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Humorous Elements in Prose

Punch Lines, Jab Lines and Humor Enhancers in the Finnish Translation of
The Hitch Hiker's Guide to the Galaxy

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ABSTRACT

Tämä pro gradu -tutkielma käsittelee proosatekstin huumorin elementtien kääntämistä. Aineistona käytettiin Douglas Adamsin romaania *The Hitch Hiker's Guide to the Galaxy* (1979) ja sen suomennosta, *Linnunradan käsikirja liftareille* (1989, käänt. Pekka Markkula). Tutkimuksen kohteena olivat vitsit, muut humoristiset ilmaukset sekä sanavalinta huumorin tehokeinona. Tutkimusmateriaalina vitseille oli koko romaani. Kaikki alkuperäisessä romaanissa ja sen käännöksessä esiintyvät vitsit analysoitiin. Tutkimusmateriaali muille humoristisille ilmauksille ja sanavalinnalle huumorin tehokeinona rajattiin kahteentoista kappaleeseen valitsemalla romaanin joka kolmas kappale kappaleesta kaksi lähtien.

Vitsien ja muiden humorististen ilmausten analyysi osoitti, että kääntäjä oli pyrkinyt säilyttämään käännöksessä huumorin funktion ja sisällön. Vitsejä romaanissa oli 16, joista neljä oli sanaleikkejä. Vitsien määrä pysyi käännöksessä samana. Kahdesta vitsistä oli käännöksessä kadonnut sanaleikki, vaikka vitsien funktio ja sisältö pysyivät muilta osin samana. Aineistossa oli 370 muuta humoristista ilmaisua, joista 353 oli säilyttänyt sisältönsä ja funktionsa samana. Ilmauksen sisältö oli muuttunut 14 tapauksessa. Kolme ilmausta oli poistettu ja kaksi lisätty.

Suurimmat eroavaisuudet alkuperäisen tekstin ja käännöksen välillä olivat sanavalinnan käytössä huumorin tehokeinona. Tekstin humoristisuutta lisäävät sanavalinnat jaettiin analyysissä kolmeen ryhmään: nimiin, kirosanojen kiertoilmaisuihin ja synonyymeihin. Kääntäjä oli joko säilyttänyt nimet alkuperäisessä muodossaan, kääntänyt ne suomeksi tai poistanut kokonaan. Useimmat käännetyistä nimistä säilyttivät tehtävänsä huumorin tehokeinoina. Kääntäjä oli korvannut vakiintuneet englanninkieliset kiertoilmaukset vakiintuneilla suomenkielisillä ilmauksilla. Keksittyjen kiertoilmausten kääntämisessä kääntäjä oli ollut uskollinen alkuperäiselle tekstille. Kääntäjä käytti synonyymeja huumorin tehokeinona useammin kuin kirjailija. Kääntäjä käytti useampia synonyymeja, ja verbien käytössä oli enemmän vaihtelua.

1 INTRODUCTION

Humor is difficult to define comprehensively because people have different perceptions of what is 'funny' or 'humorous'. Humor can, however, be divided into different categories. One such division is between *verbal* and *non-verbal humor*. Verbal humor occurs in spoken or written texts, whereas non-verbal humor is not based on language. Victor Raskin (1985: 46) defines non-verbal humor as a 'funny' situation in which the humor is not described or created by a text, nor conveyed in it. Non-verbal humor is, thus, based on actions, gestures and facial expressions. Verbal humor, on the contrary, is created or described by language. It may occur in any text that has a humorous effect, and it is not limited only to language plays, such as wordplays and puns (Raskin 1985: 46). This is a broad approach to the concept, and Raskin (1985) uses the term to account for all types of humor that are conveyed in language.

It should be noted, however, that the term 'verbal humor' is sometimes used in a slightly different meaning in research. Some scholars divide the concept of verbal humor into more specific categories. Instead of 'verbal humor', Graeme Ritchie (2010: 35) uses the term *verbally expressed humor*, and divides it into two types: *verbal humor* and *referential humor*. Verbal humor is the type of humor that depends on language, and referential humor is the type in which the humorous effect is entirely based on a certain meaning which is conveyed through language (2010: 34). In referential humor, a humorous situation is described verbally, but the humor itself is not based on language, as is the case with verbal humor. Another scholar, Delia Chiaro (1992: 89), states that "While some jokes play *with* language, others simply play *through* it." This is a straightforward approach to these concepts, and Ritchie and Chiaro's definitions could be combined and rephrased as follows: *verbal humor* plays *with* language, whereas *referential humor* plays *through* language, and they both are different types of *verbally expressed humor*. It is important to understand the complex nature of humor, but for the purpose of simplicity, Raskin's broad (and widely used) definition of *verbal humor* is used in this study. When it is necessary to differentiate between different types of verbal humor, Chiaro's division of humor that plays *with* and *through* language is used.

Behaviors such as laughing and smiling are often associated with humor, but they are not always connected. After all, there may be "laughter without humor and humor without laughter" (Attardo 2003: 1288). Not all humor evokes laughter, and smiles may be used to conceal emotions that one does not want to reveal. Humor includes many social, cultural and linguistic aspects which affect the development of a person's 'sense of humor' and makes it unique. Humor is often – but not always – intentional human behavior. At times, an unlucky coincidence or an unexpected turn of events might make something serious have humorous qualities.

Humor may be used as a way of human bonding by amusing others with jokes and funny stories (*affiliative humor style*), as a way to control emotions and sustain a humorous mindset (*self-enhancing humor style*), as a way to criticize, manipulate or tease others by using, for instance, sarcasm or mockery (*aggressive humor style*), or as a defense mechanism to conceal negative emotions by belittling oneself, flattering others and allowing others to ridicule oneself (*self-defeating humor style*) (Martin et al. 2003: 70–71). Consequently, not all use of humor is necessarily positive. The use of different types of humor may depend on the situation.

It seems that humor and its different forms occur in languages and cultures all over the world. Although humor can be seen as a universal phenomenon, a particular type of humor may be unique to one language and culture, due to the fact that humor is often bound to the linguistic and cultural background of the source culture. When humor is translated from one language and culture to another, various problems arise. According to Delia Chiaro (2010: 1):

> Verbal [humor] travels badly. As it crosses geographic boundaries [humor] has to come to terms with linguistic and cultural elements which are often only typical of the source culture from which it was produced thereby losing its power to amuse in the new location. (Chiaro 2010: 1.)

The humorous effect of the text may be lost, if the translator does not modify the humor to suit the target language and culture. It is also important that the sender and the receiver of a joke share the same knowledge or else the receiver will not be able to

understand it (Chiaro 1992: 10). If a source text humor plays with knowledge that is not likely to be understood by the target text readers, the translator has to consider changing some of the elements. A substantial knowledge of languages and cultures, as well as the ability to understand and create humor, are required from a professional translator.

This study focuses on the translation of humor in the Finnish translation of the novel *The Hitch Hiker's Guide to the Galaxy* by Douglas Adams (1979). The purpose is to find out whether the translator has retained or recreated humor in the translation. The discussion focuses on the global and local translation strategies used by the translator and how their use has affected the humorousness of the text. This study discusses the different elements that can be found in prose and how the translator's creativity plays an important role in transferring humor from one language and culture to another.

Translation of humor has been an increasingly popular subject in translation studies, but the studies have mostly concentrated on the translation of individual wordplays or jokes, and humor in prose has not been studied as much. This study aims to give a broader understanding of humorous prose and the different factors that affect the translation process. Prose can contain all forms of verbal humor from irony and sarcasm to jokes and wordplays, and the author can use many literary techniques to create humor. Even though humorous literature has not been studied much, some studies of humor in prose have been made. For example, Salvatore Attardo has analyzed the story "Lord Arthur Savile's Crime" by Oscar Wilde in *Humorous Texts: A Semantic and Pragmatic Analysis* (2001: 162–201). Audiovisual translations and translations of comics have been a more popular material for studies of humor translation. Thorsten Schröter (2005) has studied the translation of different forms of language-play in his doctoral dissertation *Shun the Pun, Rescue the Rhyme?: The Dubbing and Subtitling of Language-Play in Film*. Annina Ojala (2006) has studied wordplays in her MA thesis *"Duck, you silly swan": translation of wordplay into Finnish in Mutts comics.* Audiovisual translation and the translation of comics have many restrictions, mostly concerning the length of the text and the space where the text has to fit in. The translator of literature does not usually have to face such problems because the length of the text is not as restricted.

The introduction continues with the description of the material and method of the study. In subsection 1.3, the story behind *The Hitch Hiker's Guide to the Galaxy* is introduced, and in subsection 1.4, the career of the Finnish translator, Pekka Markkula, is briefly discussed. The mechanisms of humor are discussed in chapter 2, and different humorous elements in prose are identified. Humor translation, translator's role and personality, as well as the global and local translation strategies used in humor translation are discussed in chapter 3. Also, the method of determining the degree of similarity between the original humor and its translation is introduced in this chapter. In chapter 4, the analysis of the translations of jokes and other humorous instances and the discussion of diction as a humor enhancer in the Finnish translation of *The Hitch Hiker's Guide to the Galaxy* are presented. The conclusions are presented in chapter 5.

1.1 Material

The primary material for this study has been the novel *The Hitch Hiker's Guide to the Galaxy* (1979) by Douglas Adams, and its Finnish translation *Linnunradan käsikirja liftareille* (1989). The novel was translated into Finnish by Pekka Markkula in 1989. This study focused on the translation of jokes and other humorous instances, as well as the use of diction (i.e., word choice) as a humor enhancer in the source and target text. Jokes were identified as texts that contain a *punch line* and other humorous instances were identified as *jab lines* (both concepts will be elaborated further in the following paragraph). The material for jokes was the whole novel. Jab lines are more common in humorous prose, and therefore the material for the jab line analysis was restricted to eleven chapters that provided enough material for discussion. Every third chapter starting from chapter 2 was selected (chapters 2, 5, 8, 11, 14, 17, 20, 23, 26, 29, 32 and 35). These chapters were selected because they provided a general overview about how humor is spread throughout the novel. The length of the chapters varied and some chapters contained more humorous elements than others. These chapters were also used as the material for the diction analysis because they provided information about how the word choice can contribute to the development of jab lines and how they can increase the overall humorousness of the text.

The focus of this study was on the translation of two types of humorous instances that occur in prose. Humor is created when two meanings (i.e. *scripts*) – that are, in a certain sense, the opposite of each other – overlap (Raskin 1985: 99). This is called *script opposition*, and it can be distinguished from texts as two types of lines: *punch lines* and *jab lines*. Punch lines occur in jokes, and their position is often at the end of the joke (Tsakona 2003: 317). Punch line disrupts the flow of the text by introducing a new script that opposes the first one and makes the reader change his/her interpretation (Attardo 2001: 83). The beginning of a joke leads the reader to interpret the text in certain way, but the introduction of the new script changes the meaning of the previous text. To account for other humorous instances that occur in texts, Attardo has developed the concept of a *jab line*. They can occur anywhere in a text and are often involved in the text development, and unlike punch lines, they do not disrupt the text's flow (Attardo 2008: 110).

Examples 1 and 2 illustrate the differences between punch and jab lines. In joke 1, two characters, Arthur and Ford, have hitchhiked a spaceship. The spaceship demolishes the Earth, and Arthur and Ford are saved just in time before the demolition. They are soon discovered by the owner of the spaceship, who wants to throw the two men out into the space. In joke 1, Arthur uses a phrase which can be understood in two different ways:

> (1)   'You know,' said Arthur, 'it's at times like this, when I'm trapped in a Vogon airlock with a man from Betelgeuse, and about to die of asphyxiation in deep space that I really wish I'd listened to what my mother told me when I was young.'
> 'Why, what did she tell you?'
> **'I don't know, I didn't listen.'**[1] (Adams 1979: 61)

The script opposition is based on the difference between the literal meaning of the phrase and its meaning as an idiomatic expression, and in the punch line, the reader is informed which interpretation would have been the correct one. The jab line in example 2 describes the effect that the best drink in the Universe has on a person:

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[1] From now on, punch lines, jab lines and diction that acts as a humor enhancer are written in bold type in the examples to distinguish them from the rest of the text. The original text is often written in italic type which has been retained in its original form in all examples.

(2)   *It says that the effect of drinking a Pan Galactic Gargle Blaster is **like having your brains smashed out by a slice of lemon wrapped round a large gold brick.*** (Adams 1979: 20)

The script opposition that creates the humorous effect of the jab line is based on the ambiguity of what would be the real cause for having one's brains smashed out – the lemon or the gold brick – but there is no second interpretation to the text.

In addition to punch and jab lines, *diction* as a humor enhancer was also a material for humor analysis. Katrina E. Triezenberg (2008: 537–538) defines a humor enhancer as a technique that the author can use to enhance the humorous tone of a text. Diction is one of the humor enhancers[2] introduced by Triezenberg. In example 2, the name of the the drink 'Pan Galactic Gargle Blaster' acts as a humor enhancer. The name's meaning as well as the alliteration in it enhances the humorous effect of the whole text. The name is not responsible of the script opposition of the jab line, but it does add humorousness to the text.

1.2 Method

The purpose of this study was to find out how, if at all, humor has changed in the translation of punch lines (jokes) and jab lines (other humorous instances) in the Finnish translation of *The Hitch Hiker's Guide to the Galaxy*. This study aimed to find out which global translation strategy – the retention or the recreation of humor – was used by comparing how much translated humor differs from the original. The global translation strategy was determined by studying which local translation strategies[3] were

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[2] The other humor enhancers introduced by Katrina E. Triezenberg (2008) are *stereotypes*, *cultural factors*, *familiarity* and *repetition and variation*. Diction seems to be the most relevant humor enhancer in translation, and therefore it is the only one that is discussed in this thesis.

[3] Two categories were used in the analysis of local translation strategies. The first category included the following strategies: 1) humorous instance into same humorous instance, 2) humorous instance into different humorous instance, 3) humorous instance into non-humor, 4) complete omission, 5) non-humor into humorous instance, and 6) complete addition. The second category included the categories: 1) leave the wordplay unchanged, 2) replace the source wordplay with a different instance of wordplay in the TL, 3) replace the source wordplay with an idiomatic expression in the TL, and 4) ignore the wordplay altogether.

most commonly used in the translation of individual humorous instances. This study also aimed to find out if the translator has always translated a punch line into a punch line and a jab line into a jab line or has a punch line sometimes been translated into a jab line or vice versa, and if the translator has added or omitted any lines. The purpose of this thesis was also to discuss the use of diction as a humor enhancer in humorous literature and the importance of the translator's creativity in the translation of humor.

The main theory for the analysis of humor was Salvatore Attardo and Victor Raskin's General Theory of Verbal Humor (GTVH). The theory distinguishes six *knowledge resources* (*script opposition, logical mechanism, situation, target, narrative strategy* and *language*) from humor (Attardo 1994: 222–223). Each of them gives information about the components that humor is constructed of. The most important concept of the theory, the *script opposition*, was used to identify humor from the text. The script opposition of a text can occur in two types of lines: *punch lines* and *jab lines* (Tsakona 2003: 316). Punch line was used as the indicator of a joke, and jab line was used as the indicator of other humorous instances. The function, position and number of the lines in the source text (ST) and the target text (TT) were compared in order to find out if the lines had retained their function in the translation and whether some lines had been omitted or added.

The aim of this study was to find out how humor has changed by analyzing what global and local translation strategies the translator had used. Global strategy is the translator's general approach to translation, whereas local strategies are solutions to individual translation problems (Jääskeläinen & Kujamäki 2005: 74). First the local strategy used in the translation of each punch and jab line was analyzed. The punch line material was divided into two categories based on Delia Chiaro's (1992: 89) division of humor that plays *with* and *through* language. In this study, the former refers to humor that is based on language and the latter to humor that is based on meaning. This division was made because different types of humor may require different approaches and the use of separate translation strategy categories may describe the translation of each type more accurately.

Two categories for local translation strategies were used. The translation of humor that plays through language was analyzed by using a modified version of Gideon Toury's (1995: 82–83) category of six possible translation strategies that can be used in the translation of a metaphor. The translation of humor that plays with language (i.e., wordplays[4]) was analyzed by using Delia Chiaro's (2010: 11–12) categorization of four most common translation strategies used in the translation of verbally expressed humor. In the case of wordplays, special attention was paid on the use of language in the ST and TT because the humorous effect was based on language and different words may have been used to create the wordplay in different languages.

Retention and recreation of humor were chosen as two possible global strategies, and the aim of this study was to find out which one of them was used. Attardo (2002) has applied the GTVH into translation by introducing a guideline of how knowledge resources (different components that are involved in the construction of humor) can be used to determine the degree of similarity between the original joke and its translation. By analyzing which knowledge resources had changed in the translation, it was possible to evaluate how similar the ST and TT humor was. Depending on the degree of similarity, different local strategies were identified. Local strategies often contribute to the global strategy of either retaining or recreating humor. The knowledge resources are hierarchically related to each other (Attardo 2002: 183). Some of them are more important for the creation of humor than the others. If the most important knowledge resources (i.e. script opposition and logical mechanism) changed in the translation of an individual punch or jab line, the strategy was identified as the recreation of humor, if they remained the same, the strategy was identified as the retention of humor. The approach that was more commonly used determined the global strategy.

In order to study the translation of different humorous elements in prose comprehensively, special attention was paid on the word choice in the ST and TT. Diction as a humor enhancer – a concept first introduced by Katrina Triezenberg in 2004 – was used in the discussion of how important the word choice is in the creation of

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[4] *Wordplay* is a term that can have many meanings and definitions. In this study, the term is used in the sense of a punch line that plays *with* language.

humor and how the translator is responsible of the diction in the target language. The aim was to find out how diction can act as a humor enhancer in literature and how different word choice in the ST and TT can change the atmosphere of the text. The words that increased the humorousness of the text were identified from the ST and TT. The analysis of diction showed how certain types of words were used as humor enhancers more often than others. The analysis was based on these patterns. The word choice in the ST and the TT was compared in order to find out how the author and the translator have used the word choice to increase the overall humorousness of the text and to find out if there were any differences in the way diction was used as a humor enhancer. This discussion gave insight on how important the translator's creativity in the use of language is and how it affects the humorousness of the TT.

1.3 *The Hitch Hiker's Guide to the Galaxy*

The Hitch Hiker's Guide to the Galaxy is a humorous science fiction novel written by Douglas Adams and published in 1979. According to Douglas Adams (1996: vi–vii), the idea for a "Hitchhiker's Guide to the Galaxy" first emerged in 1971 when he was traveling in Austria and ended up spending a night drunk on a field in the city of Innsbruck. Before falling asleep he fantasized about a Hitchhiker's Guide to the Galaxy (1996: vii). The thought was inspired by the copy of the *Hitch Hiker's Guide to Europe* which he carried with him. The idea was forgotten for six years, during which he studied at Cambridge University, got a degree in English and became a writer. Adams wanted to write science fiction combined with comedy, but struggled to get others interested in the idea until he met Simon Brett – a BBC radio producer who shared the same dream. (1996: vii.) The radio series written by Adams was first broadcasted in 1978 (1996: ix).

When Adams was planning the plot of the radio series, he suddenly remembered the long forgotten title *The Hitch Hiker's Guide to the Galaxy* (1996: vii–viii). The radio series attracted the interest of publishers, and Adams was asked to write the story in

book form. (1996: ix). The first book, *The Hitch Hiker's Guide to the Galaxy*, was published in 1979. Adams (1996: ix) describes the novel in the following way:

> It was a substantially expanded version of the first four episodes of the radio series, in which some of the characters behaved in entirely different ways and others behaved in exactly the same ways but for entirely different reasons, which amounts to the same thing but saves rewriting the dialogue. (1996: ix)

Four sequels followed the first novel. *The Restaurant at the End of the Universe* was published in 1980, *Life, the Universe and Everything* in 1982, *So Long, and Thanks for All the Fish* in 1984 and *Mostly Harmless* in 1992.

There are six main characters in the novel. They are Arthur Dent, Ford Prefect, Zaphod Beeblebrox, Trillian (or Tricia McMillan), the Paranoid Android Marvin and the computer of the spaceship, Eddie. Much of the humor of the novel revolves around these characters and their attitudes towards each other. Arthur Dent is an Earthman who, after suffering the tragedy of losing his house under a bypass, suffers an even bigger tragedy of losing his whole planet under a hyperspatial express route. Arthur is saved by his alien friend Ford Prefect who is a researcher for The Hitch Hiker's Guide to the Galaxy. After few unexpected and absurd twists and turns, Arthur and Ford find themselves in the spaceship called Heart of Gold, which has been stolen by Zaphod Beeblebrox, the president of the galaxy who is also Ford's semi-cousin. Trillian is a woman who Arthur had once met at a party in Islington, London. She has a degree in mathematics and astrophysics, and she is in charge of operating the spaceship. The Paranoid Android Marvin is a robot whose cynical, suspicious and depressed personality makes the other characters loath him. In addition to Marvin, there are other electronic devices with an artificial personality. The computer of the spaceship is called Eddie. Its overly cheerful attitude always irritates the others. The adventure takes the characters to the unexplored parts of the Galaxy and all the while coincidence and random incidents guide their way.

1.4 The Finnish Translator

The Hitch Hiker's Guide to the Galaxy was translated into Finnish by Pekka Markkula in 1989. The Finnish title of the novel is *Linnunradan käsikirja liftareille* which literally means "The Milky Way's Guide for Hitchhikers". Markkula has translated only the first novel of the series. The sequels were translated by Jukka Saarikivi.

Not much information is available about Pekka Markkula. He was born in 1948 and died in 1998 at the age of 50 (Aikakone 1998). As a translator, it seems that Markkula specialized in the translation of humorous literature, science fiction and radio plays. His works include the translation of Henry N. Beard and Douglas C. Kenney's novel *Bored of the Rings* (published in 1969 and translated into Finnish in 1983) which is a parody of J.R.R Tolkien's fantasy novel *The Lord of the Rings*, and the translation and dramatization of the radio series *The Hitch Hiker's Guide to the Galaxy*.

In addition to being a translator, Pekka Markkula was a writer and a reporter (Aikakone 1998). Many of his short stories were published in different science fiction magazines and he is the author of two radio plays – one of which he wrote together with Johanna Sinisalo (Hurtta 1998). He was also a reporter for magazines such as *Musa* and *Sound* (Aikakone 1998). Despite being a writer, he was better known as a translator (Aikakone 1998).

2 HUMOROUS ELEMENTS IN PROSE

People have different ideas of what is 'funny' and what is 'humorous', and this makes humor difficult to define. Cultural and individual factors affect a person's 'sense of humor'. Delia Chiaro (1992: 5) identifies linguistic, socio-cultural, geographical, diachronic, and personal boundaries as factors that surround the concept of 'funniness'. Socio-cultural background helps in forming a person's identity and it affects the person's understanding of the world. Geographical boundaries also affect how people see the world. They determine what is considered as familiar and close and what is seen as exotic and distant. A joke targeting an unfamiliar culture may not be as funny as a joke targeting a culture or nationality that is familiar. What is considered as humorous changes in the course of time. According to Chiaro (1992: 5), something that is considered as funny at the moment might not be funny later. Similarly something that was not funny ten years ago might seem ridiculous now. Age also affects individual's sense of humor. Children's understanding of the world gradually increases as they grow older and so does their understanding of humor, but adults have already established their 'sense of humor'. Personality and personal experiences affect what people find funny. Someone might find sexual jokes offensive, and if a person has just lost a family member or a close friend they might not want to hear jokes about death.

Humor can be approached from different points of view. One way to approach humor is to see it as a violation of Grice's maxims of conversation (i.e. maxims of *quantity*, *quality*, *relation* and *manner*)[5]. H. P. Grice (1975: 45) introduces the concept of *cooperative principle of conversation* which means that the participants make their contribution serve a shared purpose or mutually approved direction. In other words, an ideal conversation follows Grice's maxims[6], but humorous exchange[7] often violates

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[5] H. P. Grice (1975: 45–46) describes the maxims as follows: *maxim of quantity* requires that the information given in the contribution is adequate but not excessive, *maxim of quality* requires that the participant says only what s/he believes to be true, *maxim of relation* requires that the contribution is relevant, and *maxim of manner* requires that the contribution is not vague or ambiguous but brief and orderly.

[6] According to Victor Raskin (1985: 100), a conversation that complies with Grice's maxims belongs to the *bona-fide* mode of communication which Raskin (1985: 100) describes as "earnest, serious, information-conveying mode of verbal communication".

them. Humor seems to have different rules that have to be abided, and jokes seem to follow special maxims that are crucial in making humorous communication successful. Victor Raskin (1985: 103) describes the maxims in the *cooperative principle of joke-telling* as follows: the speaker should give adequate amount of information for the joke (*maxim of quantity*), only "what is compatible with the world of the joke" should be told (*maxim of quality*), the speaker should only say "what is relevant to the joke" (*maxim of relation*), and the joke should be told efficiently (*maxim of manner*). Although Grice's maxims of conversation and Raskin's maxims of humor give insight to how humorous and serious communication modes differ from each other, the theories, as Raskin (1985: 103–104) states, lack specific explanations of the mechanisms involved in making people follow the maxims nor do they explain what semantic mechanisms are involved in creating humor.

Humor research seems to generally support the idea that there is an incongruous element in humor (Ritchie 1999[8]), and incongruity theories revolve around this notion. McGhee (quoted in Attardo 1994: 48) defines incongruity in the following way:

> The notion of congruity and incongruity refer to the relationships between components of an object, event, idea, social expectation, and so forth. When the arrangement of the constituent elements of an event is incompatible with the normal or expected pattern, the event is perceived as incongruous.

In other words, incongruity occurs when some parts of an event (for instance) are not compatible with each other or are inconsistent or nonsensical in a certain sense. Incongruity theories are, as Attardo summarizes (1994: 48): "based on the mismatch between two ideas". Something in the incompatibility of the two ideas is involved in the creation of humor.

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[7] Humor belongs to non-*bona-fide* mode of communication, along with lying, play-acting, etc. (Raskin 1985: 101). Raskin (1985: 104) also notes that it seems that humor is the most socially acceptable form of non-*bona-fide* mode of communication (although he does not rule out the possibility of cultural differences in the preference).

[8] There are no fixed page numbers in the article "Developing the Incongruity-Resolution Theory" (Ritchie 1999), and therefore only the year of publication is provided in the references to this article.

Incongruity theories have their problems. According to Ritchie (1999), there remains a debate in humor research on "whether incongruity alone is sufficient for [humor], or whether it is necessary for the incongruity to be *resolved*; that is, to be shown to be logical, or at least less incongruous than was first thought." Although this seems to be a more detailed account of the characteristics of humor, it is not a comprehensive explanation of what makes something humorous. Another problem is that incongruity theories do not clearly define the concept of incongruity, and different scholars may use it in a slightly different meaning (Ritchie 1999). As a result, different studies may not be comparable with each other due to the different use of terminology.

One of the most widely used theories in humor research is the General Theory of Verbal Humor (GTVH) by Salvatore Attardo and Victor Raskin. It has many advantages compared to other humor theories (e.g., the incongruity theories). It comprehensively explains the mechanisms that create humor and it can be used to analyze all types of verbal humor. Contrary to incongruity theories, the terminology in GTVH is precisely defined which makes it more convenient to use. Due to its advantages, the GTVH was chosen as the main humor theory for the current study. The theory will be further defined in the following subsection. In the subsection 2.2, different types of humorous elements that occur in prose will be discussed.

2.1 General Theory of Verbal Humor

The General Theory of Verbal Humor (GTVH) is an extension of the Semantic Script Theory of Humor (introduced by Victor Raskin in 1985), and it was first introduced by Salvatore Attardo and Victor Raskin in 1991. The theory is most commonly used in the analysis of jokes, but Attardo (1994: 222) argues that it is applicable to all texts that contain humor. The theory revolves around the concept of a *script* which is further defined in the following subsection. The theory divides jokes into six *knowledge resources* (1994: 222). They provide information about different components that are involved in the creation of humor. The knowledge resources are: *script opposition*,

logical mechanism, *situation*, *target*, *narrative strategy* and *language* (1994: 223). They are discussed in more detail in subsection 2.1.2.

2.1.1 Script

The central concept of the GTVH is the *script* which, according to Victor Raskin (1985: 81), is "a large chunk of semantic information surrounding the word or evoked by it. The script is a cognitive structure internalized by [a person] and it represents [a person's] knowledge of a small part of the world." The script contains the information that a person connects to a certain word or a concept. For example, the word "book" brings forward different kinds of associations in a person's mind.

Raskin (1985: 81) differentiates between three types of scripts: *scripts of 'common sense'* ("which represent [a person's] knowledge of certain routines, standard procedures, basic situations, etc."), *individual scripts* (which are "determined by [the person's] individual background and subjective experience"), and *restricted scripts* (which are shared only by a particular group of people, such as family). Some scripts are individual, some are shared, and the combination of different types of scripts ensures that the associations evoked by a certain word vary from person to person.

2.1.2 Knowledge Resources

Script opposition is used for explaining how the humorous effect of a text is created. According to Raskin (1985: 99), humor is created by two overlapping scripts that oppose each other. The script opposition can be identified from a humorous text as a word or a sentence where the two opposing scripts overlap. The following example from *The Hitchhiker's Guide to the Galaxy* illustrates how the script opposition can be identified from a joke. In example 3, Ford has managed to persuade Arthur to go to a pub with him despite Arthur's concern for his house which is in danger of being knocked down. At the same time a spaceship fleet is approaching Earth with the intention to destroy, and Ford is the only person on the planet who knows about it.

When they are drinking beer in the pub, the sound of a rumbling crash comes from outside:

> (3)   Arthur choked on his beer, leapt to his feet.
> 'What's that?' he yelped.
> 'Don't worry,' said Ford, 'they haven't started yet.'
> 'Thank God for that,' said Arthur, and relaxed.
> **'It's probably just your house being knocked down,'** said Ford, downing his last pint. (Adams 1979: 26)

The script opposition of the joke is destroying Arthur's house vs. destroying Earth. Arthur assumes that Ford is talking about the bulldozers approaching his house whereas Ford is talking about the spaceship fleet. The shift from the script one (destroying the house) to the script two (destroying the Earth) is caused by Ford's final utterance, and, thus, it can be seen as the sentence where the script opposition occurs. According to Attardo (2002: 182), the overlap of the scripts can be total or partial: in total overlap "the text in its entirety is compatible with both scripts"; in partial overlap "some parts of the text, or some details, will not be compatible with one or the other script." The overlap in example 3 is total because the whole dialog is compatible with two scripts and both readings of the text would be logical.

Humor usually follows some sort of logic. Attardo (1994: 225) describes *logical mechanism* as the knowledge resource that explains how the two scripts are brought together. In other words, logical mechanism explains the logic behind the script opposition. It seems that without some sort of logic, the script opposition could not be recognized – or at least the absence of such logic would leave the receiver of the humor confused. Humorous logic can be 'local' in the sense that it may not be valid outside the joke, and the logical mechanism is the knowledge resource where this 'local' logic is embodied (Attardo 2002: 180). Even though there usually is some logic in humor, it is not always the case, and as Attardo (2002: 179) states, logical mechanism is an optional knowledge resource. The logical mechanism of the joke 3 is a misunderstanding. Arthur assumes that Ford is talking about his house because it is the biggest concern in his mind at the moment. He does not know that an even greater threat is approaching.

Every joke has a situation of some sort. According to Attardo (1994: 225), the *situation* includes everything that the joke is 'about' (e.g., the objects, actions, participants, etc.). The situation can be complex but some of the participants and actions may be more important than others. The situation of example 3 is that Arthur and Ford are in a pub where they hear a crash from outside and discuss the origin of the noise. Arthur thinks that the topic of the conversation is 'destroying the house' while Ford thinks it is 'destroying the Earth'. The main participants of the joke are Ford and Arthur, and the main actions are hearing a crash, Arthur becoming frantic and Ford trying to calm him down. The situation also includes 'less' important things (such as drinking beer, choking on beer, yelping, relaxing, etc.) that would not change the actual content of the joke even if they were changed or omitted. It seems that not everything in the situation necessarily contributes to the creation of the script opposition and some participants or actions may be added merely for literary purposes (e.g., to make the text livelier). Attardo (1994: 225) states that even though all jokes have a situation, "some jokes will rely more on it, while others will almost entirely ignore it." The joke in example 3 is to some extent based on the situation because the script opposition could not be created in the same way if Arthur's house and the Earth were not in danger of being destroyed at the same time, but some parts of the situation are less significant.

Jokes often have a certain target that is made fun of, but not all jokes have it. According to Attardo (1994: 224), the *target* determines the person or the group that is being laughed at, and there are usually some stereotypes attached to the target. In such cases, it is required that the receiver of the joke recognizes the stereotype. Sometimes the stereotype is established in the joke by describing the stereotypical characteristic of the target, but some jokes use existing stereotypes. The joke in example 3 does not ridicule anyone, and therefore it does not have a target. If the joke emphasized, for example, Arthur's stupidity for not understanding what Ford is talking about, Arthur would be the target of the joke.

The fifth knowledge resource is *narrative strategy* which, according to Attardo (2002: 178), deals with narrative humor and the narrative organizations (e.g., simple narrative, riddle, dialog, etc.), through which each narrative joke is cast. It seems that many jokes

contain more than one narrative organization. For instance, the situation of a joke could be described with simple narrative, but the script opposition could be delivered by a riddle. In the current study, the narrative organization in which the script opposition is delivered is seen as the narrative strategy of the joke, even if the text contained more than one narrative organization. The narrative strategy of joke 3 is a dialog because the script opposition is delivered through Arthur and Ford's talk exchange.

Language is a necessary knowledge resource for verbal humor. It determines the word choice, the order in which the different elements of the text are presented and the placement of the script opposition (Attardo 1994: 223). It determines how the participants, surroundings and situation in general are described. The use of language is usually not very restricted as the same meaning can often be expressed in many different ways, and as Attardo (1994: 223) states, it is possible to paraphrase a joke in various ways without changing its semantic meaning. To illustrate this, the joke 3 has been paraphrased in the following way in example 4:

(4)   Arthur almost choked on his beer and jumped to his feet.
        'What is that?' he yelled.
        'Don't worry,' Ford said, 'they have not started yet.'
        'Thank God,' Arthur said, and calmed down.
        'They are probably just knocking your house down,' said Ford, downing his last beer.

Some words remain the same but some words change and, thus, the language knowledge resources of examples 3 and 4 are slightly different. The change in the wording, however, does not affect the meaning of the text. The position of the elements does not change. Although it is possible to change their position, the order of the elements often serves a certain purpose. If Ford's last utterance came before Arthur's "Thank God", the joke would lose some of its humor because Arthur's momentary relief seems to enhance the surprise created by the script opposition.

2.2 Humorous Elements

Humor in prose can be constructed of various elements, from script oppositions to humorous word choices. There are two types of humorous instances that can be found in humorous texts: *punch lines* that occur in jokes, and *jab lines* that may occur in any text (Attardo 2001). Jokes are often approached as individual texts by humor research. It seems that literary texts (as well as other types of long texts) may include jokes as parts of the larger text, and it might be difficult to distinguish them from the rest of the text.

In order to make it easier to distinguish jokes from prose, the structure of long texts should be taken into account. Salvatore Attardo (1996: 89) uses the terms *micronarrative* and *macronarrative* to describe how long texts are constructed: "a micronarrative is a [simple] story that consists exclusively of one ['development'] of events", whereas "a macronarrative is a complex story" that "incorporates more than one development." In other words, macronarratives are constructed of several micronarratives. (Attardo 1996: 89.) Accordingly, a joke inside a larger text can be seen as a micronarrative inside macronarrative.

A more detailed account of punch and jab lines will be given in the following subsection. Another important humorous element in prose is the word choice which can be used as a *humor enhancer* – a concept introduced by Katrina Triezenberg in 2004. Diction as a humor enhancer will be discussed in the subsection 2.2.2.

2.2.1 Punch Line and Jab Line

Punch line, as Villy Tsakona (2003: 317) summarizes, is "the technical term used to refer to the final utterance of the joke, which is responsible for the surprise created in it." In other words, punch line occurs at the end of a joke and delivers the joke's script opposition. All jokes include a punch line, and therefore it can be used as an indicator of a joke: if there is a punch line in a text it indicates that the text is a joke. Even though the punch line usually occurs at the end of a joke it is not actually required of it; its final position is simply so common that it is often considered as one of the punch line's

characteristics. There is a practical reason why punch lines tend to occur at the end, which Victor Raskin (1985: 146) describes as follows:

> In script-based terms, the punch line contains, or at least implies, the trigger[9], and the trigger is most effective when it effectuates the switch after the first script is firmly established. This creates the element of surprise valued by so many researchers of humor, and it explains why so many punch lines come at the very end of the text. (Raskin 1985: 146.)

Another important characteristic of a punch line is the way it delivers the script opposition: according to Salvatore Attardo (2001: 83), punch lines are "disrupting elements" that force the reader "to backtrack and reinterpret the text". In other words, the textual function of the punch line is to 'stop' the reader and force him/her to a new interpretation of the text.

Punch lines are not the only types of humorous instances that occur in texts. *Jab line* is a concept developed by Salvatore Attardo in 1996. Jab lines and punch lines are almost identical but there are few significant differences between them. Both lines deliver a script opposition to the text, and according to Attardo (2001: 82), they do not differ semantically, but they differ in their textual position and textual function. Whereas punch lines usually occur at the end of the text, the position of a jab line is not restricted (2001: 82). Jab lines, thus, can occur anywhere in a text. The function of the punch line is to disrupt the narrative, but jab lines "often contribute to the development of the text" (Attardo 2008: 110). Example 5 illustrates the textual function of a jab line. In *The Hitchhiker's Guide to the Galaxy*, a new species is introduced in chapter five:

> (5) Arthur prodded the mattress nervously and then sat on it himself: in fact he had very little to be nervous about, because **all mattresses grown in the swamps of Sqornshellous Zeta are very thoroughly killed and dried before being put to service. Very few have ever come to life again.** (Adams 1979: 44)

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9 *Trigger* refers to the sentence or a part of the sentence that initiates the new reading of the text. See Raskin (1985: 71–74) for a more complete account.

There are two jab lines in example 5 (written in bold type in the two sentences), and they both contribute to the description of a species that is killed, dried and used as a mattress by other species. Arthur is not likely to know that the mattress is actually a dead body of a living organism which makes it unlikely that the reason behind his nervousness would be the fear of the mattress coming back to life. The script opposition of both lines is inanimate object vs. living organism.

In humorous texts, jab and punch lines are often connected to each other in a certain sense. They may, for instance, share the same theme (Attardo 2001: 83); in *The Hitch Hiker's Guide to the Galaxy*, one theme that occurs in many lines throughout the novel is: 'humans are primitive'. According to Attardo (2001: 83), three or more occurrences of similar lines form a *strand*. The occurrence of two lines that share the same features can be considered as a coincidence and therefore are not regarded as forming a strand (2001: 84). The two jab lines in example 5 are connected to each other in a similar way the lines in a strand are, but they do not qualify as one because there are only two of them. Thus, all lines within a text that occur at least three times and contribute, for example, to the theme 'humans are primitive' could be seen as belonging to the same strand. In the analysis of long humorous texts, strand is an important concept because it is very common for lines to be connected to each other.

2.2.2 Diction as a Humor Enhancer

In addition to humorous instances that contain a script opposition, the humorousness of a text can be increased by using different techniques that enhance humor. The concept of *humor enhancer* was first introduced by Katrina Triezenberg in 2004. Triezenberg (2008: 537–538) defines a humor enhancer as:

> a narrative technique that is not necessarily funny in and of itself, but that helps an audience to understand that the text is supposed to be funny, that warms them up to the author and to the text so that they will be more receptive to humor, and that magnifies their experience of humor in the text (2008: 537–358)

In other words, humor enhancers are not responsible for the script opposition, but they enhance the humorous effect created by it. Triezenberg (2004) introduces five literary techniques (*diction*, *stereotypes*, *cultural factors*, *familiarity*, and *repetition and variation*) that can be used as humor enhancers in prose. The author can use these techniques during the writing process to add a humorous tone to any part of the text, regardless of whether there is a script opposition or not. Although all humor enhancers are interesting and worth studying, diction seems to be the most relevant humor enhancer for the current study, because the focus is, to a great extent, on the language. Therefore the only humor enhancer that is discussed in this study is diction.

Word choice plays an important role in literary texts. According to Triezenberg (2008: 538), *diction* acts as a humor enhancer when the author chooses specific words "to evoke particular scripts in the minds of the audience." If the word choices enforce certain scripts, the readers would more likely be able to understand the jokes that are based on those scripts (2008: 538). The humorousness of a text can, thus, be increased by using words that are connected to the joke's theme. This could be achieved, for instance, by including legal jargon in a joke that targets lawyers (2008: 538). It also seems that certain word choices can make the text funnier and more interesting, whereas other word choices do not contribute to the humorousness of the text. Triezenberg (2004: 413) uses the words "tall" and "long-limbed" as an example of two words that mean the same but contribute to the humorousness of the text in a different way (i.e. the first one does not increase the humorousness, whereas the latter does). According to Triezenberg (2004: 414), some word choices reinforce "a state of mind necessary for the reader to find humor in the larger text". Therefore it could be argued that diction has two functions as a humor enhancer: to emphasize the scripts that are responsible for the humorous effect, and to increase the 'humorous atmosphere' of the text.

3 HUMOR IN TRANSLATION

Several cultural, linguistic and individual factors influence a person's ability to understand humor (Chiaro 1992: 5). Their influence seems to be even greater when humor is transferred from one culture and language to another (Chiaro 2010: 1). As in all interlingual translation, the main problems with humor translation seem to arise from differences between languages and cultures. According to Eugene Nida (2000: 130), "differences between cultures cause many more severe complications for the translator than do differences in language structure", and although translation between two languages and cultures that are close to each other has the least amount of translation problems, translation between languages that are very different can also be relatively easy if the two cultures are close to each other as the cultures are likely to share many things in common. If the cultures are very different, it makes the translation process more difficult as there may be issues that should be explained for the target text (TT) readers.

In addition to cultural and linguistic problems, there are several other factors that affect the translation process. It seems that the strategies available for translation depend on the type of humor and the type of medium the humor is conveyed by. Different types of humor may require different approaches, and the same strategy does not necessarily solve all similar problems. Different mediums (television programs, novels, radio broadcasts, etc.) have different restrictions that limit the usage of translation strategies. Translation process can also be affected by marketing which affects the audience's expectations. The translator has to do his/her best to guarantee that the translation measures up to the audience's expectations. If the sales line of the original work is that the work is funny and hilarious, the translator should try to make the translation correspond to the same sales line.

Humor translation has been an increasingly popular topic in both humor and translation research. In translation research, some studies of humor concentrate on the translation of a certain type of humor (e.g., puns, irony, etc.), others concentrate on the medium the humor is conveyed by (e.g., subtitling television programs, translating comics) and the

restrictions these mediums may cause for the translation process. For instance, Lee Williamson and Raquel de Pedro Ricoy (2014) have studied the translation of wordplay in subtitling in their article "The translation of wordplay in interlingual subtitling: A study of *Bienvenue chez les Ch'tis* and its English subtitles." In humor research, many studies use semantic theories of humor as their main theoretical framework, but some studies concentrate more on linguistic aspects. For instance, Villy Tsakona (2003) has chosen a semantic approach to jokes in his article "Jab lines in narrative jokes." It seems that in order to study humor translation comprehensively, both semantic and linguistic aspects should be taken into account.

In the following subsection, translator's role and the requirements for a 'good' translation are discussed. Subsection 3.2 discusses the translator's personality and how it affects the translation process. In subsection 3.3, Salvatore Attardo's extended version of the General Theory of Verbal Humor (GTVH) is introduced as a means of determining the global translation strategy (i.e. retention or recreation of humor), and modified categorizations of Gideon Toury and Delia Chiaro's local translation strategies are introduced.

3.1 Translator's Role in Humor Translation

There are many basic requirements that translations of all types of texts should fulfill. In the article, "Principles of Correspondence" (originally published in 1964), Eugene Nida (2000: 134) lists four requirements for translations: "making sense", "conveying the spirit and manner of the original," "having a natural and easy form of expression," and "producing a similar response." In other words, a translation should make sense as a text, retain the style of the source text (ST), be correctly and fluently written in the target language and create a similar response (e.g., amusement) in the target audience. The content and style of a text are inseparable, and it is possible that they will create problems which may result in the translator being forced to choose either the content or the style at the expense of the other (Nida 2000: 134). It may be impossible to fulfill all

four requirements and retain the content and style of the ST throughout the translation but the translator can attempt to retain both aspects in the text in varying degree.

These requirements also apply to the translation of humorous texts, and they could be rephrased in the following way to describe the requirements for humor translation in a more specific way: firstly, the humor should make sense and the logic of humor should not be lost in translation; secondly, the style of humor should remain the same (for instance, witty humor should remain witty, wordplays should remain as wordplays and irony as irony in the translation); thirdly, humor should be well constructed and fluently written in the target language; and lastly, humor should amuse the target audience. If these requirements are not fulfilled, translated humor will likely fail to amuse the target audience, either because the humor is poorly delivered or because the humor itself is lacking something. For instance, the lack of adequate information about the target of the humor would make it more difficult or even impossible to recognize the text as humorous.

Especially in humor translation, it seems difficult to retain both the content and style of a text as they are in the original. Sometimes a translation that conveys the content fails to convey the humor. For instance, literally translated wordplays often lose their humorous effect because the same words do not create a wordplay in different languages. Sometimes it is necessary to change the content of the text in order to retain the humor. In the case of wordplays, different words could produce a similar wordplay in the target language and by changing the content the wordplay could be retained. According to Delia Chiaro (2010: 9), "as long as the TT serves the same function [of amusing] the recipient, it is of little importance if the TT has to depart somewhat in formal terms from the original" because a "feature of the ST is lost in exchange for a gain in the [target language]." Thus, the humorous effect could be seen as more important than the content and wording of the text. However, this also depends on the context and the purpose of humor. For instance, if humor is used to enforce some sort of message (e.g., 'Finns are stupid,' 'all Finnish politicians are evil,' etc.) some things in the content cannot be changed. The translator has to be able to recognize what content has to be retained and what can be discarded.

It is the translator's task to evaluate whether the TT audience would be able to understand the humor as it is or should something be changed. According to Chiaro (2010: 21), "the translator needs to […] adapt, recreate or invent a trigger that aims to produce a similar emotion of exhilaration in the recipient which is created by the recognition of [humor]." If a faithful translation would not be able to convey the humor, the translator has to evaluate what changes should be made in order to retain the desired effect. The translator is also responsible for the diction in the target language and has to evaluate what choice of words would successfully create the intended reaction in the audience. As Chiaro (2010: 8) states, humor is often difficult to translate because "it is 'untranslatable' in the sense that an *adequate degree of equivalence* is hard to achieve." As it was discussed, content can sometimes be sacrificed to retain the humorous effect, but if only the function of humor remains the same, there is very little equivalence between the two texts. It would also be difficult to study which text, the original or the translation, evoke stronger emotions of amusement in the audience because not only are there cultural differences but the reception of humor also differs from one person to another. It is indeed difficult to determine what type of equivalence the translator should attempt to achieve, and depending on the context and purpose of humor, different approaches could be used.

3.2 Translator's Personality in Humor Translation

It is the translator's task to ensure that the humorousness of the source text (ST) is retained in the target text (TT), but in order to achieve this, there are some characteristics that are required from the translator. In humor research, a person's 'sense of humor' is often divided into the ability to recognize, comprehend, appreciate and produce humor (e.g. Chiaro 2010; Kotzbelt and Nishioka 2010; Moran et al. 2014). The translator's ability to translate humor is dependent on his/her sense of humor, and these four factors partly determine how well s/he will be able to retain humor. According to Delia Chiaro (2010: 21), regardless of how professional the translator may be, it is almost inevitable that s/he fails in translating humor if s/he does not possess skills more

typical of comedians than linguistics. To a certain extent, the translator has to take the role of a comedian to translate humor.

The abilities to recognize and comprehend humor are necessary characteristics for translators. A professional translator has to be able to recognize humor (Chiaro 2010: 21). If the translator fails in this, the humorous effect will likely be lost in translation. Humor usually serves a certain function in a text and if it is completely omitted, the function of the whole text might change. For instance, if a translator fails to recognize irony in a text, s/he might translate the text too literally or in a way that does not convey the ironical tone of the original. This in turn may result in none of the readers being able to recognize the text as ironical, and the function and message of the text would differ significantly from the original. In addition to the recognition of humor, a translator needs to comprehend humor as well. If a person understands why something is humorous, s/he may also know how the humorous effect is produced (Kozbelt and Nishioka 2010: 379). This is why the ability to understand humor is necessary for translators. Humor comprehension ability is also connected to humor appreciation; a person cannot be amused by humor if s/he does not understand why it is amusing (2010: 376).

People have different sense of humor, and their ability to appreciate different types of humor may also affect the translation process. According to Jeroen Vandaele (2002: 150):

> the *appreciation* of [humor] varies individually, which means that a translator may recognize an instance as (supposedly) comic but not really find it funny, and therefore be confronted with the personal dilemma of 'translating a bad joke' or going for a 'real' funny effect. (2002: 150)

In such cases, it is difficult to determine what would be a 'professional' approach; to translate the humor as it is or replace it with something new. There is also the possibility that the translator, depending on his/her own preference, would either tone down or enhance a certain type of humor. For instance, what if a translator who is a strong supporter of feminist ideals is to translate a text full of aggressive sexist humor? Would

the translator be tempted to make some changes to the content and style of the text (e.g. change offensive words to neutral expressions)? In such cases, the translator's appreciation of humor might affect his/her willingness to translate a certain type of humor.

Humor production skills are also individual. A person may be successful in producing a certain type of humor but be unsuccessful in producing other types. For instance, there may be a difference in a person's ability to produce written and spoken humor (Moran et al. 2014: 9). Translators should possess wide range of skills to create different types of humor but they also need a wide understanding of humor in general. According to Kozbelt and Nishioka (2010: 379), the ability to produce humor seems to be connected to the ability to comprehend it. Both skills seem to be important characteristics of a professional translator. Humor comprehension skills are especially important when the translator has to recreate untranslatable humor. By understanding the mechanisms of the original humorous instance, the translator may be able to replace it with something similar. Humor is successfully produced if it amuses the audience. *Production success* is determined by how humorous other people perceive the humor (Moran et al. 2014: 8). The audience's ability to recognize, comprehend and appreciate the humor ultimately determines how successful the translation is.

3.3 Global and Local Translation Strategies

In translation studies, translation strategies are often divided into *global* and *local* strategies. *Global strategy* is the overall strategy that has been chosen as a guideline for the translation process, and it governs the *local strategies* that are used to solve individual translation problems (Jääskeläinen & Kujamäki 2005: 74). The translator chooses the global strategy prior to the translation process by considering the purpose of the translation and its cultural context, whereas local strategies are chosen during the process (ibid.: 75). When facing translation problems, the translator is likely to choose, whenever possible, a local strategy that contributes to the global strategy that has been chosen beforehand.
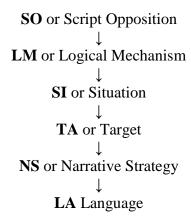
Local strategies are chosen during the translation process and they are the translator's way of solving different problems that occur in the text. Local strategies can be categorized in many ways, and different categories may be used for different types of humor. This study focuses on the translation of two types of humor: humor that plays *through* and *with* language. A modified version of Gideon Toury's (1995: 82–83) translation strategies is used to study the translation of humor that plays through language, whereas Delia Chiaro's (2010: 11–12) categorization is used to analyze the translation of wordplays (i.e., humor that plays with language). These categories will be presented and discussed in the subsection 3.3.2.

3.3.1 Retention and Recreation of Humor as Global Translation Strategies

In the present study, retention and recreation of humor were chosen as the two possible global translation strategies. Although the translator can use both approaches in the translation of individual humorous instances, it is possible that s/he will prefer one approach over the other. In this study, the strategy that was more commonly used was identified as the global strategy.

In order to find out when humor is retained and when it is recreated, the translation and the original humorous instance have to be compared. When investigating what elements have changed, it is possible to determine which global strategy has been used. The General Theory of Verbal Humor and its knowledge resources (*script opposition*, *logical mechanism*, *situation*, *target*, *narrative strategy* and *language*) can be used as a similarity metric to study how humor changes in translation (Attardo 2002). The similarity metric is based on the hierarchical order of the knowledge resources (2002: 183). The hierarchical organization is presented in Table 1:

Table 1. *Hierarchical Organization of the Knowledge Resources* (Attardo 2002: 183)

SO or Script Opposition
↓
LM or Logical Mechanism
↓
SI or Situation
↓
TA or Target
↓
NS or Narrative Strategy
↓
LA Language

The knowledge resources at the top determine the content of the text whereas the ones at the bottom determine how the text is delivered. According to Attardo (1994: 227), the knowledge resources reduce the options that are available for the knowledge resources below themselves, but do not affect the knowledge resources that are above themselves. For example, if the narrative strategy of a joke is changed from a simple narrative into a dialog, the language and the wording of the joke changes. Even though the narrative strategy is changed, it does not affect the script opposition, logical mechanism, situation or the target of the joke.

It is possible to find out what features have changed in the translation by comparing the knowledge resources of the source and the target text, and the degree of the change can indicate whether humor has been retained or recreated. Attardo (2002: 183) explains that "the degree of perceived difference is assumed to increase linearly" and that "there is much less perceived difference between two jokes that differ in Narrative Strategy than there is between two jokes that differ in Script Opposition, for example". In other words, the higher in the hierarchy the difference occurs, the greater it is, and the more knowledge resources the two texts share, the more similar they are. Script opposition and logical mechanism are the highest knowledge resources, and it could be argued that if they change, humor changes as well. If the script opposition and logical mechanism of the translation are not the same as in the TT, the humor in the translation can be seen as recreated. Situation is also relatively high in the hierarchy, but not all of the

information provided by the situation is equally important, and slight changes in the situation do not change the humor enough to consider it to be recreated. Similarly, changes in target, narrative strategy and language cannot be considered as recreation of humor because they do not affect the script opposition which creates the humorous effect.

In this study, the following criterion is used to determine whether the translation strategy has been the recreation or the retention of humor: if the script opposition and logical mechanism that are the most important knowledge resources change, the strategy is the recreation of humor; but if the change occurs in any of the less important knowledge resources (i.e., situation, target, narrative strategy and language), the strategy is the retention of humor. The strategy which is used more often is seen as the global strategy.

3.3.2 Local Translation Strategies in the Translation of Humorous Elements

Local translation strategies show how the translator has translated different parts of the text. There are many translation strategies available and different approaches may be used for different types of humor and different kinds of problems. This study uses two categorizations to discuss local translation strategies; the first category can be used more generally while the second can be used to study the translation of wordplays.

The following categorization will be used to determine the local strategies the translator has used in the translation of humor that plays *through* language. This categorization is a modification of Gideon Toury's (1995: 82–83) categorization of the six possible translation strategies that can be used in the translation of a metaphor. The theory has been modified to fit the purpose of this study by changing the word "metaphor" into "humorous instance" (i.e. a punch line or a jab line) and "non-metaphor" into "non-humor" (i.e. a text that does not contain a script opposition). Also "metaphor into 0" has been changed into "complete omission" and "0 into metaphor" into "complete addition." Only the names have been changed, and the strategies are used in their original meaning. The categorization used in this study is:

(1) humorous instance into same humorous instance,

(2) humorous instance into different humorous instance,

(3) humorous instance into non-humor,

(4) complete omission,

(5) non-humor into humorous instance,

(6) complete addition.

In the present study, the strategy of translating 'a humorous instance into same humorous instance' means that the most important knowledge resources (i.e. script opposition and logical mechanism) of the instance remain the same in the translation. Slight differences in the situation and in the phrasing of the text are allowed. The strategy of translating 'humorous instance into different humorous instance' means that the most important knowledge resources change in the translation, for instance, the script opposition might have changed. 'Humorous instance into non-humor' means that the script opposition of a text is lost in translation even if the text otherwise remained unchanged. 'Non-humor into humorous instance' means that a new script opposition is created in the translation although the actual content of the text does not significantly differ from the original. 'Complete omission' means that a humorous instance is omitted completely, and 'complete addition' means that entirely new humorous instance is added to the text. Partial omission and addition (e.g., the omission or addition of some insignificant detail) do not have their own categories in this study as these slight changes often belong to changes in the *situation* knowledge resource.

Because the translation of wordplays differs to some extent from the translation of humor that plays through language, another categorization introduced by Delia Chiaro (2010: 11–12) will be used in the analysis of wordplays. Sometimes a humorous instance that plays through language contains a wordplay or a humorous idiom that is not the main creator of the humorous effect. The translator might use a different strategy to translate the humorous instance, but use another strategy for the wordplay. In order to keep the terminology that is used in this study consistent, the term *verbally expressed humor* (VEH), which is used by Delia Chiaro, has been changed into *wordplay*. The

categorization remains otherwise unchanged. Chiaro's (2010: 11–12) (modified) translation strategies are as follows:

(1) leave the wordplay unchanged,

(2) replace the source wordplay with a different instance of wordplay in the TL,

(3) replace the source wordplay with an idiomatic expression in the TL,

(4) ignore the wordplay altogether.

In the first strategy, the wordplay is translated as it is, even if the same words did not create a wordplay in the target language (TL). In the second strategy, the wordplay is replaced with a wordplay that would be more successful in the TL. The third strategy would be replacing the wordplay with an idiomatic expression. The expression should fit the topic and it should be a natural continuation of the text. In the fourth strategy, the wordplay is completely ignored in the translation. According to Chiaro (2010: 12), the problem with the use of the fourth strategy is that it is impossible to determine whether the strategy is used deliberately or because the translator does not recognize the wordplay. Although this might not be a comprehensive list of all possible translation strategies for wordplays, according to Chiaro (2010: 11), these four seem to be the most commonly used.

4 TRANSLATION OF HUMOROUS ELEMENTS

The purpose of this study was to find out which global translation strategy – the retention or the recreation of humor – was used and how different humorous elements in *The Hitch Hiker's Guide to the Galaxy* (HG) have been translated in its Finnish translation, *Linnunradan käsikirja liftareille* (LKL). The humorous elements analyzed in this study were punch lines, jab lines and diction as a humor enhancer. In this study, punch lines refer to jokes, jab lines to other humorous instances and diction to the deliberate use of certain words to increase the humorousness of the text. The analysis focused on the comparison of the source text (ST) and the target text (TT) humor to see how much they differ.

The material for the punch line analysis consisted of the whole novel. All punch lines were identified from the ST and the TT. The original and translation were compared by using Salvatore Attardo's (2002: 183) General Theory of Verbal Humor (GTVH) as a similarity metric to identify what elements have changed in translation and to determine the degree of similarity between the ST and TT jokes. Punch line material was divided into two groups depending on what type of humor the script opposition is based on. The groups were 'humor that plays *with* language' and 'humor that plays *through* language'. The local translation strategies used to translate each punch line were identified. A modification of Gideon Toury's (1995: 82–83) translation strategies was used to analyze the translation of jokes that play *through* language, and Delia Chiaro's (2010: 11–12) translation strategies were used to analyze humor that plays *with* language. Chiaro's category was used only in the analysis of wordplays (i.e., punch lines that are based on language). Different local strategies contributed to one of the two global strategies: retention or recreation of humor. The strategy that was more common was determined as the global strategy used in the translation of the jokes.

Because jab lines are very common in humorous texts, the material for their analysis was restricted to twelve chapters. Jab lines were analyzed as humor that plays *through* language because a script opposition that is based on language is often delivered by a punch line (the division of humor that plays *with* language was therefore not used in the

analysis of jab lines). Otherwise they were identified and analyzed in a similar way as punch lines. First all jab lines were identified from the ST and TT. Then they were compared by using the GTVH as a similarity metric – a comparison technique to evaluate the similarity of two humorous instances. The local translation strategies were identified based on Gideon Toury's (1995: 82–83) categorization. The analysis was divided into the translation of individual jab lines and the translation of a strand that is composed of various jab lines that share same features. The global strategy used in the translation of jab lines was identified in the same way as in the punch line analysis.

The material for the diction analysis was the same as the material for jab lines. The purpose of the discussion was to identify different ways in which the words increased the overall humorousness of the text and how they contributed to the development of script oppositions (that are responsible for creating the humorous effect of the text) by enhancing the scripts that create them. The purpose was also to find out how the use of diction as a humor enhancer differs in the ST and the TT. Firstly, the way in which diction can be used to enhance the scripts that are involved in the creation of script oppositions was discussed. Secondly, it was possible to recognize some patterns in the use of diction as a humor enhancer, and the analysis concentrated on those patterns. The different types of words that act as humor enhancers were divided into three groups that were analyzed separately. The groups were: 1) names, 2) euphemisms for swear words and 3) synonyms.

The analysis of punch lines, jab lines and diction are divided into their own sections. In section 4.1, the analysis concentrates on the translation of punch lines. Section 4.2 presents the analysis of the jab lines, and section 4.3 the analysis of diction. Diction is to some extent discussed in the punch and jab line analysis if the word choice in the examples contributes to the text's humorous effect. Punch and jab lines are discussed briefly in the analysis of diction if the word choice contributes to their development.

4.1 Punch Line Analysis

In this study, *punch line* was used as an indicator of a joke in a text. There were total of 16 punch lines in *The Hitch Hiker's Guide to the Galaxy*. The number of punch lines has remained the same in the translation. In the source text (ST), twelve jokes played *through* language while four played *with* language. In the target text (TT), 14 jokes played through language, and two played with language. Although the number of punch lines has remained the same, two jokes that play with language have been changed into jokes that play through language.

A modification of Gideon Toury's (1995: 82–83) translation strategies was used to analyze the translation of jokes that play *through* language. Table 2 shows the number and percentage of the translation strategies that were used in the translation of jokes that play through language:

Table 2. Translation Strategies in the Translation of Jokes that Play through Language

Translation Strategy	Number	Percentage
Humorous instance into same humorous instance	12	100 %
Humorous instance into different humorous instance	0	0 %
Humorous instance into non-humor	0	0 %
Complete omission	0	0 %
Non-humor into humorous instance	0	0 %
Complete addition	0	0 %

As the table shows, all jokes containing a punch line that plays through language have been translated by using the 'humorous instance into same humorous instance' strategy. This implies that all jokes have retained their function in the translation and that their content has not changed. There may, however, be small differences in the wording of the jokes. This strategy contributes to the global strategy of retaining humor, and therefore all jokes that play through language contribute to this strategy.

Delia Chiaro's (2010: 11–12) translation strategies were used to analyze humor that plays *with* language. Table 3 shows which translation strategies were used and what their percentage of the total usage of strategies is:

Table 3. Translation Strategies in the Translation of Jokes that Play with Language

Translation Strategy	**Number**	**Percentage**
Leave the wordplay unchanged	2	50 %
Replace the source wordplay with a different instance of wordplay in the target language	1	25 %
Replace the source wordplay with an idiomatic expression in the target language	1	25 %
Ignore the wordplay altogether	0	0 %

The table shows that three different translation strategies were used. The strategy 'leave the wordplay unchanged' was used in two instances which amounts to 50 percent of the material. The usage of this strategy contributes to the global strategy of retaining humor. The strategies of replacing the wordplay with 'a different instance of wordplay' and replacing it with 'an idiomatic expression' were both used once. Each of them amount to 25 percent of the material, and together they compose half of the material. The usage of these strategies contributes to the global strategy of recreating humor. Thus, in the translation of jokes that play with language, the strategy of retaining humor was as common as the strategy of recreating humor.

The analysis of all punch lines showed that the translator has used the strategy of retaining humor in the translation of most jokes that occurred in *The Hitch Hiker's Guide to the Galaxy*. Therefore it can be determined as the global translation strategy in the translation of jokes. This means that the translator has retained the script oppositions and logical mechanisms (that were determined as the most important knowledge resources in section 3.3.1.) of the majority of the ST jokes.

The analysis continues with the discussion of the translation of individual jokes. The analysis in subsection 4.1.1 concentrates on the translation of jokes that play *through* language. In the subsection 4.1.2, the focus is on the translation of jokes that play *with* language. The purpose of the analysis is to discuss how the use of different local translation strategies affects the content of the jokes and which global strategy they contribute to.

4.1.1 Translation of Punch Lines that Play through Language

The novel contained twelve jokes that play through language. The translator has translated all of them with the strategy 'humorous instance into same humorous instance' as illustrated by example 6 which is a typical example of how the use of this strategy affects a joke. In chapter 20, Zaphod tells Ford and Trillian how he had been feeling that there was something wrong with his brains and how he had run few random medical tests on himself and found out that someone had manipulated his brains with electricity so that there was an area on both of his brains (Zaphod has two heads) that were not connected to anything else but each other. Ford and Trillian are extremely shocked to hear about this:

(6)   'Somebody *did* that to you?' whispered Ford.
        'Yeah.'
        'But have you any idea who? Or why?'
        'Why? I can only guess. But I do know who the bastard was.'
        'You know? How do you know?'
        'Because they left their initials burnt into the cauterized synapses. They left them there for me to see.'
        Ford stared at him in horror and felt his skin begin to crawl.
        'Initials? Burnt into your brain?'
        'Yeah.'
        'Well, what were they, for God's sake?'
        Zaphod looked at him in silence again for a moment. Then he looked away.
        'Z.B.,' he said quietly. (HG: 111–112)

        "Joku teki *tuon* sinulle?" Ford kuiskasi.
        "Jep."
        "Onko sinulla minkäänlaista aavistusta, kuka se saattaisi olla? Ja minkä ihmeen takia?"

”Syytä voin vain arvailla, mutta tiedän kyllä kuka se äpärä oli.”
”Tiedät? Kuinka sinä voit sen tietää?”
”Koska se tyyppi oli jättänyt nimikirjaimensa poltettuihin kromosomipareihin. Vähän niin kuin käyntikortiksi.”
Ford tuijotti häntä kuin jotain hirvitystä ja tunsi kuinka hänen ihonsa nousi kananlihalle.
”Nimikirjaimet? Poltettuina sinun aivoihisi?”
”Jep.”
”No, herran tähden, Zaphod! Mitkä ne olivat?”
Zaphod tuijotti häntä hetken ja käänsi kasvonsa poispäin.
”Z. B.” hän sanoi hiljaa. (LKL: 141–142)

[“Somebody did that to you?” Ford whispered.
“Yeah.”
“Do you have any kind of idea, who it might be? And what ever for?”
“The reason I can only guess, but I do know who the bastard was.”
“You know? How can you know that?”
“Because the guy had left his initials to the burned chromosome pairs. A little like as a visiting card.”
Ford stared at him as if he was something monstrous and felt how his skin rose to chicken flesh.
“Initials? Burned into your brains?”
“Yeah.”
“Well, for the Lord’s sake, Zaphod! What were they?”
Zaphod stared at him for a moment and turned his face away.
“Z. B.” he said quietly.]

Zaphod’s last name is Beeblebrox, and the initials revealed in the punch line make the reader realize that the “bastard” Zaphod is talking about is he himself. The script opposition of the punch line is ‘somebody’ vs. Zaphod. The logical mechanism is ‘leading down the garden path’ because the way Zaphod talks about the incident is as if there was some unknown person who had done terrible things to his brains although he already knows that he is the culprit. Ford’s terrified reactions enforce the script that Zaphod is the victim of someone’s evil actions. The second script is delivered by the punch line and it makes the reader reinterpret the text.

Although the script opposition, logical mechanism and the situation of the joke remain the same in the translation, the wording of the joke has changed to some extent. In the ST, the subject in the sentence “they left their initials” is in plural but in Finnish it is in singular. The word “they” is replaced by the word “tyyppi” which usually refers to an

unknown person (often male) or a person who the speaker is not familiar with. It could be translated into English as "a dude" or "a guy." In the ST, the sentence "they left them there for me to see" makes it seem that the initials were left on the brains to frighten Zaphod, but in the TT it is said that the initials act as a visiting card. The English expression sounds more intimidating than the Finnish one. The sentence "felt his skin begin to crawl" is replaced with the expression "nousi kananlihalle" which is a common Finnish expression for getting goose bumps. The word "bastard" is translated literally as "äpärä". The word is often replaced by other Finnish insults. Interestingly, the unexpected word choice makes the insult seem more unique and creative although it is a literal translation of the English word.

4.1.2 Translation of Punch Lines that Play with Language

The novel contained four jokes that play through language (i.e., wordplays in which the punch line is based on a play on words). Two wordplays that occurred in the novel were translated with the strategy 'leave the wordplay unchanged,' but only in one of them, the unchanged wordplay works in the same way in both ST and TT, as example 7 illustrates. The punch line is based on the difference between the literal meaning of a sentence and its meaning as an idiomatic expression. In chapter 7, Arthur and Ford have been discovered by unfriendly Vogons after they secretly hitchhiked a lift from their spaceship. Before the Vogons throw them out, Arthur is rethinking his life for a moment:

> (7) 'You know,' said Arthur, 'it's at times like this, when I'm trapped in a Vogon airlock with a man from Betelgeuse, and about to die of asphyxiation in deep space, that I really wish I'd listened to what my mother told me when I was young.'
> 'Why, what did she tell you?'
> **'I don't know, I didn't listen.'** (HG: 61)
>
> "Tiedätkö", Arthur sanoi, "juuri tällaisella hetkellä, kun minut aiotaan heittää ulos vogonien avaruusaluksesta Betelgeusesta kotoisin olevan miehen kanssa tukehtumaan ulkoavaruuden tyhjyydessä minä todella toivon että olisin kuunnellut mitä äitini sanoi minulle kun olin pieni poika."
> "Kuinka niin? Mitä hän sitten sanoi?"

”En minä tiedä. En koskaan kuunnellut.” (LKL: 75)

[“Do you know”, Arthur said, “just at times like this, when I’m about to be thrown out from Vogons’ spaceship with a man from Betelgeuse to suffocate in the vacuum of outer space I really wish that I would have listened to what my mother said to me when I was a little boy.”
“How so? What did she say then?”
“I don’t know. I never listened.”]

The script opposition of the joke is listening vs. doing. The expression “I really wish I’d listened to what my mother told me” can be understood literally or as “I wish I had done what my mother told me to.” Ford, who is the asker in example 7, understands the expression as “doing what my mother told me to” whereas Arthur means it to be understood literally. The logical mechanism of the joke is the double meaning of the expression. Because the expression is used in the same way in English and Finnish, it does not create problems for the translator. The Finnish expression also talks about ‘listening’ while it means ‘doing’. The script opposition and the logical mechanism of the punch line are therefore retained in the translation.

Although the translator has left the wordplay unchanged, there are some changes in the wording of the text. These changes make the situation slightly different but the most important parts remain the same. In the ST Arthur says “when I was young” and “I didn’t listen” but in the TT he says “when I was a little boy” and “I never listened.” The meaning has not changed but the emphasis is slightly different. The expression “when I’m trapped in a Vogon airlock” changes into “when I’m about to be thrown out from the Vogons’ spaceship,” and the expression “about to die of asphyxiation in deep space” changes into “[about] to suffocate in the vacuum of outer space.” The ST talks about “being trapped” whereas the TT talks about “being thrown out”. The word “avaruusalus” which means “a spaceship” is used instead of “airlock.” These kinds of small differences in the wording of the text are quite common in the Finnish translation of *The Hitchhiker’s Guide to the Galaxy* although the translator has mostly retained humor as it is.

Unlike the case with the wordplay in the previous example, the wordplay in example 8 is lost in the translation although the translator has used the same translation strategy ('leave the wordplay unchanged'). This is one of the two cases in which a joke playing with language has been changed into a joke that plays through language. The translation does contain a punch line, and in that regard the text retains its function as a joke. In chapter 6, Ford is telling Arthur what the jump into hyperspace feels like:

(8) 'you'd better be prepared for the jump into hyperspace. It's unpleasantly like being drunk.'
'What's so unpleasant about being drunk?'
'**You ask a glass of water.**' (HG: 49)

"sinun on parasta varautua hyperavaruushyppyyn. Se tuntuu samanlaiselta kuin huono humala."
"Mitä huonoa humalassa voisi olla?"
"**Kysy samaa vesilasilliselta.**" (LKL: 60)

["you better prepare yourself for the hyperspace-jump. It feels the same as bad drunkenness."
"What bad could there be in drunkenness?"
"Ask the same from a glass of water."]

The original joke plays with the identical forms of the word "drunk" and the *-ed* participle form of the verb "drink". The Finnish words for dinking and being drunk are not the same, and therefore the same words cannot be used to create a wordplay in Finnish. Although the wordplay is lost, the punch line is retained in the TT. This is possible because the original text would contain a punch line even if the expression "being drunk" did not create a wordplay. The reason why in this study the original joke is considered to contain only one script opposition instead of two is that the script opposition created by the wordplay is much more explicit and logical, whereas the script opposition created by the punch line without a wordplay is peculiar and does not follow any logic.

The script opposition and the logical mechanism of the ST and the TT are very different. The script opposition of the original joke is drinking vs. being drunk. The word "drunk" and the *-ed* participle form of the verb "drink" create a wordplay. In a

context like this, the expression "being drunk" is more likely interpreted as "being drunken" than as another form of the verb "drink." Therefore, the logical mechanism of the joke is 'leading down the garden path' because the reader is led into believing that Ford is talking about the feeling of being drunken. As for the translation, the script opposition is answer vs. 'not an answer' because Ford does not properly answer Arthur's question. The logical mechanism of the TT is *non sequitur*, meaning that the joke does not follow any logic. The answer Ford gives acts as a punch line because it does stop the reader and makes the reader reinterpret the previous text, but because there is no alternative reading, the reader is left pondering whether it really was a punch line and if it was, was there something the reader did not understand. The punch line of this type of joke is created by the fact that the intended punch line is not a proper one.

Apart from the changes in the script opposition and logical mechanism, there are only few changes in the situation and the wording of the joke. The only thing that changes in the situation is that the translation does not contain any reference to drinking as an action. The sentence "it's unpleasantly like being drunk" changes into the form "it feels the same as bad drunkenness." In English, the feeling is unpleasant but in Finnish the drunkenness is 'bad'.

Example 9 illustrates how the use of the strategy 'replace the source wordplay with a different instance of wordplay in the target language' can retain the script opposition of the joke although the wordplay has been changed. The translator has used this strategy only once. In chapter 34, Ford finds the paranoid android Marvin lying face down on the ground, and asks how he is feeling:

> (9)   'But how are you, metalman?' said Ford.
>   'Very depressed.'
>   'What's up?'
>   **'I don't know,' said Marvin, 'I've never been there.'** (HG: 158)
>
>   "Kuinka menee, metallimies?"
>   "Minä olen erittäin masentunut."
>   "Kuinka hurisee?"
>   **"En tiedä", Marvin sanoi. "Minä en ole koskaan hurissut."** (LKL: 205)

["How's it going, metalman?"
"I'm extremely depressed."
"How's it whirring?"
"I don't know", Marvin said. "I have never whirred."]

Although the translator has replaced the ST wordplay with a different one, there is not much difference between the two. The script opposition of both wordplays is figurative vs. literal. The English expression "what's up" changes into "kuinka hurisee" meaning "how's it whirring" but both expressions are figurative ways to ask someone 'how are you doing'. Marvin's answer reveals that he has understood the question literally. The logical mechanism of both versions is the double meaning of the expression. The topic of the wordplay has changed in the TT from 'being up' to 'whirring' but there are no other changes in the situation. The wordplay does not have a target. The narrative strategy remains as a dialog in the translation.

One out of four wordplays that occurred in the novel was translated with the strategy of 'replacing the wordplay with an idiomatic expression in the target language,' as illustrated by example 10. Similarly to the joke in example 8, this joke has also changed from a joke playing with language into a joke playing through language. In chapter 13, Ford is introducing Arthur to Zaphod:

(10) 'Oh, Zaphod, this is a friend of mine, Arthur Dent,' he said, 'I saved him when his planet blew up.'
'Oh sure,' said Zaphod, 'hi Arthur, **glad you could make it.**' (HG: 83)

"Zaphod, tämä on minun ystäväni Arthur Dent", hän sanoi. "Minä pelastin hänet, kun hänen kotiplaneettansa räjäytettiin."
"Vai niin", Zaphod sanoi. "Moi, Arthur, **kiva kun pääsit pistäytymään.**" (LKL: 105)

["Zaphod, this is my friend Arthur Dent", he said. "I saved him when his home planet was blown up."
"Is that so", Zaphod said. "Hi, Arthur, nice that you could drop by for a brief visit"]

In this context, the expression "glad you could make it" can be understood in two different ways because it contains the idiom "make it" which has multiple meanings.

The expression "glad you could make it" is often used when welcoming a quest, and one possible reading is that Zaphod is glad that Arthur could come for a visit. Another possible reading is that Zaphod is glad that Arthur managed to get out from the Earth in time before it was destroyed. The first reading of the expression is more evident while the second is more subtle since the expression "make it" is a part of a longer expression that is often used as a greeting, and the second reading would not come across without Ford's comment "I saved him when his planet blew up."

The ST and the TT have different script oppositions and logical mechanisms. The script opposition of the ST is visiting vs. surviving, and the logical mechanism is the double meaning of the idiom "make it" which makes the two readings possible. In the TT, the expression, "glad you could make it" is translated as "kiva kun pääsit pistäytymään" ("it's nice that you could drop by for a brief visit"). The Finnish expression is a correct interpretation of the first meaning of the English expression but the second meaning does not come across from the translation. The script opposition of the TT is being polite vs. not being polite. The expression "glad you could come for a visit" is a polite way of welcoming a quest but in a situation where someone is said to have lost everything, it would be proper to express sympathy for the person instead of ignoring the subject altogether. The expression also implies that Zaphod has invited Arthur for a visit which is not the case (Arthur and Ford were unintentionally picked up by the spaceship). The logical mechanism of the joke is the usage of a certain idiomatic expression in a wrong situation. This interpretation could also be applied to the ST if the wordplay did not create a script opposition. Zaphod's comment more or less ignores Arthur and his loss, and therefore the target of the joke is Arthur. The target remains the same in the translation.

4.2 Translation of Jab Lines

Jab lines are very common in humorous prose. Therefore, the material for jab line analysis was restricted to twelve chapters that provided enough material for the analysis. Every third chapter from the second chapter onwards was analyzed. Table 4 presents the

number of jab lines found in each chapter, and shows the difference between the source text and the target text:

Table 4. Number of Jab Lines in the Source Text and the Target Text

Chapter	Jab Lines ST	Jab Lines TT
2	24	23
5	52	53
8	12	12
11	65	65
14	15	15
17	40	40
20	40	41
23	7	7
26	1	1
29	51	49
32	57	57
35	6	6
Total	370	369

The table shows that the total number of jab lines in the ST is 370 whereas in the TT the total number is 369. Three jab lines have been omitted (one in chapter 2 and two in chapter 29) and two have been added (one in the chapters 5 and 20) in the translation. Consequently, the TT has one jab line less than the ST. The translator has mostly retained the function of humor by translating jab lines as jab lines, but has also created humor by adding them. He has left the omitted jab lines without compensation as the added jab lines do not occur in the same text (more precisely, in the same chapter).

In order to find out what translation strategies the translator has used, the modified version of Gideon Toury's (1995: 82–83) translation strategies was used. Table 5 shows how many times each strategy was used in the translation of jab lines and the percentage of each strategy:

Table 5. Translation Strategies Used in the Translation of Jab Lines

Translation Strategy	Number	Percentage
Humorous instance into same humorous instance	353	95,41 %
Humorous instance into different humorous instance	14	3,78 %
Humorous instance into non-humor	3	0,81 %
Complete omission	0	0 %
Non-humor into humorous instance	2	0,54 %
Complete addition	0	0 %

As can be seen from table 5, the most common strategy was 'humorous instance into same humorous instance'. It covers 95,41 percent of the material. This strategy contributes to the global strategy of retaining humor while the other strategies contribute to the strategy of recreating humor. The second most common strategy, 'humorous instance into different humorous instance' is used in only 3,78 percent of the jab lines. The translation strategies 'complete omission' and 'complete addition' have not been used. The strategies 'humorous instance into non-humor' and 'non-humor into humorous instance' were both used in less than one percent of the cases. When these strategies are used, the script opposition either disappears from the text or appears in a place where a script opposition was not present in the ST. Unlike in complete addition and omission, the text may otherwise remain the same and only its humorous effect is either lost or created. The jab line analysis showed that the strategy of retaining humor was more common than the strategy of recreating humor.

The use of the strategy 'humorous instance into same humorous instance' was discussed in detail in the punch line analysis in subsection 4.1.1. The analysis of jab line material showed that there is no difference in how this strategy affects punch and jab lines. In order to avoid repetition, the jab line analysis will concentrate on the analysis of the other translation strategies. The analysis continues in subsection 4.2.1 with the discussion of the translation of individual jab lines. In this section, the strategies 'humorous instance into non-humor' and 'non-humor into humorous instance' are discussed. In addition to jab lines that occur individually, many jab lines are connected to each other in humorous literature. These jab lines form *strands* of lines that share

same features. Subsection 4.2.2 focuses on the translation of a strand that is constructed from several jab lines that share the same script opposition. This section concentrates on the analysis of the strategy 'humorous instance into different humorous instance.'

4.2.1 Translation of Individual Jab Lines

The strategy 'humorous instance into non-humor' was used three times in the translation of individual jab lines. Example 11 elaborates how it omits the script opposition but retains the text otherwise unchanged. In *The Hitch Hiker's Guide to the Galaxy*, Magrathea is an ancient and long lost planet that used to run a business of making planets on customers' demand. In chapter 29, Ford, Zaphod and Trillian are trapped in a sensory planet catalog which is an advertisement that makes one feel as if they were in the surface of a real planet. The catalog introduces few planets to them and the following sign appears in the sky:

(11) *Whatever your tastes, Magrathea can cater for you.* (HG: 139)

Olipa teidän makunne millainen hyvänsä, Margrathea [sic] *pystyy täyttämään teidän toiveenne.* (LKL: 180)

[*Whatever your taste was like, Margrathea is able to fulfill your wishes*.]

The script opposition of the jab line is taste vs. preference and it is based on plays on words "taste" and "cater." The word "taste" means both the taste of food and the preference (for food or other things), and the word "cater" means both providing food and providing what is requested. Although it is more likely that the reader will interpret the text as 'providing what is requested according to one's preference,' the association to food is quite strong because of the two ambiguous words, and this creates the script opposition. The Finnish word "maku" means "taste" and it can be used in the same way as the English word to mean the taste of food and the preference. Unlike in English, there is no such expression in Finnish that would mean both providing food and providing what is required, and the translator has translated the rest of the sentence with the meaning of fulfilling one's wishes. Because in Finnish only "maku" has two

meanings, the overlap of food and preference is so weak that the script opposition is lost altogether.

The logical mechanism of the jab line is wordplay. As the script opposition is lost in the translation, so is the logical mechanism. The most important knowledge resources of the jab line disappear and therefore the humorous effect is lost, but the situation of the text remains the same. The text still tells about Magrathea's advertisement that promises they can fulfill all customers' wishes.

The strategy 'non-humor into humorous instance' was used twice in the translation of individual jab lines. Example 12 illustrates how it adds a script opposition to the text but retains the text otherwise unchanged. The ST contains only one jab line whereas the TT contains two. The translator has successfully retained the original jab line but also added a new script opposition to the text. In other words, the translator has used two strategies to translate the jab line. The second strategy used in the translation is 'humorous instance into same humorous instance' which indicates that most of the text remains the same in translation. In chapter 20, Zaphod tells Ford and Trillian how he has been feeling that his brain activity is not the same as it used to be, and how he suspects that someone else might have a control over some areas of his brains without him knowing about it:

> (12) Then it occurred to me that the way it seemed was that someone else was using my mind to have good ideas with, without telling me about it. (HG: 111)
>
> Sitten **minun päihini pälkähti ajatus** että joku toinen käyttää minun aivojani hyvien ideoiden keksimiseen ilman että on ilmoittanut minulle siitä. (LKL: 140–141)
>
> [Then a thought entered my heads that somebody other is using my brains to invent good ideas without informing me about it.]

The script opposition of the original jab line is possible vs. impossible. It is impossible to use someone else's mind as if it was one's own, but Zaphod seriously believes that a part of his brain is thinking on its own for someone else's gain. The logical mechanism

of the jab line is illogical reasoning. The situation of the jab line remains the same, but the Finnish idiom "ajatus pälkähti päähän" roughly meaning "a thought entered a head" is used to describe how the thought occurred to Zaphod. Normally in the idiom, the word "pää" meaning "a head" is in singular but the translator has deliberately used its plural form to create humor. In the novel, Zaphod is a character with three arms and two heads. It is implied that one of the arms and the other head have been added later, although how and why they were added is left unexplained. The use of the plural form is a reference to Zaphod's two heads and this creates the new script opposition. Normally when talking about two heads – even if they were in the same body – it would be logical to assume that both heads would have separate brain activity. Logically one head means one mind, but this jab line implies that a thought entered both heads at the same time. The script opposition is therefore two minds vs. one mind. It also raises questions about why Zaphod has two heads (especially if he was not born with two) if both heads have the same thought process. The logical mechanism of the jab line is the absurdness of having two heads with the same mind. The idiom "pälkähtää päähän" has alliteration which is a stylistic device that enhances the humorousness of the idiom further.

4.2.2 A Strand of Jab Lines in Translation

Jab lines often belong to a larger strand of lines that share same features (Attardo 2001: 83). The analysis of the jab line material showed that such strands are very common in the novel. Strands are an important characteristics of jab lines that occur in the same text, and the analysis of the following strand discusses how the translation of one jab line can affect the translation of the others.

Examples 13a, 13b, 13c and 13d demonstrate how a strand of jab lines is formed. There are total of ten jab lines that belong to the strand. They have been separated from the rest of the text and are divided into four examples to make the analysis clearer. The number of the example indicates that the lines belong to the same strand and the letter following it indicates the order of the lines. There are actually two script oppositions in each line. The first script opposition belongs to a larger strand that is spread throughout

the novel. In the novel, Zaphod has stolen the spaceship called the Heart of Gold. All electronic devices such as the computer and the doors of the Heart of Gold have been programmed to have a 'Genuine People Personality'. The computer of the spaceship is called Eddie and it has a very friendly personality which greatly annoys the other characters. Eddie's singing creates the strand in the following examples. The script opposition of the strand that occurs all over the novel is machine vs. human because a computer is acting like a human. This script opposition surfaces every time the computer talks or acts like a person. The following analysis will concentrate on the script opposition that is only present in the jab lines that belong to this strand and will leave the first script opposition disregarded.

In chapter 17, the crew of the Heart of Gold is faced with a dangerous situation when a planet they are trying to land on starts to shoot them with missiles. Nothing seems to be of help in the situation, and Eddie starts to sing a song to calm the crew. Therefore the theme of the strand is 'Eddie is singing a song' as can be seen from example 13a:

> (13a) **'When you walk through the storm…'** it whined nasally, **'hold your head up high…'** (HG: 99)
>
> **"Nyt on Mikki merelle lähtenyt pikku kaarna…"** se honotti vihlovalla nenä-äänellä. **"Ja vaikk' onkin tuuli vain…"**" (LKL: 126)
>
> ["*Now has Mikki gone out to the sea in his little bark*[boat]*…"* it sang through its nose with a piercing nasal voice. "*And even though the wind has only…"*]

The song Eddie sings in the ST is *You'll Never Walk Alone*. The song was composed by Richard Rodgers in 1945 for the musical Carousel, and the lyrics were written by Oscar Hammerstein II (Rodgers & Hammerstein Organization 2016). It has been recorded by many artists, such as Elvis Presley, Louis Armstrong, Frank Sinatra, and Gerry and the Peacemakers whose cover version recorded in 1963 became a football anthem used by the Liverpool Football Club (Rodgers & Hammerstein Organization 2016). *You'll Never Walk Alone* is not well-known in Finland, and the translator has replaced it with a popular Finnish song by using the strategy 'humorous instance into different humorous instance' which contributes to the global strategy of recreating humor. The song *Mikki*

Hiiri merihädässä was composed by Georg Malmstén in 1936, and the lyrics were written by R. R. Ryynänen (Krokfors 2007: 2, 6). The title of the song means "Mikki Hiiri[10] in danger at the sea," and the song tells about a mouse who is fearlessly sailing out on the sea, gets into a storm and is suddenly confronted by a sea troll. Even if the song is not familiar to the reader, the childishness of the song is conveyed through the lyrics and the theme of the song helps the reader to understand that it is a children's song.

Example 13a contains two jab lines that share the same script opposition. The script opposition of the ST is comforting vs. annoying. The meaning of the song *You'll Never Walk Alone* is calming and encouraging but the manner in which Eddie sings the song is actually rather irritating. The words "whine", "nasally" and "wail" are used to describe the way Eddie sings. A nasal voice can be considered as annoying and it can be used to mock or impersonate someone. The logical mechanism of the ST is the contrast between the meaning of the song and the way in which Eddie sings it. By changing the song, the translator has also changed the script opposition and the logical mechanism of the jab line. The script opposition of the TT is cheering up vs. mocking. The song has a cheerful melody and it seems that Eddie is singing the song to make the crew forget the situation they are in. However, Mikki is facing a similar situation in the TT song and this makes it seem that the song is a parody of the situation they are in. The logical mechanism of the TT is the comparison of the situation of the song with the situation of the novel. The same script oppositions and logical mechanisms are shared by all jab lines that belong to the strand.

In the ST, Eddie sings the entire English song, but in the TT he sings only some parts of the Finnish song. One reason for this might be that the Finnish song is longer, but it also seems that the translator has intentionally chosen some specific parts and left some parts out as illustrate by example 13b:

---

[10] Walt Disney's Mickey Mouse is officially translated as Mikki Hiiri in Finnish, but according to Georg Malmstén, it was a coincidence that the main character of this song was a mouse and that his name was Mikki, and because the Walt Disney Company was not able to find any concrete proof of plagiarism, Malmstén was not sued (Krokfors 2007: 5–6).

(13b) **'And don't…be afraid…of the dark!'** Eddie wailed. (HG: 99)

"…yltynyt, Mikki laulaa innoissaan… Hii-juli-hei…" Eddie vingahteli. (LKL: 126)

["…*become stronger, Mikki sings in excitement… Yippee-yi-yo…*" Eddie squeaked.]

The chorus of the Finnish song is almost completely omitted. Only the first word "Hii-juli-hei" which is an onomatopoeic expression of joy or excitement is in the translation. The part that is omitted from the chorus tells how Mikki Hiiri sings that there are no worries and a sailor does not feel any fear (lyrics in Kari, Virpi & Kai Airinen 2002: 196–197). It seems that the carefree part of the song is deliberately omitted in the translation. Eddie sings only the parts that contain the presence of danger and this seems to enforce the script of 'mocking' by making the comparison of Mikki's situation with the situation of the crew more evident.

The tone and the meaning of the Finnish song is completely different from the English song, and there is a huge contrast between the words used in them as can be seen from example 13c:

(13c) **'At the end of the storm…'** crooned Eddie.
The two missiles loomed massively on the screens as they thundered towards the ship.
'…is a golden sky…'
[…]
'And the sweet silver song of the lark… Revised impact time fifteen seconds fellas… **Walk on through the wind…'** (HG: 99–100)

"…vaan mikä kummitus tuolla, haa…" Eddie hoilotti.
Alusta kohti syöksyvät ohjukset täyttivät jo lähes koko monitorin.
"…Mikki aivan säikähtää."
[…]
"…oon meripeikko… Uudelleen arvioitu törmäyshetki viisitoista sekuntia, kaverit **…hää-räh-häh-hää…"** (LKL: 126)

["…*but what is that ghost there, haa*…" Eddie sang out.
The missiles storming towards the ship filled almost the whole monitor.
"…*Mikki gets quite scared.*"
[…]

"…*I'm the sea troll*… Revised collision time fifteen seconds, pals …*haa-hah-hah-haa*…"]

You'll Never Walk Alone has beautiful expressions such as "the sweet silver song of the lark" and "golden sky," but *Mikki Hiiri merihädässä* has words such as "kummitus" ("a ghost") and "meripeikko" ("a sea troll") that have much darker connotations. The line "Mikki aivan säikähtää" ("Mikki gets quite scared") seems to mock the crew's panic over the missiles, and the line "vaan mikä kummitus tuolla, haa" ("but what is that ghost there, haa") seems to refer to the approaching missiles. The sea troll's onomatopoeic laughter "hää-räh-häh-hää" which is a part of the actual lyrics, makes it seem that Eddie is laughing at the crew's distress. The target of humor in both the ST and the TT is the crew of the Heart of Gold, but in the TT it is more evident.

The translator has translated the strand quite freely, and has not always followed the lyrics of the Finnish song faithfully. The lyrics in example 13d differ from the official lyrics to some extent:

(13d) **'Walk on through the rain…'** sang Eddie.
[…]
'Though your dreams be tossed and blown…' sang Eddie.
[…]
'Walk on, walk on, with hope in your heart…'
[…]
'And you'll never walk alone… Impact minus five seconds, it's been great knowing you guys, God bless… **You'll ne…ver…walk…alone!'** (HG: 100)

"…oijoijoivoi, pelkään jo voi…" Eddie hehkutti.
[…]
"…purtes on heikko…" Eddie jatkoi.
[…]
"…aaltoihin jää, hää-räh-häh-hää-räh-häh-hää…"
[…]
"…myrsky purtesi hävittää, hää-räh… Törmäyshetkeen viisi sekuntia. Oli kiva tutustua teihin, kaverit. Lykkyä tykö… **hää-räh-häh-hää…"** (LKL: 126–127)

["…*oh oh oh no, I'm already scared*…" Eddie enthused.
[…]
"…*your boat is weak*…" Eddie continued.

[…]
"…*it stays in the waves, haa-hah-hah-haa-hah-hah-haa*…"]
[…]
["…*the storm will destroy your boat, haa-hah*… Five seconds to the collision time. It was nice to get to know you, pals. Good luck… *haa-hah-hah-haa*…"]

Some parts of the lyrics have been exaggerated, such as the part "oijoijoivoi" which is simply "oi oi" in the actual song (lyrics in Kari, Virpi & Kai Airinen 2002: 196–197). In the official lyrics of *Mikki Hiiri merihädässä*, some of the lines are in a different order. Originally the line "oijoijoivoi, pelkään jo voi" ("oh oh oh no, I'm already scared") comes after the line "purtes on heikko, aaltoihin jää" ("your boat is weak, it stays in the waves"). This implies that the translator has intentionally selected the lines that best describe the crew's situation, and put them in an order that matches well with the rest of the text.

In addition to the selective use of the lyrics of *Mikki Hiiri merihädässä*, the translator seems to have made other successful word choices in the translation by taking the atmosphere of the song into account. In example 13d, Eddie says "God bless," but in the translation he says "lykkyä tykö" instead of "Jumalan siunausta" which would have been closer to the meaning of the English expression. "Lykkyä tykö" is an idiomatic expression which means "good luck." It does not have any religious connotations, and has a humorous tone attached to it. Because the English song is religious, the expression "God bless" fits the situation, but a secular expression used in the TT fits the secular song better.

The translation of this strand demonstrates the translator's ability to understand how humor is created and his skills to recreate humor. The translator has used a song that the Finnish readers would likely recognize, and by doing so was able to retain humor by recreating it; the jab lines retain their function in the text, but the song creates a script opposition that is possibly even funnier than the original one. By replacing the song, the translator did not have to translate the lyrics which would have most likely resulted in a failure because the Finnish readers would not be able to recognize the song, and this in turn would have diminished the humorous effect of the jab lines. It seems safe to state

that the translator possesses the ability to recognize, understand and produce humor that were listed in the section 3.2 as some of the most important characteristics that are required from the translator of humor.

4.3 Diction in Translation of Humorous Prose

There are many ways in which the author has increased the humorousness of the text in the novel by using diction as a humor enhancer. The translator has been able to convey the humorousness of the ST into Finnish by being creative with the word choice. The translator has used humorous language not only when the author has, but also when the author has used neutral expressions. Although the punch and jab line analysis showed that the translator has mostly retained humor as it is, he has added his own touch to the humor of the novel by diverging from the original wording of the text. The diction material showed that the translator has often used the global strategy of recreating humor with word choice.

The following subsection 4.3.1 discusses how diction can contribute to the creation of a script opposition by analyzing a passage from the novel and its translation. The comparison of the diction in the ST and the TT shows how different choices affect the humorous tone of the text. The analysis continues with discussion of the translation of three different types of words that act as humor enhancers: names, swear word euphemisms and synonyms. In the material, these were the types of words that were often used to increase the overall humorousness of the text. They occurred throughout the material indicating that they were a frequently used technique. They are each discussed in their own subsections: names in subsection 4.3.2, euphemisms in subsection 4.3.3, and synonyms in subsection 4.3.4.

4.3.1 Diction in the Development of Script Oppositions

Word choice can play an important part in the development of a script opposition (Triezenberg 2008: 538). It is not responsible for its creation, but it can enhance the two scripts that overlap, and by doing so, it can make the script opposition more evident for the reader (2008: 538). Example 14 illustrates how the word choice can contribute to the development of the script opposition and how certain word choices can increase the overall humorousness of the text. In the translation of the passage, the translator has diverged from the original word choice in many ways and has therefore used the global strategy of recreating humor. In chapter 32, the main characters have been cornered by two police officers who are trying to capture and kill Zaphod. The cops are shooting at them with guns, but in the midst of shooting, one of the cops feels the need to explain that their actions do not reveal what kind of people they are at heart:

> (14) 'Now see here, **guy**,' said the voice on the loud hailer, 'you're not dealing with any **dumb two-bit trigger-pumping morons** with **low hairlines**, **little piggy eyes** and **no conversation**, we're a couple of **intelligent caring guys** that you'd probably quite like if you met us socially! (HG: 153)
>
> "Kuulehan nyt, **kaveri**", megafoni sanoi. "Sinä et ole tekemisissä keidenkään **typerien**, **murhanhimoisten jauhoaivojen** kanssa joilla on **hiusraja kulmakarvojen tasalla**, **pienet siansilmät** ja **kolmenkymmenen sanan sanavarasto**. Täällä on pari **älykästä** ja **herkkätunteista kaveria** joista te varmaan pitäisitte, jos me olisimme tavanneet toisenlaisissa olosuhteissa. (LKL: 198)
>
> ["Hear now, pal", the megaphone said. "You are not dealing with any stupid, murder desiring flour-brains who have hairline at the level of the eyebrows, small pig's eyes and thirty-word vocabulary. Here is a couple of intelligent and sensitive pals who you would probably like, if we had met in different circumstances.]

The script opposition of the jab line is intelligent vs. stupid. There are other jab lines in the same chapter that share this script opposition. The more often it occurs, the stronger its humorous effect is. Because the focus in this subsection is on diction, the analysis

concentrates on how diction can be used to enforce the scripts that create the humorous effect. Therefore, the jab line will not be analyzed further.

In example 14, the speaker gives a random description of the type of a person he is not like, and uses creative expressions to elaborate his opinion. The expression "dumb two-bit trigger-pumping morons" contains two words that refer to 'stupidity'. The word "dumb" is translated as "typerä" which means "foolish" or "stupid" but the word "moron" is replaced with the word "jauhoaivo" which literally means "a flour-brain". The selection of this specific word over other possibilities implies that the translator has given some consideration to the word choice and on how it increases the humorousness of the text. The meaning of 'insignificance' that the word "two-bit" adds to the ST is not conveyed to the translation.

The author can make the text seem more creative and humorous by using unusual expressions. The word "trigger-pumping" is translated as "murhanhimoinen" which means "murderous". The English expression talks about being eager to shoot, whereas the Finnish expression talks about the desire to murder people. The emphasis is different, and the English expression has a more indirect approach. Unlike the Finnish word, it talks about the action (shooting) instead of the aim (killing). The word 'murhanhimoinen' is a common Finnish word that is not humorous on its own, whereas the English expression has a humorous tone attached to it.

The speaker in example 14 seems to connect the physical traits of having a low hairline and small eyes to stupidity. In the translation, the trait of having a low hairline is described in more detail: the expression has been changed into "hiusraja kulmakarvojen tasalla" which means "hairline at the level of the eyebrows". The Finnish expression is more specific and more exaggerated. The same approach has been used in the translation of the expression "no conversation" which has been changed into "kolmenkymmenen sanan sanavarasto" which means "thirty-word vocabulary". The precision to details in the speaker's random description of an unintelligent person increases the humorousness of the text. It seems that the more specific the description, the stronger the humor enhancer. Thus, the Finnish translation of these expressions

seems to add a stronger humorous effect to the text than the original. These are also the expressions in which the use of the global strategy of recreating humor is the most evident. The humor in the expression "little piggy eyes" is based on the reference to a pig and it is translated into Finnish as "pienet siansilmät" which has the same meaning. The expression adds a similar degree of humorousness to the ST and the TT.

In addition to the script opposition intelligent vs. stupid, the script opposition peaceful vs. violent also emerges in chapter 32. The expression "a couple of intelligent caring guys" in example 14 contributes to the development of both script oppositions. The word "intelligent" emphasizes the first script in the script opposition intelligent vs. stupid. The word "caring" emphasizes the script 'peaceful' in the script opposition peaceful vs. violent. The expression is translated as "pari älykästä ja herkkätunteista kaveria" which means "a couple of intelligent and sensitive pals". The words make the scripts more evident for the reader, but otherwise they do not increase the humorousness of the text.

The word 'guy' is used twice in example 14. When it first occurs, the cop uses it to address Ford who is arguing with them. The way it is used adds a slightly negative meaning to the word. When it is used the second time, it is used to refer to the speaker and his companion. This time it is used in a positive meaning because the speaker is trying to convince the hearers that they are not bad people. The word is translated into Finnish as "kaveri" which means "a pal". The mood it creates is similar to the mood created by the English word. The tone of the word changes from negative to positive depending on the context.

4.3.2 Names as Humor Enhancers

The Hitch Hiker's Guide to the Galaxy contains many names for characters, planets, species and devices. This subsection discusses the Finnish translations of the names that occur in the twelve chapters chosen for the diction analysis. The purpose is to discuss how names can act as humor enhancers, what kind of translation problems they may

cause, and how the translator can use creativity in their translation. The Finnish names have been changed into their basic forms in the examples.

The translator has mostly retained the names of the characters in their original form. One exception is the name of an ancient Maghratean whose job is to design planets. In the translation of this name, the translator has used the global strategy of recreating humor. The name in example 15 occurs once in chapter 26:

(15) Slartibartfast (HG: 131)

Romppa[n]en (LKL: 169)

The name is first introduced in chapter 22. The way it is introduced is similar to delivering a punch line, although the text does not contain a script opposition. The author has clearly intended the name to be funny. This seems to be the reason why the translator has decided to replace this particular name with a Finnish name when most names have not been translated. "Slartibartfast" is invented by the author, but "Romppanen" is an actual Finnish surname. The humorousness of these names is based on the way they are introduced and on the way they sound. "Slartibartfast" would likely have been amusing to Finnish readers as well, but the name has not lost its function as a humor enhancer even though it has been changed into "Romppanen". The fact that it is one of the few Finnish names in the translation enhances its humorous effect because the reader does not expect it.

The author has invented names for different species that are introduced in the novel. Many of the names give some sort of a hint about the characteristics of the species. In many names, such as the one in example 16, the author has used alliteration. It seems that the purpose of this is to make the names sound more humorous. In chapter 5, a dangerous species which name contains alliteration is introduced:

(16) *the Ravenous Bugblatter Beast of Traal* (HG: 45)

traalilai[n]en sontiaismolottajape[to] (LKL: 54)

[Traalian dung beetle blabber beast]

Three words in the ST name begin with the sound "b": "bug", "blatter" and "beast". The meaning of the name is quite humorous in itself, and the alliteration acts as a stylistic device that enhances the name's humorous effect.

The translator has used the global strategy of recreating humor in the translation of the name. The alliteration is lost in the Finnish translation. The name is translated into "traalilainen sontiaismolottajapeto" which means "Traalian dung beetle blabber beast". The translator has translated the word "bug" as "sontiainen" which is a type of a dung beetle. The Finnish word "sonta" means "dung" and the beetle's name "sontiainen" is a derivation from this word. By using this word, the translator has added more meaning to the name than the original contains. Words such as "ötökkä" ("a bug") or "hyönteinen" ("an insect") could have been used instead but it seems that the reference to 'dung' makes the name funnier. The word "blatter" is translated as "molottaja" which means "a person who blabbers". The word "molottaja" would not be found in most Finnish dictionaries because it does not belong to standard Finnish. Despite this, it would likely be understood my most Finnish speakers. The translator has chosen a word that is understandable but rare (at least in written language) which makes the name sound more fascinating and creative. The word for 'beast' is often left out in the translation, and the Ravenous Bugblatter Beast of Traal is often referred to as "traalilainen sontiaismolottaja". The word "ravenous" is a part of the beast's name in the ST but in the TT it is only used to describe the characteristics of the beast.

The author has invented many names for different devices. The names in examples 17 and 18 have the same structure in the ST, but the translator has used different strategies in their translation. In chapter 32, the name of a gun that shoots energy bolts is introduced:

(17) Kill-O-Zap (HG: 152)

       Varma-surma-pyssy[…] (LKL: 197)

[Sure-kill-gun]

In the English name, the word "kill" describes the purpose of the gun and the word "zap" seems to describe the sound the gun makes when it is fired. It seems that the letter "o" is added between the words to make the name sound comical. The translator has invented a new name for the gun in Finnish by using the strategy of recreating humor. In the name, the words "varma" ('sure' or 'certain') and "surma" ('kill', 'murder' or 'death') are used. The words rhyme with each other, which seems to be the main reason why they were chosen. The name implies that the success of the shooter is guaranteed when using the gun. In the chapter 32, when the user of the gun repeatedly fails in his attempt to kill, it creates a contradiction between the name and the reality. The Finnish name acts as a humor enhancer by not only creating the contradiction, but also by sounding funny.

Another device in the novel has a similar name to 'Kill-O-Zap'. Instead of inventing a new name for the device in Finnish, the translator has decided to omit the name and refers to the device with a word that describes its function. The name of a device that creates a type of a virtual reality that a person can experience with all senses is introduced in chapter 29:

(18) Sens-O-Tape (HG: 139)

aistinauhoitus[…] (LKL: 179)

[sense-recording]

In examples 17 and 18, the English names share the same structure. The author of a fiction novel has to describe the world of the novel for the readers. By introducing names, devices, places, customs and so forth, the author is able to make the world of the novel more established and believable. By using similar names for different devices, the author is able to make the world of the novel more consistent. In the name "Sens-O-Tape", the word "sens" refers to 'sense' and "tape" refers to a 'recoding'. Similar to the name "Kill-O-Zap", the letter "o" seems to have been added to increase the humorousness of the name. The name's function as a humor enhancer is lost in the

translation because it is omitted altogether. The word "aistinauhoitus" which means "a sense-recording" is used instead. The purpose of the device is conveyed in the translation but it does not add humorousness to the text. The translation of this name does not contribute to any of the two global strategies (retention or recreation of humor) because its humorous effect is completely lost.

4.3.3 Swear Word Euphemisms as Humor Enhancers

Euphemisms can be used for two types of purposes: to replace taboo words or to create a humorous effect (Stanojević 2009: 199). In the case of *The Hitch Hitch Hiker's Guide to the Galaxy*, it seems that euphemisms are mainly used for the purpose of creating a humorous effect. Any words can act as humor enhancers if they emphasize the scripts that create script oppositions (Triezenberg 2008: 538). The diction analysis showed that the author of the novel has used both swear words and their euphemisms as humor enhancers.

The material contains some swear words, for example the word "hell" occurred a few times in the ST. It was typically translated into Finnish as "helvetti" ("hell") or "hitto" ("damn") which are common Finnish swear words. In few instances, swear words were replaced by euphemisms that more often acted as humor enhancers. Some of them were common English euphemisms but some of them were invented by the author. The translator has generally been faithful to the ST in the translation of swear words and euphemisms but has diverged from the original in few cases. In other words, he has both retained and recreated humor in their translation.

The author has sometimes used existing euphemisms to replace swear words. In example 19, a euphemism is used as a humor enhancer to emphasize a script that is involved in the creation of a script opposition. In chapter 31, two mice (who are revealed to be a species more intelligent than humans) want to buy Arthur's brains for research because he is the only survivor of the demolition of Earth and the mice believe his brains may contain information they need. The mice's indifferent attitude towards Arthur's brains creates the script opposition important vs. unimportant. The script

opposition continues in chapter 32, in which one of the mice expresses his discontent with Arthur and the other's escape:

(19) '**Damnation**,' muttered Frankie mouse, 'all that fuss over two pounds of Earthling brain.' (HG: 151)

"**Kirous ja kuolema**", Frankie mutisi. "Tällainen meteli pelkästä kilosta Maan asukkaan aivoja." (LKL: 196)

["Curse and death", Frankie muttered. "This kind of uproar from a mere kilogram of an Earth inhabitant's brains."]

The word "damnation" can be used as a euphemism for the swear word "damn". The word is translated into Finnish as "kirous ja kuolema" which means "curse and death". This combination is occasionally used in the Finnish language, and in this context it is used as a humorous way to express discontent or irritation. Because the translator has replaced the ST euphemism with another, the global strategy of recreating humor was used. The use of the noun 'damnation' in the ST and the nouns 'curse' and 'death' in the TT instead of actual swear words add a humorous tone to the text. The use of euphemisms also gives the reader some information about the personality of the character. The euphemisms in example 19 are not very vulgar, and this implies that the character who uses them does not usually swear in public.

In addition to existing euphemisms, the author has invented new ones. In the creation of new euphemisms, the author has taken the theme of the novel into consideration. Scientific terminology is used in the novel from time to time. Example 20 shows how the author has used a scientific term as a euphemism. In chapter 17, the spaceship Heart of Gold is about to land on an ancient planet which the crew assumes to be uninhabited. The crew is startled by a sudden voice that greets them from the planet. Zaphod asks the computer what the sound is:

(20) 'What the **photon** is it?' (HG: 95)

"Mitä **fotonia** tuo tarkoittaa?" (LKL: 121)

["What the photon does that mean?"]

Swear words are often replaced by words that start with the same sound. The word 'photon' starts with the sound 'f' which implies that it is used as a euphemism for the word 'fuck' which is a strong but frequently used swear word in the English language. The translator has used the strategy of retaining humor in the translation of this euphemism. 'Photon' was translated into Finnish as "fotoni" which has the same meaning but does not have the same connotations as there are no swear words that begin with the same sound in the Finnish language. The sentence structure, however, makes it clear that the word is used as a euphemism. If the word was omitted, the sentence would be logical, but it would have a neutral tone that would not successfully convey the astonishment of the speaker. The English word is a stronger humor enhancer because of the connotation it bears to an actual swear word, but its humorous effect is not completely lost in the translation.

4.3.4 Synonyms as Humor Enhancers

Synonyms can be used in literature to make the text more lively. Creative use of adjectives, nouns and verbs can increase the humorousness of a text. Neutral words can be replaced by synonyms that add more meaning to the text. For instance, the word "walk" only describes the general action of 'walking' but the word "dawdle" describes the action of 'walking slowly and idly'. The latter has more meaning and is therefore more likely to act as a humor enhancer. The comparison between the ST and the TT revealed that although the author has used synonyms as humor enhancers, the translator has used them more often. Thus, the translator's extensive use of synonyms contributes to the use of the global strategy of recreating humor.

Adjectives are descriptive words that can be used as humor enhancers. Example 21 illustrates how the tone of a text can change depending on the synonym that is used. In chapter 5, Ford is telling Arthur what kind of information a hitchhiker needs if s/he wants to save money while traveling the Universe:

(21) if you're an **impoverished** hitch hiker (HG: 46)

jos sattuu olemaan **persaukinen peukalokyytiläinen** (LKL: 55)

[if [one] happens to be an ass-open thumb-passenger]

"Impoverished" is a synonym for being extremely poor. It has been translated with the word "persaukinen" which also implies that the person has very little or no money. The Finnish word can be considered as quite vulgar because it contains a reference to an 'ass' which could be seen as a taboo word is some occasions. The Finnish word strongly enhances the humorous tone of the text, although the tone in the ST is not entirely serious either.

The translator has increased the humorousness of the TT in example 21 with another word choice as well. The word "hitch hiker" is translated as "peukalokyytiläinen" which shares the same meaning. The word literally means a 'thumb-passenger' which describes how sticking a thumb up is a common signal used by hitchhikers to ask for a ride. The word is used instead of its synonym "liftari" which is used in the novel's Finnish title, *Linnunradan käsikirja liftareille* ("Milky Way's Guide for Hitchhikers"). It is likely that the translator has used this word because it creates alliteration together with the word "persaukinen", and thereby increases the humorousness of the text further. The use of these words contribute to the global strategy of recreating humor.

Synonyms for nouns can also be used as humor enhancers. In the ST, the word "cop" has been used to replace 'police officer'. The word enhances the informal tone of the text. In the material for diction analysis, it has been translated into Finnish in two ways. The synonym in example 22 is more commonly used in the Finnish language. The passage from chapter 32 that was analyzed in example 14 in subsection 4.3.1 continues with one of the two cops declaring that they are more peaceful than many of their colleagues:

(22) like some **cops** I could mention! (HG: 153)

kuten muutamat **jeparit** joita voisin mainita! (LKL: 199)

[like a few cops whom I could mention!]

The word "jepari" is a common synonym for a police officer in Finnish. Many synonyms for 'the police' contain a certain attitude, such as hostility or superiority, towards the profession. The speaker in example 22 feels superiority towards the other cops who act in ways that he does not, and the use of this word emphasizes his feeling of superiority which is also present in some of the script oppositions that occur in the same chapter.

The second synonym for "cop" that occurs in example 23 is not as common. In chapter 32, Zaphod uses the synonym to refer to the cops when they are first found by them:

(23)   '**Cops**!' hissed Zaphod (HG: 152)

"**Koukut**!" Zaphod sähähti (LKL: 197)

["Hooks!" Zaphod hissed]

"Koukku" is another synonym for "a police officer" in Finnish but it is not as common as "jepari". The readers, however, should be able to understand the word's meaning from the context even if they were not familiar with the word. The use of different synonyms for the same word demonstrates the creativity of the writer. In many similar cases, the translator has used more synonyms for the same word than the author has. Because the use of synonyms as humor enhancers is more common in the TT, the global strategy of recreating humor is used.

The ST and the TT differed the most in the use of verbs as humor enhancers. Although the author has used many descriptive verbs to increase the humorous tone of the text, the translator seems to have used this strategy more often. This indicates that the translator has frequently used the global strategy of recreating humor in the translation of verbs. One word that was often replaced by synonyms in both ST and TT was the word "say" when it was used to describe how someone uttered something. The difference between the two texts was so noticeable that it seemed worthwhile to count the synonyms to find out how great the difference really was. All English synonyms are

presented in appendix 1, and the Finnish synonyms and their translations are presented in appendix 2.

The analysis showed that the ST contained 54 different expressions for "utter". 15 of them were neutral words such as "say", "ask", "continue" and "tell" that did not contain information about the speaker's emotions, attitudes or motives. Consequently, 39 words contained additional information that made it more likely that the words were used as humor enhancers. Words such as "bawl", "chirp", "drone" and "whine" were used. Some of the words were stronger humor enhancers than others. For instance, the word "suggest" contains information about the speaker's intentions but it has little effect on the humorousness of the text.

The TT contained 83 expressions for "utter", and 19 of them were neutral words. 64 words contained additional information about the way the speaker says the sentence. Some of the words had very similar meanings. For instance, the words "sähistä" and "sähähtää" both share the meaning "to hiss". However, the former describes action that continues for a while, whereas the latter describes action that is sharp and short. There were six pairs of this kind of words. Despite their similarity, they were all counted as individual words because they add a different kind of feel to the actions they describe.

The most common synonym for "utter something" in the ST was the word "say" which occurred total of 243 times. It amounted to 63,12 percent of the total use of synonyms. Similarly, the equivalent Finnish word "sanoa" was the most common synonym used in the TT, but it was used only 138 times which is 105 times less than it was used in the ST. "Sanoa" amounted to only 38,23 percent of the total use of synonyms. This shows that the translator has often replaced the word "say" with a different word in the translation as illustrated by example 24. In chapter 2, Ford tells Arthur an aphorism about time that he has invented himself but it does not impress Arthur:

> (24)   'Very deep,' said Arthur (HG: 22)
>
> "Todella syvällistä", Arthur **vinoili**. (LKL: 25)

["Very deep", Arthur teased.]

The word "say" is replaced by the word "vinoilla" which means to "tease someone ironically". The irony in Arhur's comment can be understood from the context and the words he uses, but it is also emphasized in the Finnish verb. The words that the translator has used instead of the word "say" suggest that he has deliberately intended to increase the humorousness of the text by using different synonyms.

Many of the verbs the translator uses are uncommon and would not be found in most Finnish dictionaries. For instance, the word "söpöttää" has the same meaning as "höpöttää" which means "to chatter" or "to mumble". Both words occur in the translation. The word "söpöttää" is not as common as "höpöttää" but the two words sound similar and from the context in which they are used it is easy to understand that they share a very similar meaning. Another word that demonstrates the translator's creativity in the translation of the word 'say' is the use of the word "mokeltaa" which means that the speaker has a difficulty to find words or that s/he is talking unclearly. These types of words add more meaning to the text, for instance, by emphasizing the speaker's confusion, and usually they are also humorous in their own right. The translator's tendency to replace neutral words with uncommon expressions to increase the humorous effect of the text was noticeable in the translation of other verbs as well, demonstrating the use of the global strategy of recreating humor in their translation.

5 CONCLUSIONS

The aim of this study was to find out which approach – the retention or the recreation of humor – the translator has used as the global translation strategy and to investigate how different humorous elements have changed in the Finnish translation of the novel *The Hitch Hiker's Guide to the Galaxy* (1979) by Douglas Adams. The subject of the study was the different humorous elements that can be found in prose. These elements were punch lines (jokes), jab lines (other humorous instances), and diction (word choice) as a humor enhancer. The analysis focused on the comparison of the source and target text humor. Punch lines were divided into humor that plays *through* and *with* language and they were collected from the whole novel. The material for jab line and diction analysis was twelve chapters. The purpose of punch line and jab line analysis was to identify how they have changed in the translation and what local translation strategies have been used. The purpose of diction analysis was to find out how the author and the translator have used creativity in the use of diction as a humor enhancer, and whether there were any differences in their approaches.

Both the punch line and jab line analysis revealed that the translator has used the global translation strategy of retaining humor. All jokes have retained their function in the translation, but three jab lines have been added and two omitted. All jokes that played *through* language were translated with the 'humorous instance into same humorous instance' strategy which was also the most common strategy used in the translation of jab lines covering over 95 percent of the jab line material. Two out of four jokes that played *with* language were translated with the 'leave the wordplay unchanged' strategy. Both local strategies contribute to the global strategy of retaining humor. The use of these strategies indicated that the content of humor had not changed. The translator has, however, often made slight changes to the situation and wording of the humorous instances but these changes did not affect the content of the humor. The analysis of wordplays and jab lines also showed that the translator has recreated humor to some extent by using other translation strategies (replacing the wordplay with a different instance of wordplay, translating humorous instance into different humorous instance and translating non-humor into humorous instance).

The diction analysis revealed that the author and the translator have used word choice to increase the overall humorousness of the text in similar ways but there were slight differences in how frequently different techniques were used. One way in which the word choice was used as a humor enhancer was to enhance the scripts that created scripts oppositions that are responsible for creating the humorous effect. There was no significant difference in the use of this technique between the original and the translation.

The diction analysis showed that the author has used names, euphemisms for swear words and synonyms to increase the humorousness of the text. By recreating the names in Finnish, the translator was able to retain their function as humor enhancers although their meanings often changed slightly. The translator did not always replace names with new ones and had either left them in their original form or omitted them. The author has used both existing and invented euphemisms for swear words as humor enhancers. The translator has replaced existing euphemisms with existing Finnish ones (by using the global strategy of recreating humor) but has translated invented euphemisms as they were in the original (by using the strategy of retaining humor). The analysis revealed that the translator has used synonyms as humor enhancers more often than the author which indicates that the global strategy of recreating humor was used. The translator has often used several synonyms for the same word to make the text livelier. There was also more variation in the use of descriptive verbs in the translation. The verbs gave additional information, for instance, about the characters' attitudes or motives. The translator has also deliberately used uncommon words that have humorous connotations to increase the humorousness of the text.

The analysis of the translation of different humorous elements showed that the translator has both retained and recreated humor. Punch and jab lines most often retained their function and content in the translation. The most prominent difference between the source text and target text humor was in the word choice. The translator has often diverged from the wording of the original text and enhanced the humorous effect of the text by using creative word choices. The translator has been able to retain the

humorousness of the novel by being faithful to the content of humor but has also added his own touch to it by using diction as a humor enhancer in his own way.

Future research on humor translation could concentrate on how different humor styles (i.e., *affiliative*, *self-enhancing*, *aggressive* and *self-degrading* humor styles) are represented in literature and how they change in translation. Subtitles of movies and television shows could also be used as the material for such research. Perhaps the most interesting humor style for this type of study would be aggressive humor (e.g., racist or sexist humor) because it seems to be the style that is the most likely to be censored or changed when transferred from one language and culture to another. The research could concentrate on how aggressive humor is represented in different mediums and how it changes in translation.

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APPENDIX 1. English Synonyms for 'Utter' and the Number of Occurrence

Synonym	Total	Synoym	Total
add	2	snap	2
agonize	1	speak	3
agree	2	start	2
ask	12	state	1
assure	1	suggest	1
bawl	1	talk	7
blare	1	tell	9
brag	1	think	1
breath	1	urge	2
burst out	1	wail	1
call	4	warn	1
chime in	1	whine	1
chirp	1	whisper	3
choke	1	yell	3
complain	2	yelp	1
continue	4		
croon	1		
cry	3		
demand	1		
drone	1		
enthuse	1		
explain	5		
go	1		
growl	1		
hiss	3		
insist	3		
lilt	3		
mention	1		
mimic	2		
murmur	1		
mutter	8		
note	1		
probe	1		
repeat	1		
reply	1		
say	243		
scream	1		
shout	27		
sing	1		

APPENDIX 2. Finnish Synonyms for 'Utter' and the Number of Occurrence

Synonym	Total	Synonym	Total
aloittaa (start)	3	miettiä (ponder)	1
ehdottaa (suggest)	1	mokeltaa (mumble)	1
hehkuttaa (praise)	1	murahtaa (growl)	1
henkäistä (breathe)	1	mutista (mutter)	9
hihkaista (yell out)	6	myöntää (admit)	4
hihkua (yell out)	3	nurista (grumble)	1
hoilottaa (sing out)	1	parkaista (cry out)	1
honottaa (speak through nose)	1	puhua (talk)	4
hoputtaa (hurry sb up)	1	puolustella (make excuses)	1
huikata (shout, sing out)	1	puuskahtaa (huff)	2
huokaista (sigh)	5	sanoa (say)	138
huomauttaa (point out)	5	selittää (explain)	15
huudahtaa (shout)	1	sihahtaa (hiss)	1
huutaa (shout)	5	sirkuttaa (chirp)	1
hönkäistä (breathe)	2	sähistä (hiss)	1
höpöttää (chatter)	2	sähähtää (hiss)	2
ihmetellä (wonder)	1	söpöttää (chatter)	1
ilmoittaa (inform)	6	tiedustella (inquire)	1
inttää (insist)	5	todeta (state)	1
jatkaa (continue)	6	toistaa (repeat)	1
karjaista (bawl)	4	toitottaa (blare)	1
karjua (bawl)	3	tokaista (say rudely)	6
kehottaa (advice)	1	tuhahtaa (snort)	1
kehuskella (brag)	1	tyynnytellä (reassure)	2
kertoa (tell)	7	udella (be curious)	1
kiljaista (squeal)	2	uhota (boast)	1
kiljua (scream)	6	vaahdota (rant)	1
kivahtaa (snap)	1	vahvistaa (confirm)	2
komentaa (order)	3	vakuuttaa (assure)	4
kuiskata (whisper)	3	valittaa (complain)	2
kutsua (invite)	1	vastata (answer)	7
kuvailla (describe)	2	vingahdella (squeak)	1
kysyä (ask)	28	vinoilla (tease)	1
käskeä (command)	1	visertää (chirp)	1
lausua (state, utter)	1	voihkaista (groan)	2
lirkuttaa (coo at)	2	väittää (argue)	1
lisätä (add)	2	yhtyä (agree with)	1
lohduttaa (comfort)	1	yrittää (try)	1
lohdutella (comfort)	1	ähkäistä (grunt)	3
luetella (list)	1	ärähtää (snap)	1
mainita (mention)	4	äyskäistä (snap)	1
matkia (imitate)	1		