a B-52's girl?	Variant I Polish Voice Over	Variant II English Subtitles	Variant III Polish Fansubs
	Lubi pani B52?	So, are you a B-52's girl?	Więc jest pani fanką B-52?
Context			
A male teacher asks a mother of one of his students in a rather flirting manner whether she is a fan of The B-52's. The fact that the name of the band is visible on the t-shirt the mother is wearing serves as the pretext for the remark. A seemingly neutral remark therefore points to the fact that the band is rather old school.			

Table 1: Data sheet for Stimulus I (*Gilmore Girls*, S01E04)

Furthermore, it may be observed that the Polish fansubs contain a marker typical of oral utterances (*więc=so*). This is but one instance of a word-for-word approach employed by the amateur subtitler that may have been encountered throughout the translated clip. Were it rendered by a professional, prosody and other key features of oral discourse (false starts, hesitations, repetitions, among others) would be eliminated in the subtitles (De Bonis 2015: 64). However, Polish fansubs best point to the fact that the SC reference denotes a band (*fanką=a female fan of*) by means of explicitation. Neither Polish voice over, nor English subtitles include a similar reference and instead employing somewhat flawed direct transfer. Therefore, including this prime determinant in Polish fansubs attempts to mediate the potential lack of understanding of the original SC reference among Polish audience and guide the viewers into the direction of a correct interpretation. Other variants offer no such a solution thus are of no assistance in identifying even the area which the SC reference introduces (American musical scene).

The Area of Interest (AOI) was marked on the logotype appearing on the t-shirt of one of the characters on the screen.

3.2.5.1.1 Stimulus I: Descriptive Statistics Analysis

The overview of the key eye movements provided below (Table 2) serves as the basis for a more in-depth analysis of the respective indicators across variants by means of of descriptive statistics.

	Gilmore Girls I					
	Polish Voice Over		English Subtitles		Polish Fansubs	
	Mean	SD	Mean	SD	Mean	SD
AOI Dwell Time [ms]	2297.0	1718.6	1797.7	1469.5	426.1	235.4
AOI Gaze Duration	2658.1	1654.1	1624.7	1526.2	753.4	610.3
AOI Glances Count	2.9	1.8	2.4	0.9	2.0	1.0
AOI Revisits	1.9	1.8	1.4	0.9	1.0	1.0
AOI Fixation Count	6.0	4.8	3.5	1.8	1.0	1.0
Fixation Count	381.7	134.6	381.8	183.2	456.2	111.0
AOI Average Fixation Duration [ms]	300.1	92.5	467.0	294.8	161.7	54.4
Average Fixation Duration [ms]	276.7	92.5	271.3	93.6	227.6	55.5
Saccade Count	480.8	63.6	538.2	296.0	607.6	154.8
Saccade Duration Average [ms]	80.9	73.5	49.9	10.5	49.8	3.9
Saccade Amplitude Average [°]	14.2	13.9	8.2	6.5	7.6	2.4
Blink Count	37.9	27.9	72.5	72.1	45.4	26.0

Table 2: Stimulus I: Eye-tracking data overview

AOI Dwell Time signifies all fixations and saccades within an AOI for all subjects. It is therefore a more general indicator of the time spent by participants in AOI than AOI Gaze Duration. On the basis of the data retrieved (Table 3 and Figure 25), it may be observed that the viewers of the clip with Polish fansubs spent less time looking at the AOI in general. Curiously, the bulk of the viewers of the voiced over version and the clip with English subtitles spent relatively similar amounts of time looking at the AOI.

AOI Dwell Time [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	2297.0	1841.2	280.1	6841.6	725.8	2915.4	1718.6

English Subtitles	1797.7	1131.9	232.0	4355.8	616.0	3394.5	1469.5
Polish Fansubs	426.1	423.8	191.9	662.7	–[16]	–	235.4

Table 3: Descriptive Statistics for Stimulus I: AOI Dwell Time [ms]

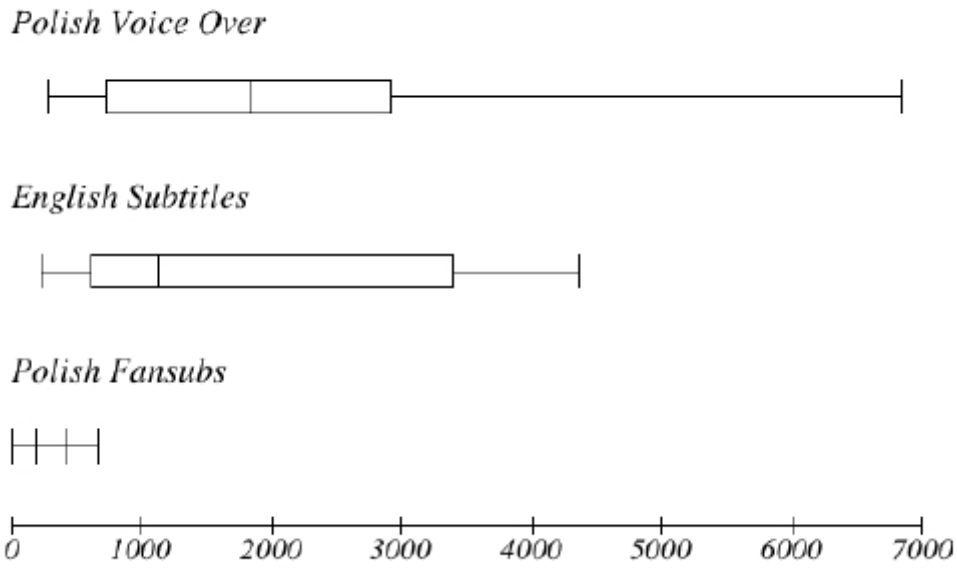


Figure 25: Stimulus I: AOI Dwell Time [ms]

Nevertheless, the one-way ANOVA (Table 4) showed that there is no statistical significance in terms of AOI Dwell Time between any of the three groups, which means that the discrepancies are marginal.

	Sum of Squares	df	Variance	F	p
Between Groups	12643488.8154	2	6321744.4077	2.8811	0.0707
Within Groups	70215568.1600	32	2194236.5050		
Total	82859056.9754	34			

Table 4: One-Way ANOVA for Stimulus I: AOI Dwell Time [ms]

Moreover, the Tukey HSD Post-Hoc Test (Table 5) showed that there is no statistical significance in terms of AOI Dwell Time between any of the three variants. However, the results for Polish voice over and Polish fansubs are on the verge of statistical significance. This signifies that the greatest, yet still insignificant, difference in the time spent on

[16] Not enough data recorded to calculate. In such cases, quartiles were artificially set at 0.

looking at AOI existed between these two modalities.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-499.3000, 95%CI=-1840.4501 to 841.8501	p=0.6350
Polish Voice Over vs Polish Fansubs	Diff=-1870.9000, 95%CI=-3786.4455 to 44.6455	p=0.0567
English Subtitles vs Polish Fansubs	Diff=-1371.6000, 95%CI=-3223.4883 to 480.2883	p=0.1793

Table 5: Tukey HSD Post-Hoc Test for Stimulus I: AOI Dwell Time [ms]

As "gaze duration reflects cumulative dwell time for a given location on the image" (Brogan et.al. 2003: 245), on the basis of the DS (Table 6) and the presented boxplots (Figure 26[17]) it may be observed that the Polish voice over variant allowed the viewers to spend relatively more time looking at AOI.

AOI Gaze Duration							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	2658.1	2663.9	358.9	7049.6	1437.5	3242.9	1654.1
English Subtitles	1624.7	809.2	44.0	4419.8	480.3	3085.8	1526.2
Polish Fansubs	753.4	575.0	252.1	1433.0	–	–	610.3

Table 6: Descriptive Statistics for Stimulus I: AOI Gaze Duration

[17] It should be borne in mind that since for Polish fansubs not enough data was recorded in several cases, quartiles were artificially set at 0, which is reflected in the boxplots presented below.

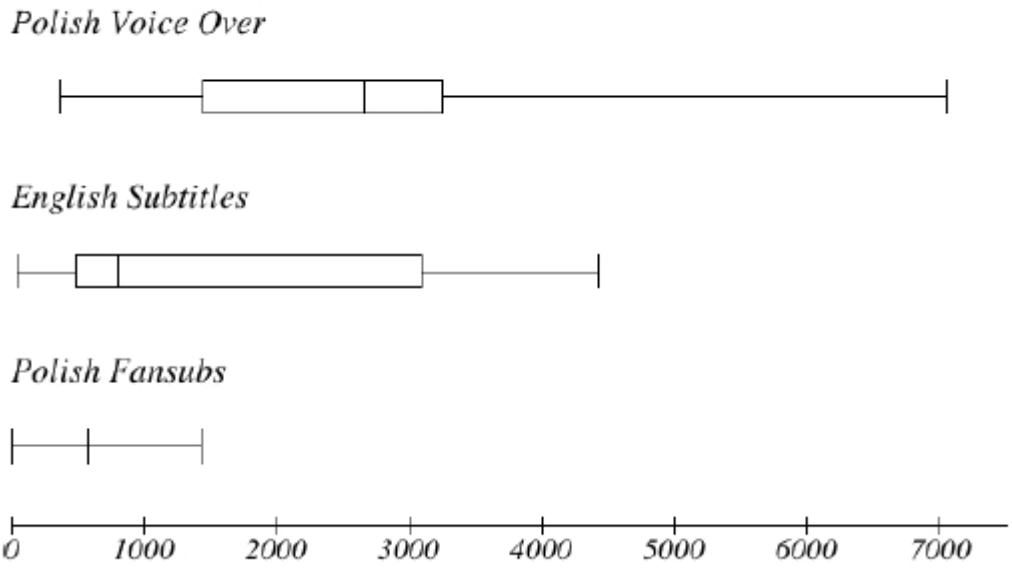


Figure 26: Stimulus I: AOI Gaze Duration

The one-way ANOVA (Table 7), however, showed that there is no statistical significance in terms of AOI Gaze Duration between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	12643488.8154	2	6321744.4077	2.8811	0.0707
Within Groups	70215568.1600	32	2194236.5050		
Total	82859056.9754	34			

Table 7: One-Way ANOVA for Stimulus I: AOI Gaze Duration

The Tukey HSD Post-Hoc Test (Table 8) proved that there is no statistical significance in terms of AOI Gaze Duration between any of the three variants. However, the results for Polish voice over and Polish fansubs are on the verge of statistical significance, which is in line with the results of the overall AOI Dwell Time.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-499.3000, 95%CI=-1840.4501 to 841.8501	p=0.6350
Polish Voice Over vs Polish Fansubs	Diff=-1870.9000, 95%CI=-3786.4455 to	p=0.0567

	44.6455	
English Subtitles vs Polish Fansubs	Diff=-1371.6000, 95%CI=-3223.4883 to 480.2883	p=0.1793

Table 8: Tukey HSD Post-Hoc Test for Stimulus I: AOI Gaze Duration

Glances Count, namely the number of glances of a viewer to a target (saccades coming from outside) within a certain period, also show that Polish voice over enabled the viewers to look more times at the SC reference on the screen. It is also important to note that all subjects in all experiment variants looked at the AOI at least once (Table 9 and Figure 27).

AOI Glances Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	2.9	2.0	1.0	6.0	1.5	4.5	1.8
English Subtitles	2.4	2.0	1.0	4.0	2.0	3.0	0.9
Polish Fansubs	2.0	2.0	1.0	3.0	–	–	1.0

Table 9: Descriptive Statistics for Stimulus I: AOI Glances Count

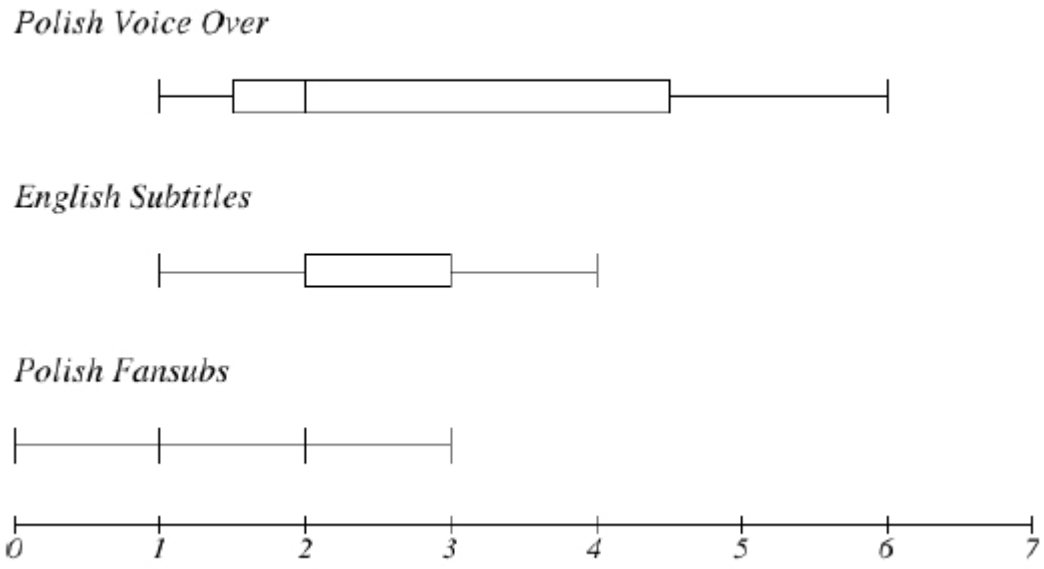


Figure 27: Stimulus I: AOI Glances Count

The one-way ANOVA (Table 10) showed that there is no statistical significance in terms of AOI Glances Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	3.4714	2	1.7357	0.9947	0.3810
Within Groups	55.8400	32	1.7450		
Total	59.3114	34			

Table 10: One-Way ANOVA for Stimulus I: AOI Glances Count

Moreover, the Tukey HSD Post-Hoc Test (Table 11) showed that there is no statistical significance in terms of AOI Glances Count between any of the three variants. Therefore, although there seems to be a rend in terms of AOI Glances Count, the differences are not striking.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-0.5000, 95%CI=-1.6960 to 0.6960	p=0.5654
Polish Voice Over vs Polish Fansubs	Diff=-0.9000, 95%CI=-2.6082 to 0.8082	p=0.4084
English Subtitles vs Polish Fansubs	Diff=-0.4000, 95%CI=-2.0515 to 1.2515	p=0.8237

Table 11: Tukey HSD Post-Hoc Test for Stimulus I: AOI Glances Count

Conversely, in all experiment variants there were individuals who did not look back at the AOI (Table 12 and Figure 28). Nevertheless, again, it is the Polish voice over variant that enabled the subjects to revisit the AOI relatively more times.

AOI Revisits							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	1.9	1.0	0.0	5.0	0.5	3.5	1.8
English Subtitles	1.4	1.0	0.0	3.0	1.0	2.0	0.9
Polish Fansubs	1.0	1.0	0.0	2.0	–	–	1.0

Table 12: Descriptive Statistics for Stimulus I: AOI Revisits

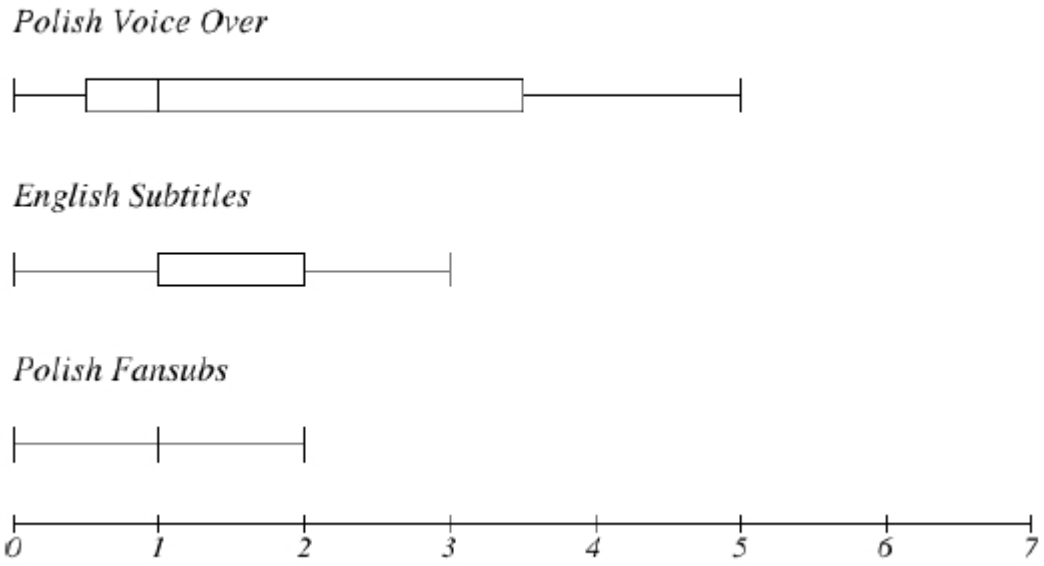


Figure 28: Stimulus I: AOI Revisits

However, the one-way ANOVA (Table 13)showed that there is no statistical significance in terms of AOI Revisits between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	3.4714	2	1.7357	0.9947	0.3810
Within Groups	55.8400	32	1.7450		
Total	59.3114	34			

Table 13: One-Way ANOVA for Stimulus I: AOI Revisits

The Tukey HSD Post-Hoc Test (Table 14) showed that there is no statistical significance in terms of AOI Revisits between any of the three variants. Again, although a trend may be observed, it should be considered with caution.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-0.5000, 95%CI=-1.6960 to 0.6960	p=0.5654
Polish Voice Over vs Polish Fansubs	Diff=-0.9000, 95%CI=-2.6082 to 0.8082	p=0.4084
English Subtitles vs Polish Fansubs	Diff=-0.4000, 95%CI=-2.0515 to 1.2515	p=0.8237

Table 14: Tukey HSD Post-Hoc Test for Stimulus I: AOI Revisits

Nevertheless, although AOI Glances Count tells something about the viewers' behavior, since they are brief by nature, fixations are the type of eye movements that bear more significance in terms of whether a subject spent more time looking at the AOI. Similarly to previous indicators, Polish voice over shows the higher score (Table 15 and Figure 29) in this regard. Therefore, the subjects who saw the clip with this modality had the best chance of focusing on the SC reference that appeared on the screen.

AOI Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	6.0	5.0	1.0	19.0	3.0	8.0	4.8
English Subtitles	3.5	3.0	1.0	7.0	2.0	5.0	1.8
Polish Fansubs	1.0	1.0	0.0	2.0	–	–	1.0

Table 15: Descriptive Statistics for Stimulus I: AOI Fixation Count

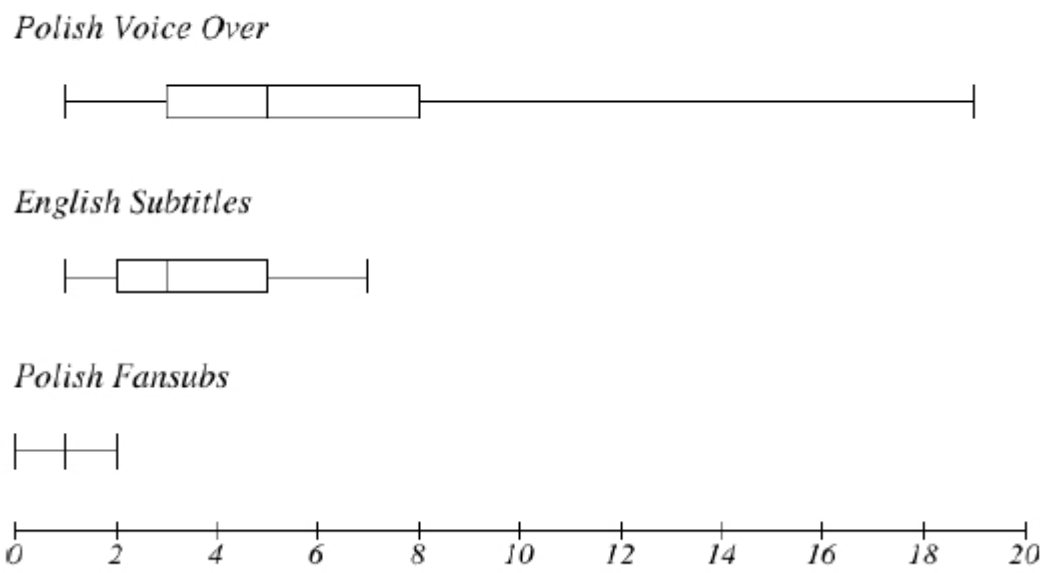


Figure 29: Stimulus I: AOI Fixation Count

The one-way ANOVA (Table 16) showed that in terms of AOI Fixation Count, statistical difference exists between the analyzed groups, which means that the trend observed above is representative.

	Sum of Squares	df	Variance	F	p

Between Groups	101.0714	2	50.5357	4.8662	0.0143
Within Groups	332.3200	32	10.3850		
Total	433.3914	34			

Table 16: One-Way ANOVA for Stimulus I: AOI Fixation Count

More precisely, the Tukey HSD Post-Hoc Test (Table 17) revealed that in terms of AOI Fixation Count, statistical difference exists between Polish voice over and Polish fansubs. At the same time, no statistical difference exists between the remaining variants. It is worth remembering that fixations "best indicate the locations of the viewer's (overt) visual attention" (Duchowski 2007: 160). This, in turn, may indicate that the viewers of the version with Polish voice over may have in the end had a better chance of encoding the SC reference on the screen.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-2.5000, 95%CI=-5.4177 to 0.4177	p=0.1046
Polish Voice Over vs Polish Fansubs	Diff=-5.0000, 95%CI=-9.1673 to -0.8327	p=0.0159
English Subtitles vs Polish Fansubs	Diff=-2.5000, 95%CI=-6.5288 to 1.5288	p=0.2930

Table 17: Tukey HSD Post-Hoc Test for Stimulus I: AOI Fixation Count

Nevertheless, in terms of overall fixation count for this clip, a reverse tendency may be observed (Table 18 and Figure 30) – the Polish fansubs version generated more fixations, with English subtitles coming second. This, however, is not surprising taking into account the fact that the subjects watching these variants also followed the captions appearing on the screen.

Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	381.7	395.0	64.0	561.0	324.0	428.5	134.6
English Subtitles	381.8	446.0	25.0	599.0	264.5	527.5	183.2
Polish Fansubs	456.2	513.0	270.0	540.0	354.0	530.0	111.0

Table 18: Descriptive Statistics for Stimulus I: Fixation Count

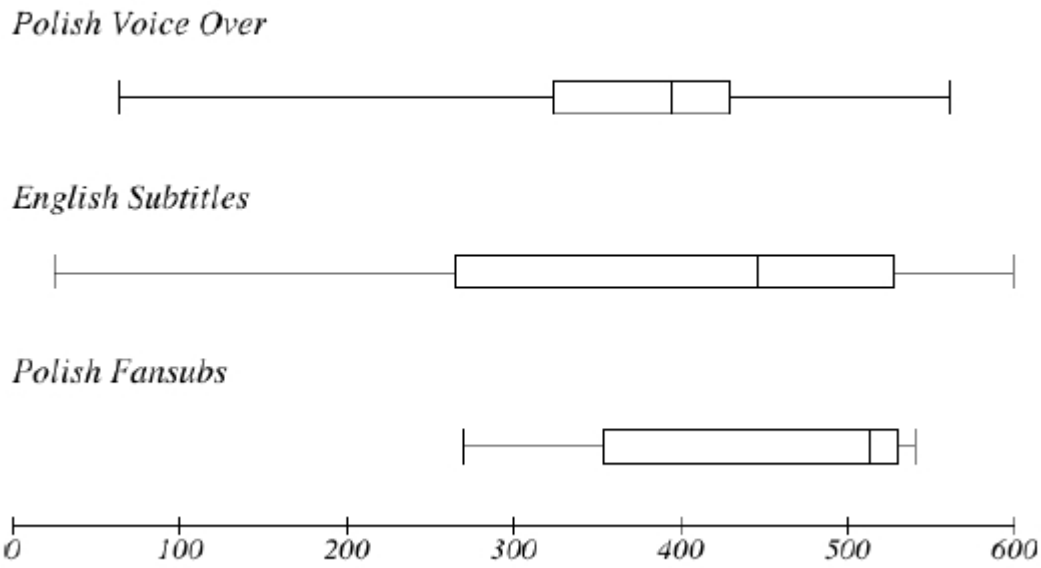


Figure 30: Stimulus I: Fixation Count

The one-way ANOVA (Table 19) showed that there is no statistical significance in terms of overall Fixation Count between any of the three variants.

	Sum of Squares	df	Variance	F	p
Between Groups	23750.6874	2	11875.3437	0.4728	0.6275
Within Groups	803685.7600	32	25115.1800		
Total	827436.4474	34			

Table 19: One-Way ANOVA for Stimulus I: Fixation Count

The Tukey HSD Post-Hoc Test (Table 20) showed that there is no statistical significance in terms of overall Fixation Count between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=0.1000, 95%CI=-143.3841 to 143.5841	p=0.0000
Polish Voice Over vs Polish Fansubs	Diff=74.5000, 95%CI=-130.4363 to 279.4363	p=0.6484
English Subtitles vs Polish Fansubs	Diff=74.4000, 95%CI=-123.7259 to 272.5259	p=0.6301

Table 20: Tukey HSD Post-Hoc Test for Stimulus I: Fixation Count

Furthermore, the subjects who watched the variant with English subtitles also exhibited the longest fixations in the AOI (Table 21 Figure 31). Therefore, although they showed less fixations, these were relatively longer than in the other two groups.

AOI Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	300.1	294.8	98.4	506.8	237.3	381.4	92.5
English Subtitles	467.0	377.3	102.0	1070.0	210.3	729.5	294.8
Polish Fansubs	161.7	169.4	103.9	211.9	–	–	54.4

Table 21: Descriptive Statistics for Stimulus I: AOI Average Fixation Duration [ms]

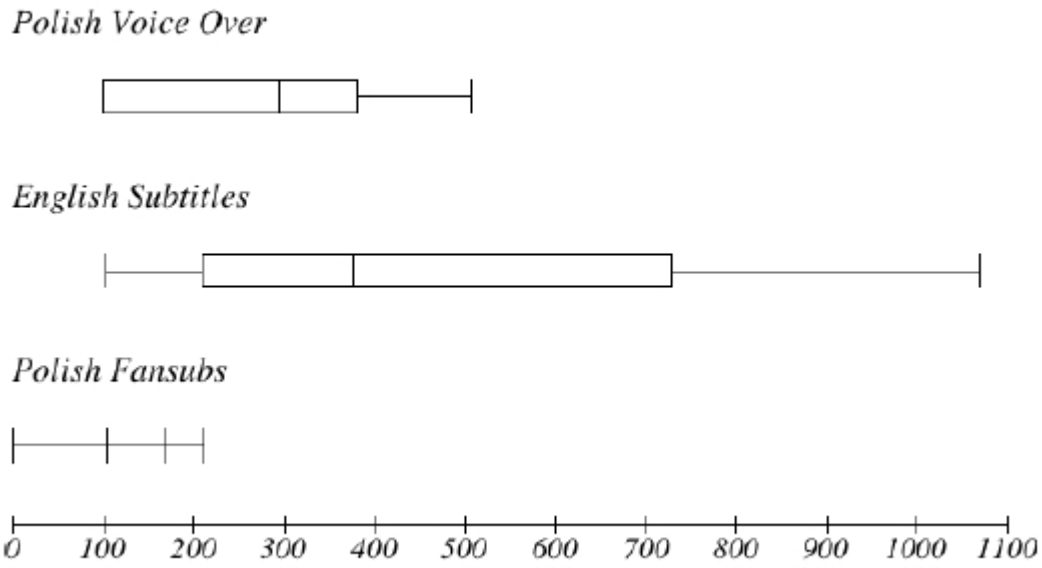


Figure 31: Stimulus I: AOI Average Fixation Duration [ms]

The one-way ANOVA (Table 22) showed that in terms of AOI Average Fixation Duration, statistical difference exists between the analyzed groups.

	Sum of Squares	df	Variance	F	p
Between Groups	437823.5389	2	218911.7694	4.6545	0.0168
Within Groups	1505025.0800	32	47032.0338		
Total	1942848.6189	34			

Table 22: One-Way ANOVA for Stimulus I: AOI Average Fixation Duration [ms]

More precisely, the Tukey HSD Post-Hoc Test showed that in terms of AOI Average Fixation Duration (Table 23), statistical difference exists between English subtitles and Polish fansubs. This may signify that even though both variants featured captions, the readers of English subtitles actually ignored them. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=166.9000, 95%CI=-29.4507 to 363.2507	p=0.1082
Polish Voice Over vs Polish Fansubs	Diff=-138.4000, 95%CI=-418.8450 to 142.0450	p=0.4545
English Subtitles vs Polish Fansubs	Diff=-305.3000, 95%CI=-576.4252 to -34.1748	p=0.0246

Table 23: Tukey HSD Post-Hoc Test for Stimulus I: AOI Average Fixation Duration [ms]

The abovementioned observation may be, in fact, true – when comparing AOI Average Fixation Duration with overall Average Fixation Duration, the results for all variants are not far apart (Table 24 and Figure 32), with relatively longer fixations for the Polish voice over variant.

Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	276.7	265.0	133.1	417.6	194.4	377.6	92.5
English Subtitles	271.3	250.3	128.4	437.4	200.5	337.7	93.6
Polish fansubs	227.6	222.9	177.0	319.4	184.1	273.6	55.5

Table 24: Descriptive Statistics for Stimulus I: Average Fixation Duration [ms]

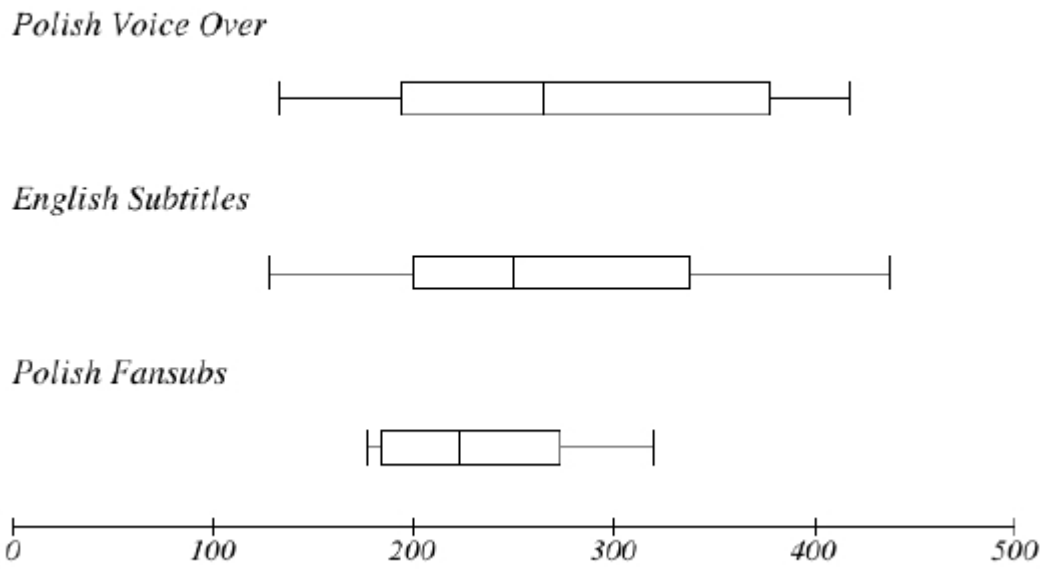


Figure 32: Stimulus I: Average Fixation Duration [ms]

The one-way ANOVA (Table 25) showed that there is no statistical significance in terms of overall Average Fixation Duration between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	9299.1617	2	4649.5809	0.5831	0.5640
Within Groups	255171.3600	32	7974.1050		
Total	264470.5217	34			

Table 25: One-Way ANOVA for Stimulus I: Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 26) showed that there is no statistical significance in terms of overall Average Fixation Duration between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-5.4000, 95%CI=-86.2494 to 75.4494	p=0.9853
Polish Voice Over vs Polish Fansubs	Diff=-49.1000, 95%CI=-164.5760 to 66.3760	p=0.5546
English Subtitles vs Polish Fansubs	Diff=-43.7000, 95%CI=-155.3385 to 67.9385	p=0.6058

Table 26: Tukey HSD Post-Hoc Test for Stimulus I: Average Fixation Duration [ms]

Following Holmqvist and Nyström (2011: 321), saccadic duration may be defined as "the time the saccade takes to move between two fixations or instances of smooth pursuit". In simple terms, the higher number of saccades, the more viewer's eye moved around across the screen. As may be observed on the basis of the data for Stimulus I (Table 27 and Figure 33), the results for all three variants were relatively similar, with Polish fansubs noting slightly more saccades, and English subtitles coming second – which is in accordance with the fact that when following captions, a viewer's eye goes back and forth between the image on the screen and the juxtaposed text.

Saccade Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	480.8	456.0	392.0	602.0	435.0	527.0	63.6
English Subtitles	538.2	539.0	25.0	1210.0	376.5	639.0	296.0
Polish Fansubs	607.6	595.0	418.0	849.0	494.0	727.5	154.8

Table 27: Descriptive Statistics for Stimulus I: Saccade Count

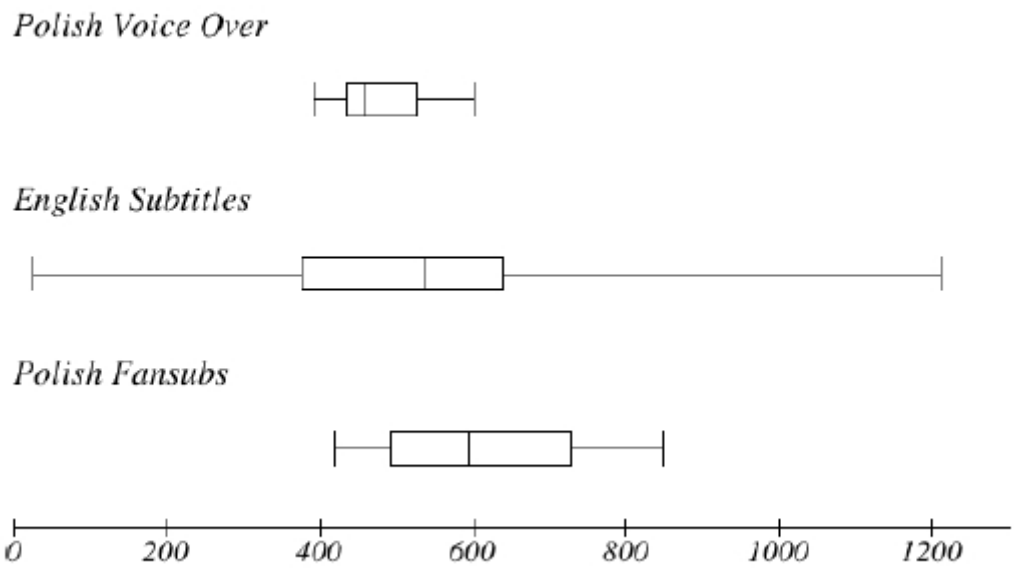


Figure 33: Stimulus I: Saccade Count

The one-way ANOVA (Table 28) showed that there is no statistical significance in terms of Saccade Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	62360.5189	2	31180.2594	0.6453	0.5312
Within Groups	1546247.6800	32	48320.2400		
Total	1608608.1989	34			

Table 28: One-Way ANOVA for Stimulus I: Saccade Count

The Tukey HSD Post-Hoc Test (Table 29) showed that there is no statistical significance in terms of Saccade Count between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=57.4000, 95%CI=-141.6216 to 256.4216	p=0.7601
Polish Voice Over vs Polish Fansubs	Diff=126.8000, 95%CI=-157.4597 to 411.0597	p=0.5234
English Subtitles vs Polish Fansubs	Diff=69.4000, 95%CI=-205.4132 to 344.2132	p=0.8100

Table 29: Tukey HSD Post-Hoc Test for Stimulus I: Saccade Count

Moreover, since "stimulus encoding is blocked during saccades" (Holmqvist and Nyström 2011: 321), whereas "lexical processing is not suppressed" (ibid: 322), although the references occurring on the visual level may not be observed effectively, any texts on the screen can actually be encoded.

When comparing the DS for Stimulus I, a relatively longer average saccades occurred for the Polish voice over variant (Table 28 and Figure 34) – although the median was lower than in the other two variants. The results for this group also varied significantly (with Standard Deviation of 73.5), whereas the results for Polish fansubs were much more uniform. Moreover, the bulk of results for the two versions with captions was relatively similar.

Saccade Duration Average [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	80.9	34.1	17.4	195.4	22.2	168.1	73.5
English Subtitles	49.9	48.2	40.8	88.1	45.7	51.6	10.5
Polish Fansubs	49.8	50.8	44.7	54.7	46.0	53.2	3.9

Table 30: Descriptive Statistics for Stimulus I: Saccade Duration Average [ms]

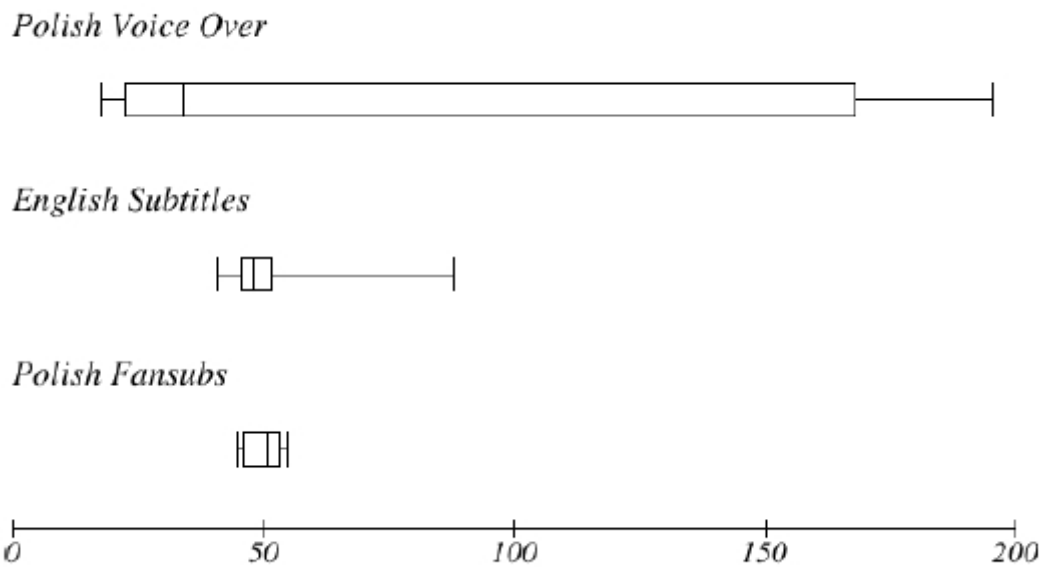


Figure 34: Stimulus I: Saccade Duration Average [ms]

The one-way ANOVA (Table 31) showed that there is no statistical significance in terms of Saccade Duration Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	7864.3000	2	3932.1500	1.8879	0.1679
Within Groups	66651.8400	32	2082.8700		
Total	74516.1400	34			

Table 31: One-Way ANOVA for Stimulus I: Saccade Duration Average [ms]

The Tukey HSD Post-Hoc Test (Table 32) showed that there is no statistical significance in terms of Saccade Duration Average between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-31.0000, 95%CI=-72.3206 to 10.3206	p=0.1719
Polish Voice Over vs Polish Fansubs	Diff=-31.1000, 95%CI=-90.1176 to 27.9176	p=0.4083
English Subtitles vs Polish Fansubs	Diff=-0.1000, 95%CI=-57.1564 to 56.9564	p=1.0773

Table 32: Tukey HSD Post-Hoc Test for Stimulus I: Saccade Duration Average [ms]

Furthermore, the DS show that average amplitudes of saccades occurred when viewers were watching the voiced over version (Table 33 and Figure 35). At the same time, the results for English subtitles and Polish fansubs are relatively similar. One should, however, bear in mind that although there seems to be a trend, saccadic amplitudes are for most participants idiosyncratic (Holmqvist and Nyström 2011: 312). Shorter saccadic amplitudes – as in the case of the captions here – may either be a manifestation of an increased cognitive load or point to the fact that the participants inspected the visual materials more carefully (ibid: 313-314). Interestingly, following Goldberg et.al. (2002), large saccadic amplitudes may signify that the visual clues are more meaningful to the viewers (ibid: 314). This, in turn, may result in the fact that the participants watching the Polish voice over variant may in the end better encode what appeared on the screen and make it easier to recall it later. This, however, is to be verified in the feedback section.

Saccade Amplitude Average [°]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	14.2	5.8	2.6	36.3	3.1	30.3	13.9
English Subtitles	8.2	6.0	4.3	31.1	4.9	9.2	6.5
Polish Fansubs	7.6	7.3	5.4	11.4	5.7	9.8	2.4

Table 33: Descriptive Statistics for Stimulus I: Saccade Amplitude Average [°]

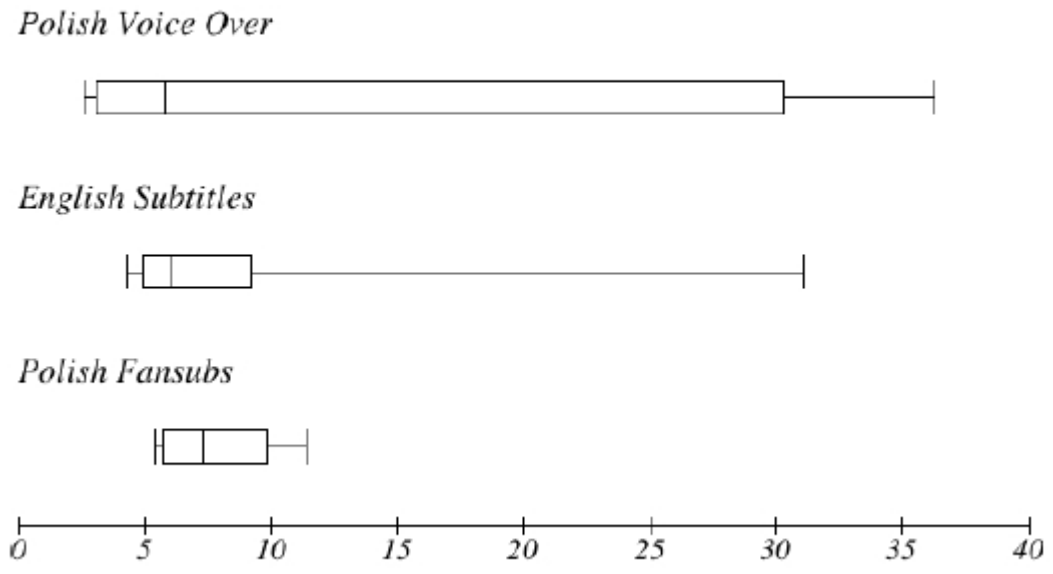


Figure 35: Stimulus I: Saccade Amplitude Average [°]

The one-way ANOVA (Table 34) showed that there is no statistical significance in terms of Saccade Amplitude Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	309.0857	2	154.5429	1.6389	0.2101
Within Groups	3017.5600	32	94.2988		
Total	3326.6457	34			

Table 34: One-Way ANOVA for Stimulus I: Saccade Amplitude Average [°]

The Tukey HSD Post-Hoc Test (Table 35) showed that there is no statistical significance in terms of Saccade Amplitude Average between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-6.0000, 95%CI=-14.7920 to 2.7920	p=0.2294
Polish Voice Over vs Polish Fansubs	Diff=-6.6000, 95%CI=-19.1575 to 5.9575	p=0.4102
English Subtitles vs Polish Fansubs	Diff=-0.6000, 95%CI=-12.7402 to 11.5402	p=0.9919

Table 35: Tukey HSD Post-Hoc Test for Stimulus I: Saccade Amplitude Average [°]

Following Holmqvist and Nyström (2011: 411), blinks are more likely to occur with saccades of small amplitudes. To some extent, this may also be observed in terms of Stimulus I (compare Figures 35 and 36). Apart from that, there was no significant difference in terms of Blink Count for Stimulus I (Table 36). This may mean that for all experiment variants, the subjects experienced a similar level of cognitive load. At the same time, the results for English subtitles manifest a typical for blink rate considerable variation (Dounghty and Naase 2006).

Blink Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	37.9	30.0	4.0	98.0	16.5	57.5	27.9
English Subtitles	72.5	64.0	3.0	296.0	19.5	95.5	72.1
Polish Fansubs	45.4	56.0	9.0	74.0	19.0	66.5	26.0

Table 2: Descriptive Statistics for Stimulus I: Blink Count

The one-way ANOVA (Table 37) showed that there is no statistical significance in terms of Blink Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	9447.2417	2	4723.6209	1.5874	0.2201
Within Groups	95219.4800	32	2975.6087		
Total	104666.7217	34			

Table 3: One-Way ANOVA for Stimulus I: Blink Count

The Tukey HSD Post-Hoc Test (table 38) showed that there is no statistical significance in terms of Blink Count between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=34.6000, 95%CI=-14.7882 to 83.9882	p=0.2128
Polish Voice Over vs Polish Fansubs	Diff=7.5000, 95%CI=-63.0405 to 78.0405	p=0.9631
English Subtitles vs Polish Fansubs	Diff=-27.1000, 95%CI=-95.2963 to 41.0963	p=0.5968

Table 36: Tukey HSD Post-Hoc Test for Stimulus I: Blink Count

3.2.5.2 Feedback for Stimulus I

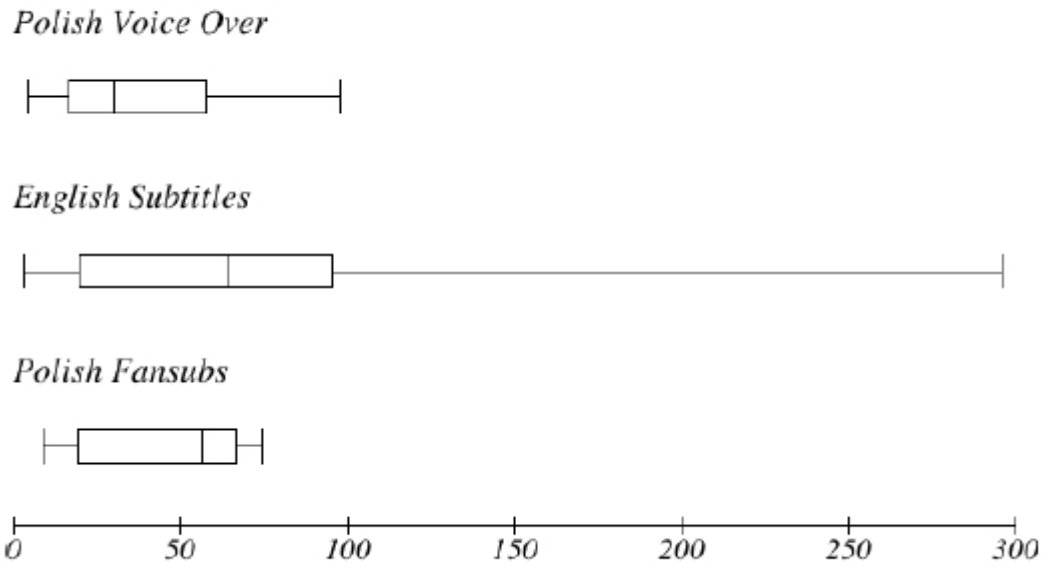


Figure 36: Stimulus I: Blink Count

As it has been mentioned above, in order to be able to analyze the feedback results for the

respective stimuli, participants' responses were assigned numerical values. All the categories are therefore elaborated on below the tables featuring individual responses of all subjects for each experiment variant.

It should, however, be stated, that a correctly identified SC reference means that a respondent provided an answer in accordance with the SC reference that occurred in the AVT mode (or lack thereof) accompanying the clip presented (which in most cases differ between the respective variants of the same stimulus – consult data sheets for each stimulus). However, in some instances, the respondents provided an answer either identical with the original SC reference (mostly in the case of watching a clip in the original version, with English subtitles or with Polish fansubs). Surprisingly, in marginal cases, such answers were also provided for the clips with Polish voice over, which by default makes it more difficult to discern the original dialogues from the voice over reader.

3.2.5.2.1 Stimulus I: Variant I Overview

On the basis of individual responses of experiment participants (Table 39), it may be observed that the majority of viewers was not familiar with the production at all (69.23%). Only one person knew the production, whereas two people although found it familiar, could not recall the title. These findings are therefore in line with the previously established fact of *Gilmore Girls* not being a widely recognizable production following the results of the OOS and the PEOS.

Moreover, the majority of respondents did not consider the presented clip as funny (38.46% deemed it not funny at all, 30.77% considered it not very funny, with the same percentage declaring it relatively funny). Interestingly, almost all participants (92.30%) were able to precisely recall the SC reference. This is most likely due to the fact that all of them noticed it on the screen, and most of them (76.92%) revisited the SC reference on the screen.

Stimulus I [*Gilmore Girls*] (Variant I): Polish Voice Over													
	P01	P02	P03	P04	P05	P06	P07	P08	P09	P10	P20	P21	P22
Recognizes the production[18] [-1 – 2]*	-1	1	-1	-1	-1	-1	0	-1	0	-1	2	-1	-1
Finds the clip funny [-2 – 2]**	-1	0	-1	-1	-2	0	0	-2	-1	0	-2	-2	-2

[18] Production recognition indicates whether a subject was already familiar with it ahead of the screening conducted during the experiment.

Recalls the SC reference [0 – 2]***	1	2	2	2	2	2	2	2	2	2	2	2	2
Notices the SC reference on the screen [Yes=1/No=0]	1	1	1	1	1	1	1	1	1	1	1	1	1
Revisits the SC reference on the screen [Yes=1/No=0]	0	1	1	1	1	1	1	0	1	1	1	1	0
Identifies the meaning of the SC reference [Yes=1/No=0]	1	1	1	1	0	1	1	0	1	0	0	0	1
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	1	1	-1	-1	0	0	1	0	1	0	1	0	-1
Considers SC reference meaningful (personally) [Yes=1/No=0/Unable to say=-1]	1	0	1	1	0	1	0	0	1	0	0	0	0
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	1	1	1	1	0	1	1	0	1	0	1	0	1

Table 37: Quantitative representation of experiment participants' Questionnaire answers to Stimulus I [*Gilmore Girls*] (Variant I): Polish Voice Over

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title [**
**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**
***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations (B 25; ; 2 – provides the exact SC reference (B52/b52 or B 52/b 52 accepted) or in the original form (B-52's or The B-52's).**
***** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

However, recalling the SC reference was not reflected in the ability to identify what did it signify – slightly less than two thirds (61.54%) of all subjects identified it correctly. Consequently, even slightly less participants deemed the SC reference a factor contributing to overall level of humor – only around one third (38.46%) of all respondents, with the same proportion of individuals considering it irrelevant, and three people (23.08%) unable to evaluate its significance. Furthermore, a similar number of participants found the SC reference meaningful to them personally (38.46%), while for the majority (61.54%) it bore no meaning at all. All this may have had contributed to the fact that the clip was perceived as not funny.

Curiously, two people were not able to evaluate the quality of translation. This phenomenon, however, will be further explored in the Cross-Stimulus analysis section at the end of this chapter.

3.2.5.2.2 Stimulus I: Variant II Overview

The majority of respondents of the second variant (Table 40) were also not familiar with the production – 70.59% did not recognize it at all, one person appeared to know it but could not recall the title. However, four people (23.53%) correctly listed the title. Despite this fact, *Gilmore Girls* once again appears not to be widely recognizable, but rather a niche production.

Individual responses of the viewers who watched the version with English subtitles shows that similarly to the first group, the clip was not perceived as funny – 58.82% deemed it not funny at all, 29.41% not very funny, with only two people (11.76%) who considered it relatively funny.

Stimulus I [*Gilmore Girls*] (Variant II): English Subtitles																	
	P11	P12	P13	P14	P15	P16	P17	P26	P27	P28	P29	P30	P31	P32	P33	P34	P35
Recognizes the production [-1 – 2]*	-1	2	2	-1	-1	-1	2	-1	-1	2	-1	-1	0	-1	-1	-1	-1
Finds the clip funny [-2 – 2]**	-1	-1	-2	-2	0	-2	-2	-1	-2	0	-2	-1	-1	-2	-2	-2	-2
Recalls the SC reference [0 – 2]***	1	1	1	0	1	1	1	1	0	1	0	1	1	1	1	0	1
Notices the SC reference on the screen [Yes=1/No=0]	1	1	1	0	1	0	0	0	0	1	1	1	0	1	1	1	1
Revisits the SC reference on the screen [Yes=1/No=0]	1	0	1	0	1	0	0	0	0	1	1	1	0	0	1	1	1
Identifies the meaning of the SC reference [Yes=1/No=0]	0	1	1	0	1	1	1	1	0	1	1	1	1	0	1	1	1
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	1	0	1	-1	1	1	0	1	1	-1	-1	1	1	0	1	0	-1
Considers SC reference meaningful (personally) [Yes=1/No=0/Unable to say=-1]	1	0	0	1	0	1	1	0	0	0	1	-1	0	0	0	0	0
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	1	0	0	1	1	1	1	1	0	1	0	1	0	1	1	1	1

Table 38: Quantitative representation of experiment participants' Questionnaire answers to Stimulus I [Gilmore Girls] (Variant II): English Subtitles

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

***** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

However, contrary to the previous group, the majority of respondents were not able to correctly recall the SC reference and provided only some variation thereof (76.47%). None of the participants provided the complete version, whereas four people (12.53%) were incapable of producing any answer. This may be due to the fact that around one third of all subjects (35.29%) did not notice the SC reference on the screen, with 64.71% that did. Even less (52.94%) revisited it. Curiously, despite that, more people than in the case of the Polish voice over variant were able to correctly identify the SC reference – 76.47%. This may be the reason why 52.94% of all subjects declared that in their opinion it had contributed to overall level of humor of the presented clip. However, almost the same proportion of the group as in the previous variant did not know whether it is important in this respect (23.53%). Moreover, only 29.41% found the SC reference relevant to them personally, whereas 64.71% did not. One person was unable to answer the question.

Finally, almost one third (29.41%) of all subjects in this group were not able to correctly notice the lack of translation and evaluated English subtitles as translation.

3.2.5.2.3 Stimulus I: Variant III Overview

It is important to bear in mind that the results for the third variants of all stimuli feature the smallest sample of respondents (only five participants). Nevertheless, these might serve as an interesting point of reference for the two previous groups.

Similarly to two former variants, the respondents were not familiar with the production – 60% did not know it at all, 40% knew it but could not recall the title (Table 41). Again, the subjects did not find it funny – one person (20%) deemed it not funny at all, 60% thought it was not very funny, one person claimed it was relatively funny. In terms of recalling the SC reference, only one person was able to provide it completely – 60% recalled it partly, while one person did not remember it at all. Moreover, only 60% noticed the SC reference on the screen, while even less people revisited it (40%). However, 60% were able to correctly identify its meaning.

Notably, none of the participants in this variant considered the SC reference a contributing factor to overall level of humor, as well as to bear any significance to them personally.

All subjects were able to recall the fact that the variant contained translation.

Stimulus I [*Gilmore Girls*] (Variant III): Polish Fansubs					
	P18	P19	P23	P24	P25
Recognizes the production [-1 – 2]*	-1	0	0	-1	-1
Finds the clip funny [-2 – 2]**	-1	-1	0	-1	-2
Recalls the SC reference [0 – 2]***	1	1	0	2	1
Notices the SC reference on the screen [Yes=1/No=0]	0	0	1	1	1
Revisits the SC reference on the screen [Yes=1/No=0]	0	0	1	0	1
Identifies the meaning of the SC reference [Yes=1/No=0]	0	1	1	1	0
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	0	0	0	0	0
Considers SC reference meaningful (personally) [Yes=1/No=0/Unable to say=-1]	0	0	0	0	0
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	1	1	1	1	1

Table 39: Quantitative representation of experiment participants' Questionnaire answers to Stimulus I [Gilmore Girls] (Variant III): Polish Fansubs

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**
**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**
***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**
***** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

3.2.5.2.4 Stimulus I: Statistical Analysis of the Feedback

The following section, first, presents an overview of DS for all variants of Stimulus I (Tables 42-44), calculated on the basis of the summary of feedback presented above, are then discussed in a greater detail.

Stimulus I [*Gilmore Girls*] (Variant I): Polish Voice Over							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	0.46	-1	-1	2	-1	0	0.97
Finds the clip funny	1.08	-1	-2	1	-2	0	0.86

Recalls the SC reference	1.92	2	1	2	2	2	0.28
Notices the SC reference on the screen	1	1	1	1	1	1	0.0
Revisits the SC reference on the screen	0.77	1	0	1	0.5	1	0.44
Identifies the meaning of the SC reference	0.62	1	0	1	0	1	0.51
Considers SC reference of importance in terms of humor (objectively)	0.15	0	-1	1	-0.5	1	0.80
Considers SC reference meaningful (personally)	0.38	0	0	1	0	1	0.51
Able to evaluate the translation/Noticed lack thereof	0.69	1	0	1	0	1	0.48

Table 40: Descriptive Statistics for the combined Questionnaire answers to Stimulus I [Gilmore Girls] (Variant I): Polish Voice Over

Stimulus I [*Gilmore Girls*] (Variant II): English Subtitles							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	0.24	-1	-1	2	-1	1	1.30
Finds the clip funny	1.47	-2	-2	0	-2	-1	0.72
Recalls the SC reference	0.76	1	0	1	0.5	1	0.44
Notices the SC reference on the screen	0.65	1	0	1	0	1	0.49
Revisits the SC reference on the screen	0.53	1	0	1	0	1	0.52
Identifies the meaning of the SC reference	0.76	1	0	1	0.5	1	0.44
Considers SC reference of importance in terms of humor (objectively)	0.29	1	-1	1	-0.5	1	0.85
Considers SC reference meaningful (personally)	0.24	0	-1	1	0	1	0.56
Able to evaluate the translation/Noticed lack thereof	0.71	1	0	1	0	1	0.47

Table 41: Descriptive Statistics for the combined Questionnaire answers to Stimulus I [Gilmore Girls] (Variant II): English Subtitles

Stimulus I [*Gilmore Girls*] (Variant III): Polish Fansubs							
	Mean	Median	Min	Max	Lower	Upper	SD

					Quartile	Quartile	
Recognizes the production	-0.6	-1	-1	0	-1	0	0.55
Finds the clip funny	-1	-1	-2	0	-1.5	-0.5	0.71
Recalls the SC reference	1	1	0	2	0.5	1.5	0.71
Notices the SC reference on the screen	0.6	1	0	1	0	1	0.55
Revisits the SC reference on the screen	0.4	0	0	1	0	1	0.55
Identifies the meaning of the SC reference	0.6	1	0	1	0	1	0.55
Considers SC reference of importance in terms of humor (objectively)	0	0	0	0	0	0	0
Considers SC reference meaningful (personally)	0	0	0	0	0	0	0
Able to evaluate the translation/Noticed lack thereof	1	1	1	1	1	1	0

Table 42: Descriptive Statistics for the combined quantitative representation of Questionnaire answers to Stimulus I [Gilmore Girls] (Variant III): Polish Fansubs

When comparing production recognition (Figure 37), the highest rate was recorded for the second variant.

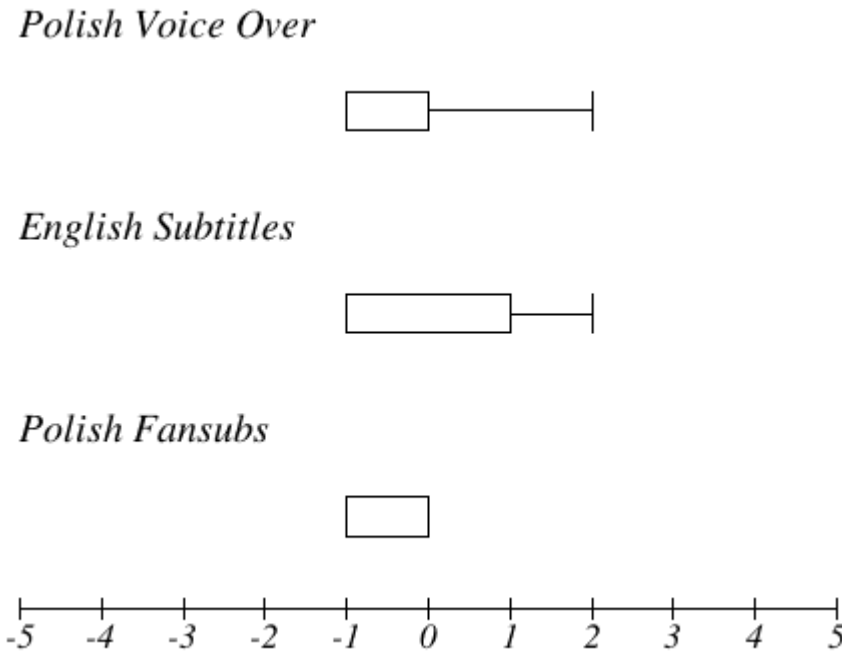


Figure 37: Stimulus I: Production recognition

However, the one-way ANOVA (Table 45) showed that there is no statistical significance in terms of production recognition between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	4.1059	2	2.0529	1.6614	0.2058
Within Groups	39.5408	32	1.2357		
Total	43.6467	34			

Table 43: One-Way ANOVA for Stimulus I: Production recognition

The Tukey HSD Post-Hoc Test (Table 46) showed that there is no statistical significance in terms of production recognition between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-0.2200, 95%CI=-1.2264 to 0.7864	p=0.8537
Polish Voice Over vs Polish Fansubs	Diff=-1.0600, 95%CI=-2.4975 to 0.3775	p=0.1818
English Subtitles vs Polish Fansubs	Diff=-0.8400, 95%CI=-2.2297 to 0.5497	p=0.3112

Table 44: Tukey HSD Post-Hoc Test for Stimulus I: Production recognition

In terms of the level of humor (Figure 38), the highest results received the version with Polish voice over, whereas English subtitles – in comparison with two other variants – the lowest.

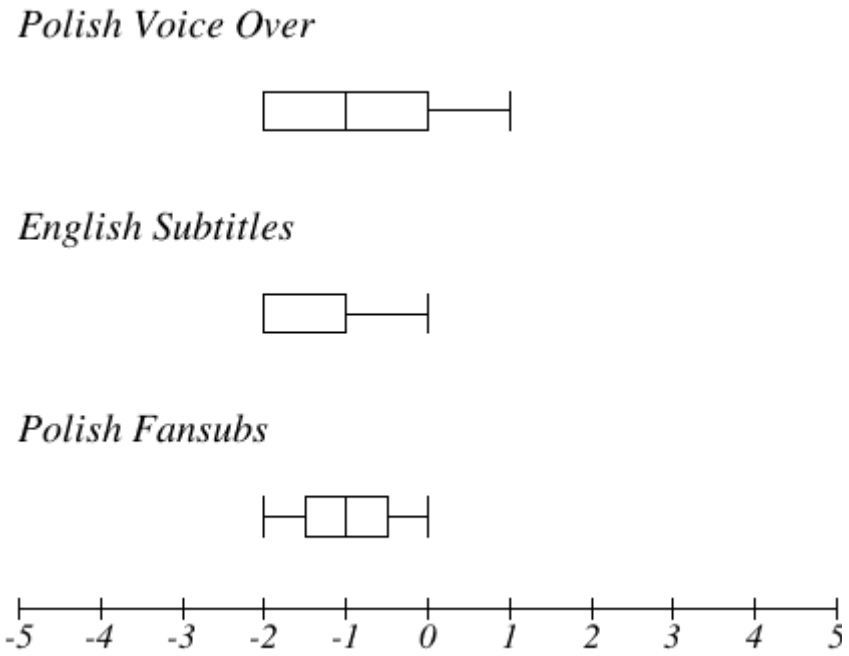


Figure 38: Stimulus I: The level of humor

The one-way ANOVA (Table 47) showed that there is statistical significance in terms of the level of humor between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	16.0006	2	8.0003	13.3435	0.0001
Within Groups	19.1860	32	0.5996		
Total	35.1866	34			

Table 45: One-Way ANOVA for Stimulus I: The level of humor

Moreover, the Tukey HSD Post-Hoc Test (Table 48) showed that in terms of the level of humor, statistical difference exists between English subtitles and Polish fansubs. This may prove that Polish fansubs ranked higher as far as humorous aspect of the presented clip is concerned. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-0.3700, 95%CI=-1.0711 to 0.3311	p=0.4072
Polish Voice Over vs Polish Fansubs	Diff=-2.0800, 95%CI=-3.0813 to -1.0787	p=0.0000
English Subtitles vs Polish Fansubs	Diff=-1.7100, 95%CI=-2.6780 to -0.7420	p=0.0004

Table 46: Tukey HSD Post-Hoc Test for Stimulus I: The level of humor

Furthermore, the subjects who watched the variant with Polish voice over exhibited higher recollection rate of the SC reference (Figure 39). Second in line were viewers of Polish fansubs, with English subtitles not being a sufficient aid in bringing to mind the original reference.

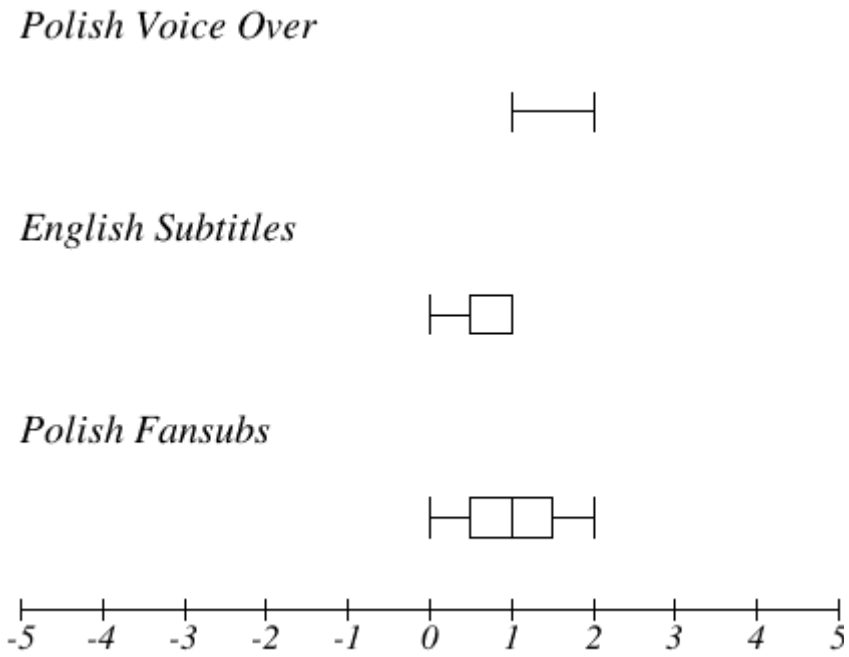


Figure 39: Stimulus I: SC reference recollection

The one-way ANOVA (Table 49) showed that there is no statistical significance in terms of SC reference recollection between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	10.2083	2	5.1041	26.9757	0.0000
Within Groups	6.0548	32	0.1892		
Total	16.2631	34			

Table 47: One-Way ANOVA for Stimulus I: SC reference recollection

However, the Tukey HSD Post-Hoc Test (Table 50) showed that in terms of SC reference recognition, statistical difference exists between Polish voice over and Polish fansubs, which proves that the degree of SC reference recollection is, indeed, higher in the case of the former. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-1.1600, 95%CI=-1.5538 to -0.7662	p=0.0000
Polish Voice Over vs Polish Fansubs	Diff=-0.9200, 95%CI=-1.4825 to -0.3575	p=0.0009
English Subtitles vs Polish Fansubs	Diff=0.2400, 95%CI=-0.3038 to 0.7838	p=0.9878

Table 48: Tukey HSD Post-Hoc Test for Stimulus I: SC reference recollection

Although, as it has already been mentioned, all subjects in the first experiment variant looked at the SC reference on the screen (Figure 40), the results for two other groups were less successful, most likely due to the occurrence of captions on the screen.

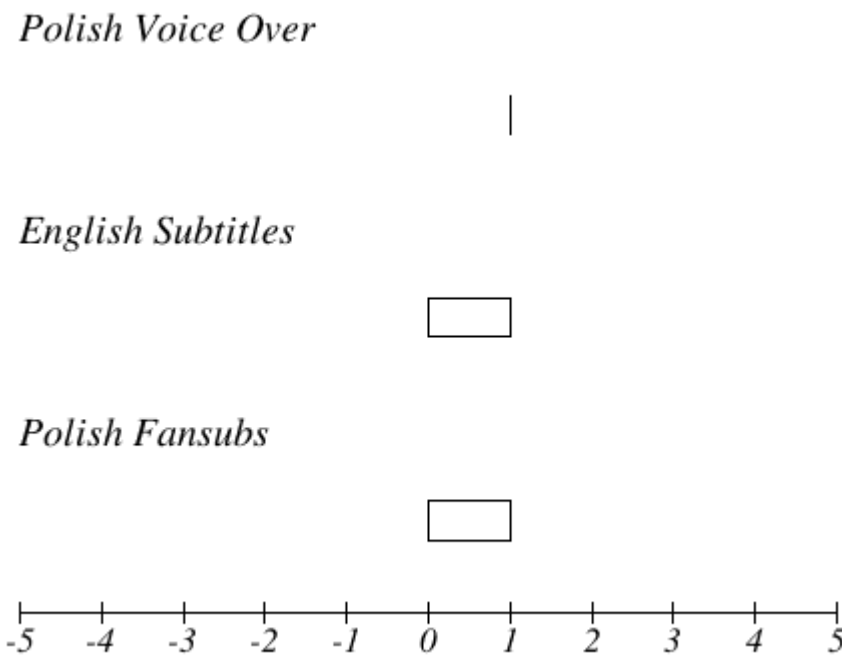


Figure 40: Stimulus I: Detecting SC reference on the screen

The one-way ANOVA (Table 51) showed that there is statistical significance in terms of detecting SC reference on the screen between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.0767	2	0.5384	3.4103	0.0454
Within Groups	5.0516	32	0.1579		
Total	6.1283	34			

Table 49: One-Way ANOVA for Stimulus I: Detecting SC reference on the screen

However, the Tukey HSD Post-Hoc Test (Table 52) showed that there is no statistical significance in terms of detecting SC reference on the screen between any of the three variants, which means that the initially observed significance is dispersed between the respective variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-0.3500, 95%CI=-0.7097 to 0.0097	p=0.0578
Polish Voice Over vs Polish Fansubs	Diff=-0.4000, 95%CI=-0.9138 to 0.1138	p=0.1514
English Subtitles vs Polish Fansubs	Diff=-0.0500, 95%CI=-0.5467 to 0.4467	p=0.9669

Table 50: Tukey HSD Post-Hoc Test for Stimulus I: Detecting SC reference on the screen

As for revisiting the SC reference on the screen (Figure 41), the viewers of the version with Polish voice over received a slightly higher score than the representatives of two other

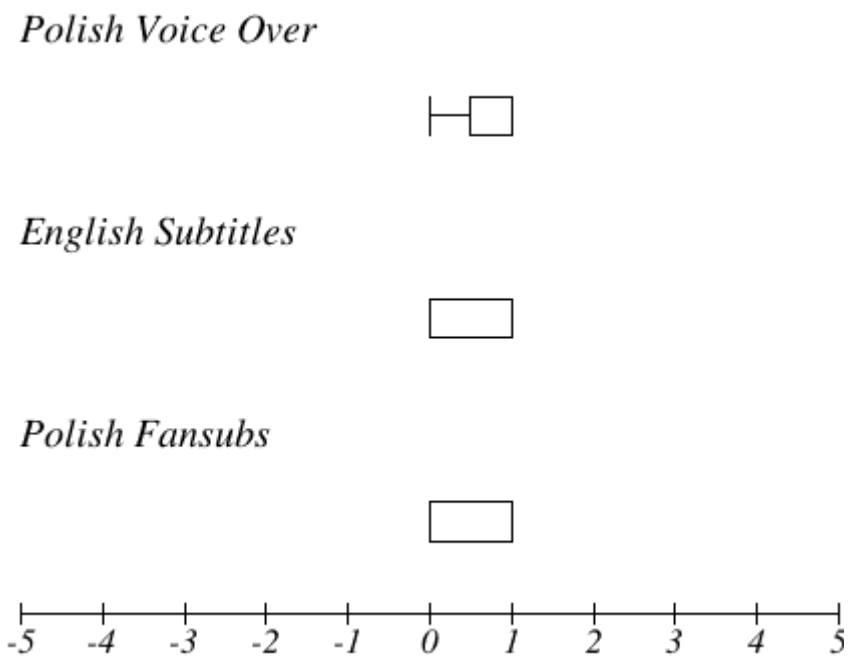


Figure 41: Stimulus I: Revisiting SC reference on the screen

groups. However, the one-way ANOVA (Table 53) showed that there is no statistical significance in terms of revisiting SC reference on the screen between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.6590	2	0.3295	1.3415	0.2758
Within Groups	7.8596	32	0.2456		
Total	8.5186	34			

Table 51: One-Way ANOVA for Stimulus I: Revisiting SC reference on the screen

The Tukey HSD Post-Hoc Test (Table 54) showed that there is no statistical significance in terms of revisiting SC reference on the screen between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-0.2400, 95%CI=-0.6887 to 0.2087	p=0.3977
Polish Voice Over vs Polish Fansubs	Diff=-0.3700, 95%CI=-1.0109 to 0.2709	p=0.3435
English Subtitles vs Polish Fansubs	Diff=-0.1300, 95%CI=-0.7496 to 0.4896	p=0.8643

Table 52: Tukey HSD Post-Hoc Test for Stimulus I: Revisiting SC reference on the screen

Nevertheless, the viewers of the variant with English subtitles scored slightly higher in terms of SC reference identification (Figure 42).

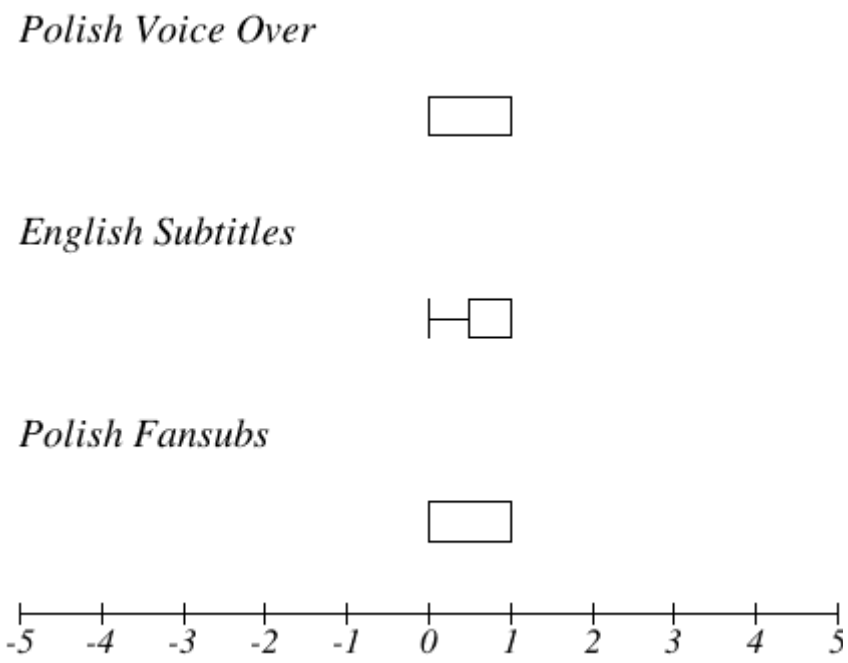


Figure 42: Stimulus I: SC reference identification

However, the one-way ANOVA (Table 55) showed that there is no statistical significance in terms of SC reference identification between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.1867	2	0.0933	0.4021	0.6723
Within Groups	7.4288	32	0.2321		
Total	7.6155	34			

Table 53: One-Way ANOVA for Stimulus I: SC reference identification

The Tukey HSD Post-Hoc Test (Table 56) also showed that there is no statistical significance in terms of SC reference identification between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=0.1400, 95%CI=-0.2962 to 0.5762	p=0.7126
Polish Voice Over vs Polish Fansubs	Diff=-0.0200, 95%CI=-0.6431 to 0.6031	p=0.9966
English Subtitles vs Polish Fansubs	Diff=-0.1600, 95%CI=-0.7624 to 0.4424	p=0.7922

Table 54: Tukey HSD Post-Hoc Test for Stimulus I: SC reference identification

Noteworthy, as it has already been emphasized, all viewers of the variant with Polish fansubs claimed that the SC reference does not contribute to overall level of humor (Figure 43). Conversely, the results for Polish voice over and English subtitles variants were relatively similar.

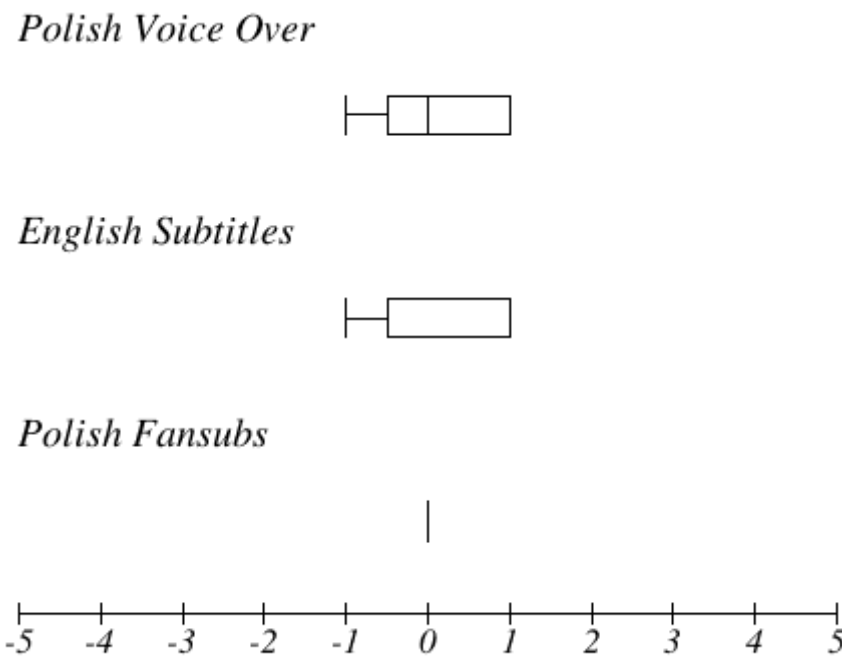


Figure 43: Stimulus I: SC reference relevance to overall level of humor

Nevertheless, the one-way ANOVA (Table 57) showed that there is no statistical significance in terms of SC reference relevance to overall humorous aspect between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.3698	2	0.1849	0.3075	0.7374
Within Groups	19.2400	32	0.6013		
Total	19.6098	34			

Table 55: One-Way ANOVA for Stimulus I: SC reference relevance to overall level of humor

The Tukey HSD Post-Hoc Test (Table 58) also showed that there is no statistical significance in terms of SC reference relevance to overall humorous aspect between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=0.1400, 95%CI=-0.5620 to 0.8420	p=0.8765
Polish Voice Over vs Polish Fansubs	Diff=-0.1500, 95%CI=-1.1527 to 0.8527	p=0.9284
English Subtitles vs Polish Fansubs	Diff=-0.2900, 95%CI=-1.2594 to 0.6794	p=0.7446

Table 56: Tukey HSD Post-Hoc Test for Stimulus I: SC reference relevance to overall level of humor

Similarly as in the case of SC reference's contribution to overall level of humor, in terms of its meaningfulness to the audience (Figure 44), it was deemed irrelevant by Polish fansubs viewers. In contrast, the subjects who watched the variant with English subtitles ranked it as more meaningful to them personally, with Polish voice over version scoring slightly lower.

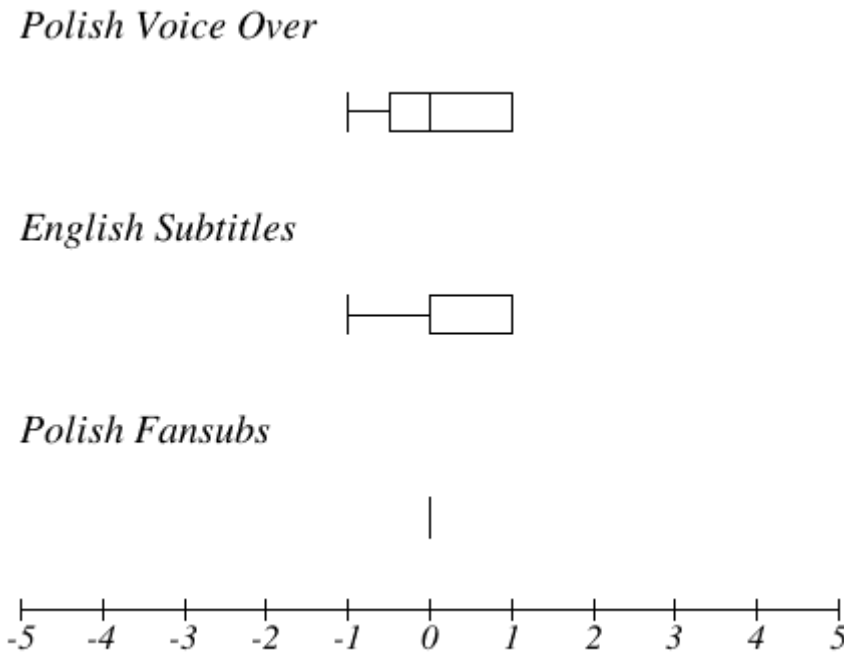


Figure 44: Stimulus I: Meaningfulness of SC reference to the audience

The one-way ANOVA (Table 59) showed that there is no statistical significance in terms of meaningfulness of SC reference to the audience between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.5318	2	0.2659	1.0455	0.3632

Within Groups	8.1388	32	0.2543	
Total	8.6706	34		

Table 57: One-Way ANOVA for Stimulus I: Meaningfulness of SC reference to the audience

The Tukey HSD Post-Hoc Test (Table 60) showed that there is no statistical significance in terms of meaningfulness of SC reference to the audience between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=-0.1400, 95%CI=-0.5966 to 0.3166	p=0.7338
Polish Voice Over vs Polish Fansubs	Diff=-0.3800, 95%CI=-1.0322 to 0.2722	p=0.3370
English Subtitles vs Polish Fansubs	Diff=-0.2400, 95%CI=-0.8705 to 0.3905	p=0.6223

Table 58: Tukey HSD Post-Hoc Test for Stimulus I: Meaningfulness of SC reference to the audience

Finally, in terms of subjects' ability to recall translation or lack thereof (Figure 45), the best results were exhibited by the Polish fansubs group. The participants who watched the variants with Polish voice over and English subtitles ranked similarly.

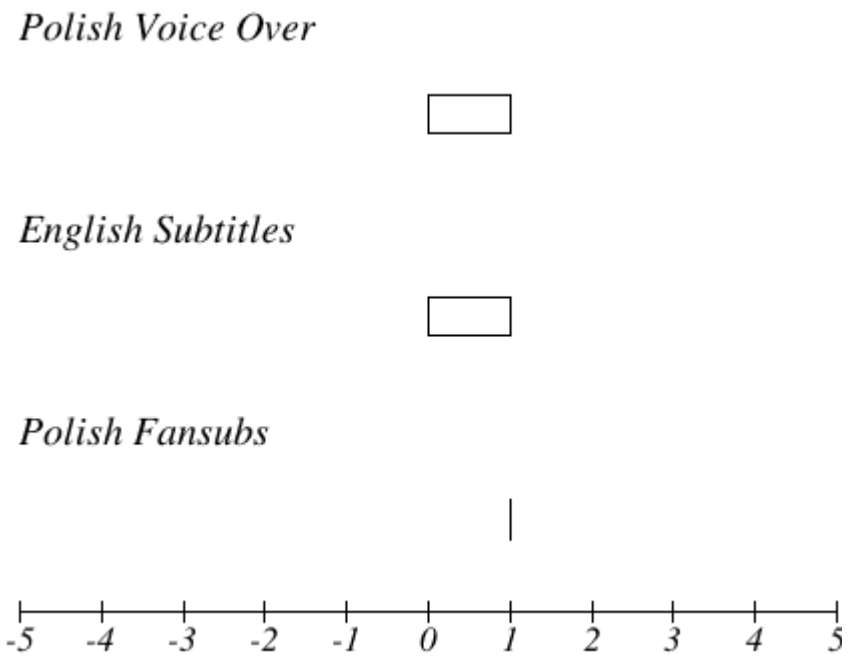


Figure 45: Stimulus I: Audience's ability to recall translation/lack thereof

The one-way ANOVA (Table 61) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.3852	2	0.1926	0.9785	0.3868
Within Groups	6.2992	32	0.1969		
Total	6.6844	34			

Table 59: One-Way ANOVA for Stimulus I: Audience's ability to recall translation/lack thereof

The Tukey HSD Post-Hoc Test (Table 62) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs English Subtitles	Diff=0.0200, 95%CI=-0.3817 to 0.4217	p=0.9918
Polish Voice Over vs Polish Fansubs	Diff=0.3100, 95%CI=-0.2637 to 0.8837	p=0.3905
English Subtitles vs Polish Fansubs	Diff=0.2900, 95%CI=-0.2647 to 0.8447	p=0.4139

Table 60: Tukey HSD Post-Hoc Test for Stimulus I: Audience's ability to recall translation/lack thereof

3.2.5.3 Stimulus I: Summary of the Results

The first stimulus displayed the lacuna of media both on the screen and in the dialogues. The differences in the length of the exposure in the versions with Polish voice over, English subtitles, and Polish fansubs varied. Although the visual SC reference to *the B-52's* in the form of an inscription on a t-shirt appeared for 1' 7.42" throughout the clip – relatively long exposure; the length of the text differed between the three versions differed.

Noteworthy, there already are differences across variants between the length of the SC reference depending on whether AVT was in place or not. In the Polish voice over version it lasted 1.80", the English subtitles variant featured the captions for 1.27", whereas Polish fansubs for 1.14". These discrepancies may already have influenced the reception and perception of the clip by the viewers. As such, although the access to the SC reference was not limited in any of the variants, its extent strongly depended on an AVT mode (or lack thereof). Language immersion was partly enabled by English subtitles, yet, they duplicated the intertextual humor act and split it into speech and text. Cultural immersion was granted, to some extent, by all three variants, with some limitations.

The majority of viewers across the three variants was not familiar with the production at all (the highest rate was recorded for the second variant), thus proving that *Gilmore Girls* is, indeed, an *obscure* TV series within the scope of the research. The lack of previous exposure to the TV series manifests the inability to bring about the Wundtian recognition and most likely contributed to the fact that overall the clip was considered as not funny.

In terms of the level of humor, the highest results received the version with Polish voice over, whereas English subtitles – in comparison with two other variants – the lowest. As such, the version in the target language appears to be more likely a contributing factor in terms of creating a sense of belongingness that, in turn, affects overall perception of a production. Moreover, statistical difference exists between English subtitles and Polish fansubs. This may prove that Polish fansubs ranked higher as far as humorous aspect of the presented clip is concerned. It therefore appears that the target language affects the overall perception of a production.

When watching the clip with Polish fansubs the viewers displayed shorter AOI Dwell Time due to the necessity to divide their attention between the image and the captions. Similar results exhibited viewers watching the voiced over clip and the clip with English subtitles, which might signify that when viewing the latter, the viewers might have actually ignored the English captions. The greatest difference in viewing styles in this regard has manifested itself between Polish fansubs and voice over thus proving that when following captions in the target language, a viewer can spend less time looking at the image on the screen.

The voiced over version also allows the viewers to exhibit the highest AOI Gaze Duration, the highest score in terms of AOI Revisits, Glances Count, and AOI Fixation Count. Here, a statistical difference has been detected between Polish voice over and Polish fansubs thus confirming that when not following the captions in the target language, a viewer may focus more easily on the key aspects of the image that may contribute to overall understanding. Thus, change blindness might easily take place. This was confirmed by the fact that the viewers who watched the variant with Polish voice over exhibited higher recollection rate of the SC reference. Second in line were the viewers of Polish fansubs, with English subtitles not being a sufficient aid in bringing to mind the original reference. In terms of SC reference recognition, however, statistical difference exists between Polish voice over and Polish fansubs, which proves that the degree of SC

reference recollection is, indeed, higher in the case of the former. Thus, the partial report advantage proved efficient. Moreover, the viewers who watched the variants with captions appear to have not exhibited expectancy-based binding – they did not deem the SC reference to be important and so were unable to recall it successfully later on.

Surprisingly, in terms of AOI Average Fixation Duration, the viewers who watched the clip with English subtitles displayed the longest durations. Moreover, the fact that a statistical difference has been identified between the versions with English subtitles and Polish fansubs may also point to the fact that even though both variants featured captions, the readers of English subtitles actually ignored them. In terms of overall Average Fixation Duration, the results for all variants were similar, with the clip with the Polish voice over manifesting slightly longer fixations.

Although all viewers in the voiced over variant looked at the SC reference on the screen, the results for two other groups were less successful – most likely due to the occurrence of captions on the screen. Statistical significance was observed in terms of detecting SC reference on the screen between the three groups. No statistical significance in terms of detecting SC reference on the screen occurred between any of the three variants, which means that the initially observed significance is dispersed between the respective variants. Nevertheless, the viewers of the variant with English subtitles scored slightly higher in terms of SC reference identification. Thus, the phenomenon of short-term conceptual memory appeared to be in place.

The overall Fixation Count, not limited solely to the SC reference appearing on the screen, shows that the two versions with captions (Polish fansubs and English subtitles) result in the highest number of fixations due to following both the text and the image.

Similar results across the three variants were also observed in terms of Saccade Count. However, the clip accompanied by the Polish fansubs exhibited slightly more saccades, followed by English subtitles. This phenomenon further contributes to the fact that when reading captions, the gaze is forced to shift more between the image and the text. Moreover, when watching the clip with voice over, both the saccades and their average amplitudes could be longer. At the same time, the results for Polish fansubs and English subtitles were at a similar, lower level. No differences were observed in terms of Blink Count, therefore pointing to the fact that no significant differences in terms of the cognitive load or attention have occurred. Blinking inhibition did not manifest itself.

Furthermore, all viewers of the variant with Polish fansubs claimed that the SC

reference does not contribute to overall level of humor. Conversely, the results for Polish voice over and English subtitles variants were relatively similar. Similarly as in the case of SC reference's contribution to overall level of humor, in terms of its meaningfulness to the audience, it was deemed irrelevant by the Polish fansubs viewers. In contrast, the subjects who watched the variant with English subtitles ranked it as more meaningful to them personally, with Polish voice over version scoring slightly lower.

3.2.5.4 Stimulus II (Gilmore Girls II): Original Vis-à-Vis Polish Voice Over and Polish Fansubs

This stimulus featured two SC references (to *Pop-Tarts* and *Shredded Wheat*), which were therefore marked as separate AOIs marked on the boxes containing the products. Both of them appear one after another – both in the dialogue and on the screen. Therefore, since they both deal with lacuna of brands in the form of two examples of breakfast foods, only one data sheet has been produced (Table 65).

Stimulus and Variant	Production's Title	ST/TT Reference Duration	Premiere Date in the U.S.
Stimulus II (Variants I-III)	*Gilmore Girls* S06E03 "The UnGraduate"	(visual) 19.31" (verbal) 13.21" (caption) 13.56"	September 28, 2005 // unknown
Type of Lacuna	Channel and Code	Humorous Element	
Lacuna of brands	1) Acoustic Channel: Linguistic Code 2) Visual Channel: Iconographic Code and Graphic Code	The eloquent monologue of the protagonist devoted to a down-to-earth matter of breakfast foods creates a hilarious contrast. The brands listed (Pop-Tarts and Shredded Wheat) root the utterance in the U.S. market of breakfast products.	
ST	TT		
– I'm also sorry to report that we are currently out of the brown sugar cinnamon Pop-Tarts. – Oooh. – Don't "oh" me, you've been playing favorites all week and now it's time to pay the piper.	Variant I Original (English)	Variant II Polish Voice Over	Variant III Polish Fansubs
	<*The same as ST*>	Dodam, że nie ma bułeczek cynamonowych. Od tygodnia was rozpieszczam, pora na	Z przykrością też informuję, że wyszły nam cynamonowe ciasteczka.

So someone be a man, suck it up and start eating the Shredded Wheat.		otręby pszenne.	– Och! – Och! Nie "ochajcie" mi tutaj. Cały tydzień dostawaliście ulubione rzeczy. A teraz czas zapłaty, więc niech ktoś tu będzie mężczyzną. Podliżcie się i zacznijcie jeść pszenne płatki.
Context			
Lorelai's house is being remodelled. A large group of construction workers is having a very friendly breakfast in her kitchen. Everyone seems to be in a good mood. The only person speaking is Lorelai, a very talkative woman in her late 30s. At one point, she announces that there is a shortage of some breakfast products, which meets with a disappointment of the workers.			

Table 61: Data sheet for Stimulus II (*Gilmore Girls*, S06E03)

It should be noted that all experiment variants offer a different SC reference by means of employing periphrasis. The original *brown sugar cinnamon Pop-Tarts* and *Shredded Wheat*, both U.S. brands not present on the Polish market of breakfast products, were abandoned in both translations – in the voiced over version they became *cinnamon buns* and *wheat bran*, while in the fansubbed variant are referred to as *cinnamon cookies* and *wheat cereal*, respectively. These differences stem from the lack of clear and obvious equivalents on the Polish market, therefore resulting in the translators (both professional and amateur) attempting to paraphrase the original SC references in the most adequate manner to the best of their abilities. Noteworthy, in terms of the form and texture of the products, the amateur, fansubbed translation

3.2.5.4.1 Stimulus II: Descriptive Statistics Analysis

The overview of the key eye movements provided below (Table 64) serves as the basis for a more in-depth analysis of the respective indicators across variants by means of of DS.

	Gilmore Girls II											
	Original (English) #1		Original (English) #2		Polish Voice Over #1		Polish Voice Over #2		Polish Fansubs #1		Polish Fansubs #2	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD
AOI Dwell Time	958.8	627.2	1083.6	670.2	1044.2	760.4	864.4	780.0	653.9	562.7	550.0	557.1
AOI Gaze Duration	998.1	450.7	1104.2	662.3	956.5	616.2	787.7	731.2	826.5	668.0	396.0	414.1
AOI Glances Count	2.5	1.3	1.2	0.4	1.5	0.8	1.4	0.5	2.0	1.4	1.0	0.0
AOI Revisits	1.5	1.3	0.2	0.4	1.1	1.1	0.4	0.5	1.0	1.4	0.0	0.0
AOI Fixation Count	4.4	2.2	2.6	1.8	3.7	2.5	2.2	1.1	2.5	0.7	1.5	0.7
AOI Average Fixation Duration [ms]	202.3	62.4	477.1	244.6	284.8	163.8	499.9	647.9	213.4	194.1	306.0	212.0
	Mean		SD		Mean		SD		Mean		SD	
Average Fixation Duration [ms]	310.8		77.2		287.5		99.1		209.2		66.2	
Saccade Count	350.0		46.5		345.5		176.4		439.8		141.8	
Saccade Duration Average [ms]	67.8		60.4		52.6		14.8		58.9		6.4	
Saccade Amplitude Average [°]	11.5		13.9		9.3		7.9		9.8		6.4	
Blink Count	20.8		14.9		69.6		67.7		47.4		36.1	

Table 62: Stimulus II: Eye-tracking data overview

On the basis of the descriptive statistics (Table 65 and Figure 46) and the boxplots presented below, we may observe that AOI Dwell Time of the participants who watched Polish fansubs were relatively shorter than for the two other variants in the case of the first SC reference (Pop-Tarts). This means that the viewers spent less time looking at the SC reference on the screen. This is most likely due to the fact that they also had to consult the subtitles – therefore, their attention had to be divided. Consequently, since dwell time is an indicator of either being interested in an object or its high informative value (Holmqvist and Nyström 2011: 387), being distracted by captions may result in lower recollection rate of SC reference appearing on the screen. At the same time, the results for voice over and the original were relatively similar, which shows that lack of captions results in a similar manner of watching in this respect.

AOI Dwell Time [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English) #1	958.8	979.8	185.3	2192.5	420.1	1076.3	627.2
Polish Voice Over #1	1044.2	935.0	168.0	2842.3	356.0	1497.1	760.4
Polish Fansubs #1	653.9	653.9	256.0	1051.8	–	–	562.7
Original (English) #2	1083.6	874.0	316.0	2169.2	450.6	1711.9	670.2
Polish Voice Over #2	864.4	371.9	223.2	1793.6	260.4	1714.8	780.0
Polish Fansubs #2	550.0	550.0	156.1	943.9	–	–	557.1

Table 63: Descriptive Statistics for Stimulus II: AOI Dwell Time [ms]

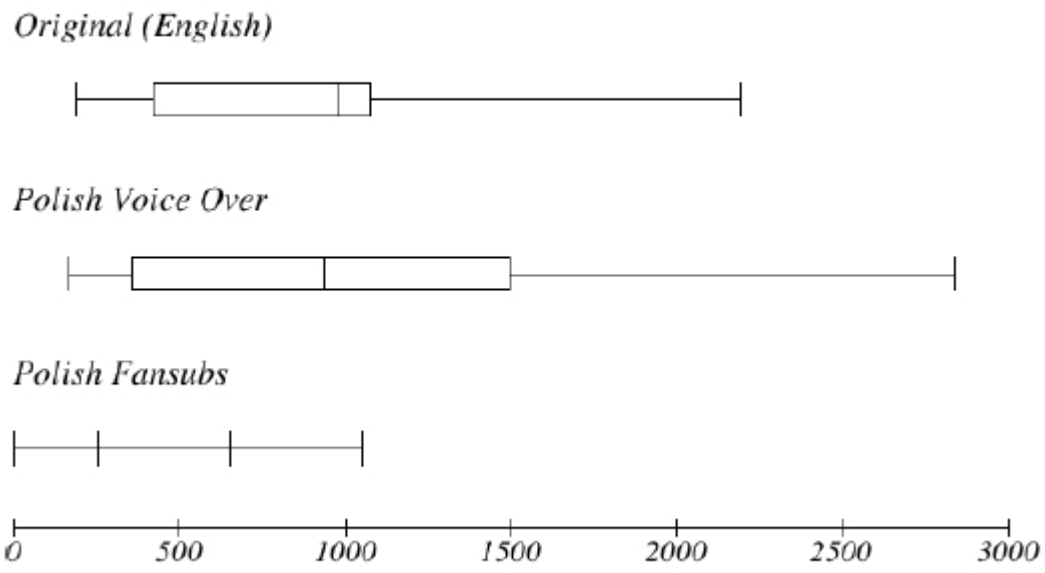


Figure 46: Stimulus II #1: AOI Dwell Time [ms]

However, the one-way ANOVA (Table 66) showed that there is no statistical significance in terms of AOI Dwell Time for the first on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	588652.7617	2	294326.3809	0.6181	0.5453
Within Groups	15238413.8000	32	476200.4313		
Total	15827066.5617	34			

Table 64: One-Way ANOVA for Stimulus II #1: AOI Dwell Time [ms]

The Tukey HSD Post-Hoc Test (Table 67) also showed that there is no statistical significance in terms of AOI Dwell Time for the first on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=85.4000, 95%CI=-539.3850 to 710.1850	p=0.9398
Original (English) vs Polish Fansubs	Diff=-304.9000, 95%CI=-1197.2714 to 587.4714	p=0.6815
Polish Voice Over vs Polish Fansubs	Diff=-390.3000, 95%CI=-1253.0162 to 472.4162	p=0.5140

Table 65: Tukey HSD Post-Hoc Test for Stimulus II #1: AOI Dwell Time [ms]

In terms of the second SC reference that appeared both on the screen (Figure 47), a similarity between original and voiced over variants may, again, be observed to even a greater extent in terms of AOI Dwell Time. As in the case of the first on-screen SC reference, this time also the fansubbed version resulted in shorter AOI Dwell Time.

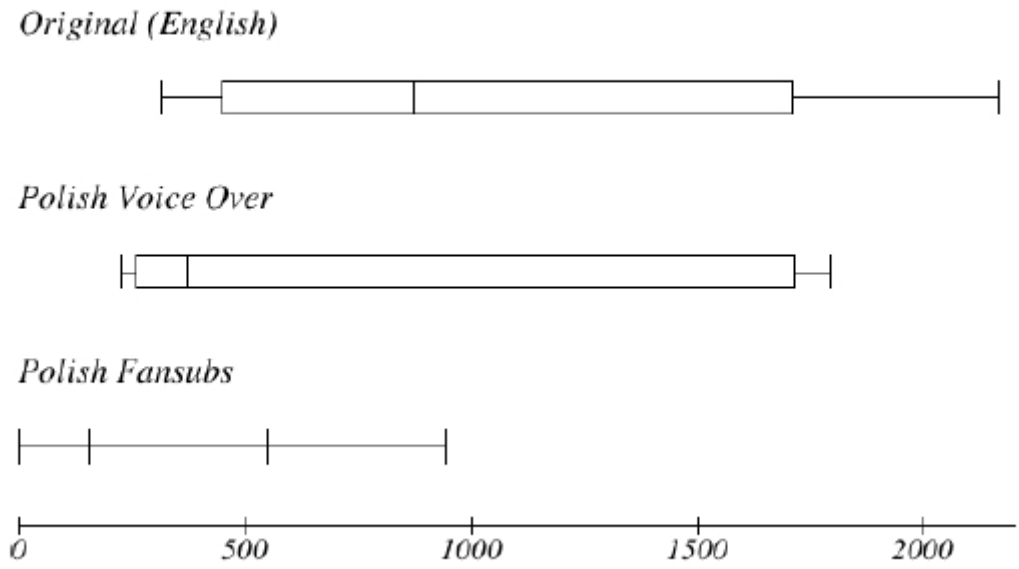


Figure 47: Stimulus II #2: AOI Dwell Time [ms]

The one-way ANOVA (Table 68) showed that there is no statistical significance in terms of AOI Dwell Time for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1072233.0697	2	536116.5349	1.0483	0.3623
Within Groups	16365858.1200	32	511433.0663		
Total	17438091.1897	34			

Table 66: One-Way ANOVA for Stimulus II #2: AOI Dwell Time [ms]

The Tukey HSD Post-Hoc Test (Table 69) showed that there is no statistical significance in terms of AOI Dwell Time for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-219.2000, 95%CI=-866.6855 to 428.2855	p=0.6862
Original (English) vs Polish Fansubs	Diff=-533.6000, 95%CI=-1458.3943 to 391.1943	p=0.3439
Polish Voice Over vs Polish Fansubs	Diff=-314.4000, 95%CI=-1208.4616 to 579.6616	p=0.6664

Table 67: Tukey HSD Post-Hoc Test for Stimulus II #2: AOI Dwell Time [ms]

This trends are also to some extent reflected in the AOI Gaze Duration (Table 70 and Figures 48-49) for both SC references – with fansubbed version ranking the lowest in both cases, and the results for the original and voiced over variants more alike.

AOI Gaze Duration							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English) #1	998.1	1091.3	287.1	1560.0	501.1	1336.8	450.7
Polish Voice Over #1	956.5	1131.4	168.0	1694.3	291.2	1471.4	616.2
Polish Fansubs #1	826.5	826.5	354.1	1298.8	–	–	668.0
Original (English) #2	1104.2	882.1	320.0	2177.6	558.9	1715.9	662.3
Polish Voice Over #2	787.7	460.5	124.0	1793.6	251.9	1635.9	731.2
Polish Fansubs #2	396.0	206.0	156.0	1015.9	174.1	617.9	414.1

Table 68: Descriptive Statistics for Stimulus II: AOI Gaze Duration

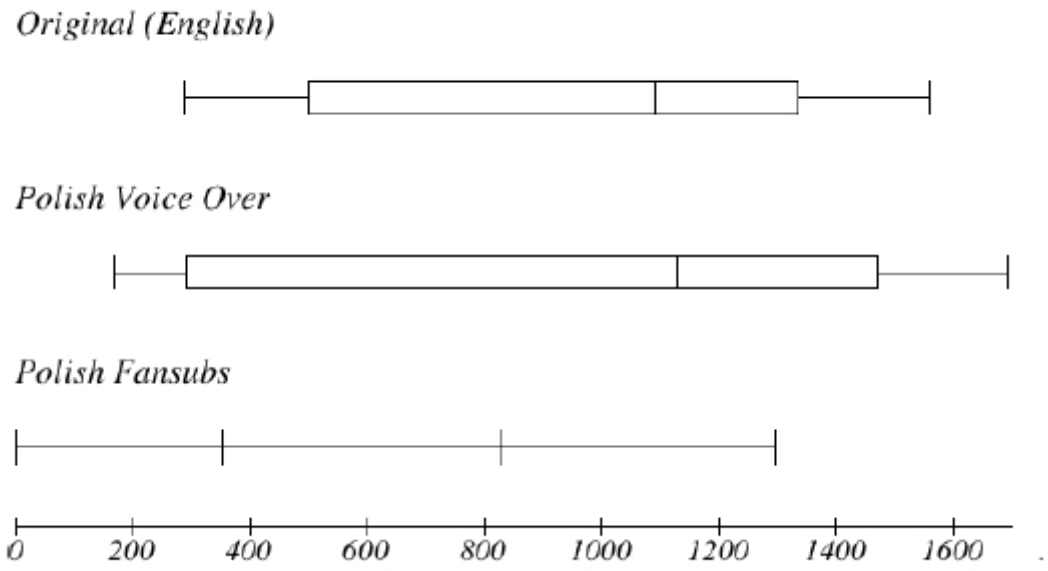


Figure 48: Stimulus II #1: AOI Gaze Duration

The one-way ANOVA (Table 71) showed that there is no statistical significance in terms of AOI Gaze Duration for the first on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	106656.5760	2	53328.2880	0.1657	0.8480
Within Groups	10297700.9200	32	321803.1537		
Total	10404357.4960	34			

Table 69: One-Way ANOVA for Stimulus II #1: AOI Gaze Duration

The Tukey HSD Post-Hoc Test (Table 72) showed that there is no statistical significance in terms of AOI Gaze Duration for the first on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-41.6000, 95%CI=-555.2069 to 472.0069	p=0.9784
Original (English) vs Polish Fansubs	Diff=-171.6000, 95%CI=-905.1773 to	p=0.8344

	561.9773	
Polish Voice Over vs Polish Fansubs	Diff=-130.0000, 95%CI=-839.1992 to 579.1992	p=0.8946

Table 70: Tukey HSD Post-Hoc Test for Stimulus II #1: AOI Gaze Duration

The one-way ANOVA (Table 73) showed that there is no statistical significance in terms of AOI Gaze Duration for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1936574.1000	2	968287.0500	2.1363	0.1346
Within Groups	14504065.7600	32	453252.0550		
Total	16440639.8600	34			

Table 71: One-Way ANOVA for Stimulus II #2: AOI Gaze Duration

The Tukey HSD Post-Hoc Test (Table 74) showed that there is no statistical significance in terms of AOI Gaze Duration for the second on-screen reference between any of the three variants.

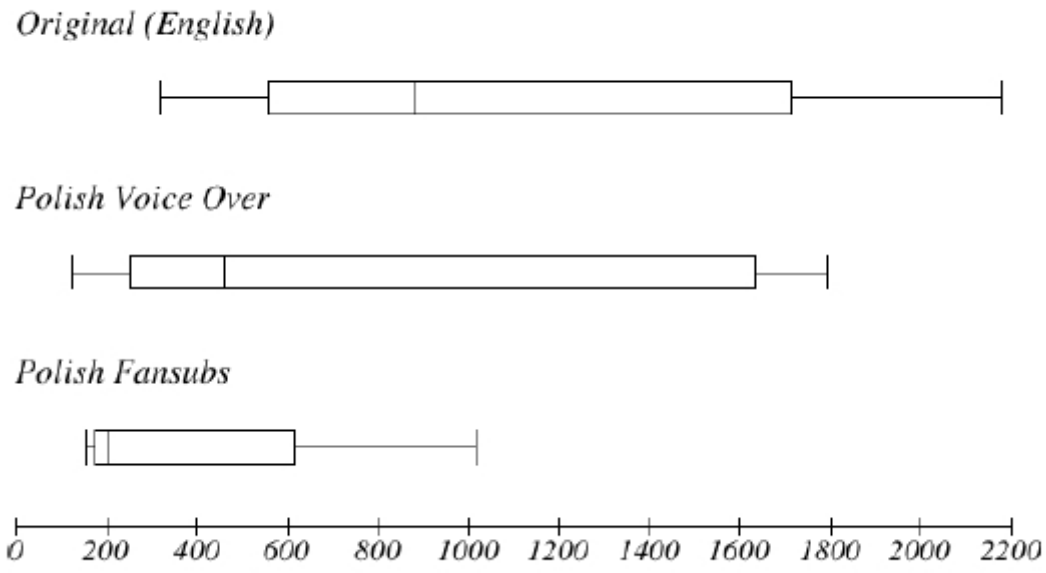


Figure 49: Stimulus II #2: AOI Gaze Duration

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-316.5000, 95%CI=-926.0447 to 293.0447	p=0.4188
Original (English) vs Polish Fansubs	Diff=-708.2000, 95%CI=-1578.8040 to 162.4040	p=0.1288
Polish Voice Over vs Polish Fansubs	Diff=-391.7000, 95%CI=-1233.3721 to 449.9721	p=0.4949

Table 72: Tukey HSD Post-Hoc Test for Stimulus II #2: AOI Gaze Duration

In terms of the number of glances in the respective AOIs (Table 75 and Figures 50-51), first of all, it was higher for the first SC reference, with the highest score for the original versions of the clip.

AOI Glances Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English)	2.5	2.0	1.0	4.0	1.0	4.0	1.3
Polish Voice Over	1.5	1.0	1.0	3.0	1.0	2.0	0.8
Polish Fansubs	2.0	2.0	1.0	3.0	–	–	1.4
Original (English) #2	1.2	1.0	1.0	2.0	1.0	1.0	0.4
Polish Voice Over	1.4	1.0	1.0	2.0	1.0	2.0	0.5
Polish Fansubs	1.0	1.0	1.0	1.0	–	–	0.0

Table 73: Descriptive Statistics for Stimulus II: AOI Glances Count

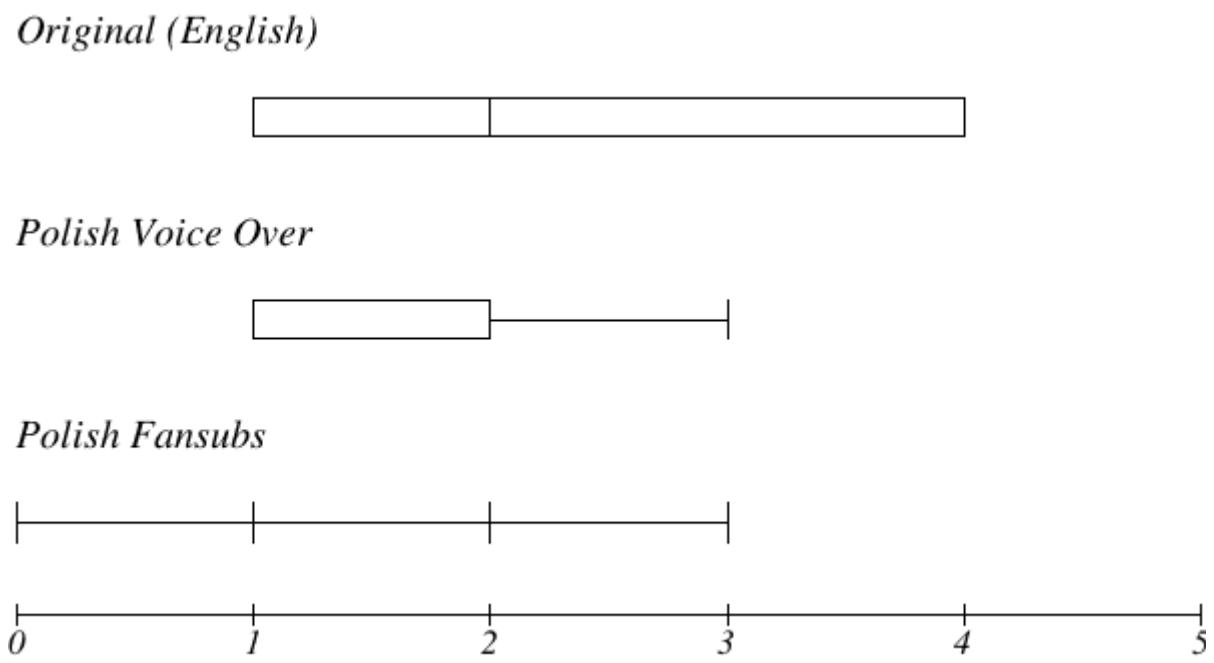


Figure 50: Stimulus II #1: AOI Glances Count

The one-way ANOVA (Table 76) showed that there is no statistical significance in terms of AOI Glances Count for the first on-screen reference between any of the three groups. It should, however, be noted, that the results were on the verge of significance.

	Sum of Squares	df	Variance	F	p
Between Groups	7.3857	2	3.6929	3.0806	0.0598
Within Groups	38.3600	32	1.1988		
Total	45.7457	34			

Table 74: One-Way ANOVA for Stimulus II #1: AOI Glances Count

Nevertheless, the Tukey HSD Post-Hoc Test (Table 77) showed that in terms of AOI Glances Count for the first on-screen reference, statistical difference exists between original (English) and Polish voice over. At the same times, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance

Original (English) vs Polish Voice Over	Diff=-1.0000, 95%CI=-1.9913 to -0.0087	p=0.0477
Original (English) vs Polish Fansubs	Diff=-0.5000, 95%CI=-1.9158 to 0.9158	p=0.6641
Polish Voice Over vs Polish Fansubs	Diff=0.5000, 95%CI=-0.8688 to 1.8688	p=0.6457

Table 75: Tukey HSD Post-Hoc Test for Stimulus II #1: AOI Glances Count

Secondly, when comparing AOI Glances Count for the second on-screen SC reference (Figure 51), it may be observed that the original received the highest rate, with voiced over variant as a runner-up, and Polish fansubs with the lowest hit ratio.

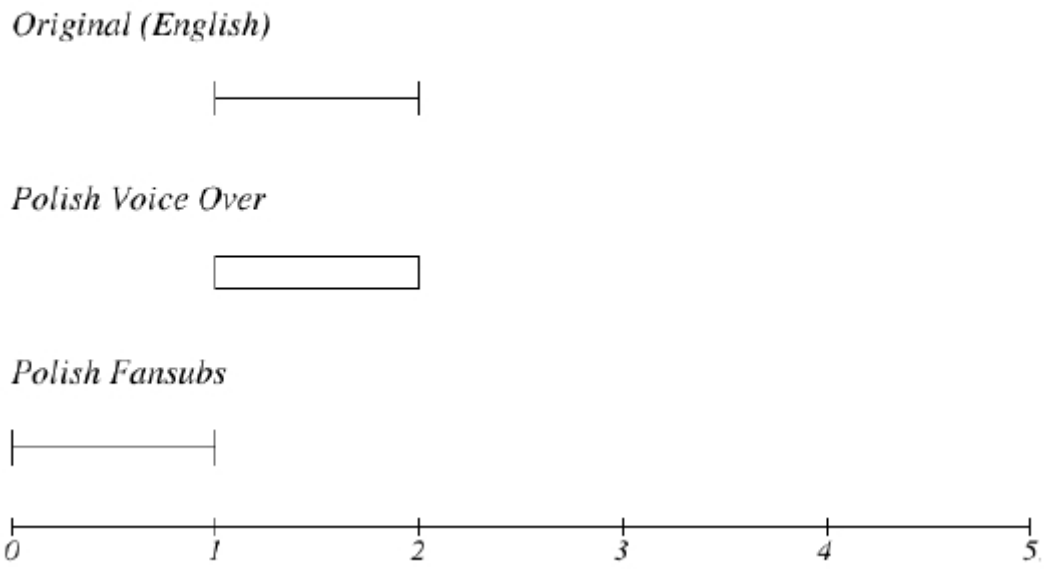


Figure 51: Stimulus II #2: AOI Glances Count

The one-way ANOVA (Table 78) showed that there is no statistical significance in terms of AOI Glances Count for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.7154	2	0.3577	1.9336	0.1612
Within Groups	5.9200	32	0.1850		
Total	6.6354	34			

Table 76: One-Way ANOVA for Stimulus II #2: AOI Glances Count

The Tukey HSD Post-Hoc Test (Table 79) showed that there is no statistical significance in

terms of AOI Glances Count for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=0.2000, 95%CI=-0.1894 to 0.5894	p=0.4265
Original (English) vs Polish Fansubs	Diff=-0.2000, 95%CI=-0.7562 to 0.3562	p=0.6544
Polish Voice Over vs Polish Fansubs	Diff=-0.4000, 95%CI=-0.9377 to 0.1377	p=0.1767

Table 77: Tukey HSD Post-Hoc Test for Stimulus II #2: AOI Glances Count

Furthermore, as far as revisiting the AOIs is concerned (Table 80), it becomes obvious that the majority of subjects either looked at the SC reference on the screen only a few times more after noticing it for the first time (Table 80, Figure 52), or did not look at it at all (Table 81, Figure 53).

AOI Revisits							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English) #1	1.5	1.0	0.0	3.0	0.0	3.0	1.3
Polish Voice Over #1	1.1	1.0	0.0	3.0	0.0	2.0	1.1
Polish Fansubs #1	1.0	1.0	0.0	2.0	–	–	1.4
Original (English) #2	0.2	0.2	0.0	1.0	0.0	0.0	0.4
Polish Voice Over #2	0.4	0.0	0.0	1.0	0.0	1.0	0.5
Polish Fansubs #2	0.0	0.0	0.0	0.0	–	–	0.0

Table 78: Descriptive Statistics for Stimulus I: AOI Revisits

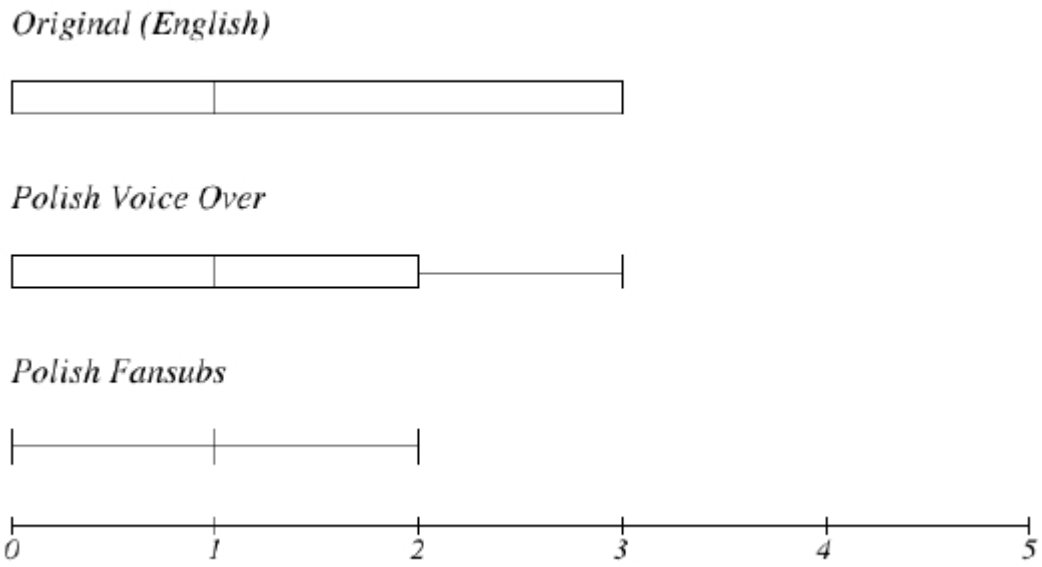


Figure 52: Stimulus I #1: AOI Revisits

The one-way ANOVA for the first on-screen SC reference (Table 81) showed that there is no statistical significance in terms of AOI Revisits for the first on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.4989	2	0.7494	0.5051	0.6082
Within Groups	47.4800	32	1.4838		
Total	48.9789	34			

Table 79: One-Way ANOVA for Stimulus I #1: AOI Revisits

The Tukey HSD Post-Hoc Test (Table 82) showed that there is no statistical significance in terms of AOI Revisits for the first on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.4000, 95%CI=-1.5028 to 0.7028	p=0.6496
Original (English) vs Polish Fansubs	Diff=-0.5000, 95%CI=-2.0752 to 1.0752	p=0.7178
Polish Voice Over vs Polish Fansubs	Diff=-0.1000, 95%CI=-1.6228 to 1.4228	p=0.9858

Table 80: Tukey HSD Post-Hoc Test for Stimulus I #1: AOI Revisits

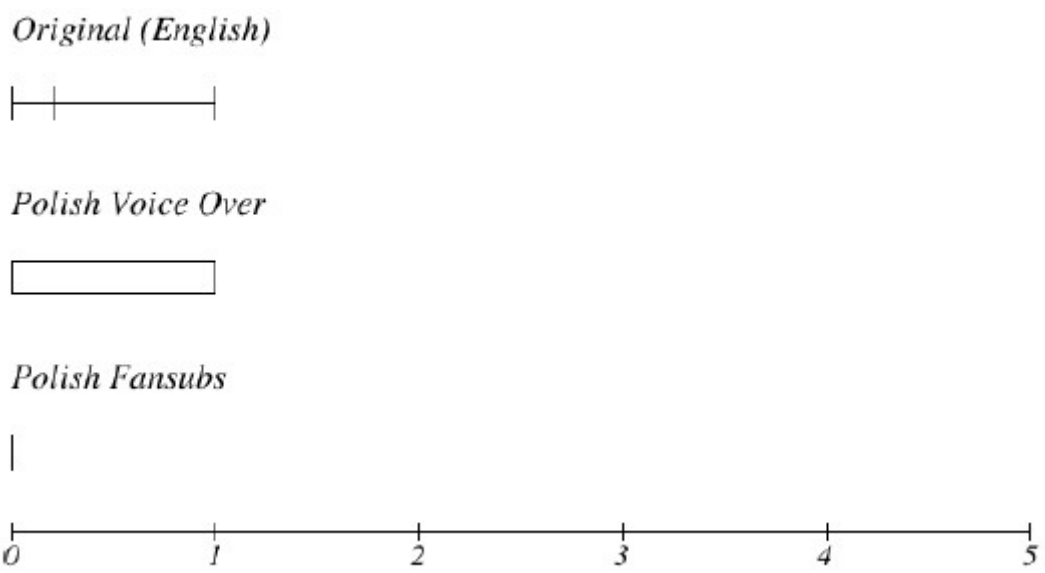


Figure 53: Stimulus II #2: AOI Revisits

The one-way ANOVA (Table 83) for the second on-screen SC reference showed that there is no statistical significance in terms of AOI Revisits for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.7154	2	0.3577	1.9336	0.1612
Within Groups	5.9200	32	0.1850		
Total	6.6354	34			

Table 81: One-Way ANOVA for Stimulus II #2: AOI Revisits

The Tukey HSD Post-Hoc Test (Table 84) also showed that there is no statistical significance in terms of AOI Revisits for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=0.2000, 95%CI=-0.1894 to 0.5894	p=0.4265

Original (English) vs Polish Fansubs	Diff=-0.2000, 95%CI=-0.7562 to 0.3562	p=0.6544
Polish Voice Over vs Polish Fansubs	Diff=-0.4000, 95%CI=-0.9377 to 0.1377	p=0.1767

Table 82: Tukey HSD Post-Hoc Test for Stimulus II #2: AOI Revisits

Despite the initial low rate of glances, the AOI Fixation Count for both SC references (Table 85 and Figures 54-55) is relatively higher.

AOI Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English) #1	4.4	4.0	1.0	8.0	3.0	6.0	2.2
Polish Voice Over #1	3.7	3.0	1.0	9.0	2.0	6.0	2.5
Polish Fansubs #1	2.5	2.5	2.0	3.0	–	–	0.7
Original (English) #2	2.6	2.0	1.0	6.0	1.0	4.0	1.8
Polish Voice Over #2	2.2	2.0	1.0	4.0	1.5	3.0	1.1
Polish Fansubs #2	1.5	1.5	1.0	2.0	–	–	0.7

Table 83: Descriptive Statistics for Stimulus II: AOI Fixation Count

It may also be observed that in terms of number of fixations on AOIs for both SC references,(Figures 54 and 55) the score for Polish fansubs version is relatively lower, which is in line with the fact that fansubs readers must divide their attention between following the captions and image on the screen, which, in turn, allows for a smaller number of meaningful fixations on what is at times an aid in overall understanding the SC reference that occurs not only in the dialogue, but also in the visual representation. At the same time, some degree of similarity between the original and voice over may be noticed.

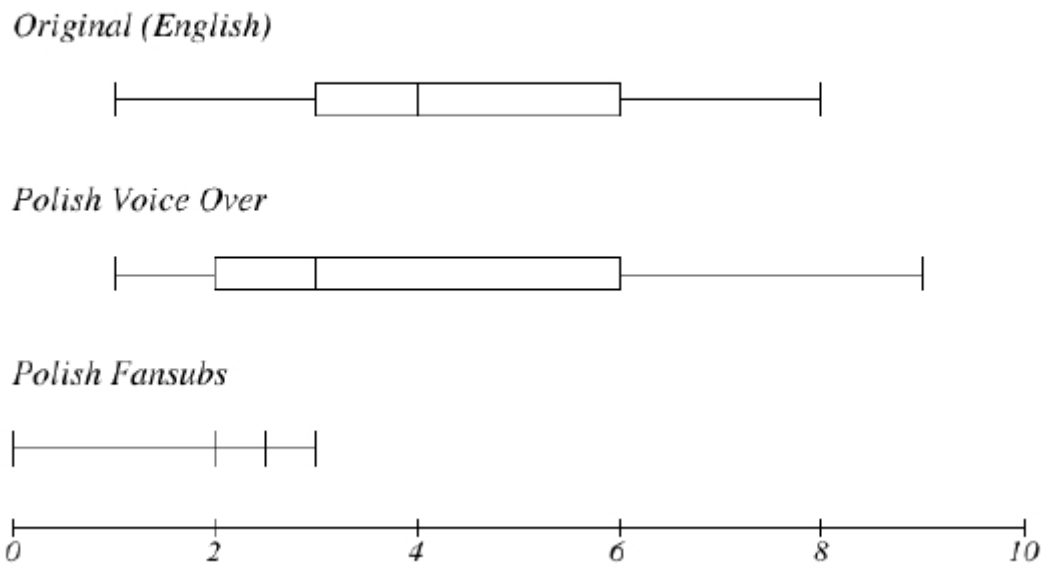


Figure 54: Stimulus II #1: AOI Fixation Count

The one-way ANOVA (Table 86) for the first SC reference showed that there is no statistical significance in terms of AOI Fixation Count for the first on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	13.2954	2	6.6477	1.3292	0.2789
Within Groups	160.0400	32	5.0012		
Total	173.3354	34			

Table 84: One-Way ANOVA for Stimulus II #1: AOI Fixation Count

The Tukey HSD Post-Hoc Test (Table 87) showed that there is no statistical significance in terms of AOI Fixation Count for the first on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.7000, 95%CI=-2.7248 to 1.3248	p=0.6754
Original (English) vs Polish Fansubs	Diff=-1.9000, 95%CI=-4.7919 to 0.9919	p=0.2543

Polish Voice Over vs Polish Fansubs	Diff=-1.2000, 95%CI=-3.9958 to 1.5958	p=0.5486

Table 85: Tukey HSD Post-Hoc Test for Stimulus II #1: AOI Fixation Count

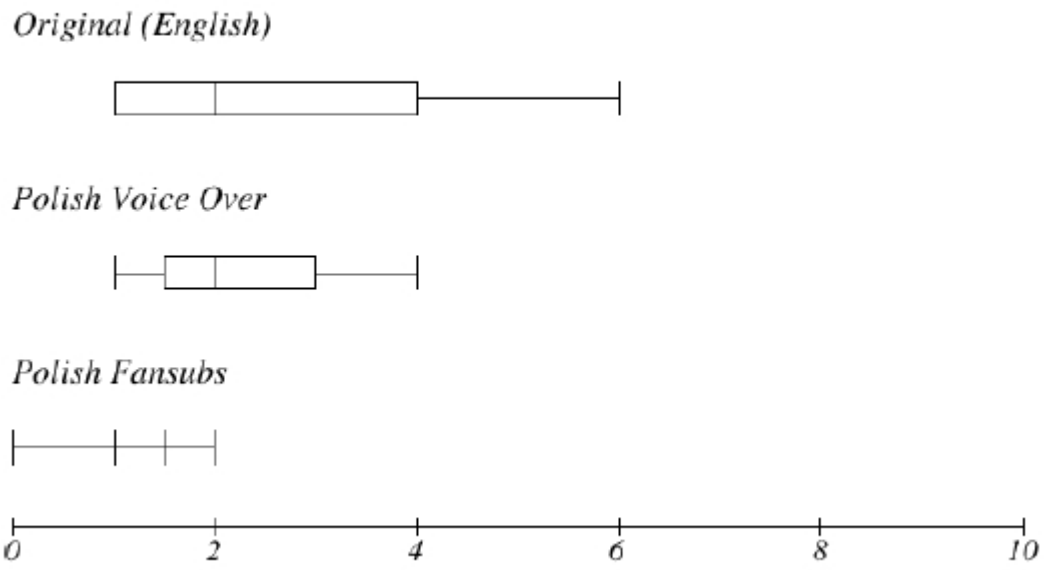


Figure 55: Stimulus II #2: AOI Fixation Count

The one-way ANOVA (Table 88) showed that there is no statistical significance in terms of AOI Fixation Count for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	4.4474	2	2.2237	1.1820	0.3197
Within Groups	60.2000	32	1.8812		
Total	64.6474	34			

Table 86: One-Way ANOVA for Stimulus II #2: AOI Fixation Count

The Tukey HSD Post-Hoc Test (Table 89) showed that there is no statistical significance in terms of AOI Fixation Count for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.4000, 95%CI=-1.6418 to 0.8418	p=0.7109

Original (English) vs Polish Fansubs	Diff=-1.1000, 95%CI=-2.8737 to 0.6737	p=0.2934
Polish Voice Over vs Polish Fansubs	Diff=-0.7000, 95%CI=-2.4147 to 1.0147	p=0.5803

Table 87: Tukey HSD Post-Hoc Test for Stimulus II #2: AOI Fixation Count

In terms of overall fixation count for the whole clip (Table 90), more fixations occurred in the original version, whereas the results for Polish voice over and fansubs are similar (Figure 56).

Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English)	310.8	329.0	130.0	391.0	281.5	370.5	77.2
Polish Voice Over	221.8	236.0	59.0	331.0	172.5	287.0	85.0
Polish Fansubs	243.6	282.0	64.0	308.0	172.5	295.5	101.0

Table 88: Descriptive Statistics for Stimulus II: Fixation Count

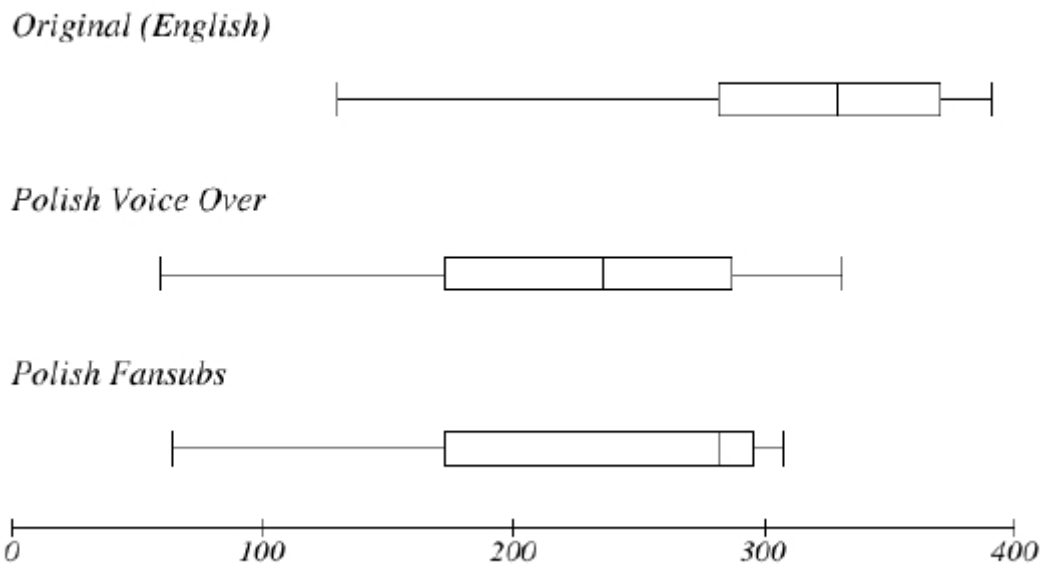


Figure 56: Stimulus II: Fixation Count

The one-way ANOVA (Table 91) showed that there is, indeed, statistical significance in

terms of Fixation Count for the second on-screen reference between the three groups. The trends observed are, therefore, meaningful.

	Sum of Squares	df	Variance	F	p
Between Groups	59556.1714	2	29778.0857	4.1808	0.0244
Within Groups	227922.0800	32	7122.5650		
Total	287478.2514	34			

Table 89: One-Way ANOVA for Stimulus II: Fixation Count

Moreover, the Tukey HSD Post-Hoc Test (Table 92) showed that in terms of overall Fixation Count, statistical difference exists between original (English) and Polish voice over. This is a rather interesting observation since it might be assumed that the two variants with no additional captions would be more alike. Nevertheless, it becomes evident that the difference in the number of overall fixations between the two variants are telling. This phenomenon is also in line with the AOI Fixation Count, which also proved higher for the original variant. This may mean that the viewers who watch the original version of a production focus more on the image and their cognitive load might be higher. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-89.0000, 95%CI=-165.4106 to -12.5894	p=0.0196
Original (English) vs Polish Fansubs	Diff=-67.2000, 95%CI=-176.3362 to 41.9362	p=0.2983
Polish Voice Over vs Polish Fansubs	Diff=21.8000, 95%CI=-83.7094 to 127.3094	p=0.8681

Table 90: Tukey HSD Post-Hoc Test for Stimulus II: Fixation Count

Nevertheless, when investigating the duration of AOI Average Fixation (Table 93), for both on-screen SC references (Figures 57 and 58) a clear trend in favor of Polish voice over may be identified. This means that even though the number of fixations is higher for the original version, the viewers of voice over spend more time looking at the AOI, which may translate into better recollection of the SC reference.

AOI Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD

Original (English) #1	202.3	203.7	97.5	315.0	160.2	251.2	62.4
Polish Voice Over #1	284.8	203.3	104.7	734.0	176.0	397.6	163.8
Polish Fansubs #1	213.4	213.4	76.1	350.6	–	–	194.1
Original (English) #2	477.1	431.0	116.9	875.9	316.0	646.2	244.6
Polish Voice Over #2	499.9	186.0	97.6	1635.9	123.2	1033.6	647.9
Polish Fansubs #2	306.0	306.0	156.1	455.9	–	–	212.0

Table 91: Descriptive Statistics for Stimulus II: AOI Average Fixation Duration [ms]

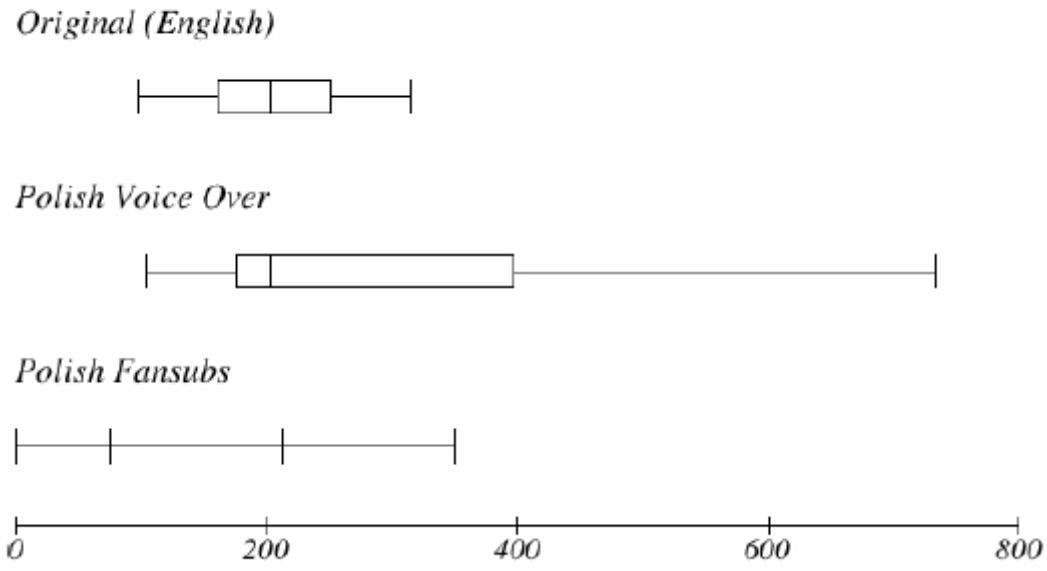


Figure 57: Stimulus II #1: AOI Average Fixation Duration [ms]

The one-way ANOVA for the first on-screen SC reference (Table 94) showed that there is no statistical significance in terms of AOI Average Fixation Duration for the first on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	55586.1857	2	27793.0929	1.4191	0.2567
Within Groups	626711.4000	32	19584.7313		
Total	682297.5857	34			

Table 92: One-Way ANOVA for Stimulus II #1: AOI Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 95) showed that there is no statistical significance in terms of AOI Average Fixation Duration for the first on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=82.5000, 95%CI=-44.2052 to 209.2052	p=0.2603
Original (English) vs Polish Fansubs	Diff=11.1000, 95%CI=-169.8712 to 192.0712	p=0.9876
Polish Voice Over vs Polish Fansubs	Diff=-71.4000, 95%CI=-246.3572 to 103.5572	p=0.5805

Table 93: Tukey HSD Post-Hoc Test for Stimulus II #1: AOI Average Fixation Duration [ms]

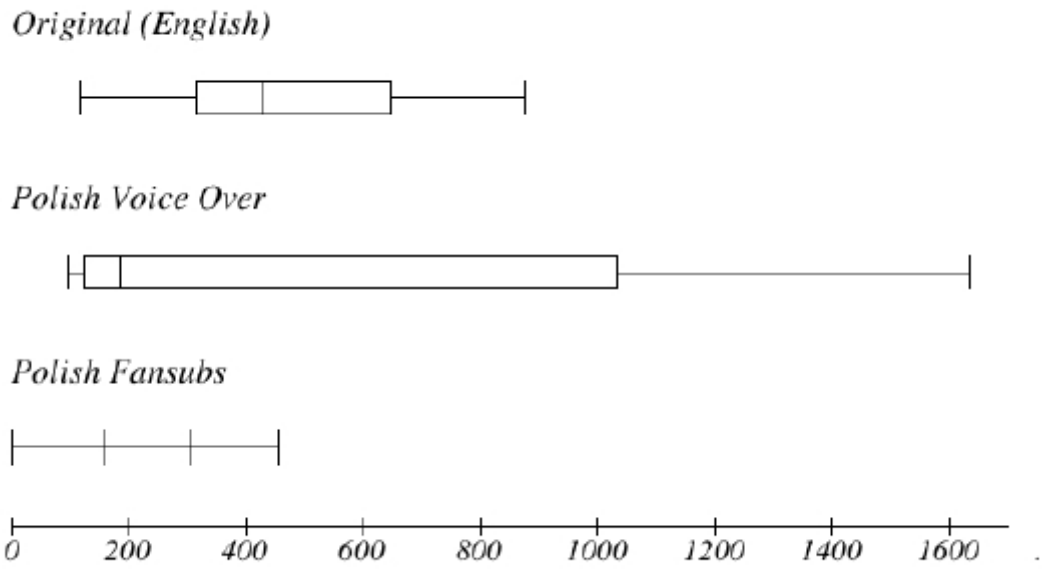


Figure 58: Stimulus II #2: AOI Average Fixation Duration [ms]

The one-way ANOVA (Table 96) showed that there is no statistical significance in terms of AOI Average Fixation Duration for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	148958.1754	2	74479.0877	0.3130	0.7335
Within Groups	7614116.4800	32	237941.1400		

Total	7763074.6554	34	

Table 94: One-Way ANOVA for Stimulus II #2: AOI Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 97) showed that there is no statistical significance in terms of AOI Average Fixation Duration for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=22.8000, 95%CI=-418.8421 to 464.4421	p=0.9912
Original (English) vs Polish Fansubs	Diff=-171.1000, 95%CI=-801.8911 to 459.6911	p=0.7844
Polish Voice Over vs Polish Fansubs	Diff=-193.9000, 95%CI=-803.7287 to 415.9287	p=0.7170

Table 95: Tukey HSD Post-Hoc Test for Stimulus II #2: AOI Average Fixation Duration [ms]

Despite the aforementioned observation, when analyzing the overall Average Fixation Duration for the entire clip (Table 98 and Figure 59) in the three variants, a higher score can be detected for the original, with Polish voice over coming second. This, in light of the results for AOI Average Fixation Duration (Table 93), might actually suggest that the viewers in the original might not find the SC references meaningful.

Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English)	310.8	329.0	130.0	391.0	281.5	370.5	77.2
Polish Voice Over	287.5	294.2	145.9	500.8	191.5	354.1	99.1
Polish Fansubs	209.2	202.7	111.9	273.8	150.7	271.0	66.2

Table 96: Descriptive Statistics for Stimulus II: Average Fixation Duration [ms]

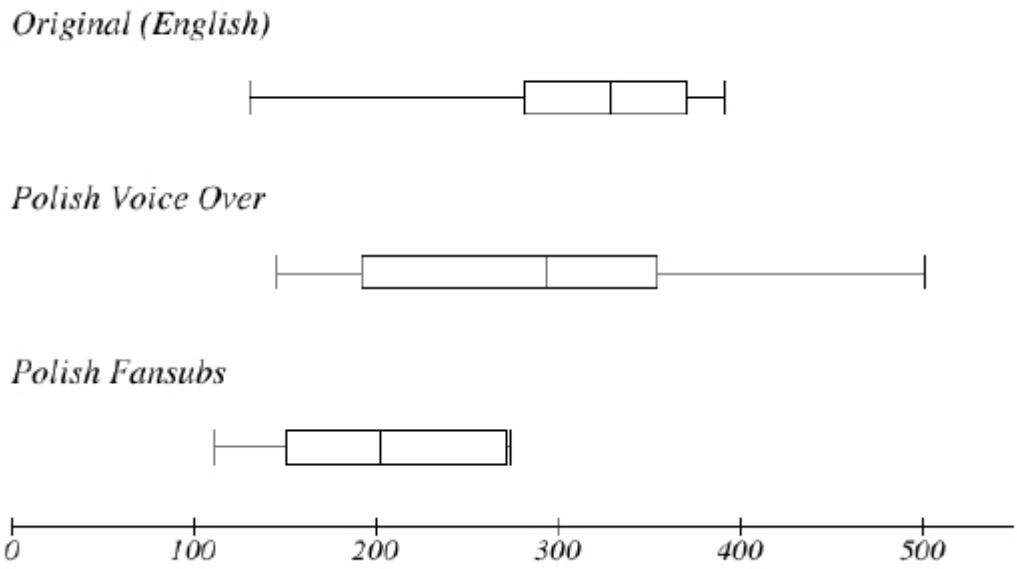


Figure 59: Stimulus II: Average Fixation Duration [ms]

The one-way ANOVA (Table 99) showed that there is no statistical significance in terms of overall Average Fixation Duration between any of the three variants.

	Sum of Squares	df	Variance	F	p
Between Groups	37487.7354	2	18743.8677	2.4364	0.1035
Within Groups	246180.8000	32	7693.1500		
Total	283668.5354	34			

Table 97: One-Way ANOVA for Stimulus II: Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 100) showed that there is no statistical significance in terms of overall Average Fixation Duration between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-23.3000, 95%CI=-102.7123 to 56.1123	p=0.7530
Original (English) vs Polish Fansubs	Diff=-101.6000, 95%CI=-215.0235 to 11.8235	p=0.0863
Polish Voice Over vs Polish Fansubs	Diff=-78.3000, 95%CI=-187.9542 to 31.3542	p=0.2011

Table 98: Tukey HSD Post-Hoc Test for Stimulus II: Average Fixation Duration [ms]

As far as Saccade Count (Table 101 and Figure 60) is concerned, more saccades could be detected for Polish fansubs variant, which is in line with the fact that viewers must navigate between the caption and the image.

Saccade Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English)	350.0	364.0	281.0	412.0	306.0	390.0	46.5
Polish Voice Over	345.5	319.0	67.0	787.0	229.5	456.0	176.4
Polish Fansubs	439.8	417.0	310.0	679.0	337.0	554.0	141.8

Table 99: Descriptive Statistics for Stimulus II: Saccade Count

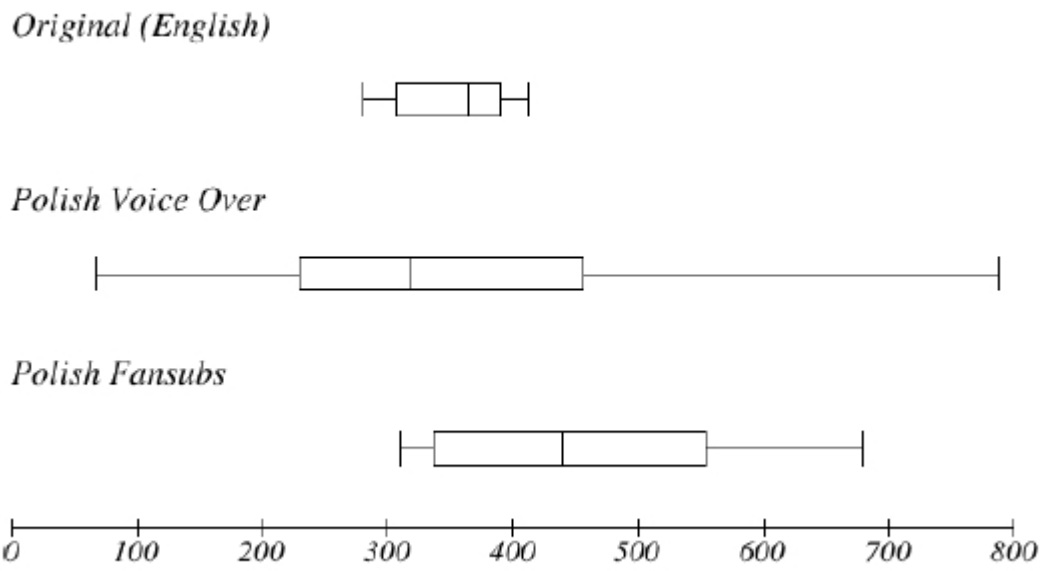


Figure 60: Stimulus II: Saccade Count

The one-way ANOVA (Table 102) showed that there is no statistical significance in terms of overall Saccade Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	36699.9857	2	18349.9929	0.9718	0.3893
Within Groups	604247.3200	32	18882.7287		

Total	640947.3057	34	

Table 100: One-Way ANOVA for Stimulus II: Saccade Count

The Tukey HSD Post-Hoc Test (Table 103) showed that there is no statistical significance in terms of overall Saccade Count between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-4.5000, 95%CI=-128.9137 to 119.9137	p=0.9957
Original (English) vs Polish Fansubs	Diff=89.8000, 95%CI=-87.8982 to 267.4982	p=0.4379
Polish Voice Over vs Polish Fansubs	Diff=94.3000, 95%CI=-77.4930 to 266.0930	p=0.3793

Table 101: Tukey HSD Post-Hoc Test for Stimulus II: Saccade Count

Average saccadic duration (Table 104 and Figure 61), on the other hand, reveals that the longest saccades might be identified in the original, which might suggest that the viewers spent more time looking around the screen than focusing on particular elements. It is also a logical consequence of the smaller number of saccades – the lower number, the longer the saccades. The original version also evoked greater differences among the experiment participants.

Saccade Duration Average [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English)	67.8	39.1	19.2	204.3	26.5	103.6	60.4
Polish Voice Over	52.6	47.6	38.5	96.1	42.6	56.5	14.8
Polish Fansubs	58.9	56.6	53.5	69.0	53.8	65.1	6.4

Table 102: Descriptive Statistics for Stimulus II: Saccade Duration Average [ms]

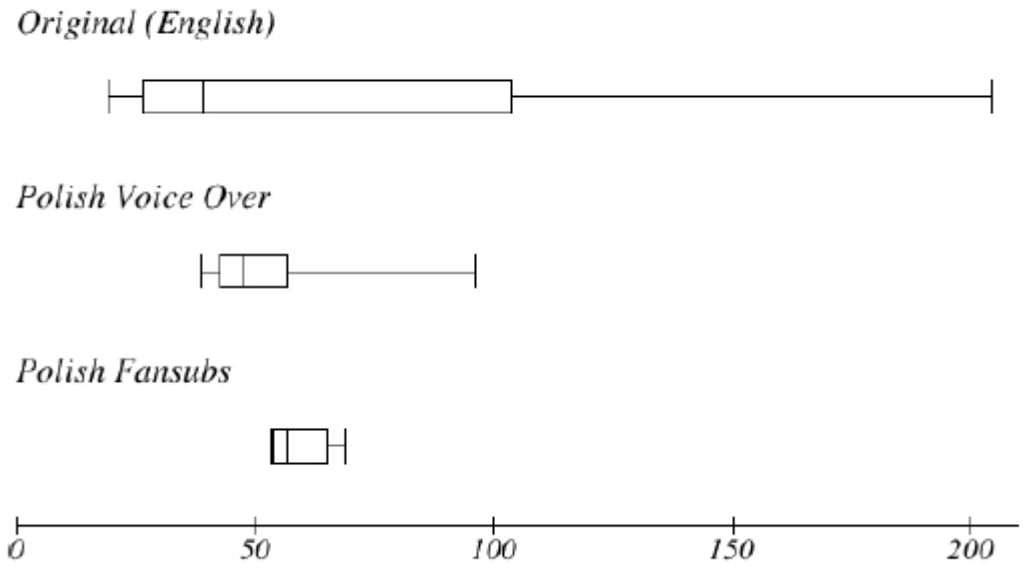


Figure 61: Stimulus II: Saccade Duration Average [ms]

The one-way ANOVA (Table 105) showed that there is no statistical significance in terms of overall Saccade Duration Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1702.3469	2	851.1734	0.5741	0.5689
Within Groups	47446.4000	32	1482.7000		
Total	49148.7469	34			

Table 103: One-Way ANOVA for Stimulus II: Saccade Duration Average [ms]

The Tukey HSD Post-Hoc Test (Table 106) showed that there is no statistical significance in terms of overall Saccade Duration Average between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-15.2000, 95%CI=-50.0628 to 19.6628	p=0.5384
Original (English) vs Polish Fansubs	Diff=-8.9000, 95%CI=-58.6940 to 40.8940	p=0.8995
Polish Voice Over vs Polish Fansubs	Diff=6.3000, 95%CI=-41.8393 to 54.4393	p=0.9447

Table 104: Tukey HSD Post-Hoc Test for Stimulus II: Saccade Duration Average [ms]

Not surprisingly, average saccadic amplitudes (Table 107 and Figure 62) are the greatest for Polish fansubs. It should also be pointed out that the results for the original exhibited the greatest differences, which may suggest that when watching the original, viewers enact their individual viewing styles the most.

Saccade Amplitude Average [°]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English)	11.5	6.0	2.4	51.5	3.1	14.2	13.9
Polish Voice Over	9.3	5.6	2.8	29.6	4.6	13.6	7.9
Polish Fansubs	9.8	6.4	5.8	21.0	6.1	15.2	6.4

Table 105: Descriptive Statistics for Stimulus II: Saccade Amplitude Average [°]

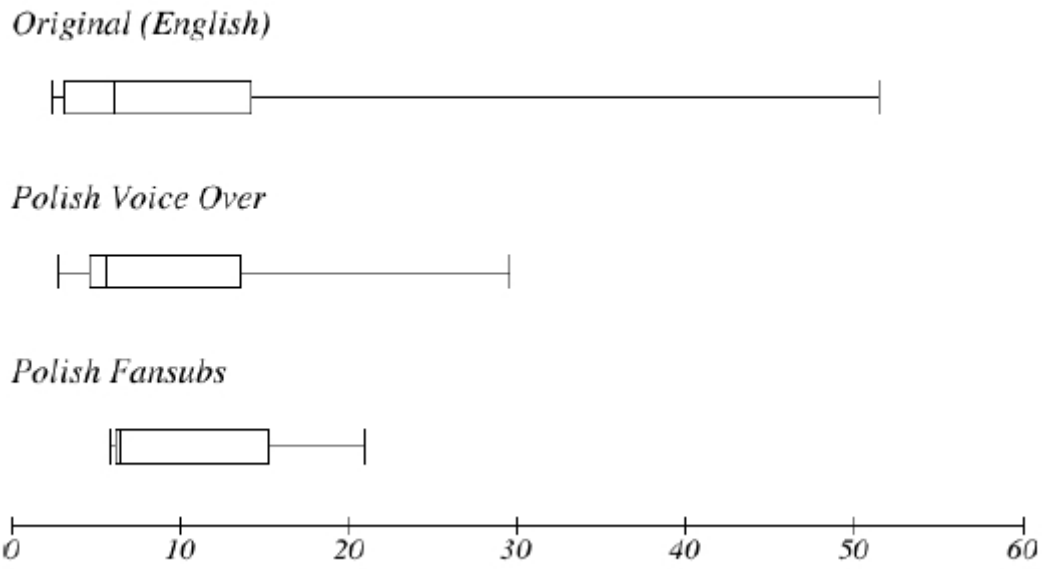


Figure 62: Stimulus II: Saccade Amplitude Average [°]

The one-way ANOVA (Table 108) showed that there is no statistical significance in terms of overall Saccade Amplitude Average between any of the three variants.

	Sum of Squares	df	Variance	F	p
Between Groups	36.5354	2	18.2677	0.1679	0.8461
Within Groups	3480.9200	32	108.7788		
Total	3517.4554	34			

Table 106: One-Way ANOVA for Stimulus II: Saccade Amplitude Average [°]

The Tukey HSD Post-Hoc Test (Table 109) showed that there is no statistical significance in terms of overall Saccade Amplitude Average between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-2.2000, 95%CI=-11.6430 to 7.2430	p=0.8356
Original (English) vs Polish Fansubs	Diff=-1.7000, 95%CI=-15.1872 to 11.7872	p=0.9486
Polish Voice Over vs Polish Fansubs	Diff=0.5000, 95%CI=-12.5390 to 13.5390	p=0.9951

Table 107: Tukey HSD Post-Hoc Test for Stimulus II: Saccade Amplitude Average [°]

Finally, Blink Count revealed that there are significant differences between the three experiment variants for Stimulus II (Table 110 and Figure 63).

Blink Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Original (English)	20.8	15.0	6.0	50.0	8.5	33.5	14.9
Polish Voice Over	69.6	51.0	6.0	259.0	14.0	91.5	67.7
Polish Fansubs	47.4	28.0	9.0	86.0	18.5	86.0	36.1

Table 108: Descriptive Statistics for Stimulus II: Blink Count

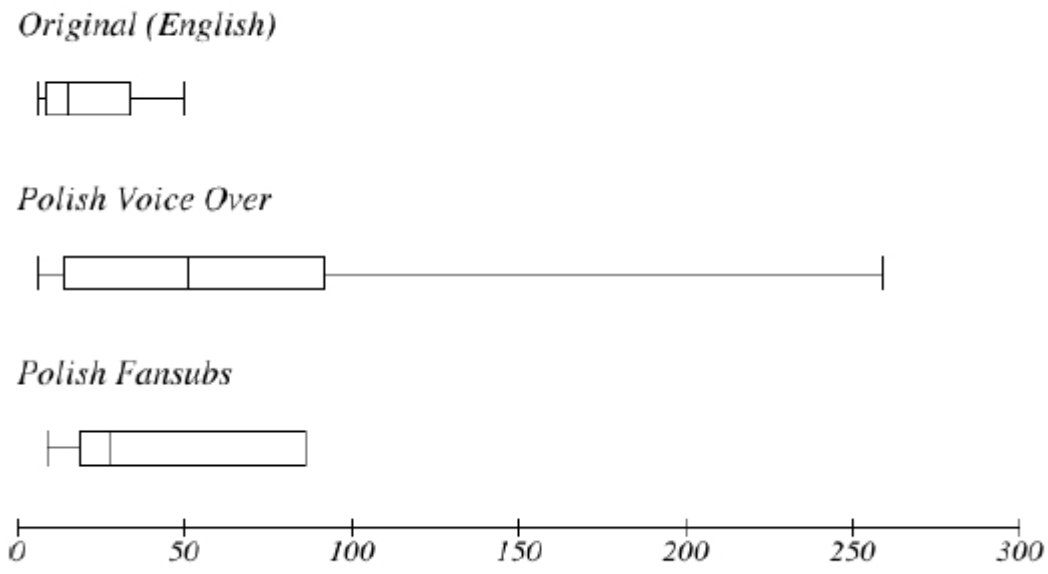


Figure 63: Stimulus II: Blink Count

The one-way ANOVA (Table 111) proved that there is statistical significance in terms of overall Blink Count between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	17548.0297	2	8774.0149	3.4573	0.0437
Within Groups	81209.6000	32	2537.8000		
Total	98757.6297	34			

Table 109: One-Way ANOVA for Stimulus II: Blink Count

More precisely, the Tukey HSD Post-Hoc Test (Table 112) showed that in terms of Blink Count, statistical difference exists between original (English) and Polish voice over. This phenomenon might point to the fact that reading captions either requires from the viewers more mental effort, or that additional text on the screen simply evokes more blinks. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=48.8000, 95%CI=3.1895 to 94.4105	p=0.0339

Original (English) vs Polish Fansubs	Diff=26.6000, 95%CI=-38.5448 to 91.7448,	p=0.5801
Polish Voice Over vs Polish Fansubs	Diff=-22.2000, 95%CI=-85.1799 to 40.7799	p=0.6651

Table 110: Tukey HSD Post-Hoc Test for Stimulus II: Blink Count

3.2.5.5 Feedback for Stimulus II

In the case of this stimulus, the SC references varied depending on the variant (consult data sheet). This is why the responses provided in the feedback were evaluated according to the variant each subject watched. Moreover, it should be borne in mind that the two separate SC references were treated in the questionnaire together, which means that experiments participants needed to select one joint answer identifying the products featured in the dialogue and on the screen.

3.2.5.5.1 Stimulus II: Variant I Overview

It should be noted that in the case of the original version (Table 113), when no translation was offered, the highest score (2 points) was granted to the most literal translation among the available answers, namely *pop-tarty z brązowym cukrem i cynamonem* oraz *pszenne płatki śniadaniowe* (brown sugar cinnamon Pop-Tarts and wheat breakfast cereal). Nevertheless, all other answers received 1 point, since they were all plausible variations of the original SC reference. The aim of this task was therefore to examine how carefully did the viewers watch the clip, as well as to verify how well can they recall the SC reference that appeared in English.

Overall, in terms of production recognition, this time also it was not widely recognized – with 69.23% of subjects not being familiar with it. Only three people (23.08%) claimed it looks familiar but they could not recall the title, whereas one individual (7.69%) recalled the title to some extent.

Stimulus II [*Gilmore Girls* II] (Variant I): Original (English)													
	P01	P02	P03	P04	P05	P06	P07	P08	P09	P10	P20	P21	P22
Recognizes the production [-1 – 2]*	-1	1	-1	0	-1	-1	-1	-1	0	-1	0	-1	-1
Finds the clip funny [-2 – 2]**	0	-1	0	0	0	0	0	0	-1	0	-1	-2	-1
Recalls the SC reference [0 – 2]***	2	2	2	2	1	1	2	1	2	0	2	2	2
Notices the SC reference on the screen before it is mentioned in the dialogues [Yes=1/No=0]	1	1	1	1	0	1	1	0	1	1	1	1	1
Revisits the SC reference on the screen before it is mentioned in the	1	1	1	1	0	1	0	0	0	1	1	1	0

dialogues [Yes=1/No=0]													
Looks at the SC reference on the screen during/after it is mentioned in the dialogues [Yes=1/No=0]	0	1	1	1	1	1	1	1	0	1	1	0	1
Revisits the SC reference on the screen during/after it is mentioned in the dialogues [Yes=1/No=0]	0	0	0	0	0	1	0	0	0	0	0	0	0
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	1	0	1	1	0	1	1	1	1	1	1	0	-1
Considers SC reference meaningful (personally) [Yes=1/No=0]	1	0	1	1	0	1	1	1	1	0	1	0	0
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	1	1	1	1	1	1	1	1	1	1	1	1	1

Table 111: Quantitative representation of experiment participants' Questionnaire answers to Stimulus II [Gilmore Girls] (Variant I): Original (English)

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

The clip was also perceived as relatively funnier than the first one – almost two thirds (61.54%) of all participants ranked it as relatively funny, with 30.77% who evaluated it as not very funny, and only one person (7.69%) who claimed it was not funny at all.

The majority of subjects (69.23%) correctly and fully recalled the most literal translation of the SC references. 23.08% chose other translations. Only one person (7.69%) could not remember the SC references. In the case of this clip, since the products appear and re-appear on the screen, it is important to investigate how the answers of the participants are related to their eye movements. Therefore, even though the eye-tracking data has already been discussed above, it might be interesting to look at it more closely in this context. As such, all those who correctly identified the SC references (84.62% of all subjects) had noticed it on the screen before it was mentioned in the dialogue. Most of them also revisited it (61.54%) before it was referred to in the dialogue. 76.92% looked at the SC reference when or after it was mentioned, but only one person (7.69%) revisited it again. 69.23% considered the SC reference important in its contribution to overall level of humor and almost the same number of subjects (61.54%) deemed it relevant to them personally. Finally, all participants were able to observe lack of translation.

3.2.5.5.2 Stimulus II: Variant II Overview

In the Polish voice over variant, the SC references were translated as *bułeczki cynamonowe* (cinnamon buns) and *otręby pszenne* (wheat bran). These answers (Table 114) were therefore marked with the highest score when recalling SC reference. However, it should be noted that four participants (P15, P17, P27 and P28) recalled the original SC references that could be heard in the background thus ignored the translated version altogether.

In terms of recognizing the production, similarly to the first variant, the majority of participants was not familiar with the TV series (58.82%); one person (5.88%) was familiar with it but could not recall the title, whereas five individuals (29.41%) correctly produced the title. 41.18% found the clip not funny at all, the same percentage deemed it not very funny. 17,65% rated it as relatively funny. Therefore the voiced over version was overall perceived as less funny than the original. However, here the majority of participants fully and correctly recalled the SC references (82.35%), with the rest (17.65%) was able to produce some variation of the SC references. These results are therefore better than in the case of the original version. A similar proportion of all subjects (88.24%) had noticed the SC references on the screen before they were mentioned in the dialogue, with 58.82% revisiting it. However, a very small group looked at the SC references again when or after they were mentioned in the dialogues (29.41%) and only two subjects (11.76%) revisited them again – a similar proportion as in the case of the original version. 58.82% considered the SC references a contributing factor to overall level of humor, yet, only three people (17.65%) found it meaningful to them personally. This is a considerable difference when compared with the original version, when almost two thirds of all respondents considered it relevant.

Finally, all subjects were able to notice the translation, with one subject who considered it irrelevant.

Stimulus II [*Gilmore Girls* II] (Variant II): Polish Voice Over																	
	P11	P12	P13	P14	P15	P16	P17	P26	P27	P28	P29	P30	P31	P32	P33	P34	P35
Recognizes the production [-1 – 2]*	-1	2	2	-1	-1	2	2	-1	-1	2	0	-1	0	-1	-1	-1	-1
Finds the clip funny [-2 – 2]**	-2	0	-1	-2	-1	-1	-2	0	-1	0	-2	-1	-1	-1	-2	-2	-2
Recalls the SC reference [0 – 2]***	2	2	2	1	2	2	2	1	2	2	2	1	2	2	2	2	2
Notices the SC reference on the screen before it is mentioned in the dialogues [Yes=1/No=0]	1	1	1	1	1	1	1	1	0	1	1	1	0	1	1	1	1
Revisits the SC reference on the screen before it is mentioned in the dialogues [Yes=1/No=0]	1	0	1	0	0	1	0	0	0	1	1	1	0	1	1	1	1
Looks at the SC reference on the screen during/after it is mentioned in the dialogues [Yes=1/No=0]	0	0	0	0	1	0	0	0	0	1	0	0	1	0	1	1	0
Revisits the SC reference on the screen during/after it is mentioned in the dialogues [Yes=1/No=0]	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	1	1	1	1	1	0	0	1	0	0	1	1	1	0	-1	0	1
Considers SC reference meaningful (personally) [Yes=1/No=0]	0	0	1	0	0	0	0	0	0	0	1	0	1	0	0	0	0
Able to evaluate the translation/Noticed lack thereof [Irrelevant=2/Yes=1/No=0]****	1	1	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1

Table 112: Quantitative representation of experiment participants' Questionnaire answers to Stimulus II [Gilmore Girls] (Variant II): Polish Voice Over

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

3.2.5.5.3 Stimulus II: Variant III Overview

The third variant of Stimulus I (Table 115) featured the translated version of the SC reference in the form of *cynamonowe ciasteczka* (cinnamon cookies) and *pszenne płatki* (wheat cereal). The subjects who selected this option when asked to recall SC reference received the highest score for this question. However, this time two participants (P24 and P25) produced the original SC reference that appeared in the original dialogue.

Stimulus II [*Gilmore Girls* II] (Variant III): Polish Fansubs					
	P18	P19	P23	P24	P25
Recognizes the production (-1 – 2)*	-1	0	0	-1	-1
Finds the clip funny (-2 – 2)**	0	-1	1	-1	-1
Recalls the SC reference (0 – 2)***	2	1	2	2!	2!
Notices the SC reference on the screen before it is mentioned in the dialogues (Yes=1/No=0)	0	0	0	1	1
Revisits the SC reference on the screen before it is mentioned in the dialogues (Yes=1/No=0)	0	0	0	1	0
Looks at the SC reference on the screen during/after it is mentioned in the dialogues (Yes=1/No=0)	0	1	0	1	0
Revisits the SC reference on the screen during/after it is mentioned in the dialogues (Yes=1/No=0)	0	0	0	0	0
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0]	0	1	0	1	0
Considers SC reference meaningful (personally) [Yes=1/No=0]	0	0	0	1	0
Able to evaluate the translation/Noticed lack thereof (Yes=1/No=0)****	1	1	1	1	1

Table 113: Quantitative representation of experiment participants' Questionnaire answers to Stimulus II [Gilmore Girls] (Variant III): Polish Fansubs

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**
**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**
***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**
****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test**

Similarly to the previous variants, the production was not recognized by the majority of subjects (60%), with 40% being familiar with it but not being able to provide

the title. Again, the clip was perceived as not very funny – 60% declared it not funny at all, one person as relatively funny, and one as very funny (an event without precedent for this stimulus).

Almost all subjects correctly recalled the SC references (80%), with one person opting for a variation of the original and translated versions. However, notably, only 40% noticed the SC references on the screen before mention in the dialogue, whereas only one person revisited it again. Two people looked at the SC references when or after they were referred to in the dialogue. Strikingly, none of the participants revisited it again. Only 40% deemed the SC references important in terms of their humorous aspect, while just one individual considered it meaningful personally, which appear to be the lowest results of all variants.

In this case, again, all participants noticed the fact that translation had been provided.

3.2.5.5.4 Stimulus II: Statistical Analysis of the Feedback

The following section first, presents an overview of DS for all variants of Stimulus II (Tables 116-118) calculated on the basis of the summary of feedback presented above. The results are then discussed in a greater detail.

Stimulus II [*Gilmore Girls* II] (Variant I): Original (English)							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	-0.62	-1	-1	1	-1	0	0.65
Finds the clip funny	-0.46	0	-2	0	-1	0	0.66
Recalls the SC reference	1.62	2	0	2	1	2	0.65
Notices the SC reference on the screen before it is mentioned in the dialogues	0.85	1	0	1	1	1	0.38
Revisits the SC reference on the screen before it is mentioned in the dialogues	0.62	1	0	1	0	1	0.51
Looks at the SC reference on the screen during/after it is mentioned in the dialogues	0.77	1	0	1	0.5	1	0.44
Revisits the SC reference on the screen during/after it is mentioned in the dialogues	0.08	0	0	1	0	0	0.28
Considers SC reference of	0.62	1	-1	1	0	1	0.65

importance in terms of humor (objectively)							
Considers SC reference meaningful (personally)	0.62	1	0	1	0	1	0.51
Able to evaluate the translation/Noticed lack thereof	1	1	1	1	1	1	0

Table 114: Descriptive Statistics for Questionnaire answers to Stimulus II [Gilmore Girls] (Variant I): Original (English)

Stimulus II [*Gilmore Girls* II] (Variant II): Polish Voice Over							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	0.00	-1	-1	2	-1	2	1.37
Finds the clip funny	-1.24	-1	-2	0	-2	-1	0.75
Recalls the SC reference	1.82	2	1	2	2	2	0.39
Notices the SC reference on the screen before it is mentioned in the dialogues	0.88	1	0	1	1	1	0.33
Revisits the SC reference on the screen before it is mentioned in the dialogues	0.59	1	0	1	0	1	0.51
Looks at the SC reference on the screen during/after it is mentioned in the dialogues	0.29	0	0	1	0	1	0.47
Revisits the SC reference on the screen during/after it is mentioned in the dialogues	0.12	0	0	1	0	0	0.33
Considers SC reference of importance in terms of humor (objectively)	0.53	1	-1	1	0	1	0.62
Considers SC reference meaningful (personally)	0.18	0	0	1	0	0	0.39
Able to evaluate the translation/Noticed lack thereof	1.06	1	1	2	1	1	0.24

Table 115: Descriptive Statistics for Questionnaire answers to Stimulus II [Gilmore Girls] (Variant II): Polish Voice Over

Stimulus II [*Gilmore Girls* II] (Variant III): Polish Fansubs							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	-0.6	-1	-1	0	-1	0	0.55

Finds the clip funny	-0.4	-1	-1	1	-1	0.5	0.89
Recalls the SC reference	1.80	2	1	2	1.5	2	0.45
Notices the SC reference on the screen before it is mentioned in the dialogues	0.40	0	0	1	0	1	0.55
Revisits the SC reference on the screen before it is mentioned in the dialogues	0.20	0	0	1	0	0.5	0.45
Looks at the SC reference on the screen during/after it is mentioned in the dialogues	0.40	0	0	1	0	1	0.55
Revisits the SC reference on the screen during/after it is mentioned in the dialogues	0	0	0	0	0	0	0
Considers SC reference of importance in terms of humor (objectively)	0.40	0	0	1	0	1	0.55
Considers SC reference meaningful (personally)	0.20	0	0	1	0	0.5	0.45
Able to evaluate the translation/Noticed lack thereof	1	1	1	1	1	1	0

Table 116: Descriptive Statistics for Questionnaire answers to Stimulus II [Gilmore Girls] (Variant III): Polish Fansubs

The highest production recognition rate was recorder for Polish voice over variant (Figure 64). The other groups were chiefly not familiar with the presented production.

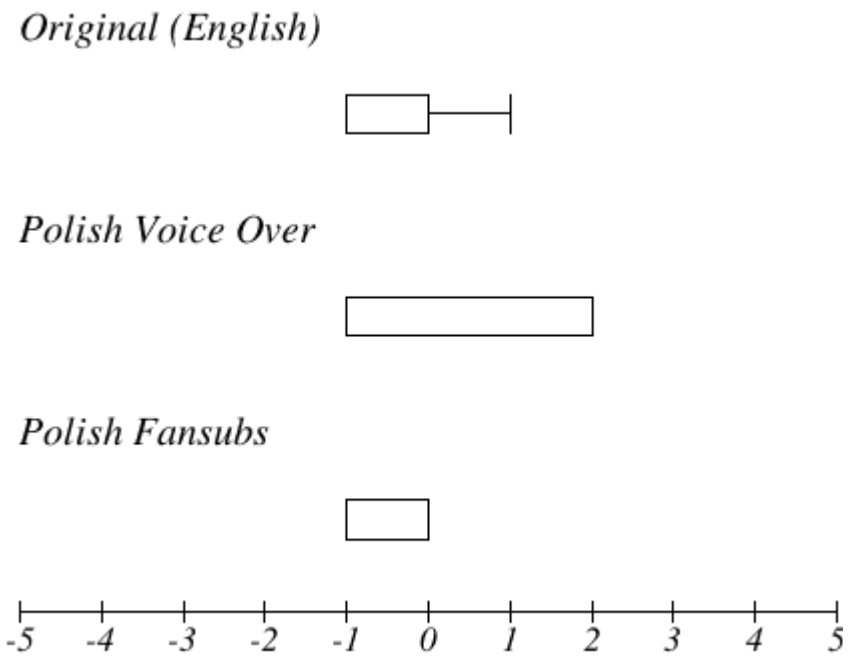


Figure 64: Stimulus II: Production recognition

The one-way ANOVA (Table 119) showed that there is no statistical significance in terms of production recognition between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	3.3022	2	1.6511	1.4551	0.2484
Within Groups	36.3104	32	1.1347		
Total	39.6126	34			

Table 117: One-Way ANOVA for Stimulus II: Production recognition

The Tukey HSD Post-Hoc Test (Table 120) showed that there is no statistical significance in terms of production recognition between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=0.6200, 95%CI=-0.3444 to 1.5844	p=0.2689
Polish Dubbing vs Original (English)	Diff=0.0200, 95%CI=-1.3575 to 1.3975	p=0.9957
Polish Fansubs vs Original (English)	Diff=-0.6000, 95%CI=-1.9317 to 0.7317	p=0.5167

Table 118: Tukey HSD Post-Hoc Test for Stimulus II: Production recognition

In terms of the level of humor (Figure 65), the version with Polish fansubs was considered

the funniest, whereas Polish voice over produced the least humorous effect.

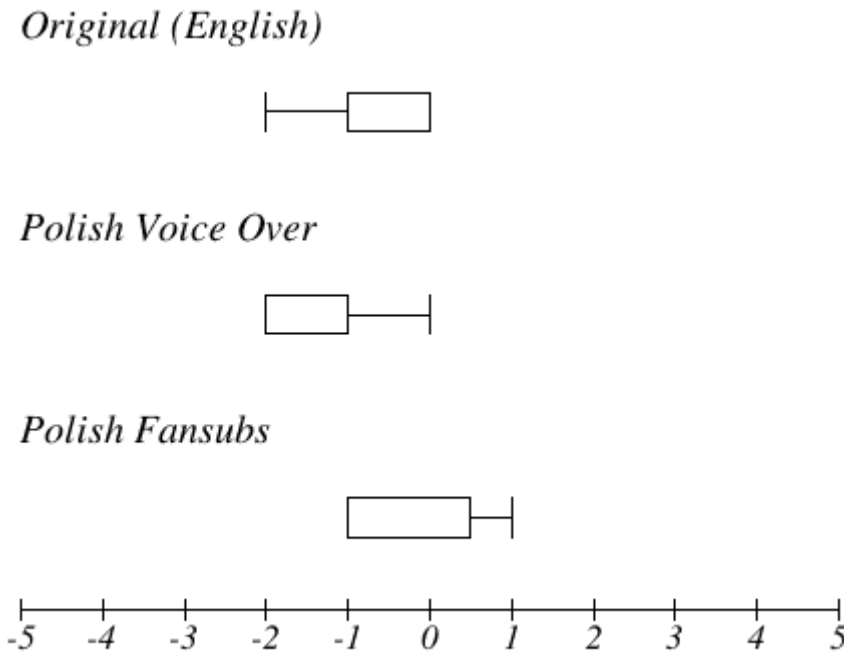


Figure 65: Stimulus II: The level of humor

The one-way ANOVA (Table 121) showed that there is statistical significance in terms of the level of humor between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	5.5619	2	2.7809	5.1157	0.0118
Within Groups	17.3956	32	0.5436		
Total	22.9575	34			

Table 119: One-Way ANOVA for Stimulus II: The level of humor

Moreover, the Tukey HSD Post-Hoc Test (Table 122) showed that in terms of level of humor, statistical difference exists between the original (English) and Polish voice over, with the original being perceived as funnier. At the same times, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.7800, 95%CI=-1.4475 to -0.1125	p=0.0192
Original (English) vs Polish Fansubs	Diff=0.0600, 95%CI=-0.8934 to 1.0134	p=0.9869

Polish Voice Over vs Polish Fansubs	Diff=0.8400, 95%CI=-0.0818 to 1.7618	p=0.0797

Table 120: Tukey HSD Post-Hoc Test for Stimulus II: The level of humor

In terms of SC reference recollection (Figure 66), the best results were achieved in the voiced over version, whereas relatively the worst – among the viewers of the original. This may point to the fact that the subjects better remembered the SC reference in their mother tongue.

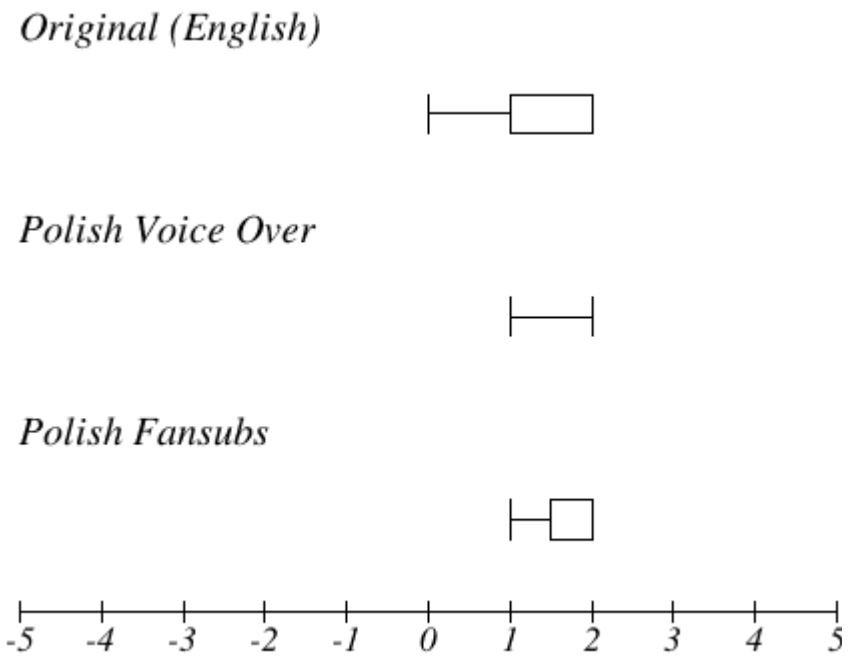


Figure 66: Stimulus II: SC reference recollection

The one-way ANOVA (Table 123) showed that there is no statistical significance in terms of SC reference recollection between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.3137	2	0.1569	0.6038	0.5529
Within Groups	8.3136	32	0.2598		
Total	8.6273	34			

Table 121: One-Way ANOVA for Stimulus II: SC reference recollection

The Tukey HSD Post-Hoc Test (table 124) showed that there is no statistical significance in terms of SC reference recollection between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=0.2000, 95%CI=-0.2615 to 0.6615	p=0.5423
Original (English) vs Polish Fansubs	Diff=0.1800, 95%CI=-0.4791 to 0.8391	p=0.7818
Polish Voice Over vs Polish Fansubs	Diff=-0.0200, 95%CI=-0.6572 to 0.6172	p=0.9967

Table 122: Tukey HSD Post-Hoc Test for Stimulus II: SC reference recollection

For all variants, the SC reference detection on the screen before it was mentioned in the dialogue (Figure 67) remained high. Slightly poorer results were achieved for the fansubbed variant.

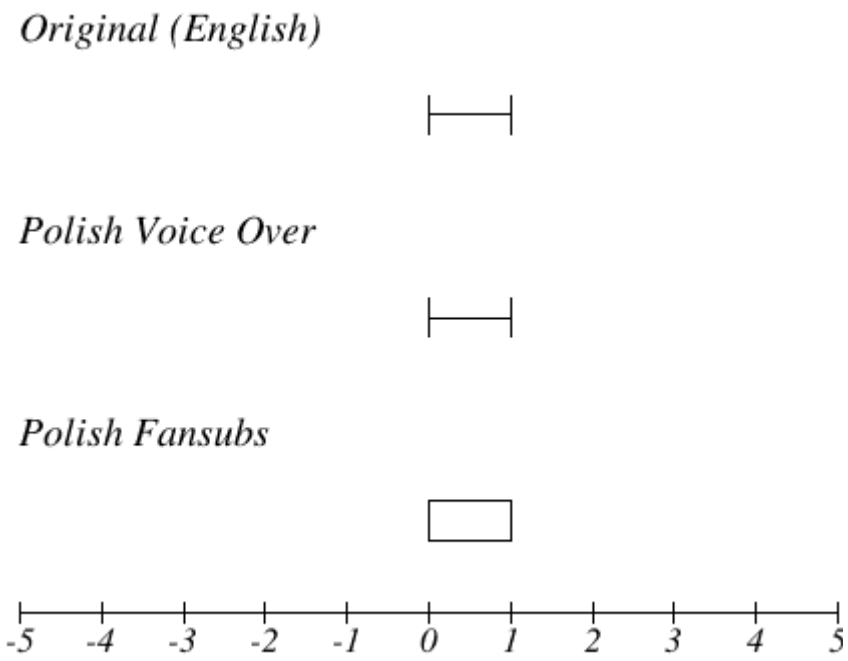


Figure 67: Stimulus II: SC reference detection on the screen (before mention in the dialogues)

The one-way ANOVA (Table 125) showed that there is no statistical significance in terms of SC reference detection on the screen before mention in the dialogues between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.9413	2	0.4706	3.2145	0.0534
Within Groups	4.6852	32	0.1464		
Total	5.6265	34			

Table 123: One-Way ANOVA for Stimulus II: SC reference detection on the screen (before mention in the dialogues)

However, the Tukey HSD Post-Hoc Test (Table 126) showed that in terms of SC reference detection on the screen before mention in the dialogues, statistical difference exists between Polish voice over and Polish fansubs, with the former scoring higher. At the same times, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=0.0300, 95%CI=-0.3164 to 0.3764	p=0.9754
Original (English) vs Polish Fansubs	Diff=-0.4500, 95%CI=-0.9448 to 0.0448	p=0.0805
Polish Voice Over vs Polish Fansubs	Diff=-0.4800, 95%CI=-0.9584 to -0.0016	p=0.0491

Table 124: Tukey HSD Post-Hoc Test for Stimulus II: SC reference detection on the screen (before mention in the dialogues)

Similarly, the score for revisiting SC reference before mention in the dialogue (Figure 68) remains lower for the fansubbed variant, which is understandable taking into consideration the fact that the viewers had to also follow the captions.

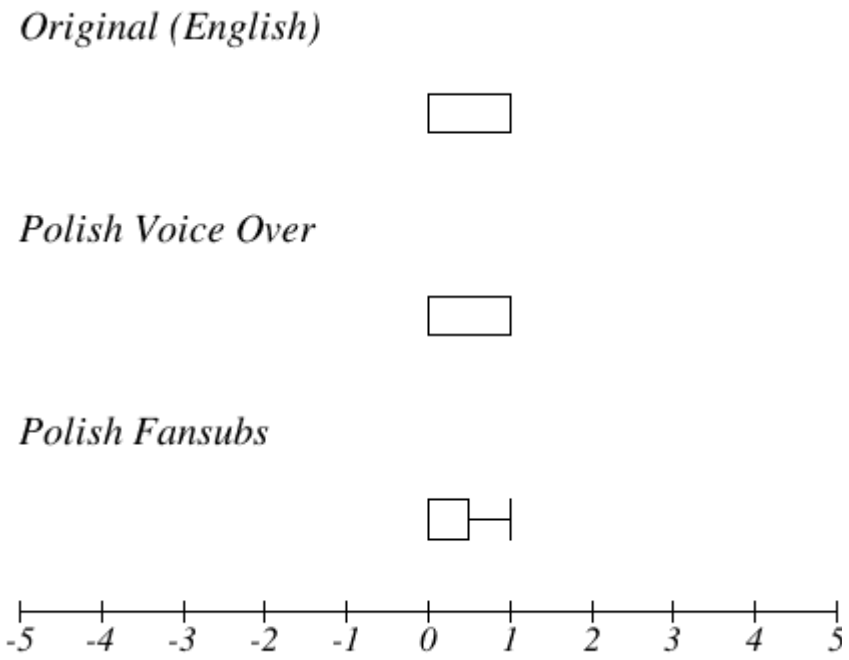


Figure 68: Stimulus II: SC reference revisits (before mention in the dialogues)

The one-way ANOVA (Table 127) showed that there is no statistical significance in terms of SC reference revisits before mention in the dialogues between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.7027	2	0.3513	1.3892	0.2639
Within Groups	8.0928	32	0.2529		
Total	8.7955	34			

Table 125: One-Way ANOVA for Stimulus II: SC reference revisits (before mention in the dialogues)

The Tukey HSD Post-Hoc Test (Table 128) showed that there is no statistical significance in terms of SC reference revisits before mention in the dialogues between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.0300, 95%CI=-0.4853 to 0.4253	p=0.9857
Original (English) vs Polish Fansubs	Diff=-0.4200, 95%CI=-1.0703 to 0.2303	p=0.2657
Polish Voice Over vs Polish Fansubs	Diff=-0.3900, 95%CI=-1.0187 to 0.2387	p=0.2932

Table 126: Tukey HSD Post-Hoc Test for Stimulus II: SC reference revisits (before mention in the dialogues)

SC reference detection during and/or after it was mentioned in the dialogue (Figure 69) remained higher for the viewers of the original (English) version.

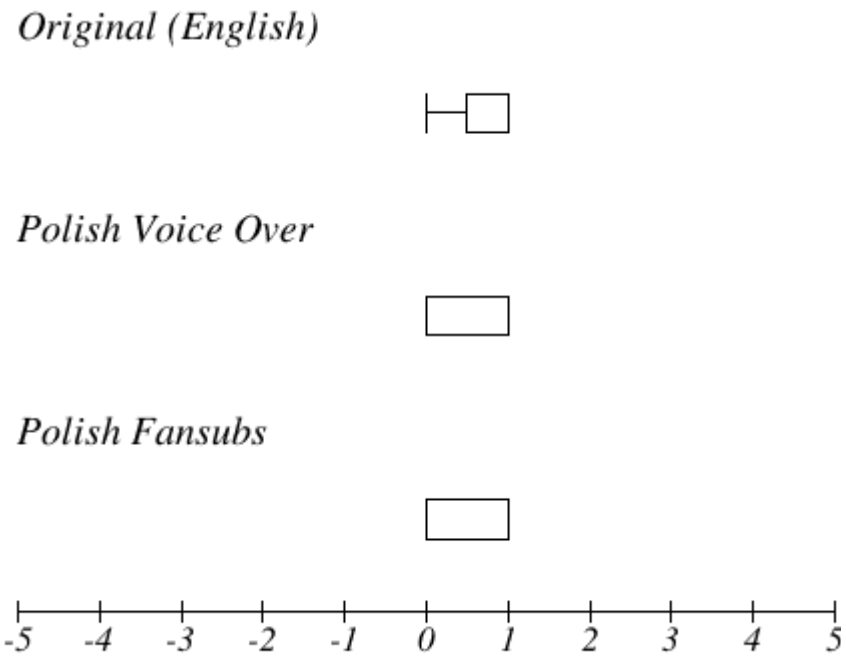


Figure 69: Stimulus II: SC reference detection (during/after mention in the dialogues)

Moreover, the one-way ANOVA (Table 129) showed that there is statistical significance in terms of SC reference detection during and/or after mention in the dialogues between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.7384	2	0.8692	3.9356	0.0296
Within Groups	7.0676	32	0.2209		
Total	8.8060	34			

Table 127: One-Way ANOVA for Stimulus II: SC reference detection (during/after mention in the dialogues)

Similarly, the Tukey HSD Post-Hoc Test (Table 130) showed that in terms of SC reference detection during and/or after mention in the dialogues, statistical difference exists between original (English) and Polish voice over, in favor o the former. At the same times, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.4800, 95%CI=-0.9055 to -0.0545	p=0.0243
Original (English) vs Polish Fansubs	Diff=-0.3700, 95%CI=-0.9777 to 0.2377	p=0.3062
Polish Voice Over vs Polish Fansubs	Diff=0.1100, 95%CI=-0.4775 to 0.6975	p=0.8903

Table 128: Tukey HSD Post-Hoc Test for Stimulus II: SC reference detection (during/after mention in the dialogues)

More individuals also revisited the SC reference again (Figure 70[19]) when watching original (English) or Polish voice over variants.

[19] The boxplots with boxes condensed into a single line or two lines at both ends of the spectrum signify that the bulk of results was limited either to the same answer (the former case) or limited to one side of the spectrum (the latter case). In such a case, the tables with descriptive statistics should be consulted.

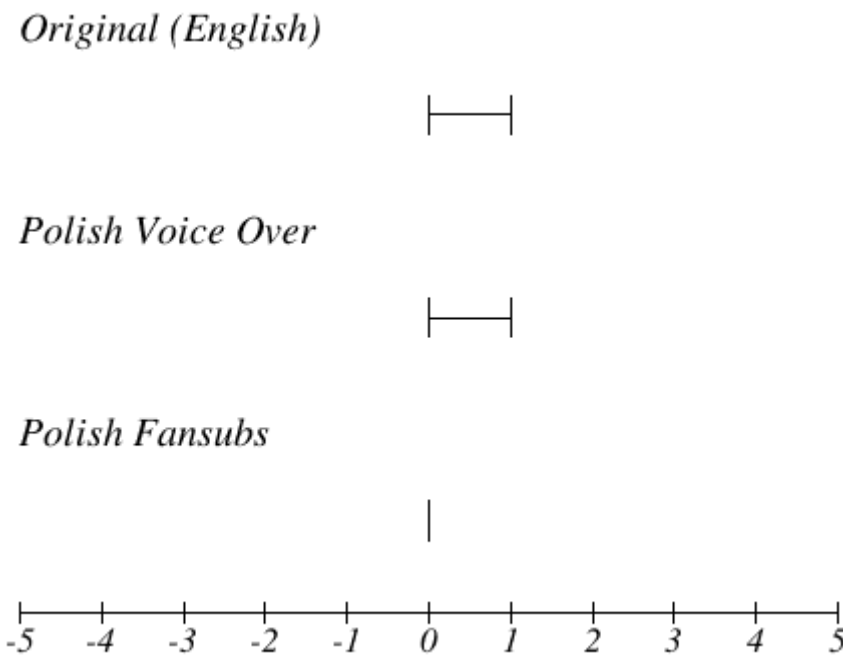


Figure 70: Stimulus II: SC reference revisits (during/after mention in the dialogues)

The one-way ANOVA (Table 131) showed that there is no statistical significance in terms of SC reference revisits during and/or after mention in the dialogues between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0570	2	0.0285	0.3397	0.7146
Within Groups	2.6832	32	0.0839		
Total	2.7402	34			

Table 129: One-Way ANOVA for Stimulus II: SC reference revisits (during/after mention in the dialogues)

The Tukey HSD Post-Hoc Test (Table 132) also showed that there is no statistical significance in terms of SC reference revisits during and/or after mention in the dialogues between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=0.0400, 95%CI=-0.2222 to 0.3022	p=0.9256
Original (English) vs Polish Fansubs	Diff=-0.0800, 95%CI=-0.4545 to 0.2945	p=0.8597
Polish Voice Over vs Polish Fansubs	Diff=-0.1200, 95%CI=-0.4820 to 0.2420	p=0.6969

Table 130: Tukey HSD Post-Hoc Test for Stimulus II: SC reference revisits (during/after mention in the dialogues)

Furthermore, the results for the relevance of the SC references to overall level of humor (Figure 71) were relatively similar.

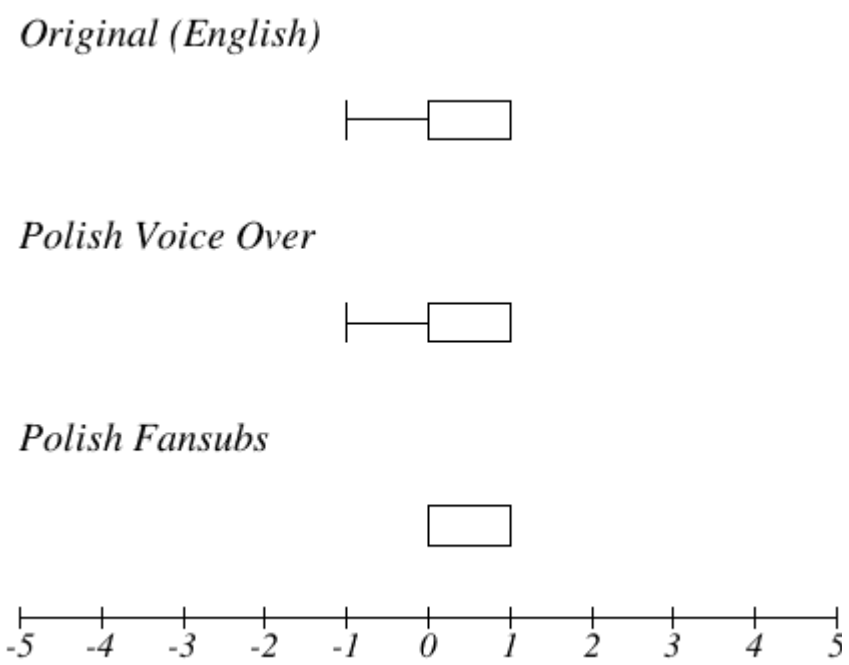


Figure 71: Stimulus II: SC reference relevance to overall level of humor

The one-way ANOVA (Table 133) showed that there is no statistical significance in terms of SC reference relevance to overall level of humor between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.1821	2	0.0910	0.2344	0.7924
Within Groups	12.4304	32	0.3884		
Total	12.6125	34			

Table 131: One-Way ANOVA for Stimulus II: SC reference relevance to overall level of humor

The Tukey HSD Post-Hoc Test (Table 134) showed that there is no statistical significance in terms of SC reference relevance to overall level of humor between any of the three variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.0900, 95%CI=-0.6543 to 0.4743	p=0.9190

Original (English) vs Polish Fansubs	Diff=-0.2200, 95%CI=-1.0260 to 0.5860	p=0.7820
Polish Voice Over vs Polish Fansubs	Diff=-0.1300, 95%CI=-0.9092 to 0.6492	p=0.9118

Table 132: Tukey HSD Post-Hoc Test for Stimulus II: SC reference relevance to overall level of humor

Nevertheless, some differences may be observed in terms of how relevant personally did the subjects consider SC reference in the respective variants (Figure 72). The highest level of relevance may be observed in the original (English version), with slightly less relevant fansubs, and the least meaningful SC reference in the Polish voice over. This would support the hypothesis that voice over translation actually denies target audience access to the original cultural experience at a similar degree that dubbing does.

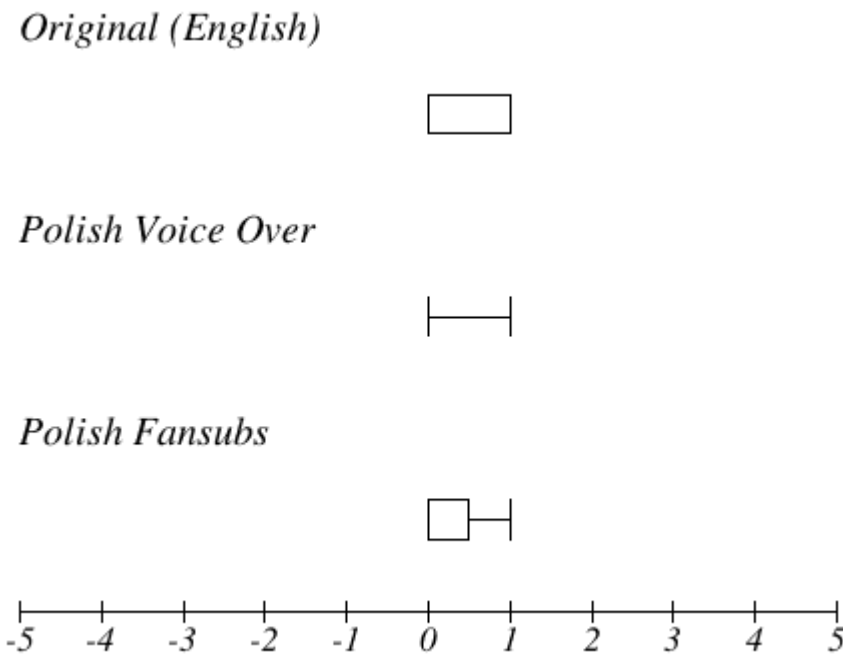


Figure 72: Stimulus II: SC reference meaningfulness to the audience

The one-way ANOVA (Table 135) showed that there is, indeed, statistical significance in terms of SC reference meaningfulness to audience between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.5510	2	0.7755	3.8990	0.0305
Within Groups	6.3648	32	0.1989		
Total	7.9158	34			

Table 133: One-Way ANOVA for Stimulus II: SC reference meaningfulness to the audience

The Tukey HSD Post-Hoc Test (Table 136) proved that in terms of SC reference meaningfulness to audience, statistical difference exists between original (English) and Polish voice over. At the same times, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=-0.4400, 95%CI=-0.8438 to -0.0362	p=0.0303
Original (English) vs Polish Fansubs	Diff=-0.4200, 95%CI=-0.9967 to 0.1567	p=0.1892
Polish Voice Over vs Polish Fansubs	Diff=0.0200, 95%CI=-0.5376 to 0.5776	p=0.9957

Table 134: Tukey HSD Post-Hoc Test for Stimulus II: SC reference meaningfulness to the audience

Finally, in all variants the participants were able to notice the translation or lack thereof (Figure 73).

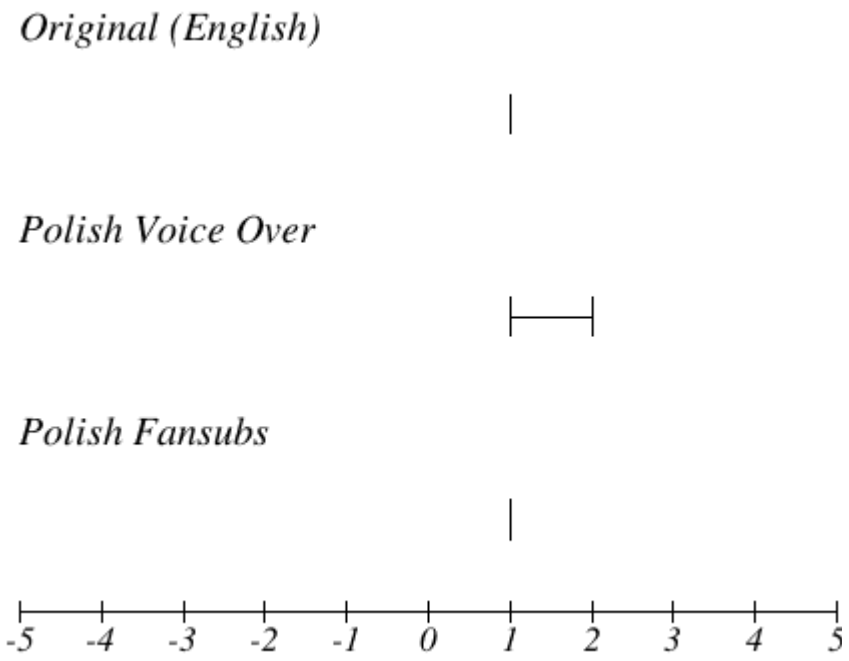


Figure 73: Stimulus II: Audience's ability to recall translation/lack thereof

The one-way ANOVA (Table 137) showed that there is statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0315	2	0.0157	0.5464	0.5843

Within Groups	0.9216	32	0.0288	
Total	0.9531	34		

Table 135: One-Way ANOVA for Stimulus II: Audience's ability to recall translation/lack thereof

The Tukey HSD Post-Hoc Test (Table 138) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three variants. However, the results for original (English) and Polish fansubs were the same.

Variants Compared	Results	Level of Significance
Original (English) vs Polish Voice Over	Diff=0.0600, 95%CI=-0.0936 to 0.2136	p=0.6072
Original (English) vs Polish Fansubs	Diff=0.0000, 95%CI=-0.2195 to 0.2195	p=NaN
Polish Voice Over vs Polish Fansubs	Diff=-0.0600, 95%CI=-0.2722 to 0.1522	p=0.7681

Table 136: Tukey HSD Post-Hoc Test for Stimulus II: Audience's ability to recall translation/lack thereof

3.2.5.6 Stimulus II: Summary of the Results

The second stimulus displayed the lacuna of brands both on the screen and in the dialogues. The differences in the length of the exposure in the versions in the original (no AVT), with Polish voice over, and Polish fansubs varied. Although the visual SC reference to the *Pop Tarts* and *Shredded Wheat* appeared for 19.31" throughout the clip, the length of the text differed. Accordingly, these differences may already have influenced the end reception and perception of the clip. As such, although the access to the SC reference was not limited in any of the variants, its extent depended on an AVT mode (or lack thereof) as well. Language and cultural immersion was enabled fully by the original version. Cultural immersion was granted, to some extent, by Polish voice over and Polish fansubs.

Surprisingly, when compared with the previous stimulus, even though the second stimulus featured the same production as previously, the results differed. The highest production recognition rate was recorder for Polish voice over variant with the other groups chiefly not familiar with the production. This, again, proves that *Gilmore Girls* is, indeed, an *obscure* TV series, which thus resulted in the inability to bring about the Wundtian recognition.

Contrary to the former stimulus, this time it was not Polish voice over but Polish fansubs that resulted in the highest perceived level of humor. Furthermore, the statistical difference occurred between the original (English) and Polish voice over, with the original being deemed funnier.

Juts like in the case of Polish fansubs for the previous stimulus, when watching the clip with Polish fansubs the viewers displayed shorter AOI Dwell Time for both SC references. This means that the viewers spent less time looking at the SC reference on the screen due to the necessity to consult the captions. At the same time, the results for voice over and the original were relatively similar. This signifies that a lack of captions results in a similar manner of watching in this respect. The trend was also to some extent reflected in the AOI Gaze Duration for both SC references – with fansubbed version ranking the lowest in both cases, and the results for the original and voiced over variants more alike. The highest Glances Count rate, however, occurred in the original, when nothing diverted the viewers' attention from the image. Limited AOI Revisits for all variants were recorded.

Less AOI Fixations for fansubs could also be observed. At the same time, some degree of similarity between the original and voice over may be noticed. Overall, outside the AOI, more fixations occurred in the original version, whereas the results for Polish voice over and fansubs are similar. A statistical significance occurred in terms of Fixation Count for the second on-screen reference between the original (English) and Polish voice over. This is a rather interesting observation since it might have been assumed that the two variants with no additional captions would be more alike. Nevertheless, it becomes evident that the difference in the number of overall fixations between the two variants is telling. This phenomenon is also in line with the AOI Fixation Count, which also proved higher for the original variant. This may mean that the viewers who watch the original version of a production focus more on the content and as a result their cognitive load might be higher.

When investigating the duration of AOI Average Fixations for both on-screen SC references, a clear trend in favor of Polish voice over may be identified. This means that even though the number of fixations is higher for the original version, the viewers of voice over spend more time looking at the AOI. This, indeed, translated into a better recollection of the SC reference – the best results were achieved in the voiced over version, whereas relatively the worst among the viewers of the original. This may point to the fact that the subjects better remembered the SC reference in their mother tongue and exhibited expectancy-based binding solely in the case of this AVT mode. However, the results for the relevance of the SC references to overall level of humor were relatively similar across the variants and identified as a somewhat contributing factor, with the original having the greatest impact. Therefore, it may seem that language and cultural immersion enabled by the lack of AVT actually result in making the SC reference more meaningful.

Despite the aforementioned observation, when analyzing the overall Average Fixation Durations and average saccadic durations for the entire clip in the three variants, a higher score can be detected for the original, with Polish voice over coming second, what might suggest that the viewers spend more time looking around the screen than focusing on particular elements. This, in light of the results for AOI Average Fixation Duration, might signify that the viewers in the original do not find the SC references meaningful. Nevertheless, the highest level of relevance may be observed in the original, with slightly less relevant fansubs, and the least meaningful SC reference in the Polish voice over. This would support the hypothesis that voice over translation denies target audience access to the original cultural experience at a similar degree that dubbing does. Statistical difference exists between original (English) and Polish voice over in terms of SC reference meaningfulness to the audience.

As far as Saccade Count is concerned, more saccades and greatest average saccadic amplitudes could be detected for Polish fansubs variant, which is in line with the fact that viewers must navigate between the caption and the image. Again, the results for the original exhibited the greatest differences, which may suggest that when watching the original, viewers enact their individual viewing styles the most.

Finally, Blink Count revealed that there are significant differences between the three experiment variants, with statistical significance between the original (English) and Polish voice over. This phenomenon might point to the fact that reading captions either requires from the viewers more mental effort, or that additional text on the screen evokes more blinks. Blinking inhibition in the case of the original might have also been in place, forced by trying to process the content more carefully.

3.2.5.7 Stimulus III (South Park): Polish Fansubs Vis-à-Vis Original and English Subtitles

The third stimulus featured in all three variants exactly the same SC reference to *Tom Vilsack* (Table 139) by means of direct transfer. Therefore, no need to differentiate between the answers provided by the subjects arose. It should, however, be noted that the surname in the fansubbed variant was written in lower-case letters (which applies also to other proper names and acronyms featured in the fansubs, already signalling that these had been rendered by an amateur), which had been clearly a mistake on the translator's part. Despite that, it was retained in the fansubs during the screening to ensure real life experience of interacting with amateur subtitles.

Stimulus and Variant	Production's Title	ST/TT Reference Duration	Premiere Date in the U.S.
Stimulus III (Variants I-III)	*South Park* S18E2 "Gluten Free Ebola"	(visual) 32" (verbal) 0.90" (caption) 1.30"	October 1, 2014 // October 5, 2014
Type of Lacuna	Channel and Code	Humorous Element	
Lacuna of anthroponyms	1) Acoustic Channel: Linguistic Code 2) Visual Channel: Iconographic Code and Graphic Code	Tom Vilsack an American democrat, a politician who served as the Secretary in the U.S. Department of Agriculture (USDA) between 2009-2017.	
ST	TT		
– Sir, the Feds are here. – Oh, shit. Tom Vilsack? – Yes. – Michael Taylor, FDA. Yeah, thank you, but this is a USDA problem.	Variant I Polish Fansubs	Variant II Original (English)	Variant III English Subtitles
	– póki co, brak odpowiedzi. – Sir, Federalni przyjechali. – Cholera... – Tom Vilsack? – Tak – Michael Taylor, FDA. (FDA – Agencja Żywności i Leków) Tak, dzięki za przybycie, ale to jest problem USDA	*<The same as ST>*	.– Sir, the feds are here. – Oh, shit. – Tom vilsack? – Yes. – Michael taylor, fda. – Yeah, thank you, but this is a usda problem.
Context			
In a lab, a group of men dressed in lab coats discusses various food groups and points to the fact that gluten turns out to be rather problematic. Their conversation is interrupted by another man, also dressed in a lab coat that a group of federal agents has arrived on the premises, which rather upsets the group of men. One of the agents approaches the man in a lab coat that seems to be in charge of the facility. A short, rather hostile exchange, takes place.			

Table 137: Data Sheet for Stimulus III (*South Park*, S18E2)

3.2.5.7.1 Stimulus III: Descriptive Statistics Analysis

As in the previous instances, first, the overview of DS for the Stimulus III (Table 140) is provided. Second, each eye movement is explored separately with boxplots with whiskers

demonstrating the results in a graphic manner.

	South Park					
	Polish Fansubs		Original (English)		English Subtitles	
	Mean	SD	Mean	SD	Mean	SD
AOI Dwell Time	2787.9	942.1	2317.6	969.9	2833.1	887.3
AOI Gaze Duration	3031.2	945.6	2500.7	989.7	3140.6	850.0
AOI Glances Count	5.1	1.8	2.6	1.1	6.4	1.5
AOI Revisits	4.1	1.8	1.6	1.1	5.4	1.5
AOI Fixation Count	10.4	2.5	6.6	3.4	11.4	3.9
Fixation Count	159.0	25.3	103.7	34.2	141.4	15.8
AOI Average Fixation Duration [ms]	252.0	46.5	400.4	381.2	239.8	110.5
Average Fixation Duration [ms]	228.2	41.4	284.9	85.5	222.5	36.5
Saccade Count	164.2	24.6	143.5	74.4	171.2	10.0
Saccade Duration Average [ms]	40.6	29.9	49.2	6.1	50.8	7.1
Saccade Amplitude Average [°]	6.5	5.5	6.5	2.2	6.4	1.6
Blink Count	8.2	6.6	20.6	19.1	11.8	8.5

Table 138: Stimulus III: Eye-tracking data overview

On the basis of AOI Dwell Times (Table 141 and Figure 74), we may observe that the bulk of subjects across the variants exhibited similar behaviors (oscillating between 2000-3500 ms).

AOI Dwell Time [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	2787.9	2653.2	1267.8	4780.4	2205.7	3467.7	942.1
Original (English)	2317.6	2120.0	596.0	3803.8	1828.4	3254.9	969.9
English Subtitles	2833.1	2482.5	1937.5	3941.1	2068.7	3772.9	887.3

Table 139: Descriptive Statistics for Stimulus III: AOI Dwell Time [ms]

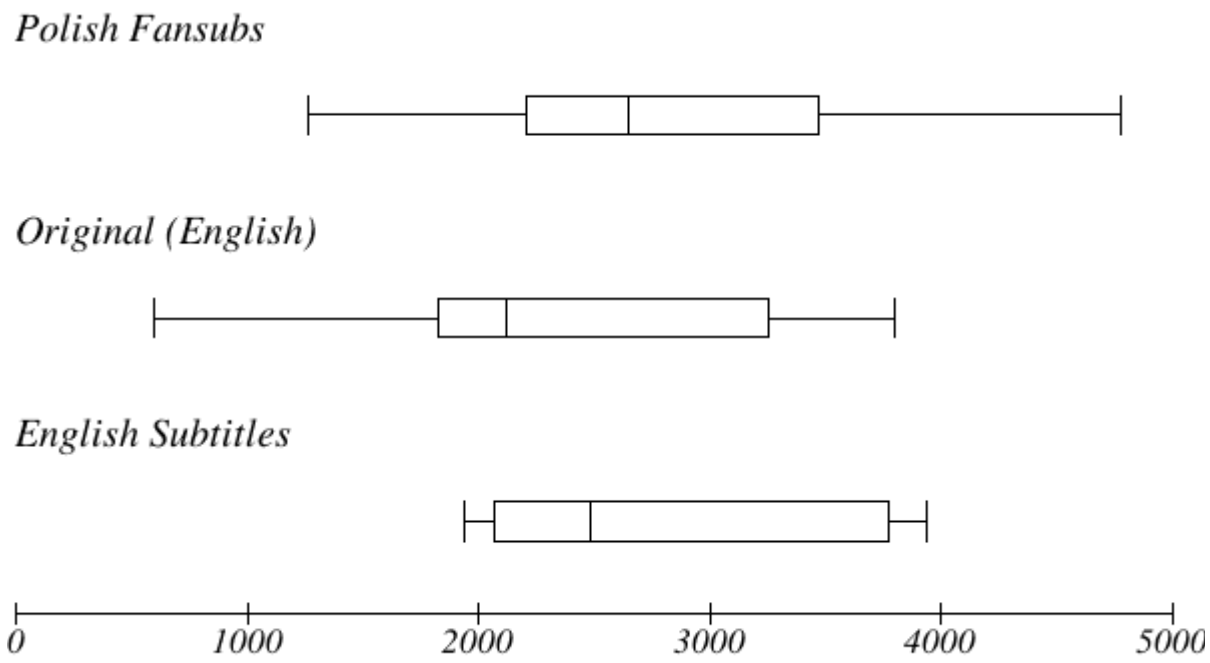


Figure 74: Stimulus III: AOI Dwell Time [ms]

The one-way ANOVA (Table 142) showed that there is no statistical significance in terms of AOI Dwell Time between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	2045770.3069	2	1022885.1534	1.1345	0.3342
Within Groups	28851130.2400	32	901597.8200		
Total	30896900.5469	34			

Table 140: One-Way ANOVA for Stimulus III: AOI Dwell Time [ms]

The Tukey HSD Post-Hoc Test (Table 143) showed that there is no statistical significance in terms of AOI Dwell Time between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-470.3000, 95%CI=-1329.9904 to 389.3904	p=0.3817
Polish Fansubs vs English Subtitles	Diff=45.2000, 95%CI=-1182.6836 to 1273.0836	p=0.9955
Original (English) vs English Subtitles	Diff=515.5000, 95%CI=-671.5786 to	p=0.5410

	1702.5786	

Table 141: Tukey HSD Post-Hoc Test for Stimulus III: AOI Dwell Time [ms]

Similar trends may be observed in terms of AOI Gaze Duration (Table 144 and Figure 75), with participants' gaze length distributed in an analogical manner (here oscillating between 2000-4000 ms).

AOI Gaze Duration							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	3031.2	3101.0	1643.9	5122.3	2420.4	3613.1	945.6
Original (English)	2500.7	2664.2	779.6	3982.8	1916.2	3463.0	989.7
English Subtitles	3140.6	3056.9	2203.4	4230.3	2335.7	3987.5	850.0

Table 142: Descriptive Statistics for Stimulus III: AOI Gaze Duration

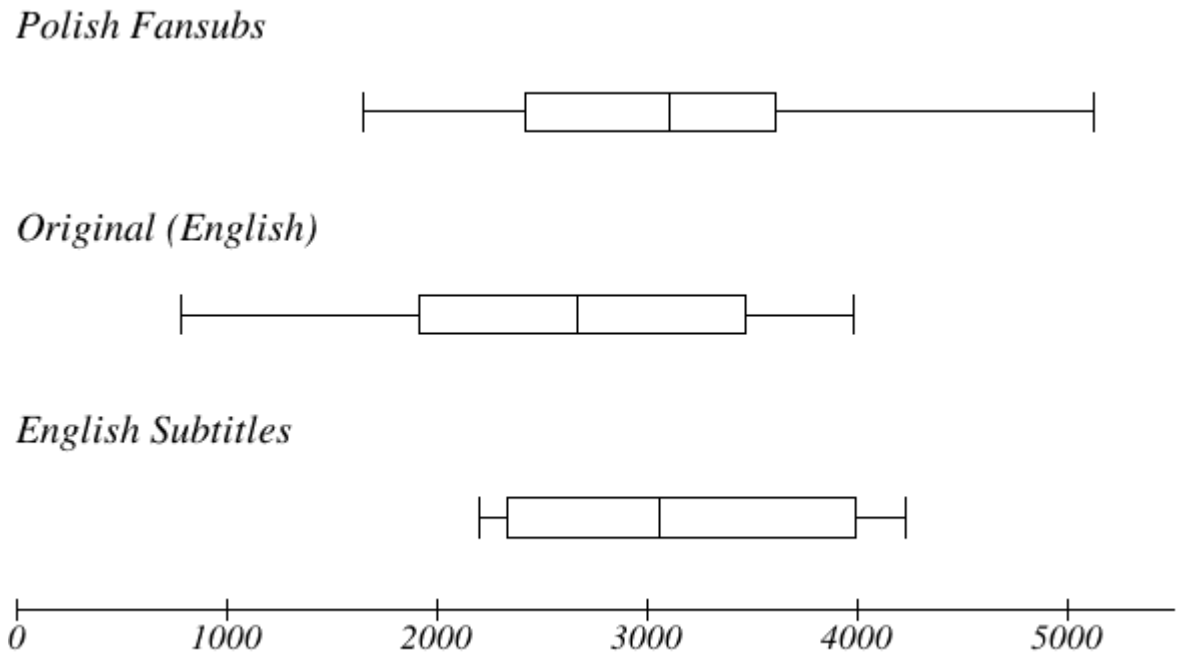


Figure 75: Stimulus III: AOI Gaze Duration

The one-way ANOVA (Table 145) showed that there is no statistical significance in terms of AOI Gaze Duration between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	2793689.9857	2	1396844.9929	1.5260	0.2328
Within Groups	29292009.7600	32	915375.3050		
Total	32085699.7457	34			

Table 143: One-Way ANOVA for Stimulus III: AOI Gaze Duration

The Tukey HSD Post-Hoc Test (Table 146) showed that there is no statistical significance in terms of AOI Gaze Duration between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-530.5000, 95%CI=-1396.7341 to 335.7341	p=0.3021
Polish Fansubs vs English Subtitles	Diff=109.4000, 95%CI=-1127.8297 to 1346.6297	p=0.9743
Original (English) vs English Subtitles	Diff=639.9000, 95%CI=-556.2142 to 1836.0142	p=0.3976

Table 144: Tukey HSD Post-Hoc Test for Stimulus III: AOI Gaze Duration

The number of glances (Table 147 and Figure 76) show that the viewers of captions exhibited higher AOI Glances Count in comparison with those who watched the original. This, however, demonstrates the fact that they had to navigate between captions and the image.

AOI Glances Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	5.1	5.0	2.0	8.0	4.0	6.5	1.8
Original (English)	2.6	3.0	1.0	4.0	2.0	3.5	1.1
English Subtitles	6.4	7.0	4.0	8.0	5.0	7.5	1.5

Table 145: Descriptive Statistics for Stimulus III: AOI Glances Count

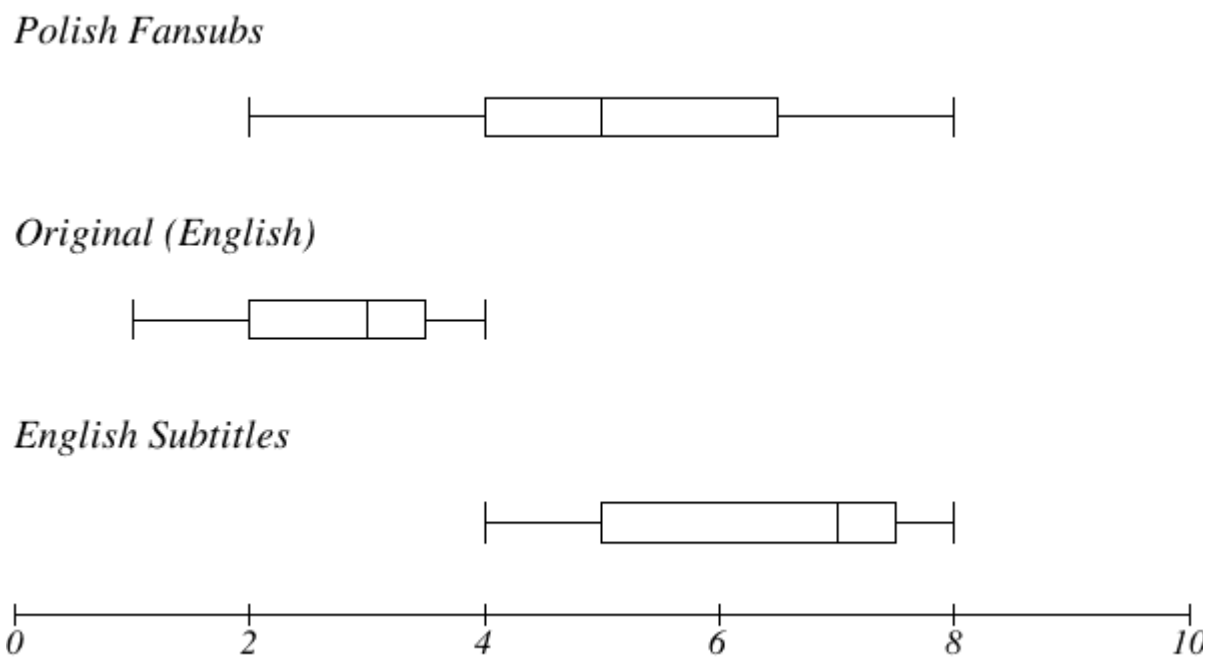


Figure 76: Stimulus III: AOI Glances Count

The one-way ANOVA (Table 148) showed that there is no statistical significance in terms of AOI Glances Count between any of the three variants.

	Sum of Squares	df	Variance	F	p
Between Groups	77.6714	2	38.8357	18.4822	0.0000
Within Groups	67.2400	32	2.1012		
Total	144.9114	34			

Table 146: One-Way ANOVA for Stimulus III: AOI Glances Count

However, the Tukey HSD Post-Hoc Test (Table 149) showed that in terms of AOI Glances Count, statistical difference exists between Polish fansubs and original (English, thus proving that the greatest differences existed between these two variants. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-2.5000, 95%CI=-3.8124 to -1.1876	p=0.0001

Polish Fansubs vs English Subtitles	Diff=1.3000, 95%CI=-0.5745 to 3.1745	p=0.2192
Original (English) vs English Subtitles	Diff=3.8000, 95%CI=1.9878 to 5.6122	p=0.0000

Table 147: Tukey HSD Post-Hoc Test for Stimulus III: AOI Glances Count

This trend is also well reflected in the AOI Revisits (Table 150 and Figure 77), the results of which clearly demonstrate a strong link between the number of glances and looking back at the AOI, as if to double-check what is happening on the screen.

AOI Revisits							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	4.1	4.0	1.0	7.0	3.0	5.5	1.8
Original (English)	1.6	2.0	0.0	3.0	1.0	2.5	1.1
English Subtitles	5.4	6.0	3.0	7.0	4.0	6.5	1.5

Table 148: Descriptive Statistics for Stimulus III: AOI Revisits

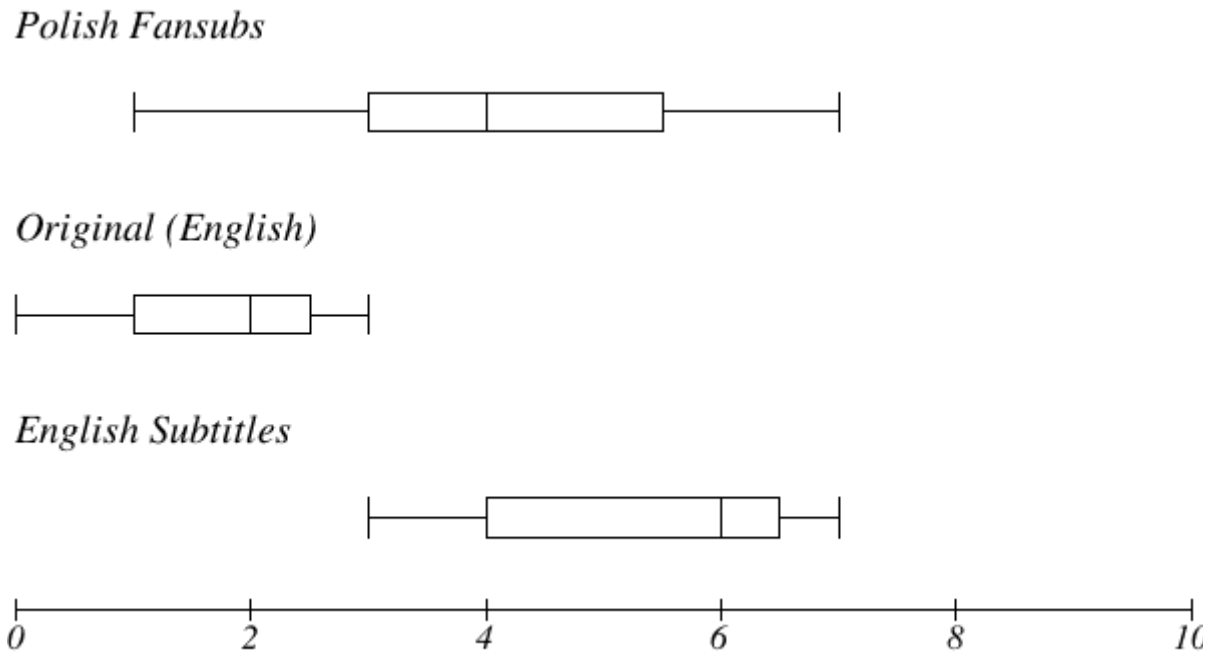


Figure 77: Stimulus III: AOI Revisits

The one-way ANOVA (Table 151) showed that there is no statistical significance in terms of AOI Revisits between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	77.6714	2	38.8357	18.4822	0.0000
Within Groups	67.2400	32	2.1012		
Total	144.9114	34			

Table 149: One-Way ANOVA for Stimulus III: AOI Revisits

The Tukey HSD Post-Hoc Test (Table 152), however, revealed that in terms of AOI Revisits, statistical difference exists between Polish fansubs and original (English) – similarly as in the case of AOI Glances Count. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-2.5000, 95%CI=-3.8124 to -1.1876	p=0.0001
Polish Fansubs vs English Subtitles	Diff=1.3000, 95%CI=-0.5745 to 3.1745	p=0.2192
Original (English) vs English Subtitles	Diff=3.8000, 95%CI=1.9878 to 5.6122	p=0.0000

Table 150: Tukey HSD Post-Hoc Test for Stimulus III: AOI Revisits

As fixations are always a more reliable source of information about what did the viewer's gaze focus on, on the basis of the AOI Fixation Count (Table 153 and Figure 78), it may be observed that these also reflect the general trends observed above.

AOI Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	10.4	11.0	5.0	13.0	9.0	12.5	2.5
Original (English)	6.6	6.0	2.0	14.0	4.5	8.5	3.4
English Subtitles	11.4	9.0	8.0	17.0	8.5	15.5	3.9

Table 151: Descriptive Statistics for Stimulus III: AOI Fixation Count

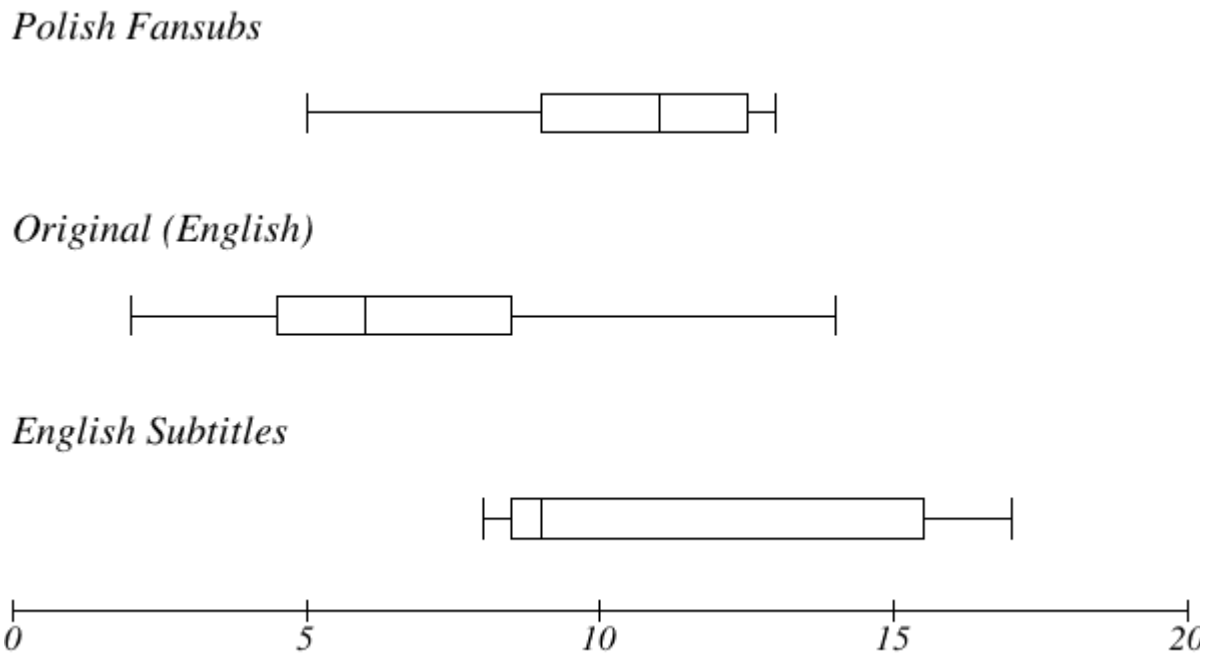


Figure 78: Stimulus III: AOI Fixation Count

Here, again, the one-way ANOVA (Table 154) showed that there is statistical significance in terms of AOI Fixation Count between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	148.9897	2	74.4949	7.4309	0.0022
Within Groups	320.8000	32	10.0250		
Total	469.7897	34			

Table 152: One-Way ANOVA for Stimulus III: AOI Fixation Count

Additionally, the Tukey HSD Post-Hoc Test (Table 155) proved that in terms of AOI Fixation Count, statistical difference exists between Polish fansubs and original (English), as well as between original (English) and English subtitles. No statistical difference exists between the Polish fansubs and English subtitles.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-3.8000, 95%CI=-6.6667 to -0.9333	p=0.0073
Polish Fansubs vs English Subtitles	Diff=1.0000, 95%CI=-3.0944 to 5.0944	p=0.8210

Original (English) vs English Subtitles	Diff=4.8000, 95%CI=0.8416 to 8.7584	p=0.0147

Table 153: Tukey HSD Post-Hoc Test for Stimulus III: AOI Fixation Count

Somewhat similar distribution of the results may be seen as far as overall Fixation Count for the entire clip is concerned (Table 154 and Figure 79), with more fixation in the variants with captions.6

Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	159.0	162.0	122.0	190.0	134.0	184.5	25.3
Original (English)	103.7	109.0	35.0	161.0	91.5	125.0	34.2
English Subtitles	141.4	145.0	117.0	159.0	127.0	154.0	15.8

Table 154: Descriptive Statistics for Stimulus III: Fixation Count

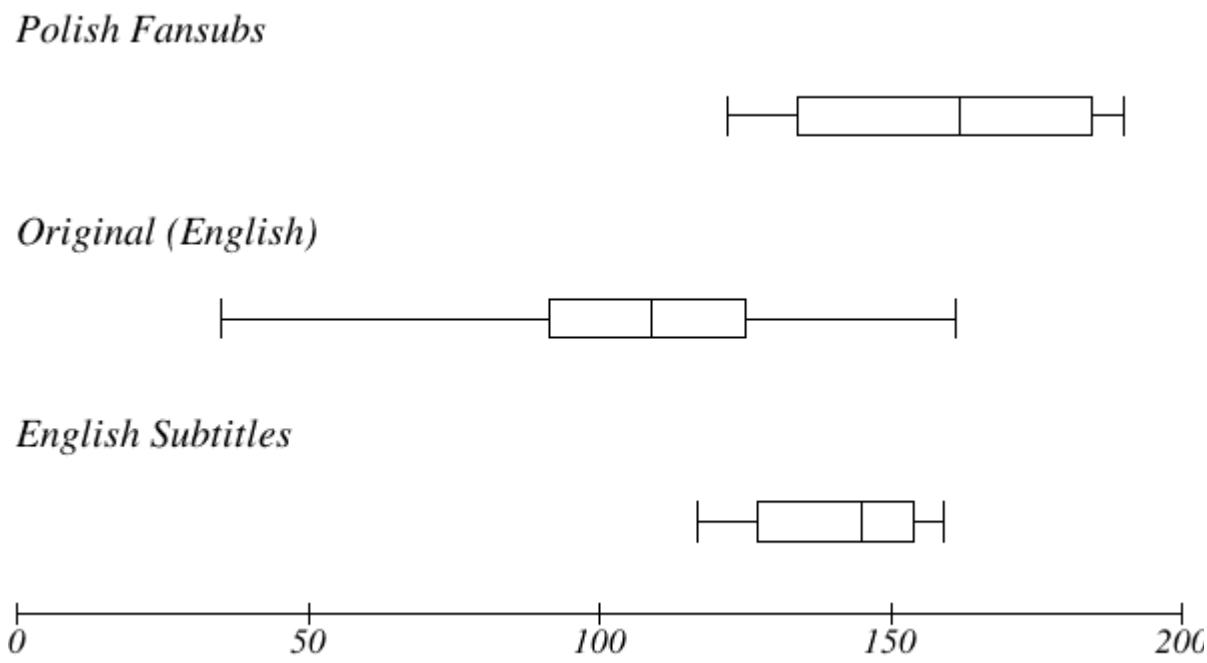


Figure 79: Stimulus III: Fixation Count

The one-way ANOVA (Table 157) showed that there is statistical significance in terms of overall Fixation Count between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	23336.6269	2	11668.3134	13.6303	0.0001
Within Groups	27393.8800	32	856.0588		
Total	50730.5069	34			

Table 155: One-Way ANOVA for Stimulus III: Fixation Count

Moreover, the Tukey HSD Post-Hoc Test (Table 158) showed that in terms of overall Fixation Count, statistical difference exists between original (English) and English subtitles – thus reflecting the general tendencies observed above. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-55.3000, 95%CI=-81.7903 to -28.8097	p=0.0000
Polish Fansubs vs English Subtitles	Diff=-17.6000, 95%CI=-55.4358 to 20.2358	p=0.4952
Original (English) vs English Subtitles	Diff=37.7000, 95%CI=1.1216 to 74.2784	p=0.0423

Table 156: Tukey HSD Post-Hoc Test for Stimulus III: Fixation Count

In terms of fixation duration on AOI (Table 159 and Figure 80), however, a reverse tendency can be identified, with fixations on SC reference longer in the case of the original, where no captions diverted the viewers' attention from the image.

AOI Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	252.0	253.0	192.0	346.7	197.9	281.0	46.5
Original (English)	400.4	337.0	132.2	1789.6	203.2	444.3	381.2
English Subtitles	239.8	209.1	144.4	429.6	166.5	328.6	110.5

Table 157: Descriptive Statistics for Stimulus III: AOI Average Fixation Duration [ms]

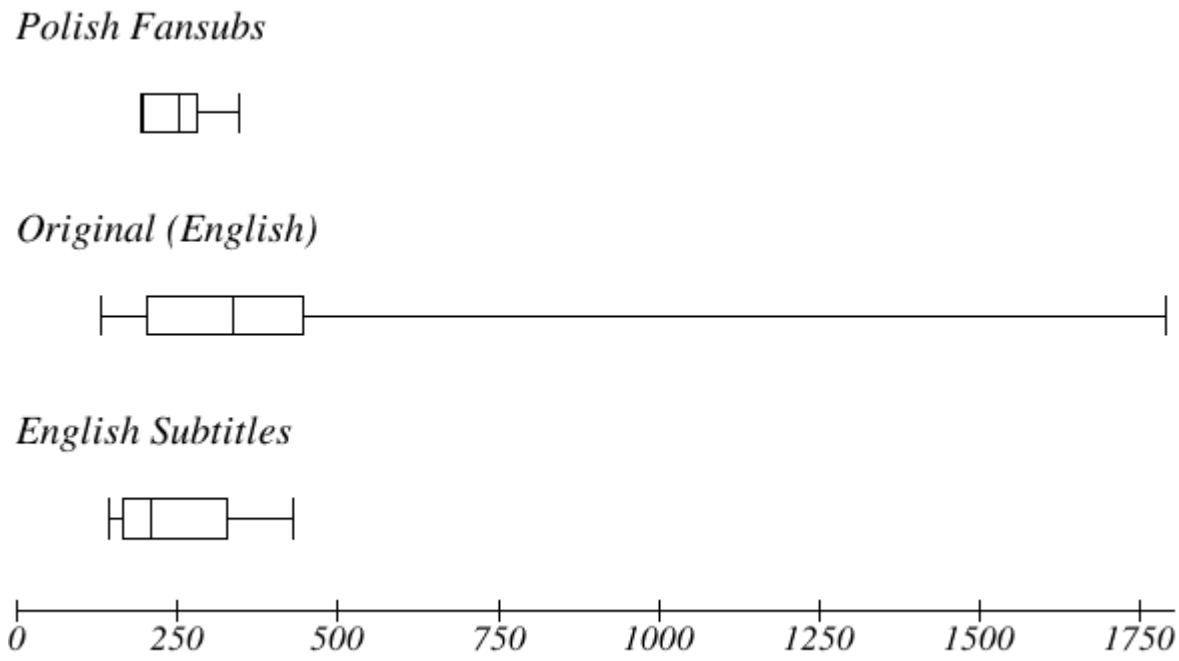


Figure 80: Stimulus III: AOI Average Fixation Duration [ms]

The one-way ANOVA (Table 160) showed that there is no statistical significance in terms of AOI Average Fixation Duration between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	201971.7417	2	100985.8709	1.3466	0.2745
Within Groups	2399803.0400	32	74993.8450		
Total	2601774.7817	34			

Table 158: One-Way ANOVA for Stimulus III: AOI Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 161) showed that there is no statistical significance in terms of AOI Average Fixation Duration between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=148.4000, 95%CI=-99.5411 to 396.3411	p=0.3181
Polish Fansubs vs English Subtitles	Diff=-12.2000, 95%CI=-366.3307 to 341.9307	p=0.9961
Original (English) vs English Subtitles	Diff=-160.6000, 95%CI=-502.9622 to	p=0.4895

	181.7622	

Table 159: Tukey HSD Post-Hoc Test for Stimulus III: AOI Average Fixation Duration [ms]

An analogical trend can also be seen in overall Average Fixation Duration (Table 162 and Figure 82) for the entire clip – fixations were longer for the original variant, with both captions at a similar level.

Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	228.2	219.2	165.3	328.7	203.5	252.0	41.4
Original (English)	284.9	293.9	160.6	437.6	201.3	346.5	85.5
English Subtitles	222.5	223.2	177.3	274.6	189.9	254.9	36.5

Table 160: Descriptive Statistics for Stimulus III: Average Fixation Duration [ms]

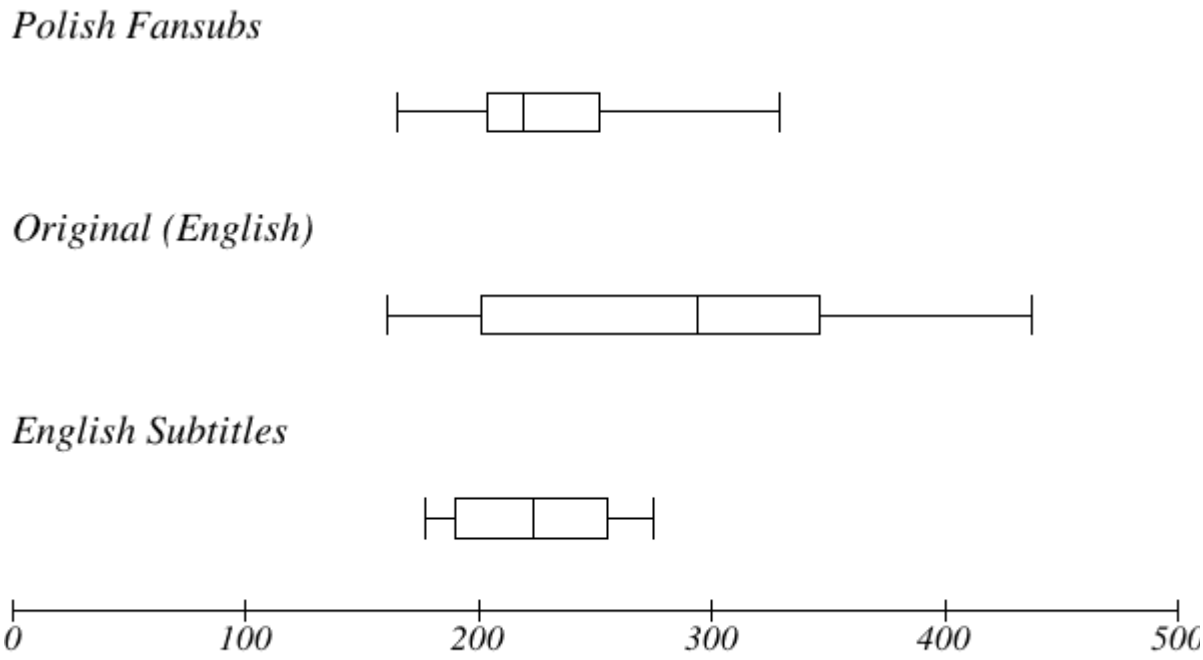


Figure 81: Stimulus III: Average Fixation Duration [ms]

The one-way ANOVA (Table 163) showed that there is statistical significance in terms of overall Average Fixation Duration between the three variants.

	Sum of Squares	df	Variance	F	p
Between Groups	29816.3469	2	14908.1734	3.3394	0.0482
Within Groups	142860.5200	32	4464.3913		
Total	172676.8669	34			

Table 161: One-Way ANOVA for Stimulus III: Average Fixation Duration [ms]

However, the Tukey HSD Post-Hoc Test (Table 164) showed that there is no statistical significance in terms of overall Average Fixation Duration between any of the three variants, which means that the originally identified statistical significance was dispersed across the groups.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=56.7000, 95%CI=-3.7946 to 117.1946	p=0.0698
Polish Fansubs vs English Subtitles	Diff=-5.7000, 95%CI=-92.1036 to 80.7036	p=0.9856
Original (English) vs English Subtitles	Diff=-62.4000, 95%CI=-145.9323 to 21.1323	p=0.1743

Table 162: Tukey HSD Post-Hoc Test for Stimulus III: Average Fixation Duration [ms]

Saccadic count (Table 165 and Figure 82) reveals that the viewers of captions exhibited a higher number of saccades, when compared with the original variant.

Saccade Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	164.2	168.0	122.0	195.0	147.0	189.5	24.6
Original (English)	143.5	124.0	76.0	318.0	93.5	161.0	74.4
English Subtitles	171.2	166.0	164.0	188.0	164.5	180.5	10.0

Table 163: Descriptive Statistics for Stimulus III: Saccade Count

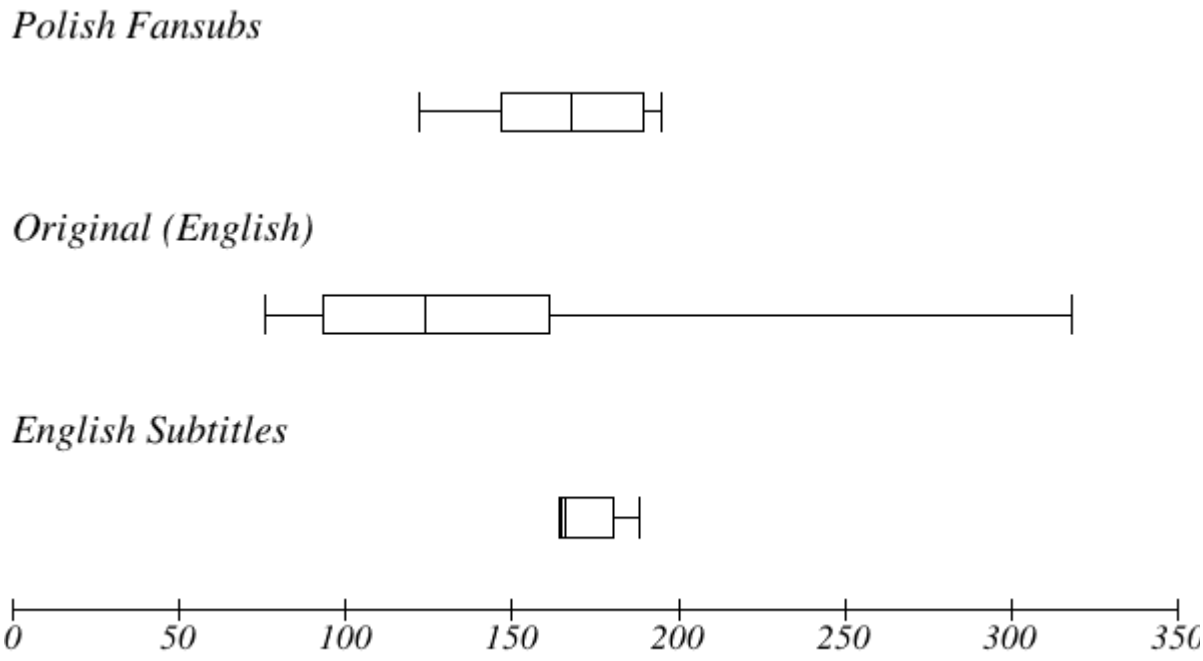


Figure 82: Stimulus III: Saccade Count

The one-way ANOVA (Table 166) showed that there is no statistical significance in terms of overall Saccade Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	4660.0269	2	2330.0134	0.7748	0.4692
Within Groups	96227.6800	32	3007.1150		
Total	100887.7069	34			

Table 164: One-Way ANOVA for Stimulus III: Saccade Count

The Tukey HSD Post-Hoc Test (Table 167) showed that there is no statistical significance in terms of overall Saccade Count between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-20.7000, 95%CI=-70.3490 to 28.9490	p=0.5671
Polish Fansubs vs English Subtitles	Diff=7.0000, 95%CI=-63.9130 to 77.9130	p=0.9681
Original (English) vs English Subtitles	Diff=27.7000, 95%CI=-40.8564 to 96.2564	p=0.5866

Table 165: Tukey HSD Post-Hoc Test for Stimulus III: Saccade Count

Curiously, average duration of saccades (Table 168 and Figure 83) indicates that these are more alike for the viewers of the original and English subtitles, with overall saccades lasting less time for Polish fansubs.

Saccade Duration Average [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	40.6	29.7	18.6	126.3	26.1	45.7	29.9
Original (English)	49.2	48.8	40.9	60.5	43.8	53.0	6.1
English Subtitles	50.8	52.2	43.1	59.4	43.6	57.4	7.1

Table 166: Descriptive Statistics for Stimulus III: Saccade Duration Average [ms]

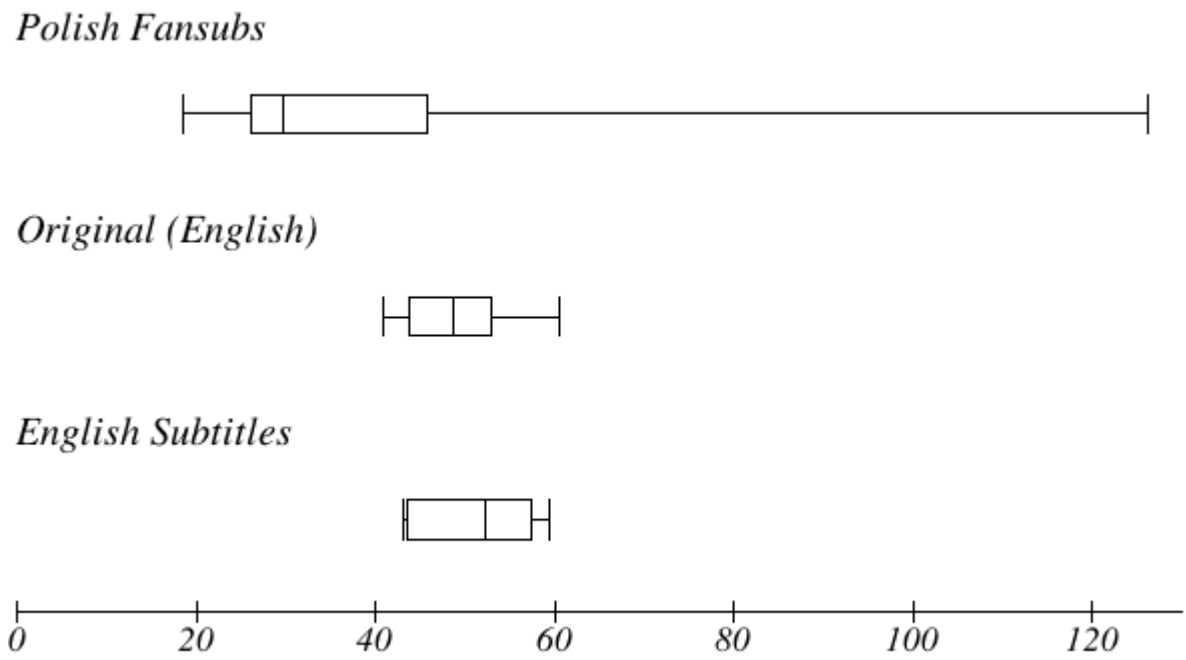


Figure 83: Stimulus III: Saccade Duration Average [ms]

The one-way ANOVA (Table 169) showed that there is no statistical significance in terms of overall Saccade Duration Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	666.4389	2	333.2194	0.9252	0.4068

Within Groups	11525.1200	32	360.1600	
Total	12191.5589	34		

Table 167: One-Way ANOVA for Stimulus III: Saccade Duration Average [ms]

The Tukey HSD Post-Hoc Test (Table 170 showed that there is no statistical significance in terms of overall Saccade Duration Average between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=8.6000, 95%CI=-8.5824 to 25.7824	p=0.4446
Polish Fansubs vs English Subtitles	Diff=10.2000, 95%CI=-14.3414 to 34.7414	p=0.5691
Original (English) vs English Subtitles	Diff=1.6000, 95%CI=-22.1258 to 25.3258	p=0.9850

Table 168: Tukey HSD Post-Hoc Test for Stimulus III: Saccade Duration Average [ms]

A similar tendency may be observed in terms of average saccadic amplitudes (Table 171 and Figure 84).

Saccade Amplitude Average [°]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	6.5	5.2	2.2	24.0	3.6	6.6	5.5
Original (English)	6.5	5.4	3.9	10.8	5.1	8.4	2.2
English Subtitles	6.4	6.0	4.6	8.7	5.0	7.9	1.6

Table 169: Descriptive Statistics for Stimulus III: Saccade Amplitude Average [°]

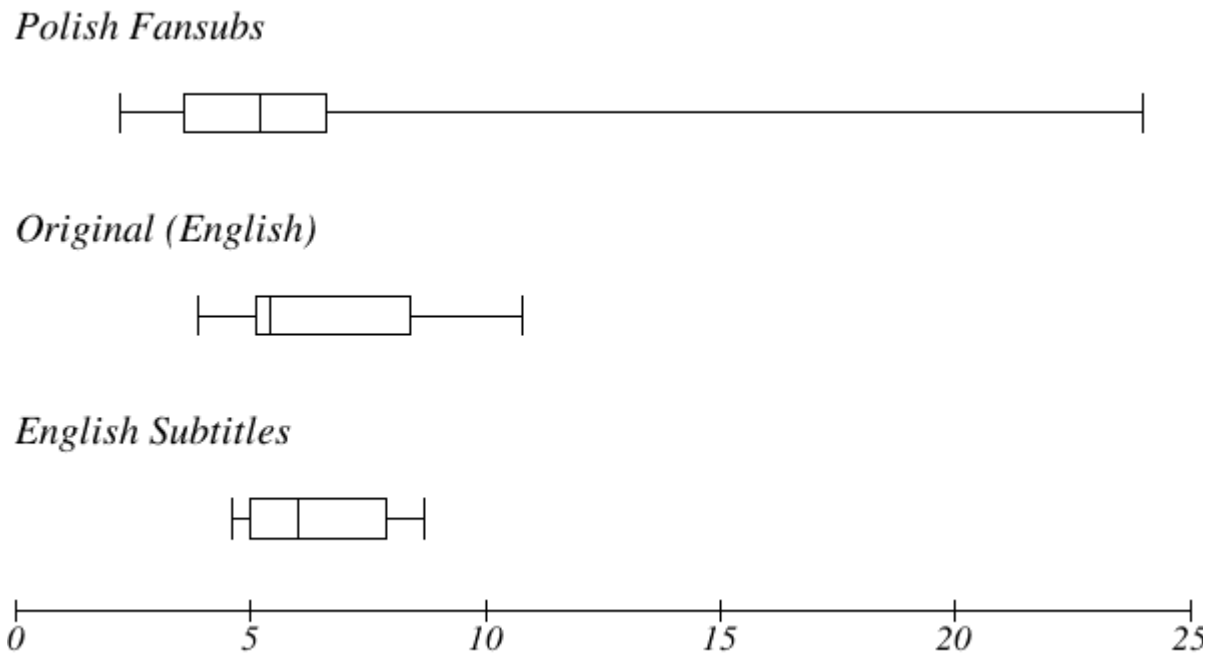


Figure 84: Stimulus III: Saccade Amplitude Average [°]

The one-way ANOVA (Table 172) showed that there is no statistical significance in terms of overall Saccade Duration Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0429	2	0.0214	0.0015	0.9985
Within Groups	450.6800	32	14.0838		
Total	450.7229	34			

Table 170: One-Way ANOVA for Stimulus III: Saccade Amplitude Average [°]

The Tukey HSD Post-Hoc Test (Table 173) showed that there is no statistical significance in terms of overall Saccade Amplitude Average between any of the three variants. However, the results for Polish fansubs and original (English) were the same.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=0.0000, 95%CI=-3.3978 to 3.3978	p=NaN
Polish Fansubs vs English Subtitles	Diff=-0.1000, 95%CI=-4.9530 to 4.7530	p=0.9984
Original (English) vs English Subtitles	Diff=-0.1000, 95%CI=-4.7917 to 4.5917	p=0.9984

Table 171: Tukey HSD Post-Hoc Test for Stimulus III: Saccade Amplitude Average [°]

Finally, Blink Count (Table 174 and Figure 85) revealed that the viewers of the original version blinked more than was the case for the captions.

Blink Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Fansubs	8.2	7.0	1.0	24.0	3.0	10.0	6.6
Original (English)	20.6	12.0	1.0	64.0	5.5	31.0	19.1
English Subtitles	11.8	10.0	2.0	24.0	4.5	20.0	8.5

Table 172: Descriptive Statistics for Stimulus III: Blink Count

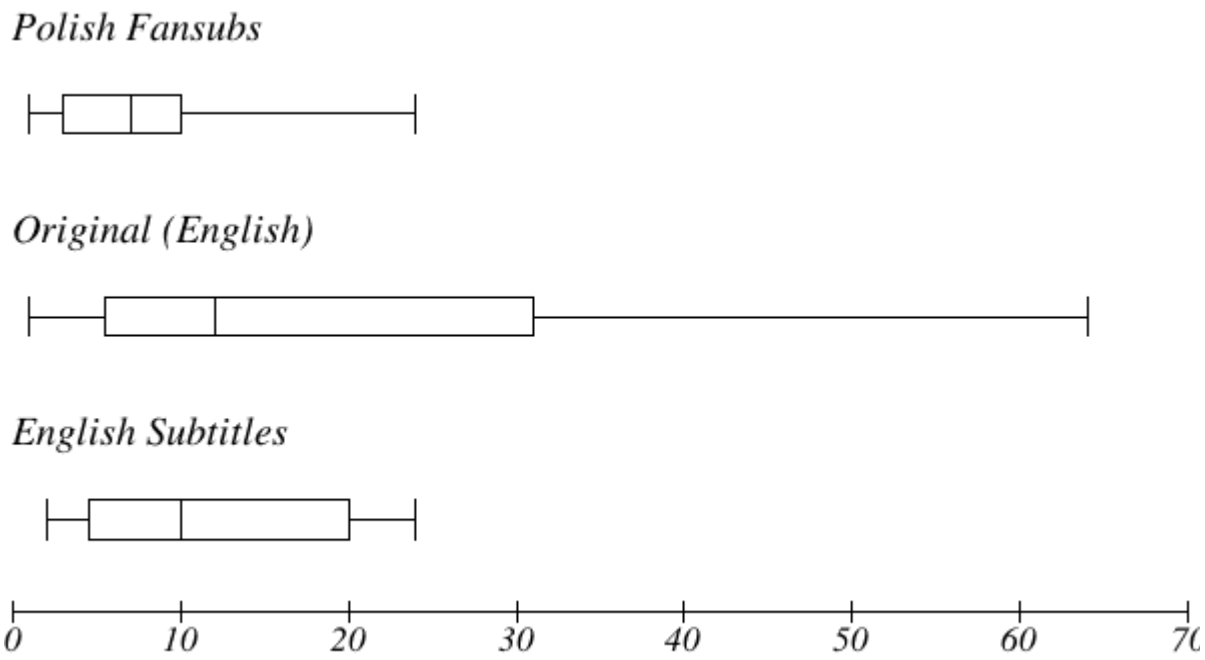


Figure 85: Stimulus III: Blink Count

The one-way AOVA (Table 175) showed that there is no statistical significance in terms of overall Blink Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1183.0217	2	591.5109	2.8469	0.0728
Within Groups	6648.6800	32	207.7713		
Total	7831.7017	34			

Table 173: One-Way ANOVA for Stimulus III: Blink Count

The Tukey HSD Post-Hoc Test (Table 176) showed that there is no statistical significance in terms of overall Blink Count between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=12.4000, 95%CI=-0.6505 to 25.4505	p=0.0652
Polish Fansubs vs English Subtitles	Diff=3.6000, 95%CI=-15.0399 to 22.2399	p=0.8837
Original (English) vs English Subtitles	Diff=-8.8000, 95%CI=-26.8205 to 9.2205	p=0.4618

Table 174: Tukey HSD Post-Hoc Test for Stimulus III: Blink Count

3.2.5.8 Feedback for Stimulus III

First of all, on the basis of the participants' responses (Tables 177-178), it already becomes clear that *South Park* is, indeed, a widely recognizable production. In the first variant, 76.92% identifies the TV series, in the second – 64.71%, and in the third – 80%. At the same time, in the first group only one participant (7.69%) did not know the production at all, in the second – four (23.53%), and in the last group all subjects were to some extent familiar with it.

3.2.5.8.1 Stimulus III: Variant I Overview

When analyzing the results of the Polish fansubs variant, it may be noticed that the majority of participants considered it to be relatively funny (69.23%), with only two individuals (15.28%) claiming it was not particularly funny, and one person declaring it to be very funny. However, notably, none of the subject was able to recall the SC reference, even though they had all noticed it on the screen and revisited it. This, however, is not surprising, since the SC reference was a proper name the majority of them was probably not acquainted with – as research show, even recalling familiar names can be challenging (Cohen and Burke 1993). Despite that, 84.52% was able to correctly identify its denotation – it should, however, be

Stimulus III [*South Park*] (Variant I): Polish Fansubs													
	P01	P02	P03	P04	P05	P06	P07	P08	P09	P10	P20	P21	P22
Recognizes the production [-1 – 2]*	2	2	2	2	2	0	-1	2	2	2	2	2	0
Finds the clip funny [-2 – 2]**	-1	0	0	0	0	0	-1	0	0	0	1	0	-1
Recalls the SC reference [0 – 2]***	0	0	0	0	0	0	0	0	0	0	0	0	0
Notices the SC reference on the screen [Yes=1/No=0]	1	1	1	1	1	1	1	1	1	1	1	1	1
Revisits the SC reference on the screen [Yes=1/No=0]	1	1	1	1	1	1	1	1	1	1	1	1	1
Identifies the meaning of the SC reference [Yes=1/No=0]	1	1	1	1	1	0	1	0	1	1	1	1	1
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	1	1	-1	-1	0	1	-1	-1	1	0	1	1	0
Considers SC reference meaningful (personally) [Yes=1/No=0/Unable to say=-1]	1	-1	1	1	0	1	0	0	1	0	1	1	0
Able to evaluate the translation/Noticed lack thereof [Irrelevant=2/Yes=1/No=0]****	1	1	2	0	1	1	1	1	1	1	1	1	1

Table 175: Quantitative representation of experiment participants' Questionnaire answers to Stimulus III [South Park] (Variant I): Polish Fansubs

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**
**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**
***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**
****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

emphasized, that the participants were asked to select the meaning of the SC reference, which was an aid in itself.

Although so many viewers successfully understood the meaning of the SC reference, only slightly more than a half of them (46.15%) believed that it contributes to the overall level of humor. At the same time, 23.08% deemed it unimportant, while 30.78% was unable to say. Curiously, more people found it meaningful to them personally (53.85%), with 38.4% finding it irrelevant, and one person (7.69%) incapable of evaluating its meaningfulness.

Finally, one person (7.69%) did not evaluate the translation, while another one deemed the translation irrelevant to his/her viewing experience. The rest of subjects noticed the translation offered.

3.2.5.8.2 Stimulus III: Variant II Overview

The second, original (English) variant, evoked mixed feelings among the viewers – 47.06% voted it to be not very funny, 35.29% claimed it was relatively funny, yet, 17.65% evaluated it as very funny. Only one person (5.88%) was able to provide some variant of the SC reference, the rest of the group was unsuccessful, even though all participants noticed the SC reference o the screen, and the majority (82.35%) even revisited it. In spite of that, 47.06% were able to identify what does the SC reference demote, with the majority failing to do the same.

Again, retrieving a proper name heard/seen most likely for the first time proved futile. In this case, which is quite telling, only 11.76% of all subjects deemed the SC reference as contributing factor to the overall level of humor; 29.41% stated it is irrelevant, whereas considerable 58.82% declared that they do not know. Only 17.65% decided that the SC reference is personally important to them, with outstanding 82.35% of subjects who found it devoid of any meaning.

Finally, only one person (5.88%) was unable to notice lack of translation.

Stimulus III [*South Park*] (Variant II): Original (English)																	
	P11	P12	P13	P14	P15	P16	P17	P26	P27	P28	P29	P30	P31	P32	P33	P34	P35
Recognizes the production [-1 – 2]*	1	2	2	2	2	2	2	2	-1	2	0	2	2	-1	-1	-1	2
Finds the clip funny [-2 – 2]**	-1	0	0	-1	1	-1	-1	1	-1	0	0	0	1	-1	-1	-1	0
Recalls the SC reference [0 – 2]***	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
Notices the SC reference on the screen [Yes=1/No=0]	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Revisits the SC reference on the screen [Yes=1/No=0]	1	0	0	1	1	1	1	1	0	1	1	1	1	1	1	1	1
Identifies the meaning of the SC reference [Yes=1/No=0]	0	1	1	0	1	1	1	1	0	0	0	0	1	0	0	1	0
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	0	1	0	-1	-1	-1	-1	-1	-1	0	-1	-1	1	0	-1	0	-1
Considers SC reference meaningful (personally) [Yes=1/No=0/Unable to say=-1]	0	0	0	0	0	1	0	0	0	1	0	0	1	0	0	0	0
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	1	1	1	1	1	1	1	1	0	1	1	1	1	1	1	1	1

Table 176: Quantitative representation of experiment participants' Questionnaire answers to Stimulus III [South Park] (Variant II): Original (English)

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

3.2.5.8.3 Stimulus III: Variant III Overview

The level of humor for the last variant (Table 179), containing English subtitles, was ranked as relatively funny (60%), with 40% declaring it not particularly funny.

Strikingly, here again, even though the name of *Tom Vilsack* appeared in a written form on the screen, none of the participants was able to recall it. This is even more surprising granted that they all noticed the SC reference on the screen and revisited it (just like in the original version). Here, only 40% identified the denotation of the reference correctly.

Stimulus III [*South Park*] (Variant III): English Subtitles					
	P18	P19	P23	P24	P25
Recognizes the production (-1 – 2)*	2	2	0	2	2
Finds the clip funny (-2 – 2)**	0	0	-1	0	-1
Recalls the SC reference (0 – 2)***	0	0	0	0	0
Notices the SC reference on the screen (Yes=1/No=0)	1	1	1	1	1
Revisits the SC reference on the screen (Yes=1/No=0)	1	1	1	1	1
Identifies the meaning of the SC reference [Yes=1/No=0]	0	1	1	0	0
Considers SC reference of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	0	0	0	0	-1
Considers SC reference meaningful (personally) [Yes=1/No=0]	0	0	0	0	0
Able to evaluate the translation/Noticed lack thereof (Yes=1/No=0)****	0	1	1	0	1

Table 177: Quantitative representation of experiment participants' Questionnaire answers to Stimulus III [South Park] (Variant III): English Subtitles

* -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.
** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.
*** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.
**** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).

Remarkably, none of the viewers considered the SC reference to be important in terms of its humorous relevance; one subject did not know whether it was or not. Furthermore, none of the participants found the SC meaningful to them personally.

Finally, two people evaluated English subtitles as translation.

3.2.5.8.4 Stimulus III: Statistical Analysis of the Feedback

The following section first, presents an overview of DS for all variants of Stimulus III (Tables 180-182), calculated on the basis of the summary of feedback presented above, are then discussed in a greater detail.

Stimulus III [*South Park*] (Variant I): Polish Fansubs							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.46	2	-1	2	1	2	1.05
Finds the clip funny	-0.15	0	-1	1	-0.5	0	0.55
Recalls the SC reference	0	0	0	0	0	0	0
Notices the SC reference on the screen	1	1	1	1	1	1	0
Revisits the SC reference on the screen	1	1	1	1	1	1	0
Identifies the meaning of the SC reference	0.85	1	0	1	1	1	0.38
Considers SC reference of importance in terms of humor (objectively)	0.15	0	-1	1	-1	1	0.90
Considers SC reference meaningful (personally)	0.46	1	-1	1	0	1	0.66
Able to evaluate the translation/Noticed lack thereof	1	1	0	2	1	1	0.41

Table 178: Descriptive Statistics for Questionnaire answers to Stimulus III [South Park] (Variant I): Polish Fansubs

Stimulus III [*South Park*] (Variant II): Original (English)							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.12	2	-1	2	-0.5	2	1.32
Finds the clip funny	-0.29	0	-1	1	-1	0	0.77
Recalls the SC reference	0	0	0	0	0	0	0
Notices the SC reference on the screen	1	1	1	1	1	1	0
Revisits the SC reference on the screen	0.82	1	0	1	1	1	0.39
Identifies the meaning of the SC reference	0.47	0	0	1	0	1	0.51
Considers SC reference of	-0.47	-1	-1	1	-1	0	0.72

importance in terms of humor (objectively) [							
Considers SC reference meaningful (personally)	0.18	0	0	1	0	0	0.39
Able to evaluate the translation/Noticed lack thereof	0.94	1	0	1	1	1	0.24

Table 179: Descriptive Statistics for Questionnaire answers to Stimulus III [South Park] (Variant II): Original (English)

Stimulus III [*South Park*] (Variant III): English Subtitles							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.60	2	0	2	1	2	0.89
Finds the clip funny	-0.40	0	-1	0	-1	0	0.55
Recalls the SC reference	0	0	0	0	0	0	0
Notices the SC reference on the screen	1	1	1	1	1	1	0
Revisits the SC reference on the screen	1	1	1	1	1	1	0
Identifies the meaning of the SC reference	0.40	0	0	1	0	1	0.55
Considers SC reference of importance in terms of humor (objectively)	-0.20	0	-1	0	-0.50	0	0.45
Considers SC reference meaningful (personally)	0	0	0	0	0	0	0
Able to evaluate the translation/Noticed lack thereof	0.60	1	0	1	0	1	0.55

Table 180: Descriptive Statistics for Questionnaire answers to Stimulus III [South Park] (Variant III): English Subtitles

As it has already been observed, *South Park* was easily recognized and identified by the majority of viewers across the three experiment variants (Figure 86).

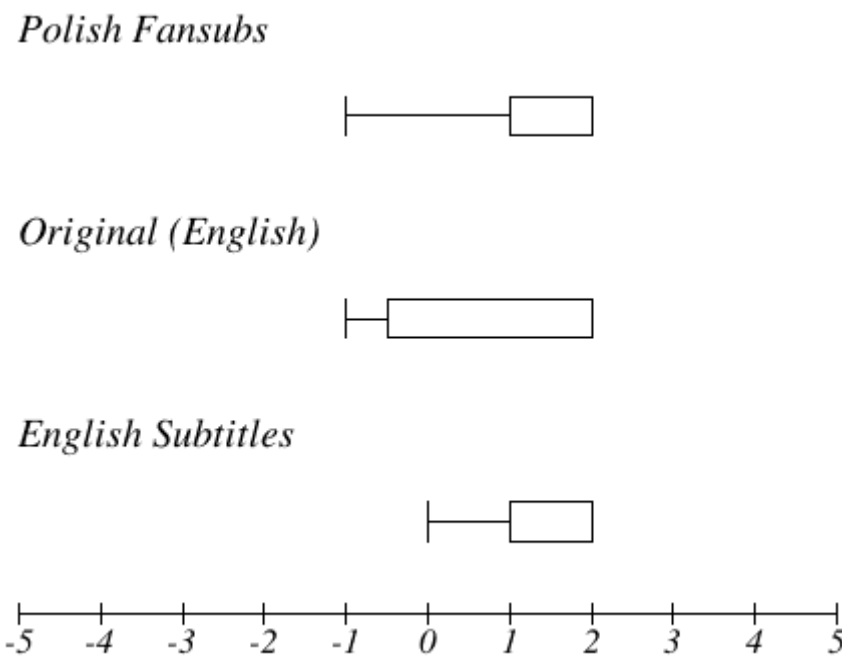


Figure 86: Stimulus III: Production recognition

The one-way ANOVA (Table 183) showed that there is no statistical significance in terms of production recognition between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.3259	2	0.6629	0.4791	0.6237
Within Groups	44.2768	32	1.3837		
Total	45.6027	34			

Table 181: One-Way ANOVA for Stimulus III: Production recognition

The Tukey HSD Post-Hoc Test (Table 184) showed that there is no statistical significance in terms of production recognition between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-0.3400, 95%CI=-1.4050 to 0.7250	p=0.7151
Polish Fansubs vs English Subtitles	Diff=0.1400, 95%CI=-1.3811 to 1.6611	p=0.9722
Original (English) vs English Subtitles	Diff=0.4800, 95%CI=-0.9906 to 1.9506	p=0.7044

Table 182: Tukey HSD Post-Hoc Test for Stimulus III: Production recognition

The Polish fansubs variant was considered as relatively funnier (Figure 87).

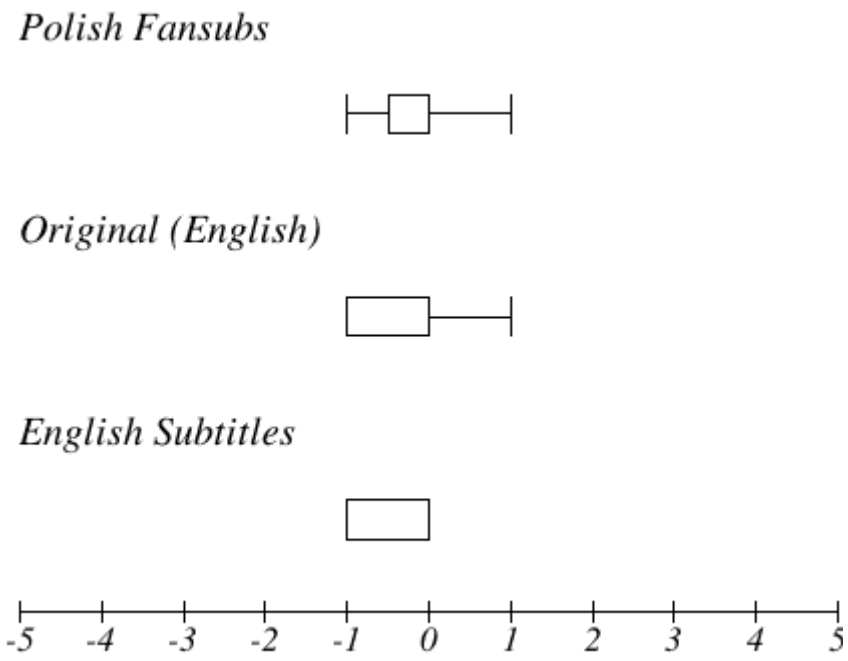


Figure 87: Stimulus III: The level of humor

The one-way ANOVA (Table 185) showed that there is no statistical significance in terms of level of humor between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.2692	2	0.1346	0.3007	0.7424
Within Groups	14.3264	32	0.4477		
Total	14.5956	34			

Table 183: One-Way ANOVA for Stimulus III: The level of humor

The Tukey HSD Post-Hoc Test (Table 186) showed that there is no statistical significance in terms of level of humor between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-0.1400, 95%CI=-0.7458 to 0.4658	p=0.8380
Polish Fansubs vs English Subtitles	Diff=-0.2500, 95%CI=-1.1153 to 0.6153	p=0.7594
Original (English) vs English Subtitles	Diff=-0.1100, 95%CI=-0.9465 to 0.7265	p=0.9442

Table 184: Tukey HSD Post-Hoc Test for Stimulus III: The level of humor

As far as SC reference recollection was concerned (Figure 88), the results were equally unsuccessful for all groups, regardless of the experiment variant.

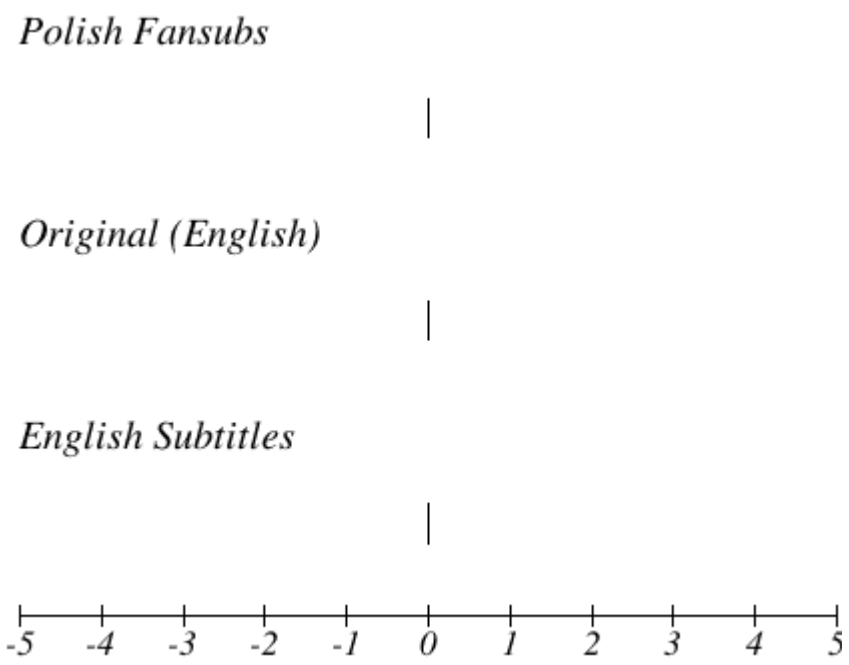


Figure 88: Stimulus III: SC reference recollection

The one-way ANOVA (Table 187) showed that in terms of SC reference recollection, statistically, the results for all groups were exactly the same.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0000	2	0.0000	NaN	NaN
Within Groups	0.0000	32	0.0000		
Total	0.0000	34			

Table 185: One-Way ANOVA for Stimulus III: SC reference recollection

Accordingly, the Tukey HSD Post-Hoc Test (Table 188) showed that in terms of SC reference recollection, statistically, the results for all variants were exactly the same.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=0.0000, 95%CI=0.0000 to 0.0000	p=NaN
Polish Fansubs vs English Subtitles	Diff=0.0000, 95%CI=0.0000 to 0.0000	p=NaN
Original (English) vs English Subtitles	Diff=0.0000, 95%CI=0.0000 to 0.0000	p=NaN

Table 186: Tukey HSD Post-Hoc Test for Stimulus III: SC reference recollection

This was the case even though all viewers in all experiment variant noticed the denotation of the SC reference on the screen (Figure 89).

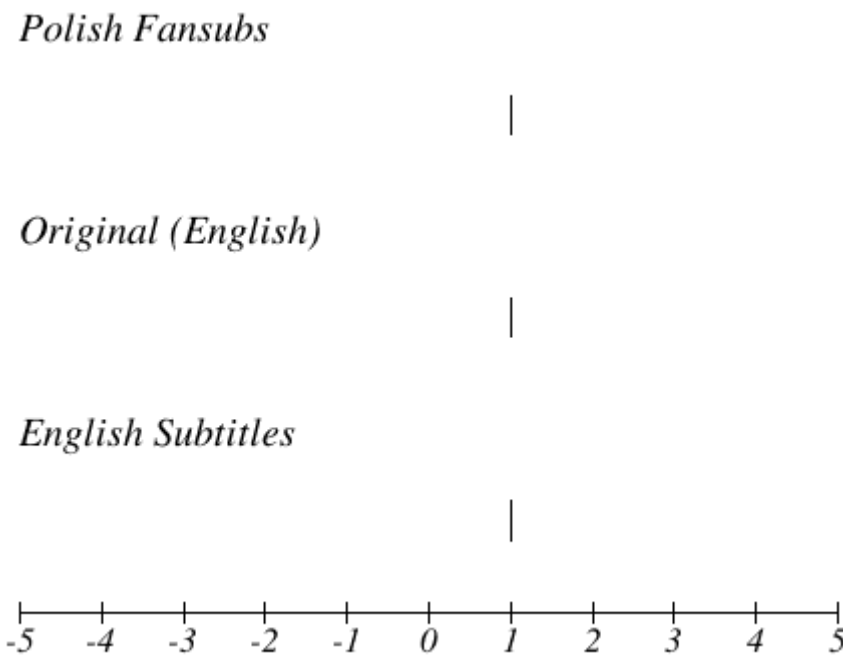


Figure 89: Stimulus III: SC reference detection on the screen

The one-way ANOVA (Table 189) showed that in terms of SC reference detection on the screen, statistically, the results for all groups were exactly the same.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0000	2	0.0000	NaN	NaN
Within Groups	0.0000	32	0.0000		
Total	0.0000	34			

Table 187: One-Way ANOVA for Stimulus III: SC reference detection on the screen

Accordingly, the Tukey HSD Post-Hoc Test (Table 190) showed that in terms of SC reference detection on the screen, statistically, the results for all variants were exactly the same.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=0.0000, 95%CI=0.0000 to 0.0000	p=NaN
Polish Fansubs vs English Subtitles	Diff=0.0000, 95%CI=0.0000 to 0.0000	p=NaN
Original (English) vs English Subtitles	Diff=0.0000, 95%CI=0.0000 to 0.0000	p=NaN

Table 188: Tukey HSD Post-Hoc Test for Stimulus III: SC reference detection on the screen

Similarly, almost all subject revisited the SC reference on the screen, with some exceptions in the original variant (Figure 90).

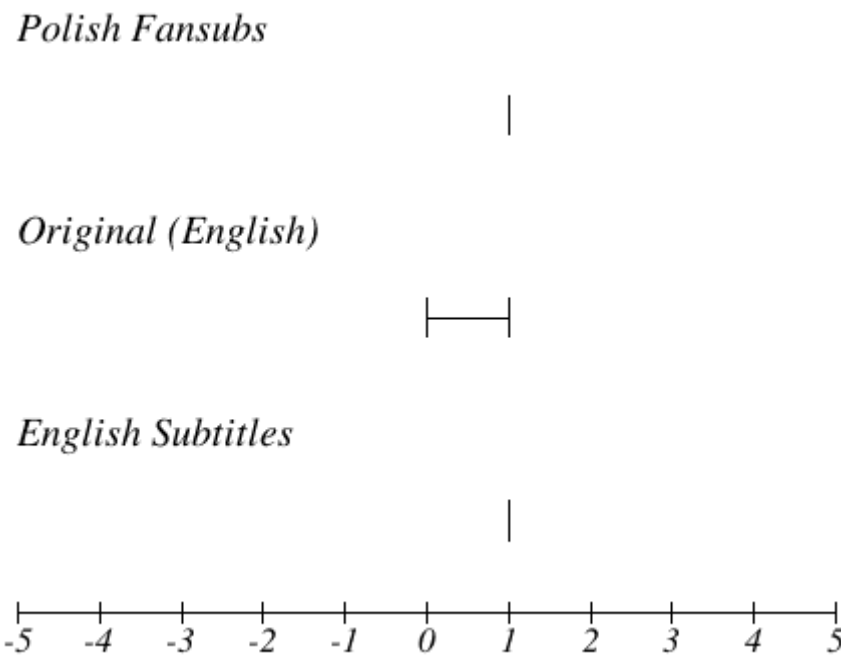


Figure 90: Stimulus III: Revisiting SC reference on the screen

The one-way ANOVA (Table 191) showed that there is no statistical significance in terms of revisiting SC reference on the screen between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.2833	2	0.1416	1.8624	0.1717
Within Groups	2.4336	32	0.0761		
Total	2.7169	34			

Table 189: One-Way ANOVA for Stimulus III: Revisiting SC reference on the screen

Moreover, the Tukey HSD Post-Hoc Test (Table 192) showed that there is no statistical significance in terms of revisiting SC reference on the screen between any of the three variants. However, the results for Polish fansubs and English subtitles were the same.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-0.1800, 95%CI=-0.4297 to 0.0697	p=0.1953
Polish Fansubs vs English Subtitles	Diff=0.0000, 95%CI=-0.3566 to 0.3566	p=NaN
Original (English) vs English Subtitles	Diff=0.1800, 95%CI=-0.1648 to 0.5248	p=0.4149

Table 190: Tukey HSD Post-Hoc Test for Stimulus III: Revisiting SC reference on the screen

Irrespective of the poor results in the previous categories, many viewers in all experiment variants managed to correctly identify the denotation of the SC reference (Figure 91).

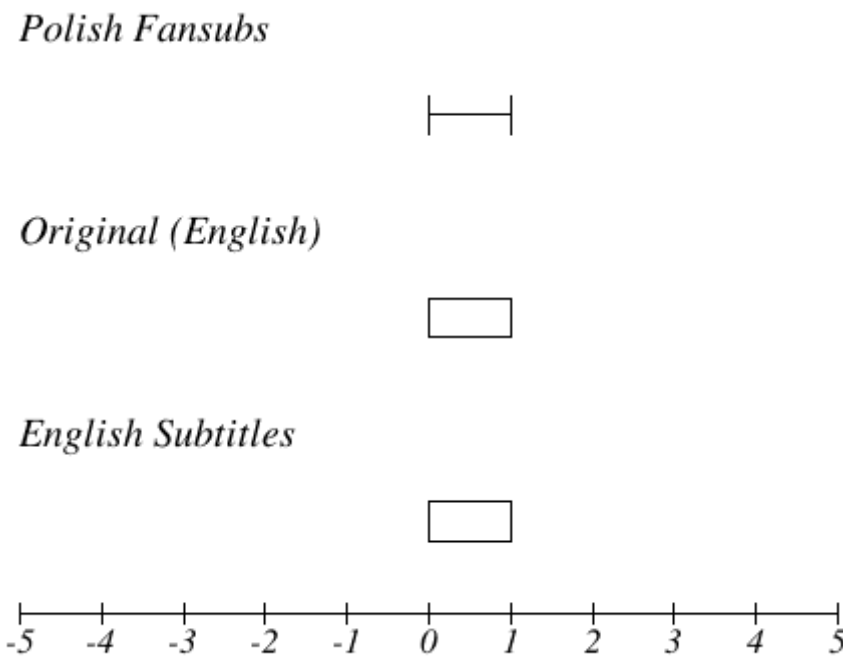


Figure 91: Stimulus III: SC reference identification

The one-way ANOVA (Table 193) showed that there is no statistical significance in terms of SC reference identification between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.2998	2	0.6499	2.9272	0.0680
Within Groups	7.1044	32	0.2220		
Total	8.4042	34			

Table 191: One-Way ANOVA for Stimulus III: SC reference identification

The Tukey HSD Post-Hoc Test (Table 194) showed that there is no statistical significance in terms of SC reference identification between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-0.3800, 95%CI=-0.8066 to 0.0466	p=0.0885
Polish Fansubs vs English Subtitles	Diff=-0.4500, 95%CI=-1.0593 to 0.1593	p=0.1809
Original (English) vs English Subtitles	Diff=-0.0700, 95%CI=-0.6591 to 0.5191	p=0.9541

Table 192: Tukey HSD Post-Hoc Test for Stimulus III: SC reference identification

Those who watched the version with Polish fansubs were more likely to claim that the SC reference contributed to overall level of humor (Figure 92). Conversely, the lowest level of relevance was declared by the subjects who watched the original (English) version.

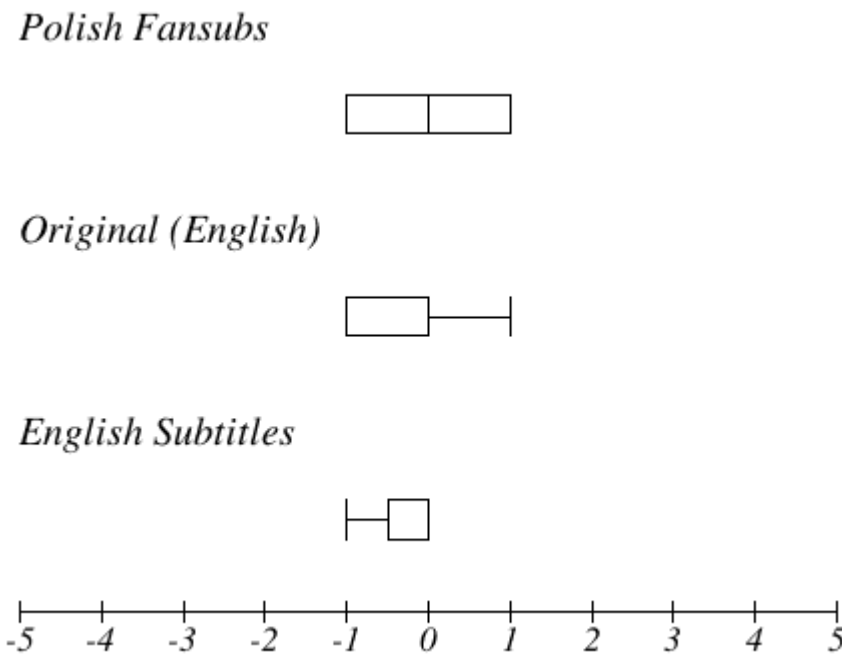


Figure 92: Stimulus III: SC reference relevance to overall level of humor

The one-way ANOVA (Table 195) showed that there is no statistical significance in terms of SC reference relevance to overall level of humor between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	2.8318	2	1.4159	2.4069	0.1062
Within Groups	18.8244	32	0.5883		
Total	21.6562	34			

Table 193: One-Way ANOVA for Stimulus III: SC reference relevance to overall level of humor

The Tukey HSD Post-Hoc Test (Table 196) showed that there is no statistical significance in terms of SC reference relevance to overall level of humor between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-0.6200, 95%CI=-1.3144 to 0.0744	p=0.0875
Polish Fansubs vs English Subtitles	Diff=-0.3500, 95%CI=-1.3418 to 0.6418	p=0.6645

Original (English) vs English Subtitles	Diff=0.2700, 95%CI=-0.6889 to 1.2289	p=0.7699

Table 194: Tukey HSD Post-Hoc Test for Stimulus III: SC reference relevance to overall level of humor

Accordingly, Polish fansubs also ranked the highest in terms of meaningfulness of the SC reference to target audience (Figure 93), with it bearing no meaning whatsoever in the case of the English subtitles variant.

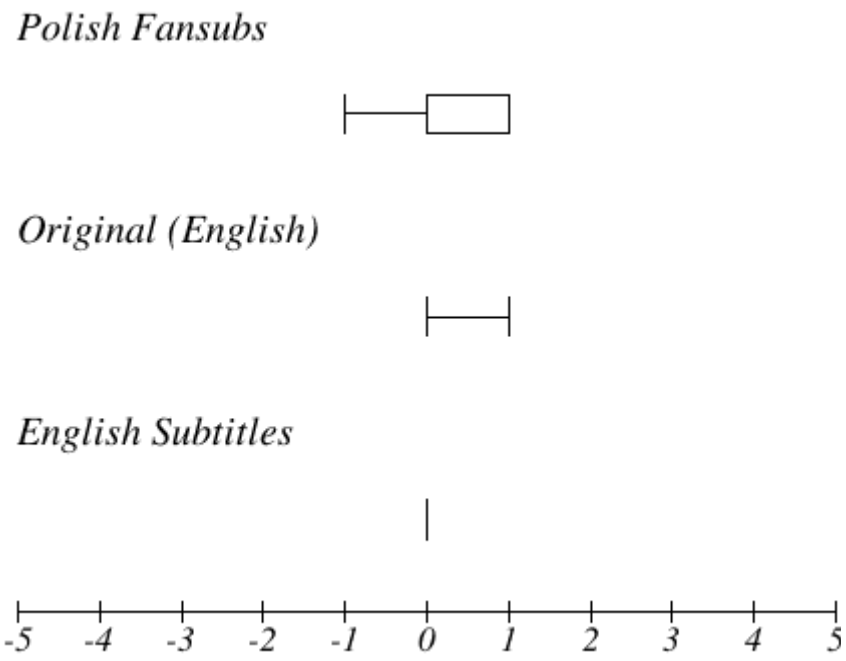


Figure 93: Stimulus III: SC reference meaningfulness to the audience

The one-way ANOVA (Table 197) showed that there is no statistical significance in terms of SC reference meaningfulness to the audience between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.9667	2	0.4833	2.0190	0.1494
Within Groups	7.6608	32	0.2394		
Total	8.6275	34			

Table 195: One-Way ANOVA for Stimulus III: SC reference meaningfulness to the audience

The Tukey HSD Post-Hoc Test (Table 198) showed that there is no statistical significance in terms of SC reference meaningfulness to the audience between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-0.2800, 95%CI=-0.7230 to 0.1630	p=0.2803

Polish Fansubs vs English Subtitles	Diff=-0.4600, 95%CI=-1.0927 to 0.1727	p=0.1902
Original (English) vs English Subtitles	Diff=-0.1800, 95%CI=-0.7917 to 0.4317	p=0.7517

Table 196: Tukey HSD Post-Hoc Test for Stimulus III: SC reference meaningfulness to the audience

Finally, in all groups, the majority of participants was able to recall translation or lack thereof (Figure 94).

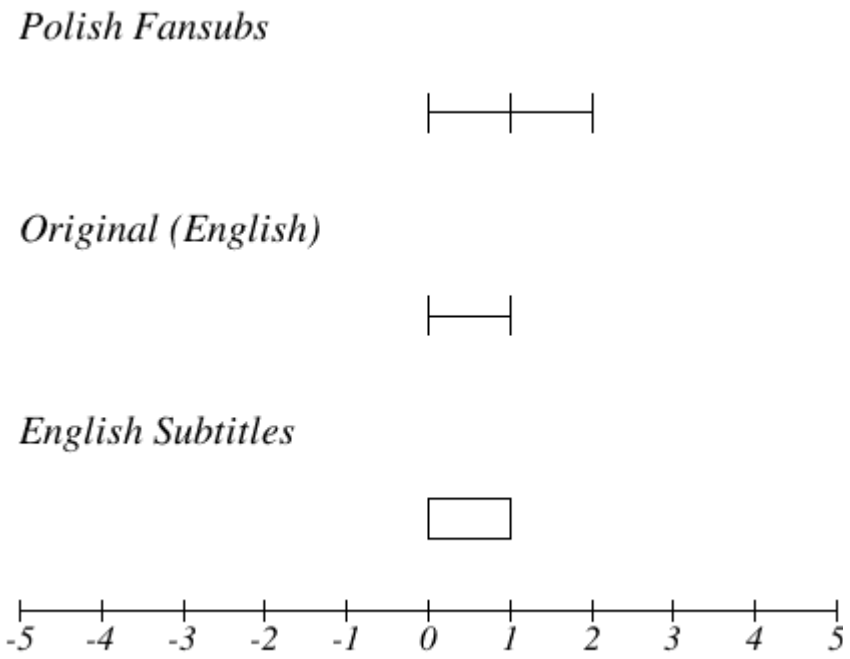


Figure 94: Stimulus III: Audience's ability to recall translation/lack thereof

The one-way ANOVA (Table 199) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.6006	2	0.3003	2.3163	0.1150
Within Groups	4.1488	32	0.1296		
Total	4.7494	34			

Table 197: One-Way ANOVA for Stimulus III: Audience's ability to recall translation/lack thereof

The Tukey HSD Post-Hoc Test (Table 200) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Fansubs vs Original (English)	Diff=-0.0600, 95%CI=-0.3860 to 0.2660	p=0.8938
Polish Fansubs vs English Subtitles	Diff=-0.4000, 95%CI=-0.8656 to 0.0656	p=0.1035
Original (English) vs English Subtitles	Diff=-0.3400, 95%CI=-0.7902 to 0.1102	p=0.1680

Table 198: Tukey HSD Post-Hoc Test for Stimulus III: Audience's ability to recall translation/lack thereof

3.2.5.9 Stimulus III: Summary of the Results

The third stimulus displayed the lacuna of anthroponyms both on the screen and in the dialogues. The differences in the length of the exposure in the versions with Polish fansubs, in the original (no AVT), and with English subtitles varied. Although the visual SC reference to *Tom Vilsack* appeared for 32" throughout the clip, the exposure differed between the variants.

On the basis of the participants' responses, *South Park* is, indeed, a widely recognizable production, with the majority of viewers either fully recalling its title, or at least being familiar with the TV series. The clip scored slightly better in terms of the level of humor than *Gilmore Girls*, with the Polish fansubs variant considered as funnier than the other ones – thus, Wundtian recognition was in place.

Although AOI Dwell Times and AOI Gaze Durations were relatively similar across the variants, the viewers of captions exhibited higher AOI Glances Count in comparison with those who watched the original. This, however, demonstrates the fact that the participants had to navigate between captions and the image. Here, a statistical difference exists between Polish fansubs and original (English), thus proving that the greatest differences existed between these two variants. This trend is also well reflected in the AOI Revisits, the results of which clearly demonstrate a strong link between the number of glances and the instances of looking back at the AOI, with the viewers double-checking what was happening on the screen. In terms of AOI Revisits, statistical difference exists between Polish fansubs and original (English) – similarly as in the case of AOI Glances Count. AOI Fixation Count also reflects these general trends – statistical difference exists between Polish fansubs and original (English), as well as between original (English) and English subtitles.

Somewhat similar distribution of the results may be seen as far as overall Fixation Count for the entire clip is concerned, with more fixations in the variants with captions and statistical difference between the original (English) and English subtitles – thus reflecting the general tendencies observed above. In terms of fixation duration on AOI, however, a reverse tendency can be identified, with fixations on SC reference longer in the case of the original, where no captions diverted the viewers' attention from the image. An analogical

trend can also be identified in overall Average Fixation Duration for the entire clip – fixations were longer for the original variant, with both versions with captions at a similar level.

As far as SC reference recollection was concerned, the results were equally unsuccessful for all groups, regardless of the experiment variant. The partial report advantage did not occur. Statistically, the results for all groups were exactly the same. Irrespective of the poor results in the previous categories, many viewers in all experiment variants managed to correctly identify the denotation of the SC reference – a manifestation of short-term conceptual memory. Those who watched the version with Polish fansubs were more likely to claim that the SC reference contributed to overall level of humor. Conversely, the lowest level of relevance was declared by the subjects who watched the original (English) version. Accordingly, Polish fansubs also ranked the highest in terms of meaningfulness of the SC reference to target audience, with it bearing no meaning whatsoever in the case of the English subtitles variant.

Saccadic count showed that the viewers of the versions with captions exhibited a higher number of saccades, when compared with the original variant. Curiously, average duration of saccades indicates that these are more alike for the viewers of the original and the version with English subtitles, with overall saccades lasting shorter for Polish fansubs. A similar tendency may be observed in terms of average saccadic amplitudes. The results for Polish fansubs and the original (English) were the same.

Finally, Blink Count revealed that the viewers of the original version blinked more often than it was the case for the captions, which might mean that they watched the clip more “fluently”, without the need for blinking inhibition to grasp the content.

3.2.5.10 Stimulus IV (The Simpsons): Polish Voice Over Vis-à-Vis Polish Fansubs and Original

Stimulus IV features two separate SC references (Table 201). The first one (Master Chef: Extreme Snack Edition) appears directly at the beginning of the clip and mentions a culinary TV show – yet, the original real-life name *Master* Chef had been supplemented by a fictional addition in the form of *Extreme Snack Edition*. Another one (a pork chop), in turn, closes the clip and revolves around a dish served on a plate. Both of the SC references occur in the dialogue as well as on the screen.

Stimulus and Variant	Production's Title	ST/TT Reference Duration		Premiere Date in the U.S. and in Poland
Stimulus IV (Variants I-III)	*The Simpsons* S23E01 ("The Falcon and	(visual) 4.10″ (verbal)	(visual) 2.02″ (verbal)	September 25, 2011 // April 1, 2012

	the D'ohman")	3.70″ (caption) 4.25″	2.27″ (caption) 2.40″	
Type of Lacuna	Channel and Code	Humorous Element		
Lacuna of media	1) Acoustic Channel: Linguistic Code and Paralinguistic Code 2) Visual Channel: Iconographic Code and Graphic Code	*MASTER CHEF: Extreme Snack Edition* is a fictional TV programme. It occurs in a daydream of Marge, who wishes to be a contestant in the show and so she is testing some of her recipes on her kids. It is a direct (yet somewhat altered) reference to *Master Chef* – an American cooking reality show based n the original British series. The show was broadcast by Fox – thus making a link between the two production of the same network.		
ST	TT			
We now return to: Master Chef: Extreme Snack Edition	Variant I Polish Voice Over	Variant II Polish Fansubs	Variant III Original (English)	
	Wracamy do Ekstremalnych Przekąsek Szefa Kuchni (image: MASTER CHEF Extreme Snack Edition	*Wracamy teraz do...* *Szefa Kuchni: Ekstremalna Edycja Przekąskowa.*	*<The same as ST>*	
Context				
A TV screen occurs, announcing the program after a break for commercials. The speaker announces it and the logotype of the program appears on the screen.				
Type of Lacuna	Channel and Code	Humorous Element		
Lacuna of customs and language	1) Acoustic Channel: Linguistic Code 2) Visual Channel: Iconographic Code	Marge's pork chop – throughout the series, Marge's famous pork chops have become a recurring joke in itself[20]. The occurrence of the dish n the table as a "pick-me-up" for a depressed husband, is a well recognized custom within the series. However, the affinity of Americans toward this meat cut may also be clearly observed in the sheer quantity of American pork chop recipes online and rankings of restaurants serving the dish in the U.S.		
ST	TT			

20 See for example: "Marge's Pork Chops", [in:] *eatslikeaduck.com*. Available [online]: http://eatslikeaduck.com/marges-pork-chops/

Would you like a get-well pork chop?	Variant I Polish Voice Over	Variant II Polish Fansubs	Variant III Original (English)
	Masz ochotę na schaboszczaka?	Zjesz poprawiające humor bitki wieprzowe?	*<The same as ST>*
Context			
Homer comes back home in a bad mood. His wife, Marge, wants to cheer him up. She suggests preparing one of his favorite meals: a pork chop. We see her take the plate with the dish out of the refrigerator and put it in front of Homer, who immediately gets excited.			

Table 199: Data Sheet for Stimulus IV (*The Simpsons*, S23E01)

First of all, it must be emphasized that at the time the episode originally aired in Poland (April 1, 2012), the Polish edition of *MasterChef* based on a British TV show under the same title had already started (produced by TVN, a major Polish private TV channel). Therefore, it might have been expected that the translators would have already been familiar with it and translated the SC reference accordingly. Nevertheless, this was not the case – instead of making a reference to the original denotation, literal translation had been employed in both cases, offering slight variations of the title, and completely abandoning the direct reference to *MasterChef.* To be exact, it should also be noted that the original version featured on the screen the title of the TV show with an additional space (*Master Chef* instead of *MasterChef*). This, however, did not deny the audience a chance to identify the denotation – which happened in the case of Polish voice over and fansubs.

The second SC reference that appears both in the dialogue and on the screen may have potentially posed some challenges. First of all, the dish that is being served can be easily seen on the screen. Although in the original version a reference to a *pork chop* had been introduced, this was not really the case for the other two variants. Although both offered translations to some extent rendered the original SC reference, they also deny access to the initial cultural context. The closest culinary equivalent of a *pork chop* in Polish would be most likely *stek*. However, it does not occur in any of the two options -- neither professional voice over, nor amateur subtitles. Instead, the former suggests *schaboszczak*, a derivation of *kotlet schabowy* (breaded pork chop), the latter provides *bitki wieprzowe* (smothered pork chop). Therefore, what could be seen on the screen and what is conveyed in the translation may have posed a conceptual problem.

Furthermore, the voiced over version, by introducing rather informal, derivative form of the adapted SC reference changes the register of the utterance (*schaboszczak*) – it may therefore be considered a manifestation of "abusive voice over", were the term of "abusive subtitling" employed by Nornes (1999) be extrapolated to other AVT modes. The original term refers to a situation in which "the abusive subtitler may seek to produce polyvalencies and knots of signification that may not coincide precisely with the problem in

the source text" (p.30) – an approach clearly adopted by the voice over translator in this instance.

3.2.5.10.1 Stimulus IV: Descriptive Statistics Analysis

It should be pointed out that in the Stimulus IV two AOIs were marked (Table 202) – both covered the area of a plate with a meal. However, the first AOI (#1) appeared before any of the characters appearing on the screen referred to it, whereas the second AOI (#2) after the meal was mentioned in the dialogue. Therefore, whenever an eye movement is related to AOI, two separate sets of data have been calculated. For general indicators, overall calculations have been applied.

	The Simpsons											
	Polish Voice Over #1		Polish Voice Over #2		Polish Fansubs #1		Polish Fansubs #2		Original (English) #1		Original (English) #2	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD
AOI Dwell Time	741.6	298.4	808.3	206.0	402.1	225.1	708.2	635.5	1002.0	223.2	912.5	649.8
AOI Gaze Duration	783.1	301.1	842.3	215.7	443.8	229.5	690.0	641.0	1038.9	215.2	988.4	701.6
AOI Glances Count	1.1	0.3	1.7	0.6	1.0	0.0	1.4	0.8	1.0	0.0	1.6	0.9
AOI Revisits	0.1	0.3	0.7	0.6	0.0	0.0	0.6	0.7	0.0	0.0	0.6	0.9
AOI Fixation Count	2.0	1.0	2.2	0.8	1.2	0.4	2.0	1.0	1.8	1.0	2.4	1.3
AOI Average Fixation Duration [ms]	425.7	227.2	424.6	244.8	330.4	198.8	343.6	281.8	640.8	206.8	347.9	73.9
	Mean		SD		Mean		SD		Mean		SD	
Fixation Count	190.5		30.3		180.1		60.9		131.0		6.7	
Average Fixation Duration [ms]	305.3		62.2		234.7		57.1		381.9		78.8	
Saccade Count	199.5		34.7		266.3		123.6		150.0		29.6	
Saccade Duration Average [ms]	29.6		14.7		48.0		7.0		49.4		6.4	
Saccade Amplitude Average [°]	5.1		1.9		8.0		8.1		7.4		2.2	
Blink Count	12.4		8.3		30.3		22.4		27.0		18.9	

Table 200: Stimulus IV: Eye-tracking data overview

First of all, in terms of AOI Dwell Time, it may be observed that the results for the two SC references are similar to some extent (Table 203, Figures 95-96). The fact that in both cases the viewers of the original spent more time in AOIs stands out. This is then followed by the Polish voice over version, with Polish fansubs coming in last.

AOI Dwell Time [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over #1	741.6	768.0	245.8	1195.9	548.5	920.6	298.4
Polish Fansubs #1	402.1	459.2	83.9	716.1	153.4	588.0	225.1
Original (English) #1	1002.0	992.0	800.0	1224.0	810.0	1194.0	223.2
Polish Voice Over #2	808.3	852.1	510.1	1159.8	590.0	916.4	206.0
Polish Fansubs #2	708.2	530.3	125.6	2255.7	264.1	910.4	635.5
Original (English) #2	912.5	827.8	293.7	1823.9	314.9	1552.6	649.8

Table 201: Descriptive Statistics for Stimulus IV: AOI Dwell Time [ms]

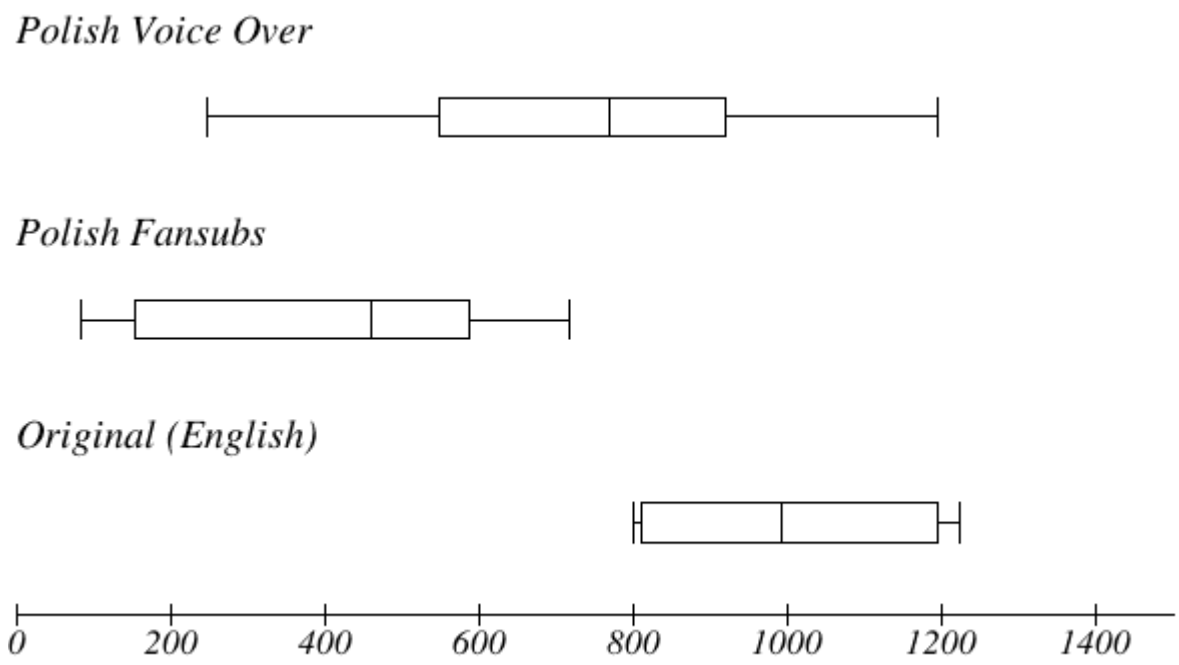


Figure 95: Stimulus IV #1: AOI Dwell Time [ms]

The one-way ANOVA for the first SC reference (Table 204) showed that there is statistical significance in terms of AOI Dwell Time for the first on-screen reference between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1727709.9000	2	863854.9500	13.2996	0.0001
Within Groups	2078503.8400	32	64953.2450		
Total	3806213.7400	34			

Table 202: One-Way ANOVA for Stimulus IV #1: AOI Dwell Time [ms]

Moreover, the Tukey HSD Post-Hoc Test (Table 205) proved that in terms of AOI Dwell Time for the first on-screen reference, statistical difference exists between Polish voice over and Polish fansubs, as well as between Polish fansubs and original (English). At the same time, no statistical difference exists between Polish voice over and original (English).

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-339.5000, 95%CI=-570.2470 to -108.7530	p=0.0028
Polish Voice Over vs Original (English)	Diff=260.4000, 95%CI=-69.1727 to 589.9727	p=0.1436
Polish Fansubs vs Original (English)	Diff=599.9000, 95%CI=281.2797 to 918.5203	p=0.0002

Table 203: Tukey HSD Post-Hoc Test for Stimulus IV #1: AOI Dwell Time [ms]

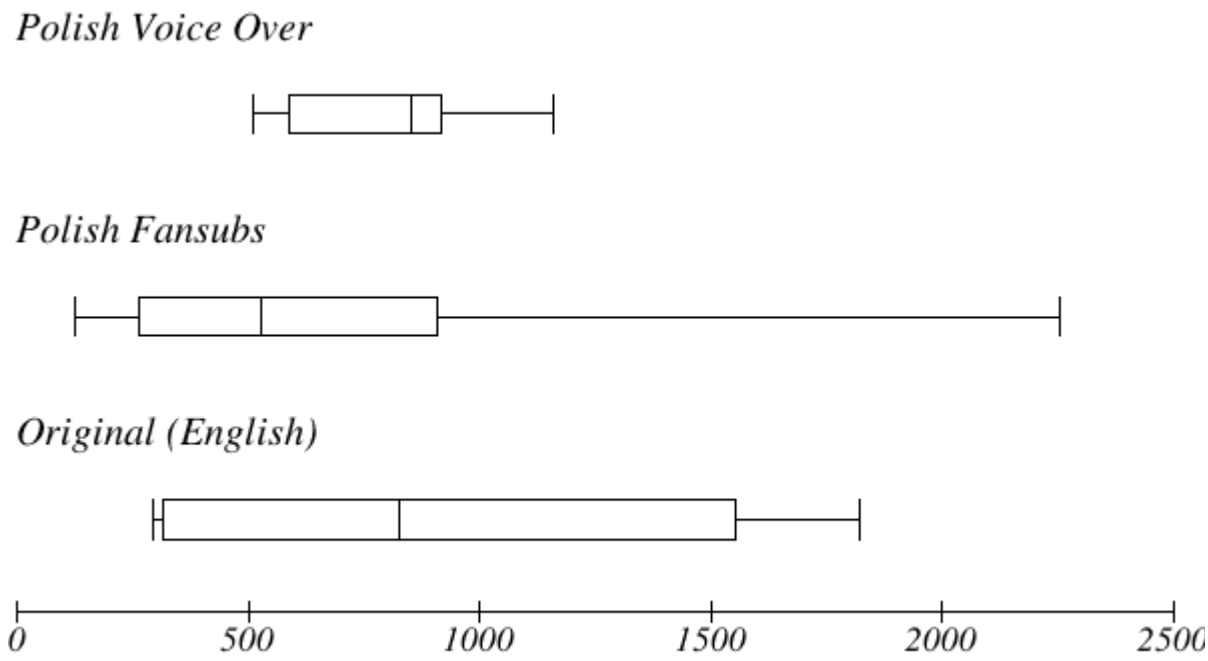


Figure 96: Stimulus IV #2: AOI Dwell Time [ms]

The one-way ANOVA for the second SC reference (Table 206) showed that there is no statistical significance in terms of AOI Dwell Time for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	184798.2989	2	92399.1494	0.3414	0.7133
Within Groups	8659956.1600	32	270623.6300		
Total	8844754.4589	34			

Table 204: One-Way ANOVA for Stimulus IV #2: AOI Dwell Time [ms]

The Tukey HSD Post-Hoc Test (Table 207) showed that there is no statistical significance in terms of AOI Dwell Time for the second on-screen reference between any of the three variants. Therefore the trend is much stronger for the first SC reference.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-100.1000, 95%CI=-571.0974 to 370.8974	p=0.8611

Polish Voice Over vs Original (English)	Diff=104.2000, 95%CI=-568.5189 to 776.9189	p=0.9234
Polish Fansubs vs Original (English)	Diff=204.3000, 95%CI=-446.0631 to 854.6631	p=0.7227

Table 205: Tukey HSD Post-Hoc Test for Stimulus IV #2: AOI Dwell Time [ms]

The abovementioned trend is, to some extent, also reflected in the AOI Gaze Duration (Table 208, Figures 97-98) – again, for both SC references, the viewers of the original spent more time in AOIs, followed by Polish voice over version, with Polish fansubs at the last position.

AOI Gaze Duration							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	783.1	793.6	245.8	1252.0	636.0	952.5	301.1
Polish Fansubs	443.8	493.9	112.1	784.1	207.3	636.0	229.5
Original (English)	1038.9	1023.9	851.8	1255.9	853.9	1223.9	215.2
Polish Voice Over	842.3	872.1	520.5	1234.8	618.7	924.4	215.7
Polish Fansubs	690.0	483.8	24.1	2302.9	287.3	876.1	641.0
Original (English)	988.4	871.9	293.7	1915.9	336.9	1698.2	701.6

Table 206: Descriptive Statistics for Stimulus IV: AOI Gaze Duration

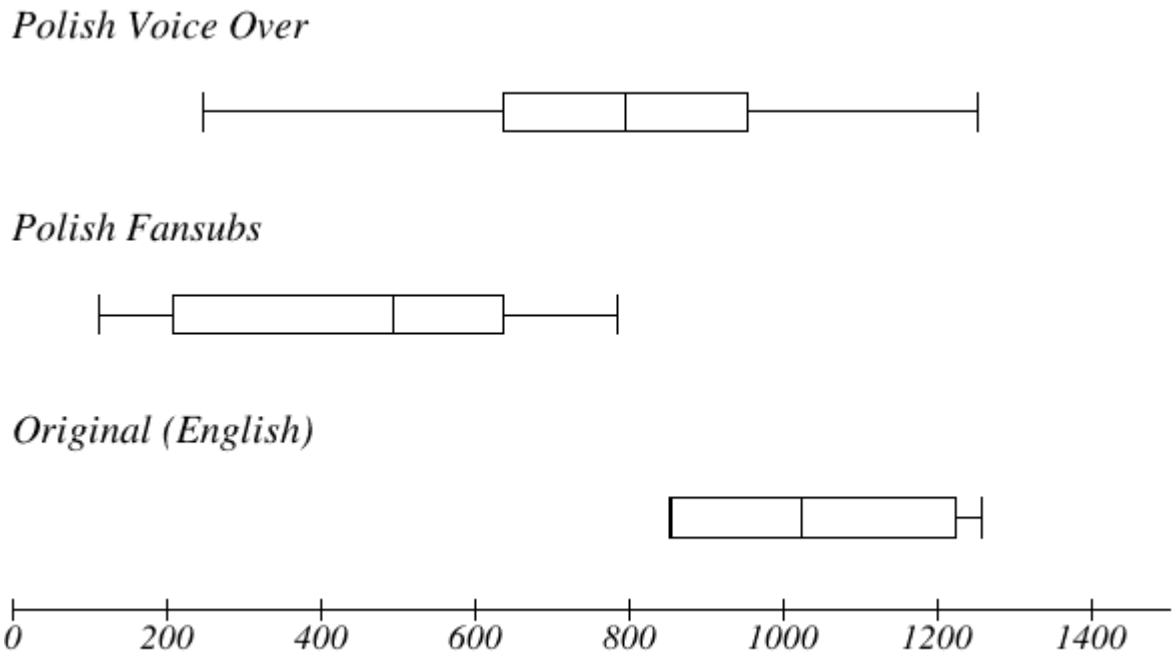


Figure 97: Stimulus IV #1: AOI Gaze Duration

The one-way ANOVA for the first SC reference (Table 209) showed that there is statistical significance in terms of AOI Gaze Duration for the first on-screen reference between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1708512.5640	2	854256.2820	12.9194	0.0001
Within Groups	2115902.6800	32	66121.9588		
Total	3824415.2440	34			

Table 207: One-Way ANOVA for Stimulus IV #1: AOI Gaze Duration

Moreover, the Tukey HSD Post-Hoc Test (Table 210) proved that in terms of AOI Gaze Duration for the first on-screen reference, statistical difference exists between Polish voice over and Polish fansubs, as well as between Polish fansubs and original (English). At the same time, no statistical difference exists between Polish voice over and original (English).

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-339.3000, 95%CI=-572.1137 to -106.4863	p=0.0031
Polish Voice Over vs Original (English)	Diff=255.8000, 95%CI=-76.7245 to 588.3245	p=0.1579
Polish Fansubs vs Original (English)	Diff=595.1000, 95%CI=273.6260 to 916.5740	p=0.0002

Table 208: Tukey HSD Post-Hoc Test for Stimulus IV #1: AOI Gaze Duration

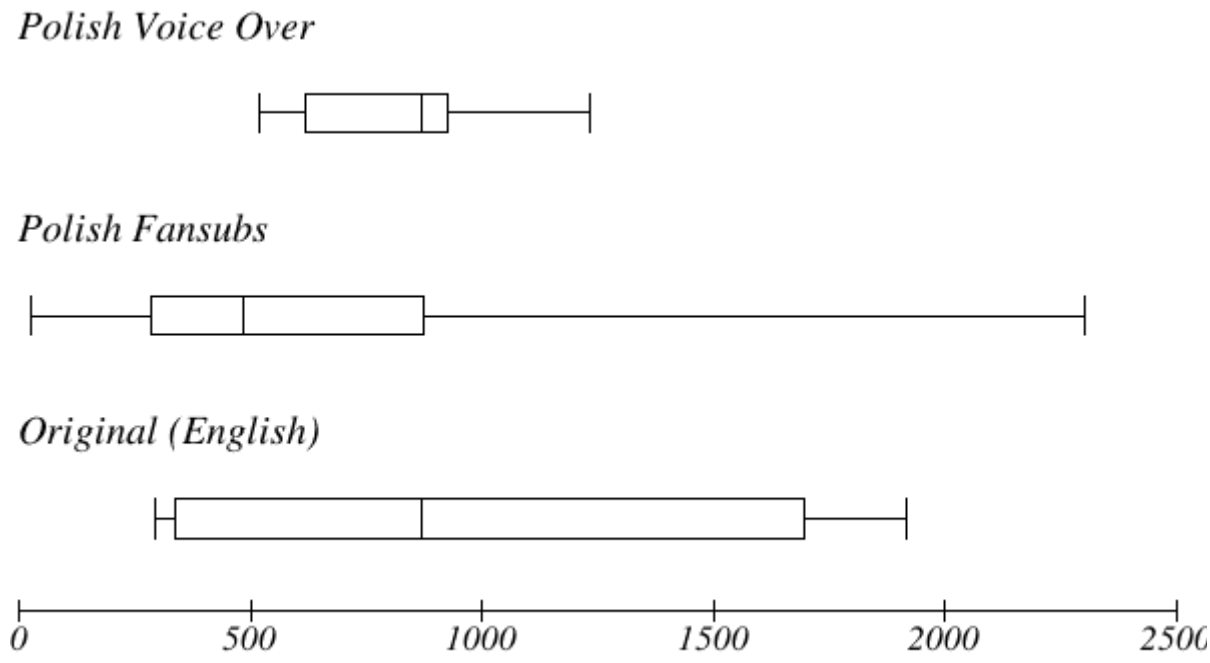


Figure 98: Stimulus IV #2: AOI Gaze Duration

The one-way ANOVA for the second SC reference (Table 211) showed that there is no statistical significance in terms of AOI Gaze Duration for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	402349.0097	2	201174.5049	0.7073	0.5005
Within Groups	9101384.1200	32	284418.2537		
Total	9503733.1297	34			

Table 209: One-Way ANOVA for Stimulus IV #2: AOI Gaze Duration

The Tukey HSD Post-Hoc Test (Table 212) showed that there is no statistical significance in terms of AOI Gaze Duration for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-152.3000, 95%CI=-635.1524 to 330.5524	p=0.7208
Polish Voice Over vs Original (English)	Diff=146.1000, 95%CI=-543.5512 to 835.7512	p=0.8619
Polish Fansubs vs Original (English)	Diff=298.4000, 95%CI=-368.3328 to 965.1328	p=0.5212

Table 210: Tukey HSD Post-Hoc Test for Stimulus IV #2: AOI Gaze Duration

The Glances Counts, however, display more differences between the two SC references and their AOIs (Table 213, Figures 99-100).

AOI Glances Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	1.1	1.0	1.0	2.0	1.0	1.0	0.3
Polish Fansubs	1.0	1.0	1.0	1.0	1.0	1.0	0.0
Original (English)	1.0	1.0	1.0	1.0	1.0	1.0	0.0
Polish Voice Over	1.7	2.0	1.0	3.0	1.0	2.0	0.6
Polish Fansubs	1.4	1.0	0.0	3.0	1.0	2.0	0.8
Original (English)	1.6	1.0	1.0	3.0	1.0	2.5	0.9

Table 211: Descriptive Statistics for Stimulus IV: AOI Glances Count

In the case of the first AOI, the number of glances was rather limited across all variants, with slightly higher Glances Count for Polish voice over.

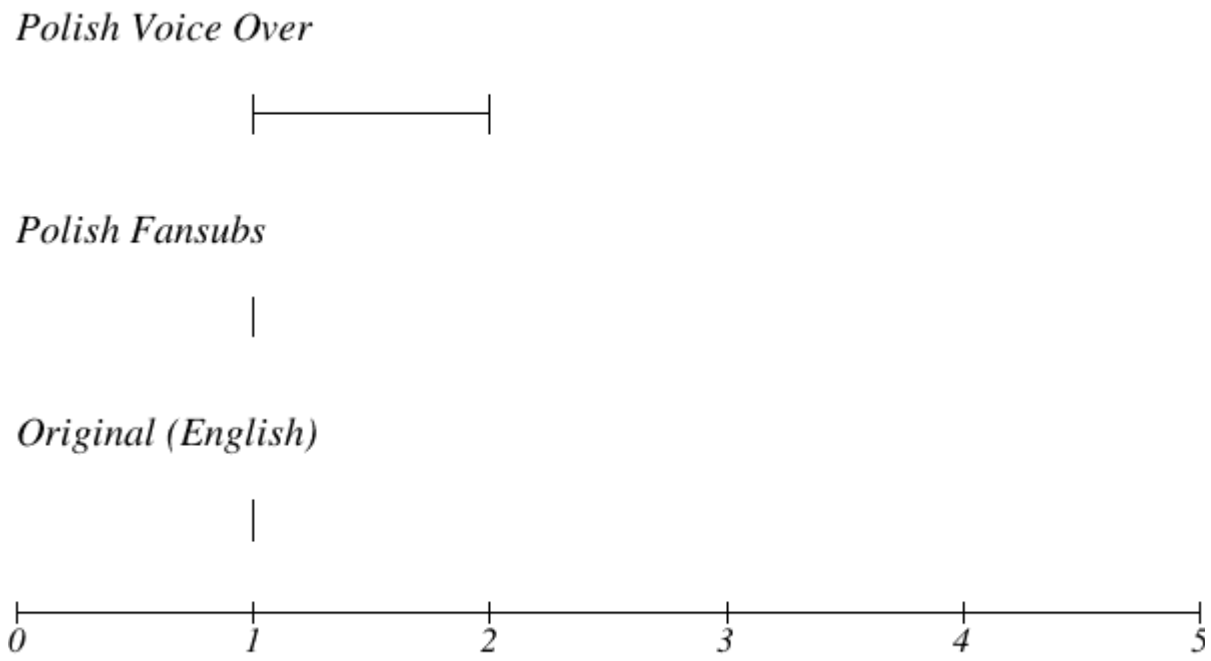


Figure 99: Stimulus IV #1: AOI Glances Count

The one-way ANOVA for the first SC reference (Table 214) showed that there is no statistical significance in terms of AOI Glances Count for the first on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0817	2	0.0409	1.2106	0.3113
Within Groups	1.0800	32	0.0337		
Total	1.1617	34			

Table 212: One-Way ANOVA for Stimulus IV #1: AOI Glances Count

The Tukey HSD Post-Hoc Test (Table 215) showed that there is no statistical significance in terms of AOI Glances Count for the first on-screen reference between any of the three variants. However, the results for Polish fansubs and original (English) were the same.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.1000, 95%CI=-0.2663 to 0.0663	p=0.3150
Polish Voice Over vs Original (English)	Diff=-0.1000, 95%CI=-0.3376 to 0.1376	p=0.5610
Polish Fansubs vs Original (English)	Diff=0.0000, 95%CI=-0.2297 to 0.2297	p=NaN

Table 213: Tukey HSD Post-Hoc Test for Stimulus IV #1: AOI Glances Count

The second SC reference was looked at more often and the results vary more cross the three groups – with slightly more glances in the original variant.

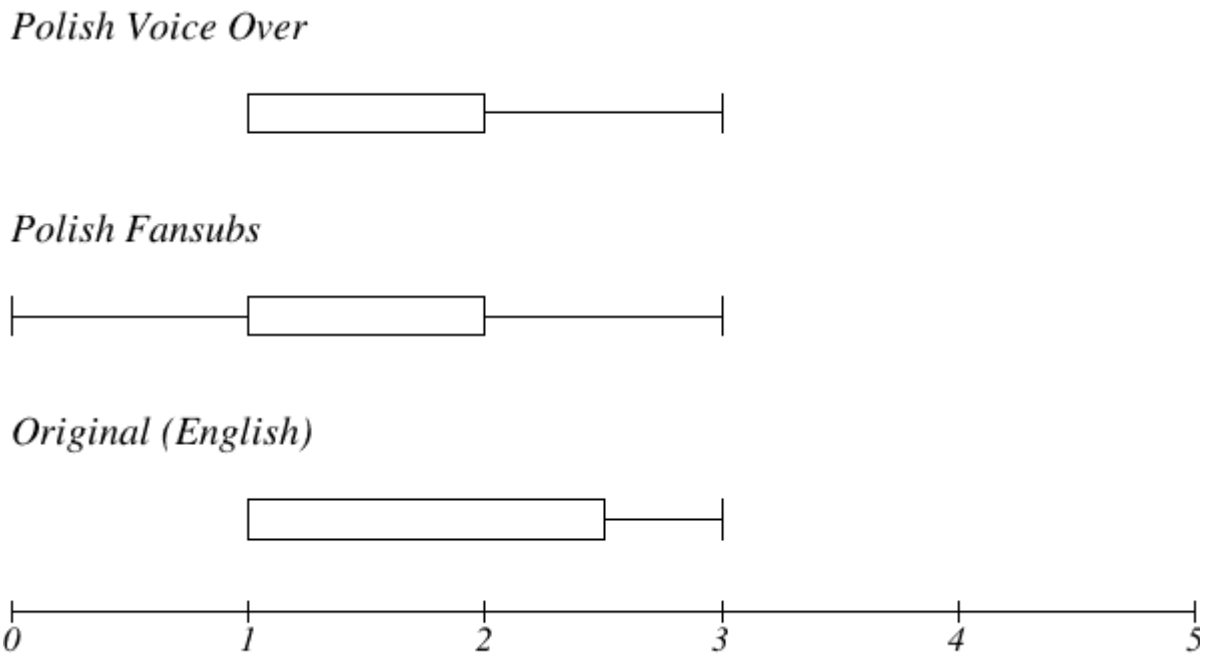


Figure 100: Stimulus IV #2: AOI Glances Count

The one-way ANOVA (Table 216) showed that there is no statistical significance in terms of AOI Glances Count for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.6840	2	0.3420	0.6148	0.5470
Within Groups	17.8000	32	0.5562		
Total	18.4840	34			

Table 214: One-Way ANOVA for Stimulus IV #2: AOI Glances Count

The Tukey HSD Post-Hoc Test (Table 217) showed that there is no statistical significance in terms of AOI Glances Count for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.3000, 95%CI=-0.9753 to 0.3753	p=0.5260
Polish Voice Over vs Original (English)	Diff=-0.1000, 95%CI=-1.0645 to 0.8645	p=0.9649
Polish Fansubs vs Original (English)	Diff=0.2000, 95%CI=-0.7324 to 1.1324	p=0.8587

Table 215: Tukey HSD Post-Hoc Test for Stimulus IV #2: AOI Glances Count

A similar trend may be observed in terms of AOI Revisits (Table 218, Figures 101-102). The first SC reference is not revisited at all in two of the three groups (Polish fansubs and the original), with marginal revisits in the Polish voice over variant.

AOI Revisits							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	0.1	0.0	0.0	1.0	0.0	0.0	0.3
Polish Fansubs	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Original (English)	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Polish Voice Over	0.7	1.0	0.0	2.0	0.0	1.0	0.6
Polish Fansubs	0.6	0.5	0.0	2.0	0.0	1.0	0.7
Original (English)	0.6	0.0	0.0	2.0	0.0	1.5	0.9

Table 216: Descriptive Statistics for Stimulus IV: AOI Revisits

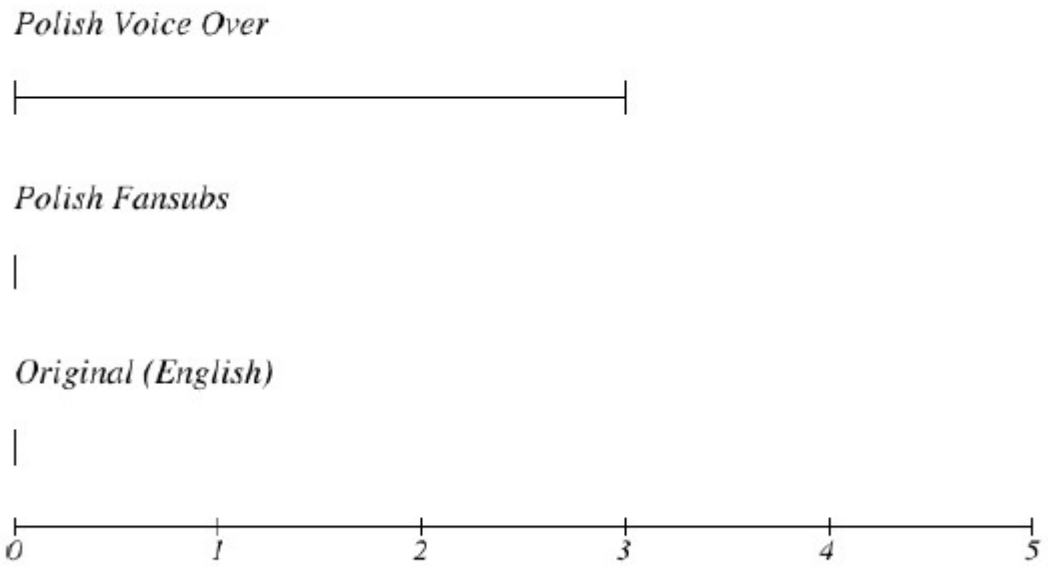


Figure 101: Stimulus IV #1: AOI Revisits

The one-way ANOVA for the first SC reference (Table 219) showed that there is no statistical significance in terms of AOI Revisits for the first on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0817	2	0.0409	1.2106	0.3113
Within Groups	1.0800	32	0.0338		
Total	1.1617	34			

Table 217: One-Way ANOVA for Stimulus IV #1: AOI Revisits

The Tukey HSD Post-Hoc Test (Table 220) showed that there is no statistical significance in terms of AOI Revisits for the first on-screen reference between any of the three variants. However, the results for Polish fansubs and original (English) were the same.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.1000, 95%CI=-0.2663 to 0.0663	p=0.3150

Polish Voice Over vs Original (English)	Diff=-0.1000, 95%CI=-0.3376 to 0.1376	p=0.5610
Polish Fansubs vs Original (English)	Diff=0.0000, 95%CI=-0.2297 to 0.2297	p=NaN

Table 218: Tukey HSD Post-Hoc Test for Stimulus IV #1: AOI Revisits

A higher rate of revisits has been observed for the second SC reference, with more revisits for the original (English) version.

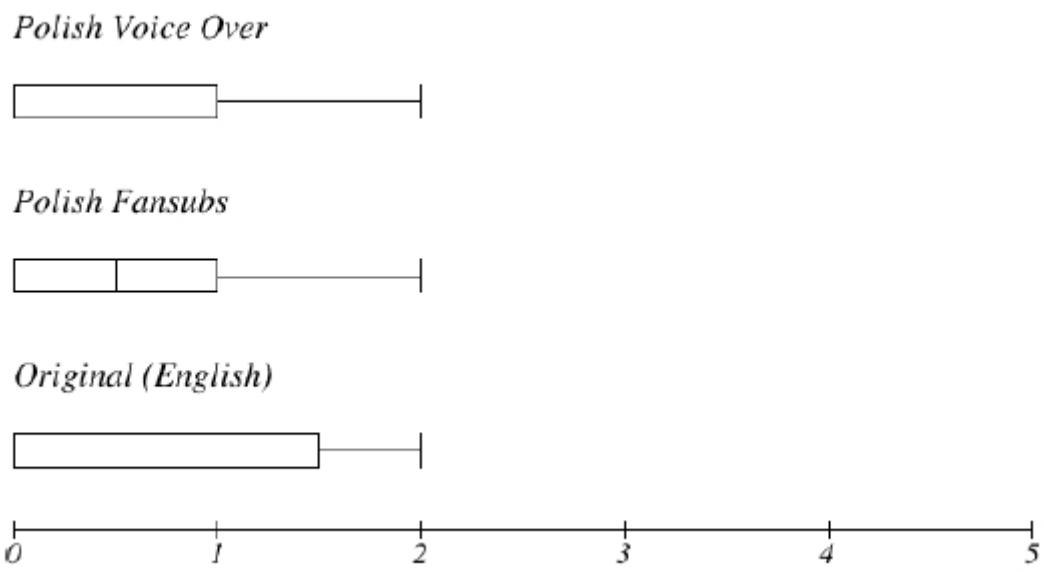


Figure 102: Stimulus IV #2: AOI **Revisits**

The one-way ANOVA (Table 221) showed that there is no statistical significance in terms of AOI Revisits for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0817	2	0.0409	0.0849	0.9188
Within Groups	15.4000	32	0.4812		
Total	15.4817	34			

Table 219: One-Way ANOVA for Stimulus IV #2: AOI Revisits

The Tukey HSD Post-Hoc Test (Table 222) showed that there is no statistical significance in terms of AOI Revisits for the second on-screen reference between any of the three variants.

However, the results for Polish fansubs and original (English) were the same.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.1000, 95%CI=-0.7281 to 0.5281	p=0.9193
Polish Voice Over vs Original (English)	Diff=-0.1000, 95%CI=-0.9971 to 0.7971	p=0.9595
Polish Fansubs vs Original (English)	Diff=0.0000, 95%CI=-0.8673 to 0.8673	p=NaN

Table 220: Tukey HSD Post-Hoc Test for Stimulus IV #2: AOI Revisits

Accordingly, also the AOI Fixation Count (Table 223, Figures 103-104) is higher for the second SC reference across experiment variants.

AOI Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	2.0	2.0	1.0	4.0	1.0	3.0	1.0
Polish Fansubs	1.2	1.0	1.0	2.0	1.0	1.5	0.4
Original (English)	1.8	1.5	1.0	3.0	1.0	2.5	1.0
Polish Voice Over	2.2	2.0	1.0	4.0	2.0	2.5	0.8
Polish Fansubs	2.0	2.0	1.0	4.0	1.0	3.0	1.0
Original (English)	2.4	3.0	1.0	4.0	1.0	3.5	1.3

Table 221: Descriptive Statistics for Stimulus IV: AOI Fixation Count

When looking at the first SC reference in the AOI, viewers of Polish voice over displayed more fixations, with original (English) on the second position, and the least fixations in the variant with Polish fansubs. This is not surprising, since paying more attention to the AOI might have been made more challenging for the group who also followed the captions.

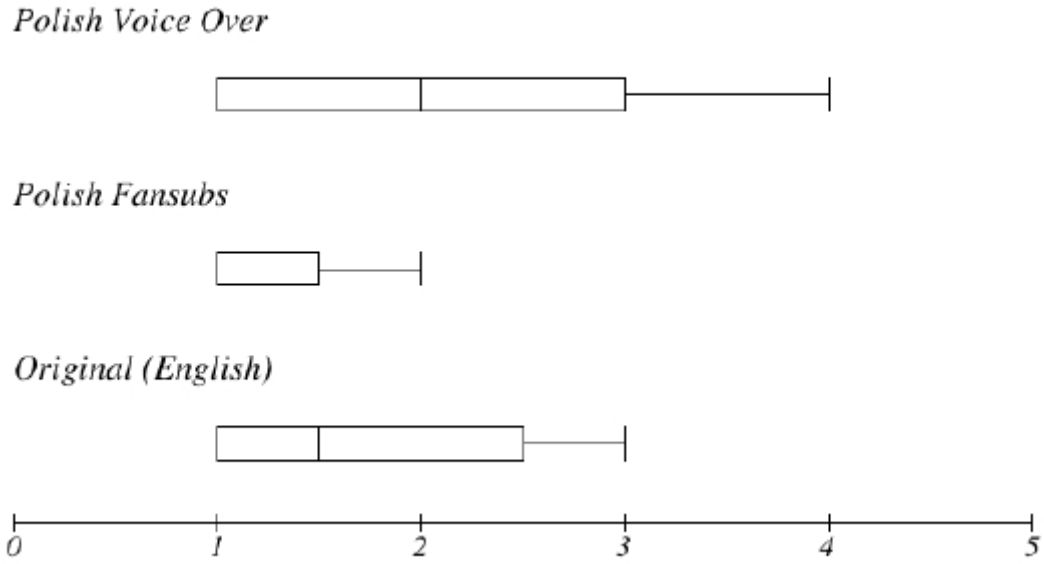


Figure 103: Stimulus IV #1: AOI Fixation Count

The one-way ANOVA for the first SC reference (Table 224) showed that there is statistical significance in terms of AOI Fixation Count for the first on-screen reference between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	4.9897	2	2.4949	4.3015	0.0222
Within Groups	18.5600	32	0.5800		
Total	23.5497	34			

Table 222: One-Way ANOVA for Stimulus IV #1: AOI Fixation Count

Moreover, the Tukey HSD Post-Hoc Test (Table 225) showed that in terms of AOI Fixation Count for the first on-screen reference, statistical difference exists between Polish voice over and Polish fansubs, which indicates that there are, indeed, significant differences between the viewing styles of the two modalities. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.8000, 95%CI=-1.4895 to -0.1105	p=0.0201
Polish Voice Over vs Original (English)	Diff=-0.2000, 95%CI=-1.1848 to 0.7848	p=0.8723
Polish Fansubs vs Original (English)	Diff=0.6000, 95%CI=-0.3521 to 1.5521	p=0.2824

Table 223: Tukey HSD Post-Hoc Test for Stimulus IV #1: AOI Fixation Count

In the case of the second SC reference, however, the original (English) version displays the highest fixation count, with Polish fansubs on the second position, and Polish voice over with the lowest count.

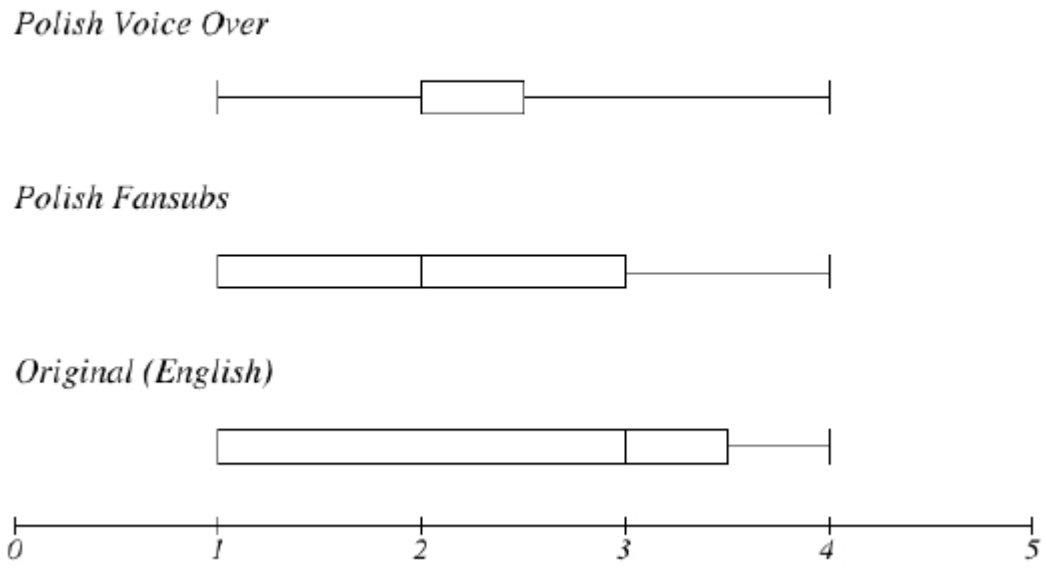


Figure 104: Stimulus IV #2: AOI Fixation Count

The one-way ANOVA for the second SC reference (Table 226) showed that there is no statistical significance in terms of AOI Fixation Count for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.7154	2	0.3577	0.3760	0.6896
Within Groups	30.4400	32	0.9512		
Total	31.1554	34			

Table 224: One-Way ANOVA for Stimulus IV #2: AOI Fixation Count

The Tukey HSD Post-Hoc Test (Table 227) showed that there is no statistical significance in terms of AOI Fixation Count for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.2000, 95%CI=-1.0830 to 0.6830	p=0.8439
Polish Voice Over vs Original (English)	Diff=0.2000, 95%CI=-1.0612 to 1.4612	p=0.9199
Polish Fansubs vs Original (English)	Diff=0.4000, 95%CI=-0.8193 to 1.6193	p=0.7020

Table 225: Tukey HSD Post-Hoc Test for Stimulus IV #2: AOI Fixation Count

The overall Fixation Count patterns, show some resemblance between Polish voice over and Polish fansubs (Table 228 and Figure 105). These show to some extent a reverse trend to the AOI Fixation Count.

Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	190.5	193.0	148.0	251.0	165.0	210.0	30.3
Polish Fansubs	180.1	208.0	18.0	240.0	158.0	226.5	60.9
Original (English)	131.0	133.0	121.0	138.0	124.5	136.5	6.7

Table 226: Descriptive Statistics for Stimulus IV: Fixation Count

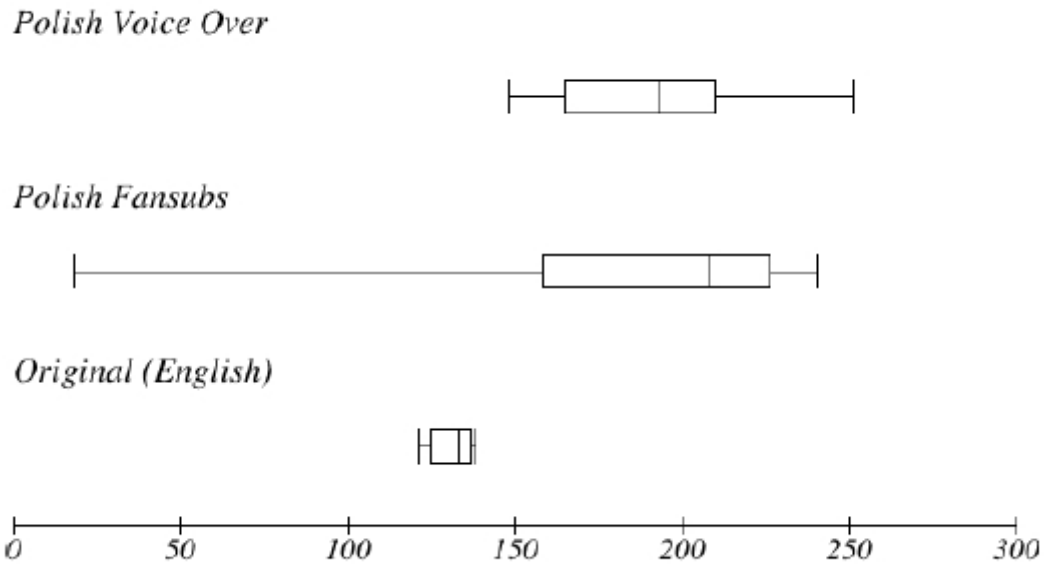


Figure 105: Stimulus IV: Fixation Count

The one-way ANOVA (Table 229) showed that there is no statistical significance in terms of overall Fixation Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	13112.5274	2	6556.2637	2.9743	0.0654
Within Groups	70537.6000	32	2204.3000		
Total	83650.1274	34			

Table 227: One-Way ANOVA for Stimulus IV: Fixation Count

The Tukey HSD Post-Hoc Test (Table 230) showed that there is no statistical significance in terms of overall Fixation Count between any of the three variants. However, the results for Polish voice over and original (English) are on the verge of statistical significance.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-10.4000, 95%CI=-52.9080 to 32.1080	p=0.8205
Polish Voice Over vs Original (English)	Diff=-59.5000, 95%CI=-120.2136 to 1.2136	p=0.0557
Polish Fansubs vs Original (English)	Diff=-49.1000, 95%CI=-107.7960 to 9.5960	p=0.1154

Table 228: Tukey HSD Post-Hoc Test for Stimulus IV: Fixation Count

Furthermore, the AOI Average Fixation Duration for both SC references (Table 231, Figures 106-107) display similar patterns.

AOI Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over #1	425.7	370.6	158.0	813.3	242.9	640.0	227.2
Polish Fansubs #1	330.4	274.0	83.9	608.0	153.4	518.7	198.8
Original (English) #1	640.8	677.0	389.3	820.0	471.6	810.0	206.8
Polish Voice Over #2	424.6	406.0	89.4	1120.0	281.2	450.0	244.8
Polish Fansubs #2	343.6	237.9	125.6	1127.8	181.1	412.0	281.8
Original (English) #2	347.9	336.0	262.6	427.1	278.2	423.6	73.9

Table 229: Descriptive Statistics for Stimulus IV: AOI Average Fixation Duration [ms]

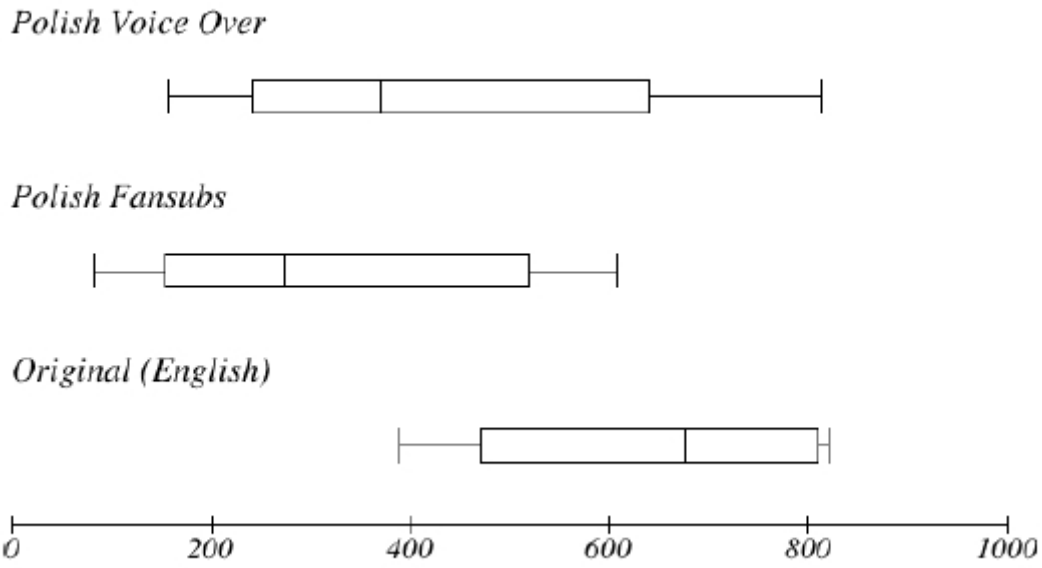


Figure 106: Stimulus IV #1: AOI Average Fixation Duration [ms]

The one-way ANOVA for the first SC reference (Table 232) showed that there is statistical significance in terms of AOI Average Fixation Duration for the first on-screen reference between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	377261.6040	2	188630.8020	4.2423	0.0232
Within Groups	1422846.0800	32	44463.9400		
Total	1800107.6840	34			

Table 230: One-Way ANOVA for Stimulus IV #1: AOI Average Fixation Duration [ms]

More specifically, the Tukey HSD Post-Hoc Test (table 233) showed that in terms of AOI Average Fixation Duration for the first on-screen reference, statistical difference exists between Polish fansubs and original (English). At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-95.3000, 95%CI=-286.2148 to 95.6148	p=0.4465
Polish Voice Over vs Original (English)	Diff=215.1000, 95%CI=-57.5809 to 487.7809	p=0.1444
Polish Fansubs vs Original (English)	Diff=310.4000, 95%CI=46.7808 to 574.0192	p=0.0182

Table 231: Tukey HSD Post-Hoc Test for Stimulus IV #1: AOI Average Fixation Duration [ms]

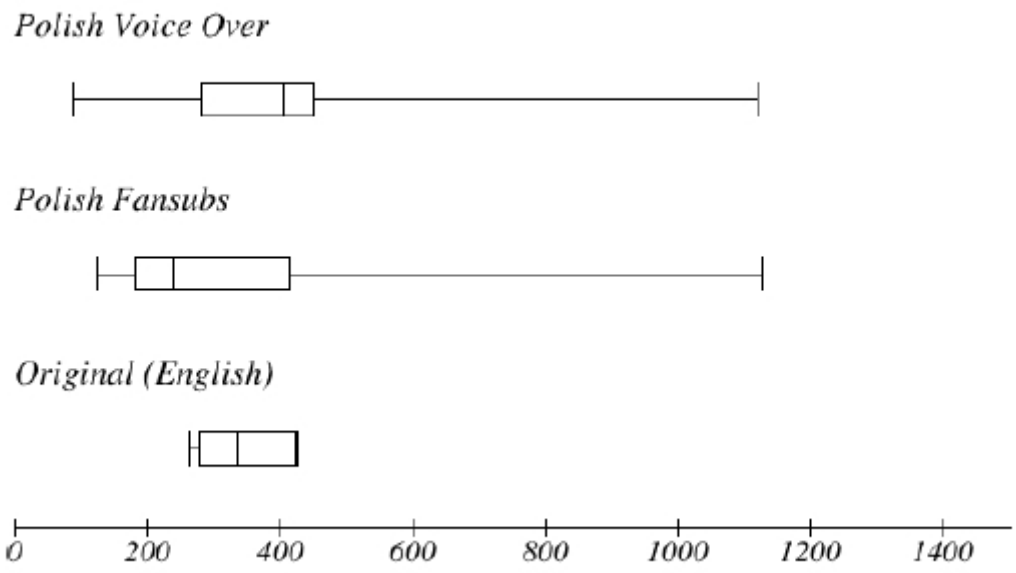


Figure 107: Stimulus IV #2: AOI Average Fixation Duration [ms]

The one-way ANOVA for the second SC reference (Table 234) showed that there is no statistical significance in terms of AOI Average Fixation Duration for the second on-screen reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	52398.3000	2	26199.1500	0.4168	0.6627
Within Groups	2011549.1600	32	62860.9113		
Total	2063947.4600	34			

Table 232: One-Way ANOVA for Stimulus IV #2: AOI Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 235) showed that there is no statistical significance in terms of AOI Average Fixation Duration for the second on-screen reference between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-81.0000, 95%CI=-308.0001 to 146.0001	p=0.6586
Polish Voice Over vs Original (English)	Diff=-76.7000, 95%CI=-400.9210 to 247.5210	p=0.8310
Polish Fansubs vs Original (English)	Diff=4.3000, 95%CI=-309.1465 to 317.7465	p=1.0001

Table 233: Tukey HSD Post-Hoc Test for Stimulus IV #2: AOI Average Fixation Duration [ms]

When examining overall Average Fixation Duration for the clip across the three variants (Table 236 and Figure 108), again, a similar arcuate pattern as in the case of the indicators above.

Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	305.3	296.5	216.5	410.6	251.2	357.4	62.2
Polish Fansubs	234.7	250.0	140.3	349.2	202.1	258.3	57.1
Original (English)	381.9	389.4	252.4	463.4	319.1	440.9	78.8

Table 4: Descriptive Statistics for Stimulus IV: Average Fixation Duration [ms]

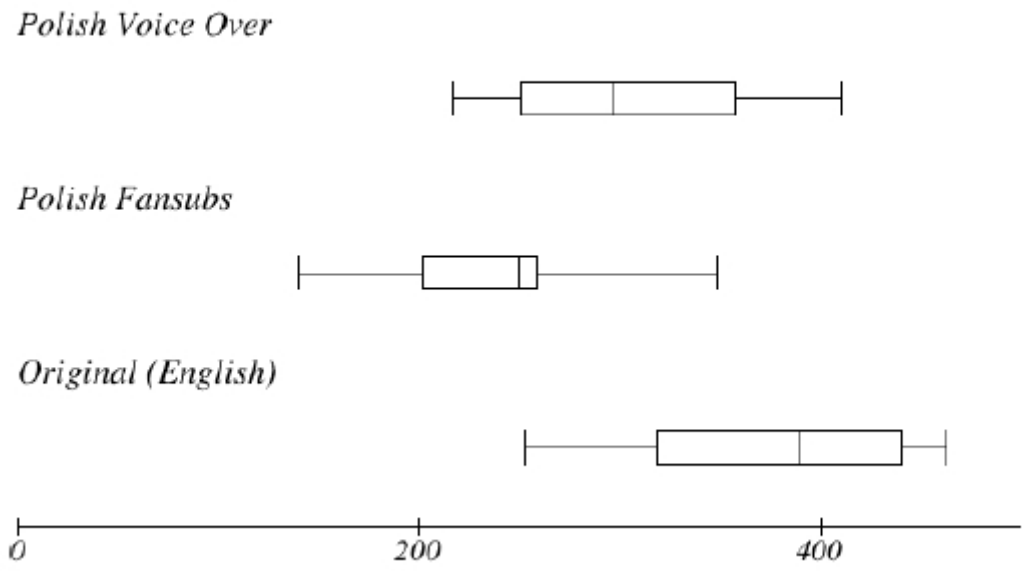


Figure 108: Stimulus IV: Average Fixation Duration [ms]

The one-way ANOVA (Table 237) showed that there is statistical significance in terms of overall Average Fixation Duration between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	94991.4674	2	47495.7337	12.3135	0.0001
Within Groups	123430.4000	32	3857.2000		
Total	218421.8674	34			

Table 234: One-Way ANOVA for Stimulus IV: Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 238) showed that in terms of overall Average Fixation Duration, statistical difference exists between Polish voice over and Polish fansubs, as well as between Polish fansubs and original (English). At the same time, no statistical difference exists between Polish voice over and original (English).

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-70.6000, 95%CI=-126.8305 to -14.3695	p=0.0113

Polish Voice Over vs Original (English)	Diff=76.6000, 95%CI=-3.7132 to 156.9132	p=0.0640
Polish Fansubs vs Original (English)	Diff=147.2000, 95%CI=69.5558 to 224.8442	p=0.0002

Table 235: Tukey HSD Post-Hoc Test for Stimulus IV: Average Fixation Duration [ms]

Additionally, a trend arcuated in the opposite direction may be observed when investigating the results for the saccadic count across the variants (Table 239 and Figure 109).

Saccade Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	199.5	197.0	150.0	268.0	171.0	222.0	34.7
Polish Fansubs	266.3	238.0	12.0	503.0	201.5	336.5	123.6
Original (English)	150.0	151.0	109.0	184.0	122.0	177.5	29.6

Table 236: Descriptive Statistics for Stimulus IV: Saccade Count

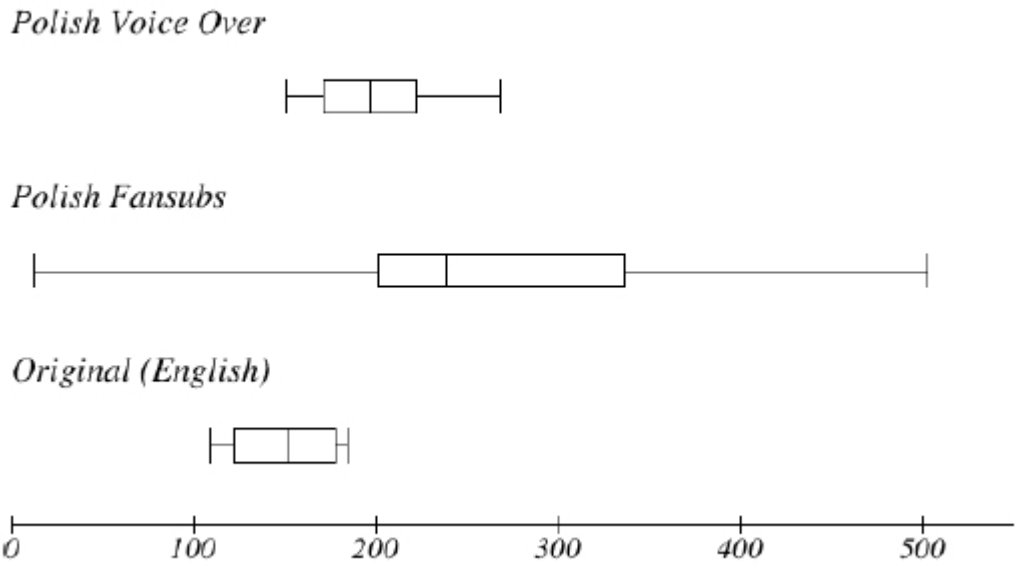


Figure 109: Stimulus IV: Saccade Count

The one-way ANOVA (Table 240) showed that there is statistical significance in terms of overall Saccade Count between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	65574.4269	2	32787.2134	3.9987	0.0282
Within Groups	262385.0800	32	8199.5338		
Total	327959.5069	34			

Table 237: One-Way ANOVA for Stimulus IV: Saccade Count

Moreover, the Tukey HSD Post-Hoc Test (Table 241) showed that in terms of overall Saccade Count, statistical difference exists between Polish fansubs and original (English). At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=66.8000, 95%CI=-15.1842 to 148.7842	p=0.1280
Polish Voice Over vs Original (English)	Diff=-49.5000, 95%CI=-166.5969 to 67.5969	p=0.5583
Polish Fansubs vs Original (English)	Diff=-116.3000, 95%CI=-229.5055 to -3.0945	p=0.0431

Table 238: Tukey HSD Post-Hoc Test for Stimulus IV: Saccade Count

In terms of average saccadic duration (Table 242 and Figure 110), it may be observed that the results for Polish voice over are relatively lower than for the other two variants. This, in light of longer Fixation Durations exhibited above, may indicate that the viewers have employed the so-called *focal mode*, which is "associated with the identification of object details and dominating later stages of scene exploration [which] is indicated by longer fixations embedded in short saccades" (Helo et.al. 2014: 1).

Saccade Duration Average [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	29.6	26.5	15.2	74.8	21.6	29.3	14.7
Polish Fansubs	48.0	48.4	40.2	64.2	42.0	52.6	7.0
Original (English)	49.4	51.4	38.5	54.1	43.8	54.0	6.4

Table 239: Descriptive Statistics for Stimulus IV: Saccade Duration Average [ms]

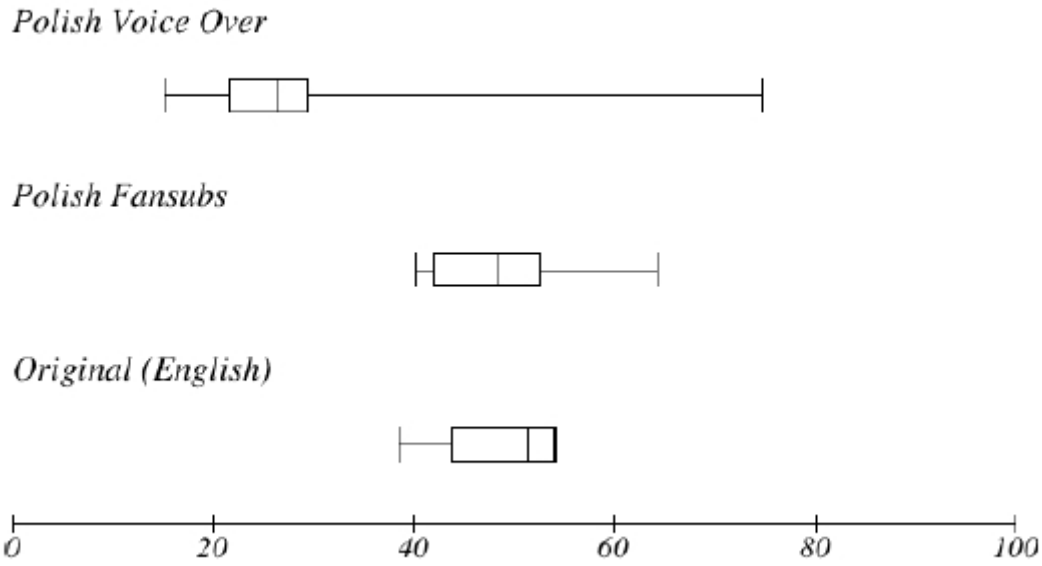


Figure 110: Stimulus IV: Saccade Duration Average [ms]

The one-way ANOVA (Table 243) showed that there is statistical significance in terms of overall Saccade Duration Average between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	2870.5989	2	1435.2994	12.9711	0.0001
Within Groups	3540.9200	32	110.6537		
Total	6411.5189	34			

Table 240: One-Way ANOVA for Stimulus IV: Saccade Duration Average [ms]

The Tukey HSD Post-Hoc Test (Table 244) showed that in terms of overall Saccade Duration Average, statistical difference exists between Polish voice over and Polish fansubs, as well as between Polish voice over and original (English). At the same time, no statistical difference exists between Polish fansubs and original (English).

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=18.4000, 95%CI=8.8760 to 27.9240	p=0.0001

Polish Voice Over vs Original (English)	Diff=19.8000, 95%CI=6.1970 to 33.4030	p=0.0032
Polish Fansubs vs Original (English)	Diff=1.4000, 95%CI=-11.7509 to 14.5509	p=0.9630

Table 241: Tukey HSD Post-Hoc Test for Stimulus IV: Saccade Duration Average [ms]

Furthermore, average saccadic amplitudes (Table 245 and Figure 111) are not far apart, with slightly higher results for original (English) variant, followed by Polish fansubs, and Polish voice over.

Saccade Amplitude Average [°]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	5.1	5.4	2.2	9.3	3.8	6.3	1.9
Polish Fansubs	8.0	5.7	3.4	39.0	5.3	7.4	8.1
Original (English)	7.4	7.4	4.0	10.1	5.5	9.2	2.2

Table 242: Descriptive Statistics for Stimulus IV: Saccade Amplitude Average [°]

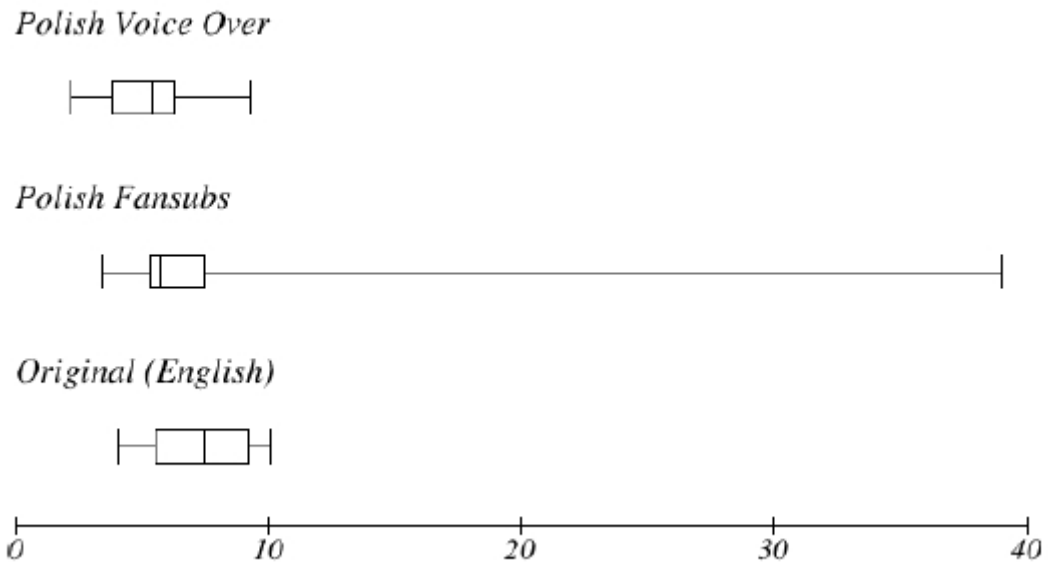


Figure 111: Stimulus IV: Saccade Amplitude Average [°]

The one-way ANOVA (Table 246) showed that there is no statistical significance in terms of overall Saccade Amplitude Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	63.8017	2	31.9009	0.9176	0.4097
Within Groups	1112.4400	32	34.7637		
Total	1176.2417	34			

Table 243: One-Way ANOVA for Stimulus IV: Saccade Amplitude Average [°]

The Tukey HSD Post-Hoc Test (table 247) showed that there is no statistical significance in terms of overall Saccade Amplitude Average between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=2.9000, 95%CI=-2.4383 to 8.2383	p=0.3867
Polish Voice Over vs Original (English)	Diff=2.3000, 95%CI=-5.3245 to 9.9245	p=0.7410
Polish Fansubs vs Original (English)	Diff=-0.6000, 95%CI=-7.9712 to 6.7712	p=0.9782

Table 244: Tukey HSD Post-Hoc Test for Stimulus IV: Saccade Amplitude Average [°]

Finally, in terms of blinking, the highest Blink Count (Table 248 and Figure 112) was recorded among the viewers who watched the clip with Polish fansubs.

Blink Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Polish Voice Over	12.4	10.0	2.0	34.0	7.0	17.0	8.3
Polish Fansubs	30.3	29.5	3.0	71.0	7.0	47.5	22.4
Original (English)	27.0	22.0	11.0	59.0	13.5	43.0	18.9

Table 245: Descriptive Statistics for Stimulus IV: Blink Count

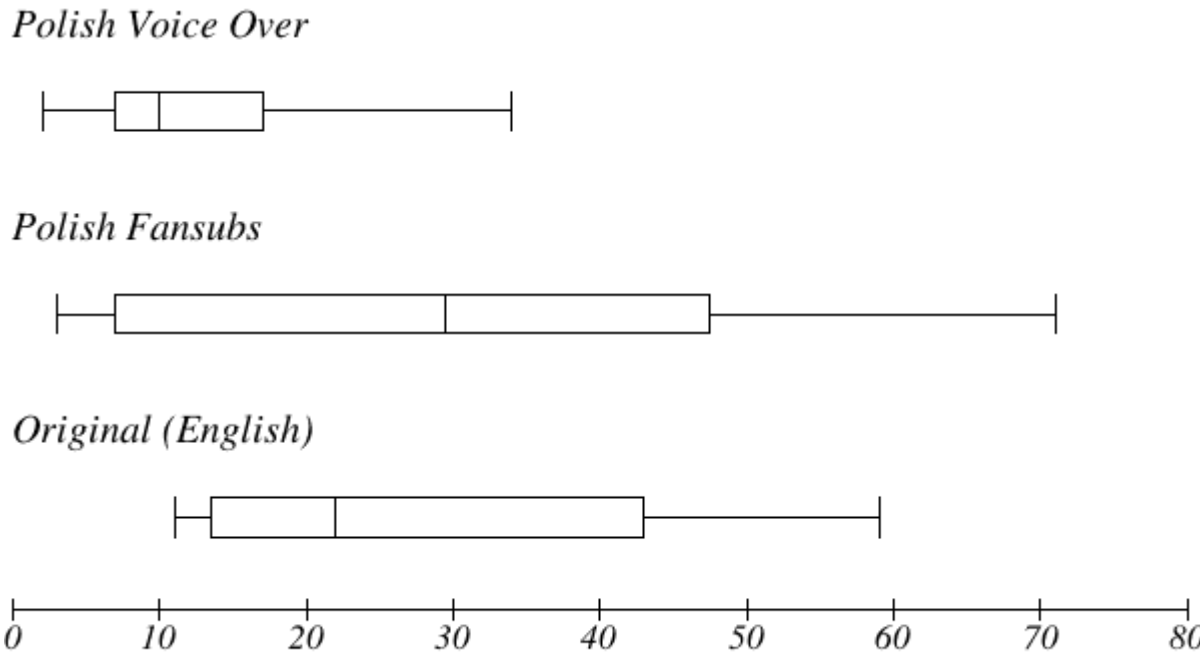


Figure 112: Stimulus IV: Blink Count

The one-way ANOVA (Table 249) showed that there is statistical significance in terms of overall Blink Count between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	2445.4760	2	1222.7380	3.8048	0.0329
Within Groups	10283.6800	32	321.3650		
Total	12729.1560	34			

Table 246: One-Way ANOVA for Stimulus IV: Blink Count

Moreover, the Tukey HSD Post-Hoc Test (Table 250) showed that in terms of overall Blink Count, statistical difference exists between Polish voice over and Polish fansubs. At the same time, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs:	Diff=17.9000, 95%CI=1.6694 to 34.1306	p=0.0281
Polish Voice Over vs Original (English)	Diff=14.6000, 95%CI=-8.5820 to 37.7820	p=0.2828
Polish Fansubs vs Original (English)	Diff=-3.3000, 95%CI=-25.7116 to 19.1116	p=0.9305

Table 247: Tukey HSD Post-Hoc Test for Stimulus IV: Blink Count

3.2.5.11 Feedback for Stimulus IV

On the basis of the provided responses (Tables 251-253), *The Simpsons*, is one of the most recognizable TV series – 76.92% of participants identified it and the rest provided some variation of the title of the production in the first group; 82.35% produced full title, 11.76% a variation of it, 5.88% could not recall the title but found the production familiar in the second group; 40% of subjects listed it in the last group, with 60% producing some variation of its title.

3.2.5.11.1 Stimulus IV: Variant I Overview

The majority of participants (69.23%) declared the clip with Polish voice over relatively funny – 15.38% thought it was very funny, and the same percentage believed it to be not very funny.

The majority of viewers (84.62%) successfully recalled the first SC reference. Curiously, in terms of the first on-screen SC reference, two subjects (P02 and P21) recalled the original first SC reference instead of the one that appeared in the voice over. Two people (15.38%) could not recall the first SC reference at all. In terms of the second SC reference, the results were slightly lower – 61.54% recalled the full SC reference, whereas 23.08% provided other answers than the one suggested by the Polish voice over, while two individuals (15.38%) could not recall it at all. In order to understand why was there a difference, it is important to check whether the participants spotted it on the screen. Although all participants had noticed the second SC reference before it was, mentioned in the dialogue, just 61.54% revisited it at that stage. Moreover, despite the fact that again, all subjects looked at the second SC reference during or after it had been mentioned, only one person revisited it again.

As regards whether the first SC reference was important in terms of its humorous value, only slightly more than a half of all participants (53.85%) deemed it as such, whereas the rest thought it was irrelevant. Furthermore, when it comes to the second SC reference, only 46.15% found it meaningful to them personally, with one person not being able to evaluate its significance.

Finally, all but one viewers (92.31%) were able to recall the fact that a translation has been offered.

Stimulus IV [*The Simpsons*] (Variant I): Polish Voice Over													
	P01	P02	P03	P04	P05	P06	P07	P08	P09	P10	P20	P21	P22
Recognizes the production [-1 – 2]*	2	1	2	2	2	1	2	2	2	2	1	2	2
Finds the clip funny [-2 – 2]**	0	-1	0	0	0	-1	1	1	0	0	0	0	0
Recalls the SC reference #1 [0 – 2]***	2	2	0	2	2	2	2	2	2	0	2	2	2
Recalls the SC reference #2 [0 – 2]***	1	2	1	2	2	1	2	2	2	0	2	0	2
Notices the SC reference #2 on the screen before it is mentioned in the dialogues [Yes=1/No=0]	1	1	1	1	1	1	1	1	1	1	1	1	1
Revisits the SC reference #2 on the screen before it is mentioned in the dialogues [Yes=1/No=0]	0	1	1	1	0	1	1	0	1	1	1	0	0
Looks at the SC reference #2 on the screen during/after it is mentioned in the dialogues [Yes=1/No=0]	1	1	1	1	1	1	1	1	1	1	1	1	1
Revisits the SC reference #2 on the screen during/after it is mentioned in the dialogues [Yes=1/No=0]	0	1	0	0	0	0	0	0	0	0	0	0	0
Considers SC reference #1 of importance in terms of humor (objectively) [Yes=1/No=0]	1	0	1	0	0	0	1	1	1	0	1	1	0
Considers SC reference #2 meaningful (personally) [Yes=1/No=0/Unable to say=-1]	1	1	1	0	0	0	0	1	1	0	0	1	-1
Able to evaluate the translation/Noticed lack thereof (Yes=1/No=0)****	1	1	1	1	1	1	1	1	1	0	1	1	1

Table 248: Quantitative representation of experiment participants' Questionnaire answers to Stimulus IV [The Simpsons] (Variant I): Polish Voice Over

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

3.2.5.11.2 Stimulus IV: Variant II Overview

The version with Polish fansubs resulted in the fact that it was not perceived as very funny. 52.94% of subjects evaluated it as relatively funny, 35.29% as not very funny, and 11.7% thought it was not funny at all.

However, the majority of all participants was able to recall both SC references successfully – the first SC reference was identified by 82.35%, 11.76% chose a different translation than it occurred in the fansubbed version, and one person was unable to identify the SC reference. Notably, the majority of the viewers who succeeded in identifying the SC reference (76.47%) listed it in the closest literal translation based on the original English form that could be heard in the dialogue rather than the one that occurred in the fansubs. The second SC reference was identified correctly by 76.47%, with 17.65% providing a different option than the one listed in the fansubs, one person failed to recall the SC reference at all. It is also worth pointing out that contrary to Stimulus I, the results for noticing the second SC reference on the screen were lower – 70.59% had seen it before it was mentioned in the dialogue, yet only a half of these subjects revisited it (35.29%); Although 52.94% looked at the second SC reference again during or after it had been mentioned, none of them revisited it again.

Curiously, the majority of all viewers (88.24%) considered the first SC reference important in terms of its impact on the overall level of humor – one person did not think so, and another one was not able to evaluate its effect. However, in terms of the second SC reference, slightly above a half of all participants (58.82%) deemed it relevant to them personally.

Finally, 70.59% recalled translation, with 29.41% not being able to do so.

Stimulus IV [*The Simpsons*] (Variant II): Polish Fansubs																	
	P11	P12	P13	P14	P15	P16	P17	P26	P27	P28	P29	P30	P31	P32	P33	P34	P35
Recognizes the production (-1 – 2)*	2	2	2	2	2	2	1	2	0	2	2	2	2	2	2	1	2
Finds the clip funny (-2 – 2)**	-1	0	0	-1	0	-1	-2	-1	-2	0	0	0	0	-1	0	-1	0
Recalls the SC reference #1 (0 – 2)***	2	2	2	2	2	2	2	2	2	2	2	0	2	1	2	2	1
Recalls the SC reference #2 (0 – 2)***	2	2	2	1	2	2	2	1	2	2	1	2	2	0	2	2	2
Notices the SC reference #2 on the screen before it is mentioned in the dialogues (Yes=1/No=0)	1	0	1	1	1	1	0	0	0	1	1	1	1	1	1	0	1
Revisits the SC reference #2 on the screen before it is mentioned in the dialogues (Yes=1/No=0)	0	0	1	0	1	1	0	0	0	0	1	1	0	0	0	0	1
Looks at the SC reference #2 on the screen during/after it is mentioned in the dialogues (Yes=1/No=0)	1	0	1	1	1	0	0	1	0	0	1	1	0	0	1	1	0
Revisits the SC reference #2 on the screen during/after it is mentioned in the dialogues (Yes=1/No=0)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Considers SC reference #1 of importance in terms of humor (objectively) [Yes=1/No=0/Unable to say=-1]	1	1	1	1	1	1	1	1	-1	1	1	1	1	0	1	1	1
Considers SC reference #2 meaningful (personally) [Yes=1/No=0/Unable to say=-1]	0	1	1	1	1	1	0	1	0	0	1	-1	1	0	1	1	0
Able to evaluate the translation/Noticed lack thereof (Yes=1/No=0)****	0	0	1	1	1	1	0	1	1	1	0	1	1	1	0	1	1

Table 249: Quantitative representation of experiment participants' Questionnaire answers to Stimulus IV [The Simpsons] (Variant II): Polish Fansubs

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

3.2.5.11.3 Stimulus IV: Variant III Overview

The majority of viewers who watched the clip in the original (Table 253) perceived it as relatively funny (80%); only one person considered it not very funny.

However, the results for recalling SC references were more diverse – the first SC reference was correctly recalled, with the most literal translation, by 80%, with one person not being able to produce it at all. The second SC reference was more challenging – only one subject provided the closest equivalent in Polish, 60% opted for some alternatives, and one person was unable to identify the SC reference at all. This is again, likely the result of the fact that even though all participants had spotted it on the screen before it was mentioned in the dialogue, only 40% revisited it. Then, after it had occurred in the dialogue, 80% looked at it again, yet, none of them revisited it one more time. Although the majority considered the first SC reference to be of importance in terms of its humorous value (80%), only 40% of viewers considered the second SC reference to be relevant to them.

Finally, all participants were able to recall lack of translation.

Stimulus IV [*The Simpsons*] (Variant III): Original (English)					
	P18	P19	P23	P24	P25
Recognizes the production (-1 – 2)*	2	1	1	2	1
Finds the clip funny (-2 – 2)**	-1	0	0	0	0
Recalls the SC reference #1 (0 – 2)***	2	2	2	2	0
Recalls the SC reference #2 (0 – 2)***	0	1	1	1	2
Notices the SC reference #2 on the screen before it is mentioned in the dialogues (Yes=1/No=0)	1	1	1	1	1
Revisits the SC reference #2 on the screen before it is mentioned in the dialogues (Yes=1/No=0)	0	1	0	1	0
Looks at the SC reference #2 on the screen during/after it is mentioned in the dialogues (Yes=1/No=0)	1	1	0	1	1
Revisits the SC reference #2 on the screen during/after it is mentioned in the dialogues (Yes=1/No=0)	0	0	0	0	0
Considers SC reference #1 of importance in terms of humor (objectively) [Yes=1/No=0]	1	1	1	1	0
Considers SC reference #2 meaningful (personally) [Yes=1/No=0]	0	1	0	1	0
Able to evaluate the translation/Noticed lack thereof (Yes=1/No=0)****	1	1	1	1	1

Table 250: Quantitative representation of experiment participants' Questionnaire answers to Stimulus IV [The Simpsons] (Variant III): Original (English)

* -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.
** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.
*** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.
**** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).

3.2.5.11.4 Stimulus IV: Statistical Analysis of the Feedback

The following section first, presents an overview of DS for all variants of Stimulus IV (Tables 254-256), calculated on the basis of the summary of feedback presented above, are then discussed in a greater detail.

Stimulus IV [*The Simpsons*] (Variant I): Polish Voice Over							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.77	2	1	2	1.5	2	0.44
Finds the clip funny	0	0	-1	1	0	0	0.58
Recalls the SC reference #1	1.69	2	0	2	2	2	0.75
Recalls the SC reference #2	1.46	2	0	2	1	2	0.78
Notices the SC reference #2 on the screen before it is mentioned in the dialogues	1	1	1	1	1	1	0
Revisits the SC reference #2 on the screen before it is mentioned in the dialogues	0.62	1	0	1	0	1	0.51
Looks at the SC reference #2 on the screen during/after it is mentioned in the dialogues	1	1	1	1	1	1	0
Revisits the SC reference #2 on the screen during/after it is mentioned in the dialogues	0.08	0	0	1	0	0	0.28
Considers SC reference #1 of importance in terms of humor (objectively)	0.54	1	0	1	0	1	0.52
Considers SC reference #2 meaningful (personally)	0.38	0	-1	1	0	1	0.65
Able to evaluate the translation/Noticed lack thereof	0.92	1	0	1	1	1	0.28

Table 251: Descriptive Statistics for Questionnaire answers to Stimulus IV [The Simpsons] (Variant I): Polish Voice Over

Stimulus IV [*The Simpsons*] (Variant II): Polish Fansubs							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.76	2	0	2	2	2	0.56
Finds the clip funny	0.59	0	-2	0	-1	0	0.71
Recalls the SC reference #1	1.76	2	0	2	2	2	0.56
Recalls the SC reference #2	1.71	2	0	2	1.5	2	0.59
Notices the SC reference #2 on the screen before it is mentioned in the dialogues	0.71	1	0	1	0	1	0.47
Revisits the SC reference #2 on the screen before it is mentioned in the dialogues	0.35	0	0	1	0	1	0.49
Looks at the SC reference #2 on the screen during/after it is mentioned in the dialogues	0.53	1	0	1	0	1	0.51
Revisits the SC reference #2 on the screen during/after it is mentioned in the dialogues	0	0	0	0	0	0	0
Considers SC reference #1 of importance in terms of humor (objectively)	0.82	1	-1	1	1	1	0.53
Considers SC reference #2 meaningful (personally)	0.53	1	-1	1	0	1	0.62
Able to evaluate the translation/Noticed lack thereof	0.71	1	0	1	0	1	0.47

Table 252: Descriptive Statistics for Questionnaire answers to Stimulus IV [The Simpsons] (Variant II): Polish Fansubs

Stimulus IV [*The Simpsons*] (Variant III): Original (English)							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.40	1	1	2	1	2	0.55
Finds the clip funny	-0.20	0	-1	0	-0.5	0	0.45
Recalls the SC reference #1	1.60	2	0	2	1	2	0.89
Recalls the SC reference #2	1.00	1	0	2	0.5	1.5	0.71
Notices the SC reference #2 on the screen before it is mentioned in the dialogues	1	1	1	1	1	1	0
Revisits the SC reference #2 on the screen before it is mentioned in the dialogues	0.40	0	0	1	0	1	0.55
Looks at the SC reference #2 on the screen during/after it	0.80	1	0	1	0.5	1	0.45

is mentioned in the dialogues							
Revisits the SC reference #2 on the screen during/after it is mentioned in the dialogues	0	0	0	0	0	0	0
Considers SC reference #1 of importance in terms of humor (objectively)	0.80	1	0	1	0.5	1	0.45
Considers SC reference #2 meaningful (personally)	0.40	0	0	1	0	1	0.55
Able to evaluate the translation/Noticed lack thereof	1	1	1	1	1	1	0

Table 253: Descriptive Statistics for Questionnaire answers to Stimulus IV [The Simpsons] (Variant III): Original (English)

As it has already been stated, production recognition (Figure 113) remains high across the variants.

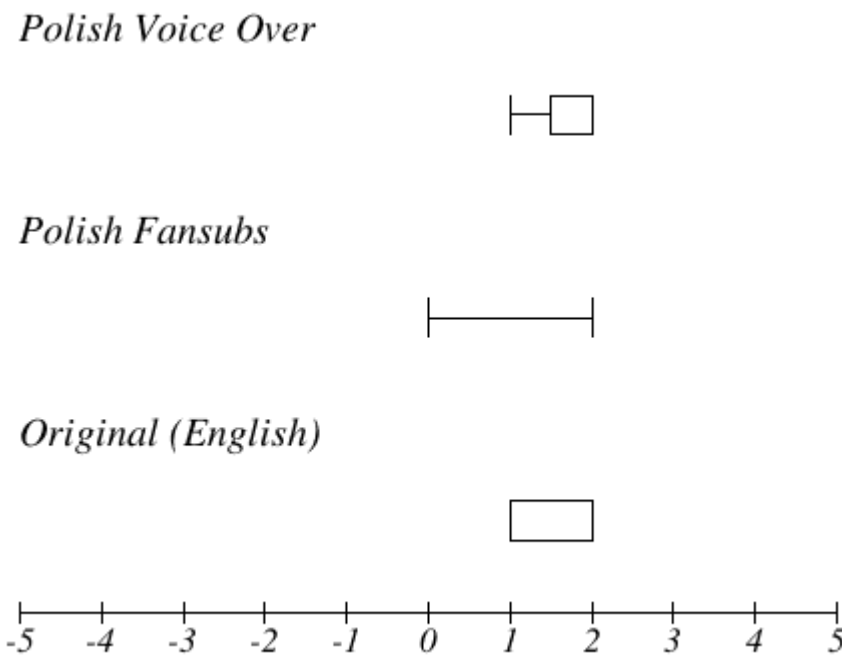


Figure 113: Stimulus IV: Production recognition

The one-way ANOVA (Table 257) showed that there is no statistical significance in terms of production recognition between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.5696	2	0.2848	1.0659	0.3563

Within Groups	8.5508	32	0.2672	
Total	9.1204	34		

Table 254: One-Way ANOVA for Stimulus IV: Production recognition

The Tukey HSD Post-Hoc Test (Table 258) proved that there is no statistical significance in terms of production recognition between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.0100, 95%CI=-0.4780 to 0.4580	p=0.9984
Polish Voice Over vs Original (English)	Diff=-0.3700, 95%CI=-1.0385 to 0.2985	p=0.3734
Polish Fansubs vs Original (English)	Diff=-0.3600, 95%CI=-1.0063 to 0.2863	p=0.3688

Table 255: Tukey HSD Post-Hoc Test for Stimulus IV: Production recognition

In terms of the perceived level of humor, however, significant differences may be observed (Figure 114). Polish voice over proved to be seen as the funniest variant, with the original in the second place, and Polish fansubs the least funny of all.

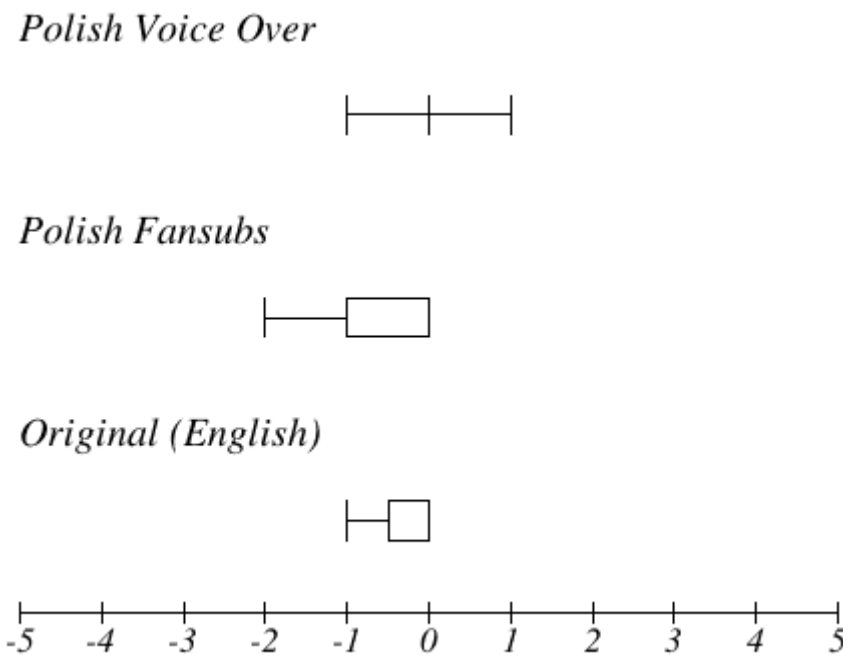


Figure 114: Stimulus IV: The level of humor

The one-way ANOVA (Table 259) showed that there is statistical significance in terms of level of humor between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	3.7880	2	1.8940	4.6937	0.0163
Within Groups	12.9124	32	0.4035		
Total	16.7004	34			

Table 256: One-Way ANOVA for Stimulus IV: The level of humor

Moreover, the Tukey HSD Post-Hoc Test (Table 260) showed that in terms of level of humor, statistical difference exists between Polish voice over and Polish fansubs. At the same times, no statistical difference exists between the remaining variants. However, Polish fansubs and original (English) are on the verge of statistical significance.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=0.5900, 95%CI=0.0149 to 1.1651	p=0.0434
Polish Voice Over vs Original (English)	Diff=-0.2000, 95%CI=-1.0214 to 0.6214	p=0.8220
Polish Fansubs vs Original (English)	Diff=-0.7900, 95%CI=-1.5841 to 0.0041	p=0.0514

Table 257: Tukey HSD Post-Hoc Test for Stimulus IV: The level of humor

Recollection of the first SC reference (Figure 115) remained high across the variants. However, the results for the original version were slightly less successful.

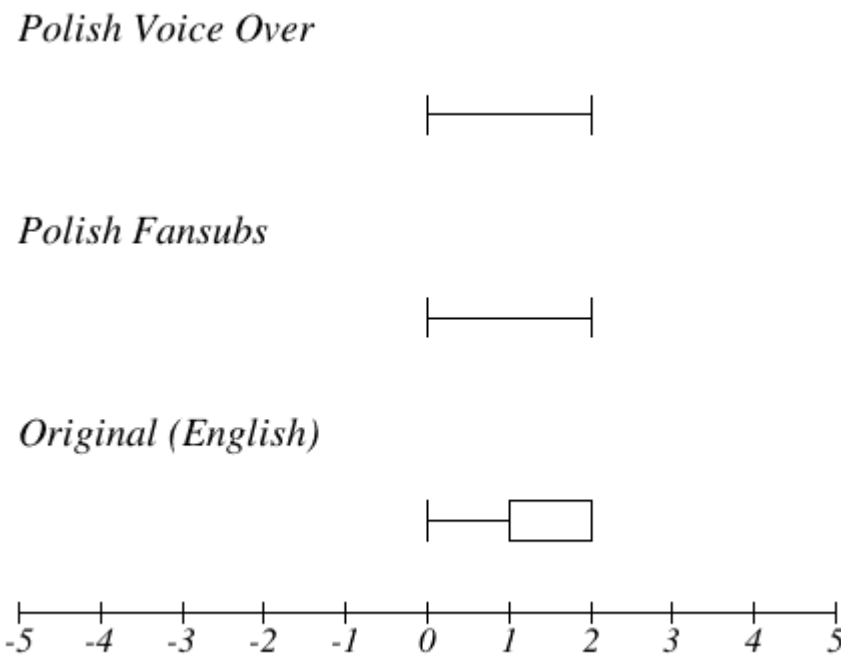


Figure 115: Stimulus IV: SC reference #1 recollection

The one-way ANOVA (Table 261) showed that there is no statistical significance in terms of

the first SC reference recollection between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.1082	2	0.0541	0.1159	0.8910
Within Groups	14.9360	32	0.4668		
Total	15.0442	34			

Table 258: One-Way ANOVA for Stimulus IV: SC reference #1 recollection

The Tukey HSD Post-Hoc Test (Table 262) showed that there is no statistical significance in terms of the first SC reference recollection between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=0.0700, 95%CI=-0.5486 to 0.6886	p=0.9583
Polish Voice Over vs Original (English)	Diff=-0.0900, 95%CI=-0.9735 to 0.7935	p=0.9661
Polish Fansubs vs Original (English)	Diff=-0.1600, 95%CI=-1.0141 to 0.6941	p=0.8902

Table 259: Tukey HSD Post-Hoc Test for Stimulus IV: SC reference #1 recollection

Differences may be observed in terms of recollection of the second SC reference (Figure 116). The most successful were the viewers of the version with Polish fansubs, followed by Polish voice over. The original version appears to have posed the greatest challenge in this respect.

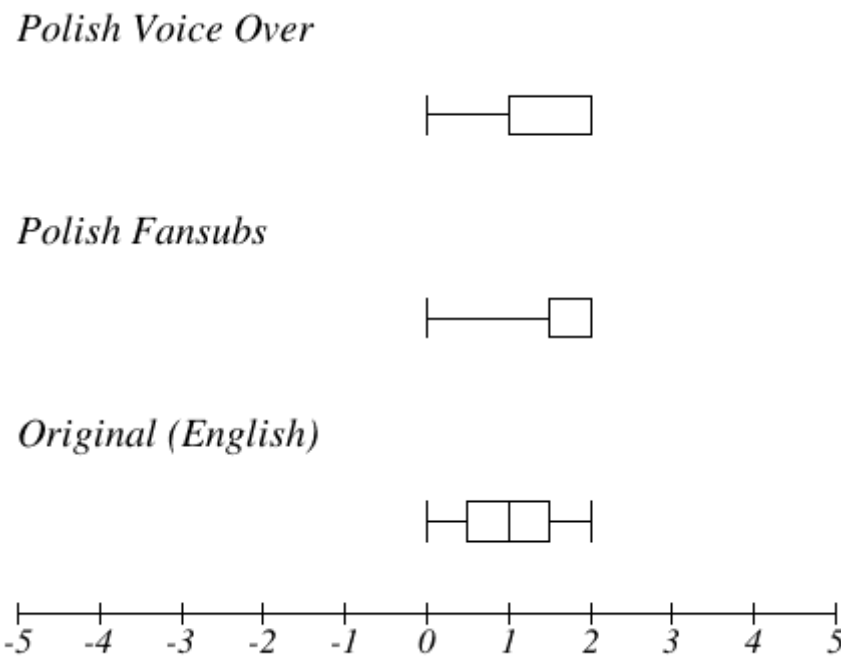


Figure 116: Stimulus IV: SC reference #2 recollection

The one-way ANOVA (Table 263) showed that there is no statistical significance in terms of the second SC reference recollection between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	2.0119	2	1.0059	2.1623	0.1316
Within Groups	14.8868	32	0.4652		
Total	16.8987	34			

Table 260: One-Way ANOVA for Stimulus IV: SC reference #2 recollection

The Tukey HSD Post-Hoc Test (Table 264) showed that there is no statistical significance in terms of the second SC reference recollection between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=0.2500, 95%CI=-0.3675 to 0.8675	p=0.5854
Polish Voice Over vs Original (English)	Diff=-0.4600, 95%CI=-1.3420 to 0.4220	p=0.4156
Polish Fansubs vs Original (English)	Diff=-0.7100, 95%CI=-1.5627 to 0.1427	p=0.1176

Table 261: Tukey HSD Post-Hoc Test for Stimulus IV: SC reference #2 recollection

When detecting the second SC reference for the first time before it was mentioned in the dialogue, almost all viewers in all groups were successful (Figure 117). Slightly worse results were displayed by the participants who watched the variant with Polish fansubs.

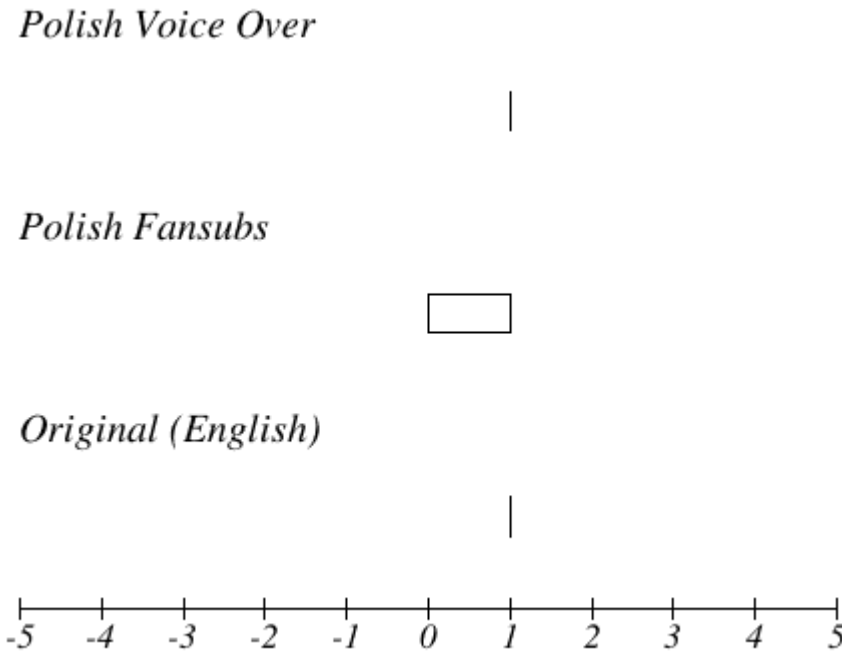


Figure 117: Stimulus IV: SC reference #2 detection on the screen (before mentioned in the dialogue)

The one-way ANOVA (Table 265) showed that there is statistical significance in terms of detection of the second on-screen SC reference between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.7353	2	0.3676	3.3285	0.0486
Within Groups	3.5344	32	0.1105		
Total	4.2697	34			

Table 262: One-Way ANOVA for Stimulus IV: SC reference #2 detection on the screen (before mentioned in the dialogue)

Despite that, the Tukey HSD Post-Hoc Test (Table 266) showed that there is no statistical significance in terms of detection of the second on-screen SC reference between any of the three variants – therefore the results were dispersed across the three groups. However, the results for Polish voice over and original (English) were the same.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.2900, 95%CI=-0.5909 to 0.0109	p=0.0607
Polish Voice Over vs Original (English)	Diff=0.0000, 95%CI=-0.4298 to 0.4298	p=NaN
Polish Fansubs vs Original (English)	Diff=0.2900, 95%CI=-0.1255 to 0.7055	p=0.2152

Table 263: Tukey HSD Post-Hoc Test for Stimulus IV: SC reference #2 detection on the screen (before mentioned in the dialogue)

All thee groups exhibited similar results for revisiting the second SC reference before mention in the dialogues (Figure 118).

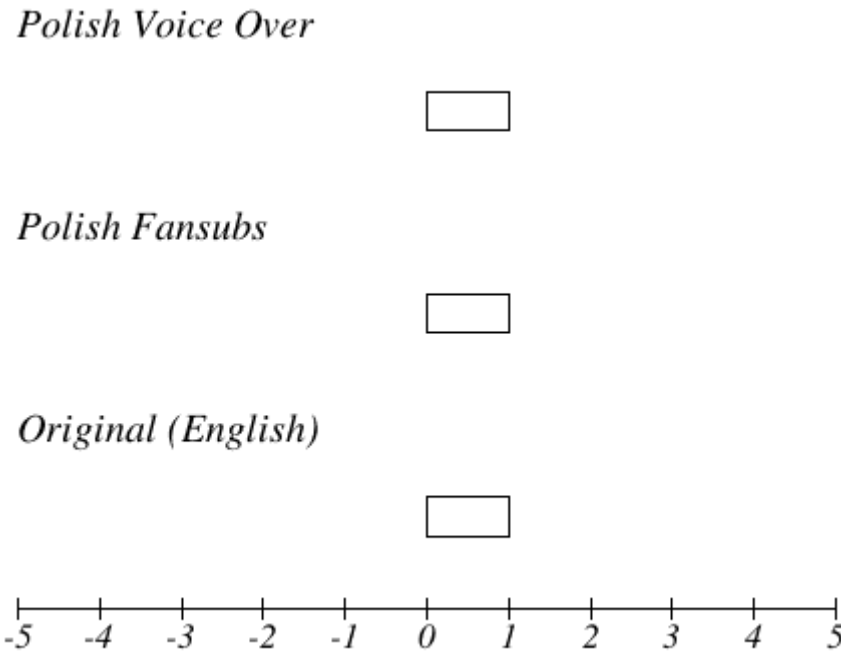


Figure 118: Stimulus IV: Revisiting SC reference #2 (before mention in the dialogue)

The one-way ANOVA (Table 267) showed that there is no statistical significance in terms of revisiting the second on-screen SC reference before mention in the dialogue between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.5563	2	0.2781	1.0890	0.3487
Within Groups	8.1728	32	0.2554		
Total	8.7291	34			

Table 264: One-Way ANOVA for Stimulus IV: Revisiting SC reference #2 (before mention in the dialogue)

The Tukey HSD Post-Hoc Test (Table 268) showed that there is no statistical significance in terms of revisiting the second on-screen SC reference before mention in the dialogue between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.2700, 95%CI=-0.7276 to 0.1876	p=0.3281
Polish Voice Over vs Original (English)	Diff=-0.2200, 95%CI=-0.8735 to 0.4335	p=0.6891
Polish Fansubs vs Original (English)	Diff=0.0500, 95%CI=-0.5818 to 0.6818	p=0.9794

Table 265: Tukey HSD Post-Hoc Test for Stimulus IV: Revisiting SC reference #2 (before mention in the dialogue)

The results, however, varied significantly in terms of looking at the second SC reference after is was mentioned in the dialogue (Figure 119). The viewers of the variant with Polish voice over scored the highest in this category, with original (English) second, and Polish fansubs variant that was less successful.

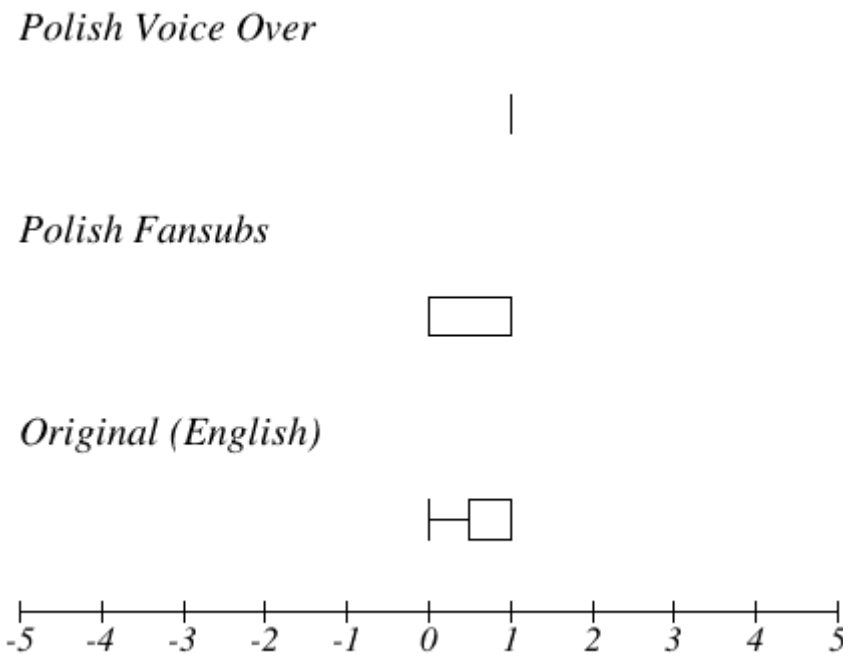


Figure 119: Stimulus IV: SC reference #2 detection (during/after mention in the dialogue)

The one-way ANOVA (Table 269) showed that there is statistical significance in terms of detection of the second on-screen SC reference during and/or after mention in the dialogue between the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.6462	2	0.8231	5.2978	0.0103
Within Groups	4.9716	32	0.1554		
Total	6.6178	34			

Table 266: One-Way ANOVA for Stimulus IV: SC reference #2 detection (during/after mention in the dialogue)

Moreover, the Tukey HSD Post-Hoc Test (Table 270) showed that in terms of detection of the second on-screen SC reference during and/or after mention in the dialogue, statistical difference exists between Polish voice over and Polish fansubs. At the same times, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.4700, 95%CI=-0.8269 to -0.1131	p=0.0077
Polish Voice Over vs Original (English)	Diff=-0.2000, 95%CI=-0.7097 to 0.3097	p=0.6044
Polish Fansubs vs Original (English)	Diff=0.2700, 95%CI=-0.2228 to 0.7628	p=0.3806

Table 267: Tukey HSD Post-Hoc Test for Stimulus IV: SC reference #2 detection (during/after mention in the dialogue)

Furthermore, in terms of revisiting the second SC reference again (Figure 120), the participants were almost equally unsuccessful across experiment variants.

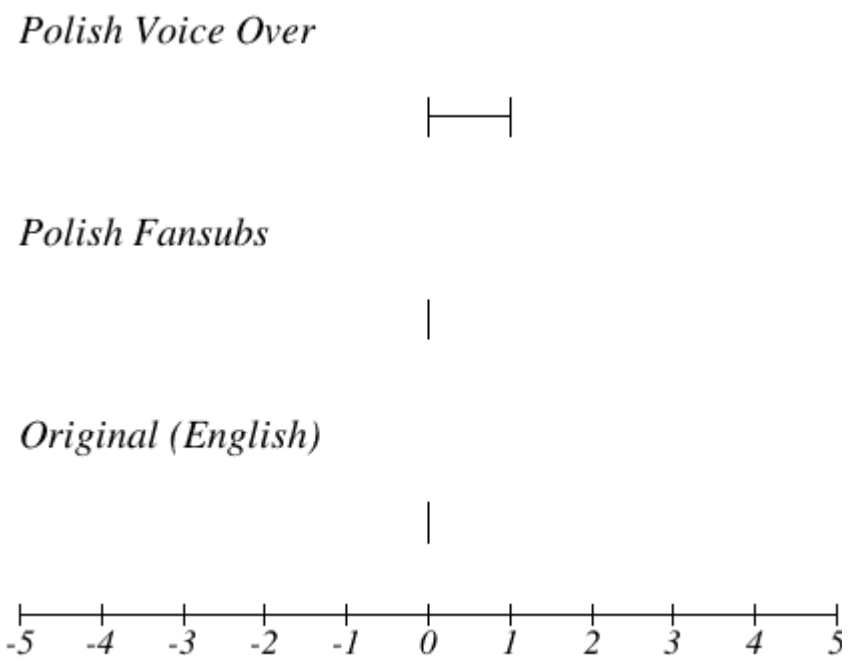


Figure 120: Stimulus IV: Revisiting SC reference #2 (during after mention in the dialogue)

The one-way ANOVA (Table 271) showed that there is no statistical significance in terms of revisiting the second on-screen SC reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0523	2	0.0261	0.8894	0.4208
Within Groups	0.9408	32	0.0294		
Total	0.9931	34			

Table 268: One-Way ANOVA for Stimulus IV: Revisiting SC reference #2 (during after mention in the dialogue)

The Tukey HSD Post-Hoc Test (Table 272) showed that there is no statistical significance in terms of revisiting the second on-screen SC reference between any of the three variants. However, the results for Polish fansubs and original (English) were the same.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.0800, 95%CI=-0.2352 to 0.0752	p=0.4241
Polish Voice Over vs Original (English)	Diff=-0.0800, 95%CI=-0.3017 to 0.1417	p=0.6525
Polish Fansubs vs Original (English)	Diff=0.0000, 95%CI=-0.2144 to 0.2144	p=NaN

Table 269: Tukey HSD Post-Hoc Test for Stimulus IV: Revisiting SC reference #2 (during after mention in the dialogue)

In terms of relevance of the second SC reference to overall level of humor (Fig. 121), it ranked highest among participants in the Polish fansubs variant. Original (English) version followed, with the SC reference in the Polish voice over version bearing the least significance in this regard.

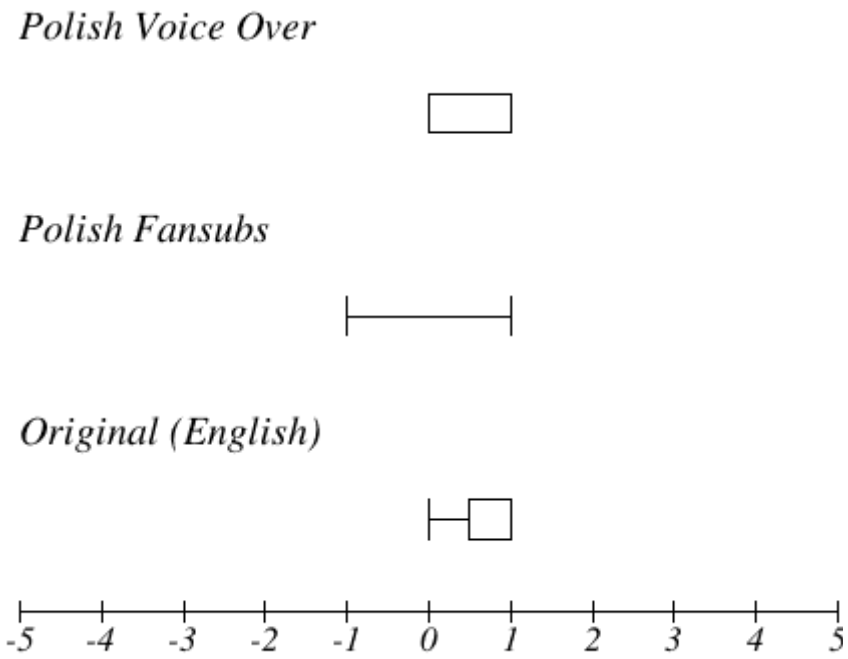


Figure 121: Stimulus IV: SC reference #2 relevance to overall level of humor

The one-way ANOVA (Table 273) showed that there is no statistical significance in terms of relevance of the second SC reference to overall level of humor between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.6216	2	0.3108	1.1633	0.3253
Within Groups	8.5492	32	0.2672		
Total	9.1708	34			

Table 270: One-Way ANOVA for Stimulus IV: SC reference #2 relevance to overall level of humor

The Tukey HSD Post-Hoc Test (Table 274) showed that there is no statistical significance in terms of relevance of the second SC reference to overall level of humor between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=0.2800, 95%CI=-0.1880 to 0.7480	p=0.3183

Polish Voice Over vs Original (English)	Diff=0.2600, 95%CI=-0.4084 to 0.9284	p=0.6096
Polish Fansubs vs Original (English)	Diff=-0.0200, 95%CI=-0.6662 to 0.6262	p=0.9968

Table 271: Tukey HSD Post-Hoc Test for Stimulus IV: SC reference #2 relevance to overall level of humor

Although on the basis of their individual responses, the viewers of the Polish fansubs considered the second SC reference the most meaningful to them personally, the statistical results show that there is not much difference between the three groups (Figure 122) – the majority of viewers deemed it irrelevant.

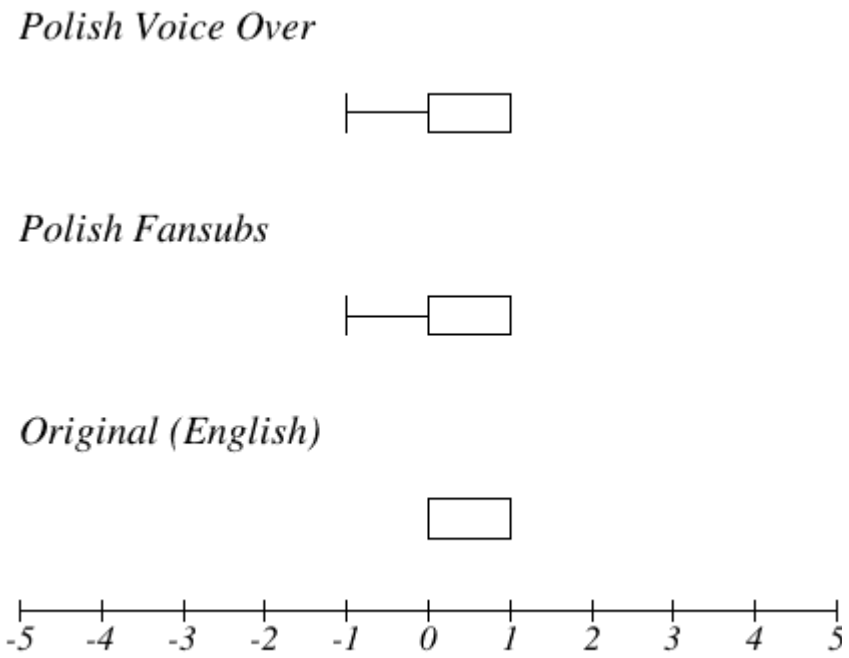


Figure 122: Stimulus IV: SC reference #2 meaningfulness to the audience

The one-way ANOVA (Table 275) showed that there is no statistical significance in terms of meaningfulness of the second SC references to the audience between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.1839	2	0.0919	0.2367	0.7906
Within Groups	12.4304	32	0.3885		
Total	12.6143	34			

Table 272: One-Way ANOVA for Stimulus IV: SC reference #2 meaningfulness to the audience

The Tukey HSD Post-Hoc Test (Tale 276) showed that there is no statistical significance in terms of meaningfulness of the second SC references to the audience between any of the

three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=0.1500, 95%CI=-0.4143 to 0.7143	p=0.7919
Polish Voice Over vs Original (English)	Diff=0.0200, 95%CI=-0.7860 to 0.8260	p=0.9980
Polish Fansubs vs Original (English)	Diff=-0.1300, 95%CI=-0.9092 to 0.6492	p=0.9118

Table 273: Tukey HSD Post-Hoc Test for Stimulus IV: SC reference #2 meaningfulness to the audience

Finally, as far as audience's ability to recall translation or lack thereof (Figure 123), the most successful were viewers of the original version, followed by Polish voice over variant, and Polish fansubs at the end.

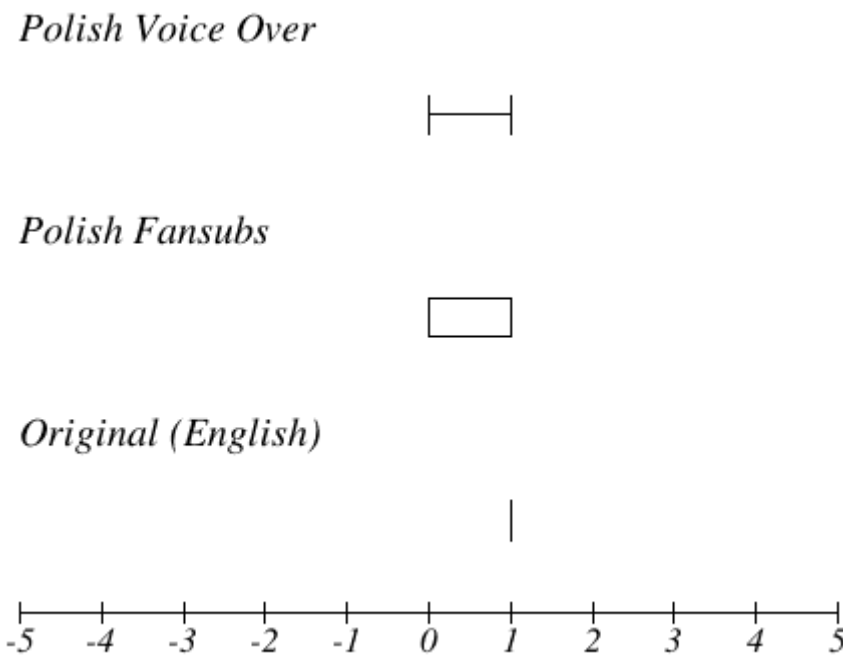


Figure 123: Stimulus IV: Audience's ability to recall translation/lack thereof

The one-way ANOVA (Table 277) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.4946	2	0.2473	1.7683	0.1869
Within Groups	4.4752	32	0.1398		
Total	4.9698	34			

Table 274: One-Way ANOVA for Stimulus IV: Audience's ability to recall translation/lack thereof

The Tukey HSD Post-Hoc Test (Table 278) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Voice Over vs Polish Fansubs	Diff=-0.2100, 95%CI=-0.5486 to 0.1286	p=0.2933
Polish Voice Over vs Original (English)	Diff=0.0800, 95%CI=-0.4036 to 0.5636	p=0.9132
Polish Fansubs vs Original (English)	Diff=0.2900, 95%CI=-0.1775 to 0.7575	p=0.2933

Table 275: Tukey HSD Post-Hoc Test for Stimulus IV: Audience's ability to recall translation/lack thereof

3.2.5.12 Stimulus IV: Summary of the Results

The fourth stimulus displayed the lacuna of media and the lacuna of customs and language both on the screen and in the dialogues. The clip contained two separate SC references. The differences in the length of the exposure in the versions with Polish voice over, Polish fansubs, and in the original (no AVT) varied. Although the first visual SC reference to *Master Chef: Extreme Snack Edition* appeared on the screen for 4.10" and to *a pork chop* lasted 2.02", the length of the text differed between the three versions, with slightly longer exposure in the case of Polish fansubs. Language and cultural immersion were enabled fully by the original. Polish voice over and Polish fansubs granted cultural immersion only to some extent.

Similarly to *South Park*, *The Simpsons* is one of the most recognizable TV series that was featured in the study, with high recognition rate. Here, again, Wundtian recognition is manifested. In terms of the perceived level of humor, however, considerable differences may be observed. Polish voice over proved to be seen as the funniest variant, with the original in the second place, and Polish fansubs the least funny of all. The greatest difference between Polish voice over and Polish fansubs was also statistically significant.

In terms of AOI Dwell Time, the results for the two SC references are similar to some extent. In both cases the viewers of the original spent more time in the AOIs. This is then followed by the Polish voice over version, with Polish fansubs coming in last. For the first on-screen reference, statistical difference exists between Polish voice over and Polish fansubs, as well as between Polish fansubs and original (English). At the same time, no statistical difference exists between Polish voice over and original (English), which shows that the two variants result in similar viewing styles. This trend is also somewhat reflected in the AOI Gaze Duration – again, for both SC references, the viewers of the original spent more time in AOIs, followed by Polish voice over version, with Polish fansubs at the last position. Statistical difference occurred between Polish voice over and Polish fansubs, as

well as between Polish fansubs and original (English). Again, Polish voice over and original (English) were rather alike.

The Glances Counts, however, display more differences between the two SC references and their AOIs. In the case of the first AOI, the number of glances was rather limited across all variants, with slightly higher Glances Count for Polish voice over. The second SC reference was looked at more often and the results vary more cross the three groups – with slightly more glances in the original variant. A similar trend may be observed in terms of AOI Revisits. The first SC reference was not revisited at all in two of the three groups (Polish fansubs and the original), with marginal revisits in the Polish voice over variant. However, the results for Polish fansubs and original (English) were the same. A higher rate of revisits has been observed for the second SC reference, with more revisits for the original version. However, the results for Polish fansubs and the original were the same.

Accordingly, the AOI Fixation Count is also higher for the second SC reference across experiment variants. When looking at the first SC reference in the AOI, viewers of Polish voice over displayed more fixations, with the original in the second position, and the least fixations in the variant with Polish fansubs. This is not surprising, since paying more attention to the AOI might have been made more challenging for the group who also followed the captions. For the first on-screen reference, statistical difference exists between Polish voice over and Polish fansubs, which indicates that there are, indeed, considerable differences between the viewing styles of the two modalities. At the same time, no statistical difference exists between the remaining variants. In the case of the second SC reference, however, the original (English) version displays the highest fixation count, with Polish fansubs on the second position, and Polish voice over with the lowest count. The overall Fixation Count patterns, show some resemblance between Polish voice over and Polish fansubs. These show to some extent a reverse trend to the AOI Fixation Count. Moreover, the results for Polish voice over and original (English) are on the verge of statistical significance. Furthermore, the AOI Average Fixation Duration for both SC references display similar patterns. For the first on-screen reference, statistical difference exists between Polish fansubs and original (English). At the same time, no statistical difference exists between the remaining variants. When examining overall Average Fixation Duration for the clip across the three variants, again, a similar arcuate pattern as in the case of the indicators above occurs. Statistical difference exists between Polish voice over and Polish fansubs, as well as between Polish fansubs and original (English).

Recollection of the first SC reference remained high across the variants. Here, partial report advantage proved successful. However, the results for the original version

were slightly less successful. Differences may be observed in terms of recollection of the second SC reference. The most successful were the viewers of the version with Polish fansubs – image reinforced by the text; followed by Polish voice over. The original version appears to have posed the greatest challenge in this respect, which was most likely due to the fact that it was immediately internalized without paying special attention to it, thus manifesting selective memory. In terms of relevance of the second SC reference to overall level of humor, it ranked highest among participants in the Polish fansubs variant. Original (English) version followed, with the SC reference in the Polish voice over version bearing the least significance in this regard. Although on the basis of their individual responses, the viewers of the Polish fansubs considered the second SC reference the most meaningful to them personally, the statistical results show that there is not much difference between the three groups – the majority of viewers deemed it irrelevant, thus pointing to the lack of culture repertoire necessary to consider it as meaningful.

Additionally, a trend arcuated in the opposite direction may be observed when investigating the results for the saccadic count across the variants. Statistical difference exists between Polish fansubs and the original (English). At the same time, no statistical difference exists between the remaining variants. In terms of average saccadic duration, it may be observed that the results for Polish voice over are relatively lower than for the other two variants. This, in light of longer Fixation Durations may indicate that the viewers have employed the so-called *focal mode.* Statistical difference exists between Polish voice over and Polish fansubs, as well as between Polish voice over and original (English). Furthermore, average saccadic amplitudes are not far apart, with slightly higher results for the original (English) variant – the viewers being able to examine the image more globally; followed by Polish fansubs, and Polish voice over. The lack of similarities between the original and Polish voice over (the variants without captions) is, however, rather surprising.

Finally, in terms of blinking, the highest Blink Count was recorded among the viewers who watched the clip with Polish fansubs. Statistical difference exists between Polish voice over and Polish fansubs, thus signifying that in the case of captions a viewer might be forced to blink more often.

3.2.5.13 Stimulus V (Madagascar): Dubbing Vis-à-Vis Polish Fansubs and Original

The last stimulus also consisted of two separate SC references (Table 279). The first one (San Diego) was first rendered in the Polish dubbing by means of a domesticating strategy, characteristic of this mode of AVT, into *Sopot* (a Polish resort city located at the seaside,

known for its landmark pier), therefore to some extent employing equivalence. Although *Sopot* is an easily recognizable SC reference for the target audience (enabling the emergence of a sense of belongingness), there is no zoo in the city. As a result, the key feature of the SC reference was not retained thus rooting the humor act that occurred in target text in the fact that the remark was even more absurd than in the original. However, next time the original SC reference to San Diego is retained fully by means of direct transfer – lack of consistency in translation likely generating confusion among Polish audience. Nevertheless, creating an element of surprise, the result achieved might have been similar to the intended one. Polish fansubs, on the other hand, employed direct transfer throughout the entire dialogue sequence. As such, this variant was more consistent, yet was less likely to resonate successfully with the Polish audience – identifying the denotation fully would require the Polish viewers to have access to the culture repertoire.

The second SC reference (*hippie culture*) was deal with in an according manner in both AVT modes. The dubbed version employed domestication in the form of a more recognizable by the target audience equivalent (*coupons for meat* and *Colorado potato beetle plague* – indirect references to the times of the infamous Polish People's Republic). Polish fansubs featured a literal translation of the original SC reference (*you've got flowers in yur hair and everybody is hugging everybody*). Here, the choices of the translators were chiefly guided by the current trends in dubbing and fansubbing in Poland, respectively – the dubbed version with far-reaching domestication (the translation was actually created by Bartosz Wierzbięta himself), whereas fansubs offering as literal translation as possible. Nevertheless, the end perception of the clip might have been strongly influenced by translators' decisions.

However, it should be borne in mind that this is the only stimulus that was based on a highly popular feature film, in which the SC reference occurs only in the dialogue, and does not appear on the screen. As such, no AOIs were marked. The purpose of incorporating this example was to verify what effect does the fact whether a SC reference is featured on the screen or not have on viewers.

Stimulus and Variant	Production's Title	ST/TT Reference Duration		Premiere Date in the U.S. and Poland
Stimulus V (Variants I-III)	*Madagascar*	(verbal) 3.03″ (caption) 2.76″	(verbal) 8.75″ (caption) 8.64″	May 27, 2005 // July 1, 2005

Type of Lacuna	Channel and Code	Humorous Element	
Lacuna of toponyms	1) Acoustic Channel: Linguistic Code and Paralinguistic Code	San Diego Zoo is known for being a pioneer in the concept of open-air, cageless exhibits that re-create natural animal habitats[21], but also for a number of animals that throughout the years tried o escape the premises.	
ST	TT		
[Gloria] Oh, look at us! We're all here together, safe and sound. [Melman] Yeah, here we are! Where exactly is *here*? [Melman] San Diego. [Gloria] San Diego? [Melman] I'm telling you, this could be the San Diego zoo.	**Variant I** **Polish Dubbing**	**Variant II** **Polish Fansubs**	**Variant III** **Original (English)**
	[Gloria] Och, tak się cieszę! Jesteśmy tu wszyscy razem, cali i zdrowi. [Melman] No, jesteśmy, fakt. A to tu, to znaczy: gdzie? [Melman] W Sopocie. [Gloria] Ale to gdzie jest molo? [Melman] A tak poważnie, to jest zoo w San Diego.	[Gloria] Spójrzcie, znowu jesteśmy razem, cali i zdrowi. [Melman] Tak, jesteśmy. [Gloria] Tylko gdzie? [Melman] San Diego. [Gloria] San Diego?	<*The same as ST*>
Context			
Four animals, former residents of a New York City zoo, land on an island. Happy, because they all survived, they try to figure out where are they.			
Type of Lacuna	Channel and Code	Humorous Element	
Lacuna of customs and language	1) Acoustic Channel: Linguistic Code and Paralinguistic Code	A reference to the hippie culture draws on the wild character of the place the animals are venturing through.	
ST	TT		
First they tell you "hey, we've got this great 'open plan' thing, let the animals run wild!". Next thing you know it's flowers in your hair and everybody's hugging everybody.	**Variant I** **Polish Dubbing**	**Variant II** **Polish Fansubs**	**Variant III** **Original (English)**
	W teorii super, otwarte przestrzenie, zwierzęta na wolności, wszystko pięknie! A potem kartki na mięso i klęska stonki ziemniaczanej.	Kto wymyślił, żeby zwierzęta biegały jak jakaś dzicz? Zanim się obejrzysz, masz kwiaty we włosach. I wszyscy się ściskają.	<*The same as ST*>
Context			

[21] See, for example: "10 Great Places to Go Wild Over Zoo Animals" (2008) [in:] *USA Today*. July 17. Available [online]: http://usatoday30.usatoday.com/printedition/life/20080718/dd_great18.art.htm

After having figured out that the animals are most likely in the San Diego zoo, famous for its open spaces, they decide to find people in charge. In order to do so, they follow music that comes from the inside of the jungle. The protagonists rush to get to the imagined final destination, exchanging their views on the "facility".

Table 276: Data Sheet for Stimulus V (*Madagascar*)

3.2.5.13.1 Stimulus V: Descriptive Statistics Analysis

The overview of the key eye movements provided below (Table 279) serves as the basis for a more in-depth analysis of the respective indicators across variants by means of of DS. Since no AOIs were marked, a more limited number of eye movements has been taken into consideration in the following analysis (Table 280).

	Madagascar					
	Dubbing		Polish Fansubs		Original (English)	
	Mean	SD	Mean	SD	Mean	SD
Fixation Count	401.9	113.0	373.6	98.9	350.2	53.5
Average Fixation Duration [ms]	292.2	65.0	277.5	74.5	338.7	88.2
Saccade Count	435.6	92.3	562.6	234.2	449.6	140.9
Saccade Duration Average [ms]	56.9	76.6	51.0	8.3	47.8	6.9
Saccade Amplitude Average [°]	14.1	31.4	7.2	3.3	5.9	1.1
Blink Count	25.5	18.3	56.0	43.8	39.8	20.8

Table 277: Stimulus V: Eye-tracking data overview

First of all, slightly higher overall Fixation Count (Table 281 and Figure 124) may be observed for the dubbed variant. Although it might have been expected that another variant with no captions (namely, the original) might have exhibited a similar tendency, this was not the case – the said variant ranked last in the number of fixations.

Fixation Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Dubbing	401.9	427.0	64.0	524.0	371.0	463.0	113.0
Polish Fansubs	373.6	372.5	189.0	528.0	321.5	442.0	98.9
Original (English)	350.2	351.0	275.0	405.0	299.5	400.5	53.5

Table 278: Descriptive Statistics for Stimulus V: Fixation Count

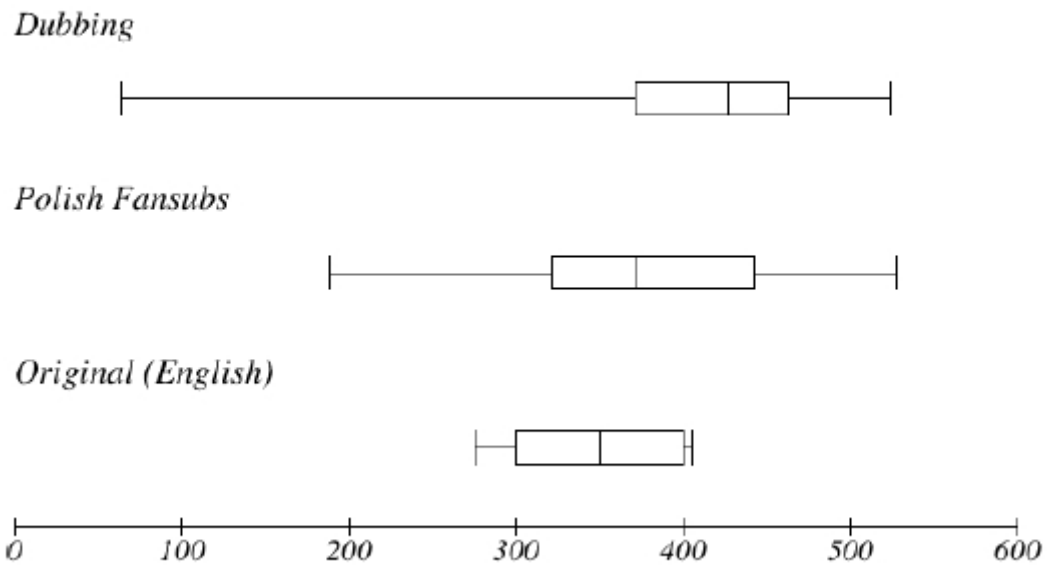


Figure 124: Stimulus V: Fixation Count

The one-way ANOVA (Table 282) showed that there is no statistical significance in terms of overall Fixation Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	11350.7754	2	5675.3877	0.5655	0.5737
Within Groups	321176.3600	32	10036.7612		
Total	332527.1354	34			

Table 279: One-Way ANOVA for Stimulus V: Fixation Count

The Tukey HSD Post-Hoc Test (Table 283) showed that there is no statistical significance in terms of overall Fixation Count between any of the three variants.

Variants Compared	Results	Level of Significance
Dubbing vs Polish Fansubs	Diff=-28.3000, 95%CI=-119.0053 to 62.4053	p=0.7258
Dubbing vs Original (English)	Diff=-51.7000, 95%CI=-181.2530 to 77.8530	p=0.5942
Polish Fansubs vs Original (English)	Diff=-23.4000, 95%CI=-148.6477 to 101.8477	p=0.8907

Table 280: Tukey HSD Post-Hoc Test for Stimulus V: Fixation Count

Curiously, also in terms of Average Fixation Duration (Table 284 and Figure 125) the results of the dubbed version and the original were not similar, with dubbing resembling more Polish fansubs.

Average Fixation Duration [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Dubbing	292.2	289.1	188.7	406.4	242.1	328.0	65.0
Polish Fansubs	277.5	265.8	162.1	394.9	215.1	335.7	74.5
Original (English)	338.7	313.6	260.5	488.1	277.0	413.1	88.2

Table 281: Descriptive Statistics for Stimulus V: Average Fixation Duration [ms]

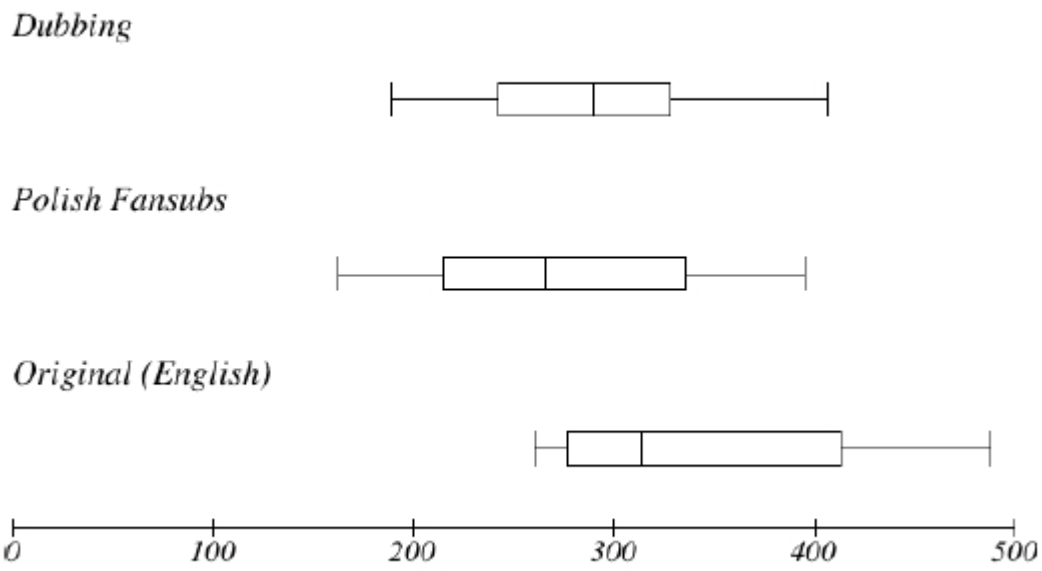


Figure 125: Stimulus V: Average Fixation Duration [ms]

The one-way ANOVA (Table 285) showed that there is no statistical significance in terms of overall Average Fixation Duration between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	14476.1297	2	7238.0649	1.3575	0.2717
Within Groups	170620.9600	32	5331.9050		
Total	185097.0897	34			

Table 282: One-Way ANOVA for Stimulus V: Average Fixation Duration [ms]

The Tukey HSD Post-Hoc Test (Table 286) showed that there is no statistical significance in

terms of overall Average Fixation Duration between any of the three variants.

Variants Compared	Results	Level of Significance
Dubbing vs Polish Fansubs	Diff=-14.7000, 95%CI=-80.8115 to 51.4115	p=0.8490
Dubbing vs Original (English)	Diff=46.5000, 95%CI=-47.9261 to 140.9261	p=0.4560
Polish Fansubs vs Original (English)	Diff=61.2000, 95%CI=-30.0881 to 152.4881	p=0.2410

Table 283: Tukey HSD Post-Hoc Test for Stimulus V: Average Fixation Duration [ms]

As in other instances, this time also the viewers who watched the variant with captions (in this case: Polish fansubs) exhibited a higher rate of saccades (Table 287 and Figure 126). This, once more, is a manifestation of the fact that following captions requires a viewer to navigate between the image and the text, therefore producing more saccades between fixations.

Saccade Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Dubbing	435.6	447.0	194.0	562.0	383.0	497.0	92.3
Polish Fansubs	562.6	463.0	347.0	1042.0	381.0	686.5	234.2
Original (English)	449.6	427.0	309.0	664.0	328.0	582.5	140.9

Table 284: Descriptive Statistics for Stimulus V: Saccade Count

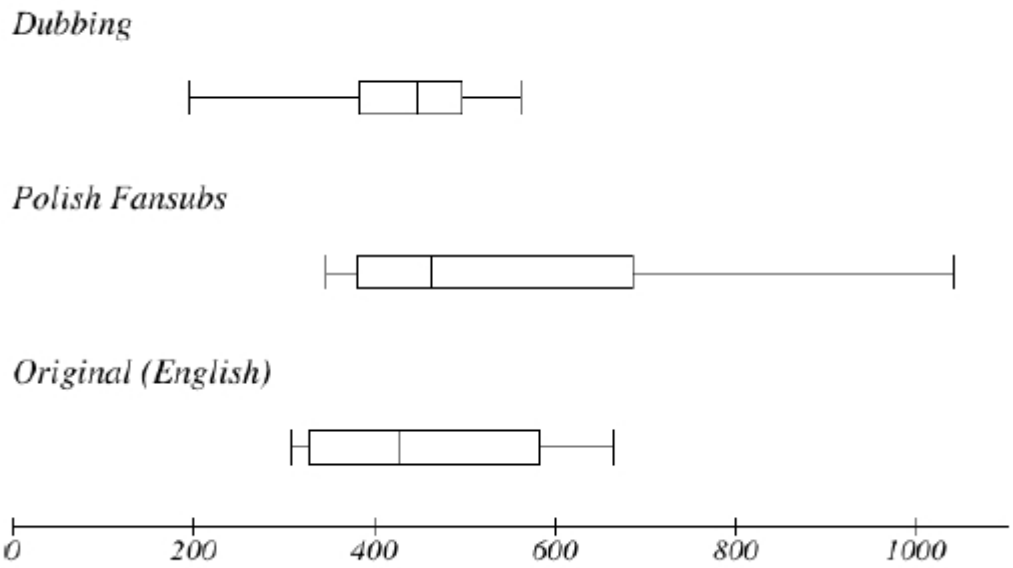


Figure 126: Stimulus V: Saccade Count

The one-way ANOVA (Table 288) showed that there is no statistical significance in terms of overall Saccade Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	133217.5429	2	66608.7714	2.0123	0.1503
Within Groups	1059236.9600	32	33101.1550		
Total	1192454.5029	34			

Table 285: One-Way ANOVA for Stimulus V: Saccade Count

The Tukey HSD Post-Hoc Test (Table 289) showed that there is no statistical significance in terms of overall Saccade Count between any of the three variants.

Variants Compared	Results	Level of Significance
Dubbing vs Polish Fansubs	Diff=127.0000, 95%CI=-37.7241 to 291.7241	p=0.1566
Dubbing vs Original (English)	Diff=14.0000, 95%CI=-221.2731 to 249.2731	p=0.9883
Polish Fansubs vs Original (English)	Diff=-113.0000, 95%CI=-340.4546 to 114.4546	p=0.4498

Table 286: Tukey HSD Post-Hoc Test for Stimulus V: Saccade Count

Furthermore, in terms of average duration of saccades (Table 290 and Figure 127), the results were similar for the subjects who watched the variants with Polish fansubs and the original. Dubbing ranked relatively lower. However, it should also be pointed out that the experiment participants who watched the latter variant also exhibited greater differences in this regard.

Saccade Duration Average [ms]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Dubbing	56.9	28.5	15.3	301.0	23.1	68.5	76.6
Polish Fansubs	51.0	50.1	40.9	70.2	44.4	56.8	8.3
Original (English)	47.8	45.5	40.6	56.5	41.8	55.1	6.9

Table 287: Descriptive Statistics for Stimulus V: Saccade Duration Average [ms]

The one-way ANOVA (Table 291) showed that there is no statistical significance in terms of overall Saccade Duration Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	398.4589	2	199.2294	0.0889	0.9152
Within Groups	71703.4000	32	2240.7312		
Total	72101.8589	34			

Table 288: One-Way ANOVA for Stimulus V: Saccade Duration Average [ms]

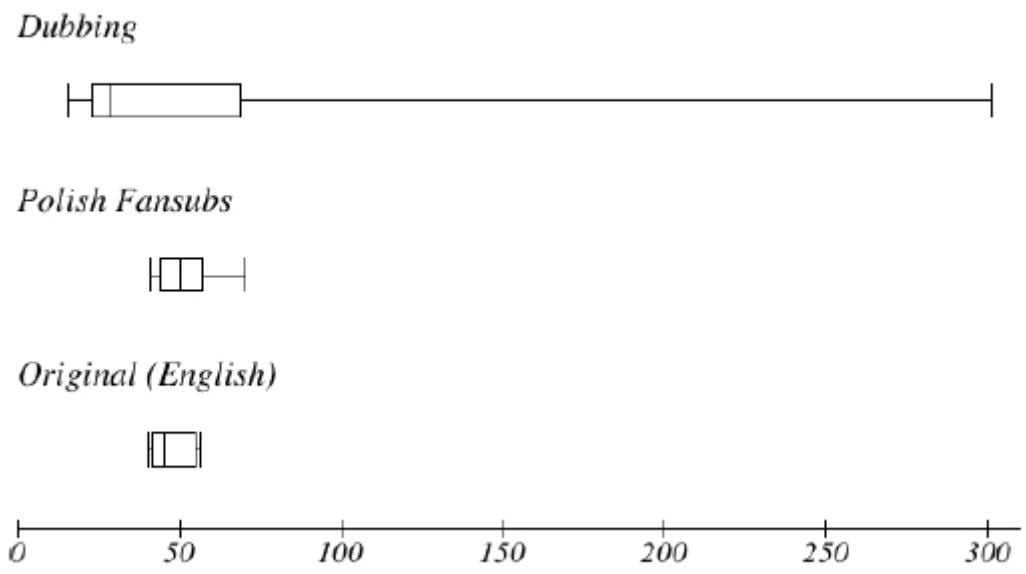


Figure 127: Stimulus V: Saccade Duration Average [ms]

The Tukey HSD Post-Hoc Test (Table 292) showed that there is no statistical significance in terms of overall Saccade Duration Average between any of the three variants.

Variants Compared	Results	Level of Significance
Dubbing vs Polish Fansubs	Diff=-5.9000, 95%CI=-48.7579 to 36.9579	p=0.9390
Dubbing vs Original (English)	Diff=-9.1000, 95%CI=-70.3133 to 52.1133	p=0.9292
Polish Fansubs vs Original (English)	Diff=-3.2000, 95%CI=-62.3790 to 55.9790	p=0.9903

Table 289: Tukey HSD Post-Hoc Test for Stimulus V: Saccade Duration Average [ms]

At the same time, similar results for Saccade Amplitude Average (Table 293 and Figure 128) for all three variants may either point to an increased cognitive load, the fact that they inspected the visual materials more carefully Interestingly, or that the visual clues were less meaningful to the viewers.

Saccade Amplitude Average [°]							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Dubbing	14.1	4.3	2.1	118.2	3.2	8.6	31.4

Polish Fansubs	7.2	5.9	4.3	17.3	4.9	8.7	3.3
Original (English)	5.9	5.4	4.8	7.2	5.0	7.1	1.1

Table 290: Descriptive Statistics for Stimulus V: Saccade Amplitude Average [°]

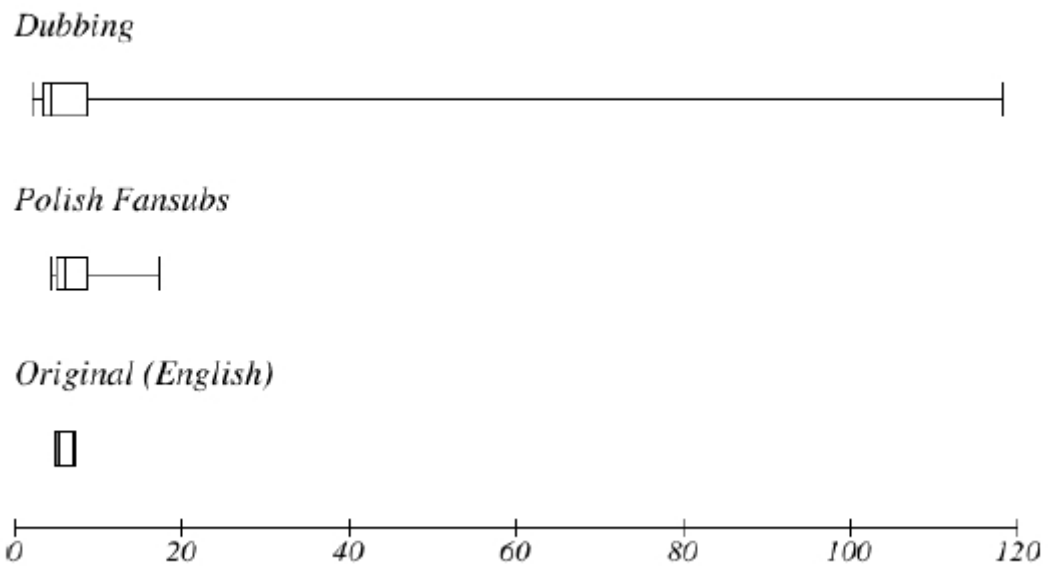


Figure 128: Stimulus V: Saccade Amplitude Average [°]

The one-way ANOVA (Table 294) showed that there is no statistical significance in terms of overall Saccade Amplitude Average between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	429.6017	2	214.8009	0.5723	0.5699
Within Groups	12010.6000	32	375.3312		
Total	12440.2017	34			

Table 291: One-Way ANOVA for Stimulus V: Saccade Amplitude Average [°]

The Tukey HSD Post-Hoc Test (Table 295) showed that there is no statistical significance in terms of overall Saccade Amplitude Average between any of the three variants.

Variants Compared	Results	Level of Significance
Dubbing vs Polish Fansubs	Diff=-6.9000, 95%CI=-24.4405 to 10.6405	p=0.6029
Dubbing vs Original (English)	Diff=-8.2000, 95%CI=-33.2529 to 16.8529	p=0.7031

Polish Fansubs vs Original (English)	Diff=-1.3000, 95%CI=-25.5204 to 22.9204	p=0.9905

Table 292: Tukey HSD Post-Hoc Test for Stimulus V: Saccade Amplitude Average [°]

Relatively considerable differences may be observed for Blink Count between the variants (Table 296 and Figure 129), with Polish fansubs variant generating among the viewers the highest rate of blinks. As it has been mentioned, this may signify that captions on the screen evoke more blinks.

Blink Count							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Dubbing	25.5	18.0	8.0	70.0	11.5	36.0	18.3
Polish Fansubs	56.0	44.0	3.0	117.0	13.0	100.5	43.8
Original (English)	39.8	36.0	12.0	67.0	22.0	59.5	20.8

Table 293: Descriptive Statistics for Stimulus V: Blink Count

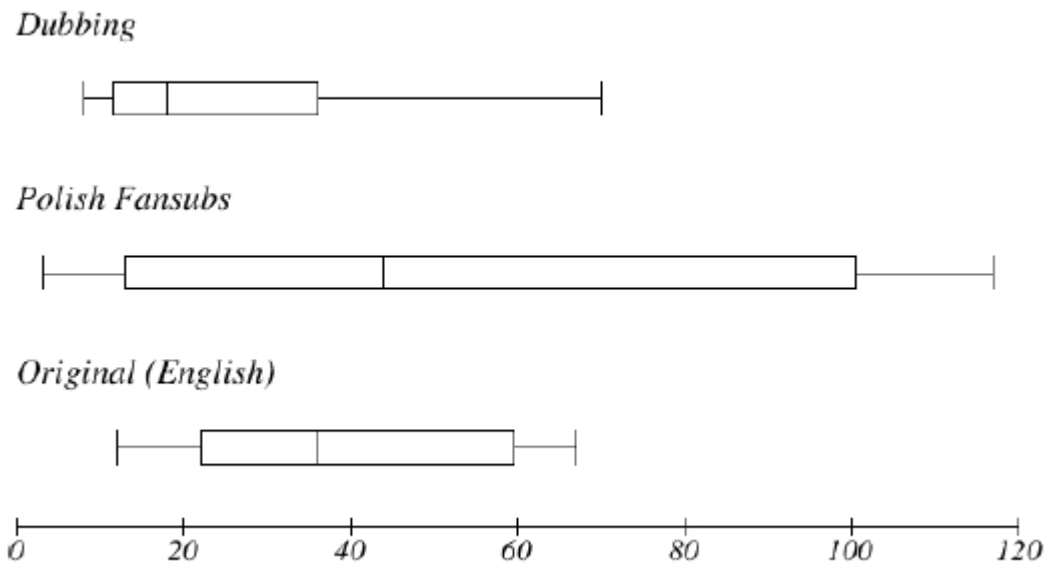


Figure 129: Stimulus V: Blink Count

However, the one-way ANOVA (Table 297) showed that there is no statistical significance in terms of overall Blink Count between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	6890.9857	2	3445.4929	3.0253	0.0626

Within Groups	36444.2800	32	1138.8838	
Total	43335.2657	34		

Table 294: One-Way ANOVA for Stimulus V: Blink Count

Although the Tukey HSD Post-Hoc Test (Table 298) also showed that there is no statistical significance in terms of overall Blink Count between any of the three variants, it should be pointed out that the results for dubbing and Polish fansubs were on the verge of statistical significance.

Variants Compared	Results	Level of Significance
Dubbing vs Polish Fansubs	Diff=30.5000, 95%CI=-0.0545 to 61.0545	p=0.0505
Dubbing vs Original (English)	Diff=14.3000, 95%CI=-29.3406 to 57.9406	p=0.7025
Polish Fansubs vs Original (English)	Diff=-16.2000, 95%CI=-58.3903 to 25.9903	p=0.6172

Table 295: Tukey HSD Post-Hoc Test for Stimulus V: Blink Count

3.2.5.14 Feedback for Stimulus V

The last stimulus was one of the most widely recognized productions of all featured in the study –76.92% of all subjects in the first variant recalled the title of the animated film correctly, 15.38% provided some variation of the title, and only one person (7.96%) declared being familiar with it but could not produce the title; 70.59% correctly recalled it in the second group, with 5.88% providing some variation of the title, 17.65% being familiar with it but not recalling the title, and 5.88% not recognizing it at all; and all participants from the third group correctly listing the title.

3.2.5.14.1 Stimulus V: Variant I Overview

In the dubbed version (Table 299), almost two thirds of all viewers considered the clip to be relatively funny (61.54%); 15.38% thought it was not very funny, an equal proportion that it was very funny; one person claimed that he/she laughed to tears.

The majority of participants in this group (84.62%) correctly identified the first SC reference, whereas the rest recalled it to some extent. However, the viewers were less successful as far as the second SC reference is concerned – 61.54% did, indeed, recall it correctly, but the rest failed to do so. Curiously, in terms of the second SC reference, two subjects (P02 and P21) recalled the original SC reference (to the hippie culture), even though they did not have access to it in the dubbed variant. These are the same two individuals that in the previous stimuli in the voiced over version also recalled the original SC reference instead of the one that appeared in the translation. Although formerly they

were granted at least partial access to the ST (the original dialogue could be heard in the background to some extent), here, this was not the case. Therefore, it is likely that these cases are a manifestation of remembering the film in the original after having had watched it previously, before the experiment took place.

All but one viewers (92.31%) considered the first SC reference to have an influence on the overall level of humor. However, the second SC reference was deemed relevant to the participants personally by 61.54%, with 23.08% not considering it meaningful, and the rest unable to evaluate its influence.

Finally, all viewers were able to recall the translation.

Stimulus V [*Madagascar*] (Variant I): Polish Dubbing													
	P01	P02	P03	P04	P05	P06	P07	P08	P09	P10	P20	P21	P22
Recognizes the production [-1 – 2]*	2	1	2	2	2	1	0	2	2	2	2	2	2
Finds the clip funny [-2 – 2]**	0	1	0	0	2	1	0	0	-1	0	0	-1	0
Recalls the SC reference #1 [0 – 2]***	1	2	2	2	1	2	2	2	2	2	2	2	2
Recalls the SC reference #2 [0 – 2]***	2	0	0	2	2	2	2	2	2	0	0	2	0
Considers SC reference #1 of importance in terms of humor (objectively) [Yes=1/No=0]	1	1	1	1	0	1	1	1	1	1	1	1	1
Considers SC reference #2 meaningful (personally) [Yes=1/No=0/Unable to say=-1]	1	-1	-1	1	1	1	0	1	1	1	0	0	1
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	1	1	1	1	1	1	1	1	1	1	1	1	1

Table 296: Quantitative representation of experiment participants' Questionnaire answers to Stimulus V [Madagascar] (Variant I): Polish Dubbing

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

Stimulus V [*Madagascar*] (Variant II): Polish Fansubs																	
	P11	P12	P13	P14	P15	P16	P17	P26	P27	P28	P29	P30	P31	P32	P33	P34	P35
Recognizes the production [-1 – 2]*	2	2	2	2	2	0	2	1	2	2	2	2	2	0	-1	0	2
Finds the clip funny [-2 – 2]**	0	1	-1	0	0	-1	-2	0	0	-1	0	1	1	0	-1	-1	0
Recalls the SC reference #1 [0 – 2]***	2	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2	2
Recalls the SC reference #2 [0 – 2]***	0	2	2	0	2	0	2	2	0	2	0	0	2	0	0	2	0
Considers SC reference #1 of importance in terms of humor (objectively) [Yes=1/No=0]	1	0	1	1	1	1	1	1	1	1	1	1	1	0	1	1	0
Considers SC reference #2 meaningful (personally) [Yes=1/No=0/Unable to say=-1]	0	1	0	1	1	1	1	1	0	1	-1	0	1	0	0	0	0
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	0	1	1	1	0	1	1	1	1	0	0	0	1	1	1	0	1

Table 297: Quantitative representation of experiment participants' Questionnaire answers to Stimulus V [Madagascar] (Variant II): Polish Fansubs

*** -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.**

**** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.**

***** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.**

****** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of noticing that translation did/did not occur that matters (false memories test).**

3.2.5.14.2 Stimulus V: Variant II Overview

In the case of Polish subtitles (Table 300), 47.06% evaluated the clip as relatively funny; 17.65% thought it was very funny; 29.41% stated it was not particularly funny; one person even claimed that it was not funny at all.

Although, notably, all viewers correctly recalled the first SC reference, less than a half (47.06%) managed to recall the second one. Moreover, even though 82.35% thought that the former was important in terms of its humorous effect, the latter was deemed as meaningful only by 47.06% of all subjects, with one person not being able to evaluate that.

It is also worth emphasizing that over one third (35.29%) of all participants were not able to recall the translation.

3.2.5.14.3 Stimulus V: Variant III Overview

The original version of the clip (Table 301) was evaluated by the viewers as relatively funny (40%), not very funny (40%), and very funny (20%).

Notably, all subjects were able to recall both SC references correctly. Moreover, 80% considered the first SC reference as important factor in overall level of humor, whereas 60% deemed it meaningful to them personally.

All but one participants were able to notice lack of translation.

Stimulus V [*Madagascar*] (Variant III): Original (English)					
	P18	P19	P23	P24	P25
Recognizes the production [-1 – 2]*	2	2	2	2	2
Finds the clip funny [-2 – 2]**	1	-1	0	0	-1
Recalls the SC reference #1 [0 – 2]***	2	2	2	2	2
Recalls the SC reference #2 [0 – 2]***	2	2	2	2	2
Considers SC reference #1 of importance in terms of humor (objectively) [Yes=1/No=0]	1	1	1	1	0
Considers SC reference #2 meaningful (personally) [Yes=1/No=0]	1	0	1	1	0
Able to evaluate the translation/Noticed lack thereof [Yes=1/No=0]****	1	1	1	1	0

Table 298: Quantitative representation of experiment participants' Questionnaire answers to Stimulus V [Madagascar] (Variant III): Original (English)

* -1 – does not recognize the production; 0 – it is familiar but cannot recall the title; 1 – provides the title with some alterations; 2 – provides the exact title.
** -2 – not funny at all; -1 – not very funny; 0 – relatively funny; 1 – very funny; 2 – I laughed to tears.
*** 0 – unable to recall the SC reference at all; 1 – provides the SC reference with some alterations; 2 – provides the exact SC reference.
**** Here, the fact what is the evaluation of the translation bears no relevance. It is the fact that a subject is capable of

noticing that translation did/did not occur that matters (false memories test).

3.2.5.15 Stimulus V: Statistical Analysis of the Feedback

The following section first, presents an overview of DS for all variants of Stimulus V (Tables 302-304), calculated on the basis of the summary of feedback presented above, are then discussed in a greater detail.

Stimulus V [*Madagascar*] (Variant I): Polish Dubbing							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.69	2	0	2	1.5	2	0.63
Finds the clip funny	0.15	0	-1	2	0	0.5	0.80
Recalls the SC reference #1	1.85	2	1	2	2	2	0.38
Recalls the SC reference #2	1.23	2	0	2	0	2	1.01
Considers SC reference #1 of importance in terms of	0.92	1	0	1	1	1	0.28
Considers SC reference #2 meaningful (personally)	0.46	1	-1	1	0	1	0.78
Able to evaluate the translation/Noticed lack thereof	1	1	1	1	1	1	0

Table 299: Descriptive Statistics for Questionnaire answers to Stimulus V [Madagascar] (Variant I): Polish Dubbing

Stimulus V [*Madagascar*] (Variant II): Polish Fansubs							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	1.41	2	-1	2	0.5	2	1.00
Finds the clip funny	-0.24	0	-2	1	-1	0	0.83
Recalls the SC reference #1	1.88	2	0	2	2	2	0.49
Recalls the SC reference #2	0.94	0	0	2	0	2	1.03
Considers SC reference #1 of importance in terms of humor (objectively)	0.82	1	0	1	1	1	0.39
Considers SC reference #2 meaningful (personally)	0.41	0	-1	1	0	1	0.62
Able to evaluate the translation/Noticed lack thereof	0.65	1	0	1	0	1	0.49

Table 300: Descriptive Statistics for Questionnaire answers to Stimulus V [Madagascar] (Variant II): Polish Fansubs

Stimulus V [*Madagascar*] (Variant III): Original (English)							
	Mean	Median	Min	Max	Lower Quartile	Upper Quartile	SD
Recognizes the production	2	2	2	2	2	2	0
Finds the clip funny	-0.20	0	-1	1	-1	0.5	0.84
Recalls the SC reference #1	2	2	2	2	2	2	0
Recalls the SC reference #2	2	2	2	2	2	2	0
Considers SC reference #1 of importance in terms of humor (objectively)	0.80	1	0	1	0.5	1	0.45
Considers SC reference #2 meaningful (personally)	0.60	1	0	1	0	1	0.55
Able to evaluate the translation/Noticed lack thereof	0.80	1	0	1	0.5	1	0.45

Table 301: Descriptive Statistics for Questionnaire answers to Stimulus V [Madagascar] (Variant III): Original (English)

First of all, the production enjoyed high recognizability across variants (Figure 130). The highest level was displayed in the original (English) variant, followed by Polish dubbing, and Polish fansubs.

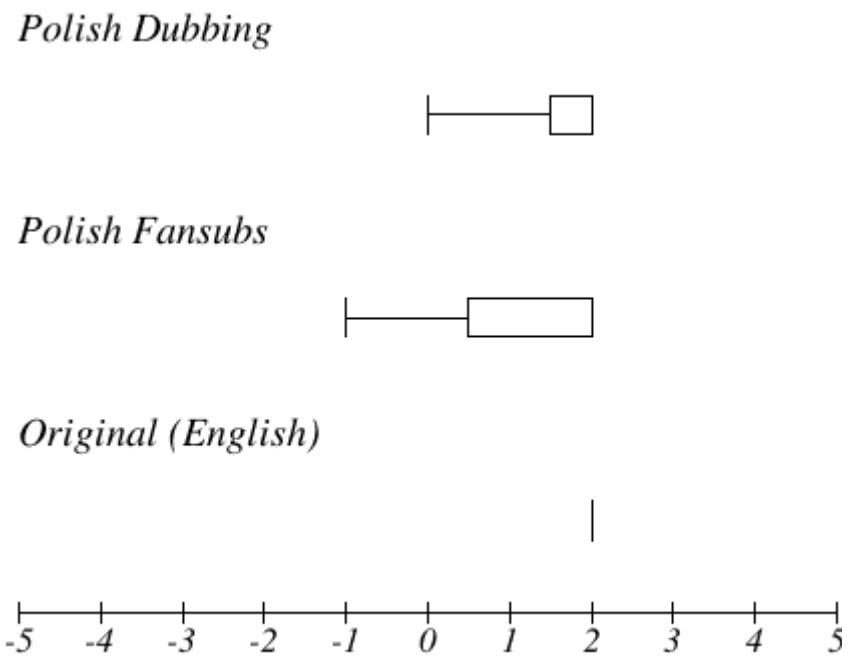


Figure 130: Stimulus V: Production recognition

The one-way ANOVA (Table 305) showed that there is no statistical significance in terms of production recognition between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.5189	2	0.7594	1.1705	0.3231
Within Groups	20.7628	32	0.6488		
Total	22.2817	34			

Table 302: One-Way ANOVA for Stimulus V: Production recognition

The Tukey HSD Post-Hoc Test (Table 306) showed that there is no statistical significance in terms of production recognition between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=-0.2800, 95%CI=-1.0093 to 0.4493	p=0.6173
Polish Dubbing vs Original (English)	Diff=0.3100, 95%CI=-0.7316 to 1.3516	p=0.7469
Polish Fansubs vs Original (English)	Diff=0.5900, 95%CI=-0.4170 to 1.5970	p=0.3331

Table 303: Tukey HSD Post-Hoc Test for Stimulus V: Production recognition

The perceived level of humor varied across the variants (Figure 131). The highest score was observed for Polish dubbing, with original (English) second, and Polish fansubs being evaluated as the least funny.

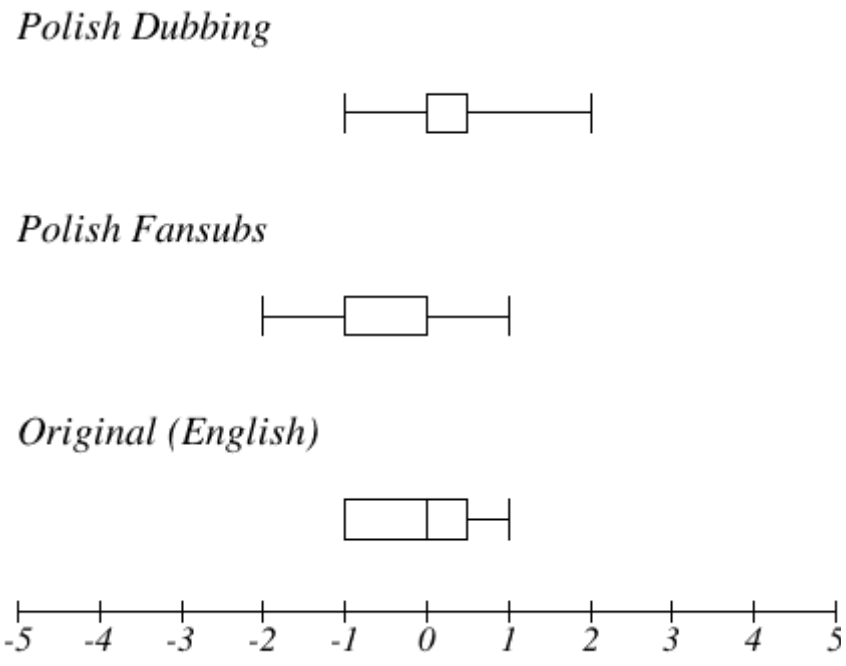


Figure 131: Stimulus V: The level of humor

The one-way ANOVA (Table 307) showed that there is no statistical significance in terms of level of humor between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	1.1918	2	0.5959	0.8859	0.4222
Within Groups	21.5248	32	0.6727		
Total	22.7166	34			

Table 304: One-Way ANOVA for Stimulus V: The level of humor

The Tukey HSD Post-Hoc Test (Table 308) showed that there is no statistical significance in terms of level of humor between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=-0.3900, 95%CI=-1.1326 to 0.3526	p=0.4107
Polish Dubbing vs Original (English)	Diff=-0.3500, 95%CI=-1.4106 to 0.7106	p=0.6991
Polish Fansubs vs Original (English)	Diff=0.0400, 95%CI=-0.9853 to 1.0653	p=0.9949

Table 305: Tukey HSD Post-Hoc Test for Stimulus V: The level of humor

The highest recollection rate for the first SC reference (Figure 132) could be observed for the original, with Polish dubbing on the second position, and Polish fansubs being the least successful in this respect.

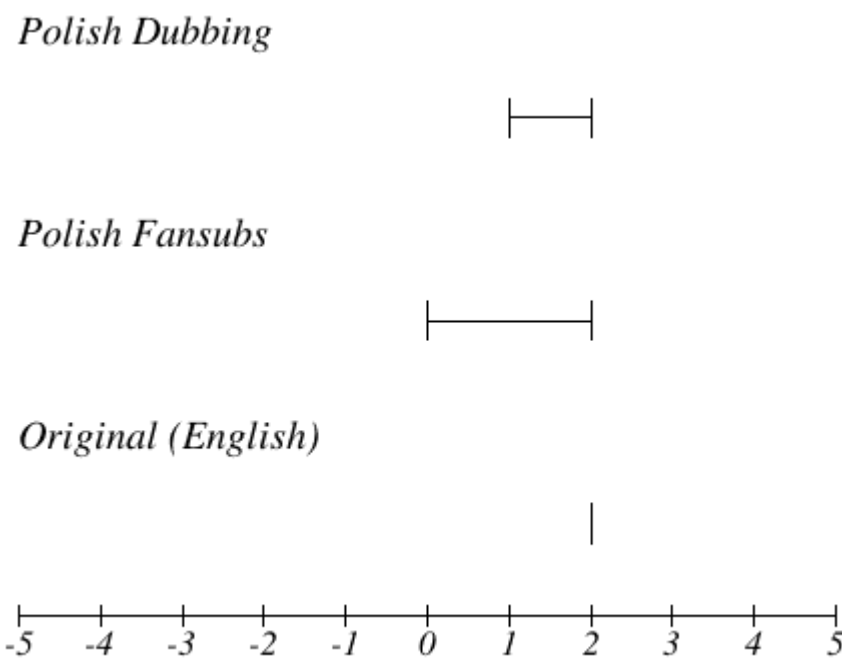


Figure 132: Stimulus V: SC reference #1 recollection

The one-way ANOVA (Table 309) showed that there is no statistical significance in terms of recollection of the first SC reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0824	2	0.0412	0.2366	0.7907
Within Groups	5.5744	32	0.1742		
Total	5.6568	34			

Table 306: One-Way ANOVA for Stimulus V: SC reference #1 recollection

The Tukey HSD Post-Hoc Test (Table 310) showed that there is no statistical significance in terms of recollection of the first SC reference between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=0.0300, 95%CI=-0.3479 to 0.4079	p=0.9793
Polish Dubbing vs Original (English)	Diff=0.1500, 95%CI=-0.3897 to 0.6897	p=0.7750
Polish Fansubs vs Original (English)	Diff=0.1200, 95%CI=-0.4018 to 0.6418	p=0.8395

Table 307: Tukey HSD Post-Hoc Test for Stimulus V: SC reference #1 recollection

In terms of the second SC reference recollection (Figure 4.133), the most successful were viewers of the original variant. The results for two Polish translations were relatively similar.

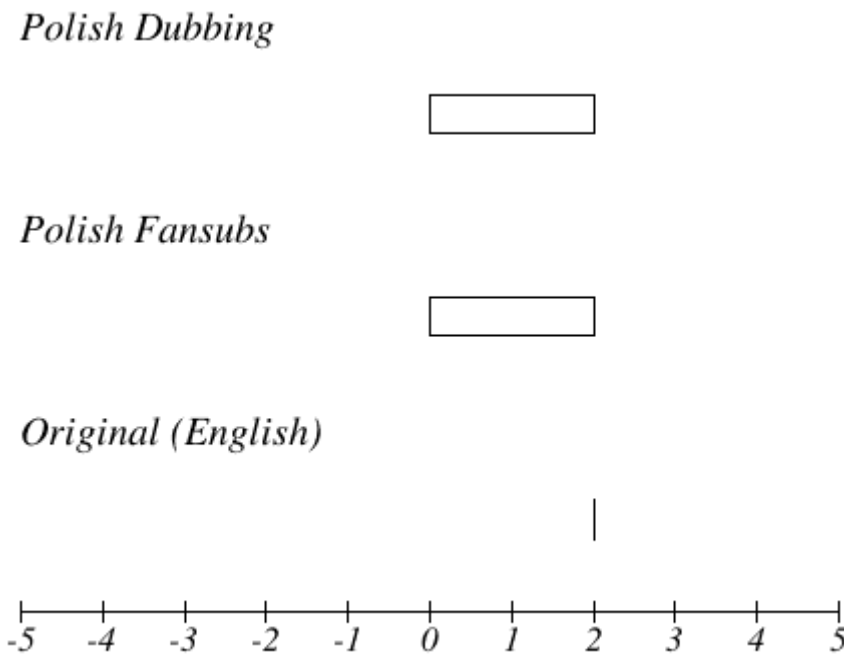


Figure 133: Stimulus V: SC reference #2 recollection

The one-way ANOVA (Table 311) showed that there is no statistical significance in terms of recollection of the second SC reference between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	4.3609	2	2.1804	2.3882	0.1080
Within Groups	29.2156	32	0.9130		
Total	33.5765	34			

Table 308: One-Way ANOVA for Stimulus V: SC reference #2 recollection

The Tukey HSD Post-Hoc Test (Table 312) showed that there is no statistical significance in terms of recollection of the second SC reference between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=-0.2900, 95%CI=-1.1551 to 0.5751	p=0.6912
Polish Dubbing vs Original (English)	Diff=0.7700, 95%CI=-0.4656 to 2.0056	p=0.2901
Polish Fansubs vs Original (English)	Diff=1.0600, 95%CI=-0.1346 to 2.2546	p=0.0900

Table 309: Tukey HSD Post-Hoc Test for Stimulus V: SC reference #2 recollection

The relevance of the first SC reference to overall level of humor (Figure 134) was relatively similar across all variants. The original (English) version ranked slightly lower.

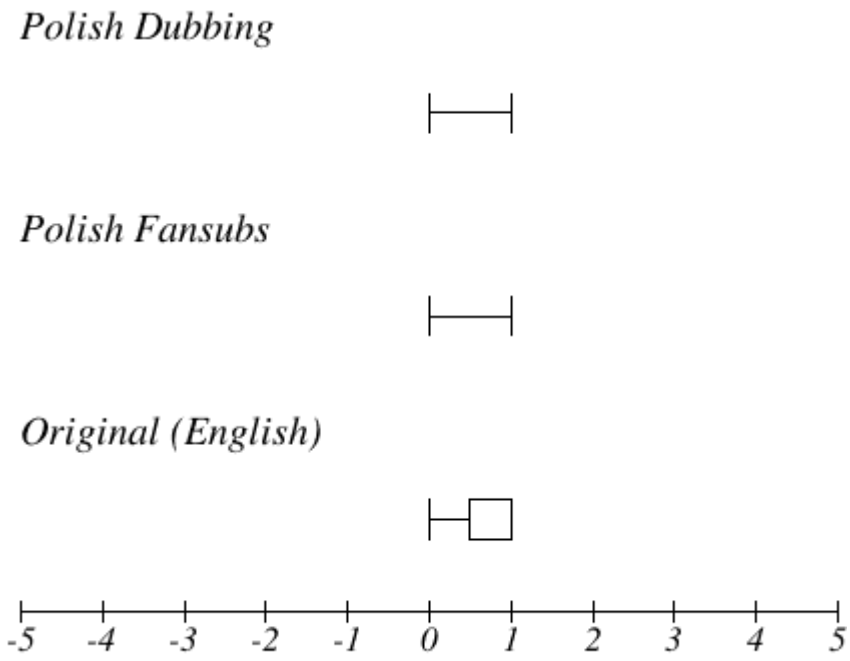


Figure 134: Stimulus V: SC reference #1 relevance to overall level of humor

The one-way ANOVA (Table 313) showed that there is no statistical significance in terms of relevance of the first SC reference to overall level of humor between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.0909	2	0.0454	0.3474	0.7091
Within Groups	4.1844	32	0.1308		
Total	4.2753	34			

Table 310: One-Way ANOVA for Stimulus V: SC reference #1 relevance to overall level of humor

The Tukey HSD Post-Hoc Test (Table 314) showed that there is no statistical significance in terms of relevance of the first SC reference to overall level of humor between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=-0.1000, 95%CI=-0.4274 to 0.2274	p=0.7355
Polish Dubbing vs Original (English)	Diff=-0.1200, 95%CI=-0.5876 to 0.3476	p=0.8045
Polish Fansubs vs Original (English)	Diff=-0.0200, 95%CI=-0.4721 to 0.4321	p=0.9935

Table 311: Tukey HSD Post-Hoc Test for Stimulus V: SC reference #1 relevance to overall level of humor

The second SC reference was not as meaningful to the viewers across the variants (Figure 135).

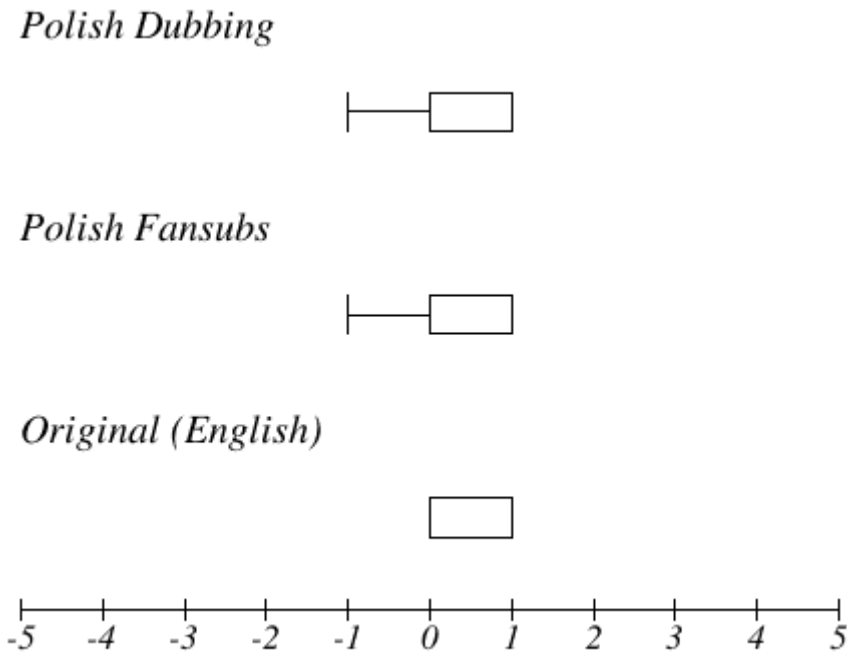


Figure 135: Stimulus V: SC reference #2 meaningfulness to the audience

The one-way ANOVA (Table 315) showed that there is no statistical significance in terms of meaningfulness of the second SC reference to the audience between any of the three groups.

	Sum of Squares	df	Variance	F	p
Between Groups	0.1399	2	0.0699	0.1526	0.8591
Within Groups	14.6612	32	0.4582		
Total	14.8011	34			

Table 312: One-Way ANOVA for Stimulus V: SC reference #2 meaningfulness to the audience

The Tukey HSD Post-Hoc Test (Table 316) showed that there is no statistical significance in terms of meaningfulness of the second SC reference to the audience between any of the three variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=-0.0500, 95%CI=-0.6628 to 0.5628	p=0.9781
Polish Dubbing vs Original (English)	Diff=0.1400, 95%CI=-0.7353 to 1.0153	p=0.9186
Polish Fansubs vs Original (English)	Diff=0.1900, 95%CI=-0.6562 to 1.0362	p=0.8463

Table 313: Tukey HSD Post-Hoc Test for Stimulus V: SC reference #2 meaningfulness to the audience

Finally, the participants were the most successful in recalling the translation (Figure 136) in the case of Polish dubbing. For the most part, they were also able to notice lack of translation in te original (English) version. The most difficulties the viewers encountered with Polish fansubs.

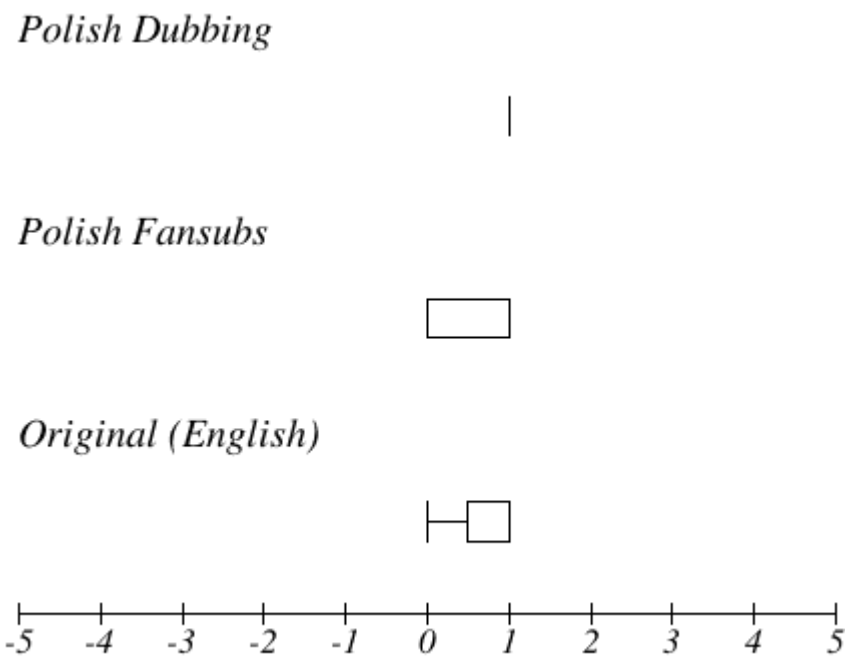


Figure 136: Stimulus V: Audience's ability to recall translation/lack thereof

The one-way ANOVA (Table 317) showed that there is no statistical significance in terms of audience's ability to recall translation or lack thereof between any of the three groups. However, it should be noted that the result is on the verge of statistical significance.

	Sum of Squares	df	Variance	F	p
Between Groups	0.9024	2	0.4512	3.1041	0.0586
Within Groups	4.6516	32	0.1454		
Total	5.5540	34			

Table 314: One-Way ANOVA for Stimulus V: Audience's ability to recall translation/lack thereof

The Tukey HSD Post-Hoc Test (Table 318 showed that in terms of audience's ability to recall translation or lack thereof, statistical difference exists between Polish dubbing and Polish fansubs. At the same times, no statistical difference exists between the remaining variants.

Variants Compared	Results	Level of Significance
Polish Dubbing vs Polish Fansubs	Diff=-0.3500, 95%CI=-0.6952 to -0.0048	p=0.0463
Polish Dubbing vs Original (English)	Diff=-0.2000, 95%CI=-0.6930 to 0.2930	p=0.5842
Polish Fansubs vs Original (English)	Diff=0.1500, 95%CI=-0.3266 to 0.6266	p=0.7218

Table 315: Tukey HSD Post-Hoc Test for Stimulus V: Audience's ability to recall translation/lack thereof

3.2.5.16 Stimulus V: Summary of the Results

The fifth stimulus displayed two separate SC references only in the dialogues – one constituted the lacuna of toponyms *(San Diego),* and the second one the lacuna of customs and language *(the hippie culture)*. The differences in how long the SC references were featured on the screen in the versions with Polish dubbing, Polish fansubs, and in the original (no AVT) were therefore not as indicative. As such, the length of exposure to the SC reference should not have a considerable impact on the end perception. Nevertheless, this is the only instance of application of Polish dubbing in the study, which – following the current trends in dubbing in Poland – employed domestication. It therefore denied the target audience the access to the original references and blocked cultural immersion in the SC, instead providing the audience with alternative target culture references (*Sopot* and a reference to *the Polish People's Republic)* and resulting in cultural immersion in the target culture.

As a feature film, *Madagascar* is easily recognizable and, as such, Wundtian recognition is in place. The production enjoyed high recognizability across variants. Although the perceived level of humor varied depending on the version, it was relatively high in comparison with other stimuli. Notably, the highest score was observed for Polish dubbing, with original (English) second, and Polish fansubs being evaluated as the least funny. This, in turn, proves that cultural immersion in the target culture paired with Wundtian recognition might have contributed to the overall higher perceived level of humor.

First of all, a slightly higher overall Fixation Count may be observed for the dubbed variant. Although it might have been expected that the original variant would exhibit a similar tendency, this was not the case and it ranked last in regards to the number of fixations. Curiously, also in terms of Average Fixation Duration the results of the dubbed version and the original were not similar, with dubbing resembling more Polish fansubs. As in other instances, this time the viewers who watched the variant with the Polish fansubs also exhibited a higher rate of saccades. This, once more, is a manifestation of the fact that following captions requires a viewer to navigate between the image and the text, therefore producing more saccades between fixations.

The highest recollection rate for the first SC reference could be observed for the original, with Polish dubbing on the second position, and Polish fansubs being the least successful in this respect. In terms of the second SC reference recollection, the most successful were viewers of the original variant as well. The results for the two Polish translations were relatively similar. The relevance of the first SC reference to overall level of humor was also relatively similar across all variants. The original (English) version

ranked slightly lower, thus showing that Polish AVT might prove helpful in assisting in understanding the content of an American humorous production.

Furthermore, the results of saccadic average duration were similar for the viewers who watched the variants with Polish fansubs and the original. Dubbing ranked relatively lower. However, it should also be pointed out that the viewers who watched the latter variant also exhibited more individual differences. At the same time, similar results for Saccade Amplitude Average for all three variants may either point to an increased cognitive load, or the fact that the viewers inspected the visual materials more carefully.

Relatively considerable differences may be observed for Blink Count between the variants, with thee Polish fansubs resulting in the highest rate. As it has been mentioned, this may signify that captions on the screen evoked more blinks.

3.3 Cross-Stimuli Analysis

Apart from the detailed analysis in the sections above, there are several other cross-stimuli aspects worth examining in the context of the presented study. These are therefore examined jointly in the following sub-chapter.

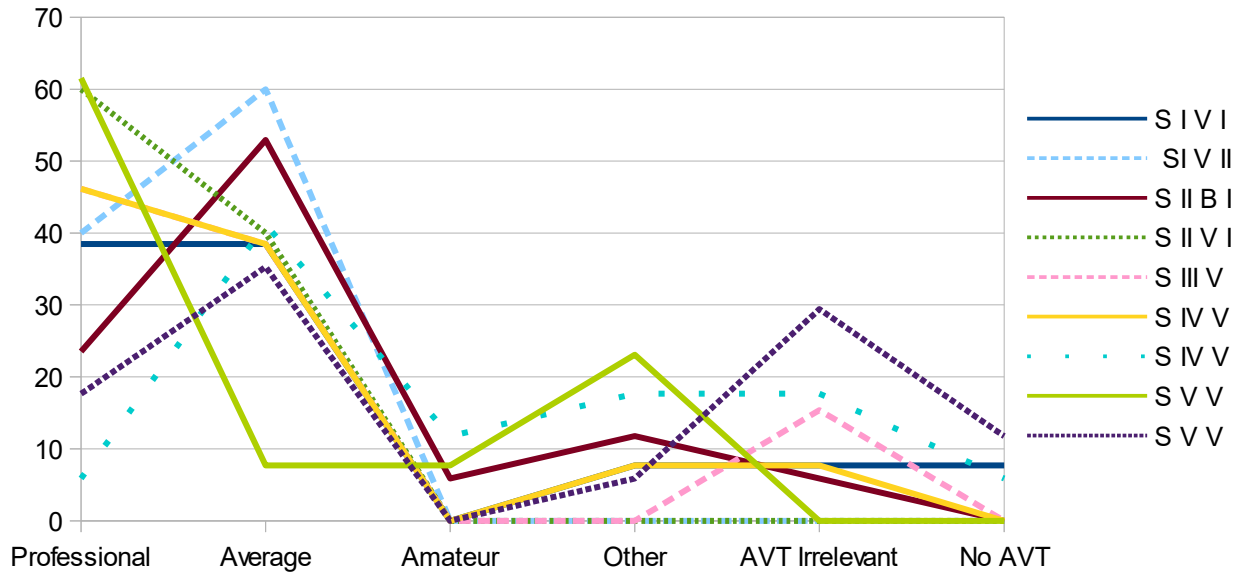
First of all, one of the key objectives of the presented study was to establish whether Polish viewers are capable of recognizing whether a translation had been rendered by a professional or an amateur (Table 319). In order to be able to evaluate this competence, the experiment was designed in such a manner as to enable an assessment. Therefore, four stimuli variants were rendered by a professional (Stimulus I Variant I: voice over, Stimulus II Variant II: voice over, Stimulus IV Variant I: voice over, and Stimulus V Variant I: dubbing), five by an amateur in the form of Polish fansubs (Stimulus I Variant III, Stimulus II Variant III, Stimulus IV Variant II, Stimulus III Variant I, and Stimulus V Variant II). Six remaining stimuli were provided in the original (either with no additions – four stimuli, including Stimulus II Variant I, Stimulus III Variant II, Stimulus IV Variant III, and Stimulus V Variant III; or with English subtitles – two stimuli, including Stimulus I Variant II and Stimulus III Variant III). The viewers were asked to either select one of the three options available or provide their own descriptive evaluation. The participants could also choose the answer indicating lack of translation.

	Stimulus I Variant I	Stimulus I Variant III	Stimulus II Variant II	Stimulus II Variant III	Stimulus III Variant I	Stimulus IV Variant I	Stimulus IV Variant II	Stimulus V Variant I	Stimulus V Variant II
Very good, rendered by a professional	5	2	4	3	6	6	1	8	3
Neither good, nor bad	5	3	9	2	5	5	7	1	6
Poor quality, probably rendered by an amateur	0	0	1	0	0	0	2	1	0
Other evaluation (good/some mistakes etc.)	1	0	2	0	0	1	3	3	1
Irrelevant/Unable to evaluate	1	0	1	0	2	1	3	0	5
Perceived as lack of translation	1	0	0	0	0	0	1	0	2

Table 316: Evaluation of AVT modes (a summary of answers for all stimuli) [number of participants]

On the basis of the provided answers (Figure 137), it becomes evident that only in the case of the dubbed version of *Madagascar,* the majority of respondents correctly identified the translation as rendered by a professional. As regards other modes, 38.05% of subjects either opted for the middle option (*Neither good, nor bad*), or were unable to evaluate the translation. Thus, they either proved the lack of the competence to do so or simply declared that they considered this aspect to be irrelevant to them. It should, however, also be noted that the participants may have exhibited the phenomenon of forced choice (see Dhar and Simonsosn 2003) – they were asked to always select one of the options, as a result of which rarely did they use the option of providing their own, descriptive answer. This might have effected the results. Apart from that, it is also possible that the viewers displayed the compromise effect (Simonson 1989), thus selecting the middle option. Simply put, "when three alternatives are available, the middle alternative is chosen more often than when it is paired with only one other option" (in: Kamenica 2008: 2127).

Curiously, on the one hand, in three cases (Stimulus II Variant II; Stimulus IV Variant II; and Stimulus V Variant I) there were several individuals (3.54%) who evaluated professionally rendered translations as likely created by amateurs. On the other hand, 13.27% assessed the amateur Polish fansubs as rendered by professionals despite evident technical or content-related problems that occurred in these. This might signify that Polish viewers either remain unaware of the technical constraints and translation strategies employed in subtitling, or that they simply ignore any inconsistencies and deem them irrelevant.



[solid line: Polish Voice Over; dotted line: Polish Fansubs]

The second phenomenon worth focusing on is constituted by false memories that emerged in relation to the stimuli variants deprived of AVT (Table 320 and Figure 138). As the subjects were asked to evaluate the translations, some of them were unable to do so, thus manifesting a typical attribute amnesia – focusing on the tasks at hand, when asked about something else, they were at times incapable of recalling that particular aspect.

	Stimulus I Variant II	Stimulus II Variant I	Stimulus III Variant II	Stimulus III Variant III	Stimulus IV Variant III	Stimulus V Variant III
Observed lack of translation	12	13	16	3	5	5
Evaluated as translation	4	0	1	2	0	0
Irrelevant	1	0	0	0	0	0

Table 320: False memories related to the lack of AVT

As it turns out, although in the case of AVT featured only 3.51% did not notice translation, in terms of the variants without AVT there were several instances (11.29%) in which the viewers mistakenly either evaluated translation when there was none in place, or did not notice translation at all. One person declared this aspect irrelevant.

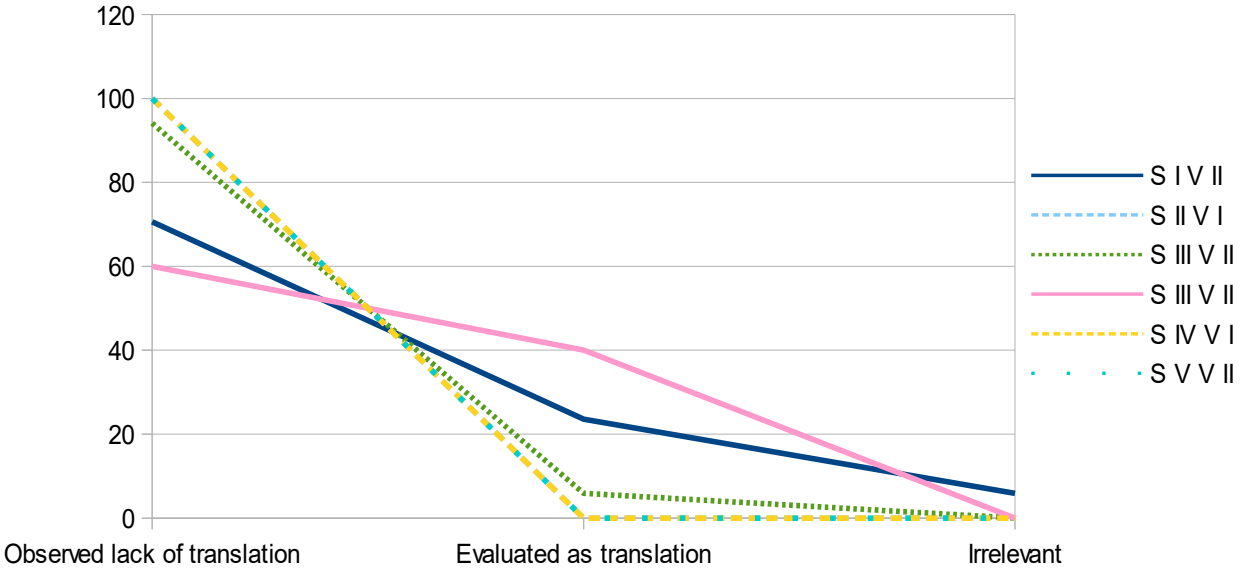


Figure 138: False memories related to the lack of AVT (a summary of answers for the stimuli without AVT)

[solid line: English Subtitles; dotted line: Original (English)]

Noteworthy, the subjects were more likely to perceive the original as featuring AVT when English subtitles were displayed. Therefore, the inability to differentiate between AVT proper and captions in the original becomes evident also among professional viewers.

When analyzing experiment participants' responses in the PEOS and Experiment Questionnaire (Annex 5), several observations can be made. First of all, in terms of viewers' competences, in most cases, a subject either declared the linguistic competence and knowledge of the culture to be at the same, intermediate, level (48.57%). However, there were many instances, in which a participant emphasized a slightly higher linguistic competence than knowledge of culture (37.14%; *perfect* language and *intermediate* culture: 20%; *intermediate* language and *low* culture: 17.14%). Although in this case the differences did not go beyond one level of advancement of knowledge, in the case of two individuals (5.71%) they were much greater (with *perfect* linguistic competence and two levels lower cultural competence). Only two individuals declared knowing both language and culture *perfectly well* (5.71%), whereas one viewer attested higher knowledge of American culture than linguistic competence (2.86%). In general, it may therefore be assumed that the participants exhibit higher linguistic competences than cultural competences. However, it might also possible that the viewers are simply more aware of their limitations as regards their culture repertoire.

Additionally, to some extent, it appears that the participants who declared the highest level of linguistic competence were slightly more likely to consider the SC

references significant (both in terms of their contribution to overall level of humor and personal relevance) – 54.55% of all responses in the group; whereas 42.08% of the viewers who declared intermediate knowledge of English identified the SC references as important in these respects.

Furthermore, when investigating the influence of a type of a lacuna on whether viewers deem it relevant to their viewing experience, it may be observed that in terms of the SC reference's contribution to overall level of humor of a given humorous American production (Figure 139), the lacuna of toponyms was considered the most relevant (85.71%), as it was likely also the most recognizable (original: *San Diego*). Second in line was one of the lacunas of media (original: *Master Chef: Extreme Snack Edition*) – 74.29% of all viewers deemed it important; they also rather easily recognized it as the Master Chef franchise has been introduced onto the Polish TV market. However, when the lacuna of media is based on a SC reference with no immediate exposure among target audience (original: *The B-52's*), it is not considered as that important (34.29%). The lacuna of brands (original: *Pop-Tarts* and *Shredded Wheat*) has been relatively important as well (60%), whereas the lacuna of anthroponyms was perceived as having the smallest contribution to the overall level of humor (20%) – most likely due to the fact that it featured an SC reference to a real-life contemporary politician (original: *Tom Vilsack*), thus requiring the Polish viewers to be well acquainted not only with mainstream political figures. This phenomenon is also supported by the fact that this type of a lacuna exhibited the highest ratio of answers indicating that the participants were unable to say whether the SC reference had a humorous quality (45.71%) – only one other instance of the lacuna of media had a similar level (*The B-52's* SC reference) – 40%.

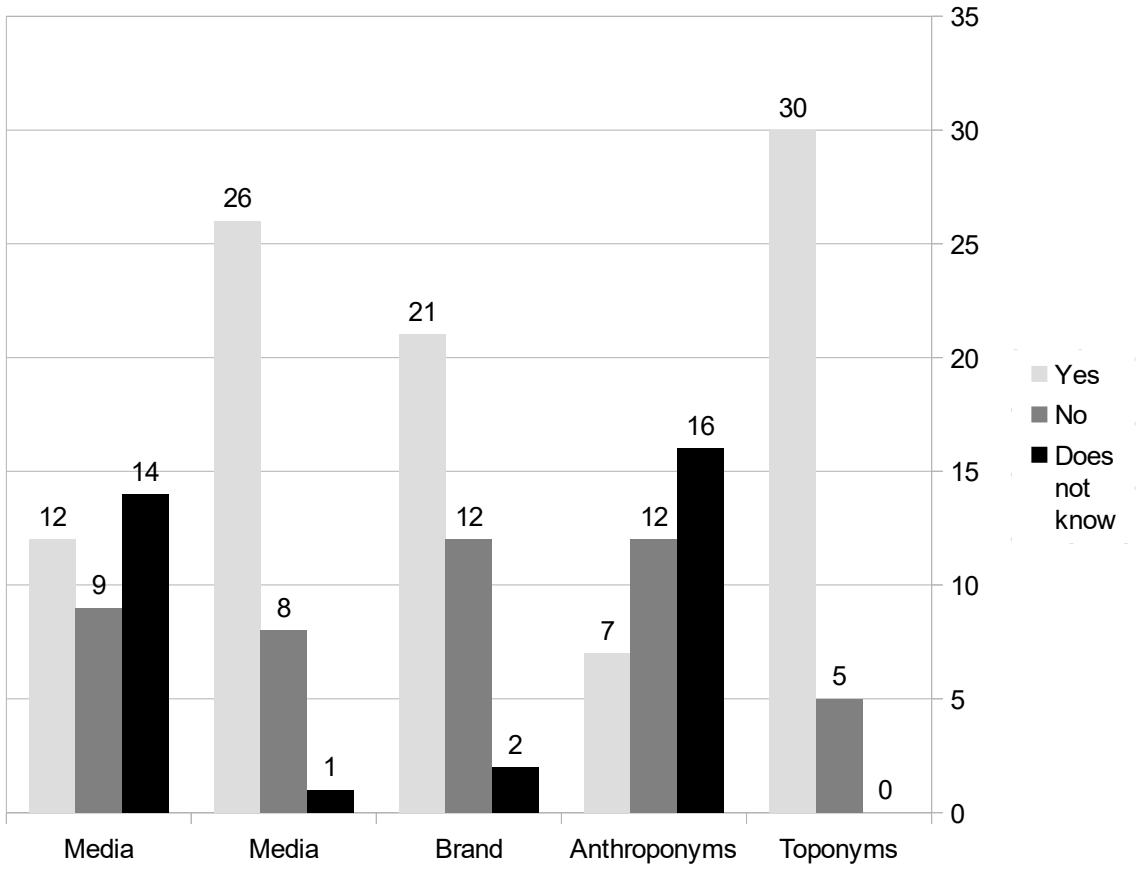


Figure 139: Experiment Questionnaire: Participants' perception of whether the SC reference contributed to the overall level of humor (by types of lacunas)

Nevertheless, as regards the impact of a type of a lacuna on the meaningfulness of a SC reference to an individual (Figure 140), despite acknowledging that a SC reference might be a contributing factor to the overall level of humor, the viewers were in general slightly more likely to deem SC references irrelevant to them personally (55.43% of all responses for all types of lacunas). This signifies that despite being aware of the potential importance of a SC reference, a part of the subjects still lacks cultural competences to immerse themselves culturally in the SC. The least meaningful were the lacuna of anthroponyms (71.43%), the lacuna of media (65.71%), and the lacuna of brands (62.86%). It appears that the lacunas of language and customs are more meaningful to the participants (with 54.29% and 51.43% of answers for a respective group admitting that the SC reference resonated with them), likely due to a more frequent exposure to the general concepts occurring in the American culture (*pork chops* and *the hippie culture*).

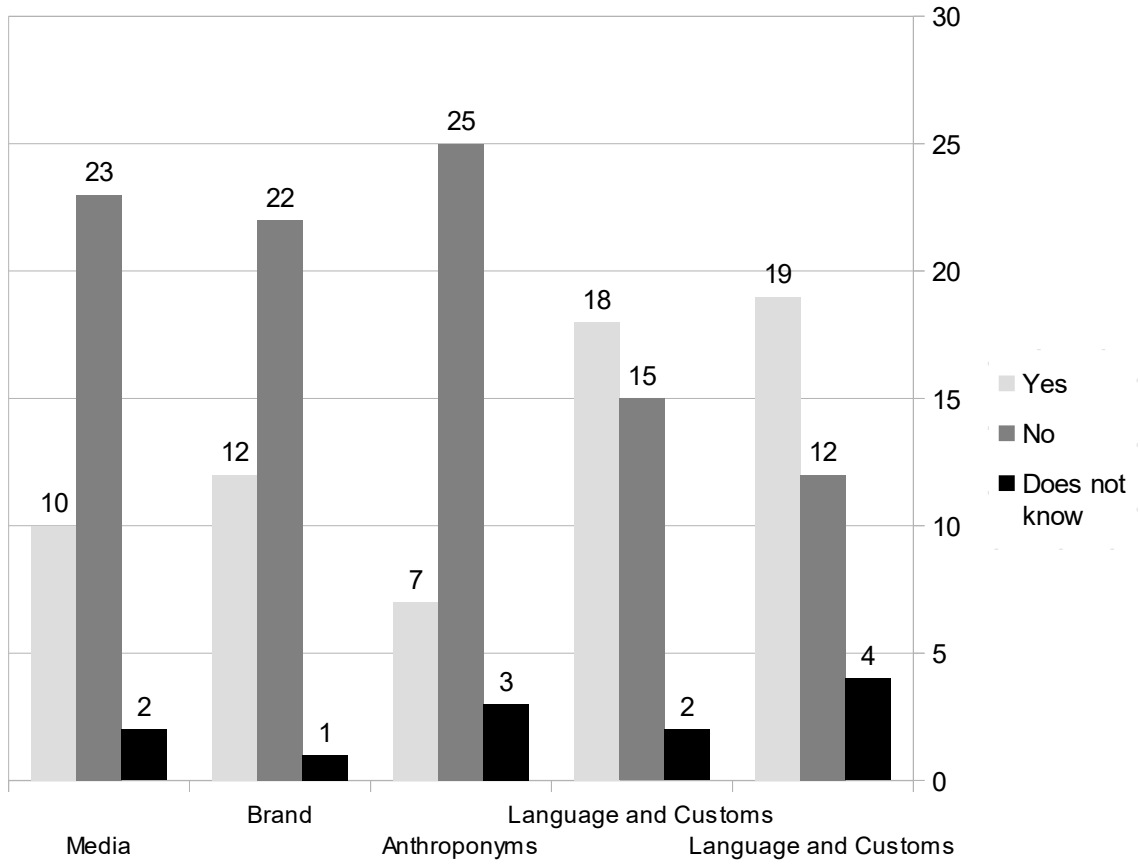


Figure 140: Experiment Questionnaire: Participants' perception of whether the SC reference is relevant to them personally (by types of lacunas)

When investigating the impact of the level of difficulty of the AVs (Basic, Medium, Advanced) with regard to a type of the lacuna, the following differences may be observed. First of all, overall, in most cases (seven times out of ten) the participants who watched the Basic variants of the presented stimuli were more likely to admit that the SC reference was more important than the viewers who watched the Medium or Advanced variants (Figure 141). The viewers of the Advanced version were least likely (eight times out of ten) to admit the importance of the SC reference – both as regards the contribution to the overall level of humor and its meaningfulness. This phenomenon would signify that the more "professional" a viewer is, the less relevant SC references become. It is a rather surprising conclusion that might suggest that "amateur" viewers deem most SC references crucial in their perception of an American humorous production.

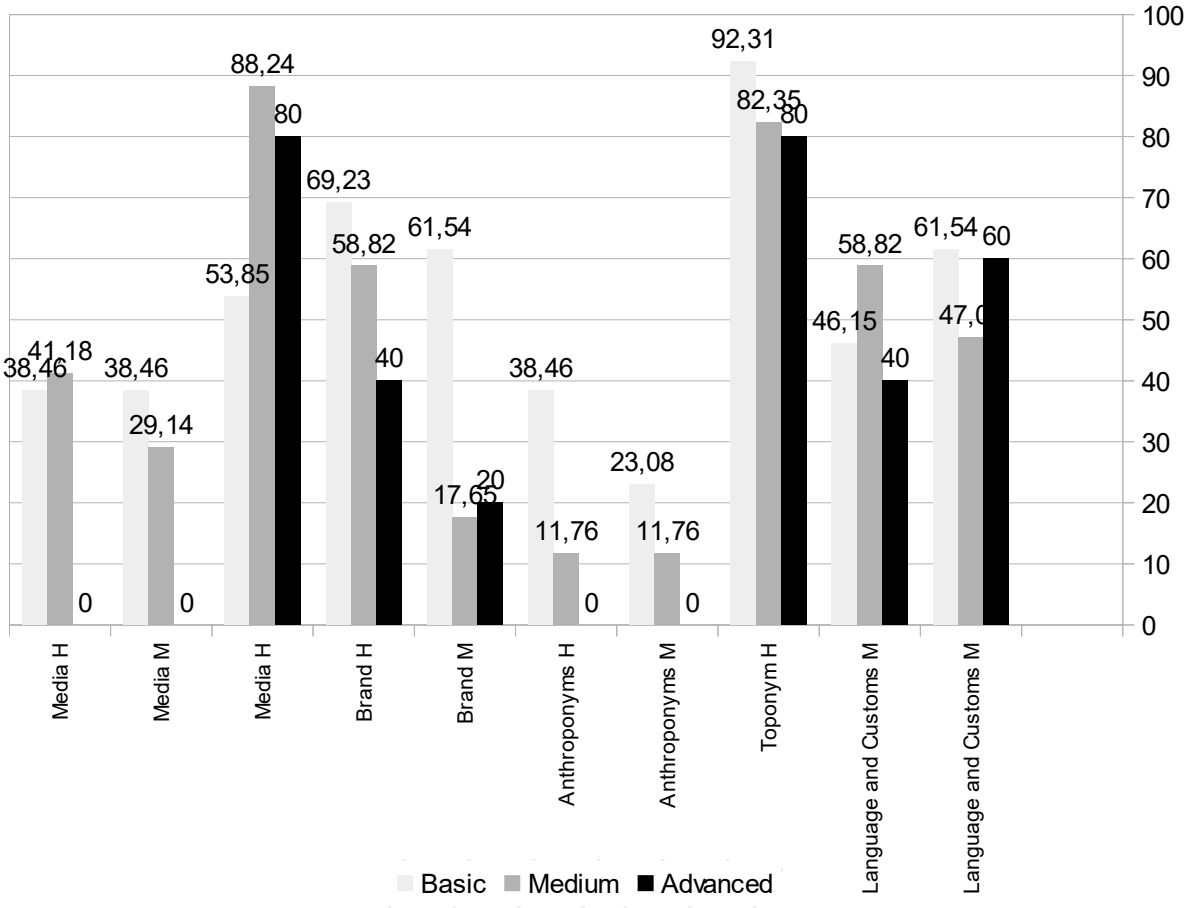


Figure 141: Impact of the degree of Stimulus' difficulty on perception of a lacuna

[participants' YES answers, in percent] [H=contribution to the overall level of humor; M=meaningfulness to the viewer]

Exploring the same set of data from the point of view of how a mode of AVT (or lack thereof) influenced the overall perception of the lacunas (Figure 142), it may be concluded that the most considerable differences may be observed as regards the first lacuna of media (a rather obscure SC reference to *The B-52's)* – which in the case of Polish fansubs was considered completely unimportant; the meaningfulness of the lacuna of brands *(Pop-Tarts* and *Shredded Wheat)* – with the original variant resulting in the greatest importance of the SC reference; and to some extent the lacuna of anthroponyms *(Tom Vilsack)* – Polish fansubs bringing about relatively the greatest importance of the SC reference and a complete lack of importance in the case of English subtitles.

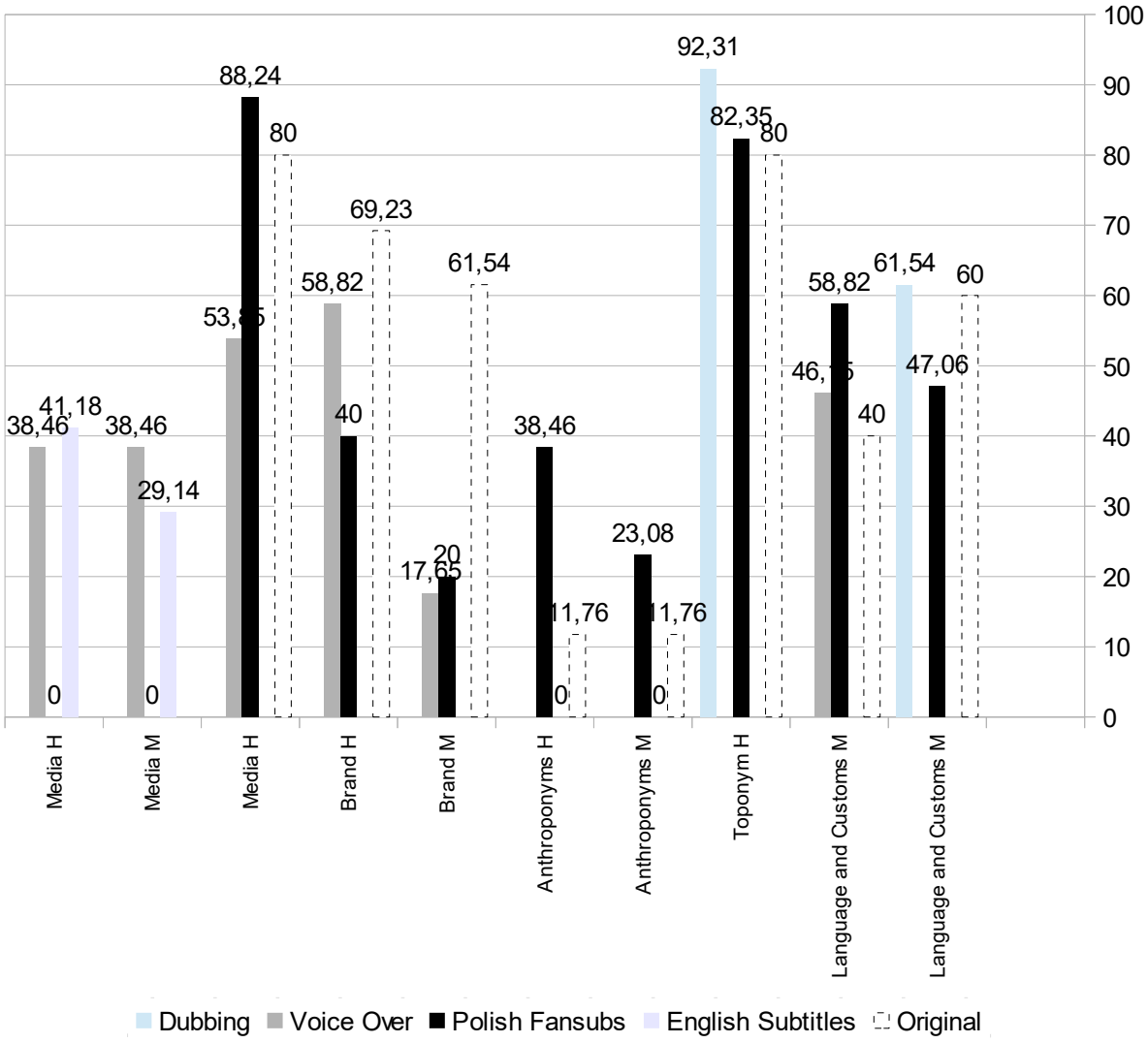


Figure 142: Impact of the mode of AVT (or lack thereof) on perception of a lacuna [participants' YES answers, in percent]

[H=contribution to the overall level of humor; M=meaningfulness to the viewer]

When watching the original versions, the participants usually considered the SC references as relatively important (except for the lacuna of anthroponyms) – in most of the cases (five out of eight) over 60% of participants in this variant agreed that they are relevant. This points to the fact that when a viewer has a chance to get immersed in the linguistic and cultural context more fully, such an individual is more likely to deem the occurring SC references as a crucial aspect of the overall perception. On the other side of the spectrum, in comparison with other modes of AVT (or lack thereof), dubbing results in the highest ratio of perceived relevance across the variants.

The greatest similarities between the viewers' perception of the importance of a lacuna may be identified in the lacuna of toponyms (*San Diego*), what may signify that a SC

reference to a toponym could be, in general, crucial to retain the original humor act regardless of the mode of AVT.

Conclusions

The presented research has hopefully contributed to gaining "a better knowledge of viewers' needs, reading habits and reception capacity" (Gambier 2009: 51). The analysis helped identify multiple factors that may influence the reception and perception of American humorous productions featuring culture-specific references in the form of cultural lacunas. The manifestations of Wundtian recognition, partial report advantage, short-term conceptual memory, attribute amnesia, expectancy-based binding, as well as the phenomena of change blindness, selective attention, false memories, and blinking inhibition are clearly visible in the conducted research. Summarizing the extensive findings presented in this study, a number of key global and local observations can be made.

First of all, on the basis of the OOS and PEOS responses, "**professional**" and "**amateur**" viewers may be distinguished. The former are characterized by being familiar with a number of humorous American TV series, a better understanding of AVT, a higher level of declared linguistic skills, a relatively good grasp on American culture, and being more critical of their own competences in general.

Furthermore, three types of viewers might be distinguished on the basis of participants' responses: **self-aware viewers** (the AVT mode employed depends on a conscious decision based on the type of a production); **semi-aware viewers** (they are aware of the fact that their decisions as regards mode of AVT may vary, but they do not provide any reasons for it); and **oblivious viewers** (evincing lack of awareness of translation modes employed or not familiar with such productions at all).

Polish viewers appear to share **a set of common beliefs with regard to AVT modes**, basing their decisions either on their dislike towards a specific mode of AVT or an affinity towards one. The respondents diversify the modes of AVT depending on the type of an AV they watch, yet exhibit affinity towards subtitles. They are more likely to choose subtitles with regard to live action comedy TV series, while opt for dubbing or subtitles for animated productions. Although a group of viewers still is likely to resort to voice over as the most convenient mode of AVT that makes it possible to multitask, subtitles proved to be commonly employed as an aid.

However, it becomes evident that whether the subtitles were rendered by a professional or an amateur loses on importance (app. 1/3 of all participants), as some participants were even unable to tell the difference between the two types. Moreover, both amateur and professional viewers consider subtitles to be the AVT mode that is the closest to the original version of a given production, whereas for both amateur and professional viewers revoicing is deemed least faithful. The fact that some viewers believe that a mode

of AVT does not influence the level of faithfulness to the original (both among amateur and professional viewers) indicates the lack of awareness of the technical constraints and practical aspects of AVT proper. Additionally, some participants exhibited the phenomenon of false memories, when trying to recall a translation or a lack thereof.

Noteworthy, there emerges a group of "AVT rejecters", who choose not to employ any mode of AVT proper. The reasons for such a preference vary -- from educational aspect, a choice by elimination, dislike towards AVT in general, redundancy of AVT, convenience, being film experience purists, to the fact that the skills they possess (linguistic and cultural) allow them to do so.

When familiar with an American TV series deeply rooted in the SC, the participants were more likely to consider it funny. In light of this tendency, Wundtian recognition – rooted partly in long-term memories, reinforced by the recent screening – often resulted in a better recollection of the content that appeared both in the dialogues and on the screen (partial report advantage). In turn, in the case of a feature film, the production is more likely to be widely recognized. As such, it is regarded as funnier, which again leads to a better recollection of its content. Despite that, it must be emphasized that Polish viewers are oftentimes inconsistent in their responses. Even when watching the same production twice (the case of *Gilmore Girls*), the levels of recognition may vary. Moreover, despite acknowledging that a SC reference is important, they tend not to consider it to be of value to them. This phenomenon might point to the fact that a translator could actually ignore certain problematic SC references, although this view is controversial in light of the existing professional translatory practices.

In general, a production is considered as funnier when it features a mode of AVT (Polish fansubs, Polish voice over, Polish dubbing). Nevertheless, this is not necessarily always the case – in some cases, Polish fansubs and Polish voice over have actually been considered the least funny. This, however, might have been the result of other, more content-related factors.

At the same time, whether a SC reference contributes to the overall level of humor is sometimes perceived regardless of the mode of AVT or lack thereof. Moreover, even though the viewers often acknowledge that the SC reference might be a contributing factor to the overall level of humor, they still deem it irrelevant to them personally. On the other hand, the inability to recall a SC reference did not make it impossible for the viewers to identify its denotation – a phenomenon that clearly manifested the use of short-term conceptual memory. Nevertheless, the SC references that are easily recognizable are more frequently considered as relevant to the overall viewing situation. A viewer might also be aware that a SC reference that constitutes a lacuna likely is important, but the lack of

sufficient culture repertoire might block the access to its denotation hence resulting in irrelevance thereof. On this note, the lacuna of anthroponyms proved the most problematic for the participants, with the lacuna of toponyms being the least challenging.

Furthermore, the versions that featured captions (Polish fansubs and English subtitles) as well as the ones without them (Polish dubbing, Polish voice over, the original) are not necessarily watched in the same or even similar manner within the category. There were instances when the viewers displayed some unexpected receptive discrepancies (eg. between Polish dubbing and the original; between Polish voice over and the original) or similarities (eg. between Polish voice over and English subtitles; between Polish voice over and Polish fansubs; between Polish fansubs and the original). Nevertheless, similarities occur also between the likely variants (eg. between Polish voice over and the original in terms of AOI Dwell Time and AOI Fixations).

As regards revoicing, in terms of Polish dubbing it may be observed that even though it denies the target audience the access to the language and culture of the original, thus making language and cultural immersion impossible, it results in the fact that a production is, in general, considered funnier. This, however, might also be the result of former exposure to the production featured in the study (*Madagascar*). Offering immersion in the target language and culture does not necessarily bring about a higher reference recollection. Despite that, dubbing results in the highest ratio of perceived relevance across the variants in comparison with other modes of AVT (or lack thereof). Additionally, slightly higher Fixation Count Average may point to the fact that the viewers tried to take in as much of what can be seen on the screen as possible.

Another revoicing mode of AVT, voice over, although being conventionally regarded as controversial, turned out to be rather helpful. First of all, it allowed for spending more time looking at the SC reference on the screen. When watching the clip with voice over, both the saccades and their average amplitude could be longer. This enabled the viewers to navigate the image more fluently and as a result contributed to a better recollection of the SC reference. Despite that, the views on whether the SC reference contributed to the overall level of humor as well as whether it bears meaning to the subjects varied – at times, to the extremes.

Captions, contrary to revoicing, exhibited more similarities. In line with the existing literature on this topic, the conducted experiments confirmed that when a viewer followed subtitles (both Polish fansubs and English subtitles), it necessitated dividing one's attention between the image and the text. Nevertheless, there were instances in which the participants clearly ignored the captions altogether (mostly in the case of English subtitles), which was made possible thanks to the participants' linguistic and cultural

competences. After all, in general, the participants exhibited higher linguistic than cultural competences. However, it might also be possible that the viewers are simply more aware of their limitations as regards their culture repertoire. It is also worth emphasizing that the subjects who had declared the highest level of linguistic competence were slightly more likely to consider the SC references as significant (both in terms of their contribution to the overall level of humor and personal relevance)

Additionally, when not following the captions in the target language, a viewer may focus more easily on the key aspects of the image that might, in turn, contribute to the overall understanding of the content of a production; change blindness might easily take place. It also does not come as a surprise that the versions with captions (Polish fansubs and English subtitles) resulted in the highest number of fixations due to following both the text and the image. The viewers of the variants with captions might therefore exhibit higher AOI Glances Count, overall Fixation Count, and saccadic count. Average saccadic amplitudes in the versions with captions were alike. Furthermore, the participants who watched the variants with captions appear to have not exhibited expectancy-based binding – they did not deem the SC reference to be important and thus were unable to recall it successfully later on.

In terms of the reception, it appears to be typical of Polish fansubs, therefore subtitles rendered by amateurs, to result in less AOI Fixations, shorter AOI Dwell Time and AI Gaze Duration on SC references. These tendencies are accompanied by more saccades and higher average saccadic amplitudes – a natural consequence of the need to shift one's gaze between the image and the captions. Regarding perception, the viewers who watched an American humorous TV series with Polish fansubs were likely to consider SC references as important in their contribution to the overall level of humor. This, however, depended strongly on the type of a lacuna that occurred in the dialogues and on the screen (which was the most true for the lacuna of anthroponyms). Possessing a specific culture repertoire was likely one of the key factors. Although at times the SC reference recollection rate was high for fansubs, this, again, was not a rule, and was thus bound to vary depending on one's individual competences. Yet, it might have been considered as personally meaningful.

English subtitles, on the other hand, although being in general an additional aid in consulting the content of a production, were at times ignored. Nevertheless, the viewers might have been better equipped to identify SC references, which was likely the result of their cultural competences in the SC – with the exception of the lacuna of anthroponyms, which was perceived as completely unimportant in the case of English subtitles. Thus, short-term conceptual memory appears to have been in place. Such individuals also considered the references of this type more meaningful to them personally. However,

again, this was not necessarily the case for the viewers who lacked sufficient culture repertoire.

Original version was the only one that enabled full language and cultural immersion. The results show that when a viewer had had an opportunity to get immersed in the linguistic and cultural context more fully, it was more likely that such an individual would deem the occurring SC references as crucial aspects of their overall perception. However, it therefore requires the Polish viewers to be fluent in both source language and culture. As a result, SC references recollection was at times not very successful thus resulting in perceiving it as not relevant in terms of humor. However, when a reference had been identified correctly, the viewers regarded it as a contributing factor to both the overall level of humor and meaningful personally. Therefore, in the case of the original, unaided by AVT viewing situation, a viewer's prior competences strongly determined the end perception. Reception-wise, the original version allowed for high Glances Count, more and longer fixations, longest duration of saccades, higher saccadic amplitudes, as well as spending more time looking at the SC reference on the screen.

The cognitive load manifested by an increased or decreased blink rate was also at times inconclusive and may have stemmed from individual differences. Considerable differences had been observed between the original (English) and Polish voice over, which might signify the occurrence of blinking inhibition in the case of the latter. Nevertheless, there were also instances when while watching the original, the viewers were blinking more frequently – this might point to the fact that they watched the clip more “fluently”, without the need for blinking inhibition to grasp its content. High Blink Count was also recorded for Polish fansubs, which might be a distinguishing feature of this AVT mode.

Th fact that a group of Polish viewers was unable to correctly identify AVT rendered by an amateur or a professional – while at the same time some individuals deemed the difference irrelevant or evaluated translations prepared by amateurs as done by a professional – points to the fact that it might be becoming more acceptable to ignore the frequent shortcomings of amateur translations. Subtitles created by professionals, experts, remain a rather costly and time-consuming endeavor (MUSA, online). At the same time, amateur subtitles (or fansubs) – available online for free soon after the release of the original – appear to satisfy the needs of end-consumers. As a result, the strategies and procedures employed by amateur subtitlers may, at some point, influence the work of professional subtitlers, should the audiences become even more vocal with voicing their preferences. There definitely seems to be a trend in favor of subtitles reflecting the original dialogues more closely than it is usually the case for those rendered by professionals (which tend to omit certain humor acts or SC references).

However, venturing into any guesses about the future of subtitling might be as futile as Gottlieb's attempts, when almost two decades ago he envisaged that cheap sign-off versions of subtitles for television will be distributed on floppy discs (2001: 248). With the current pace of subtitling software innovation and development paired with machine translation (see, for example, Athanasiadi 2017), it remains to be seen whether professionals will take note of these trends. It has also became evident that the remark by Díaz Cintas and Muñoz Sánchez made over a decade ago, according to which "[s]ubtitling conventions are not set in stone and only time will tell whether these fansub conventions are just a mere fleeting fashion or whether they will spread to other media and become the seed of a new type of subtitling for the digital era" (2006: 51), has actually came true and contemporary fansubbers appear to respond directly to audiences' preferences and expectations.

In the today's increasingly customer-oriented (and, by extension, viewer-oriented) era, professional translations might at some point need to be adjusted. Although it appears that Polish dubbing of the "Wierzbięta's approach" may be least affected, subtitling might await the opposite fate. It remains uncertain what is in store for Polish voice over. With audiences being seemingly critical of this modality, it appears that reception-wise it is still considered as rather convenient.

The question that remains is whether, as Giampieri (2016) proclaimed, "audiovisual translators [should] be encouraged to carry out their work undisturbed" (p. 457)? Or rather, should they closely observe the changes and recent trends and developments in the studies on reception of AVT and adapt their products to suit the preferences, expectations, and viewing styles of Polish audiences? In light of the recent developments on the media market in Poland and the fact that, currently, 94% of Polish internet users watch longer video formats online (Kurdupski 2018) and with 57% of Poles who know English to some extent (TNS OBOP 2015) – or more, as shown by this study – both of these stances should be reconciled in order to provide the audiences with translations that take into account their wants and satisfy their needs.

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List of Figures

List of Tables

ANNEX

Open Online Survey

Preferencje dot. oglądania amerykańskich produkcji komediowych

Niniejsza ankieta jest częścią szerzej zakrojonego badania na potrzeby rozprawy doktorskiej w zakresie preferencji dotyczących tłumaczenia audiowizualnego. Wyniki badania zostaną wykorzystane w celu opracowania krajobrazu i relacji preferencji dot. oglądania amerykańskich produkcji (filmów i seriali) komediowych w Polsce. Udział w ankiecie jest nieodpłatny i dobrowolny.
*Wymagane

Jakie amerykańskie seriale oglądasz lub oglądałaś/eś w przeszłości? *

1. ☐ Scrubs/Hoży doktorzy
2. ☐ Big Bang Theory/Teoria wielkiego podrywu
3. ☐ Suits/W garniturach
4. ☐ Two and a Half Men/Dwóch i pół
5. ☐ South Park/Miasteczko South Park
6. ☐ Married with Children/Świat według Bundych
7. ☐ Friends/Przyjaciele
8. ☐ How I Met Your Mother/Jak poznałem waszą matkę
9. ☐ Sex and the City/Sex w wielkim mieście
10. ☐ Desperate Houswives/Gotowe na wszystko
11. ☐ Futurama/Przygody Fry'a w kosmosie
12. ☐ Entourage/Ekipa
13. ☐ New Girl/Jess i chłopaki
14. ☐ The Simpsons/Simpsonowie
15. ☐ Gilmore Girls/Kochane Kłopoty
16. ☐ Men in Trees/Uwaga, faceci!
17. ☐ Family Guy/Głowa rodziny
18. ☐ Frasier
19. ☐ Californication
20. ☐ Inne:

Jeśli masz wybór, jak oglądasz amerykańskie seriale komediowe z aktorami? *

21. ○ W oryginale
22. ○ Z lektorem
23. ○ Z napisami
24. ○ Z dubbingiem
25. ○ Inne:

Dlaczego zazwyczaj dokonujesz takiego wyboru? *

Czego oczekujesz, oglądając amerykański serial komediowy z aktorami? *

26. ☐ Niczego, po prostu oglądam
27. ☐ Że będzie zabawny
28. ☐ Że podszkolę swój język i poprawię akcent
29. ☐ Że wciągnie mnie fabuła/zaintrygują postaci
30. ☐ Że lepiej poznam kulturę i realia USA
31. ☐ Inne:

Jeśli masz wybór, jak oglądasz amerykańskie animowane produkcje komediowe? *

Pytanie dot. zarówno seriali (np. Simpsonowie, South Park), jak i filmów pełnometrażowych (np. Shrek, Madagaskar)

32. ○ Z napisami
33. ○ W oryginale
34. ○ Z lektorem
35. ○ Z dubbingiem
36. ○ Inne:

Dlaczego zazwyczaj dokonujesz takiego wyboru? *

Czego oczekujesz, oglądając amerykańskie animowane produkcje komediowe? *

Pytanie dot. zarówno seriali (np. Simpsonowie, South Park), jak i filmów pełnometrażowych (np. Shrek, Madagaskar)

37. ☐ Że podszkolę swój język i poprawię akcent
38. ☐ Że będą zabawne
39. ☐ Niczego, po prostu oglądam
40. ☐ Że spodoba mi się sposób animacji
41. ☐ Że wciągnie mnie fabuła/zaintrygują postaci
42. ☐ Że lepiej poznam kulturę i realia USA
43. ☐ Inne:

Który rodzaj tłumaczenia jest Twoim zdaniem najwierniejszy oryginałowi? *

44. ○ Wersja z napisami
45. ○ Wersja lektorska
46. ○ Rodzaj tłumaczenia nie wpływa na wierność względem oryginału
47. ○ Wersja z dubbingiem

Który rodzaj tłumaczenia jest Twoim zdaniem najdalszy od oryginału? *

48. ○ Rodzaj tłumaczenia nie wpływa na wierność względem oryginału
49. ○ Wersja z dubbingiem
50. ○ Wersja lektorska

51. ○ Wersja z napisami

Jak oceniasz swoją znajomość języka angielskiego? *

52. ○ Doskonale znam j. angielski
53. ○ Całkiem nieźle znam j. angielski
54. ○ Niezbyt dobrze znam j. angielski
55. ○ W ogóle nie znam j. angielskiego
56. ○ Inne:

Jak dobrze oceniasz swoją znajomość kultury amerykańskiej?

57. ○ Doskonale! Świetnie rozumiem praktycznie wszystkie konteksty kulturowe i odniesienia do różnych sfer kultury
58. ○ Całkiem nieźle orientuję się w kontekstach kulturowych i odniesieniach do różnych sfer kultury, większość rozpoznaję
59. ○ Niezbyt dobrze orientuję się w kontekstach kulturowych i odniesieniach do różnych sfer kultury, wielu nie rozumiem
60. ○ W ogóle nie orientuję się w kontekstach kulturowych i odniesieniach do różnych sfer kultury, nigdy nie wiem o co chodzi
61. ○ Inne:

Gdzie nabyłaś/eś wiedzę dot. języka i kultury amerykańskiej?

62. ☐ Podróżując
63. ☐ W efekcie pracy zawodowej
64. ☐ We własnym zakresie z telewizji/książek/internetu
65. ☐ W szkole/na studiach
66. ☐ Na kursie językowym
67. ☐ Inne:

Płeć *

68. ○ Kobieta
69. ○ Mężczyzna

Miejsce zamieszkania *

Wymagana jest jedynie nazwa miasta/miejscowości/wsi

Wiek *

70. ○ <18
71. ○ 18-25
72. ○ 26-35
73. ○ 36-45
74. ○ >45

Pre-Experiment Agreement

Informacja dla osoby badanej
o celu i przebiegu badania

Celem projektu jest badanie procesu odbioru amerykańskich produkcji komediowych w różnych wersjach przekładu audiowizualnego (wersja lektorska, dubbing, napisy). W trakcie badania uczestnik obejrzy kilka krótkich fragmentów amerykańskich produkcji komediowych. Po każdym fragmencie uczestnik poproszony zostanie o odpowiedzenie na kilka pytań dotyczących oglądanych klipów. W czasie badania nagrywamy ruchy gałek ocznych uczestników za pomocą okulografu.

Świadoma zgoda na udział w badaniu

Ja, niżej podpisany/a oświadczam, że wyrażam świadomą zgodę na udział w badaniu i jestem świadomy/a faktu, iż w każdej chwili mogę wycofać zgodę na udział bez podania przyczyny.

Przez podpisanie tego dokumentu potwierdzam również, że zostałem/łam poinformowany/a, że dane te są zbierane jedynie w celu naukowej analizy badania.

Nagrania będą analizowane wyłącznie przez zespół badaczy i nie będą udostępniane osobom trzecim. Wszelkie zebrane dane będą wykorzystywane tak, by zagwarantować pełną anonimowość.

.....
Imię i nazwisko

.....
Podpis

.....
Data

Eye-Tracking Experiment Questionnaire: Screens

Za chwilę zobaczysz 5 fragmentów
z różnych amerykańskich produkcji komediowych.

Część z nich zapewne będzie znajoma.

Twoim zadaniem jest po obejrzeniu każdego z fragmentów
odpowiedzenie na kilka pytań.

Czy znasz tę produkcję? Jeśli tak, podaj tytuł.

- nie, nie znam
- znam, ale nie pamiętam tytułu
-

Continue [F11]

W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?

- wcale
- niezbyt
- całkiem
- bardzo
- uśmiałem/am się do łez

Continue [F11]

3) Jak nazywa się program TV, który wyobraża sobie bohaterka?

- Ekstremalne Przekąski Szefa Kuchni
- Master Chef: Extreme Snack Edition
- Szef Kuchni: Ekstremalna Edycja Przekąskowa
-

Continue [F11]

Czy to, jaki to program ma wpływ na walor humorystyczny?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Co bohater dostaje do zjedzenia pod koniec fragmentu?

- schabowe
- stek
- bitki wieprzowe
-

Continue [F11]

Czy to, co bohater otrzymuje na talerzu jest istotne?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Jak oceniasz tłumaczenie tego fragmentu?

- słabe, pewnie wykonane przez amatora
- ani dobre, ani złe
- bardzo dobre, wykonane przez profesjonalistę
- fragment był w oryginale (brak tłumaczenia)
-

Continue [F11]

Czy znasz tę produkcję? Jeśli tak, podaj tytuł.

- nie, nie znam
- znam, ale nie pamiętam tytułu
-

Continue [F11]

W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?

- wcale
- niezbyt
- całkiem
- bardzo
- uśmiałem/am się do łez

Continue [F11]

Mężczyzna pyta kobietę czy lubi/jest fanką ….. – jaka nazwa pada?

-
- nie pamiętam

Continue [F11]

Czy nazwa ta ma wpływ na walor humorystyczny?

- tak, jest istotna
- nie, nie ma znaczenia
-

Continue [F11]

Do czego odnosi się odnosi ta nazwa w tym fragmencie?

- amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack"
- slangowego określenia wysokich fryzur damskich na „bombę" modnych w latach 50-tych
- warstwowego koktajlu alkoholowego, w którego skład wchodzi likier kawowy, Baileys Irish Cream i Grand Marnier
- amerykańskiego bombowca strategicznego dalekiego zasięgu używanego po II wojnie światowej

Continue [F11]

Czy znaczenie tej nazwy jest dla Ciebie istotne?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Jak oceniasz tłumaczenie tego fragmentu?

- słabe, pewnie wykonane przez amatora
- ani dobre, ani złe
- bardzo dobre, wykonane przez profesjonalistę
- fragment był w oryginale (brak tłumaczenia)
-

Continue [F11]

Czy znasz tę produkcję? Jeśli tak, podaj tytuł.

- nie, nie znam
- znam, ale nie pamiętam tytułu
-

Continue [F11]

W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?

- wcale
- niezbyt
- całkiem
- bardzo
- uśmiałem/am się do łez

Continue [F11]

Jak nazywa się mężczyzna w fartuchu laboratoryjnym?

-
- nie pamiętam

Continue [F11]

Czy jego imię i nazwisko ma wpływ na walor humorystyczny?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Kim jest ów mężczyzna?

- to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
- postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
- postać realna: amerykański dziennikarz śledczy znany z sympatyzowania z partią republikańską
- postać fikcyjna: parodia postaci pracującej w fabryce z serialu animowanego „Simpsonowie"

Continue [F11]

Czy to kim jest ów mężczyzna jest dla Ciebie istotne?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Jak oceniasz tłumaczenie tego fragmentu?

- słabe, pewnie wykonane przez amatora
- ani dobre, ani złe
- bardzo dobre, wykonane przez profesjonalistę
- fragment był w oryginale (brak tłumaczenia)
-

Continue [F11]

Czy znasz tę produkcję? Jeśli tak, podaj tytuł.

- nie, nie znam
- znam, ale nie pamiętam tytułu
-

Continue [F11]

W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?

- wcale
- niezbyt
- całkiem
- bardzo
- uśmiałem/am się do łez

Continue [F11]

Zwierzętom wydaje się, że gdzie się znajdują?

- w Sopocie
- w San Diego
- najpierw w Sopocie, później w San Diego
-

Continue [F11]

Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?

- ruchu hippisowskiego
- PRL-u
- średniowiecza
-

Continue [F11]

Czy to, do czego nawiązują obawy Iwa jest dla Ciebie istotne?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Jak oceniasz tłumaczenie tego fragmentu?

- słabe, pewnie wykonane przez amatora
- ani dobre, ani złe
- bardzo dobre, wykonane przez profesjonalistę
- fragment był w oryginale (brak tłumaczenia)
-

Continue [F11]

Czy znasz tę produkcję? Jeśli tak, podaj tytuł.

- nie, nie znam
- znam, ale nie pamiętam tytułu
-

Continue [F11]

W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?

- wcale
- niezbyt
- całkiem
- bardzo
- uśmiałem/am się do łez

Continue [F11]

Jaki/e produkt/y bohaterka pokazuje w pudełkach?

- bułeczki cynamonowe i otręby pszenne
- pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
- cynamonowe ciasteczka i pszenne płatki
-

Continue [F11]

Czy rodzaj produktu/produktów wpływa na walor humorystyczny?

- tak, jest istotny
- nie, nie ma znaczenia
-

Continue [F11]

Czy to jakie produkty są wymieniane jest dla Ciebie istotne?

- tak, jest istotne
- nie, nie ma znaczenia
-

Continue [F11]

Jak oceniasz tłumaczenie tego fragmentu?

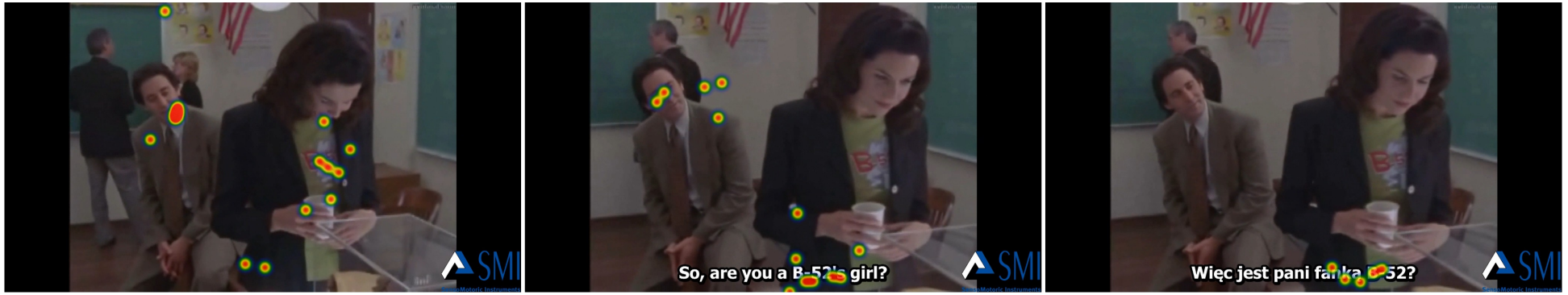
- słabe, pewnie wykonane przez amatora
- ani dobre, ani złe
- bardzo dobre, wykonane przez profesjonalistę
- fragment był w oryginale (brak tłumaczenia)
-

Continue [F11]

Dziękujemy za udział
w badaniu!

Heat Maps for Stimuli with AOI

Stimulus I: *Gilmore Girls* I



Stimulus III: *Gilmore Girls* II

Stimulus V: *South Park*

Stimulus IV: *The Simpsons*

Experiment Questionnaire: Participants' Answers

Experiment Variant I

Subject	Question	Answer
P01	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P01	W jakim stopniu fragment, który właśnie obejrzałeś Cię rozbawił?	niezbyt
P01	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B25
P01	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P01	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P01	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P01	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P01	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P01	W jakim stopniu fragment, który właśnie obejrzałeś Cię rozbawił?	całkiem
P01	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P01	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P01	Biegnąć przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	PRL-u
P01	Czy to, do czego nawiązują obawy lwa są dla Ciebie istotne?	tak, są istotne
P01	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P01	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P01	W jakim stopniu fragment, który właśnie obejrzałeś Cię rozbawił?	całkiem
P01	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P01	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotna
P01	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P01	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P01	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P01	W jakim stopniu fragment, który właśnie obejrzałeś Cię rozbawił?	niezbyt
P01	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P01	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	tak, jest istotne
P01	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 20 stycznia 2009 sekretarz rolnictwa Stanów Zjednoczonych

		w gabinecie Baracka Obamy
P01	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	tak, jest istotne
P01	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P01	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P01	W jakim stopniu fragment, który właśnie obejrzałeś Cię rozbawił?	całkiem
P01	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P01	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotna
P01	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek
P01	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P01	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P02	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar 2
P02	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P02	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P02	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P02	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P02	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	trudno powiedziec, ale bawi ;)
P02	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P02	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	gilmore girls
P02	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P02	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P02	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P02	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P02	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P02	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	simsonowie
P02	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P02	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P02	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P02	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek, ale zgodnie z tlumaczeniem schabowe
P02	Czy to, co bohater otrzymuje na talerzu jest	tak, jest istotne

	istotne?	
P02	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P02	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	gilmoore girls
P02	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P02	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B 52
P02	Czy nazwa ta ma wpływ na walor humorystyczny?	zapewne tak, jednak nie rozumiem dokladnie o co chodzi
P02	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P02	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie ma, bo nie wiem o co chodzi
P02	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P02	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park?
P02	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P02	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P02	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	zapewne tak, ale nie pamietam jego nazwiska
P02	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P02	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie zapamietalam kim jest, wiec ciezko powiedziec
P02	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P03	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P03	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P03	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P03	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie dotyczy
P03	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P03	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	tak, jest istotne
P03	Jak oceniasz tłumaczenie tego fragmentu?	nie mialo znaczenia
P03	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P03	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P03	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P03	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny

P03	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P03	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P03	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P03	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P03	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P03	Czy nazwa ta ma wpływ na walor humorystyczny?	nie wiem
P03	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P03	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P03	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P03	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	na pewno jakas czesc Madagaskaru
P03	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P03	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P03	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	odrobine
P03	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	nie pamietam
P03	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie dotyczy
P03	Jak oceniasz tłumaczenie tego fragmentu?	tlumaczenie dobre, ale zla synchronizacja dzwieku z obrazem
P03	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P03	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P03	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	nie pamietam
P03	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P03	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek
P03	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P03	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P04	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P04	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P04	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B-52's
P04	Czy nazwa ta ma wpływ na walor humorystyczny?	ciezko okreslic przy tak krotkim fragmencie
P04	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P04	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P04	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe

P04	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P04	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P04	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P04	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P04	Co bohater dostaje do zjedzenia pod koniec fragmentu?	na pewno nie schabowe
P04	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P04	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P04	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P04	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P04	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P04	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P04	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P04	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P04	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar 1 albo 2
P04	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P04	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P04	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P04	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	PRL-u
P04	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P04	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P04	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P04	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P04	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	John Selvick
P04	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	byc moze
P04	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P04	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	byloby, gdybym znal
P04	Jak oceniasz tłumaczenie tego fragmentu?	sluchalem oryginalnej sciezki bez czytania

		tlumaczenia
P05	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P05	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P05	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P05	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P05	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P05	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P05	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P05	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	uśmiałem/am się do łez
P05	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P05	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P05	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	PRL-u
P05	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P05	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P05	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simpsonowie
P05	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P05	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P05	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P05	Co bohater dostaje do zjedzenia pod koniec fragmentu?	schabowe
P05	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P05	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P05	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P05	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P05	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	b52
P05	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P05	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego bombowca strategicznego dalekiego zasięgu używanego po II wojnie światowej
P05	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P05	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P05	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park
P05	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem

P05	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P05	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie pamietam nazwiska
P05	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P05	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P05	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P06	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simsonowie
P06	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P06	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P06	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P06	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek
P06	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P06	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P06	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P06	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P06	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P06	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	tak, jest istotne
P06	Kim jest ów mężczyzna?	to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
P06	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	tak, jest istotne
P06	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P06	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P06	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P06	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P06	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P06	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P06	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P06	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P06	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Zwierzeta z Madagaskaru
P06	W jakim stopniu fragment, który właśnie	bardzo

	obejrzałeś/aś Cię rozbawił?	
P06	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P06	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P06	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	PRL-u
P06	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P06	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P06	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P06	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P06	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	cynamonowe ciasteczka i pszenne płatki
P06	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P06	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P06	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P07	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P07	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P07	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P07	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie wiem
P07	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P07	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P07	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P07	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P07	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P07	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P07	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P07	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	PRL-u
P07	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P07	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P07	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P07	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P07	Mężczyzna pyta kobietę czy lubi/jest fanką	B52

	– jaka nazwa pada?	
P07	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P07	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P07	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P07	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P07	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P07	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P07	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P07	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P07	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P07	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P07	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simpsonowie
P07	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P07	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P07	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P07	Co bohater dostaje do zjedzenia pod koniec fragmentu?	schabowe
P07	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P07	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P08	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P08	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P08	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P08	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P08	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	Nie pamietam dokladnie, ale chyba PRL
P08	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P08	Jak oceniasz tłumaczenie tego fragmentu?	dobre
P08	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P08	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P08	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P08	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P08	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego bombowca strategicznego dalekiego zasięgu używanego po II wojnie

		światowej
P08	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P08	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P08	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P08	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P08	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P08	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P08	Co bohater dostaje do zjedzenia pod koniec fragmentu?	schabowe
P08	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P08	Jak oceniasz tłumaczenie tego fragmentu?	dobre
P08	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P08	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P08	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P08	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P08	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P08	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P08	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P08	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P08	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P08	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie pamietam
P08	Kim jest ów mężczyzna?	postać realna: amerykański dziennikarz śledczy znany z sympatyzowania z partią republikańską
P08	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P08	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P09	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P09	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P09	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P09	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P09	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P09	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P09	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons

P09	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P09	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P09	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P09	Co bohater dostaje do zjedzenia pod koniec fragmentu?	schabowe
P09	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P09	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P09	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P09	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P09	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P09	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P09	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	PRL-u
P09	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P09	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P09	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P09	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P09	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P09	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	tak, jest istotne
P09	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P09	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	tak, jest istotne
P09	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P09	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P09	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P09	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P09	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P09	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P09	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P09	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P10	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons

P10	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P10	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	nie znam odpowiedzi
P10	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P10	Co bohater dostaje do zjedzenia pod koniec fragmentu?	nie zwrocilam uwagi
P10	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P10	Jak oceniasz tłumaczenie tego fragmentu?	nie zwracalam uwagi na poprawnosc tlumaczenia
P10	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P10	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P10	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P10	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P10	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	nie pamietam
P10	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P10	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P10	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P10	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P10	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	nie pamietam, wiele produktow
P10	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P10	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P10	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P10	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	wydaje mi sie, ze to South Park
P10	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P10	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P10	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P10	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P10	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P10	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P10	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P10	W jakim stopniu fragment, który właśnie	całkiem

	obejrzałeś/aś Cię rozbawił?	
P10	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P10	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P10	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	slangowego określenia wysokich fryzur damskich na „bombę" modnych w latach 50-tych
P10	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P10	Jak oceniasz tłumaczenie tego fragmentu?	ok
P20	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	the simsons
P20	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P20	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P20	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P20	Co bohater dostaje do zjedzenia pod koniec fragmentu?	schabowe
P20	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P20	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P20	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P20	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P20	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P20	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P20	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P20	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P20	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	kochane klopoty
P20	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P20	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B 52
P20	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P20	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	warstwowego koktajlu alkoholowego, w którego skład wchodzi likier kawowy, Baileys Irish Cream i Grand Marnier
P20	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P20	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P20	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	madagaskar
P20	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P20	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P20	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne

P20	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach…?	średniowiecza
P20	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P20	Jak oceniasz tłumaczenie tego fragmentu?	słabe, pewnie wykonane przez amatora
P20	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park
P20	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P20	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P20	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	tak, jest istotne
P20	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P20	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	tak, jest istotne
P20	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P21	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P21	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P21	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	b52
P21	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P21	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego bombowca strategicznego dalekiego zasięgu używanego po II wojnie światowej
P21	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P21	Jak oceniasz tłumaczenie tego fragmentu?	nie pamietam
P21	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	the simpsons
P21	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P21	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P21	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P21	Co bohater dostaje do zjedzenia pod koniec fragmentu?	nie wiem
P21	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P21	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P21	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	madagaskar
P21	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P21	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego
P21	Czy to, gdzie zwierzętom wydaje się, że się znajdują	tak, jest istotne

	ma wpływ na walor humorystyczny?	
P21	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	PRL-u
P21	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P21	Jak oceniasz tłumaczenie tego fragmentu?	brak synchronu
P21	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park
P21	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P21	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	martin vileck?
P21	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	pewnie i ma ale nie wime kto to jest
P21	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P21	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P21	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P21	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P21	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P21	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P21	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P21	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P21	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P22	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P22	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P22	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P22	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P22	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P22	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P22	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P22	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P22	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P22	Zwierzętom wydaje się, że gdzie się znajdują?	najpierw w Sopocie, później w San Diego

P22	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P22	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach…?	ruchu hippisowskiego
P22	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P22	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P22	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P22	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P22	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P22	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie wiem
P22	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P22	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P22	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P22	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P22	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P22	Czy nazwa ta ma wpływ na walor humorystyczny?	nie wiem
P22	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P22	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P22	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P22	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P22	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P22	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P22	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P22	Co bohater dostaje do zjedzenia pod koniec fragmentu?	schabowe
P22	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie wiem
P22	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę

Experiment Variant II

Subject	Question	Answer
P11	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P11	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P11	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P11	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P11	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	średniowiecza
P11	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P11	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P11	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P11	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P11	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P11	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P11	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P11	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P11	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P11	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P11	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	b52
P11	Czy nazwa ta ma wpływ na walor humorystyczny?	jezeli odnosi sie do czegos konkretnego w danym regionie TAK
P11	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego bombowca strategicznego dalekiego zasięgu używanego po II wojnie światowej
P11	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P11	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P11	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Suth Park
P11	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P11	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P11	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P11	Kim jest ów mężczyzna?	to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
P11	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia

P11	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P11	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	the simpsons
P11	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P11	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P11	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P11	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P11	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P11	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P12	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Gilmore Girls
P12	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P12	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	cynamonowe ciasteczka i pszenne płatki
P12	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P12	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P12	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P12	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P12	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P12	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	Vilschek
P12	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	tsk, ale dla mnie, poniewa kojarzy sie z Polska
P12	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P12	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P12	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P12	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P12	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P12	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P12	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P12	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P12	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P12	Jak oceniasz tłumaczenie tego fragmentu?	nie wiem, nie zwracalam uwagi na napisy
P12	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagascar
P12	W jakim stopniu fragment, który właśnie	bardzo

	obejrzałeś/aś Cię rozbawił?	
P12	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P12	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	dla innej nacji niz Amerykanie raczej nie
P12	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P12	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P12	Jak oceniasz tłumaczenie tego fragmentu?	brakowalo przelozenia dowcipow w realia Polski
P12	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Gilmore Girls
P12	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P12	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B 52
P12	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P12	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P12	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P12	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P13	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P13	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P13	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P13	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P13	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P13	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P13	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P13	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Gilmore Girls
P13	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P13	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P13	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P13	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P13	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P13	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P13	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P13	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P13	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P13	Czy to, gdzie zwierzętom wydaje się, że się znajdują	tak, jest istotne

	ma wpływ na walor humorystyczny?	
P13	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P13	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P13	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P13	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Gilmore Girls
P13	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P13	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P13	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P13	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P13	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P13	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simpsons
P13	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P13	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P13	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P13	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P13	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P13	Jak oceniasz tłumaczenie tego fragmentu?	słabe, pewnie wykonane przez amatora
P14	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The simpsons
P14	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P14	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P14	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P14	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek
P14	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P14	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P14	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P14	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P14	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	nie pamiętam
P14	Czy nazwa ta ma wpływ na walor humorystyczny?	nie wiem
P14	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	warstwowego koktajlu alkoholowego, w którego skład wchodzi likier kawowy, Baileys Irish Cream i Grand Marnier
P14	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne

P14	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P14	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	madagaskar
P14	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P14	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P14	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P14	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	?
P14	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P14	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P14	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park
P14	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P14	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P14	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie wiem
P14	Kim jest ów mężczyzna?	to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
P14	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	rzadko zwracam uwage na imiona postaci
P14	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P14	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P14	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P14	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	cynamonowe ciasteczka i pszenne płatki
P14	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P14	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P14	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P15	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagascar
P15	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P15	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P15	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P15	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P15	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P15	Jak oceniasz tłumaczenie tego fragmentu?	nie czytalem wszystkiego, raczej sluchalem oryginalu
P15	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P15	W jakim stopniu fragment, który właśnie	bardzo

	obejrzałeś/aś Cię rozbawił?	
P15	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	Tom V
P15	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie pamietam nazwiska
P15	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P15	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P15	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P15	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P15	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P15	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B 52
P15	Czy nazwa ta ma wpływ na walor humorystyczny?	podejrzewam, ze tak, ale nie wiem, co to jest b 52
P15	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P15	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P15	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P15	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P15	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P15	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P15	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P15	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P15	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P15	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P15	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P15	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P15	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P15	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P15	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P15	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P16	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Gilmore Girls
P16	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P16	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P16	Czy rodzaj produktu/produktów wpływa na walor	nie, nie ma znaczenia

	humorystyczny?	
P16	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P16	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P16	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P16	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P16	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P16	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie pamietam imienia
P16	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P16	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	tak, jest istotne
P16	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P16	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	the simpsons
P16	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P16	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P16	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P16	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P16	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P16	Jak oceniasz tłumaczenie tego fragmentu?	w porzadku, zrocilem uwage na jeden blad
P16	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P16	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P16	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P16	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P16	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	średniowiecza
P16	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P16	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P16	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P16	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P16	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B 52s
P16	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P16	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”

P16	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P16	Jak oceniasz tłumaczenie tego fragmentu?	napisy w jezyku oryginalu
P17	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park
P17	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P17	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P17	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie wiem
P17	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P17	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P17	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P17	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	gilmore girls
P17	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P17	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P17	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P17	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P17	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P17	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	gilmore girls
P17	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P17	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B-52s
P17	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P17	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P17	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P17	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P17	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	simpsons
P17	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P17	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P17	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P17	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P17	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P17	Jak oceniasz tłumaczenie tego fragmentu?	słabe, pewnie wykonane przez amatora
P17	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	madagaskar

P17	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P17	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P17	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P17	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach…?	ruchu hippisowskiego
P17	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P17	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P26	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P26	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P26	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	cynamonowe ciasteczka i pszenne płatki
P26	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P26	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P26	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P26	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P26	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P26	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B-52
P26	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P26	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P26	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P26	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P26	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Cos z Madagaskarem w tytule
P26	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P26	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P26	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P26	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach…?	ruchu hippisowskiego
P26	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P26	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P26	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P26	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P26	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P26	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie pamietam imienia

P26	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P26	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P26	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P26	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P26	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P26	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P26	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P26	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek
P26	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P26	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P27	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P27	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P27	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	nie pamiętam
P27	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P27	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	warstwowego koktajlu alkoholowego, w którego skład wchodzi likier kawowy, Baileys Irish Cream i Grand Marnier
P27	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P27	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P27	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P27	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P27	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P27	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie wiem
P27	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P27	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P27	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P27	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P27	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P27	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P27	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P27	Biegnąc przez dżunglę, lew obawia się, że zwierzęta	nie pamietam

	skończą jak w czasach...?	
P27	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P27	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P27	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P27	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P27	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P27	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie zwrocilam uwagi
P27	Kim jest ów mężczyzna?	postać fikcyjna: parodia postaci pracującej w fabryce z serialu animowanego „Simpsonowie”
P27	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P27	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P27	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P27	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P27	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P27	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P27	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P27	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P28	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P28	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P28	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P28	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P28	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P28	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P28	Jak oceniasz tłumaczenie tego fragmentu?	niezbyt zwracalam uwage na tlumaczenie
P28	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The simpsons
P28	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P28	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P28	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P28	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe

P28	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P28	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P28	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Gilmore girls
P28	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P28	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	R-52
P28	Czy nazwa ta ma wpływ na walor humorystyczny?	nie wiem
P28	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P28	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P28	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P28	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Gilmore Girls
P28	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P28	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P28	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P28	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P28	Jak oceniasz tłumaczenie tego fragmentu?	słabe, pewnie wykonane przez amatora
P28	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P28	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P28	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	Villick
P28	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P28	Kim jest ów mężczyzna?	postać realna: amerykański dziennikarz śledczy znany z sympatyzowania z partią republikańską
P28	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie wiem
P28	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P29	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P29	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P29	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	nie pamiętam
P29	Czy nazwa ta ma wpływ na walor humorystyczny?	nie moge stwierdzic
P29	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P29	Czy znaczenie tej nazwy jest dla Ciebie istotne?	tak, jest istotne
P29	Jak oceniasz tłumaczenie tego fragmentu?	nie sledzilam napisow
P29	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P29	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale

P29	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P29	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P29	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P29	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P29	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	madagaskar
P29	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P29	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P29	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P29	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	nie pamietam
P29	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie potrafie stwierdzic
P29	Jak oceniasz tłumaczenie tego fragmentu?	nie sledzilam napisow
P29	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	park
P29	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P29	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P29	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie potrafie stwierdzic
P29	Kim jest ów mężczyzna?	to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
P29	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	byloby gdybym wiedziala kim jest
P29	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P29	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	simpsonowie
P29	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P29	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P29	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P29	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek
P29	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P29	Jak oceniasz tłumaczenie tego fragmentu?	nie pamietam
P30	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	madagaskar
P30	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P30	Zwierzętom wydaje się, że gdzie się znajdują?	na Madagaskarze
P30	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P30	Biegnąc przez dżunglę, lew obawia się, że zwierzęta	nie wiem

	skończą jak w czasach...?	
P30	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P30	Jak oceniasz tłumaczenie tego fragmentu?	nie zwrocilam uwagi
P30	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P30	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P30	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	b52
P30	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P30	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P30	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie wiem
P30	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P30	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park
P30	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P30	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P30	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie wiem
P30	Kim jest ów mężczyzna?	to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
P30	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P30	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P30	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	the simpsons
P30	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P30	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	nie pamietam
P30	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P30	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P30	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie wiem
P30	Jak oceniasz tłumaczenie tego fragmentu?	dobre
P30	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P30	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P30	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	cynamonowe ciasteczka i pszenne płatki
P30	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P30	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P30	Jak oceniasz tłumaczenie tego fragmentu?	nie ma dla mnie znaczenia
P31	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu

P31	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P31	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B-52
P31	Czy nazwa ta ma wpływ na walor humorystyczny?	tak, jest istotna
P31	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P31	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P31	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P31	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P31	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P31	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P31	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P31	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P31	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P31	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P31	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P31	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P31	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P31	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P31	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P31	Jak oceniasz tłumaczenie tego fragmentu?	dobre, choc niedokladne
P31	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P31	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P31	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P31	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P31	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P31	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P31	Jak oceniasz tłumaczenie tego fragmentu?	dobre, ale niedokladne
P31	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P31	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P31	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P31	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	tak, jest istotne

P31	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P31	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	tak, jest istotne
P31	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P32	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P32	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P32	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P32	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P32	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P32	Jak oceniasz tłumaczenie tego fragmentu?	OK
P32	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P32	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P32	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P32	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P32	Kim jest ów mężczyzna?	postać realna: amerykański dziennikarz śledczy znany z sympatyzowania z partią republikańską
P32	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P32	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P32	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P32	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P32	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P32	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P32	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	slangowego określenia wysokich fryzur damskich na „bombę” modnych w latach 50-tych
P32	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P32	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P32	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P32	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P32	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P32	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P32	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	średniowiecza
P32	Czy to, do czego nawiązują obawy lwa jest dla	nie, nie ma znaczenia

	Ciebie istotne?	
P32	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P32	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simsonowie
P32	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P32	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P32	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P32	Co bohater dostaje do zjedzenia pod koniec fragmentu?	nie pamietam
P32	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P32	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P33	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P33	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P33	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P33	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P33	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	nie zauwazylem
P33	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	ma znaczenie, ale nie wylapalem
P33	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P33	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P33	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P33	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P33	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie pamietam = nie wiem
P33	Kim jest ów mężczyzna?	postać realna: amerykański dziennikarz śledczy znany z sympatyzowania z partią republikańską
P33	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	mialoby
P33	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P33	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P33	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P33	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P33	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	moze ma?
P33	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie wylapalem kontekstu, w ktorym by mnie to rozbawilo
P33	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P33	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P33	W jakim stopniu fragment, który właśnie	wcale

	obejrzałeś/aś Cię rozbawił?	
P33	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B 52
P33	Czy nazwa ta ma wpływ na walor humorystyczny?	na pewno, ale nie znam kontekstu
P33	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P33	Czy znaczenie tej nazwy jest dla Ciebie istotne?	jw.
P33	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P33	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simpsonowie
P33	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P33	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P33	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P33	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P33	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P33	Jak oceniasz tłumaczenie tego fragmentu?	zapomnialem, czy bylo tlumaczenie
P34	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simpson
P34	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P34	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P34	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P34	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P34	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P34	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P34	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P34	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P34	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P34	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P34	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P34	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P34	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P34	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P34	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P34	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P34	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku

		sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P34	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P34	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P34	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P34	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P34	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	nie pamiętam
P34	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P34	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P34	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P34	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P34	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P34	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P34	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P34	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P34	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P34	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P34	Jak oceniasz tłumaczenie tego fragmentu?	nie zwrocilam wystarczajacej uwagi
P35	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P35	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P35	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P35	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	Nie pamietam
P35	Kim jest ów mężczyzna?	postać fikcyjna: parodia postaci pracującej w fabryce z serialu animowanego „Simpsonowie”
P35	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P35	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P35	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagskar
P35	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P35	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P35	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P35	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	średniowiecza
P35	Czy to, do czego nawiązują obawy lwa jest dla	nie, nie ma znaczenia

	Ciebie istotne?	
P35	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P35	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P35	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P35	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52's
P35	Czy nazwa ta ma wpływ na walor humorystyczny?	Nie wiem
P35	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P35	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P35	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P35	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P35	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P35	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Ekstremalne Przekąski Szefa Kuchni
P35	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P35	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P35	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P35	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P35	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P35	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P35	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P35	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P35	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P35	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe

Experiment Variant III

Subject	Question	Answer
P18	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P18	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P18	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P18	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P18	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	warstwowego koktajlu alkoholowego, w którego skład wchodzi likier kawowy, Baileys Irish Cream i Grand Marnier
P18	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P18	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P18	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P18	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P18	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	cynamonowe ciasteczka i pszenne płatki
P18	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P18	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P18	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P18	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P18	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P18	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P18	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P18	Kim jest ów mężczyzna?	to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
P18	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P18	Jak oceniasz tłumaczenie tego fragmentu?	słabe, pewnie wykonane przez amatora
P18	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagascar
P18	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P18	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P18	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P18	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P18	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P18	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)

P18	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The simpsons
P18	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P18	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P18	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P18	Co bohater dostaje do zjedzenia pod koniec fragmentu?	nie zwrocilam uwagi
P18	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P18	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P19	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P19	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P19	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B52
P19	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P19	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P19	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P19	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P19	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P19	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P19	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P19	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P19	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P19	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P19	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P19	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P19	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P19	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	bułeczki cynamonowe i otręby pszenne
P19	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P19	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P19	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P19	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simsons
P19	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P19	3) Jak nazywa się program TV, który wyobraża sobie	Master Chef: Extreme Snack Edition

	bohaterka?	
P19	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P19	Co bohater dostaje do zjedzenia pod koniec fragmentu?	schabowe
P19	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P19	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P19	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P19	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P19	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P19	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P19	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P19	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P19	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P23	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P23	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P23	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	kutz
P23	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P23	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P23	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P23	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P23	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P23	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P23	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P23	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P23	Kim jest ów mężczyzna?	postać realna: amerykański polityk, od 2009 roku sekretarz rolnictwa Stanów Zjednoczonych w gabinecie Baracka Obamy
P23	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P23	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P23	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Simsonowie
P23	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P23	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P23	Czy to, jaki to program ma wpływ na walor	tak, jest istotne

	humorystyczny?	
P23	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P23	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P23	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P23	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	znam, ale nie pamiętam tytułu
P23	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	bardzo
P23	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	cynamonowe ciasteczka i pszenne płatki
P23	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P23	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P23	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P23	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P23	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P23	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P23	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P23	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P23	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P23	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P24	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	The Simpsons
P24	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P24	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	Master Chef: Extreme Snack Edition
P24	Czy to, jaki to program ma wpływ na walor humorystyczny?	tak, jest istotne
P24	Co bohater dostaje do zjedzenia pod koniec fragmentu?	bitki wieprzowe
P24	Czy to, co bohater otrzymuje na talerzu jest istotne?	tak, jest istotne
P24	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P24	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P24	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P24	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P24	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	tak, jest istotny
P24	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	tak, jest istotne
P24	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P24	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam

P24	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P24	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	B-52
P24	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P24	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego zespołu muzycznego znanego z piosenki „Love Shack”
P24	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P24	Jak oceniasz tłumaczenie tego fragmentu?	bardzo dobre, wykonane przez profesjonalistę
P24	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	South Park
P24	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P24	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P24	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P24	Kim jest ów mężczyzna?	postać realna: amerykański dziennikarz śledczy znany z sympatyzowania z partią republikańską
P24	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P24	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P24	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	Madagaskar
P24	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem
P24	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P24	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	tak, jest istotne
P24	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P24	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	tak, jest istotne
P24	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P25	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	south park
P25	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P25	Jak nazywa się mężczyzna w fartuchu laboratoryjnym?	nie pamiętam
P25	Czy jego imię i nazwisko ma wpływ na walor humorystyczny?	trudno powiedziec, nie zapamietalem imienia
P25	Kim jest ów mężczyzna?	to postać fikcyjna pojawiająca się po raz pierwszy właśnie w South Parku
P25	Czy to kim jest ów mężczyzna jest dla Ciebie istotne?	nie, nie ma znaczenia
P25	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P25	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	the simpsones
P25	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	całkiem

P25	3) Jak nazywa się program TV, który wyobraża sobie bohaterka?	nie pamietam
P25	Czy to, jaki to program ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P25	Co bohater dostaje do zjedzenia pod koniec fragmentu?	stek
P25	Czy to, co bohater otrzymuje na talerzu jest istotne?	nie, nie ma znaczenia
P25	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P25	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	madagaskar
P25	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P25	Zwierzętom wydaje się, że gdzie się znajdują?	w San Diego
P25	Czy to, gdzie zwierzętom wydaje się, że się znajdują ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P25	Biegnąc przez dżunglę, lew obawia się, że zwierzęta skończą jak w czasach...?	ruchu hippisowskiego
P25	Czy to, do czego nawiązują obawy lwa jest dla Ciebie istotne?	nie, nie ma znaczenia
P25	Jak oceniasz tłumaczenie tego fragmentu?	fragment był w oryginale (brak tłumaczenia)
P25	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P25	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	niezbyt
P25	Jaki/e produkt/y bohaterka pokazuje w pudełkach?	pop-tarty z brązowym cukrem i cynamonem oraz pszenne płatki śniadaniowe
P25	Czy rodzaj produktu/produktów wpływa na walor humorystyczny?	nie, nie ma znaczenia
P25	Czy to jakie produkty są wymieniane jest dla Ciebie istotne?	nie, nie ma znaczenia
P25	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe
P25	Czy znasz tę produkcję? Jeśli tak, podaj tytuł.	nie, nie znam
P25	W jakim stopniu fragment, który właśnie obejrzałeś/aś Cię rozbawił?	wcale
P25	Mężczyzna pyta kobietę czy lubi/jest fanką ..... – jaka nazwa pada?	b5...
P25	Czy nazwa ta ma wpływ na walor humorystyczny?	nie, nie ma znaczenia
P25	Do czego odnosi się odnosi ta nazwa w tym fragmencie?	amerykańskiego bombowca strategicznego dalekiego zasięgu używanego po II wojnie światowej
P25	Czy znaczenie tej nazwy jest dla Ciebie istotne?	nie, nie ma znaczenia
P25	Jak oceniasz tłumaczenie tego fragmentu?	ani dobre, ani złe

Experiment Participants' Answers Categorized According to the Type of a Lacuna

Participant	Linguistic Competence	Cultural Competence	Media		Media	Brands		Anthroponyms		Toponyms	Language and Customs	Language and Customs
			H	M	H	H	M	H	M	H	M	M
1	p	l	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
2	i	l	Y	N	N	N	N	Y	0	Y	Y	0
3	i	i	0	Y	Y	Y	Y	0	Y	Y	Y	0
4	i	i	0	Y	N	Y	Y	0	N	Y	N	Y
5	i	i	N	N	N	N	N	0	N	N	N	Y
6	i	i	N	Y	N	Y	Y	Y	N	Y	N	Y
7	p	i	Y	N	Y	Y	Y	0	N	Y	N	N
8	i	i	N	N	Y	Y	Y	0	N	Y	Y	Y
9	p	p	Y	Y	Y	Y	Y	Y	N	Y	Y	Y
10	i	i	N	N	N	Y	N	N	N	Y	N	Y
11	p	i	Y	Y	Y	Y	N	N	N	Y	N	N
12	p	l	N	N	Y	Y	N	Y	N	N	Y	Y
13	p	i	Y	N	Y	Y	Y	N	N	Y	Y	N
14	i	i	0	Y	Y	Y	N	0	N	Y	Y	Y
15	i	i	0	N	Y	Y	N	0	N	Y	Y	Y
16	i	i	Y	Y	Y	N	N	0	Y	Y	Y	Y
17	p	i	N	Y	Y	N	N	N	N	Y	N	Y
18	i	l	N	N	Y	N	N	N	N	Y	N	Y
19	i	i	N	N	Y	Y	N	N	N	Y	Y	N
20	p	i	Y	N	Y	Y	Y	Y	Y	Y	N	N
21	i	l	N	N	Y	N	N	0	N	Y	Y	N
22	i	i	0	n	N	0	N	N	N	Y	0	Y
23	i	l	N	N	Y	N	N	N	N	Y	N	Y
24	i	p	N	N	Y	Y	Y	N	N	Y	Y	Y
25	p	i	N	N	N	N	N	0	N	N	N	N
26	p	i	Y	N	Y	Y	N	0	N	Y	Y	Y
27	i	n	Y	N	0	N	N	0	N	Y	N	N

28	p	p	0	N	Y	N	N	N	0	Y	N	Y
29	i	l	0	Y	Y	Y	Y	0	N	Y	Y	0
30	i	i	Y	0	Y	Y	N	0	N	Y	0	N
31	i	i	Y	N	Y	Y	Y	Y	Y	Y	Y	Y
32	i	i	N	N	N	N	N	N	N	N	N	N
33	i	i	0	0	Y	0	0	0	0	Y	Y	0
34	i	i	N	N	Y	N	N	N	N	Y	Y	N
35	i	i	0	N	Y	Y	N	0	N	N	N	N

[H=conribution to the overall level of humor; M=meanigfulness to the viewer]
[p=perfect; i=intermediate; l=low]
[Y=YES; N=NO; 0=DOES NOT KNOW]
[Basic=white; Medium=light blue; Advanced=grey]

Streszczenie

Niniejsza rozprawa doktorska daje wgląd w preferencje, oczekiwania i style oglądania przejawiane przez polskich widzów w odniesieniu do amerykańskich produkcji humorystycznych, zawierających referencje do kultury źródłowej w postaci lakun kulturowych, w sytuacji oglądania ich z różnymi rodzajami tzw. „AVT proper", czyli przekładu audiowizualnego właściwego (dubbingiem, wersją lektorską oraz napisami, analizowanymi w formie fansubów) oraz w oryginale (bez wspomagania oraz z napisami anglojęzycznymi). Badanie opiera się na dwóch ankietach internetowych, które zostały zestawione i porównane, a następnie posłużyły za punkt wyjścia do analizy cyklu eksperymentów okulograficznych z udziałem 35 badanych, zrealizowanych między majem a wrześniem 2016 r. w AVT Labie Instytutu Lingwistyki Stosowanej Uniwersytetu Warszawskiego.

Badanie zostało zaprojektowane w taki sposób, aby umożliwić skupienie się wyłącznie na intertekstualnych aktach humoru, które stanowią lakuny kulturowe i występują zarówno w listach dialogowych, jak i na ekranie. Polskim widzom przedstawiono zatem materiały audiowizualne o najwyższym stopniu trudności, które wymagają wiedzy na temat konkretnego repertuaru kulturowego w kulturze źródłowej. Uzyskane wyniki pozwoliły na wyróżnienie czynników, które mogą wywierać wpływ na recepcję i percepcję analizowanego rodzaju produkcji. W przeprowadzonym badaniu zaobserwowano przypadki Wundtiańskiego rozpoznania *(recognition*), przewagi częściowego raportu (*partial report advantage*), konceptualnej pamięci krótkotrwałej (*short-term conceptual memory*), amnezji atrybutowej (*attribute amnesia*), wiązaniu opartym na oczekiwaniach (*expectancy-based binding*), jak również przejawy nieumiejętności zauważania zmiany (*change blindness*), wybiórczej uwagi (*selective attention*), fałszywych wspomnień (*false memories*) oraz wstrzymywania mrugania (*blinking inhibition*). Na podstawie otrzymanych rezultatów można wyróżnić szereg obserwacji o charakterze globalnym oraz lokalnym.

W zakresie obserwacji globalnych, badanie pozwoliło na dokonanie rozróżnienia między widzami *zawodowymi* i *amatorami,* w zależności od ich kompetencji (językowych i kulturowych). Widzowie zawodowi zostali następnie podzieleni na następujące kategorie: *widzowie samoświadomi, widzowie pół-świadomi* oraz *widzowie nieświadomi*. Niemniej jednak, wszyscy widzowie zdają się podzielać zbiór powszechnych przekonań związanych z rodzajami przekładu audiowizualnego – często opierają oni swoje decyzje albo na awersji, albo upodobaniu do danego rodzaju przekładu. Widzowie mają także w zwyczaju różnicować wybierane rodzaje w zależności od rodzaju oglądanego materiału audiowizualnego. Jednocześnie, przejawiają oni skłonność do preferowania napisów. Warto

zauważyć, iż niektórzy badani albo nie byli w stanie zauważyć różnicy między przekładem wykonanym przez zawodowca a opracowanym przez amatora, albo też podkreślali, iż to, kto jest autorem przekładu, nie ma dla nich znaczenia. Wyniki wskazują także, iż w Polsce wyłania się grupa widzów, którzy odrzucają przekład audiowizualny całkowicie (*AVT rejecters*) i nie posiłkują się z różnych powodów. Niemniej jednak, produkcja ma większe szanse na bycie uznaną za zabawną, gdy towarzyszy jej przekład audiowizualny (polskojęzyczny dubbing, wersja lektorska, lub fansuby). To, czy referencja do kultury źródłowej wpływa na ogólny poziom humoru jest często niezależne od rodzaju zastosowanego przekładu audiowizualnego lub jego braku.

W zakresie obserwacji o charakterze lokalnym, charakterystycznych dla amerykańskich produkcji humorystycznych, którym towarzyszą różne rodzaje przekładu audiowizualnego właściwego, wyniki były znacznie bardziej złożone i szczegółowe. Do grona kluczowych wyników dla dubbingu, wersji lektorskiej oraz fansubów, zaliczyć można fakt, iż dubbing – z natury pozwalający na kulturową imersję w kulturze docelowej – choć postrzegany jako bardziej zabawny niż ta sama produkcja z innymi rodzajami przekładu audiowizualnego (lub brakiem przekładu) – niekoniecznie prowadzi do skutecznego przypominania sobie referencji kulturowej przez widzów. Niemniej jednak, użycie tego rodzaju przekładu skutkowało względnie wyższym stopniem postrzeganej istotności referencji kulturowej wśród analizowanych wariantów. Źródeł tego zjawiska można upatrywać w fakcie, iż widzowie wersji z dubbingiem bardziej skupiali uwagę na obrazie. Wersja lektorska, z kolei, pozwalała widzom dłużej przyglądać się referencji kulturowej na ekranie, co przyczyniło się do skuteczniejszego przypominania sobie samej referencji. Widzowie, którzy oglądali wersję z polskimi fansubami byli bardziej skłonni uznać referencję do kultury źródłowej za istotną w kwestii jej wkładu w ogólny walor humorystyczny – skłonność ta była jednak niejednokrotnie uzależniona od rodzaju występującej lakuny kulturowej.

Ponadto, wersja w oryginale – która jako jedyna umożliwiała pełną imersję językową i kulturową – częściej skutkowała tym, iż widz uznawał pojawiające się referencje do kultury źródłowej za kluczowe aspekty w ogólnej percepcji danego materiału audiowizualnego. Przypominanie sobie referencji do kultury źródłowej było, jednakże, częstokroć niezbyt skuteczne, podczas gdy same referencje bywały postrzegane jako nieistotne w zakresie humoru. Anglojęzyczne napisy bywały z kolei ignorowane.

Te i inne obserwacje przyczyniły się, miejmy nadzieję, do uzyskania „szerszej wiedzy na temat potrzeb (…) oraz zdolności recepcyjnej widzów" (Gambier 2009: 51). Ostatecznie, to polscy tłumacze zdecydują, czy przedstawione wyniki pomogą im lepiej wykonywać powierzone zadania związane z przekładem audiowizualnym.

Summary

The presented PhD Thesis gives insight into preferences, expectations, and viewing styles of Polish audience with regard to American humorous productions featuring culture-specific references in the form of cultural lacunas, when watched with various modes of AVT proper (dubbing, voice over, and subtitles, presented here in the form of fansubs) or in the original (unaided and with English subtitles). The study is based on two online surveys, which served as the basis for the analysis of a series of eye-tracking experiments conducted between May and September 2016 at the AVT Lab of the Institute of Applied Linguistics at Warsaw University.

As the research was devised in such a manner as to focus solely on intertextual humor acts that constitute cultural lacunas and which appear both in the dialogue and on the screen, Polish viewers were exposed to the most challenging types of audiovisual materials, which require possessing a specific culture repertoire in the source culture (SC). The findings attempt to help identify multiple factors that may influence the reception and perception of the type of productions analyzed. The manifestations of Wundtian recognition, partial report advantage, short-term conceptual memory, attribute amnesia, expectancy-based binding, as well as the phenomena of change blindness, selective attention, false memories, and blinking inhibition occur in the conducted research. On the basis of the results, a number of global and local observations was made.

In terms of global observations, the study differentiated between *professional* and *amateur* viewers, depending on a subject's competences (linguistic and cultural). Professional viewers were later categorized as *self-aware viewers, semi-aware viewers,* and *oblivious viewers*. However, all viewers seem to share a set of common beliefs with regard to AVT modes – they often based their decisions either on dislike towards a specific mode of AVT or an affinity towards one. They also tended to diversify the modes of AVT depending on the type of an audiovisual material they watched, while exhibiting affinity towards subtitles. Noteworthy, some of the subjects either were unable to tell whether a translation had been rendered by a professional or an amateur, or declared that the level of professionalization of a translation bears no relevance to them. The research also suggests that there emerges a group of “AVT rejecters”, who choose not to employ any mode of AVT proper at all, for various reasons. Despite that, a production was likely to be considered as funnier when it featured a mode of AVT (Polish dubbing, Polish voice over or Polish fansubs), whereas whether a SC reference contributed to the overall level of humor was sometimes perceived regardless of the mode of AVT or lack thereof.

As regards local observations, typical of viewing American humorous productions with various modes of AVT proper, the results were more complex and detailed. Some of the key findings for dubbing, voice over, and fansubs, include the fact that culturally immersive by default dubbing – although deemed relatively funnier than the same production with other modes of AVT (or lack thereof) – did not necessarily bring about a higher reference recollection. Nevertheless, the employment of this modality resulted in, comparatively, the highest ratio of perceived relevance of the source culture reference across the variants, which may stemmed from the viewers strongly focusing on the image on the screen. Voice over, on the other hand, allowed the viewers to spend more time looking at the SC reference on the screen, which contributed to a better recollection of the SC reference. The viewers of Polish fansubs were likely to consider some SC references as important in their contribution to the overall level of humor, depending on the type of a cultural lacuna.

Furthermore, it was the original version – the only one that enabled full linguistic and cultural immersion – that made it more likely for the viewers to deem the occurring SC references as crucial aspects of overall perception. Recollection of SC references was, however, at times not very successful, whereas references itself deemed irrelevant in terms of humor. English subtitles, on the other hand, were at times ignored.

These, and other observations, have hopefully contributed to gaining "a better knowledge of viewers' needs (...) and reception capacity" (Gambier 2009: 51). At the end of the day, it is, however, Polish translators, who will decide whether the presented insights help them better perform their tasks related to audiovisual translation.