UNIVERSITY OF VAASA

Faculty of Philosophy

English Studies

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Transfer of Verbal Humour in Audiovisual Translation

Wallace & Gromit: The Curse of the Were-Rabbit in Finnish

Master's Thesis

Vaasa 2010

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Discipline:	English Studies
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Degree:	Master of Arts
Date:	2010
Supervisor:	Sirkku Aaltonen

ABSTRACT

Käännöksiä kulutetaan nykyään paljon audiovisuaalisessa muodossa. Av-kääntäminen on lisäksi läpinäkyvä kääntämisen laji: tekstityksessä alkuperäinen dialogi säilyy käännöksen rinnalla, mikä tarjoaa lähdekieltä osaaville katsojille mahdollisuuden poimia ”virheitä”, kun taas dubbauksessa kuva ja etenkin puhutusta käännöksestä eroavat suunliikkeet saattavat muistuttaa katsojaa vieraasta alkuperästä. Av-kääntämisessä on otettava huomioon useita kommunikaatiokanavia. Dialogilla on usein kiinteitä yhteyksiä etenkin kuvaan. Tekstitystä ja dubbausta rajoittavat synkronisointi ja tiivistäminen mutta hieman eri tavoin. Dubbauksessa rajoituksena on etenkin huulisynkroni, kun taas tiivistäminen on vaativampaa tekstityksessä, jossa seurattava kommunikaatiokanava vaihtuu puhutusta kirjoitetuksi.

Tässä pro gradu -tutkielmassa verrattiin tekstitystä ja dubbausta av-kääntämisen muotoina niiden salliman luovuuden suhteen. Tutkimuksessa sovellettiin James S. Holmesin säilyttävää ja uutta luovaa käännösstrategiaa. Tutkimuksen oletus, että dubbaus sallisi luovempia käännösstrategioita kuin tekstitys, perustui juuri näiden av-kääntämisen muotojen erilaisiin luonteisiin ja eri kommunikaatiokanaviin. Tutkimuskohteeksi valittiin *Wallace & Gromit* -elokuvasarjan *The Curse of the Were-Rabbit*, suom. *Kanin kirous*, jossa on paljon haastavaa verbaalia huumoria. Materiaaliksi eriytyivät elokuvalle tyypillisimmät sanaleikit, äänileikit ja alluusiot alakategorioineen.

Luovat käännöstavat paljastuivat oletuksen vastaisesti vähiten käytetyiksi käännösstrategioiksi sekä tekstityksessä että dubbauksessa. Enemmän huumoria oli jätetty jopa kokonaan kääntämättä kuin käännetty luovasti. Synkronisointi ja tiivistäminen olivat yhdessä suomalaisten av-kääntämisen normien kanssa rajoittaneet käännösmahdollisuuksia. Moniin käännösratkaisuihin ei kuitenkaan löytynyt muuta selittävää tekijää kuin yksittäinen kääntäjä, etenkin tämän yksittäisille verbaalin huumorin esiintymille antama arvo ja rohkeus poiketa lähdetekstistä luovalla tavalla.

KEYWORDS: audiovisual translation, dubbing, re-creation, retention, subtitling

1 INTRODUCTION

Audiovisual translation, including subtitling and dubbing, is becoming increasingly important. For example, in Finland a total of 174 films premiered in cinemas in 2009, and only 20 of these were Finnish feature films, while the rest, a notable 89%, consisted of foreign films that were mainly either dubbed or subtitled for the Finnish audience (*Elokuvateatterit 1980–2009* 2010). Finland, being a relatively small country and language community, has always imported and translated a great number of television programmes, films, novels et cetera from other countries. Nowadays, subtitled and dubbed television programmes and films comprise a great part of the public consumption of translations. That is to say, there is an ever increasing demand for audiovisual translation which is already one of the most familiar types of translation to the general public.

Audiovisual translation is also inherently one of the most visible types of translation, and it often attracts criticism from viewers. Especially in subtitling, where the original dialogue remains as a point of comparison for the viewer who may understand both the source and target language, a linguistic game of "spot the error" is offered (Spanakaki 2007). In dubbing, the comparison of the source text and the target text is only available to those who can read lips (Zatlin 2005: 129), but the visual image and especially the possible non-matching mouth movements may remind the viewer of the foreign origin (Baker & Hochel 1998: 76). Translators working in subtitling and dubbing are still virtually invisible, yet their work can give rise to very visible criticism and debate (Zatlin 2005: 129).

As the term *audiovisual translation* already suggests, several (auditory and visual) channels of communication are involved, and the two main modes of audiovisual translation, subtitling and dubbing, are, thus, both subject to certain contextual constraints. Briefly explained, subtitles are text added onto the screen, whereas dubbing involves replacing the actual original speech. Subtitling which is essentially visual can, thus, be said to be *additive*, while dubbing uses voice *replacement*. The main constraints that apply to both are synchronisation with the original film and the need for reduction

in the form of condensing the translation basically to allow the audience a pleasant viewing experience and time to focus on the other channels of communication as well. Modes of audiovisual translation with their constraints and challenges are, in this way, a case in point why good knowledge of languages does not alone make a good translator.

In Finland the two main modes of audiovisual translation, subtitling and dubbing, usually have their own venues and, consequently, often also different audiences. Television programmes and films are, as a rule, subtitled, and dubbing has its own restricted uses as it is mainly reserved for children's programmes and films. All over the world, there tend to be strong preferences for either subtitling or dubbing at both personal and national levels (Zatlin 2005: 125). It is even possible to differentiate between the so-called subtitling and dubbing countries (Gottlieb 1998: 245). Finland has always been a subtitling country, and the preference is firmly established. For example, the mode of audiovisual translation of an American soap opera on Finnish television was once changed from the traditional subtitling to dubbing, but the change had to be cancelled very soon due to negative viewer feedback (Gambier 2007: 81). However, with current technology, DVDs can nowadays have both dubbed and subtitled versions and viewers are increasingly offered the option to choose between the two especially with animations and other family films (Gambier 2003: 173). Sometimes even cinemas show both. For example, the Nick Park stop-motion animation *Wallace & Gromit: The Curse of the Were-Rabbit* (2005) had both a dubbed and subtitled version in cinema distribution in Finland, and they were both later on transferred to the DVD release as well.

In addition to the constraints of the mode, audiovisual translators are faced with various challenges in terms of the content: television programmes and films often contain culture-specific items such as names, specialised terminology like in medical shows, or different types of humour in comedies. Especially verbal humour is a significant challenge in translation as it is often based on linguistic or cultural issues or sometimes even both at the same time. For example, the film title *The Curse of the Were-Rabbit* contains allusive wordplay: it refers to classic horror films on werewolves and also plays with language by changing the scary wolf to a not-so-scary rabbit. In fact, the film

The Curse of the Were-Rabbit is not a horror story at all. It is an animated comedy, describing the adventures of an ingenious inventor, Wallace, and his canine right-hand, Gromit, who are running a humane pest control business Anti-Pesto – a pun on the words *pest*, *antipasto* and *pesto*, another challenge to audiovisual translators.

Different translation strategies are at the audiovisual translator's disposal; sometimes verbal humour can be made to work in another language in a relatively straightforward way, but at other times, a specific type of humour simply cannot be retained and a certain amount of creativity is demanded of the translator. The Finnish translation of the allusive wordplay in the film title *The Curse of the Were-Rabbit* involves some creativity. A werewolf is *ihmissusi* [human wolf][1] in Finnish. However, the title of the film in Finnish is not *Ihmiskanin kirous* [The curse of the human rabbit] but *Kanin kirous* [The curse of the rabbit]. The Finnish title contains no allusion or wordplay. It does, however, contain soundplay in the form of alliteration, that is repetition of the consonants at the beginning of the words. The humour of the original title has, thus, been re-created in the translation.

Scholars have taken different views in studying the complex phenomenon of humour transfer in audiovisual translation. For example, Thorsten Schröter (2005) has studied how language play in film is dealt with when it is subtitled and dubbed. The aim of Schröter's study was to see whether any of the numerous factors suspected of influencing the translations could actually be shown to have done so. In the corpus of 18 British and American family films and a total of 99 translations into German, Swedish, Norwegian and Danish, original language play was preserved to somewhat similar extents in both dubbing and subtitling. However, when all categories of language play were put together, all in all the dubbed versions featured a higher share of original language play than the subtitles, but Schröter (2005: 366) suspected the difference to be mainly due to the frequent rhyming songs in his corpus. The study revealed that the specific type of language play and the identity and working conditions of the individual translators were most likely to influence the translations. The mode of audiovisual

[1] Back-translations by the author of the present study.

translation (subtitling vs. dubbing), the target language or the general characteristics of the particular film could not be proven to have a significant impact on the translations. (Schröter 2005: 2, 355–357, 364–365, 367.) To sum up, a difference between subtitling and dubbing was identified in terms of preserving original language play, but the inherent characteristics of the modes could not be directly shown to have influenced the translation.

Schröter's study is, above all, one of the most extensive in the field in terms of the amount of language play and the number of source and target texts. The study basically concluded that dubbed versions transferred more of the original language play than the subtitled versions, but the difference could not be shown to be due to the different mode but rather the type of humour and the individual translator. However, Schröter (2005: 21) largely ignored synchronisation, although he admitted that it should be kept in mind as an aspect that might have influenced the dubbed versions. Furthermore, the influence of the visual channels was not assessed in all categories of language play, only where it was considered to be meaningful. Schröter also chose to focus on particular sequences of the studied films instead of studying them systematically as entire texts. For instance, compensatory language play was looked for only in the immediate surroundings of the omitted ones, and only three films were scanned in their entirety to find added language play. (Schröter 2005: 112, 145, 153.) One could claim that, in the end, the extensive material restricted the depth of the analysis.

The present study aims to investigate further the matter of preserving humour in audiovisual translation by focusing on the impact the change of the mode has on the translation, that is taking into account the constraints of subtitling and dubbing as well. Contrary to Schröter's study, the characteristics of the two modes of audiovisual translation are taken into account constantly, only one film as an entire text is in focus, and the possible constraining effect of the visual channels is observed throughout the analysis. This will perhaps lead to more detailed results, why the transfer of verbal humour differs in subtitling and dubbing, if it differs at all. Nick Park's stop-motion animation *Wallace & Gromit: The Curse of the Were-Rabbit* (2005) and its dubbed and subtitled Finnish translations will be studied in detail to see how much verbal humour is

preserved, how verbal humour is transferred and how much creativity is involved in the different modes of audiovisual translation. In order to analyse the difference, the translation strategies are divided into two broad main categories, retention and re-creation, on the basis of how they aim at transferring the verbal humour of the source text to the target text. The concept of text in this study covers both the spoken and the written text, that is the dialogue and the written on-screen texts such as signs and labels shown in the film. As was already shown above, the allusive wordplay in the film title *The Curse of the Were-Rabbit* was re-created in the Finnish translation with another type of verbal humour, namely soundplay in the form of alliteration. In order for the translation strategy to have been regarded retentive, the verbal humour present in the translation would have had to be the same type as the original, that is, allusive wordplay. If no verbal humour could be found in the Finnish title, the humour would have been simply regarded to be lost.

The underlying assumption in this thesis is that both translators had aimed at retaining the humour as verbal humour is an important and recurrent stylistic device of *Wallace & Gromit*. When humour is to be translated as humour, source text jokes usually need substantial modification in order to work in the target language and culture. Moreover, dubbing and subtitling are two essentially different modes of translation: in addition to the different channels of communication (spoken vs. written), they are different also in that the subtitled version presents the viewers both the source text and the target text simultaneously. Schröter (2005: 53) too has noted that, without the interference of the original dialogue, the translator of the dubbed version may have more freedom than that of the subtitled version. Thus, my hypothesis is that the re-creative strategy would be more frequent in translation of verbal humour in *The Curse of the Were-Rabbit* in the dubbed translation than in the subtitled version as dubbing allows for more creativity than subtitling.

In what follows, the material and the method of the study are presented in more detail. Chapter 2 discusses verbal humour. General questions of audiovisual translation and especially subtitling and dubbing are discussed in Chapter 3. The fourth Chapter concentrates on the translatability of humour as well as the different translation

strategies. The findings are presented in Chapter 5, and conclusions are then drawn in Chapter 6. A numbered scene list of *The Curse of the Were-Rabbit* is provided in Appendix 1 to help the reader with references to the film. The characters of the film are also introduced briefly in Appendix 2.

1.1 Material

The material of this study consisted of the first full-length *Wallace & Gromit* film *Wallace & Gromit: The Curse of the Were-Rabbit* with both its subtitled and dubbed Finnish translations *Wallace & Gromit: Kanin kirous* [Wallace & Gromit: the rabbit's curse]. The original sound-track and written on-screen texts were used as the source text, and the subtitled and dubbed Finnish translations as the target texts. The dubbed version has been translated and directed by Annamari Metsävainio from Tuotantotalo Werne Oy, and the subtitled version has been translated by Marko Hartama. Both the dubbed and the subtitled versions were originally translated by these experienced translators for the cinema distribution of the film in Finland and then, later, transferred on to the DVD release.

The Curse of the Were-Rabbit is a stop-motion animated comedy with references to classic horror films. The film is described by the creator Nick Park as "the world's first vegetarian horror movie" (W&G: Featurette 4 2005c) as the monster in this parodical horror story is a rabbit, and its victims are the precious vegetables of the town folk. The title characters are running a humane pest control business called Anti-Pesto, but they encounter problems as this big rabbit starts plaguing the town just before the annual giant vegetable competition at Tottington Hall. The film has adventure and suspense but also a romantic subplot as Wallace develops romantic feelings towards Lady Tottington, the hostess of the competition. Unfortunately, the lady already has a persistent suitor, Victor Quartermaine, and Wallace and Gromit have him and his bulldog Phillip to deal with in addition to the infestation problem of the town.

The film has a dual audience comprising both children and adults. *The Curse of the Were-Rabbit* is the first full-length film in a series of *Wallace & Gromit* short films. The single middle-aged inventor and his clever canine right-hand have featured in short films since the late 1980s. They live in a typical British market town but something is always happening to the team of the man and the dog. Their first adventure took them all the way to the moon with a homemade rocket in search of cheese, the great passion of Wallace (Wallace & Gromit – The Official Site 2010). Imaginative inventions, odd incidents and peculiar personal details have made Wallace and Gromit a beloved pair in their homeland Britain as well as in other countries around the world. In fact, in addition to DVDs and books, a whole range of merchandise from toys and video games to accessories and stationery has been designed around the films.

The Curse of the Were-Rabbit, as all the other *Wallace & Gromit* animations, has been created using classic and laborious stop-motion animation, which makes it excellent material for a study on translation of humour especially in an audiovisual context as the connection to the visual channel is significant. Since the classic animation technique chosen takes time and effort and while faster and cheaper options would also have been available, the visual aspect is sure to play an important role in the film. The translation of the material is challenging also because *Wallace & Gromit* films are known for their witty use of language and frequent references to British culture. A DVD release with a choice between a subtitled and dubbed version in the same language also offers an interesting opportunity for a comparison between the two different modes of audiovisual translation.

In order to study the translation strategies used in transferring verbal humour, the most prominent types of verbal humour in *The Curse of the Were-Rabbit* were identified with the help of a theoretical background of humour (see 2.1 for a discussion on what humour is). The material of this study was collected by transcribing the original dialogue and the written on-screen texts of the film and both the subtitled and dubbed Finnish translations. As the film is full of written background texts, only the ones that were most prominent in terms of the plot and that could be read on standard viewing speed were taken into account. The songs playing in the background were excluded as

different conventions apply to song translation. Traditionally, only songs written specifically for a given film or sung by a character in the film are usually subtitled or dubbed (Schröter 2005: 147), and none of the songs in *The Curse of the Were-Rabbit* were relevant in this respect. Similarly, playful character names were not studied either, but nicknames given during the film and used in the dialogue were included in the study. After the transcription of the material, humorous instances were identified in it. Three typical categories of humour arose very clearly as the most typical means of creating humour in the film: wordplay, soundplay, and allusions. A total of 171 instances of verbal humour were identified in the source text. The source text and the two target texts were then studied to collect all instances of the three categories in order to identify also instances of added humour from the two target texts.

The three most prominent types of humour in *The Curse of the Were-Rabbit*, wordplay, soundplay, and allusions, were also divided into more detailed subcategories in order to see how much creativity is involved in their translation. Wordplay studied in this thesis included three different types. Firstly, there was polysemy/homonymy, that is play on identical words with different meanings. Example 1 below illustrates humour created by the several meanings of one word:

(1) Lady Tottington: There's hope for the vegetables yet.
Victor: Not the ones I'm looking at.

(*The Curse of the Were-Rabbit* 2005: Scene 6).

Lady Tottington has just talked everyone into giving Wallace's pest control business another chance to save their vegetables with humane means. Victor who has strongly objected to the idea is making a sarcastic remark by referring to the town folk as vegetables. Victor is, of course, questioning their mental abilities. Secondly, the material included wordplay in the form of homophony that is play on words with identical pronunciations but different spellings. The following dialogue contains this type of humour based on misheard words:

(2) Victor: My hair is in your machine.
Wallace: Oh no, it's only rabbits in there. The hare,
I think you'll find, is a much larger mammal.

(*The Curse of the Were-Rabbit* 2005: Scene 3).

The fact that the words *hair* and *hare* are pronounced in the same way together with the context of rabbits leads Wallace to assume that Victor is talking about the animal instead of the missing hairpiece. This is also explicitly clarified to the audience with the explanation Wallace gives Victor. The third category of wordplay, namely paronymy, includes play on words with similar pronunciations and spellings. The following example is playing on audience expectations:

(3) Kiss my ar…tichoke.

(*The Curse of the Were-Rabbit* 2005: Scene 13).

The above instance of verbal humour occurs when Victor is thought to have killed the were-rabbit and saved the vegetable competition. As he arrives to the fair as a hero he is surrounded by a crowd asking him to kiss a baby, a potato, and lastly an artichoke. The old man asking him to kiss his artichoke stretches the word out so that the beginning is reminiscent of the common insult including the word *arse,* and, hence, paronymy is created.

In this study, the category of soundplay consisted of alliteration and rhyming. The former comprises the repetition of phonemes at the beginning of words. Example 4 below illustrates the use of alliteration. Lady Tottington is here excitedly presenting her giant carrot to Wallace:

(4) Isn't it the most sumptuous, succulent specimen you've ever seen?

(*The Curse of the Were-Rabbit* 2005: Scene 9).

The words Lady Tottington uses to describe the carrot all begin with an [s] sound. The alliteration is emphasised with a tone of voice suggesting a craving to eat the carrot. Rhyming, on the contrary, involves the repetition of the last stressed vowels of words. The following example illustrates rhyming soundplay:

(5) And if I can't have your money, I can still bag your bunny.

(*The Curse of the Were-Rabbit* 2005: Scene 14).

Victor is here shouting a threat to Lady Tottington. The rhyme formed by *money* and *bunny* and the accompanying evil laughter are indicative of the fact that Victor has become mad already.

Allusions were, in this study, divided into pure allusions and allusive wordplay, the former including key-phrase or proper-name references and the latter the same in a somehow altered form. Wallace makes the following comment when Anti-Pesto is on their way to lure the giant rabbit out with a stuffed lady rabbit:

(6) Love, Gromit. That's the biggest trap of all.
"The Tender Trap" they call it.

(*The Curse of the Were-Rabbit* 2005: Scene 7).

The example above illustrates key-phrase allusion with a reference to a film title. *The Tender Trap* (1955) is a Frank Sinatra film for which the black-and-white photograph of Lady Tottington on Wallace's dashboard provides a pictorial link. In addition to having a reference, allusive puns are also altered somehow to create humour. The following example illustrates an allusive pun containing a proper-name reference:

(7) ELVIS PARSLEY[2]

(*The Curse of the Were-Rabbit* 2005: Scene 4).

[2] The typeface is all capitals if the example is an instance of written on-screen text.

The allusive pun is found on a vinyl sheet among records Gromit plays to his vegetables. The person referred to is, of course, Elvis Presley, but the last name has been changed into a vegetable with similar pronunciation and spelling. The allusive pun, thus, contains also paronymy.

As humour is such a difficult and complex phenomenon to define, some overlap in the categories of humour is inevitable. The problem of overlap and grey areas between humour categories was solved in this study by considering the main source of humour and the whole context of *The Curse of the Were-Rabbit*, especially the impact of the visual and auditory channels. Soundplay being the simplest one of all of these was always ignored if it overlapped with wordplay or allusion. In other words, alliteration and rhyming was categorised as soundplay, when it was alone creating the humour. For example, the following exchange of words contains rhyming only:

(8) Hutch: Geronimo!
Lady Tottington: Wallace?
Wallace: Hang on a mo'.

(*The Curse of the Were-Rabbit* 2005: Scene 12).

Hutch, the rabbit who has been infected with Wallace's thoughts during an experiment, can only speak in sentences Wallace has uttered in other *Wallace & Gromit* films or previously in this film. Humour arises from the inconvenient situations to which Hutch combines the sentences he has learnt. In this case, he opens the door to Lady Tottington and greets her by shouting: "Geronimo!". Wallace rushes to close the door before the lady sees the talking rabbit, and answers to her with a phrase that rhymes with Hutches greeting, hoping of course that the lady will assume she misheard the first time. Rhyming is also present in the following bid for goodnight by the town folk:

(9) Good night. Sleep tight. And don't let the bedbugs bite.

(*The Curse of the Were-Rabbit* 2005: Scene 4).

However, there is also an allusive pun arising from the situation in which the above is said to vegetables being protected from bugs. The allusive element together with the punning context was deemed stronger in creating the humour, and the rhyming was as a part of it ignored. After all, soundplay differs from the other categories in that it stresses *how* something is said rather than what words are used.

When meanings were in the focus of humour, that is in the case of overlapping wordplay and allusion, the cultural humour was seen to outweigh the linguistic aspect too. Therefore, a category of allusive wordplay was separated from pure wordplay and allusion. For example, the following newspaper heading contains wordplay in the form of paronymy, that is words that resemble each other:

(10) ANTI-PESTO FAIL TO TURNIP IN TIME

(*The Curse of the Were-Rabbit* 2005: Scene 5).

The words that should read there are of course *turn up*, but quite amusingly the name of a vegetable has been printed instead. The same has happened to a concert poster shown on a fence:

(11) ROCK AROUND THE CROP

(*The Curse of the Were-Rabbit* 2005: Scene 5).

However, in this case the humour arises from the fact that the word that can be inferred to have been meant, *clock* instead of *crop*, is part of this well-known song, album and film title, which has been altered to make it funny in the context of *The Curse of the Were-Rabbit*. That is to say, there is an allusion involved, and, thus, the instance is not categorised as mere paronymy but as allusive wordplay.

In summary, wordplay was seen to outweigh soundplay, and allusion was seen to outweigh both soundplay and wordplay. As the criteria for differentiating re-creation

and retention was change of characteristic humour category, all instances of verbal humour were counted only once and categorised according to the most prominent humour inducing element. This is to say, that overlapping categories were not counted as separate cases as the above examples have shown. If the same words appeared twice with the emphasis on different aspects rather than simply repeating something already said before, then they were counted as separate cases.

The most typical category of verbal humour in *The Curse of the Were-Rabbit* was allusions with wordplay as the second largest and soundplay the smallest one. The difference between the categories of wordplay and soundplay is quite clear. There were altogether 89 instances of allusions in the source text, 35 of which were pure allusions and 54 allusive wordplay, whereas the category of wordplay consisted of 46 instances, 29 of which were categorised as polysemy/homonymy, 6 as homophony and 11 as paronymy. Soundplay, the smallest category of verbal humour, totalled 36 instances, of which 23 were alliterative and 13 rhyming soundplay. This means that most of the time the translators of *The Curse of the Were-Rabbit* had to handle wordplay or allusive material or both at the same time; over half of the material (52%) consisted of allusions, while all instances containing at least some punning humour, that is wordplay and allusive wordplay together, totalled even more than that (58%). The share of pure soundplay is quite significant as well: 21% which is just over a fifth of all verbal humour.

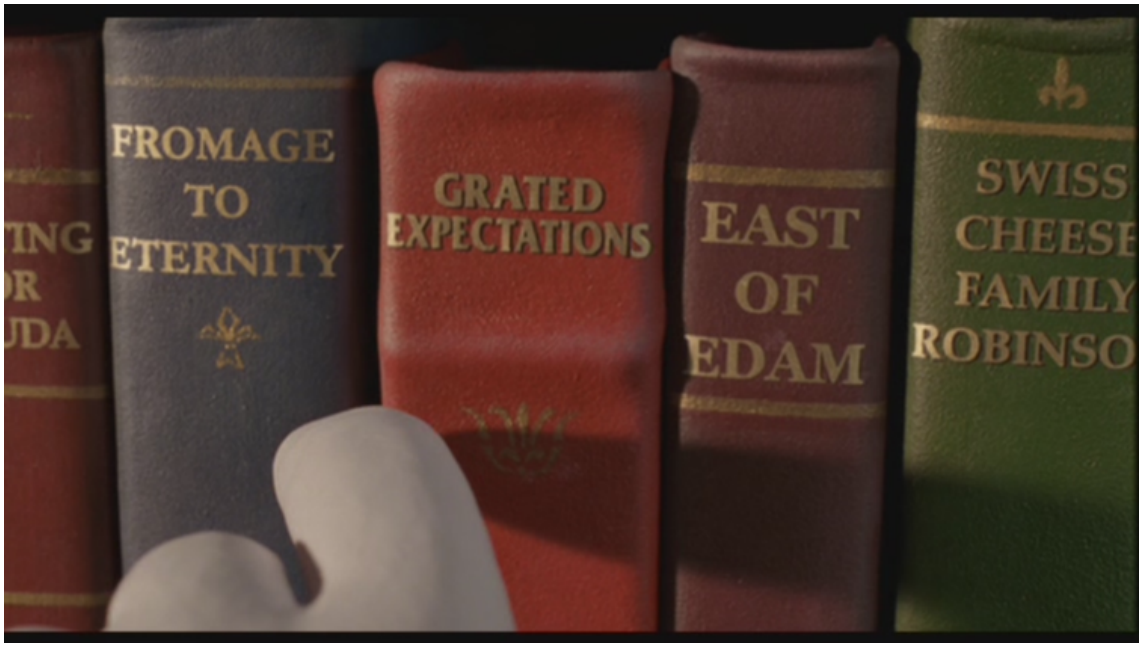
In addition to the type of verbal humour and the translation strategy, the material was also analysed emphasising the audiovisual context of a film by marking how strong the link to the visual information was in each instance of humour. The relationship of the visual and the verbal was taken into account as in Schröter (2005): the link between the visual and the verbal was defined as strong, weak or non-existent. The link is strongest when the visual and verbal collaborate and weakest when the other has only a supporting role. A case in point occurs in the beginning of *The Curse of the Were-Rabbit* when Wallace, who is on a vegetable diet, is sneaking to get some hidden cheese. In order to open a secret compartment in a bookshelf, he has to push the correct

book. The shelf is full of books whose titles are altered with references to cheese. The book that opens the secret compartment has the following title:

(12) GRATED EXPECTATIONS

(*The Curse of the Were-Rabbit* 2005: Scene 2).

The reference is to the Charles Dickens novel *Great Expectations* (1861). However, in the case of a cheese lover like Wallace the title of the book also has a reference to grated cheese in it. The verbal humour of the allusive pun is supported by the pictorial information shown in Picture 1 below.



Picture 1. Weak pictorial link of *Grated Expectations*, an allusive pun (*The Curse of the Were-Rabbit* 2005: Scene 2).

The look of the book is simple and somewhat old which guides the viewers' thoughts to classics. The humour is created by the allusive pun in the title, while the pictorial information is merely making it more noticeable. The pictorial link is, thus, quite weak. When Wallace reaches out to take some cheese from the secret compartment, his hand is caught in a mousetrap with which Gromit has replaced the cheese. Wallace screams

out in pain, and, after hearing this, Gromit rushes to help him get his hand out of the trap. To lighten the mood Wallace then makes the following remark:

(13) Caught red-handed, eh, lad?

(*The Curse of the Were-Rabbit* 2005: Scene 2).

To catch somebody red-handed is an English idiom meaning that one is caught in the act of doing something wrong. Wallace's line, however, contains no humour in itself as the humour of this situation is only created as a collaboration of the verbal and the visual shown in Picture 2 below.

Picture 2. Strong pictorial link of *caught red-handed*, a polysemous pun (*The Curse of the Were-Rabbit* 2005: Scene 2).

The humour is together created by the idiomatic meaning and the pictorial information invoking a more literal reading. If Wallace's red hand had not been shown, no humour would be present. Therefore, the pictorial link is, in this case, very strong.

All in all, four channels are in use in an audiovisual context, the verbal auditory, the non-verbal auditory, the verbal visual and the non-verbal visual channel (Gottlieb 1998: 245), but in practice the verbal humour is almost always linked to the picture, if at all. The source text material and its pictorial link division are shown in Table 1 below.

Table 1. Verbal humour in *The Curse of the Were-Rabbit*

Type \ pictorial link	strong	weak	none	TOTAL
WORDPLAY	**22**	**15**	**9**	**46 (27%)**
Polysemy/Homonymy	17	7	5	29
Homophony	3	2	1	6
Paronymy	2	6	3	11
SOUNDPLAY	**0**	**3**	**33**	**36 (21%)**
Alliteration	0	1	22	23
Rhyming	0	2	11	13
ALLUSIONS	**28**	**44**	**17**	**89 (52%)**
Pure allusion	12	12	11	35
Allusive pun	16	32	6	54
TOTAL	**50 (29%)**	**62 (36%)**	**59 (35%)**	**171**

As much as 112 cases out of the 171 instances of verbal humour were connected to the visual channels in a meaningful way. Out of the extensive material, exactly 50 instances (29%) of verbal humour can be said to have a strong pictorial link and 62 cases (36%) at least a weak link, which together comes to as much as 65%. The rest of the verbal humour, a total of 59 cases (35%), relied on the verbal channels. The high number of humour with no pictorial link at all is a little surprising in an audiovisual context, especially when the making of the film with the stop-motion plasticine animation technique took several years. On the other hand, the more balanced use of different channels in creating humour might be one of the reasons why *The Curse of the Were-Rabbit* appeals to a wide audience of all ages.

Wordplay was most often connected to the pictorial information with a strong link (22 cases out of 46). This was clearly the case with polysemy and homonymy (17 cases out of 29). The link in the case of homophony was also mostly strong (3 cases out of the

total 6). Paronymy, on the contrary, was most often connected to the visual channel with a weak link (6 cases out of 11). Altogether 9 instances of wordplay had no meaningful link to the visual channels. In other words, 9 puns would have worked just as well without the pictorial information. However, when all wordplay was put together, the strong link was clearly favoured the most.

A weak pictorial link was the most common in the case of allusions. In fact, approximately half of all allusions (44 instances out of 89) had a weak link to the visual channels. The weak link was clearly the most common with allusive wordplay (32 cases out of 54). The pictorial link was with pure allusions, on the other hand, as often strong as it was weak (12 cases in both categories out of the total 35). Out of all allusions, a strong pictorial link was found in 28 cases out of the total 89. All in all, the categories of wordplay and allusions frequently had a meaningful link to the visual channels, which in the case of wordplay was most often strong and in the case of allusion most often weak. The nonexistent pictorial link was the most uncommon case in both categories and throughout all of their subcategories except for paronymy where the difference depended on one case only.

Soundplay cannot be linked to the visual channels in a very meaningful way as the humour is essentially based on the use of one's voice, that is the emphasis is on the auditory channels. Thus, most instances of verbal humour with no link to the pictorial information at all were in fact soundplay. Out of the total 36 instances of soundplay, 33 cases had no link to the visual channels. No strong links were found in the cases of both alliteration and rhyming. However, a pictorial link can be said to be very weakly present in three instances of soundplay. In two cases the link was created by highly prominent body language. For example, early on in the film a rhyming interjection appears simultaneously with hand gestures when Wallace is sliding off his bed and through a hole in the floor to the dining room downstairs. As the bed is rising Wallace raises both of his hands rhythmically as he shouts:

(14) I’m in the mood for food!

(*The Curse of the Were-Rabbit* 2005: Scene 2).

However, his excitement turns out to be premature as he gets stuck in the hole. There is a weak pictorial link present which the translator might want to take into consideration when deciding what to do with the rhyme. In the third case, the link is a little weaker but still somewhat present. Early on in the film, when Wallace discovers the extent of the rabbit problem, he curses at the rabbits alliteratively:

(15) Burrowing bounders!

(*The Curse of the Were-Rabbit* 2005: Scene 3).

Here the link is created by the connection of the visual information and the meaning of the words used. When Wallace sees the rabbits, majority of them are literally just burrowing, and he then curses at them by choosing a word that starts with the same phoneme as the activity they are in. Still, the translator could have easily ignored the link as it does not constrain the soundplay, which is in the focus here. These examples of soundplay illustrate well, how the categorisation is again inevitably a matter of degree.

In addition to the pictorial link division shown in the above table (Table 1), the connections to the visual channels can also be examined in terms of the material consisting of dialogue and written on-screen texts. Similarly to soundplay, some written on-screen texts were categorised as having no link to the pictorial information, although one might anticipate otherwise on account of them being a part of the visual channels. One could easily think that all written on-screen texts would have to be categorised as at least having a weak link as they are expressed only through the visual channel, just as one would presume humour that essentially relies on *how* something is said, that is soundplay, to have no links at all. However, the analysis was done with special attention on the way the humour was created, and also this matter of the written on-screen texts proved to be more complicated than what might have been expected at first.

Most written on-screen texts actually had a meaningful link to the pictorial information. Out of the total of 58 written on-screen texts as much as 28 cases, that is 48%, in fact had a weak link to the pictorial information. A strong link to the visual channels was found in 22 cases, which is 38% out of the total. Yet, there were also some with no link at all. This was the case in 8 instances, which makes 14% of the total number of written on-screen texts. These 8 cases were categorised as having no link to the pictorial information, as they were only verbal humour expressed as written on-screen text without any actual collaboration or support from the visual aspect. In other words, they relied only on the linguistic aspect of humour.

Among the 8 instances of verbal humour expressed as written on-screen texts with no significant link to the pictorial information, all main categories of the most prominent humour were represented: there was one case of homophony, 2 of rhyming, 3 of alliteration and 2 of allusive wordplay. The case of homophony, for example, was a play on a proper name. When Victor Quartermaine discovers that Wallace is actually the Were-Rabbit, he goes to the vicar for advice. The vicar presents him with an old book whose cover reads:

(16) THE OBSERVER'S BOOK OF MONSTERS
BY CLAUDE SAVAGELY

(*The Curse of the Were-Rabbit* 2005: Scene 10).

The title of the book is an allusion to the renowned Observer's Book series, and the book cover provides a weak pictorial link for it. However, the name of the writer is a pun with no pictorial link as none of the humour is provided for by the visual channels. In more precise terms, the name is a homophone playing on the fact that the last name Savagely brings about an association for the first name Claude. That association is of course to a homophone of that name: *clawed*, meaning that someone has been scratched bestially, which is quite apt for an expert on monsters. None of the humour is, however, created by the pictorial information.

All in all, the material of this study presents an interesting opportunity to compare translation solutions of a subtitled and dubbed version of diverse humorous material: there is wordplay, soundplay and allusions, that is both linguistic and cultural humour, with strong, weak and nonexistent connections to the visual channels of the film. The material also includes both dialogue and written on-screen texts. The following section introduces the method of this study and, most importantly, the translation strategies chosen to investigate how much creativity is involved in the different modes of audiovisual translation.

1.2 Method

The hypothesis of this study was that the re-creative strategy would be more frequent in translation of verbal humour in *The Curse of the Were-Rabbit* in the dubbed translation than in the subtitled version as dubbing allows for more creativity than subtitling. This was based on the fact that in subtitling a translated text is added to the film, while in dubbing the dialogue is replaced with a target language one. In other words, the subtitled version of a film offers the viewers both the source and target text, which might restrict the translation. For example, an audience who may understand both the source and target language might affect the translator's solutions when faced with challenging material, like verbal humour. In this particular case of an English family film, the dual audience comprises also Finnish adults who are often quite competent in English.

Furthermore, although subtitling and dubbing share the main constraints of synchronisation and the need for reduction, in practice the constraining characteristics of audiovisual translation apply to the two modes somewhat differently. Synchronisation basically means that the time of the original dialogue determines the time available for both the subtitled and dubbed translation. However, in dubbing synchronisation is more evident than in subtitling as there is also the need for lip synchronisation, which is of concern when the speaker's face and lip movements are visible on the screen (Baker & Hochel 1998: 75). Particularly in dubbing animation, the

required lip synchronisation is determined by the accuracy of the animation and the accuracy of the original lip-synchronisation in it (Tiihonen 2007: 175).

Although subtitling and dubbing share similar constraints, the main difference between the two modes of audiovisual translation is the different channels of communication used.[3] In other terms, subtitling is visual, while dubbing is oral. This means that subtitling in its additive nature involves a dramatic shift of focus from the spoken original to the written translation, which makes the need for reduction more pressing in subtitling than in dubbing. After all, speech contains much redundancy which in writing is to be left out (Gottlieb 1998: 247). This difference in communication channels is, of course, essential from the point of view of the translator and should also to be taken into account when studying subtitling and dubbing (see 3.3 for a detailed discussion on the constraints of subtitling and dubbing).

In order to analyse, how much creativity is involved in the different modes of audiovisual translation, the translation strategies were divided into two broad main categories, retention and re-creation, on the basis of how verbal humour is transferred from the source text to the target text. The method originates from James S. Holmes (1988: 47–48), who differentiates the two translation strategies according to two different axes and argues that the choice of the translator ranges on: the axis of *exoticizing* versus *naturalizing* and the axis of *historicizing* versus *modernizing.* The basic difference is that retention emphasises exoticizing and historicizing, whereas re-creation emphasises naturalizing and modernizing (Holmes 1988: 48). In other words, retentive strategies reveal the foreign origin of the translation, whereas re-creative strategies strive to make the translation feel more like an original of the target language and culture. With re-creative strategies the translator has more freedom to be creative, whereas with retentive strategies they stay as close to the source text as possible. The main argument behind the hypothesis of this study is that in audiovisual translation, this creativity and, also, deviation from the original is more feasible in dubbing than in

[3] Throughout this thesis, the term *mode* refers to the type of audiovisual translation, that is subtitling or dubbing, while the term *channel* is used of a channel of communication, that is visual or verbal channels.

subtitling where the original dialogue is still present and available to viewers some of whom are likely to be competent in the source language as well.

The decisive factor between retentive and re-creative translation strategies was in this study seen as the change of humour category. In other words, the attention is on whether the translators have managed, given the constraints of the mode, to preserve the specific type of verbal humour or whether they have chosen to use another type of humour to make the translation more fluent. In addition to retention and re-creation of humour, also omission/loss and addition of humour were included in the analysed strategies as in the challenging context of audiovisual translation, some humour is bound to be impossible to transfer and some humour might, therefore, be added to compensate for the omissions and losses.

In brief, the analysis was carried out on the instances of different types of verbal humour whose pictorial links had been assessed, by rating the translation strategies used in the subtitled and dubbed Finnish versions as retention, re-creation or omission/loss of humour. The Finnish versions were then studied again in order to find also instances of added humour. To give an example of the different strategies, during the opening credits of *The Curse of the Were-Rabbit* (Scene 1) a picture on the wall shows that Gromit has graduated from a university called *Dogwarts* (see Picture 3 below). This is an allusive pun on the *Hogwarts School of Witchcraft and Wizardry* in J. K. Rowling's *Harry Potter* series.

Picture 3. Weak pictorial link of *Dogwarts*, an allusive pun (*The Curse of the Were-Rabbit* 2005: Scene 1).

The context of the picture on the wall provides a weak pictorial link for the allusive pun as it shows Gromit wearing a graduation cap and holding a degree certificate in his paw. The sign behind Gromit shows the name *Dogwarts* and the ending of the word *(Univer)sity*. The sign also has a rather blurry crest in the middle which slightly resembles the crest of *Hogwarts*.

For a translation to be seen as retention of humour, the same type of verbal humour needs to be found in the target text. If the translator would have liked to retain the humour of *Dogwarts*, an allusive pun would be needed in the translation. *Hogwarts* does have a standard Finnish translation[4] of *Tylypahka* [Harshwart], which could have been modified somehow. Due to the popularity and media coverage of *Harry Potter* books in Finland, it is safe to assume that the status of the standard translation is definite and most viewers would recognize the allusion even in an altered form. For example, the translator could have picked the word of the compound noun they think is more

[4] Among other awards, the Finnish Harry Potter translator Jaana Kapari was awarded the Astrid Lindgren prize of the International Federation of Translators (FIT) for the translation of children's books from Swedish and English into Finnish in 2002 (*Helsingin Sanomat* 2002), which speaks for the status of her translation.

likely to trigger the allusion to *Harry Potter* and modified the other part into wordplay, like *Piskipahka* [Muttwart] or *Tylykennel* [Harshkennels]. The result would in this study be seen as retention of humour despite the minor modification of meaning and minimal naturalising effect. After all, the translation functions in the same way as the original: by alluding in a funny way to current popular literature, it points out that Gromit is an exceptional dog.

In this study, the type of humour is significant in order to determine the amount of creativity in the translation. In order for a translation strategy to be seen as re-creation, it has to be humorous but by using a different device from the original. For example, a translation of *Dogwarts* with soundplay in the form of alliteration, like *Piskikoulun priimus* [head of the class in mutt school], would be seen as re-creation of humour. The translation might seem simpler than the original, but it basically fulfils the same function of drawing attention to the fact that Gromit is no ordinary dog.

For untransferred humour, there are two translation strategies to consider: a completely ignored instance is categorised as purposefully omitted, while translation with no or unsuccessfully transferred humour is deemed lost. In the case of dialogue, the difference is clear, but with written on-screen texts like the allusive pun *Dogwarts* it is difficult to determine which of the two was the translator's intention. In reality, the humour in the *Dogwarts* picture is left untranslated in both the dubbed and subtitled Finnish versions. Of course, this could be seen as an intention of the translators to leave the pun unchanged, as written texts appearing on the screen which would remain the same as they are in the original also in the translated subtitles are usually not subtitled at all. In dubbing, written texts can also be subtitled or spoken by a character in the scene. In this case, where the pun is in the opening credits, it is difficult to say whether the choice was to give the pun unchanged or omit it. However, this makes no difference as the result is the same: the humorous effect of the allusive pun is likely lost as not many Finnish viewers know *Hogwarts* in its English form. Loss of humour also includes the translation of meaning only. For example, explicative translation like *koirakoulu* [dog school], *valiokoira* [dog champion] or *koirayliopisto* [dog university], would result in the loss of the original allusive pun altogether.

As the above examples show, sometimes the translator has to make choices at the cost of some elements. As a consequence, the translation only presents one possible interpretation of the source text with its own emphasis on some aspects at the cost of others. A study of two versions of the same film will provide an interesting point of comparison concerning the overall translation strategy between the two different modes of translation, subtitling and dubbing. However, this introductory chapter closes with a brief discussion of animation and animated films and, specifically, the *Wallace & Gromit* series to which *The Curse of the Were-Rabbit* belongs.

1.3 Animation & Animated Films

Nowadays, the line between an animation and a live action film can often be blurred as special effects and computer-generated imagery are becoming increasingly common. One deciding factor for regarding a film as an animated movie is that the film is sold to the public as an animated film. (Beck 2005: xi.) A case in point is the object of this study, which relies very heavily on its status as one of the few using the classic and laborious stop-motion animation technique. There are, of course, several so-called hybrid films, blending human beings and animation, for example the film *Who Framed Roger Rabbit* (1988) which is considered an animated film and included in the *Animated Movie Guide*, but there are also numerous live action films with noticeable animation functioning as special effects, like *Inspector Gadget* (2001), which, however, is not included in the above guide (Beck 2005: xi).

Due to advances in technology, the different animation techniques today are numerous. There are traditional hand-drawn animations and stop-motion animations along with various types of computer animations. Traditionally, animation is achieved by stop-motion photography, which means that inanimate objects or drawings are shot frame by frame in slightly different positions and the frames are then run at a standard speed of 24 frames per second, which creates the impression of movement (Hayward 2000: 11). This is what the classic so-called “claymaytion” animation technique of *Wallace & Gromit* is based on.

Animation is almost as old as cinema itself. This form of film-making started out as special effects inserted into live-action film and simple spectacle effects films with no plot in early 1900s. An American comic strip artist, Winsor McCay, is credited for developing personality and character animation. He introduced, for example, the anthropomorphisation of animals, that is, the attribution of human features and qualities to animals and sometimes even to objects. (Hayward 2000: 11–12.) Anthropomorphism has since the early days of animation been a very popular characteristic, and also *Wallace & Gromit* manifests this as one of the two main characters, Gromit, is a dog with many human characteristics. He understands the English language but cannot speak at all.

As a form of film-making, animation has always been dominated by its western roots and the American market. The Fleischer Brothers, the American pioneers of animation at Paramount Pictures, contributed greatly to the cartoon style of direct address to the audience, illogical plots as well as the technological development. The Fleischer Brothers' early characters of Betty Boop and Popeye the Sailor are still well-known today. Another dominant American pioneer of animation was Walt Disney Productions which was the first to produce a synch-sound cartoon with their *Steamboat Willie* which featured Mickey Mouse in 1928. It was also the first to bring colour to sound cartoons. As a contributor to the classic cartoon style, also Warner Bros. is quite noteworthy. Their memorable character Bugs Bunny was one of the first to introduce the principle of surprising the audience with really fast-paced and violent gag-style cartoons. (Hayward 2000: 12–13.)

Despite of the great dominance of the American animation studios, animation is widely practised both in the East and West. For example, several Eastern European schools established their own style already quite early during the evolution of animation, and nowadays especially Japanese animation is becoming increasingly popular in the West as well. (Hayward 2000: 13–14.) Several Japanese animations, for example *Spirited Away* (2001) and *Howl's Moving Castle* (2004), have made it to western cinemas as well as television. Due to long evolution and styles of animation, various film genres nowadays adopt animation and attract diverse audiences.

As in many other fields, the development of the computer has had a special effect in the field of animation as well. In fact, the so-called visual effects movies of the 1990s helped to broaden the audience of animated films and promote their status beyond movies merely for children. The broadening of the audience and the emergence of family films resulted also in more adult themes in animations. (Jones & Oliff 2007: 3–5.) Nowadays, most animated films are therefore in fact family films that anyone can enjoy. *Wallace & Gromit* with its numerous awards is an excellent example of an animation that is widely accessible and popular worldwide both with adults and children. It has ambitious action sequences for children as well as more intelligent humour adults can appreciate. The three first short films have actually been translated into over 20 languages and spread from Turkey to Tokyo (W&G: Featurette 3 2005b).

In animation, the introduction of the computer had a significant effect in creating a whole new technique to do animation. This new technique of computer-aided graphics adds more realism to the movement in animations and also reduces production costs as it is a much faster method than the traditional stop-motion photography. The American studio of Pixar, a pioneer in computer animation, was, in co-operation with Disney, the first to release a completely computer-generated animated film, *Toy Story*, in 1995. (Hayward 2000: 14–15.) The trend towards computer animation has introduced the term "traditional animation" (usually restricted to 2D) as opposed to "computer animation" (3D) (Jones & Oliff 2007: 3).

Animated films were traditionally hand-drawn or stop-motion animated from early 1900s up until the 1980s when computer animation started to evolve. The trend has since pushed computer animated films strongly to the forefront, and there seems to be little reason to believe that the traditional 2D animation will ever regain its foothold as the two largest animation studios in Hollywood, Dreamworks and Disney, no longer make traditional animations for theatrical release, but, instead, are concentrating on computer animated films. Entertainment like visual effects movies, music videos and games are often seen as a reason for the change of what the audience wants to see on the screen. It is also often argued that computer animated films succeed because they have

good stories and characters; “they use the old formula of making great stories for kids with a wink at adults.” (Jones & Oliff 2007: 7, 13, 15–17).

The growth of animation in both quantity and quality during the last 20 years has given the genre increasing prestige. In 2001 the Animated Feature Film Award was added to the Oscars with the first one won by *Shrek* (2001), a completely computer animated film. (Beck 2005: ix, 249.) During the history of the Animated Feature Film Award, the division of different animation techniques among the 26 nominees has consisted of 15 computer animated films, 4 films with considerable computer animation, together with traditional animation, 5 completely traditionally animated films, and 2 mainly stop-motion animated films (Academy of Motion Picture Arts and Sciences 2009b). In order for a film to be eligible as an animated feature film it needs to have a running time of over 70 minutes with animation figuring at least 75% of the running time. The Oscar rules also define animation as a film done using the frame by frame technique for creating characters and movement. (Academy of Motion Picture Arts and Sciences 2009a.)

Along with many other prestigious awards, *The Curse of the Were-Rabbit* has won the Academy Award for Best Animated Feature Film in 2005, earning Nick Park his fourth Oscar (Wallace & Gromit – The Official Site 2010). It is also noteworthy that it was the first claymation film ever to win the award, and, quite surprisingly, given the domination of computer animations among the earlier award winners, it was competing for the award with another stop-motion animated film, *Tim Burton’s Corpse Bride* (2005) and a Japanese traditional animation *Howl’s Moving Castle* (2004) (Academy of Motion Picture Arts and Sciences 2009b). The classic animation techniques seem to be experiencing a renaissance.

1.4 *Wallace & Gromit*

All *Wallace & Gromit* animations use the stop-motion animation technique, which has basically existed already since the invention of the film itself. In fact, the *Wallace &*

Gromit films have even been credited for reviving the "retro" animation techniques which are sometimes also called claymation as the materials are most often clay-like (Knox 2005: 18). The objects in *Wallace & Gromit* are actually made out of plasticine which resembles clay but is easier to mould. This traditional animation technique creates a miniature world and gives the characters and objects an exceptionally tactile quality. (W&G: Featurette 4 2005c.) The three earlier short films, *A Grand Day Out* (1989), *The Wrong Trousers* (1993) and *A Close Shave* (1995), and the most recent short film, *A Matter of Loaf and Death* (2008), were created entirely with stop-motion animation, but this first full-length film, *The Curse of the Were-Rabbit* (2005), also used computer graphics in some of the more challenging scenes. Computer animation was used, for example, in scene 3, where rabbits are floating in the air. However, the clay look of the rabbits was retained by scanning an actual clay bunny to the computer. Due to this animation technique, the whole film took over five years to develop from the concept to the premiere. (W&G: Featurette 4 2005c.) With such a high amount of work dedicated to the look, the importance of the visual channels is sure to be significant.

The Curse of the Were-Rabbit differs from the previous films in that it concentrates more on Gromit. The creators have actually commented that this is now "Gromit's film", as the viewer experiences the adventure through Gromit's eyes (W&G: Featurette 4 2005c). As Wallace and Gromit are trying to brainwash captured rabbits out of their veg-ravaging behaviour by connecting their rabbit capturing device, the BunVac, to the brain altering device, the MindManipulation-omatic, Wallace gets a rabbit sucked onto his head and is infected with its desire for vegetables. Unaware of this himself Wallace runs riot as a giant rabbit at night-time. Gromit is the first to realise the true identity of the were-rabbit, and as Wallace starts to panic when the villain of the film, Victor, comes to hunt him down, Gromit is also the one who fights back and saves Wallace.[5] The importance of the visual channels is enhanced partly by the fact that the hero of the film cannot speak. Instead, Gromit communicates mainly with his eyebrows and facial expressions in general (W&G: Featurette 3 2005b). Gromit is often subtly commenting on the events of the film as his face expresses what the audience is thinking.

[5] More information on the plot can be found in Appendix 1 in the form of a numbered scene list. The characters of the film are introduced shortly in Appendix 2.

The Curse of the Were-Rabbit is very rich in humour: both visual and verbal humour can be found throughout the film even in the title and the opening sequence as well as the end credits. Also, all channels of communication are made use of in creating humour. In addition to witty dialogue, the miniature clay-world is full of humorous details like signs, posters and labels (see for example Picture 3 in 1.2). There are also many easily accessible visual jokes. For example, the vicar has a greenhouse with a car alarm complete with the peeping sound and the flashing lights (*The Curse of the Were-Rabbit* 2005: Scene 5). The film makes also good use of combining the visual and auditory channels. There is often carefully chosen background music which complements the visual action (W&G: Featurette 1 2005a). The most prominent types of verbal humour in *The Curse of the Were-Rabbit*, wordplay, soundplay, and allusions, are in this sense an integral part of the film.

Much of the humour of *Wallace & Gromit* is characteristically British which is naturally a challenge in translation. Due to the British setting, much of the written on-screen texts, for example, rely on cultural references in their humour. Unlike the four *Wallace & Gromit* short films, the full-length film *The Curse of the Were-Rabbit* is, however, not solely a British product although it was shot entirely in Britain. The British Aardman Animations decided to "go Hollywood" with the full-length film and collaborated with DreamWorks Animation which has contributed to the story, language and editing of the film. (Wallace & Gromit – The Official Site 2010.) The directors admit that they were nervous whether *Wallace & Gromit* would succeed as a full-length Hollywood feature film, but, luckily, the animations were never originally made to suit a particular audience or age group (W&G: Featurette 3 2005b). Also, the fact that the visual channels, for example, in the way Gromit communicates, play such an important role must have contributed to the international distribution of the film. However, considering the richness of the humour and the links to the audiovisual context, the tasks of the translators have most definitely been challenging.

2 VERBAL HUMOUR

In studying humour, one of the few facts that most scholars can agree on is that it is such a complex phenomenon that no straightforward all-inclusive definition can be given, although all definitions do contribute to our knowledge of it. Humour has been defined, in broad terms at least, since the times of the great philosophers like Aristotle as something essentially human, and it can also be regarded as an anthropological constant as humour in one way or another appears to be universal and common to all cultures (Critchley 2002: 25, 28). The notion of "humour in one way or another" is of the essence as the themes and mechanisms, and, especially, the occasions on which joking is appropriate quite naturally differ from one culture and society to another. As an element in most human communication, humour is also an object of study in many disciplines and, accordingly, the literature on humour is very abundant and diverse. During the last decade or two, studies of humour have also taken a turn to the interdisciplinary direction, which has mostly been motivated by the realisation that the fundamental question of "what is humour?" cannot be answered with one single approach as humour is definitely not a simple issue. (Palmer 1994: 1, 3–5.) The view in this study is that of linguistics and translation studies. Moreover, in this study, there is also the audiovisual aspect which is an important consideration in transferring humour.

Studying humour, like verbal humour of wordplay, soundplay or allusions, is also problematic as humour is essentially subjective: not everyone finds the same jokes funny. In order to study humour as objectively as possible, a theoretical framework of humour needs to be found. After a discussion on what humour is and how it can be identified, the types of verbal humour chosen as a focus in this study, that is wordplay, soundplay and allusions, are discussed and exemplified with subcategories each in its own section.

2.1 Defining Humour

In order to understand and, in particular, to identify potentially humorous instances for a study in translation, some main theories of humour will need to be discussed here first. Theories with an emphasis on the linguistic point of view are traditionally divided into three commonly accepted categories, which include:

- the incongruity (also called contrast),
- the superiority (also hostility, aggression, triumph, derision, disparagement), and
- the release (also sublimation, liberation, economy) theories.

The three theoretical approaches all focus on different aspects of humour: the incongruity theory is cognitive in nature, the superiority theory concentrates on the social dimension of humour, and the release theory is more concerned with psychoanalytical phenomena. These theories are not incompatible due to their different foci, but, in fact, they complement each other, and, for example, incongruity and superiority theories are often blended together. (Attardo 1994: 46–47, 49–50.)

The incongruity theories have to do with the structure of humour. In this respect they are close to structuralist linguistic theories: an instance is perceived incongruous when the arrangement of the constituent elements is incompatible with the expected pattern. (Attardo 1994: 48–49). In other words, the incongruity of these theories is based on some mismatch in a very broad sense. An example from *The Curse of the Were-Rabbit* illustrates well humour based on incongruity. Wallace and Gromit have just captured a normal rabbit from the garden of the Mulches. As they are about to take off with their van, Wallace raises his hand to his forehead to salute and says:

(17) Subject disarmed and neutralised.

(*The Curse of the Were-Rabbit* 2005: Scene 1).

The humour in the above example arises from the incongruity of the situation and the police and military jargon usually heard in action movies. After all, rabbits are neither literally armed nor neutralised, when they are simply captured with a sack. It is the

context the words are uttered in that makes it funny: the statement is displaced from its usual context of police and military jargon. However, it is important to note that very often in order for the incongruity of humour to work, there usually has to be social congruity; a shared social world is needed to create the incongruity between actuality and expectation, which can be seen, for example, in trying, and failing, to tell a joke in a foreign language (Critchley 2002: 4). If the viewer does not recognise Wallace's remark as usually belonging to a different context, the remark may just seem strange rather than funny.

The superiority theories concentrate more on the negative. More precisely, the superiority theories concern the social aspect of humour and laughing *at* somebody who is often referred to as the butt of the joke. This type of humour arises from an existing hierarchy and a sense of superiority as the name already suggests. (Attardo 1994: 49.) Ethnic humour, like the British laughing at the Irish, or the Finns laughing at the Swedes (and vice versa), is a classic example of humour based on feelings of superiority. It is sometimes also referred to as a feeling of "sudden glory" when you find another person ridiculous and laugh at their expense. However, humour in this sense can also contain self-mockery. (Critchley 2002: 3, 12, 14.) The humour in *Wallace & Gromit* is to a large extent based on stereotypical aspects of the British and the British way of life. In *The Curse of the Were-Rabbit* some of the characters are clearly upper-class, while most of the town folk are lower or middle-class people. The character of Lady Tottington with her upper-class lady of the manor accent is a source of this type of humour, in the form of misheard words, for example. Also her suitor Victor Quartermaine, a social climber, who uses expressions like "What ho!" and "What, what!", is at times very posh. (*The Curse of the Were-Rabbit* 2005: Scene 2.) For some theorists, for example Attardo (1994: 50) humour in this sense is also a social corrective as deviant behaviour can be corrected with the help of humour, and these theories are sometimes also labelled as aggressive theories emphasising the possible exclusiveness of humour.

The release theories explore more deeply the essence of humour. Particularly, they focus on humour as a psychoanalytical phenomenon. The release theories have largely

been influenced by Sigmund Freud and maintain that humour releases tensions and psychic energy, but that it can also release one from inhibitions. (Attardo 1994: 50.) In other words, humour can give rise to an essentially bodily response, for example, a smile or laughter, which involves a certain amount of loss of self-control. According to Freud, the energy discharged in laughter gives pleasure as it uses energy that would otherwise be used in repressing psychic activity. (Critchley 2002: 3, 7–8.) From a linguistic point of view, the release theory also accounts for the liberation from rules of language, which is typical, for instance, of punning (Attardo 1994: 50). This last category of humour theories emphasises the function or effect of humour (Schröter 2005: 59). The characters in *The Curse of the Were-Rabbit* often release their tensions by joking and funny name-calling. Wordplay and taking liberties with the rules of the language is also one of the main types of humour in the film. Giving pleasure and releasing tensions can, thus, be seen to be its main function.

In this study, the sources of humour have been used as a tool to grasp the most typical forms of humour in the material. *The Curse of the Were-Rabbit* is as a comedy, in general, giving viewers pleasure and releasing tensions. Joking is, in this way, also used by the characters in the film. Humour is more specifically created by taking liberties from the rules of language and by breaking expected social patterns with humour based on an incongruity. There is also humour based on stereotypes, especially of the British. After identifying potentially humorous instances in the source text, the following categories of verbal humour emerged as the most prominent ones: wordplay in the form of polysemy/homonymy, homophony and paronymy, soundplay in the form of alliteration and rhyming, and allusions in the form of pure allusions and allusive puns. The discussion with examples for each class will follow next.

2.2 Wordplay

Playing with words and their meanings is probably the most popular and noted type of verbal humour. Wordplay, or punning, is, in fact, the most studied subject in linguistic humour research (Attardo 1994: 46), and it is one of the most apparent types of humour

in *The Curse of the Were-Rabbit* as well. In literary terminology, a pun, whose use can be either serious or humorous, can be loosely defined as a play on words that are either identical or very similar in sound, but diverse in their meanings, or the use of a word which has two disparate meanings in a context where both of the meanings are equally relevant (Abrams 1999: 253). Basically, any semantically ambiguous use of formally similar words fits the definition.

In a translation context, wordplay needs to be examined even more closely in order to be able to study translation strategies. Delabastita (1996: 128) provides the following definition according to which wordplay includes:

> […] various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings.*[6]

Puns, indeed, contrast linguistic structures on the basis of their formal similarity. Delabastita (1996: 128–129) elaborates that, as textual phenomena, the structures can occur in the same portion of a text, or they may be in relation of contiguity and occur one after another. In consequence, the difference can be described as *vertical* and *horizontal* wordplay respectively. The difference relates to the trigger of the ambiguity: in horizontal wordplay the mere closeness of the components may suffice, but in vertical wordplay one of the components is absent and the trigger has to come from the context. These contexts can be verbal, referring to an expectation of grammatical well-formedness, or situational, referring to an expectation of thematic coherence. The situational contexts are especially crucial in audiovisual texts where the visual image often activates the secondary meaning. This kind of collaboration between the dialogue and the visual aspect in creating humour is, in this study, referred to as an instance of humour having a strong pictorial link.

[6] Original emphasis.

In line with the above definitions, Schröter (2005: 159) identified, in his study, three specific criteria for wordplay. Firstly, the context (and the cotext) has to permit more than one plausible interpretation. Secondly, there has to be an actual conflict of meanings instead of mere referential vagueness. Thirdly, the ambiguity has to be intended or at least believed to be intended. In studying comedies, the last point is not as relevant as the first two, but, in more general terms, intentionality is something that needs to be taken into account. After all, although the term wordplay itself might suggest otherwise, the production of humour is only one of its functions: wordplay can also add to the thematic coherence of the text, invite greater attention from the receivers, add persuasive force or discuss taboo themes in disguise (Delabastita 1996: 129–130). However, humour is the most common, sometimes even unavoidable function of wordplay and also the object of this study.

On the basis of the type of formal similarity, wordplay can further be divided into several categories. Following the categorisations of Schröter (2005: 164, 168) and Delabastita (1996: 128), the most typical forms of wordplay include:

- *polysemy* (play on a word that has acquired several meanings, for example by means of a metaphor),
- *homonymy* (play on words with different meanings that happen to have identical pronunciation and spellings),
- *homophony* (play on words with different meanings that have identical pronunciation but different spellings), and
- *paronymy* (play on words with different meanings that have similar but not identical pronunciation and spellings).

All the above classes of wordplay also appear in *The Curse of the Were-Rabbit.* An example of polysemy is included in the following remark to Wallace by an angry customer shoving a broken rabbit trap in his lap:

(18) If ya can’t deliver the goods,
maybe you should keep your traps shut.

(*The Curse of the Were-Rabbit* 2005: Scene 6).

The wordplay is based on the figurative meaning of keeping your “trap” (i.e. your mouth) shut and the literal meaning triggered by the visual image of a broken trap. The customer is clearly suggesting that Wallace had made an empty promise, but the situation is made humorous by the accompanying visual image which suggests the literal meaning of keeping the traps shut.

As the above definitions and the first wordplay example already suggest, polysemy and homonymy are two almost similar concepts and, therefore, sometimes difficult to differentiate. In the case of polysemy the play is based on one word, which has over a period of time acquired new meanings. In the case of homonymy the play is based on two separate words that have no etymological relationship, but just happen to have identical pronunciation and spellings. (Schröter 2005: 164.) An example of homonymy in the film is uttered by the vicar to Mr. Growbag who has a hunchback:

(19) I… I have a hunch this’ll be a night to remember.

(*The Curse of the Were-Rabbit* 2005: Scene 13).

The vicar is in a jolly mood as the night of the vegetable competition has finally arrived. He tries to make a joke, but unfortunately the recipient, who is also the butt of the joke, does not recognise or appreciate the play on homonymic words of having a *hunch* and a *hunchback*. From the point of view of the regular viewer, there is no difference in the way the humour is created in the above examples of punning with *trap* and *hunch*. Many researchers (see e.g. Gottlieb 1997) do not even discuss the difference, but instead regard the whole phenomenon of wordplay based on words with same forms but different meanings as homonymy. The difference is, after all, only in the etymological relationship, which in the case of polysemy is transparent, whereas in the case of homonymy opaque or nonexistent. (Schröter 2005: 168–169.)

Also in this study the focus will be on the external characteristics of puns and polysemy and homonymy are treated under a combined category. A more detailed categorisation would be of no additional value to this particular study. In a translation context, polysemes and homonyms tend to behave in the same way: they are very likely impossible to transfer directly from the source language to the target language expect in the case of an extremely fortunate coincidence (Schröter 2005: 170). In a study involving unrelated languages, like the English and Finnish languages, the difference between polysemy and homonymy becomes irrelevant.

While polysemy and homonymy are wordplay based on words with exactly identical forms in both pronunciation and spelling but different meanings, homophony is playing with words that only sound identical, but actually have different spellings and meanings (Schröter 2005: 168). In other words, homophony is more clearly playing with separate words. For example, due to two homophonic words, Wallace and Victor Quartermaine have a rather unfortunate misunderstanding when they first meet. Wallace has just been clearing rabbits from Lady Tottington's yard with his BunVac, a sucking device stuck to a rabbit hole. Unfortunately, Victor's hairpiece got sucked into the machine at a critical moment in his relationship with Lady Tottington. Victor comes to Wallace demanding his hairpiece, or toupee, back. He is trying to do this without Lady Tottington noticing it and so he lowers his voice speaking through his teeth:

(20) I want… Toupee, please.

(*The Curse of the Were-Rabbit* 2005: Scene 3).

Wallace, in his usual foolish but innocent way, mishears Victor and assumes he wants *to pay* for their services. This results in further misunderstandings and a rather lengthy discussion. The play on words is here based on the similar sound of two words, *toupee* and *to pay* which have very different meanings.

Homophony that is based on identical pronunciation also has a reverse type, homography which is based on the same spelling. More precisely, homography is a play

on words with different meanings and different pronunciation but identical spellings (Schröter 2005: 168). There are only two debatable homographs in *The Curse of the Were-Rabbit*, which is not surprising in an audiovisual context, where the humorous linguistic material is largely spoken. However, a close instance of homography does occur in *The Curse of the Were-Rabbit* as Gromit is in the greenhouse tending to his vegetable plants and listening to music. A record cover is shown with the initialism "P.E.A" (*The Curse of the Were-Rabbit* 2005: Scene 4) which can be read as the plant *pea* as well. Similarly, the buttons of the car radio spell out *mutt* (*The Curse of the Were-Rabbit* 2005: Scene 7). Both cases can be argued to have different meanings as the letters are the initials of words. Also, pronunciation differs as in the first instance the full stops indicate that the example is not pronounced as a word. The nature of these examples as homographs is not clear as they are not actual words, and, therefore, the spellings are not strictly identical.

While in the above types of wordplay, that is with polysemy, homonymy, homophony and homography, the words being played with are somehow identical with each other, also loosely similar words can be used to pun. Paronymy is the type that plays on words that are the most distinct among these categories of wordplay. Paronymy is based on two words that have somewhat similar but not identical pronunciation and spellings (Schröter 2005: 168). An example of this occurs in *The Curse of the Were-Rabbit* when Lady Tottington phones Wallace to ask him handle her terrible rabbit problem. Wallace has just attached his head to the MindManipulation-omatic which is hanging from the roof. He is rather impressed by getting a lady as his client and suddenly, at the middle of the phone conversation, he swings his fist in an affirmative gesture but hits the controls of the MindManipulation-omatic and ends up hurtling towards the roof along with the contraption. He shouts in the middle of a sentence:

(21) Wallace: …and we'll be with you in an… aargh!
Lady Tottington: In an hour? I can't wait an hour.

(*The Curse of the Were-Rabbit* 2005: Scene 2).

Lady Tottington has no idea what is happening at the other end of the phone and is simply inferring the meaning from Wallace's slurred word. The paronymy is here largely based on Lady Tottington's upper-class accent and the way she would pronounce the word *an hour*. In this context, the words sound similar and create a paronymic pun.

To conclude, punning is intended play with one or more words that bring about a conflict of meanings and in the particular context also have more than one interpretation. In an audiovisual context this can also be supported or created through the other channels of communication. Wordplay is always based on diverse meanings and a degree of formal similarity. Polysemy and homonymy are, in this study, treated as a combined category as they are both based on identical pronunciation and spelling. When the words being played with only contain identical pronunciation, the wordplay in question is homophony. When only the spellings are identical, the pun is a homograph. When the formal similarity is not identical, but only similar pronunciations and spellings are involved, the wordplay category is paronymy. However, the focus in this study is on the types that come most readily in question in an audiovisual context, that is polysemy/homonymy, homophony and paronymy. In addition to whole words and their meanings, also smaller units like mere sounds can be played with. This type of verbal humour is soundplay, which is the topic of the next section.

2.3 Soundplay

In an audiovisual context, verbal humour based on meanings, like wordplay, can be created as a solid collaboration or blend of the different channels of communication involved. Another type of play with linguistic form, that is soundplay, is most often only mediated through dialogue and only supported by the other channels. Most notable types of soundplay include alliteration and rhyming which are both based on the repetition of sounds. Alliteration involves the repetition of phonemes, vowels or consonants at the beginning of two or more lexical items that follow each other directly, or with only a small number of intervening items (Schröter 2005: 315). The name of

Wallace's brainwashing device the MindManipulation-omatic, where the sound [m] is repeated at the beginning of the two words of the compound noun, is an example of alliteration used in a made-up name.

Contrary to alliteration, rhyming is not based on making memorable and amusing beginnings to strings of words, but giving a rhythm to speech. A rhyme, on the other hand, consists of the repetition of the last stressed vowel and all sounds following it (Schröter 2005: 293). In the film, a rhyme is used when Wallace has just been woken up by a robot hand swaying a plate of cheese under his nose. The bed then tilts up and just before Wallace is dropped into the downstairs dining room through a hole in the floor at the foot of the bed, he shouts to Gromit:

(22) I'm in the mood for food!

(*The Curse of the Were-Rabbit* 2005: Scene 2).

Wallace raises his hands to the sound of his voice and the rhyming words *mood* and *food* are also stretched. As can be seen from the above examples, alliteration and rhyming differ from wordplay in that the semantic clashes are unimportant and the play with words is based merely on sound (Schröter 2005: 92, 294).

Soundplay is a simple tool to make speech attractive. Play on repeated sounds is especially appealing to children and very common in texts for child audiences, for instance, in nursery rhymes, as, after all, children themselves like to manipulate and experiment with language in playful ways as they are learning it (Crystal 1998: 164). Adults generally appreciate soundplay too, but for a language play to be really striking it should utilise the semantic aspect as well (Schröter 2005: 88). By combining soundplay with wordplay, the source text can cater for both the child and the adult audiences. Many theorists make a distinction between wordplay and soundplay although the distinction can often be problematic as there are grey zones (Delabastita 1997: 5). In this study, overlapping cases of wordplay and soundplay are assessed on the basis of the context. Clear cases of polysemy, homonymy, homophony and paronymy, which are

quite intricate forms of wordplay, are categorised as wordplay and never as soundplay even if they happen to manifest some form of soundplay as well.

The important difference between wordplay and soundplay is that in case of soundplay humour is created not so much because of *what* is said, but because of *how* it is said in that particular context. The category of soundplay in this study, thus, consists of pure soundplay only. This division to wordplay and soundplay is relatively simple, but there are also types of verbal humour that are actually based on the combination of elements, like the formal features of language and a cultural element at the same time. An example of this is an allusive pun, which will be dealt with next in a section on cultural humour, that is allusions.

2.4 Allusions

As was already pointed out, when a cultural element is involved in verbal humour, the type of humour in question is allusion. As a phenomenon of intertextuality, allusion has often been the topic of culturally oriented translation studies (see eg. Leppihalme 1994). In literary terminology an allusion is defined as *a passing reference* to a literary or historical person, place, or event, or to another literary work or a passage (Abrams 1999: 9). Leppihalme (1994: 9–10) has a more detailed definition for the purposes of translation theory, according to which allusions are:

> (a) brief borrowings […] of the words of another, in expectation of receiver recognition of either the meaning they have in the original […] context, or the meaning they are collectively thought to have as "culturally established collocations" […]; or as references, including a key-phrase, to other texts; or (b) as brief references, usually by name, to fictional or real-life persons, places, events etc. sufficiently removed from the world of the text to require an act of inference by the receiver before the meaning of the reference is understood.

Allusions can, thus, be brief borrowings or references which the author expects the reader to recognise and infer the meaning they originally had in their context or the one they are now establishing. According to Leppihalme (1994: 3, 9–10), some allusions develop into clichés or become lexicalised so that they are, in general, not necessarily linked to their original sources any longer. Allusions can be specialised and directed at only a minority of receivers as well. In order for the allusions to be noticed in the text, they need to be sufficiently removed from their current context, and they can appear either in an unaltered or altered form. Unaltered references are the allusions proper, whereas altered references usually contain also some form of wordplay. Leppihalme (1996: 199) elaborates that they have undergone lexical, grammatical or situational modification. In this study, the overlapping of punning and allusive wordplay is categorised under allusions as allusive wordplay due to the cultural element.

In the same way as wordplay and soundplay, allusions can have several different functions. These mechanisms are no subtypes of jokes or in any way restricted to humorous use. For example, characterisation and indication of interpersonal relationships can be achieved by means of allusions. They can also be used to make a work more attractive by involving the reader. By playing upon familiarity, allusions give the receivers intellectual joy in identifying them. Allusions can also be used more creatively to enrich a work and bring in new meanings and associations. (Leppihalme 1994: 7–8.) They may in this way be very important as they expand or enhance the subject of a work (Abrams 1999: 9). Still, humour is one of the most common functions of allusions, and the one this study is interested in.

Just like wordplay and soundplay above, allusions can be divided into subcategories on the basis of their formal features. Leppihalme (1994: 9) divides allusions into two groups according to the allusive element: allusions are either (a) key-phrase allusions or (b) proper-name allusions. *The Curse of the Were-Rabbit* exhibits both types. For example, when Victor Quartermaine is chasing Wallace, who has been transformed into a giant rabbit, and a clear shot presents itself, Victor says:

(23) Looks like the buck stops here.

(*The Curse of the Were-Rabbit* 2005: Scene 14).

This phrase refers to the sign US president Harry Truman had on his desk suggesting that he would not try *to pass the buck*, that is shift the blame onto anybody else. In current use the phrase "the buck stops here" means that someone is taking responsibility. (Rundell 2002: 174.) In *The Curse of the Were-Rabbit* the phrase is in an unaltered form, but there is also some wordplay involved as polysemy as *buck* is also a male rabbit which in this situation is literally almost caught and, consequently, stopped.

Along with key-phrase allusions like the one above, *The Curse of the Were-Rabbit* also has some proper-name allusions. For example, Wallace's bookshelf is full of books whose titles are altered with references to cheese, Wallace's great passion:

(24) THE HUNT FOR RED LEICESTER

(*The Curse of the Were-Rabbit* 2005: Scene 2).

The above book title is an allusion to a Tom Clancy novel *The Hunt for Red October* (1984) and a film by the same name (1990). The name of the book on Wallace's bookshelf involves a pun as *October* has been replaced with a type of cheese. However, as has already been established above, categorising overlapping punning and allusive cases is, in this study, based on the division to linguistic and cultural humour, and, therefore, these cases are not categorised as pure wordplay but under allusions as allusive wordplay.

In addition to allusions modified in a funny way, also many humorous pure allusions with no wordplay appear in *The Curse of the Were-Rabbit.* For example, after the end credits the following text appears:

(25) WE WOULD LIKE TO STRESS
THAT NO ANIMALS WERE HARMED
DURING THE MAKING OF THIS MOTION PICTURE

(*The Curse of the Were-Rabbit* 2005: Scene 16).

The statement is of course an allusion to the common custom in the film industry to assure the viewers that the film was made in an ethically proper way. Humane happens to be what Anti-Pesto is all about. What is humorous about this instance, is the fact that one of the rabbits, which have been floating among the end credits the whole time, actually hits its head to the text and falls off the screen screaming. The allusion is in an unaltered form, no wordplay is involved and the humour is created by the context of clay animation and the bunny that gets hurt at the last minute.

As the examples of verbal humour from *The Curse of the Were-Rabbit* show, grey areas do exist between the subcategories, and the identification of humour is no simple matter as the appreciation of a particular instance as humour depends on the language and/or culture in question. As has already been stated, at least some shared knowledge is often required to appreciate humour. One of the tasks of the translator is, therefore, to anticipate what background knowledge the audience of the translated version has. In the case of a family film, in addition to entertaining adults, a pleasant experience needs to be secured for the child audiences too. Particularly in an audiovisual context, as information often, indeed, relies on other channels as well, the translator has to pay careful attention to the relationship of the verbal and the visual in order to avoid under- and over-translations (Oittinen 2004: 56, 125). Moreover, in a film where several channels of communication are used simultaneously, the translation of humour is a significant challenge due to the specific constraints of subtitling and dubbing. The next chapter will discuss in more detail the special characteristics of audiovisual translation.

3 AUDIOVISUAL TRANSLATION

Audiovisual translation mainly refers to the translation of television programmes and films, but nowadays it also encompasses other fields like opera and theatre translation as well as website, software and video game translation. The focus in this chapter will be on subtitling and dubbing of films which are the two best-known and most widespread forms of audiovisual translation (Baker & Hochel 1998: 74). They are also the ones that are of concern to this study. However, other forms of audiovisual translation relating to films, like voice-over, will be discussed briefly as well. The first section introduces both the emergence and the diversity of audiovisual translation. The following two sections, 3.2 and 3.3, are centred on the nature and constraints of subtitling and dubbing. Also some conventions in these two main modes of audiovisual translation are introduced in 3.4. Finally, attitudes towards subtitling and dubbing and the specific situation of Finland are discussed in section 3.5.

Characteristic of all audiovisual translation is the need to consider the co-operation of the multiple channels of communication. Audiovisual translation was in the first studies of the field, before the popularisation of the television, referred to with a narrow term of *film translation.* Very soon the term *language transfer* was introduced, but as it was heavily focusing on the verbal content, a new term, *audiovisual translation,* which also encompasses images and sounds, was adopted. However, some still prefer the term *versioning* instead of referring to dubbing and subtitling as actual translation. Most recently, terms like *screen translation* and *multimedia translation* have been introduced to cover all the different products distributed via a screen. (Gambier 2003: 171.) However, in this study the most common term, *audiovisual translation,* will be used to emphasise the polysemiotic aspect of subtitling and dubbing.

3.1 Forms of Audiovisual Translation

In relation to all translation, the history of audiovisual translation is relatively short. During the early days of the cinema, screen translation was not an issue as the few

intertitles accompanying silent films could fairly easily be replaced with target language ones. When the first sound films came in the 1920s, the producers and distributors were suddenly faced with a considerable translation problem because, already then, export provided a large share of the profits for the film studios. At first some attempts were made by producing several versions of the same film in different languages, but soon, in most parts of the world, subtitling and dubbing emerged as the most prominent methods of audiovisual translation. (Schröter 2005: 4.) The introduction of sound complicated translation of films, and the choice between visual and oral was born.

This choice is also the main difference between the two dominating modes of audiovisual translation. Subtitles are an abbreviated written version of the original soundtrack, projected on the screen, whereas dubbing is achieved by replacing it with a synchronized alternate dialogue (Zatlin 2005: 123–124.) Subtitling is, thus, visual, while dubbing is oral. Other forms of audiovisual translation do exist, but they are much less common than the two dominant ones and also used only in very specific contexts, such as live broadcasts. They are all also in a way related to subtitling or dubbing, and, for example, a voice-over could also be called half-dubbing, while some other related forms of audiovisual translation include consecutive and simultaneous interpreting, narration and free commentary (Baker & Hochel 1998: 75; Gambier 2003: 173–174). In Finland, subtitling is clearly the leading mode, whereas dubbing is reserved for material directed also at illiterate children. Also, other modes are used, but much less, and in different contexts from subtitling and dubbing. For example, voice-over is employed mainly in documentaries.

In terms of the preferred form of audiovisual translation, the world can be, in fact, divided approximately into four blocks. Firstly, there are the *source-language countries* (usually the English-speaking countries) where only few films are imported in other languages than English, and the imported films tend to be subtitled and regarded as “art” films, aimed at a cultured audience. Secondly, there are the *dubbing countries* (mainly the German-, Italian-, Spanish- and French-speaking countries) where almost

everything is dubbed.[7] Then there are the *voice-over countries* (like Russia and Poland), which have not opted for dubbing due to the higher costs, but, instead, mostly use one narrator/interpreter over the original soundtrack which still remains somewhat audible in the background. Lastly, there are the *subtitling countries* (like Finland and the Scandinavian countries) which mainly consist of small speech communities. (Gottlieb 1998: 245.) This division is naturally never absolute, and, as has already been briefly mentioned, one or two modes can dominate television and films, while some of the others are reserved for more restricted, specific contexts. Irrespective of the chosen mode, the visual aspect needs to be taken into account in all audiovisual translation.

3.2 Audiovisual Translation & Pictorial Links

In audiovisual translation the translator has to simultaneously deal with several channels of communication of which Gottlieb (1998: 245) identifies four:

- the verbal auditory channel (dialogue, background voices, lyrics),
- the non-verbal auditory channel (music, natural sound, sound effects),
- the verbal visual channel (superimposed titles, written signs on the screen), and
- the non-verbal visual channel (picture composition and flow).

The main difference of the two polysemiotic modes of translation lies in the way the channels are used: subtitling involves a shift from the verbal auditory (or spoken) channel to the verbal visual (or written) channel, whereas in dubbing, the channel used remains the same, that is, the verbal auditory channel. In terms of the semantic load, subtitling involves a shift of balance as well, whereas dubbing maintains the original audiovisual balance of the channels. (Gottlieb 1998: 245). Dubbing could thus be seen as more faithful than subtitling in reconstructing the polysemiotic whole of the original.

When verbal and visual elements are presented simultaneously, they can relate to each other in different ways. Firstly, the narrative can progress mainly with the help of the visual or the verbal, with the emphasis on one or the other. Secondly, the relationship type can consist of the collaboration of the verbal and the visual. Thirdly, the verbal

[7] In practice, 87% of EU-citizens are watching “talking” television (Kantele 2003).

and the visual can blend in two different ways: the blend of the verbal and the visual can act as a metanarrative or as a paradox. (Herkman 1998: 59.) When the visual and verbal channels work together, they can support each other or blend in a way of telling two more or less different stories. From the point of view of the translator, the visual element can be both an aid and a constraint, even at the same time. On the one hand, pictures can help the translator choose the most accurate translation from several semantically different alternatives, but, on the other hand, they can set strict limits to the translation by presenting a great deal of specific information relating to the original text. The translator has to take into account to the relationship of the verbal and the visual especially in order to avoid under- and over-translations. (Oittinen 2004: 56, 125.) In case of humour, providing too little or too much information is very likely to ruin the joke.

The relationship of the visual and the verbal can be taken into account, for example, by marking each instance of humour in the film as having a strong, weak or non-existent link to the visual channels. The pictorial link is strong in cases where the visual and verbal collaborate or blend in creating verbal humour. In the case of a weak link, the one or the other has only a supporting role in terms of creating humour. The link is nonexistent when humour relies mainly on verbal elements. However, it should be noted again that the categorisation is not clear-cut but a matter of degree: for example, some instances having a strong pictorial link are more so than others. The pictorial links of verbal humour in *The Curse of the Were-Rabbit* are in line with Schröter (2005: 366) who showed in his study that the link of language play to the pictorial information in films could generally not be shown to be strong. Therefore, the starting point of the analysis in this study is that the pictorial link would be primarily weak. The several channels of communication pose many constraints which are characteristic of audiovisual translation. Next, the specific constraints of subtitling and dubbing as translation in an audiovisual context will be discussed in more detail.

3.3 Constraints of Subtitling & Dubbing

The constraints of subtitling and dubbing derive mainly from the channels of communication. As a product of a translation process, subtitles consist of text added onto the screen and appearing simultaneously with the original picture and soundtrack. Subtitles usually consist of no more than one or two lines with an average maximum length of 35 characters. The lines are usually at the bottom and centred (in films and nowadays also DVDs) or aligned to the left side of the picture (on television)[8]. (Gottlieb 1998: 245; Hartama 2007: 194.) Dubbing, on the other hand, results in a voice track replacing the original speech and non-verbal sounds like sighs of the actors. The new voice track is also aiming at following the timing, phrasing, and lip-movements of the original (Baker & Hochel 1998: 74–75; Tiihonen 2007: 180). Subtitling is, thus, additive in nature, as the original dialogue remains in the subtitled film. Dubbing, on the other hand, uses voice replacement. Both have their own characteristics and constraints challenging the translator.

As modes of translation, subtitling and dubbing use two different channels of communication, but the constraints they pose on the translator are surprisingly similar. The main constraints that apply to both subtitling and dubbing are synchronisation and the need for reduction, although many scholars see these two constraints as essential only in one mode. For example, Zatlin (2005: 144) assigns synchronisation essentially to dubbing and reduction only to subtitling. Accordingly, she divides the modes according to these constraints to forms requiring abbreviation (subtitling) and forms requiring synchronisation (dubbing).

The need for reduction is indeed more clearly evident in subtitling. Conciseness in subtitling is fundamentally motivated by two factors. Firstly, the viewers have all the other communicative channels at their disposal, and they can supplement the subtitles with information from the other audiovisual channels. Secondly, speech, especially

[8] The long tradition of left-alignment can be expected to disappear slowly as wide screen television sets are becoming more and more common. This trend towards centring is already visible on DVDs. (Hartama 2007: 194.)

spontaneous speech and even script-based dialogue, inherently contain much redundancy which in writing is left out. (Gottlieb 1998: 247.) In other words, information that is clearly evident from the visual image or the dialogue, particularly its stress and intonation, can be left out if necessary. For example, if an angry face is shown and shouting is heard, there is no need to include curse words into the translation. Also, repetition and addressing others by name, for instance, are characteristic of speech and can be left out of the subtitles. The mode and its additive nature, together with the shift from the spoken original to the written translation, demand reduction, or in more positive terms, condensing and selection.

The amount of reduction depends on the time and space available for subtitles. As the original dialogue tends to be faster than the reading speed of the viewer, condensing is inevitable (Hartama 2007: 192). As a consequence, the focus in subtitling needs to be on the speech act, and intentions and effects are much more important than the individual lexical items of the original dialogue (Gottlieb 1998: 247). The subtitles need to convey important information for the plot and, thus, unessential information as well as details visible on the screen and knowledge the viewer has gained previously must be omitted. Subtitles should also be comprehensible in one reading and consist of logical entities. In a way, the information of subtitles is incomplete and imperfect until they are on the screen with the picture at exactly the right time and stay there long enough. (Vertanen 2007: 150–154.)

Subtitles are a representation of spoken dialogue, and they can thus be seen as a mixture of speech and writing. Although they are in a written format and have features of written language, they often also try to create the image of spoken language. Spoken and written language differ greatly both stylistically and structurally. In subtitling written texts usually have a higher lexical density as well as a simpler sentence structure. The shift from spoken to written language also affects text cohesion. Cohesive elements play an important role in text comprehension, but in subtitling they are often omitted due to the need for reduction and because content-wise they are unimportant. However, the selection should be done carefully as it can lead to a text which is difficult for the audience to process. After all, films and television programmes rely on oral

dialogue, and in subtitling, the integration of text and film and the shift in communication channels can easily disrupt the meaning. (Linde & Kay 1999: 26, 27, 30, 34.)

Synchronisation in audiovisual translation can also be seen to constrain subtitling, although it is more readily assigned to dubbing. The constraint of reduction also applies to dubbing somewhat differently from subtitling. Example 26 from the end of the first scene of *The Curse of the Were-Rabbit*, where Mrs. Mulch is still cursing after the rabbit when Wallace and Gromit have captured it from her garden, illustrates the redundancy and condensation:[9]

(26) ST: Aye. And I hope they give them pests what's coming to them and all.

SUB: Toivottavasti antavat
tihulaisille huutia.
[Hopefully they give the pests a beating.]

DUB: Just niin. Toivon totisesti, että ne tihulaiset saa ansionsa mukaan.
[That's right. I sure hope the pests get what they deserve.]

(*The Curse of the Were-Rabbit* 2005: Scene 1).

The example illustrates well, how long the source text (67 characters) is in comparison to the subtitled version (44 characters), which is clearly the shortest one of the three. The expressions ("aye", "and" and "and all") belonging to spoken language have been left out completely from the subtitles. The length of the dubbed translation is not as strict as the line can be altered to some extent to fit the available time by adjusting the pace of speech in acting.

The time of the original piece of dialogue determines the time available for both subtitling and dubbing, but in dubbing there is also the need for lip synchronisation.

[9] The first line of the example is the sound track or the source text (ST), the second line is the subtitled version divided on two lines when necessary (SUB), and the third one shows the dubbed translation for comparison (DUB).

There cannot be a silence when a character is seen talking, and neither can there be talking when the character is seen to have a closed mouth. The tolerance for asynchrony of speech with lip movements and body language in general varies between audiences (Zabalbeascoa 1996: 245). For example, the Italians have been found to be more tolerant than the Americans (Gambier 2003: 173). It is, perhaps, safe to assume that in a traditionally subtitling country, such as Finland, the tolerance for asynchrony would be very low and, thus, lip synchronisation would have stricter restrictions than in a dubbing country.

However, lip synchronisation is not that difficult a constraint for the translator as one might first assume. Lip synchronisation is only of concern when the speaker's face and lip movements are visible on the screen, and, even then, not all sounds have to be matched. It is most important to match the sounds where the mouth is closed. (Baker & Hochel 1998: 75.) In English these sounds include, for example, plosives like [p], [b], [t], [d], [k] and [g]. In the example (Example 26) above, the mouth of Mrs. Mulch is visible from the word *I* onwards. Also, her huge nose which has a noticeable mole and her shaking hands and shoulders take some attention away from her lip movements. Usually, the viewer is hardly ever solely looking at the mouths of characters either (Tiihonen 2007: 179). Example 27 below illustrates lip synchronisation which has an effect on translation. The town folk are at an emergency meeting in the church after a night of vegetable carnage, and Wallace has just proposed a solution for capturing the giant rabbit with a big trap. After a short awkward silence an old man, sitting beside him, says excitedly:

(27) ST: By Jove. He's… He's got it!

SUB: Jeskamandeera, hän keksi sen!
[Heavens, he's got it!]

DUB: No jo on. Siis siinähän se!
[Oh my. That's it!]

(*The Curse of the Were-Rabbit* 2005: Scene 6).

The very British saying “By Jove” was originally used instead of the blasphemous “By God”, but nowadays it is usually used only jokingly or as a reference to older times (Quinion 2001). The Finnish word *jeskamandeera* [astonishing] used in the subtitle is a word of astonishment from archaic “kitchen” Finnish (“kyökkisuomi”), which was largely influenced by the Swedish language and not even regarded as Finnish (Kauhanen 2005). The translator of the dubbed version has not been able to replace the original with anything similar as the original phrase “By Jove” is so short and pronounced quite dramatically with clearly visible rounded vowels. Instead the dubbed version has a more neutral and current saying of astonishment “No jo on.” [Oh my.] maintaining lip synchronisation with the vowels.

Lip-synchronisation in dubbing animations differs from dubbing live action films. Particularly in the case of animation, lip synchronisation in dubbing is largely determined by the accuracy of the animation technique and the accuracy of the original lip-synchronisation. Advanced animation techniques have introduced many possibilities, but also a higher demand for quality in dubbing animations. (Tiihonen 2007: 172, 175.) Technological advances have not been applied to dubbing yet, but some are anticipating it as dubbing could take advantage of digital technology by improving lip synchrony through manipulation of the original image (Gambier 2003: 181). However, there are also some normative restrictions that still might prevent any manipulation (Zabalbeascoa 1996: 254). In the case of *Wallace & Gromit*, stop-motion animation with plasticine models, the demand for lip synchronisation is relatively high. Picture 4 below presents the main character Wallace together with the heroine of *The Curse of the Were-Rabbit*, Lady Tottington.

Picture 4. Lip animation of Wallace and Lady Tottington
(*The Curse of the Were-Rabbit* 2005: Scene 9).

As the picture above shows, the mouths of the characters are more realistic than simple lines sometimes used in animations. *The Curse of the Were-Rabbit* is somewhat more refined in terms of the animation and its characters than the earlier *Wallace & Gromit* films. For example, the more sophisticated, upper class characters of the film, like Lady Tottington here, have actually lips, while the main character Wallace does not. Wallace only has a tongue and teeth, but Lady Tottington also has bright red lips. More moving parts means more accurate and often even more exaggerated lip synchronisation for the original. Also, the characters tend to have very big mouths which dominate their facial expressions.

Other aspects of synchronisation in dubbing include the body language of the characters and different background noises, which may obstruct the lines. Apart from the length and timing of the lines, these can also affect their word order, sentence structure and articulation. Moreover, animations often have really exaggerated gestures. (Tiihonen 2007: 176.) It is thus important that the translation does not clash with the gestures and facial expressions of the characters (Baker & Hochel 1998: 76). In addition to suiting the lip movements and the gestures of the characters, the lines also need to sound

natural when spoken, and it is also an asset if they are easily pronounceable for the dubbing actors (Tiihonen 2007: 175). Synchronisation in dubbing is, thus, a more complex constraint than in subtitling.

Reduction is also applied to dubbing, but a little differently from subtitling. As in the case of subtitling, it is equally essential in dubbing to convey important information for the plot. However, the constraint of reduction is not as strict or unavoidable in dubbing as in subtitling. It is not as much due to the characteristics of the mode, but instead depends more on the languages in question. In dubbing from English to Finnish, between two structurally very different languages, reduction is more of a constraint than the case might be with two closely related languages. Finnish is, after all, a highly agglutinative language, where words may become very long with the affixes, while in English words tend to be shorter and inflection fairly minimal. Below is an example from *The Curse of the Were-Rabbit* to illustrate the lengthening of Finnish words with suffixes:

(28) ST: Let them grow big and strong under Thy loving care.

SUB: Anna heidän kasvaa isoiksi ja
vahvoiksi rakastavassa huomassasi.
[Let them grow big and strong in your loving care.]

DUB: Kasvakoon heistä suuria ja vahvoja valvovan silmäsi alla.
[Let them grow big and strong under your watchful eye.]

(*The Curse of the Were-Rabbit* 2005: Scene 5).

The above line is a part of the vicar's blessing to his vegetables. The English preposition *under* is in Finnish turned into an inessive case ending (-ssa), which needs to be added separately to each word. The latter word *care* also takes the possessive suffix (-si) corresponding to the English *Thy*. The number of suffixes in this example is still pretty modest as Finnish words can take even more. The word *huomassasi* is much longer than the original *care*, and the translator of the dubbed version has, in fact, opted

for another phrase *valvovan silmäsi alla* [under your watchful eye] resulting in a shorter last word that does not need a number of suffixes in this case.

So far the emergence and essential characteristics of audiovisual translation have been discussed. The use of several channels of communication and the chosen mode, that is subtitling or dubbing, result in certain constraints the translator needs to take into account. The basic constraints of synchronisation and the need for reduction have been shown to apply to both modes. Also the languages in question can increase the degree of constraint they pose. Next, some conventions in the actual working procedures of subtitling and dubbing are discussed briefly before moving on to a summary of common attitudes towards the two modes.

3.4 Conventions in Subtitling & Dubbing

In the processes of subtitling and dubbing, the procedures may differ greatly depending on the broadcasting company. However, there are still some common conventions in Finland. These include, for example, conventions designed to facilitate easy reading of subtitles: dashes are used to indicate different speakers, narrator's speech can be italicised, and uppercase letters and centring are often also used together for subtitling written on-screen text (Vertanen 2007: 154–156). Some of these conventions are also used in *The Curse of the Were-Rabbit.* As the following example of subtitling the speech of multiple characters shows:

(29) - Mikä katastrofi.
[- What a catastrophe.]
- Puutarhani on pilalla.
[- My garden is ruined.]

- Täysi hävitys.
[- Total destruction.]
- Missä oli Anti-Pesto kun kaivattiin?
[- Where was Anti-Pesto, when they were needed?]

(*The Curse of the Were-Rabbit* 2005: Scene 6).

The example is taken from a scene of a crowd of disappointed customers lamenting the destruction to their vegetables. A dash and a space are used in front of the speech of each person. Additionally, the sentences of different persons are on rows of their own, and they are divided into different subtitles in such a way that a maximum of two characters speak in one subtitle. However, here a comma has been left out before the conjunctive *kun* [when], which is sometimes done to save space. Otherwise punctuation usually follows the rules of standard language. How the conventions are applied may vary, but in the material for this study, this is how it was chosen to be done.

Working procedures also vary concerning spotting, that is the timing of the subtitles. Spotting can be done by a specialised spotter before or after the translation is completed, or it can be done by the translators themselves. In the case of DVDs, international cue setups, based on one language, are commonly used as a basis for subtitles in several other languages. (Hartama 2007: 195.) In practice, this means that most DVD-subtitlers have a ready-made framework to which their translation has to fit. This form of "pivot subtitling" is generally regarded undesirable as errors, unwanted segmentation and features of other languages get easily transferred in the process (Gottlieb 1998: 248). For example, when the timing and the length of each subtitle is decided beforehand, uncharacteristic word orders are easily transferred or sometimes even imposed on the target language version.

The subtitles on the DVD release of *The Curse of the Were-Rabbit* are adaptations of the subtitles of the cinema release (Hartama 2008). This means that originally the translator of the subtitled version, Marko Hartama, only had one line of forty characters available for the Finnish subtitles as films in Finland generally have bilingual (Finnish and Swedish) subtitles simultaneously on the screen in the cinema. This is, thus, an additional constraint for the translator as the segmentation of the subtitles needs to apply to two different languages. This convention may, however, also be an advantage as there are two translators collaborating on problematic cases. (Hartama 2007: 188–190, 192.) As Hartama was the Finnish, first translator, it can also be assumed that he has had the main responsibility in condensing the original and segmenting the translation, instead of being forced to follow the setup of another language.

In addition to the company and country, working procedures also vary according to the market and the programme or film. In the case of dubbing in Finland, where the market is rather small, the translator is usually involved in the whole process and often also directs the dubbing which is very much team work. The nature of the film or programme and its budget determine the number of dubbing actors and the number of their roles. (Tiihonen 2007: 172–173, 181.) In *The Curse of the Were-Rabbit* the translator of the dubbed version, Annamari Metsävainio, was the director, one of the dubbing actors and also involved in the editing of the dubbed version. The number of actors in this specific dubbing production is quite high, twenty actors in all. Among them, there are also quite a few well-known actors and dubbing actors, for example Veikko Honkanen (e.g. Eeyore in *Winnie the Pooh* films, also a classic advertisement voice and actor in *Salatut elämät*[10]), Aarre Karén (e.g. Rabbit in *Winnie the Pooh* films, several *Uuno Turhapuro*[11] films, also in *Salatut elämät*), Maija-Liisa Peuhu (numerous dubbing roles from *Dumbo* to *Avatar*, also in *Salatut elämät*), Antti Pääkkönen (e.g. voices of Mickey Mouse, Bugs Bunny and Bob the Builder), Tom Pöysti (e.g. *Peter No Tail* and *Karlsson on the Roof*) and Heikki Sankari (e.g. Puss in Boots in *Shrek* films). However, only the latter has a leading role (Victor Quartermaine) in this film.

As it has already been established above, subtitling and dubbing share many constraints although they use different channels of communication. In Gottlieb's (1998: 245) terms, subtitling uses the verbal visual channel, whereas dubbing uses the verbal auditory channel. This is the main difference between these two modes of audiovisual translation, which is of the utmost importance to the translator and should also be taken into account when studying subtitling and dubbing. The change in subtitling, which involves a shift from the spoken channel to the written channel, is, in a sense, more dramatic than in dubbing, which maintains the original audiovisual balance. In the following section, this chapter is closed with a discussion of common attitudes towards subtitling and dubbing.

[10] *Salatut elämät* is the number one modern Finnish soap opera.
[11] *Uuno Turhapuro* is a classic Finnish comedy film series.

3.5 Attitudes towards Subtitling & Dubbing

Of the different forms of audiovisual translation, the two most common, subtitling and dubbing, are constantly compared with each other by scholars as well as professionals and consumers. Preferences for the one or the other are strong at both personal and national levels (Zatlin 2005: 125). One controversial issue, especially among scholars of audiovisual translation, is "the contract of illusion", according to which the viewers willingly suspend their disbelief in order to be able to enjoy a film (Pedersen 2007: 46). For example, viewers might easily recognise unrealistic settings and stories, but they choose to ignore them to get more pleasure. There is some disagreement among scholars, whether the contract of illusion also applies to watching a translated, that is most often a subtitled or dubbed, film. Some argue that when the subtitles are in line and well synchronized with the original dialogue, an illusion of the understanding of the foreign language is created in the viewer (Vertanen 2007: 151). Still there are others who feel very strongly against this claim. According to them, due to the different channel, the viewer will always be aware of reading a translation, and the translator cannot create a contract of illusion with the subtitled version (Hartama 2007: 188).

Moreover, the same argument of the impossibility of creating the illusion is sometimes presented of dubbing as well. The visual image and, especially, the possible non-matching mouth movements still remind the viewer of the foreign origin and even of the foreign language (Baker & Hochel 1998: 76). For example, in cinemas in Germany, *Saving Private Ryan* (1998) which depicted the invasion of Normandy in World War II with American soldiers killing and dying entirely in German, there was a discrepancy some viewers could not accept (Aittokoski 2001). In consequence, Gambier (2003:181) poses the question of why we should be afraid of changing the image of the film. He points out aptly that even though viewers might accept their deafness, they are more reluctant to admit their blindness. Indeed, the question, whether a subtitled or dubbed film can convey the same impression as the original does not belong to translation studies proper but, instead, it is more a question for the psychologists (Gottlieb 1998: 245).

Subtitling is most often criticised with arguments against its additive nature. It is said that subtitles block the view too much, and they pass by too quickly for, for example, beginning readers. The simultaneous intake of the subtitles and the visual image can be distracting. Some argue even against being forced to listening to foreign languages. (Zatlin 2005: 125.) The shift from the spoken channel to the written one also results in a very different reception process from the original (Gottlieb 1998: 245).

However, there is one major aspect in favour of subtitling over dubbing: the costs. Dubbing is in fact some 15 times more expensive than subtitling when compared according to the average cost per hour in Europe (Baker & Hochel 1998: 75). Subtitling is also favoured for its honesty and authenticity as it allows the viewers to hear the original voices and enjoy the voice quality and intonation of the original actors. (Zatlin 2005: 126; Gottlieb 1998: 245). In other words, subtitling offers the viewers both the source and the target text.

Also some of the major aspects in favour of subtitling originate in its additive nature. Subtitling is seen to have educational value as listening training in a foreign language (Zatlin 2005: 126). This educational aspect together with making people read has inspired some to refer to the decision to subtitle television programmes in Finland as “a cultural act”. However, subtitles which are closer to spoken than written language have sometimes been blamed for the deterioration of language skills and slowing down of the general reading speed. (Kantele 2003.) To clarify the points discussed above the advantages and disadvantages of subtitling have been summarised into Figure 1 below.

ADVANTAGES	DISADVANTAGES
• authentic acting • honest • less expensive • educational value • forces to read	• blocks the view • too quick for beginning readers • reception differs from original • distracts from visual • forces to listen to foreign language • language skills deteriorate • reading speed deteriorates

Figure 1. Attitudes to subtitling

Some of the points for and against subtitling mentioned above are concrete and valid for most subtitling. For example, you cannot deny that the original acting is an advantage. However, some also have to do with the quality of the subtitles which naturally differs from one translator and company to another. Some subtitles may indeed have educational value, whereas some may deteriorate the reading speed and language skills of viewers. Some of the points above, like the one about forcing to listen to foreign languages, are also simply based on impressions and matters of opinion.

Just like the attitudes to subtitling vary, so do those to dubbing. Dubbing is most often favoured over subtitling as it uses the same communicative channel as the original, which provides a more homogenous discourse in sensory terms. It is also as a mode of audiovisual translation seen to require less textual reduction than subtitling. The higher cost of dubbing is sometimes also turned into an advantage by emphasising the more professional level of the business and the well established methods of post-synchronisation. (Baker & Hochel 1998: 75.) However, there is nothing inherent in subtitling that would prevent it from being professional business as well, and in some countries it already is that. Similarly, there are some countries with poor dubbing praxis, so there is nothing inherent in dubbing either that would make it automatically more professional.

Some features of dubbing are twofold. Although dubbing has the advantage of not requiring high literacy, it still excludes certain categories of people, for example tourists and other visitors, who might not understand the local language well enough (Baker &

Hochel 1998: 75). By providing two languages at the same time, subtitled films and television programmes may thus attract a wider audience. As dubbing uses voice replacement and removes the source text from the viewers completely, it opens up a possibility for manipulation and censorship (Zatlin 2005: 126). Whether possible manipulation is an advantage or a disadvantage would naturally depend on the point of view. From the point of view of the audience it can certainly be seen as a major disadvantage. The loss of authenticity and the loss of the possibility to listen to the foreign language are also disadvantages to dubbing from the point of view of the viewer. The constraint of lip synchronisation is also often seen as a major disadvantage in creating an illusion of the original. (Baker & Hochel 1998: 75.) The advantages and disadvantages of dubbing have been summarised into Figure 2 below.

ADVANTAGES	DISADVANTAGES
• homogenous discourse • professionalised • less reduction • literacy not required	• more expensive & laborious • impossibility of illusion • enables censorship • loss of authenticity • deprives of listening to foreign languages • excludes certain people

Figure 2. Attitudes to dubbing

Again, some of the advantages and disadvantages presented in literature on audiovisual translation are concrete in dubbing, but some of the points made are also matters of opinion and dependent on the point of view. Some points can also vary according to the country, company and individual translator. As can be seen from Figure 1 and Figure 2 above, advantages and disadvantages can be found in both subtitling and dubbing. However, none of the scholars referred to above explicitly consider one or the other to be better suited for a specific genre or material to be translated. The only opinion made clear is the undeniable fact that dubbing is better suited for programmes and films aimed at small children.

The choice between the two methods is nowadays largely determined by audience habits: viewers in traditionally dubbing countries favour dubbing, and those in traditionally subtitling countries find it difficult to enjoy a dubbed film. In the past, the choice between subtitling and dubbing was made on the basis of a rather complex range of factors, and no one factor on its own could account for the local preferences. The deciding factors included the cost of the method, the availability of relevant technology, the standard of literacy, general interest in foreign languages, the degree of cultural openness and the strength of the local film industry to provide quality dubbing. (Baker & Hochel 1998: 75.) As Finland forms only a small market, the choice to favour subtitling over dubbing which is now reserved for only certain types of programmes (usually television advertisements, children's programmes and films), seems natural[12].

Nevertheless, the traditional debate of subtitling vs. dubbing is becoming obsolete and irrelevant, given that current technology allows for flexible solutions. In fact, it has already become the norm to offer the viewers both dubbed and subtitled versions on DVDs, especially of animations and other family films. (Gambier 2003: 173.) The distributors of DVDs are seeking broad international markets and are ready to invest in several different versions. In consequence, DVDs usually have intralingual subtitles also in the same language as the original for, for example, the hearing impaired, and interlingual subtitles in several different languages in addition to some dubbed versions. The variety of options naturally varies by country. (Zatlin 2005: 124.) *The Curse of the Were-Rabbit* DVD that has been used as the material of this study has soundtracks and subtitles in Finnish, Swedish, Icelandic and English. It is notable that there are different subtitles for the actual subtitled versions and the dubbed versions, in case subtitling is needed for written on-screen texts in the dubbed version as well.

This chapter has discussed the characteristics of audiovisual translation and especially the constraints of subtitling and dubbing. The main constraints that apply to more or less both are synchronisation and reduction, but the translator also needs to consider the functioning of the multiple channels of communication. Verbal humour is one

[12] However, it has been claimed that the choice to subtitle was made in the Finnish national public service broadcasting company YLE with only the casting vote of the chairperson (Kantele 2003).

significant challenge in translation as it, indeed, is often based on linguistic or cultural issues or both at the same time. In this sense it can be a challenge in both modes, in subtitling as well as dubbing. The aim of this study is, particularly, to see how much creativity is involved in the different modes of audiovisual translation. The next chapter will discuss the specific question of translating humour as well as retention and re-creation as translation strategies.

4 TRANSLATION OF HUMOUR

Verbal humour has been above described to be a challenge in translation first and foremost as it is based on linguistic or cultural issues or sometimes even both at the same time, but there is also another complicating factor, namely its subjectivity. According to Vandaele (2002: 150, 169), translation of humour is very demanding also due to the fact that the comprehension of humour and the production of it are two distinct skills. A sensitive decoder of humour is not necessarily a talented producer of it. Additionally, as has already been stated, the appreciation of humour varies, not only from one culture to another, but also individually. Moreover, the production of humour is claimed to be something that cannot be taught or learnt, but instead it is more of an inborn talent. In addition to the skills of identifying humour in the source text and re-creating it in the target text, the translator also needs to control the possibly overwhelming effects of humour on themselves to remain analytic in their work. (Vandaele 2002: 150.) For example, if the translator finds something especially funny, they might be more inclined to retain it literally. Similarly, although the translator might not appreciate the source text humour, an attempt at reproduction still needs to be made just like in the case where the translator appreciates it. To sum up, firstly, the translator needs to recognise an instance of humour, and, secondly, they have to remain as objective as possible and resist getting side tracked by their own preferences in order to be able to produce relevant source text humour in the translation.

In the case of English and Finnish, which are relevant for this study, both languages recognize and practise wordplay, soundplay and allusions, the most prominent types of humour in *The Curse of the Were-Rabbit.* The building material is there, but some types of verbal humour are less common in Finnish than in English, which is mostly due to linguistic reasons. For example, English language has a high proportion of monosyllabic words, few declensions and conjugations, and the meanings of words tend to be rather unspecific (Delabastita 1996: 131, 133). Finnish words, in turn, do not easily move from one word class to another, and there are obligatory case endings and other suffixes. This results in polysyllabic and long words, which may hinder certain types of wordplay. Polysemy, on the other hand, is fairly common also in Finnish, and it is largely relied on

for wordplay. Allusive wordplay also seems to be on the increase in Finnish, especially in advertisements. (Leppihalme 1996: 212.)

Before moving on to the analysis itself, this chapter discusses the relevant aspects of translating humour and the translation strategies which can be applied for the analysis of the target texts. The first section introduces briefly the debate about the translatability of humour. Also, the concept and understandings of translation and equivalence are briefly discussed in that context. The second section gives a more detailed description and interpretation of Holmes' division of translation strategies into retention and re-creation.

4.1 Translatability of Humour

The capacity to be transferred from one language to another without radical change is referred to as translatability which naturally depends on the target language and the translation culture existing within it (Pym & Horst 1998: 273, 276). There is a long-standing debate on the translatability of humour, and many are of the opinion that humour is fundamentally untranslatable. Some humour theorists even define certain types of humour, wordplay for example, with the help of its ability to defy translation (Delabastita 1997: 9–10). The untranslatability claims of humour are mainly based on the fact that language play in its meta-linguistic nature directs attention to the language itself. When language play is to be translated from any given language to another, the whole situation might be different in terms of both cultural and linguistic material. Supporters of this view are using linguistic arguments, especially, when discussing the translation (i.e. the untranslatability) of wordplay, and it is generally held that the target language cannot provide the type of specific building material required to create an exact equivalent of the original pun *in the same way.* This source language-oriented view, claiming that humour is untranslatable, is based on an essentially narrow, too narrow, understanding of translation in general terms. (Schröter 2005: 97–100.)

There are several studies, however, that speak against the untranslatability of verbal humour. Instead of accepting outright untranslatability of wordplay, for instance,

translators do come up with a variety of translation solutions. Extensive international exchange of comedies also suggests that some humour may, in fact, be almost universal or, at least, not limited to one culture. If the function of a pun within a given text and the function of that particular text in general are taken into account, the approach is more target language-oriented. This places various strategies at the translator's disposal. (Schröter 2005: 61, 99, 101.) Consequently, translations can, in general, be regarded facts of the target culture: a target text is a translation when it is accepted as one (Toury 1995: 26). The relationship between a source and a target text that allows the latter to be considered a translation of the former is traditionally called translation equivalence (Kenny 1998: 77). This relationship depends naturally on the culture and norms in question (Toury 1995: 61). When translatability is, in this way, viewed more pragmatically as a cline rather than an absolute, much more can be revealed about the phenomenon of humour translation (Schröter 2005: 102).

The answer to the question on the translatability of humour, thus, depends on the view of translation and equivalence. Nonetheless, when humorous material is chosen to be translated, it is generally agreed that humour should be translated as humour, especially if it is significant in its context. In the case of insignificant or unintended instances, on the other hand, the translator is usually expected to do the original author a favour and preferably remove the humour. Sometimes translators do this already unconsciously by choosing contextually most appropriate readings for any ambiguities of the original. (Delabastita 1996: 133–134.) There is no doubt that the verbal humour in a comedy, like *The Curse of the Were-Rabbit*, is an essential stylistic device, and it should be created in translation as well.

Scholars, who do not see humour as untranslatable, do, however, agree that translation of humour is problematic. One of the reasons is indeed that language play often exploits the form of the source language. It is unlikely that *both* the form and the meaning can be transferred into another language, as linguistic signs are essentially arbitrary, which, at the same time, enables wordplay and makes it an obstacle to translation. If humour is both language-specific and culture-specific, the task of the translator is even more challenging. Moreover, in a semiotically complex text, such as the audiovisual context

of a film, humour is often also based on the interplay of the different channels of information. The visual or auditory channels may be drawn upon to make the humour work by supporting it or, at least, making it more noticeable. The more complex an instance of language play is, the less likely it is that the same combination of elements would have the same effect in another language. However, a complex language play in the source text need not be replaced with an equally complex one in the target language, because, in principle, a simple play can fulfil the same role as an intricate one. (Schröter 2005: 104–105.) This is especially true in an audiovisual context, where the other channels can support the humour also in the translation.

In addition to linguistic challenges, also cultural aspects of humour are a challenge in translation. Cultural humour will, in fact, often need to be completely rewritten in translation. On the one hand, source culture references may be unfamiliar to the target culture audience; on the other hand, target culture references in a source culture context might be too puzzling. Both target culture norms and expectations need to be taken into account, but, most importantly with culture-specific humour, the translator has to anticipate the possible background knowledge of the audience. At times, creative compensations will no doubt have to be sought to fulfil the function. Also, omission will occasionally be a legitimate strategy as well. (Leppihalme 1996: 214.)

The replacing of one type of humour with another one and substantial modifications of complex material are exactly what the present study is interested in. Scholars have noted that translators are quite often afraid of moving away from the source text and replacing the humour with something completely different that works well in the target language (Chiaro 1992: 85). They might even abandon their best solution in favour of a more minimalist strategy due to the fact that their work is open to criticism (Zabalbeascoa 1996: 249). The dilemma between loss and adaptation is especially puzzling to those source-oriented, faithful translators, although often the only way to be faithful to the source text (its playfulness) is to be unfaithful to it (particularly to its form) (Delabastita 1996: 135). The degree of creativity in translation solutions of verbal humour in subtitling and dubbing is interesting in this respect as, in addition to the different channels of communication (spoken vs. written), the two modes are different also in that

the subtitled version presents the viewers both the source text and the target text simultaneously. In order to analyse, how much creativity is involved in the different modes of audiovisual translation, the translation strategies are in this study divided into two broad main categories, retention and re-creation, which will be discussed next.

4.2 Retention & Re-creation

There are four basic concepts underlying the strategies of retention and re-creation. In a discussion on translatability, Holmes (1988: 47–48) argued that the choices of the translator range on two different axes: primarily on the axis of *exoticizing* versus *naturalizing* and, secondarily, on the axis of *historicizing* versus *modernizing.* The basic dichotomy presented by Holmes (1988: 47–48) shows that when a translation is mainly exoticizing and historicizing, the emphasis is on *retention*, whereas when a translation is mainly naturalizing and modernizing, the emphasis is on *re-creation*. The first choice between exoticizing and naturalizing means the amount of cultural adaptation, while the second one is referring to accentuating or fading the time period the original work is set in. Figure 3 below shows Holmes' diagram of retention and re-creation.

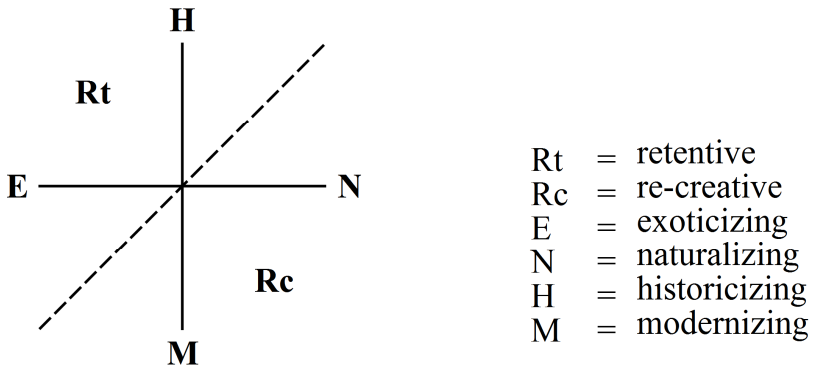


Figure 3. Retention & re-creation (Holmes 1988: 49).

As the figure of a sliding scale illustrates, there cannot be any clear-cut distinction between a retentive or re-creative translation strategy: no translation is entirely one or the other, but, instead, the strategy is a matter of degree.

In practice, the choices of translators also vary: strategies are at one point retentive and at another re-creative and almost never throughout a translation purely one or the other. Holmes (1988: 49) noted that when he was studying poems there was a tendency towards retention of the socio-cultural situation the source text existed in. He also noted an opposing tendency towards re-creation in the linguistic context the source text was set in and the literary intertext, the array of other texts the source text was linked with in its literary tradition. In other words, the translators tended to overall historicize and exoticize their translations with regard to the source country. The expressive means of the source language, on the other hand, were modernized and naturalized into fluent target language. Also, in terms of literary traditions the source text tended to be more or less modernized and naturalized. The individual choices reflect the complexity of the activity of translation. (Holmes 1988: 47–50.) However, on a global level of the entire text one can usually determine a dominant strategy.

It should be noted that retention and re-creation are the means to an aim and not the aim itself. This is already evident in the varying strategies and lack of purely retentive or re-creative translations in reality. According to Holmes (1988: 47, 50), the translator's target is to shift the source text on all three abovementioned levels (socio-cultural situation, linguistic context and literary intertext) using retentive and re-creative translation strategies and at the same time produce an acceptable translation, that is, a text in its own right in the target language. The activity can be described as a game with two basic rules: firstly, there is a criterion of minimum matching or fit, which means that the target text is actually considered a translation of the original, and secondly, there is a poetic criterion, which refers to the target text being the same text type as the original. The second rule of the game entails a demand of unity or homogeneity in that the target text needs to be a coherent textual whole. Thus, the translator must in this game map out a general strategy of choosing between retentive and re-creative possibilities in order to create an illusion of unity. (Holmes 1988: 47, 50.)

There are some ambiguities regarding Holmes' theory of retention and re-creation. This is probably mainly due to the fact that the terminology is only vaguely and briefly discussed in a posthumously published collection of essays and papers presented over

the time period of about fifteen years (van den Broeck 1988: 1). However, Holmes (1988: 43) did state that his terms "might be roughly equated with Eugene A. Nida's 'formal-equivalence translation' and 'dynamic-equivalence translation'". Nida's strategies are indeed similarly based on exoticising and naturalising. Formal-equivalence translation is source-oriented, whereas dynamic-equivalence translation aims at the naturalness of expression in its new context (Nida 1964: 129, 134).

Both concept pairs, Nida's formal-equivalence (source-oriented) and dynamic-equivalence (target-oriented) and Holmes' retentive (exoticising and historicising) and re-creative (naturalising and modernising) translation strategies, can be partly equated with one of the most renowned theories in translation studies, Schleiermacher's (1813) theory on foreignizing and domesticating translation strategies. Schleiermacher explained the choice of the translator in terms of moving either the author of the source text home or the reader of the target text abroad: foreignizing essentially means leaving the original author in peace and moving the reader towards them, whereas domesticating translation involves moving the author towards the reader (Venuti 1995: 19–20). In other words, the translator has to decide on the degree of illusion, that is whether the target text should read like a translation or whether it should read like an original of the target culture.

In addition to elaborating the largely cultural aspect of exoticising/foreignizing versus naturalising/domesticating translation, Holmes' reference to Nida also sheds some more light on the linguistic aspect already present in the terms: retention and re-creation. In addition to the cultural aspect, in the case of formal equivalence attention is given to the message in terms of form and content, while, in the case of dynamic equivalence, the focus is on the receptor response (Nida 1964: 129, 136). The general idea is that if formal equivalence in translation is not possible or desirable, dynamic equivalence, a similar effect, is what a translator might opt for (Schröter 2005: 108). The change of humour category is in this study seen as the decisive factor between retentive and re-creative translation strategies. The analysis is based on whether the translator has managed to preserve the specific type of verbal humour or whether they have chosen to use another type of humour to make the translation more fluent. The focus is, thus, on

the retention and re-creation *of humour*. Anything else, like complete omissions or likely losses of humour, are discussed separately from these two translation strategies presented by Holmes.

Thus, the translation strategies in this study include retention and re-creation as well as omission/loss and addition as in audiovisual translation some humour is bound to be impossible to transfer and some humour might, therefore, be added to compensate. The object of study being verbal humour, retention and re-creation are applied in more general terms with the help of Holmes' (1988: 43) reference to Nida. In this study, the type of humour is of essence in order to determine the amount of creativity in the translation. Therefore, in order for a translation strategy to be seen as re-creation, the target language humour has to have a different device from the original but still basically fulfil the same function. Accordingly, for a translation strategy to be seen as retention, exactly the same type of verbal humour needs to be found in the target text. In other words, with retentive strategies the translator attempts to stay as close to the source text as possible, and re-creative strategies offer the translator, thus, more freedom. The following example shows a retentive and a re-creative translation strategy in use in translating an allusive book title:

(30) ST: THE OBSERVER'S BOOK OF MONSTERS

SUB: SUURI HIRVIÖKIRJA
[THE GREAT MONSTER BOOK]

DUB: Havaintoja hirviöistä.
[Observations of monsters.]

(*The Curse of the Were-Rabbit* 2005: Scene 10).

The source text allusion is to the renowned Observer's Book series, and it has a weak pictorial link provided by the book cover. The subtitle is an example of a retentive translation strategy as it is referring to a popular way of naming non-fiction books in Finnish with the construction *suuri …-kirja* [the great book of …]. The dubbed version spoken by one of the characters, Victor, is seen to be re-creative as instead of an

allusion it has soundplay in the form of alliteration. Retention and re-creation as translation strategies apply to transferred humour. Untransferred humour is, in this study, analysed under the strategy of omission on the basis of two similar possibilities: a completely ignored instance is categorised as purposefully omitted, while translation with no or unsuccessfully transferred humour is deemed likely to be lost. There is also a strategy of addition for humour that can only be found in the target text.

5 TRANSLATION OF VERBAL HUMOUR IN *THE CURSE OF THE WERE-RABBIT*

The hypothesis in this study was that the re-creative strategy would be used more frequently in translating verbal humour in *The Curse of the Were-Rabbit* in the dubbed translation than in the subtitled version as dubbing allows for more creativity than subtitling due to their different characteristics as modes of audiovisual translation. In order to prove the hypothesis correct, three categories of verbal humour, the most typical ones for *The Curse of the Were-Rabbit*, wordplay, soundplay and allusions, were identified from the original dialogue and the written on-screen texts of the film and both the subtitled and dubbed Finnish translations. The analysis was carried out on the identified instances of different types of verbal humour, whose pictorial links had been assessed, by rating the translation strategies used in the subtitled and dubbed Finnish versions as retention, re-creation or omission/loss of humour. The Finnish versions were then studied again in order to find also instances of added humour.

The translations transferring humour were analysed on the basis of how verbal humour was transferred from the source text to the target text. The strategies were analysed according to Holmes' theory (1988) as either retention or re-creation of verbal humour. The line between retentive and re-creative translation strategies was in this study seen to be the change of humour category: for a translation to be seen as retention of humour, the same type of verbal humour needed to be found in the target text, whereas in order for a translation strategy to be seen as re-creation, it had to be humorous by using a different device from the original. Untransferred humour was analysed in light of two possibilities: a completely ignored instance was categorised as purposefully omitted, while translation with no or unsuccessfully transferred humour was deemed lost.

The analysis was carried out by focusing on the impact the change of the mode had on the translation, that is taking into account the constraints of subtitling and dubbing as well. Although subtitling and dubbing share the main constraints of synchronisation and reduction, in practice the constraining characteristics of audiovisual translation apply to the two modes somewhat differently. In synchronisation the time of the original dialogue determines the time available for both the subtitled and dubbed translation.

However, in dubbing there is also the need for lip synchronisation. In subtitling, the shift from the spoken original to the written translation makes the need for reduction more pressing than in dubbing. The main difference between the two modes of audiovisual translation is, thus, the different channels of communication used.

Furthermore, in an audiovisual context the translator has to deal with several (auditory and visual) channels of communication simultaneously. In this study, the relationship of the visual and the verbal was taken into account as in Schröter (2005): the link between the visual and the verbal was defined as strong, weak or non-existent. The link was seen to be strong when the visual and verbal collaborated and weak when the other had only a supporting role. From the point of view of the translator, the visual element can be both an aid and a constraint, even at the same time. On the one hand, simultaneously offered visual information can help the translator choose the most appropriate translation and make the humour work in the target language as well. On the other hand, visual channels can set strict limits to the translation by presenting a great deal of information relating to the original text, sometimes even blending, in creating humour.

5.1 Main Findings

The three categories of verbal humour are an integral part of *The Curse of the Were-Rabbit* and should, therefore, be respected in translation. The two translators transferred original humour by either retaining the type or making use of another one of the most typical types in re-creating humour. Both also added some wordplay, soundplay and allusions to places where the source text had no humour at all. Original verbal humour could not always be transferred with the help of the three most typical categories, and, instead of omission, at times other means of creating verbal humour were used as well. The most typical category of verbal humour in the film was allusions in the form of pure allusions and allusive puns. Wordplay in the form of polysemy/homonymy, homophony and paronymy was the second largest category, and soundplay in the form of alliteration and rhyming the smallest one. The pie charts below (Figure 4) illustrate

side by side the share of these different types of verbal humour in the source text, the subtitled Finnish translation and the dubbed Finnish version.

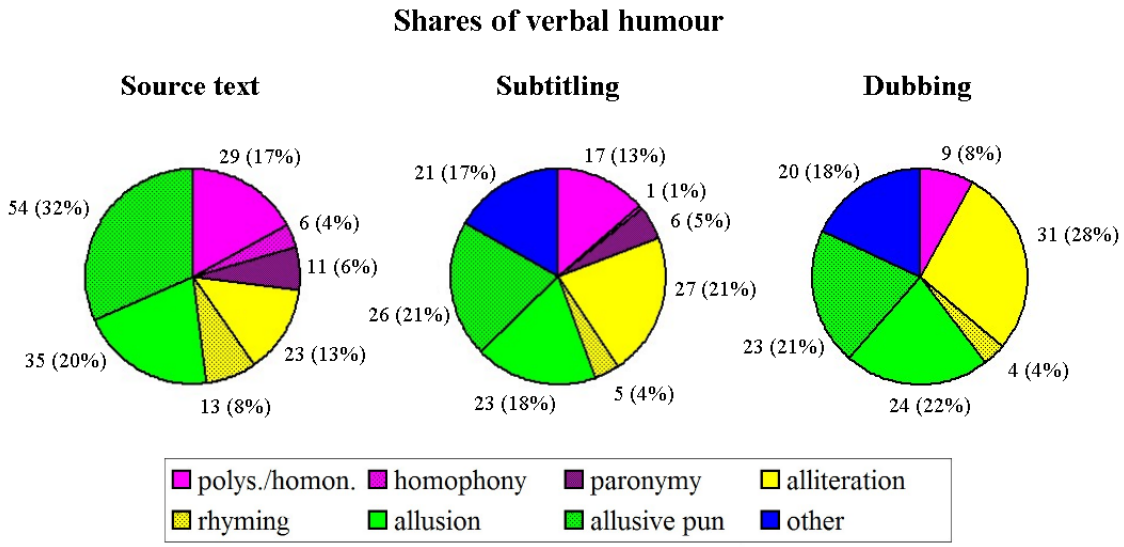


Figure 4. Verbal humour in the source text and the subtitled and dubbed Finnish versions of *The Curse of the Were-Rabbit*

Although the translators had clearly recognised the most typical types of verbal humour in *The Curse of the Were-Rabbit*, the film presents itself to the audiences of the source text and the two separate target texts somewhat differently at least in terms of the most prominent types of verbal humour. For example, the audience of the dubbed Finnish version might be more likely to mention soundplay before wordplay, if it were asked what the humour of *Wallace & Gromit* is like. Moreover, the audiences of the source text and the subtitled Finnish version might be more likely to mention wordplay than that of the dubbed version. However, allusions, which clearly form the most typical verbal humour category in the source text, are dominating both translations as well.

Naturally, not all source text humour could be transferred to the target texts, but overall the translators of the Finnish versions were able to transfer clearly over half of source text humour. The pie charts of the subtitled and dubbed versions in Figure 4 above actually consist of 126 and 111 instances of verbal humour respectively, as they include all humour of the target texts, that is retained, re-created and added humour, while the

source text consisted of 171 instances. The number of transferred humour, that is retained and re-created humour together, consisted in the subtitled version of 116 instances, out of which 74 cases were retained and 42 re-created. This means that in percentages as much as 68% of the original humour was transferred in subtitling. In the dubbed version, the number of retained and re-created humour was a little lower, namely 98 instances, out of which 63 were retained and 35 re-created. In dubbing, the transferred humour amounts to 57% of the source text humour, which is still more than half of the original humour. Accordingly, the number of completely omitted or likely lost humour was 55 instances (32%) in the subtitled version and 73 instances (43%) in the dubbed version. Below are pie charts (Figure 5), illustrating the overall use of the translation strategies in the subtitled and dubbed Finnish versions of *The Curse of the Were-Rabbit*.

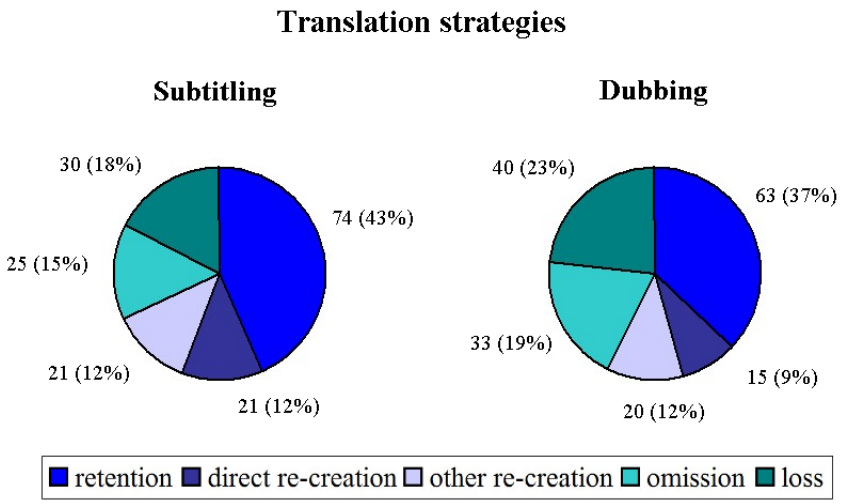


Figure 5. Translation strategies in the subtitled and dubbed Finnish versions of *The Curse of the Were-Rabbit*

In subtitling, retention was clearly the most frequently used translation strategy, whereas in dubbing complete omission and likely loss, that is untransfer of humour, exceeds both retentive and re-creative strategies of transferring humour. By the side of the dominating retentive translation strategy, the subtitled version has balanced omission and re-creation. In the dubbed version, retention actually comes second to complete omission and loss of humour, and re-creation in any form is clearly the least

utilised strategy. That is to say re-creation was overall the least utilised strategy in both dubbing and subtitling. The most frequently used strategy in subtitling was retention, while in dubbing most source text humour had actually been lost or completely omitted. All in all, the subtitled version had retained as well as re-created more than the dubbed version.

There was a clear tendency in both subtitling and dubbing to re-create using one of the already typical types of verbal humour of the source text. Moreover, especially in the subtitled version this tendency was taken as far as to the level of the subcategories in the case of wordplay and allusions. However, in both Finnish versions, the single most dominant type of re-creation throughout all verbal humour categories was in fact this kind of "direct re-creation" between the most prominent types of verbal humour. Presumably, according to the underlying principle of translating the style of narrative texts, both translators had recognised the most dominant stylistic devices of the source text humour and also made use of them when an instance of verbal humour could not be retained faithfully as such in their translations. Other means, like slang words, dialectal language, idioms and figurative language, were also used to re-create humour. The following section 5.2 discusses retention, while section 5.3 is devoted to these different kinds of re-creation, both direct and other means.

Overall, retention was found to be favoured over re-creation in transferring verbal humour in both subtitling and dubbing of *The Curse of the Were-Rabbit* into Finnish. Moreover, both versions had completely omitted or simply lost more humour than they had re-created. However, if the results are examined more closely, re-creation was in fact favoured over retention in some subcategories of verbal humour. The table below illustrates the detailed overall results on translation strategies used in the subtitled Finnish version.

Table 2. Translation strategies in subtitling *The Curse of the Were-Rabbit*

Type\translation strategy	transferred			untransferred		TOTAL
	retained	re-created		lost	omitted	
		direct	other			
WORDPLAY	**13**	**9**	**8**	**12**	**4**	**46**
Polysemy/Homonymy	11	4	5	8	1	29
Homophony	0	3	0	1	2	6
Paronymy	2	2	3	3	1	11
SOUNDPLAY	**18**	**4**	**8**	**4**	**2**	**36**
Alliteration	14	1	6	2	0	23
Rhyming	4	3	2	2	2	13
ALLUSIONS	**43**	**8**	**5**	**14**	**19**	**89**
Pure allusion	21	4	2	6	2	35
Allusive pun	22	4	3	8	17	54
TOTAL	**74**	**21**	**21**	**30**	**25**	**171**

The overall dominant translation strategy for verbal humour in the subtitled version was retention, which was used in 74 cases out of the total 171 instances of verbal humour. Loss or total omission of verbal humour occurred in 55 instances and re-creation, which was the least utilised strategy, occurred in 42 instances of verbal humour. However, in translating homophony, paronymy and rhyming, re-creation was used more than retention, and in translating the two latter even more than loss or complete omission. No homophonic puns were retained in subtitling, which is most likely due to linguistic differences as homophony is much rarer in Finnish than in English, and, consequently, only paronymy and rhyming are notable in re-creation dominating over retention. However, the differences in numbers in these categories are small in comparison to other types of verbal humour. Also, the effect of re-creation in these categories is relatively small for the whole film.

The overall numbers partly support the hypothesis of this study as re-creation of humour was, at least, the most uncommon strategy in subtitling. However, if the results are examined more closely, re-creation was in fact a more common strategy than retention in some subcategories of humour also in the subtitled version. This was most clearly evident in the categories of homophony and paronymy which play with differing

pronunciations and spellings. However, this is also quite natural when the target language in question is Finnish, where there exists almost a one-to-one correspondence between letters and sounds. Retention without changing the meaning drastically, and, consequently, possibly altering the plot, might have been simply impossible with this kind of wordplay. Retention dominates in the translation of alliteration as well, but in the case of rhymes the strategies occur quite evenly. Most pure allusions are also retained, but allusive puns are mostly lost or completely omitted. The difference between the two subcategories of allusions is no surprise as the latter presents the translator with a double challenge: both linguistic and cultural material are used to create humour. Also the high number of allusive material must have affected the decision to omit so many instances of allusive puns.

The most common translation strategy in the dubbed Finnish version of *The Curse of the Were-Rabbit* was, somewhat surprisingly, the loss or complete omission of verbal humour. Out of the total 171 instances of verbal humour, altogether 73 cases, which is almost 43% of the total, could not be transferred into Finnish at all. However, retention was overall found to be favoured over re-creation also in dubbing: in transferring humour, the dubbed version utilised retention in 63 cases and re-creation in 35 instances. The table below illustrates the corresponding detailed results on translation strategies used in the dubbed Finnish version.

Table 3. Translation strategies in dubbing *The Curse of the Were-Rabbit*

Type\translation strategy	transferred			untransferred		TOTAL
	retained	re-created		lost	omitted	
		direct	other			
WORDPLAY	**5**	**5**	**13**	**18**	**5**	**46**
Polysemy/Homonymy	5	4	6	13	1	29
Homophony	0	1	1	2	2	6
Paronymy	0	0	6	3	2	11
SOUNDPLAY	**17**	**4**	**4**	**6**	**5**	**36**
Alliteration	14	0	1	5	3	23
Rhyming	3	4	3	1	2	13
ALLUSIONS	**41**	**6**	**3**	**16**	**23**	**89**
Pure allusion	21	4	2	6	2	35
Allusive pun	20	2	1	10	21	54
TOTAL	**63**	**15**	**20**	**40**	**33**	**171**

Overall, the most utilised strategy in dubbing was clearly the loss or complete omission. If the results are again examined more closely, re-creation was in fact favoured over both retention and the loss or complete omission in translating paronymy and rhyming. In terms of transferred humour only, re-creation dominated retention in translating polysemy/homonymy and homophony as well. The numbers may again seem small, but in percentages the shares appear more significant: 34% of polysemy/homonymy, 33% of homophony, 55% of paronymy and 54% rhyming were re-created. No homophonic puns were retained in dubbing either, and also paronymy was transferred only via re-creation. Most notably the dubbed version re-created much polysemy/homonymy, while the subtitled version had retained the most.

Nevertheless, and contrary to the hypothesis, retention was overall more dominant than re-creation in transferring verbal humour also in the dubbed version: out of all srategies, retention was used in 63 cases (37%), whereas re-creation featured only in 35 instances (20%) of verbal humour. However, on the level of subcategories, re-creation was still more common than retention in connection with some types of verbal humour. In the category of wordplay re-creation dominated over retention throughout. Retention was used only in translating polysemy and homonymy, and, even then, the strategy occurred

only 5 times out of the total original 46 instances of wordplay. Only 18 cases were re-created, and the rest, 23 instances of wordplay, were lost or completely omitted in translation. Alliteration was in the dubbed version mostly retained, while rhyming was most often re-created, just as in subtitling. Pure allusions were also mainly retained, and, just as in the subtitled version, most allusive puns were lost or completely omitted as might be expected.

As can be seen from the two tables, translation strategies in the subtitled and dubbed versions were generally in line with each other in the case of soundplay and allusions. Both versions had retained clearly over half of alliteration. Translation strategies in the case of rhyming were more evenly spread although re-creation was the most used strategy in both versions. Pure allusions were mostly retained with a clear difference in numbers in both subtitling and dubbing. Allusive wordplay was, instead, mostly lost or completely omitted in both versions, although the difference in numbers is smaller in the subtitled version. Above all, wordplay proved to be the most interesting one in terms of different strategies as the subtitled version was able to transfer much more wordplay than the dubbed version. In fact, no homophony or paronymy at all was retained in the dubbed version, and much of the wordplay was lost in dubbing. For some reason the translators took differing stances on the translation of verbal humour in the form of wordplay.

Although both translations transferred over half of the verbal humour of the source text, the share of omitted humour was surprisingly significant as well. Overall, both translators were able to transfer a great deal of the verbal humour of *The Curse of the Were-Rabbit* into the translations with the help of either retention or re-creation of humour. Altogether nearly 68% of the verbal humour was transferred in subtitling and approximately 57% in dubbing. Accordingly, the percentages of lost or completely omitted humour were approximately 32% and 43% respectively. The substantial share of lost or completely omitted humour might be explained by the fact that English and Finnish languages are unrelated and structurally far apart. It may have also been due to the fact that when comparing the strategies used in transferring humour, retention was in fact more dominant than re-creation in both subtitling and dubbing. In other words,

retention is evidently a useful strategy, and, thus, the substantial loss of humour must also be due to other factors besides the languages in question. For instance, norms of audiovisual translation in Finland must have been an important factor. In what follows, the translation strategies will be discussed in more detail.

5.2 Retention of Verbal Humour

The criterion for differentiating re-creation from retention was in this study based on the characteristic categories of verbal humour. Retention focuses essentially on formal equivalence by trying to stay as close to the source text as possible. In consequence, retentive translation strategies also reveal the foreign origin of the source text by, in a manner of speaking, leaving the author in peace and moving the reader towards them (Venuti 1995: 19). Therefore, in order for the translation to be categorised as retention, the type of verbal humour must remain the same. In other words, an instance of rhyming translated as rhyming is clearly the retention of humour, whereas rhyming translated with alliteration, for instance, is already the re-creation of humour. Here is an example of rhyming with no pictorial link. Towards the end of the film Victor is already losing his mind in trying to hunt down Wallace who is now known to be the were-rabbit. At one point, Victor shouts to Lady Tottington:

(31) ST: And if I can't have your money,
I can still bag your bunny.

SUB: Ja jos en saa mammonaa,
voin silti pupusi teurastaa.
[And if I am not getting any wealth,
I can still slaughter your bunny.]

DUB: Ja jos minä en saa rahojasi,
niin ainakin voin listiä hanisi.
[And if I am not getting your money,
at least I can finish off your honey.]

(*The Curse of the Were-Rabbit* 2005: Scene 14).

Both Finnish versions manage to retain the rhyme, even with roughly the same meaning as the original. A little different slang words and word orders are used, but as both clearly have a rhyme at the centre stage, they retain the verbal humour.

As was already stated in the previous section, when Holmes' two translation strategies are compared with one another, retention was overall more dominant than re-creation as a means of transferring verbal humour in both Finnish versions of *The Curse of the Were-Rabbit.* In the subtitled version, retention was the most utilised translation strategy and used in 74 cases of the total 116 instances of transferred humour. In the dubbed version, retention came second to loss and complete omission. In dubbing the total number of transferred original verbal humour was 98, out of which 63 transfers were accomplished with retention. This means that in transferred humour only, retention featured in both modes 64% of the time, whereas in terms of all strategies, loss and complete omission included, retention was used in 43% of the cases in subtitling and 37% in dubbing (see Figure 5 in the previous section). The table below compares the use of retention with exact numbers[13] in the subtitled and dubbed Finnish versions in terms of the type of the verbal humour transferred as well as its pictorial link.

Table 4. Retention in subtitling and dubbing *The Curse of the Were-Rabbit*

Retention	**Subtitling**			**total**	**Dubbing**			**total**
Type\pictorial link	**strong**	**weak**	**none**		**strong**	**weak**	**none**	
WORDPLAY	**7**	**3**	**3**	**13**	**2**	**1**	**2**	**5**
Polysemy/Homonymy	7	2	2	11	2	1	2	5
Homophony	0	0	0	0	0	0	0	0
Paronymy	0	1	1	2	0	0	0	0
SOUNDPLAY		**0**	**18**	**18**		**2**	**15**	**17**
Alliteration		0	14	14		1	13	14
Rhyming		0	4	4		1	2	3
ALLUSIONS	**16**	**19**	**8**	**43**	**14**	**18**	**9**	**41**
Pure allusion	9	7	5	21	7	7	7	21
Allusive pun	7	12	3	22	7	11	2	20
TOTAL	**23**	**22**	**29**	**74**	**16**	**21**	**26**	**63**

[13] Table boxes are empty when there was no humour of that specific type in the source text to begin with.

Retention had been used for all three most typical types of verbal humour, that is wordplay, soundplay and allusions, in both subtitling and dubbing. However, not all subcategories featured retention. Neither the subtitled version nor the dubbed version had been able to retain homophony, which actually is rarer in Finnish than in English. Also, no paronymy was translated with the help of a retentive strategy in dubbing. The subtitled Finnish version retained much more wordplay than the dubbed version. However, in retaining soundplay and allusions the two modes do not differ that much. Also, the shares of retained alliteration and pure allusions are quite significant: about 60% of all source text alliteration and pure allusions had been retained in both modes. The percentages of retained rhymes and allusive puns are not very low either: the subtitled version had retained 31% of source text rhyming and 41% of original allusive wordplay, while the dubbed version had retained 23% and 37% respectively.

The use of the retentive translation strategy was quite similar between the two modes of audiovisual translation, especially regarding soundplay and allusions, but in transferring wordplay the subtitled and dubbed versions were somewhat different. Altogether 46 instances of wordplay (29 cases of polysemy/homonymy, 6 of homophony and 11 of paronymy) were identified in the source text, of which 13 were retained in the subtitled version and 5 in the dubbed version. In addition to 11 instances of polysemy/homonymy, the subtitled version also managed to retain 2 paronymic puns. All wordplay retained in the dubbed version consisted of polysemy/homonymy.

Among the retained wordplay, all degrees of pictorial links are present in both modes. In percentages the subtitled version retained 38% of polysemy/homonymy, whereas the dubbed version retained 17%. The two paronymic puns retained in the subtitled version make up 18% of original paronymy. The following example shows a case of paronymy with a weak pictorial link retained in the subtitled version but lost in the dubbed version:

(32) ST: Kiss my ar…tichoke.

SUB: Pussaa mun persikkaa.
[Kiss me peach.]

DUB: Pussaas mun artisokkaa.
[Go on and kiss me artichoke.]

(*The Curse of the Were-Rabbit* 2005: Scene 13).

This instance of verbal humour occurs when Victor is thought to have killed the were-rabbit and saved the vegetable competition. As he arrives to the fair as a hero, he is surrounded by a crowd asking him to kiss a baby, a potato, and lastly an artichoke. The old man asking him to kiss his artichoke stretches the word out so that the beginning is reminiscent of the common insult including the word *arse*, and, hence, paronymy is created. In the dubbed version the same noun had to be used due to the demand of lip-synchronisation. The translator of the dubbed version added some colloquial style to the translation, but still the humour is largely lost. In this case, the translator of the subtitled version took more liberties and retained the humour by choosing a fruit that resembles the Finnish word for *an arse*. However, the fruit chosen is nothing like the one in the original and shown in the picture, but the joke works well in writing. Luckily, the pictorial link is only weak and the artichoke is shown only briefly, and, even then, it is not in focus. Interestingly enough this is exactly contrary to the hypothesis that dubbing would have more creativity than subtitling. The demand for lip-synchronisation seems to be a strict constraint in the dubbed version, whereas a weak pictorial link has been ignored in the subtitled one.

In retaining verbal humour, the subtitled and dubbed translations differ most interestingly in transferring the wordplay of polysemy/homonymy with strong links to the visual channels. The subtitled version retained 41% of strongly linked polysemy/homonymy, whereas the dubbed version retained only 12%. The following example of polysemy/homonymy with a strong pictorial link was retained in both translations. In this scene, Wallace and Gromit are trying to lure the supposedly male were-rabbit out by driving around with a stuffed lady rabbit on the roof of their van.

Gromit is moving the arms and legs of the stuffed lady rabbit with the help of strings. Wallace is encouraging him to be a bit more alluring. Gromit responds with a little dance, and Wallace is so satisfied that he turns around on the driver's seat and says:

(33) ST: You're a total knock-out.

SUB: Olet tyrmäävä.
[You're a knock-out.]

DUB: Olet suorastaan tyrmäävä.
[You're a downright knock-out.]

(*The Curse of the Were-Rabbit* 2005: Scene 7).

However, when Wallace turns around, his attention to driving is lost, and the lady rabbit is literally about to be knocked out by a bridge when the van goes into a tunnel under it. Hence, there is a polysemic pun with a strong pictorial link, which is obvious to both Gromit and the audience, but unfortunately not to Wallace. Both translators used the Finnish adjective *tyrmäävä,* which can be used both of knock-out blows and gorgeous looks. The translations take into account the strong pictorial link, and no lip-synchronisation is needed in this case as the mouth of Wallace is not visible during the last word. The verbal humour works in the same way as in the original, and, consequently, the translation strategy is clearly retentive.

The double challenge of allusive puns, which use both linguistic and cultural material in creating humour, has been mentioned already several times, but the translators of *The Curse of the Were-Rabbit* have still managed to retain an impressive number of them. Allusions dominated the verbal humour of the source text: there were 89 instances altogether, of which 35 were allusions and 54 allusive puns. Allusions remained the dominating type of verbal humour in both target texts as well (see Figure 4 in the previous section). The subtitled Finnish version transferred with retention 43 instances (21 of pure allusions and 22 of allusive puns), while the dubbed version retained 41 allusions (21 of pure allusions and 20 of allusive puns). That is 60% of pure allusions in both and 41% and 37% of allusive puns respectively. In terms of the pictorial links of

the original instances, the division of the retained cases was quite even. In subtitling the retained allusive puns comprised 44% of ones with strong links, 38% of weak and 50% of ones with no links to the visual channels. In dubbing, the respective division was as follows: 44%, 34% and 33%. In the case of pure allusions the percentages are much higher. In subtitling retained allusions comprised 75% of strong, 58% of weak and 45% of those with no links, while in dubbing the corresponding percentages are 58% for both strong and weak links and 64% for ones with no links. The pictorial link does not seem to correlate with retaining allusions. In fact, surprisingly many of strongly linked instances could be retained. More pure allusions than allusive puns were retained as was expected. However, the number of allusive puns in the translations was surprisingly high, and, all in all, much of the most typical type of humour was transferred.

Both modes of audiovisual translation were able to retain clearly over half of the pure allusions and almost half of the allusive puns. This is not surprising as allusive puns exploit both cultural and linguistic features, whereas pure allusions make use of only cultural references. A case in point occurs quite early in the film when Wallace's bookshelf is shown with 9 books whose titles play with the names of different kinds of cheeses and classic novels. Out of these 9 allusive puns with weak pictorial links provided by the visual information of book covers the subtitled version had translated 4 with retention and the dubbed version 3. Both versions had completely omitted the rest because of slight spatial constraints and the absence of the demand for lip-synchronisation. This is not a significant loss as there is repetition of the same type of humour in this particular place in the source text already, and the 3 and 4 cases in the translations do carry the idea across. Here is an example of one title, which was translated in both Finnish versions:

(34) ST: FROMAGE TO ETERNITY

SUB: TILSITISTÄ IKUISUUTEEN
[FROM TILSIT TO ETERNITY]

DUB: Juustosta ikuisuuteen.[14]
[From cheese to eternity.]

(*The Curse of the Were-Rabbit* 2005: Scene 2).

The original title is playing on the poem and book title *From Here to Eternity* by James Jones and the French word for *cheese*. The novel is also known in Finland and translated literally as *Täältä ikuisuuteen.* The translator of the subtitled version had replaced the French loan word with Tilsit, a cheese named after an East Prussian city which is linked to Finnish history. In the dubbed version the book reference is played with in a more simple way, namely with the mere noun *cheese.* The translator of the dubbed version has clearly had the younger audience in mind, whereas the subtitled version may appeal to the sense of humour of more mature audiences like the original. However, as both are still playing with an allusion to a novel title, they are both seen as retention.

Some differences between subtitling and dubbing were found that could not be explained with anything else than the individual translator. Here is an example of another allusive pun. This one plays with the famous Bugs Bunny phrase "What's up, doc?". The pitch and intonation are also reminiscent of the classic Bugs Bunny animations. Wallace is sitting at the breakfast table and eating a carrot. His transformation from a were-rabbit back to himself is incomplete, and he still has rabbit ears. He himself does not yet know that he is actually the were-rabbit, and when Gromit is simply staring at him, Wallace is a bit puzzled and asks him:

[14] Written on-screen texts were dubbed when there was a character whose closed mouth was not visible and who could actually talk present in the scene. In most cases the dubbing was presented together with a subtitle and in some cases only subtitling could be used also in the dubbed version. In this particular case, Wallace is reading the titles aloud for the benefit of the illiterate audience, who are still likely to miss the allusions altogether, but might find the weird sounding titles of cheese books rather amusing.

(35) ST: What's up, dog?

SUB: Kuis hurisee?
[How's it going?]

DUB: Kuis murisee?
[How's it growling?]

(*The Curse of the Were-Rabbit* 2005: Scene 11).

As the non-verbal visual and verbal auditory channels both heavily highlight the allusion, the instance is unquestionably to be categorised as an allusive key-phrase pun with a strong pictorial link. The subtitled translation has the Finnish version of the phrase in an unaltered form, whereas the dubbed version has altered it into a pun by replacing one letter of the verb so that it becomes canine vocabulary. Therefore, only the dubbed translation is seen as retentive, although the subtitle contains the same allusion. Due to the allusion and clear pictorial link, the subtitle is also funny, and it is in this study regarded as re-creative and not omissive strategy.

The above instance of verbal humour and its translations illustrate well how retention and re-creation of humour form a cline rather than clear-cut oppositions. However, the different translation strategies cannot, in this case, where an allusion is used in the subtitled version and an allusive pun is used in the dubbed version, be explained by the different modes and constraints of audiovisual translation. The translations differ in one letter only, so the different constraints of subtitling and dubbing cannot be taken to be the reason behind the choices. Instead, it seems to be a case of the creativity of the individual translator. As Schröter (2005: 367) has noted in his study, the specific choice of an individual translator was, in fact, the most decisive factor in the translation of language play in films. However, to find out whether this is, in general, true of *The Curse of the Were-Rabbit* as well, re-creation needs to be analysed in more detail.

5.3 Re-creation of Verbal Humour

As the retention of humour involves the use of the same category of verbal humour as the original, all translations managing to be funny using some other means than the original are re-creative. The following instance of polysemy with a strong pictorial link was already referred to in discussing wordplay in 2.2. An angry customer is shoving a broken rabbit trap to Wallace and saying:

(36) ST: If ya can't deliver the goods,
maybe you should keep your traps shut.

SUB: Jos homma ei onnistu,
kannattaisi pitää loukku ummessa.
[If the job won't succeed,
you should keep the trap shut.]

DUB: Ja jos ei homma toimi,
niin olisko paree panna pyydykset pussiin.
[And if the work is not working,
would it be better to put the traps into the bag.]

(*The Curse of the Were-Rabbit* 2005: Scene 6).

The source text is playing with multiple meanings of the word *trap.* Keeping your trap shut means of course to keep your mouth shut. There is also the literal meaning triggered by the visual image of a broken trap. The angered customer speaks relatively fast and the lip movements are prominent. The translator of the dubbed version has, therefore, opted for words with [p] sounds and not retention with the word *loukku* as the translator of the subtitled version had done. The result in the dubbed version is re-creation of humour with alliteration as no polysemy is present. Lip-synchronisation and especially the time constraint have probably been decisive.

Re-creation was overall found to be the least utilised strategy in both dubbing and subtitling of *The Curse of the Were-Rabbit* into Finnish. However, when the results were examined more closely, re-creation was in fact favoured over retention in some subcategories of verbal humour. In subtitling, re-creation was the most frequently used

strategy in translating paronymy and rhyming, as well as being as common as a loss and complete omission in translating homophony. In dubbing, re-creation was the most common strategy in translating paronymy and rhyming. When only transferred humour was taken into account, re-creation dominated retention also in translating polysemy/homonymy and homophony in dubbing. In terms of the whole texts, the differences were still quite small in both modes. Nevertheless, all of the most typical types of verbal humour in *The Curse of the Were-Rabbit* had been subjected to different re-creative translation strategies in both subtitling and dubbing.

The Finnish translators had recognised the most dominant stylistic devices of the source text humour, and there was, in fact, a clear tendency in both subtitling and dubbing to re-create them by using one of the already typical types of verbal humour of the source text. In other words, there was direct re-creation involving translation with a change from one of the prominent categories to another one. In fact, when re-creation was employed, the creativity of the translators yielded an instance of verbal humour typical of the source text in half of the cases in subtitling and nearly half in dubbing. The table below compares this kind of direct re-creation in both modes with regards to the source text humour and its pictorial link.

Table 5. Direct re-creation in subtitling and dubbing *The Curse of the Were-Rabbit*

Direct re-creation	**Subtitling**			**total**	**Dubbing**			**total**
Type\pictorial link	**strong**	**weak**	**-**		**strong**	**weak**	**-**	
WORDPLAY	**7**	**1**	**1**	**9**	**3**	**1**	**1**	**5**
Polysemy/Homonymy	4	0	0	4	2	1	1	4
Homophony	3	0	0	3	1	0	0	1
Paronymy	0	1	1	2	0	0	0	0
SOUNDPLAY		**1**	**3**	**4**		**0**	**4**	**4**
Alliteration		1	0	1		0	0	0
Rhyming		0	3	3		0	4	4
ALLUSIONS	**2**	**3**	**3**	**8**	**0**	**4**	**2**	**6**
Pure allusion	0	1	3	4	0	2	2	4
Allusive pun	2	2	0	4	0	2	0	2
TOTAL	**9**	**5**	**7**	**21**	**3**	**5**	**7**	**15**

Direct re-creation, that is using one of the already typical types of verbal humour of the source text in re-creation, was more common in subtitling than dubbing in both numbers and in relation to all re-creation: the subtitled version had used re-creation 42 times, out of which exactly half, that is 21 instances, involved direct re-creation, whereas the dubbed version used re-creation only 35 times, out of which less than half, 15 cases, involved direct re-creation. Both versions had used direct re-creation in all main categories of humour. However, the dubbed version had not transferred any paronymy or alliteration in this way at the level of subcategories. Most notably the subtitled version re-created directly all homophony linked strongly to the visual channels, which is half of all homophony of the source text. Also, quite surprisingly only few pure allusions and allusive puns had been re-created directly in both modes. Similarly to retention, the two modes are mostly in line with each other in re-creating soundplay and allusions, and the major difference is again found in the translation of wordplay: the subtitled Finnish version re-created more wordplay than the dubbed version.

Direct re-creation as well as re-creation overall was not a significant strategy in transferring allusions, the most important feature of the source text humour. As has already been established in the previous section, an impressive share of allusions had been retained in both modes, but much were also lost or completely omitted as re-creation had been used in translating allusions quite rarely. Pure allusions had been most often retained, whereas allusive puns had been most often lost or completely omitted in both modes. The translator of the subtitled version had re-created 12 allusions in all, out of which 4 were pure allusions and 8 allusive puns. The translator of the dubbed version had re-created altogether only 8 allusions, of which 5 were pure allusions and 3 allusive puns. Over half of these had been re-created directly in both modes. Already the name of the film is an example of an allusive pun. *The Curse of the Were-Rabbit* is as an on-screen text with a weak pictorial link referring to classic horror films on were-wolfs and at the same time playing with language by changing the animal to the rabbit. The humour of the original title has been re-created directly in translation with the help of soundplay in the form of alliteration as *Kanin kirous* [The curse of the rabbit]. However, the concept of a were-rabbit is later in the film translated as *ihmiskani* [human rabbit] (*The Curse of the Were-Rabbit* 2005: Scene 6) which alludes to were-

wolfs too. The humour in the title of the film has thus been re-created although retention had also been used for the concept and proved to be a viable strategy. The reason behind this change might be to make the actual title of the film, which is essential for marketing purposes, more attractive and memorable for both adult and child audiences.

Also in connection with the re-creation of humour, some different choices were found that could not be related to anything else but the individual translator. Here is an example of polysemy/homonymy with a strong pictorial link. The following text is written on a cardboard box:

(37) ST: MAY CONTAIN NUTS

SUB: EI TÄYSIN MUNATON
[NOT COMPLETELY EGG-FREE]

DUB: SAATTAA SISÄLTÄÄ PÄHKINÖITÄ
[MAY CONTAIN NUTS]

(*The Curse of the Were-Rabbit* 2005: Scene 10).

The box is used by Wallace to conceal his nudity after he changes from a rabbit back to himself in front of Lady Tottington. The text can often be found on food products to warn allergic persons of possible nut residue. The humour arises from the fact that the English word *nut* also refers to testicles which Wallace is concealing. The translator of the dubbed version had translated the original wordplay literally. The Finnish word *pähkinä* [nut] does not contain any sexual connotations, but some humour is still transferred as the allusion to food is clear, and most of the adult audience will undoubtedly find the situation humorous. The translator of the subtitled version, on the other hand, had used an equivalent case of polysemy/homonymy. The Finnish word *muna* [egg] is used of the male genitalia, and egg allergies are also common. The translation strategy in subtitling is thus retention, whereas the dubbed translation is re-creative, focusing on the allusion instead of the wordplay. Any censorship due to the child audience is unlikely as dubbing was not an option in this particular case of the written on-screen text. Consequently, the different solutions cannot be due to demands

of lip-synchronisation as same constraints applied to both translations, but the most likely reason is the creativity of the individual translator.

All the above examples of re-creation involve translation with a change from one of the prominent humour categories to another one. Verbal humour had been re-created in this direct kind of way in 21 cases out of the total 42 instances (50%) of re-creation in the subtitled version and in 15 cases out of the total 35 instances (43%) of re-creation in the dubbed version. The table below illustrates different types of direct re-creation together with retention in the subtitled Finnish version. Each table row represents a source text humour category, while the table columns show with which category the translations transfer the humour. Retention can, thus, be seen on the grey diagonal, but it is not included into the total numbers.

Table 6. Direct re-creation in subtitling *The Curse of the Were-Rabbit*

Subtitling ST \ TT	Polys. /Homon.	Homoph.	Paron.	Allit.	Rhym.	Pure all.	All. pun
Polys./Homon.	11	0	1	3	0	0	0
Homophony	1	0	1	1	0	0	0
Paronymy	0	1	2	1	0	0	0
Alliteration	0	0	0	14	1	0	0
Rhyming	0	0	0	3	4	0	0
Pure allusion	0	0	0	1	0	21	3
Allusive pun	0	0	0	2	0	2	22
Total direct re-creation	**1**	**1**	**2**	**11**	**1**	**2**	**3**

As can be seen from the table, all main types of verbal humour, wordplay, soundplay as well as allusions, have been re-created directly in subtitling. All main types of humour are also present in the translations. As a replacing type, the translator of the subtitled version had used alliteration 11 times, allusive puns 3 times, pure allusion and paronymy twice, and polysemy/homonymy, homophony and rhyming each once in re-creating humour. The share of alliteration is outstanding: direct re-creation was rendered with alliteration in 11 out of the total 21 cases (52%).

The above table (Table 6) reveals a tendency for minimal deviation in re-creating the type of humour in subtitling. In other words, wordplay had been used to re-create only wordplay, and allusions only to re-create allusions, whereas relatively unobtrusive soundplay featured throughout the humour categories. Here is an example of direct re-creation, where the translator of the subtitled version re-created humour arising from homophony with polysemy and paronymy:

(38) ST: Victor: I want… Toupee, please.
Wallace: Oh, grand. We take check or cash.
Victor: Toupee, you idiot! My hair is in your machine.
Wallace: Oh no, it's only rabbits in there. The hare,
I think you'll find, is a much larger mammal.

SUB: Victor: Vaadin… /[15] ..lisäkettä, olkaa hyvä.
[I demand… supplement, please.]
Wallace: Mainiota, pieni ekstra kelpaisikin.
[Great, a little extra would do nicely.]
Victor: Hiuslisäkkeeni!
Rakkine vei sen.
[My hairpiece! That thing took it.]
Wallace: Ei, tuolla on vain kaneja. /
Eikä saa haukkua Gromitia rakiksi.
[No, it's only rabbits in there.
And you should not call Gromit a mutt.]

(*The Curse of the Were-Rabbit* 2005: Scene 3).

This sequence is very important for the plot as this is when Victor and Wallace meet for the first time. The meeting sets the whole tone for their consequent relationship in the film, and the funny dialogue is also emphasised by non-verbal communication. With the background, the gestures of characters create a rather strong pictorial link for the wordplay. There are altogether two instances of homophony in the source text sequence. Firstly, there is a play on the words *to pay* and *toupee* (see also 2.2 for the discussion of wordplay). Victor is demanding his hairpiece back from Wallace, who does not know that it has been sucked into his machine. Victor is speaking with a lowered voice as he has just been embarrassed in front of Lady Tottington. Wallace assumes that Victor

[15] A slash is used to indicate that the phrase is divided into separate subtitles.

wants *to pay* him and responds accordingly. Victor then elaborates that his *hair* is in the machine, but, again, Wallace mishears him and thinks he is talking about a *hare.* These words have no counterparts in Finnish that would work in the same way. The source of humour cannot be drastically altered due to the strong pictorial link, and, thus, the only option is to abandon the words creating the original joke. The translator of the subtitled version has replaced these homophones with polysemy and paronymy. A hairpiece in Finnish is *hiuslisäke* [hair supplement], but the second part of the compound noun, a *lisäke,* can also be anything supplementary or extra. The first joke, thus, works in the subtitled Finnish version as well. The second joke is based on two words similar to each other: *rakkine* [thing, gadget] and *rakkinne* [your mutt]. The paronymy is not as clear as the polysemy, but it is also quite funny, and both, thus, re-create the joke. The relative deviation from the formal features of the verbal humour had been kept to a minimum by re-creating wordplay with wordplay, which in all likelihood is due to the presence of the original dialogue in subtitling. The translator might have been avoiding very different solutions from the original. After all, in subtitling, the linguistic game of "spot the error" is offered to viewers competent in the source language as well (Spanakaki 2007).

When minimal deviation had not been a viable strategy, soundplay, which is relatively easy to produce and likely to be the most unobtrusive, had been the translators' humour for direct re-creation in subtitling. For example, at the vegetable competition fairground there is a game stand with the following phrase on it:

(39) ST: BAG-A-BUNNY

SUB: PUPU PUSSIIN
[BUNNY INTO THE BAG]

(*The Curse of the Were-Rabbit* 2005: Scene 13).

The stand awards bunny toys to those who manage to hit metallic rabbit targets. The name of the game is a polysemic pun with a strong pictorial link. The verb *to bag* refers here to killing, capturing and putting something into a bag. There is no similar word in Finnish, so "bagging" is the meaning the translator of the subtitled version had chosen

and alliterated it with the Finnish word *pupu* for a bunny. The source text humour actually alliterates as well, so the translation is not very different in its humour. However, as the pictorial information emphasises the pun, the original instance is categorised as wordplay only, and thus the translation is re-creative. The soundplay favoured in re-creation happens to be the most unobtrusive of the three most typical categories of verbal humour. However, it should be also kept in mind that a simple play can in principle fulfil the same role as an intricate one (Schröter 2005: 105).

The dubbed version, on the contrary, presented a more mixed palette of direct re-creation. The table below illustrates retention (on the diagonal) together with different types of direct re-creation used in the dubbed Finnish version. Source text humour is again presented by each table row and target text humour can be seen in the columns.

Table 7. Direct re-creation in dubbing *The Curse of the Were-Rabbit*

Dubbing ST \ TT	Polys. /Homon.	Homoph.	Paron.	Allit.	Rhym.	Pure all.	All. pun
Polys./Homon.	5	0	0	2	0	1	1
Homophony	0	0	0	0	0	1	0
Paronymy	0	0	0	0	0	0	0
Alliteration	0	0	0	14	0	0	0
Rhyming	1	0	0	3	3	0	0
Pure allusion	0	0	0	2	0	21	2
Allusive pun	0	0	0	1	0	1	20
Total direct re-creation	**1**	**0**	**0**	**8**	**0**	**3**	**3**

As can be seen from the table, not all categories of verbal humour have been re-created or used as the replacing type in direct re-creation in dubbing. The strategy of direct re-creation was in this sense more limited in dubbing than in subtitling. The translator of the dubbed version had used alliteration 8 times, pure allusion and allusive pun each 3 times, and polysemy/homonymy once to re-create humour. The share of alliteration in direct re-creation is significant in dubbing as well: direct re-creation was rendered with

alliteration in 8 out of the total 15 cases (53%). Soundplay seemed again to be used to make the language appealing with a small effort.

Similarly to subtitling, soundplay is used throughout the humour categories in direct re-creation in dubbing, but here it is accompanied by different types of allusions. Deviation from the original type of humour was not that much of an issue in dubbing. For example, the following instance of homophony with a strong pictorial link had been re-created with an allusion to a children's song in the dubbed Finnish version:

(40) ST: Eat karat/carrot.

SUB: Pure porkkanaa.
[Bite a carrot.]

DUB: Popsi porkkanaa.
[Munch a carrot.]

(*The Curse of the Were-Rabbit* 2005: Scene 14).

Victor says this to Wallace as he is aiming to shoot him with the golden carrot award as 24 karat gold is what is needed to kill a were-rabbit according to the vicar. The award happens to be around when the gold bullets run out. *Karat* and *carrot* sound alike, so it is difficult to know what Victor actually says, but that is exactly what the humour is based on. There is no equivalent word in Finnish which would also suit the situation, so the translators have both re-created the humour. The translator of the subtitled version has used alliteration, whereas the translator of the dubbed version alluded to a popular children's song. The phrase also alliterates, but the allusion is the stronger part of the humour as the actual name of the song is used. There is no other reason to choose a different verb into the subtitle than a preference of the translator to deviate from the original by using soundplay only.

Minimal deviation from the formal features of the source text humour had not been a decisive factor for the translator of the dubbed version. Wordplay is made use of only once among the direct re-creation used in the dubbed Finnish version, and, even then, it

is polysemy substituting a completely different type of verbal humour, namely a rhyme. Other factors must have been more important in dubbing. However, the pictorial link analysis provides no explanation, as the translator of the dubbed version had used direct re-creation in 7 cases with nonexistent pictorial links, and 5 weakly and only 3 strongly linked cases, whereas the translator of the subtitled version had used this kind of re-creation in 7 cases with nonexistent links, and 5 weakly and 9 strongly linked cases. Thus, there are no clear correlations to the pictorial link. Also, when direct re-creation in the dubbed version is looked at more closely, only a few instances are notably constrained by the mode of audiovisual translation. However, as was already stated, and, as some of the previous examples also well illustrate, it seems that the translator of the dubbed version had most often wanted to simply translate the meanings as close to the source text as possible. At times words that alliterate had been then chosen as soundplay is relatively simple to both create and understand quickly. It might have been that the translator did not want too much re-creation or complex verbal humour into a translation that is mainly spoken. One aim might have been to keep it simple for the child audience who had been catered for in several other instances too.

Exactly half of all re-creation in subtitling and clearly over half in dubbing featured other means than the direct kind discussed above. When re-creation was not directly carried out between the types of verbal humour the source text had clearly favoured, other re-creative strategies included the use of slang words, dialectal language, idioms, figurative language, irony and occasional ambiguities. The table below compares other re-creative strategies in subtitling and dubbing with regards to the source text humour and its pictorial link.

Table 8. Other re-creative strategies in subtitling and dubbing *The Curse of the Were-Rabbit*

Other re-creation	Subtitling			total	Dubbing			total
Type \ pictorial link	strong	weak	none		strong	weak	none	
WORDPLAY	**4**	**3**	**1**	**8**	**6**	**4**	**3**	**13**
Polysemy/Homonymy	3	1	1	5	4	1	1	6
Homophony	0	0	0	0	1	0	0	1
Paronymy	1	2	0	3	1	3	2	6
SOUNDPLAY		**2**	**6**	**8**		**1**	**3**	**4**
Alliteration		0	6	6		0	1	1
Rhyming		2	0	2		1	2	3
ALLUSIONS	**1**	**2**	**2**	**5**	**1**	**1**	**1**	**3**
Pure allusion	1	0	1	2	1	1	0	2
Allusive pun	0	2	1	3	0	0	1	1
TOTAL	**5**	**7**	**9**	**21**	**7**	**6**	**7**	**20**

Other means of re-creation besides the direct kind were used especially in some of the subcategories where re-creation was more dominant than retention. The subcategories included paronymy and rhyming in subtitling and both of these, but also polysemy/homonymy in dubbing. Other means were also used quite often in re-creating alliteration in the subtitled version. In other categories of humour such re-creation was quite occasional. Still, both versions had used other means of re-creation in all main categories of humour. However, the subtitled version had transferred at the level of subcategories absolutely no homophony. These other means of re-creation were more significant for re-creation in the dubbed version where, for example, over half of the instances of paronymy were translated with such a re-creative strategy, although re-creation as a whole was not much utilised among all translation strategies.

When re-creation involved none of the prominent categories of verbal humour, most often the translators had used slang or dialectal language to transfer at least some of the humour of the original. Both the translator of the subtitled version and the translator of the dubbed version had used this type of re-creation 11 times each. The following example has been discussed already in terms of lip synchronisation in 3.3:

(41) ST: By Jove. He's… He's got it!

SUB: Jeskamandeera, hän keksi sen!
[Astonishing, he's got it!]

DUB: No jo on. Siis siinähän se!
[Oh my. That's it!]

(*The Curse of the Were-Rabbit* 2005: Scene 6).

The dubbed version had lost the humour created by the original allusion to older times. Instead, the translator of the dubbed Finnish translation had used a more neutral and current saying of astonishment than the original as the need to maintain lip synchronisation was important in this particular case. The subtitle, on the other hand, had a word of astonishment from old "kitchen" Finnish, which re-creates some of the humour. Although, much of the humour arises from the situation, the translation emphasises it. Many instances of this kind of language could also be considered humorous in themselves, especially from the point of view of the child audience. Thus, the subtitle is seen to use a re-creative translation strategy, whereas the dubbed version has lost the verbal humour due to its audiovisual constraints.

The Finnish translators also exploited idioms and figurative language, which were most often used more or less ambiguously, to re-create at least some of the humour of the original. The translator of the subtitled version used such re-creation 7 times and the translator of the dubbed version 3 times. A case in point here is a key-phrase allusion with wordplay already given when discussing allusions in 2.4:

(42) ST: Looks like the buck stops here.

SUB: Nyt taitaa tulla noutaja.
[Looks like the retriever is coming now.]

DUB: Sinun lorusi taisi loppua tähän.
[Looks like your story ends here.]

(*The Curse of the Were-Rabbit* 2005: Scene 14).

In addition to an allusion to the US president Harry Truman, the phrase “the buck stops here” also has polysemy in this context as *a buck* is also a male rabbit which in this situation is literally about to be stopped. The phrase is not that well-known in Finland, and there is no standard translation for it either. Therefore, the translator of the subtitled version has re-created the humour with the help of a playful idiom, whereas the translator of the dubbed version has transferred humour with an allusion to children’s literature. In the subtitle, the humour arises mainly from the playful word for the Grim Reaper *noutaja*, which literally means someone who is retrieving something. The second translation is referring to nursery rhymes and the common ending “lorun loppu” [end of story/nursery rhyme] which will certainly appeal to the child audience.

The rest of the re-creative translation strategies included other occasional ambiguities and some irony which relied heavily on the pictorial information in transferring humour. In other words, links to the visual channels enabled the use of more vague, indeterminate and unestablished types of verbal humour. The following instance of paronymy with a weak pictorial link has been replaced in both Finnish translations with humour arising from the unfinished words to which the listener can infer the meaning:

(43)	ST:	Wallace:	…and we’ll be with you in an… aargh!
		Lady Tottington:	In an hour? I can’t wait an hour.
	SUB:	Wallace:	tulemme aa…
		Lady Tottington:	Aamulla? En voi odottaa. [We’ll come in the mo… In the morning? I cannot wait.]
	DUB:	Wallace:	Tulemme sinne tun…
		Lady Tottington:	Siis tunnin? En voi odottaa niin kauan. [We’ll come there in an ho… You mean in an hour? I cannot wait that long.]

(*The Curse of the Were-Rabbit* 2005: Scene 2).

On the cline of re-creation, this type of translation strategy is undeniably at the end of the most unclear ones. However, in this study such translations are seen as re-creation

of humour, and not as lost humour, as the translators had still clearly made an effort to transfer the humour. After all, they could have just left the sentence unfinished and then have Lady Tottington declare that she cannot wait. Instead, they had chosen specific words to be left unfinished and made use of the ambiguity of the situation. It is interesting to note, however, that the re-creation of humour in this frail way was rare in both dubbing and subtitling.

All in all, retention was clearly more dominant than re-creation in both the subtitled and dubbed Finnish versions of *The Curse of the Were-Rabbit*. Still, some interesting ways of re-creating humour were found with re-creation even more common than retention in some subcategories of humour. Its overall effect remained, however, quite insignificant. In general, the use of re-creation was divided between direct and other means of re-creation to almost same extent in both modes. The tendency to re-create using one of the already typical types of verbal humour of the source text was found to be stricter in subtitling which revealed only minimal deviation in the use of wordplay and allusions. However, both modes had, quite surprisingly, even omitted or lost more humour than they had re-created. Some examples of lost and completely omitted verbal humour have already emerged in discussing retention and re-creation, but the next section will elaborate findings on that strategy before moving on to added humour found in the translations.

5.4 Omission of Verbal Humour

As the source text consisted of dialogue as well as written on-screen texts of the film, untransferred humour was analysed to be purposefully omitted when an instance of humour had been completely ignored and likely to be lost when there was a translation with no humour or an unsuccessful attempt at the transfer of it. Sometimes it is difficult in the case of written on-screen texts to determine whether the purpose of the translator was to give the pun unchanged or omit it completely (see also 1.2 for the discussion of retention and re-creation in connection with *Dogwarts).* However, most of the time this makes no difference as the humorous effect is still not transferred into the translation.

For example, dubious cases which might have been meant to be given as they were also in the translation, like the short name *Dogwarts*, were regarded as humour that is likely lost.

Numerous instances of verbal humour in *The Curse of the Were-Rabbit* were not transferred to the translation at all. Overall, the loss and complete omission were together more common than re-creation in both the subtitled and dubbed Finnish versions. In dubbing, the loss and complete omission was in fact the most common translation strategy of all with 73 instances, out of which 40 were lost and 33 completely omitted. In subtitling, loss and complete omission came second to retentive strategies. The number of untransferred verbal humour in the subtitled version was 55 instances, out of which 30 were lost and 25 completely omitted. In both modes more humour was lost than completely omitted. The need to translate at least something instead of total ignorance of a part of the source text is understandable considering the audiovisual context. The table below compares untransferred humour, that is complete omission and loss, in the subtitled and dubbed Finnish versions in terms of the type of verbal humour left untransferred as well as the pictorial link.

Table 9. Omission in subtitling and dubbing *The Curse of the Were-Rabbit*

Omission	**Subtitling**			**total**	**Dubbing**			**total**
Type \ pictorial link	**strong**	**weak**	**none**		**strong**	**weak**	**none**	
WORDPLAY	**4**	**8**	**4**	**16**	**11**	**9**	**3**	**23**
Polysemy/Homonymy	3	4	2	9	9	4	1	14
Homophony	0	2	1	3	1	2	1	4
Paronymy	1	2	1	4	1	3	1	5
SOUNDPLAY		**0**	**6**	**6**		**0**	**11**	**11**
Alliteration		0	2	2		0	8	8
Rhyming		0	4	4		0	3	3
ALLUSIONS	**9**	**20**	**4**	**33**	**13**	**21**	**5**	**39**
Pure allusion	2	4	2	8	4	2	2	8
Allusive pun	7	16	2	25	9	19	3	31
TOTAL	**13**	**28**	**14**	**55**	**24**	**30**	**19**	**73**

All categories of verbal humour were found among the lost or completely omitted instances in both the subtitled and dubbed Finnish translations. Also, all degrees of pictorial links are represented in both. Most notably, very likely due to linguistic reasons, both versions had left all homophonic puns with weak and nonexistent links untransferred. The subtitled version had managed to transfer all of those with strong links, whereas the dubbed version had lost or completely omitted 33% of the cases. Much of polysemy/homonymy (48%) and paronymy (45%) were also lost or omitted in dubbing, whereas the subtitled version had managed to transfer much more of wordplay. As has already been mentioned, both versions lost or completely omitted more allusive puns, 46% in subtitling and 57% in dubbing, than pure allusions, 23% in both. The two modes of audiovisual translation seem to be quite similar in terms of omission as a translation strategy too.

The two Finnish versions differed most in terms of a loss and complete omission in the category of alliteration: in subtitling only 9% of alliterative humour was left untransferred, whereas in dubbing the corresponding percentage was as high as 35%. Example 44 illustrates an instance of alliteration lost in dubbing:

(44) ST: This confounded contraption…

SUB: Kirottu kapine…
[Damned contraption…]

DUB: Tuo pirullinen viritelmä…
[That devilish contraption…]

(*The Curse of the Were-Rabbit* 2005: Scene 4).

The alliterative phrase is exclaimed by Victor Quartermaine after he had almost got sucked into the BunVac. There is no pictorial link as such, and the soundplay is followed by further insults. The soundplay had been lost in the dubbed version, but retained in the subtitled version. The same alliterative translation could have been used in dubbing, but the words would have had to be drawn out to meet the high demands of lip synchronisation in this scene, where Victor's angry face and especially his grinding

teeth are in the focus. Instead of trying to find alliteration to match the mouth movements, the translator of the dubbed version had chosen a more literal translation that meets the constraints of dubbing time quite well.

The subtitled and dubbed Finnish translations were generally in line also in the sense that most of the completely omitted or lost instances of verbal humour were lost or omitted in both. However, out of the 30 instances lost in the subtitled version, the translator of the dubbed version had retained 5 and re-created 6 cases. Moreover, out of the total 25 cases completely omitted in the subtitled version the translator of the dubbed version had retained 2 cases. The following instance of key-phrase allusion with no pictorial link was among them:

(45) ST: Comprenez?
[Understand?]

DUB: Comprende?
[Understand?]

(*The Curse of the Were-Rabbit* 2005: Scene 10).

Victor says this to Wallace during a heated argument. The allusion is omitted in the subtitled version, but retained in the dubbed version due to the demand of lip-synchronisation. However, there might be slight modification in the translation as it is somewhat difficult to hear whether Victor in the original English version actually says *Comprenez?* in French or *Comprende?* in Italian/Spanish as the translator of the dubbed version had clearly decided. Nevertheless, both have been used in several popular movies before. The translator of the subtitled version had not translated this phrase at all probably due to the time and space constraints as a great deal is said very fast just before this reinforcing question. Some time and space were released to subtitle the dialogue by omitting the isolated allusion as the most irrelevant information for the plot.

Similarly, the translator of the subtitled version had transferred some humour that had been lost or completely omitted in the dubbed version. Out of the 40 instances lost in

the dubbed version the translator of the subtitled version had retained a total of 7 cases and re-created 13 cases. One case in point has already been referred to above in discussing retention in 5.2, namely the “Kiss my artichoke.” remark, a paronymy with a weak pictorial link retained in the subtitled version, but lost due to the demand of lip-synchronisation in the dubbed version. Also, out of the total 33 instances completely omitted in the dubbed version the translator of the subtitled version had retained 7 and re-created 4 cases. The following instance of paronymy with a weak pictorial link had been re-created in the subtitled version and omitted in the dubbed version:

(46) ST: HOP 2IT

SUB: HAIPA-2
[STEP ON IT]

(*The Curse of the Were-Rabbit* 2005: Scene 1).

The written on-screen text in question is the licence plate of Anti-Pesto’s van, which is zoomed at during the very beginning of the film. The original wordplay is paronymy, as the licence plate is pronounced almost the same way as the idiom *hop to it*, meaning to hurry. The translator of the dubbed version had ignored this instance of verbal humour as they had done to most on-screen texts that had only a minor role to play in the film. Possible reasons for the omission also include the fact that there is no character outside the van to be used for dubbing. Also, the translator might have wanted to avoid the use of subtitling in the dubbed version as it might actually irritate illiterate audience members. The translator of the subtitled version had re-created the humour with homophony. The word beginning *haipa* and the number *2* are together pronounced *haipakaksi*, which is the translative form of the Finnish word *haipakka*, meaning high speed or hurry. This kind of wordplay involving numbers is very demanding to create in Finnish, so the different strategies can also be due to the creativity of the individual translator and their judgement on the importance of the particular instance of verbal humour.

Despite what one might easily expect, both written on-screen texts and dialogue were submitted to the translation strategy of loss and omission in both Finnish versions. In the subtitled version clearly omitted instances of verbal humour were mostly written on-screen texts with only one case of dialogue. This isolated instance was the occurrence of *comprenez/comprende* already mentioned above. The lost verbal humour in the subtitled version consisted of 20 instances of dialogue and 10 of written on-screen texts. Similarly, the lost cases in the dubbed version included 28 pieces of dialogue and 12 cases of written on-screen texts. However, in the dubbed version all clearly omitted cases, as opposed to those lost, were, quite naturally, written on-screen texts. It is very rarely that omission would even have been a feasible strategy for dialogue as most of the time, the mouths of the characters are visible, and silence would have been very disturbing. In theory, one could, of course, also completely omit dialogue in dubbing, if the mouths of the characters were not shown and the particular instance of humour had no visible consequences in the film.

In general, omission was the most used strategy for written on-screen texts in both Finnish versions. Out of the total 58 cases of written on-screen humour, 34 (59%) were lost or completely omitted in the subtitled version and 45 (78%) in the dubbed version. The rest were transferred by means of retention and re-creation. The subtitled version retained a total of 19 written on-screen texts, while the dubbed version retained only 9. Both versions re-created only a few instances: 5 cases were transferred by means of re-creation in the subtitled version and 4 in the dubbed version. The difference is clear, but only natural as translating humour presented through the verbal visual channel is much more straightforward in subtitling than in dubbing, mostly due to their slightly different audiences. In the subtitled Finnish version, written on-screen texts were simply subtitled, whereas in the dubbed version, they were mostly transferred using both dubbing and subtitling at the same time. This was done when there was a character whose mouth was not visible and who could actually talk present in the scene. In most cases, dubbing was combined with a subtitle, but in some cases, only subtitling could be used also in the dubbed version. Also, a few times only dubbing had been used. The technical difference between the two different modes of audiovisual translation had clearly affected the outcome.

Some of the written on-screen texts seemed to be omitted simply to keep the pace of the subtitles reasonable. Also the unusually high number of signs, posters, labels and other written texts must have affected the choice to ignore some of them. After all, subtitling is additive in nature and demands a certain amount of additional concentration from the viewers. The following rhyme with no pictorial link was completely omitted in both translations:

(47) LOTS OF FUN FOR OLD & YOUNG

(*The Curse of the Were-Rabbit* 2005: Scene 10).

The soundplay was placed as a written on-screen text on a game stand at the vegetable competition fairground. It goes by quite fast at a time when the action is dramatic, so both translators had deemed omission justifiable. A humorous subtitle at this point could perhaps have disrupted the audiovisual whole too much, and there is no natural way to dub it either. Besides, the rhyme has no significance for the plot. The translation strategy is justified by the fact that the source text rhyme, although quite clever and amusing, is clearly in the background and something even the returning viewers of the source text might notice only later when watching the film again.

All in all, much of the humour of *The Curse of the Were-Rabbit* was lost or completely omitted in the Finnish versions. At times, like in the case of homophony, the verbal humour could not be transferred mainly for linguistic reasons. However, most often the creativity and judgement of the individual translators as well as the constraints of the modes had actually affected the outcome. Somewhat surprisingly the loss and complete omission were together a more common translation strategy than re-creation in both modes. Although the creative effort had remained relatively low in both modes, some verbal humour had also been added into places in the translations where the source text had none at all. The next section will discuss additional humour identified in the Finnish translations.

5.5 Addition of Verbal Humour

Some added, compensatory instances of verbal humour could be identified in both Finnish translations of *The Curse of the Were-Rabbit*. The translator of the subtitled version had added a total of 10 instances of verbal humour as types typical of the source text, whereas the translator of the dubbed version had added as many as 13 instances. The status of the additions as compensations for losses and complete omission elsewhere in the film is supported by the fact that in dubbing, where more humour had been left untransferred, also more humour had been added. The table below compares the types of added verbal humour in the subtitled and dubbed Finnish versions together with the effect the additions have on the whole constellation of the target text humour presented already in Figure 4 in 5.1.

Table 10. Addition in subtitling and dubbing *The Curse of the Were-Rabbit*

Addition	Subtitling	% of total	Dubbing	% of total
WORDPLAY	**7**	**29%**	**3**	**33%**
Polysemy/Homonymy	5	29%	3	33%
Homophony	0	0%	0	0%
Paronymy	2	33%	0	0%
SOUNDPLAY	**2**	**6%**	**10**	**29%**
Alliteration	2	7%	9	29%
Rhyming	0	0%	1	25%
ALLUSIONS	**1**	**2%**	**0**	**0%**
Pure allusion	0	0%	0	0%
Allusive pun	1	4%	0	0%
TOTAL	**10**	**8%**	**13**	**12%**

In subtitling, the added humour included all three main types of humour, that is wordplay, soundplay as well as allusions, with the most dominant type being clearly wordplay. Most of the additions were polysemy/homonymy, but also 2 additional instances of paronymy were identified. In dubbing, on the other hand, the additions consisted mainly of soundplay, but also 3 instances of polysemy/homonymy were added to the translation.

The subtitled version had added mostly wordplay, whereas the dubbed version had favoured soundplay above other types of verbal humour in the additive translation strategy. The different emphases are probably due to the different channels of communication, that is written subtitles versus mainly speech in dubbing. The slightly different audiences may have also affected the types of added humour: soundplay is usually more appealing to children than semantically more complex wordplay. Also, no allusions were added to the dubbed version and only one additional allusive pun was found in the subtitled version. This similarity in the modes is interesting as quite a great deal of allusions, especially allusive puns, were lost or completely omitted in both translations. The already high share of allusions in the source text might have had an effect. By adding wordplay and soundplay, a more balanced constellation of verbal humour had been offered to the target audiences.

On the whole, the number of cases of added verbal humour seems quite insignificant, but, in fact, additions are pretty remarkable for the presence of certain types of verbal humour in both modes of audiovisual translation. For example, the added wordplay cases in the subtitled version constitute 29% of all wordplay in that version. Similarly, added wordplay and soundplay in dubbing comprise 33% and 29% of all of that specific type of verbal humour in the target text. In other words, the total number of cases of added humour may seem insignificant, but for the diversity of the humour of the target texts, it is actually important as much of the verbal humour had, relatively speaking, actually been lost or completely omitted.

Most typically the additions were quite simple: the translators had spotted an opportunity for extra verbal humour and used it. This is quite natural in translating humorous material, as even if not much is completely omitted or lost in translation, it is desirable for the translation to be even funnier than the source text (Zabalbeascoa 1996: 247). In most cases rabbit- and vegetable-related vocabulary had been utilised to create wordplay or soundplay. In the following example, the source text had no actual verbal humour, but the humorous situation, especially the pictorial information, inspired both translators to add some verbal humour into the Finnish versions:

(48) ST: He's never shown any interest in my produce.

SUB: Häntä eivät luomuni kiinnosta.
[He is not interested in my organic produce.]

DUB: Hän ei ole yhtään kiinnostunut meloneistani.
[He is not at all interested in my melons.]

(*The Curse of the Were-Rabbit* 2005: Scene 9).

Lady Tottington makes this statement of Victor while she has two big melons in front of her bust. She is talking to Wallace, who is drooling over all the fruits and vegetables as he is about to be turned into the were-rabbit again. The original humour relies entirely on the visual information which is somewhat supported by Lady Tottington's unusually high pitch and intonation and the drooling sounds Wallace is making. Both translators had added polysemic wordplay to their Finnish versions perhaps to emphasise the visual humour. The translator of the subtitled version is playing with the multiple meanings and connotations of the word *luomu* for organic in Finnish, which is of course used of natural breasts as opposed to ones with implants. The translator of the dubbed version had chosen to use the fruit which, as it happens, is shown in the picture and which in Finnish is used to refer to women's breast as well.

Although most extra verbal humour found were simple addition, some instances could be compensating for a specific loss or omission. The abovementioned added wordplay might compensate for the loss of the meanings of Lady Tottington's nickname, which immediately follows the addition. The nickname she wishes Wallace to call her by is *Totty*, which in British English is used of a sexual object and sometimes even a prostitute. The name is left untranslated and given the same in both Finnish versions as are most other protagonists' names as well. However, there were only two isolated clearly compensatory instances like this, and most additions must be regarded as simple additions inserted to compensate losses and complete omissions elsewhere. The high number of additions is in this sense also supported by the claim that a translation should be even funnier than the source text when humorous material is translated.

6 CONCLUSIONS

The hypothesis of this study was that the re-creative strategy would be more frequent in translation of verbal humour in *The Curse of the Were-Rabbit* in the dubbed translation than in the subtitled version as dubbing allows for more creativity than subtitling. The assumption was based on the different characteristics and channels of communication used in the two modes of audiovisual translation: in subtitling the translated text is added to the film, while in dubbing the original dialogue is replaced with a target language one. The subtitled version of a film offers the viewers both the source and target text simultaneously. Moreover, the essential constraints of synchronisation and the need for reduction apply to the two modes somewhat differently: synchronisation is more evident in dubbing in the form of lip-synchronisation, whereas the need for reduction is more pressing in subtitling which involves a shift from the spoken to the written channel.

In order to analyse the difference in the two modes, the translation strategies were divided into two broad main categories, retention and re-creation, on the basis of how they aim at transferring the verbal humour of the source text to the target text. Three categories of verbal humour, the most typical ones for *The Curse of the Were-Rabbit*, wordplay in the form of polysemy/homonymy, homophony and paronymy, soundplay in the form of alliteration and rhyming, and allusions in the form of pure allusions and allusive puns, were identified from the original dialogue and the written on-screen texts of the film and both the subtitled and dubbed Finnish translations. The analysis was carried out on the identified instances of different types of verbal humour, whose pictorial links had been assessed, by rating the translation strategies used in the subtitled and dubbed Finnish versions as retention, re-creation or omission/loss of humour. The Finnish versions were then studied again in order to find also instances of added humour. The line between retentive and re-creative translation strategies was in this study seen to be the change of humour category: for a translation to be seen as retentive, the same type of verbal humour needed to be identified in the target text, whereas in order for a translation strategy to be seen as re-creative, it had to be humorous but by using a different device from the original.

As an integral part of the style of *The Curse of the Were-Rabbit* the selected categories of verbal humour were respected in translation. Allusions were the most typical type of verbal humour in the source text as well as the two target texts. The second most common type of verbal humour in the source text was wordplay with soundplay as the third. Wordplay and soundplay were also strongly present in both Finnish versions, but their relationship had been turned upside down as soundplay had been favoured over wordplay. Also, all of the main types of verbal humour of *The Curse of the Were-Rabbit* had been subjected to the translation strategies of retention, re-creation and omission/loss. To compensate for untransferred humour, both translators had added some typical verbal humour to places where the source text had no humour at all.

Contrary to the hypothesis, re-creation was found to be the least utilised translation strategy in general in both modes. The translation strategies in order of frequency were 1) retention, 2) omission and 3) re-creation in subtitling and 1) omission, 2) retention and 3) re-creation in dubbing. In other words, retention dominated over re-creation in both modes, and both had somewhat surprisingly even omitted more humour than they had re-created. Although, both Finnish versions had been able to transfer over half of source text humour, the shares of untransferred humour were still significant. Omission was actually the most utilised strategy in dubbing, and the share of untransferred humour in subtitling was quite high as well. Moreover, in total the subtitled version had retained as well as re-created more humour than the dubbed version.

Some interesting tendencies of re-creation were discovered in both modes of audiovisual translation. Firstly, there was a tendency to re-create directly utilising the typical types of verbal humour of the source text in both subtitling and dubbing. In fact, approximately half of all re-creation was carried out in this way in both modes. Other types of re-creation included humorous use of slang, dialect, idioms, figurative language, irony as well as occasional ambiguities, but direct re-creation was clearly the single most typical type. Other types of re-creation mainly comprised humour enabled by the visual information. In this sense, the pictorial links were found to be also an aid to translation and not simply a constraint.

Secondly, a preference for minimal deviation even in re-creating directly was found in subtitling, whereas in dubbing, the palette of direct re-creation was more mixed in terms of the types of verbal humour utilised. The tendency to re-create directly was in the subtitled version taken as far as to utilising wordplay in re-creating wordplay only and allusion in re-creating allusions alone. This preference for minimal deviation is most likely due to the written channel of communication and the presence of the source text. Soundplay as a relatively unobtrusive type of verbal humour was the only type utilised in directly re-creating all main types of verbal humour of the source text in the subtitled version. Soundplay was favoured in direct re-creation in the dubbed version as well, but probably more so to make use of the spoken channel and to appeal to the child audience. All through the translation the dubbed version pronounced the child audience as the two modes have slightly different audiences in Finland. One reason for favouring soundplay might also have been time or other pressures relating to the working conditions of the translators as soundplay is a relatively easily produced type of humour requiring perhaps a smaller effort than the other typical types.

Although the creative effort in the form of re-creative translation strategies was lower in the dubbed version, it had added more verbal humour than the subtitled version. The translators were, thus, aware of omitting much of the original verbal humour. Moreover, they had recognised the most typical types of verbal humour in the source text as they had actually added some themselves to places where the source text had none. Above all, the additions had a significant effect in terms of diversity of the target text humour in both modes. It is interesting that despite being bold in omitting much and using some compensatory additions, the translators had not been as bold in re-creating humour. The nature of *Wallace & Gromit* as material that is plentiful and diverse in its humour might have also had an effect on the translation strategy division. However, re-creation was found to be the most common strategy in some subcategories of verbal humour, but only where retention had been very difficult due to the structural differences of the English and Finnish languages. Also, their overall effect for the film remained modest.

Above all, differences in translating the verbal humour of *The Curse of the Were-Rabbit* into Finnish were found to be due to the different channels of communication and the

slightly different audiences of the two modes of audiovisual translation. Subtitling was most importantly constrained by the written mode and limited space, whereas the spoken mode had affected dubbing most in the form of lip-synchronisation. At times, the demands of lip-synchronisation in dubbing were found to be even more constraining than the pictorial link in subtitling. Norms of audiovisual translation in Finland partly limited the translation strategies. For example, asynchrony, especially with mouth movements of the characters, is found disturbing. Also, the translator of the dubbed version, who had transferred less humour, seemed often to have had the younger audience in mind, whereas the translator of the subtitled version had catered more for the adult audience as well. Audience views and the reception of the film would be interesting topics for further research in this sense. Other possible reasons why the subtitled version had transferred more humour are also related to the specific situation of audiovisual translation in Finland. It is likely that the translator of the subtitled version had had the opportunity to collaborate with the translator of the Swedish subtitles as both national languages are subtitled for cinema, while translation had not been the sole responsibility of the translator of the dubbed version. She had also directed, acted and edited the dubbed Finnish version of the film. There is also an additional link in the case of dubbing, namely the dubbing actors, who might have changed the translations during recording.

Some differences between subtitling and dubbing could not be explained by anything else than the judgement and creativity of the individual translator. In this respect, the findings are in line with Schröter's study (2005: 367) which concluded that the individual translator and their choices were the most decisive factor influencing the translation of language play. However, in this study also the characteristics of the modes were found to have had a significant effect. The findings of this study also support the claims that translators are quite often afraid of moving away from the source text and replacing original humour with something completely different that would work well in the target language (see e.g. Chiaro 1992: 85). Minimalist strategies were, in fact, favoured in the Finnish translations of *The Curse of the Were-Rabbit* probably because the end product is so open to criticism. This tendency is understandable as translators working on subtitling and dubbing are still virtually invisible, yet their work can give

rise to very visible criticism and debate (Zatlin 2005: 129). Perhaps more translation studies on subtitling and dubbing could help raise awareness of the work of these invisible, yet readily criticised, translators. Moreover, perhaps a better understanding of audiovisual translation would also bring more appreciation to the profession and help produce better translations by creating, not only a real demand, but also a willingness to invest in the quality of translations as well as, perhaps, by motivating the subtitlers and dubbers themselves.

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Appendix 1. Scene list

SCENE 1 (00:00–)
The opening sequence introduces Wallace and Gromit through old photographs on their wall. It is night-time and Anti-Pesto get called out to the Mulches on a job in which they succeed.

SCENE 2 (06:09–)
Anti-Pesto is having breakfast when Lady Tottington calls for their assistance in her rabbit problem. Immediately after the call her suitor Victor Quartermaine shows up on the lady's doorstep.

SCENE 3 (12:14–)
Anti-Pesto arrive to humanely capture the rabbits just as Victor is about to shoot one. Victor is humiliated as he is almost sucked into the BunVac, which is one of the capturing devices invented by Anti-Pesto.

SCENE 4 (16:58–)
Wallace and Gromit try an experiment to brainwash the antisocial veg-ravaging behaviour out of the rabbits by connecting the BunVac to the MindManipulation-omatic. One of the rabbits gets sucked onto Wallace's head during the experiment. This rabbit is then named Hutch.

SCENE 5 (21:59–)
Reverend Clement Hedges is attacked by the Were-Rabbit in the church. The Were-Rabbit causes much damage throughout the town during the night.

SCENE 6 (25:11–)
The town folk are all gathered in the church to discuss the events of the previous night. Lady Tottington convinces everyone to give Anti-Pesto another chance in trying to humanely capture the giant rabbit.

SCENE 7 (28:56–)
Wallace and Gromit try to lure the giant rabbit to them with a big lady rabbit. Wallace goes missing and Gromit tries to chase the rabbit by himself, but he looses the rabbit as well.

SCENE 8 (33:38–)
Wallace is answering to calls from angry customers as the giant rabbit has again raged through the night. Gromit comes back home to find that apparently Hutch is the beast. Wallace leaves to tell Lady Tottington the good news. Meanwhile, Gromit bolts Hutch down to the cellar, but finds that the footsteps of the giant rabbit go all the way to Wallace's bedroom.

SCENE 9 (37:55–)
Wallace goes to tell Lady Tottington the good news about the beast being captured. Lady Tottington shows him her secret garden. Victor overhears Wallace calling her by

her nickname “Totty”. The sun is about to set and Gromit comes just in time to prevent Wallace from eating the lady’s giant carrot.

SCENE 10 (41:19–)
Wallace and Gromit are driving through the woods as they are faced with Victor, who is there to challenge Wallace to a fist-fight, but the moon is rising and Wallace is starting to transform into the Were-Rabbit and he manages to escape. Victor knowing that Wallace is the giant rabbit goes to the Vicar for advice on how to kill the Were-Rabbit.

SCENE 11 (47:23–)
It is the next morning as Gromit explains to Wallace that he is the beast and that Hutch is transforming into him. Lady Tottington is informed by the town folk that the beast has struck again during the night.

SCENE 12 (52:02–)
Wallace and Gromit are trying to fix the MindManipulation-omatic as Lady Tottington comes to tell Wallace that she will let Victor shoot the beast. Wallace is starting to turn into a giant rabbit again. Victor captures and imprisons Gromit, but Wallace is able to flee from him.

SCENE 13 (58:26–)
The vegetable competition has started. Victor comes to stalk the beast there, but the Police Constable accidentally informs everyone that the beast is still at large and mass hysteria breaks out. Gromit and Hutch come to lure Wallace, the giant rabbit. Wallace snatches Lady Tottington away, and the lady then realizes that Wallace is the giant rabbit.

SCENE 14 (01:05:29–)
Victor admits that he knew all along that the rabbit is Wallace. Thrilling chases start between Victor and Wallace, and Phillip and Gromit. The chase ends when Wallace and Gromit take a big fall into the cheese tent.

SCENE 15 (01:11:25–)
Wallace is lying unconscious on the ground as he transforms into himself again. He is thought dead, but Gromit is able to bring him back with the help of some stinking cheese. All ends happily as Lady Tottington declares Tottington Hall a bunny sanctuary.

SCENE 16 (01:15:25–)
The end credits show some more rabbits and a comment on the making of the film.

Appendix 2. Character list

WALLACE
Wallace is a middle-aged bachelor and inventor, who loves cheese, crackers and tea, of course. He almost always wears a white shirt, brown wool trousers and a green knitted pullover with a red tie. He lives in a British town house with his canine right hand, a beagle called Gromit.

GROMIT
Gromit is Wallace's silent, but faithful canine right hand, who likes reading, knitting and cooking. Sometimes he seems to be a bit more intelligent and cautious than the overly enthusiastic and optimistic Wallace. Gromit is no ordinary dog as he has a degree in Engineering from Dogwarts University, among other things.

LADY TOTTINGTON
Lady Campanula Tottington is a wealthy aristocrat living in Tottington Hall. She is quite a beautiful red-head, who has the manners and the accent of a true noblewoman. She is single and very kind-hearted, and, thus, has not rejected her persistent suitor, Victor Quartermaine. Wallace also develops a romantic relationship with "Totty".

VICTOR QUARTERMAINE
Victor Quartermaine is a proud and pompous bachelor aristocrat, but most likely a penniless one, who is after Lady Tottington's manor house and money. He loves his rifle and likes to hunt everything. He also has a canine right hand, Phillip.

PHILLIP
Phillip is Victor Quartermaine's bulldog. Most of the time Phillip just follows Victor around carrying his rifle and acting as the muscle of the two.

HUTCH
Hutch is one of the bunnies captured by Anti-Pesto. Wallace uses him in his experiment to cure the rabbits of their veg-ravaging behaviour, and Hutch turns out to be quite a useful, but unpredictable bunny during their adventures. He only speaks in sentences uttered by Wallace in the previous films or earlier in this particular film.

REV. CLEMENT HEDGES
Reverend Clement Hedges seems to be at first a harmless old gentleman, but when his loved vegetables are at risk, he readily starts to preach doom and gloom.

MR. AND MRS. MULCH
Mr. and Mrs. Mulch are a vegetable-loving couple. Especially Mrs. Mulch turns out to be one of the key rabble-rousers when things start to go wrong.

MR. CROWBAG
Mr. Crowbag is another one of the tough senior citizens and a founding member of the veg growers committee. When the troubles start, he is the one to remind everyone of "the great slug blight of '32, when there were slugs the size of pigs".

PC ALBERT MACKINTOSH

Police Constable Albert Mackintosh is the town bobby and a judge at the giant vegetable competition. He is quite a witty fellow, but he rather had no vegetable competition at all, as it “causes nothing but trouble every year”.