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Honk me to bonk me

Subtitling of language-play in the TV sitcom *Green Wing*

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ABSTRACT

Audiovisuaaliset käännökset ovat yksi luetuimmista käännöksen lajeista. Englanninkieliset TV-ohjelmat ovat yleistyneet televisiossa luoden yhä kasvavan tarpeen Av-käännöksille. Tekstittäminen kääntämisen lajina on näkyvä ja usein kritisoitu kääntämisen muoto. Kritiikille alttiiksi sen asettaa katsojien mahdollisuus kuulla alkuperäinen dialogi ja lukea käännös samanaikaisesti. Alkuperäinen dialogi ja kuva voivat myös auttaa kääntäjää, sillä osa tapahtumista voidaan nähdä ruudulta sen sijaan, että sitä tarvitsisi kääntää. Täten ääni, kuva ja käännös toimivat yhdessä luoden kokonaisuuden, jota käännettäessä kääntäjältä vaaditaan sekä tarkkuutta että luovuutta.

Tässä pro-gradu –tutkielmassa perehdyttiin humoristisiin sana- ja kielileikkeihin ja niiden kääntämiseen. Huumorin ollessa tärkeä osa lähdetekstiä tulisi mahdollisimman paljon siitä kääntää myös kohdekielelle, jotta kohdekielisille katsojille tarjottaisiin sama mahdollisuus ymmärtää lähtökielen huumori ja nauttia ohjelmasta. Tutkielmaan on sisällytetty polysemia, riimit, kaksimielisyydet, eufemismit ja väärinymmärrykset. Näitä kielileikkien lajeja on analysoitu Dirk Delabastitan käännösstrategioiden ja Eugene A. Nidan ekvivalenssiteorian avulla. Oletuksena oli, että suurin osa kielileikeistä on käännetty kohdetekstiin suoraan ja että käännösten ekvivalenssi on dynaamista, eli suomenkielisille katsojille muokattua, tekstityksen aika- ja tilarajoitteista johtuen.

Tutkielma paljasti, että kielileikit oli mahdollisuuksien mukaan tuotu yleisimmin sellaisenaan kohdekieleen, eikä luovia käännösratkaisuja juurikaan suosittu. Ongelmatilanteet oltiin kääntäjästä, tai AV-kääntämisen konventioista, johtuen ratkaistu joko suoralla käännöksellä tai asiapainotteisella käännöksellä, josta kielileikki oli jätetty pois. Lisäksi, enemmistö käännöksistä oli ekvivalenssiltaan dynaamisia kuten oli oletettu.

KEYWORDS: audiovisual translation, subtitling, language-play, dynamic equivalence

1. INTRODUCTION

A large percentage of programmes shown on Finnish TV today come from other countries. For example, one of the most popular, and first-ever commercial channel in Finland, MTV3, had about 55% of its programmes coming outside Finland in the year 2009. (Palmroos. e-mail. 2010.) And in the year 2008, Nelonen, the second biggest commercial channel had 68% of its programmes in other languages than Finnish (Kaukiainen. E-mail. 2009). The number of programmes that need to be translated in order to make them understandable for domestic viewers is, thus, high. There are two main practices in translating a foreign TV programme; dubbing and subtitling. Subtitling is the preferred translations method in Finland because it is the most cost-efficient of the two, and Finns have, over the years, developed a strong preference for subtitles over dubbing. However, when a spoken soundtrack is being subtitled, inevitable constraints arise because of the limited time and space a translator has at his disposal. Considerable parts of verbal text have to be omitted, and the space must be first and foremost used to deliver the conversation that carries the plot onwards. Alongside with time and space constraints, subtitlers have to deal with several other issues, which will be discussed later. Dubbing is less popular in Finland because it requires more resources and workforce than subtitling which inevitably makes it more expensive. Whereas one professional can write the subtitles for the whole programme, it takes a studio, voice actors, a director and several other professionals to dub one.

The two most fundamental constraints of subtitling include the display time and space of the subtitles. That is, the number of characters that can be used in two block subtitles, and the time they can be visible is limited. These constraints cannot be ignored, because TV channels must cater for the needs of large audiences with different reading speed and comprehension abilities. Whereas the picture on the screen can be of assistance, it can also limit the subtitler because the viewer is exposed to all three mediums of the TV at the same time; the picture, the sound, and the text. Moreover, textual elements such as language-play

may be one of the first features to disappear in case it is not deemed to contain essential plot-carrying elements. For example, in *Green Wing* a humorous language-play, which forms the material of the present study, forms a challenge to the translator as he has to find a balance between the plot-carrying elements and the humour. The language-play in *Green Wing* does not contain important plot-carrying features but aims merely to entertain. It may, thus, tempt the translator to omit the language-play in order to save space and focus on the plot.

A British series *Green Wing* has aired in Finnish TV by the name of '*Vikatikki'* on channel YLE TV1 late at Saturday nights. The latenight airing time usually suggests that the series contains material that is deemed inappropriate for young audiences. The series does, indeed, consists of sexual, and what many might consider, inappropriate humour as its characters use freely sexually explicit language, swear words, etc. In practise, the series is build of short sketch-like scenes where either visual or verbal humour is in the focus. Language-play forms a pivotal core of the whole series and is, thus, very important to be carried over to the target text audience. If the language-play were not to be translated, a major part of the appeal of the series would be lost, and the target text viewers would be left with only the visual humour to enjoy.

The main characters of the series are Caroline, Mac, Dr. Statham, Martin, Joanna and Guy (See appendix 2 for a complete character list). The series begins when Caroline starts working at the hospital. She is a good-hearted person who often finds herself in awkward situations. Mac is a surgeon who competes with Guy in competitions they invent themselves. Most of the women in the hospital like Mac. Guy is an arrogant anaesthetist who thinks everyone wants to be like him. He is constantly teasing Martin and trying to seduce women. Martin is trying to pass his doctor's exams and trying to get Joanna's attention, who is later revealed to be his mother. Joanna has a secret relationship with Dr. Statham who does his best to tell everyone about it. Each character has their own clearly defined personality and a way of carrying themselves. Mac and Guy, especially, use

language-play intentionally to amuse others. Rest of the characters also employ in it, but usually unintentionally.

The aim of the present study is to examine how humorous language-play has been translated in the subtitles of *Green Wing*. The material consists of language-play identified in the first season of the series. The material was divided into five categories of polysemy, rhyme, double entendre, euphemisms, and misunderstandings. The subtitles were analysed on the basis of Dirk Delabastita's translation strategies for puns and Eugene A. Nida's formal and dynamic equivalence. Also, polysemic puns were divided between vertical and horizontal puns, the first being puns in which the polysemic word appears only once, and all of its meanings must be deducted from that one appearance, and the second being horizontal puns where the polysemic word appears more than once providing the viewer with the different meanings. My hypothesis is that most of the source text language-play has been translated directly in the target language when possible. This would also mean that the equivalence of the source text and target text translation is dynamic rather than formal. The translator would have, thus, retain the language-play of the source text and aimed at delivering the same sense and effect that the source text has. The hypothesis is based on the fact that subtitling has time and space constraints. Because of these constraints translations need to be short and precise. Humour is abundant in *Green Wing* and may thus provide a challenge for the translator. He would, thus, most likely translate directly all instances of language-play that would also work in the source text as direct translations. Because of the time and space constraints of subtitling the form of the translation is less important than the sense and effect. The plot-carrying information is the most important feature to be carried over, but the effect is also extremely important, especially in the series such as *Green Wing* that relies heavily on humour. If the language-play in the series were not translated, an important feature would be lost.

The subject of language-/wordplay and their translation is widely studied because of its universal and intangible nature in the field of translation. Humour is an important element

to carry over, but how it has been done, has been under scrutiny by scholars and students as well. Schröter (2005) has carried out an extensive study on language-play, both punning and non-punning. His aim was to study how the English language-play was dealt with in both subtitled and dubbed versions of number of films. The corpus consisted of language-play collected from 18, mostly American, films and their 99 German, Swedish, Danish and Norwegian translations, from which approximately 1000 instances of language-play appeared, out of which almost 800 were separate cases, as the remaining 200 cases were recurring instances. The study showed that, for example, the amount of target language language-play is proportional to how easily a source language language-play could be translated faithfully and the language-play would be created in the TT depending on how easily it could be carried over as such, without considerable reconstruction. Also in the study, horizontal puns were replaced by target language puns more often than vertical puns. In translation of rhymes and half-rhymes, however, the translators had employed translation strategies that produce more creative translations, possibly due to rhymes mainly occurring in songs that allow the translator some leeway. All other language-play was mostly translated adequately whether that would lead to the preservation of source text language-play or not. (Schröter 2005: 2, 131, 365-366.) In the present study the most relevant parts of Schröter's study relates to polysemy and rhymes. The present study will, however, also include categories that Schröter did not include in his study, such as misunderstandings and euphemisms. Whereas Schröter's study concentrates on punning language-play, the present study will deal with a wider range of language-play.

Polysemy was identified as the most common type of punning language-play in Shcröter's corpus with 212 instances, out of which the majority was vertical. In fact vertical instances were three times more common than horizontal polysemic puns. Interestingly enough, however, it was the horizontal variety of polysemic puns that most often turned into target text language-play. (Schröter 2005: 227, 228, 233.) The most common type of non-punning language-play in Schröter's study was rhymes with 213 clear instances, and they usually appeared in clusters, such as songs, poems etc. (2005: 295). The rhymes that appeared in

songs, for example, tended to result in target text language-play more often than rhymes that occurred in a dialogue. The study of rhymes revealed two most common ways which rhymes are dealt with in translation. Firstly, translating the meaning without including the play with form in the target text. Secondly, creating a target text rhyme or rhyme-like structure where there originally was a rhyme in the source text. (2005: 301–303.) To sum up, polysemic horizontal puns and rhymes that occur in songs or poems resulted in target text language-play more frequently than other types of source text language-play. The preservation of language-play depended on how easy it was to transfer the language-play without actually changing much of it in the process.

The term language-play covers all play with language and is used to refer to all types of play with words in the present study. For example, rhymes, polysemy, and euphemisms are all language-play despite their differences. The terms wordplay and pun are considered synonymous and a subgroup of language-play. For example, polysemy is regarded as punning language-play, whereas rhymes are non-punning language-play, because they do not play with the meanings of the words as much as their form and sound. They do, nevertheless, have entertainment value and are often found amusing. Misunderstandings can also function as puns because they sometimes play on double meanings. All categories of the material in the present study can, thus, be referred to as language-play, whereas only polysemy and misunderstandings are considered wordplay or puns.

Green Wing is a TV series which makes it a part of the audiovisual medium. As the name *audiovisual* suggests, this type of medium consists of audible and visual elements which can, for example, in the case of humour, support each other in creating the wanted effect. Regardless of the layered nature of audiovisual media, some humour is strictly verbal and not supported by the image. Because humorous language-play is a major part of *Green Wing* it is, thus, pivotal feature to be carried over to the subtitles. It is then out of the translators hands if the jokes, albeit adequately translated, fail to amuse due to personal preferences that are, admittedly, fuelled by differences in culture, countries, regions and

continents. Different socio-cultural surroundings and personal boundaries affect what is found humorous. (Chiaro 1992: 4-5.) Because humour in *Green Wing* is often sexual, or otherwise, ambiguous, it is inevitable that some do not find it funny even when the translator has managed to carry the humour over. In these cases, the audiences attention is drawn to the visual elements that may or may not offer further clues to understanding.

In order for language-play to be found funny by both the sender and the recipient, they must share the same knowledge of the topic of the joke (Chiaro 1992: 11). Because this shared knowledge is often missing in inter-cultural entertainment, the translator must choose weather to maintain the form or the effect of the language-play. If the language-play were translated literally from the source language into the target language, the language-play would most likely make no sense nor be funny. Because in audio-visual media the viewer is provided with sound, image and subtitles simultaneously, the translators have less leeway to alter the language-play because it may result in these three mediums to contradict. The strong connection between sound, image and subtitles may force the translators to compromise on the language-play. The interplay of sound and image must work together with the subtitles.

Humour is a human universal, which makes it an interesting object of study. Chiaro (1992:7-8) suggests that humans find something amusing, but what exactly makes one laugh differs from one culture to another, and a period of time. Still, even if the same jokes are not funny everywhere, the topics of jokes tend to be universal, at least to some extent. Themes such as degradation, physical handicaps, ethnic or sexual minorities are just few examples of popular subjects of humour. It seems that we enjoy the misfortunes of other. Chiaro traces this idea back to Plato who claimed that “when we laugh at the ridiculous qualities of our friends, we mix pleasure with pain” (Plato quoted in Chiaro 1992:7). Aristotle offering a broader definition of humour supports the same idea about humour and misfortune:

> Comedy...is a representation of inferior people, not indeed in the full sense of the word bad, but the laughable is the species of the base and ugly. It consists in some blunder or ugliness that does not cause pain or disaster, an obvious example being the comic mask which is ugly and distorted but not painful. (Aristotle cited in Chiaro 1992: 7.)

The above claim applies well to the humour in *Green Wing* where the characters seem to enjoy teasing each other and laughing while attacking any weakness they may find. The humour in *Green Wing* borders on the vulgar which introduces new challenges in translation, because the subtitler has to decide the level of explicitness he translates with. It has been suggested that subtitlers share a view that a written swear word reads stronger than a said one (Hjort 2006: 74-83.) This means that translators often choose milder expressions in the subtitles instead of translating swear words literally.

1.1 Material

The material in this study consists of language-play identified from the first season of a series *Green Wing*, a hospital sitcom set into a fictional East Hampton Hospital Trust. Language-play in the present study is defined as a play with language with intent to amuse. The term language-play covers all play with language from punning to non-punning language-play. The series is rich in language-play and it does not revolve around the patients' medical problems but, instead, concentrates on the interpersonal relationships of the staff. The running time of an episode is around 50 to 55 minutes, making the episodes, thus, almost twice the length of an average sitcom episode. The episodes are compiled of sketch-like scenes that together form a coherent story rather than sequential separate sketches. All eight episodes are subtitled by Sami Siitojoki from Film Textarna AB, in 2008.

The series has been written by eight individual writers and produced by Talkback Thames production company for British Channel 4. In Finland the first series was aired on YLE TV1 between the 8th of November and 13th of December in 2007 and the second series between the 3rd of June and 29th of July in 2008. The airing time was late Saturday night. (Paavilainen 2010.) In Finland the series was called '*Vikatikki*', which in itself is language-play. 'Vika' can be translated as 'fault', 'defect', trouble, failure etc, basically a 'mistake'. 'Tikki' means ' a stitch' in Finnish, so the series name is a compound noun made up of 'vika' and 'tikki', and it refers to a mistake but also includes the medical world in it with the word 'tikki' making the name language-play. The group of main characters consist of eight people, all of whom work in the hospital; Dr. Caroline Todd, Dr. Mac McCartney, Dr. Guillaume Secretan, a.k.a. Guy, Dr. Martin Dear, Joanna Clore, Dr. Alan Statham, Sue white, and Boyce.

The first eight episodes in their chronological order were used as material of the present study. Language-play was first identified from the soundtrack with the help of *Green Wing* script book and then divided into categories. Five categories of the most prominent type were included in the study. They were polysemy, rhymes, double entendre, euphemisms and misunderstandings. There were altogether 85 instances of language-play. In what follows, the number of the episode and the name of the scene in the *Green Wing – The Complete First Series Scripts book* will be used for the examples. The scripts book includes all scripts to the first season. For example, every scene has a title which usually refers to the place where the action takes place. The exact timing of each scene will be visible on an appendix 1.

When giving examples of the material, the dialogue will be written down in its original language English, then in the subtitled language Finnish, and lastly my back translation marked as BT will be given if necessary. Other abbreviations include DE for double entendre, MU for misunderstandings, EUP for euphemisms, FoE for formal equivalence, and DyE for dynamic equivalence. The following chapters will comprise of subtitling, its

conventions and practises, followed by chapter on humour, types of language-play, and their translation strategies.

The five categories of language-play identified from the material are polysemy, rhyme, double entendre, euphemisms, and misunderstandings. Polysemy refers to items that are similar in their written form and pronounciation, but have different meanings. In addition there is an etymological connection between the words which is usually rather effortlessly recognised by a modern language user (Schröter 2005: 181-182). In order to distinguish homonymy and polysemy, an etymological dictionary was used in the present study for each case. Polysemic instances can be everything from a single word to a phrase, which carry more than one meaning. For example, the word *tit (*see example 8*)* is in the material (*Green Wing* 2006: Episode 5. Scene: Radiology) used to refer to both a derogatory slur and a bird. Rhymes, then, are words that end with the same sound. Words such as *honk – bonk, career-queer, Martin – Fartin, slitty - slutty* from the material (see examples 12, 22, 23) all rhyme. Schröter (2005: 292) says rhymes are usually rather easily recognized by modern language-users. This has to do with their common use, starting from childhood nursery rhymes and continuing to the adulthood games, poetry, etc. Also, the double entendre plays with several meanings of a word or phrase. An important feature of double entendre is sexual innuendo (Fontaine: 2010: 201.) In the present study, play on double meanings is only considered double entendre if the other meaning of an instance is, indeed, sexual. An instance of double entendre is a line or a phrases that suggests a second meaning to what is actually said. Because the double entendre plays with meanings, it depends on the recipient if both meanings are understood or whether the sexual insinuation remains unnoticed. Also euphemisms play on double meanings as they are used to conceal an unpleasant or explicit expression. Sexual gaudiness, religious expressions or taboo subjects are in many situations substituted with a less offensive euphemisms. Lastly, the fifth group, misunderstandings, consists of instances where what has been said is intentionally or unintentionally misunderstood. Misunderstandings usually have to do with some confusion about references, that is, when the speaker refers to A, the recipient is thinking of B and

thus misunderstands the situation. Also at times the speaker uses proverbs or sayings, which the recipient takes literally thus misunderstanding the meaning.

(1) Guy: My mother's womb is no more.
Sue: Oh dear. Hysterectomy?
Guy: No, she died when I was very young.

(*Green Wing* 2006: Episode 3. Scene: Store room.)

Guy is regressing to a child-like state, mourning over her mother who he has never known. He is speaking figuratively, whereas Sue understands the situation literally, thus, assuming Guy's mother had had a hysterectomy. The juxtaposition of two very different ways of thinking and understanding the situation serves as a source of humour. Misunderstandings and polysemy often seem to overlap because misunderstandings, too, often play on multiple meanings of a phrase, but the confusion is usually caused by reference rather than different meanings of a word.

The translation strategies applied in the present study are Dirk Delabastita's strategies for puns, and Eugene Nida's theory on formal and dynamic equivalence. Delabastita's strategies have been modified by reducing the translation options from eight to four based on their usage in the material. Also, in case of rhymes one of the strategies is different than in other groups. Nida's equivalence theory is applied on all categories, although, for example, misunderstandings and double entendre are likely to have dynamically equivalent translations rather than formal, to begin with. In addition, polysemic puns have been divided between horizontal and vertical puns. Horizontal puns consist of instances where the polysemic word appears more than once with two different meanings. Vertical puns are instances where a word or a phrase occurs only once and both meanings need to be deducted by the viewer.

1.2 Method

The hypothesis of this study was that most of the source text language-play has been translated directly into the target text, and the equivalence of source text and target text is dynamic rather than formal. Both assumptions are based on the nature of subtitling, especially the lack of time and space that the translator has in use. It can be difficult to achieve formal equivalence because the target text must be severely condensed, thus demanding dynamic equivalence over formal. Also the translation of horizontal and vertical puns will be analysed to see if there are differences in their translations.

Dirk Delabastita's strategies for puns form the basis for the analysis of each category. These, originally eight possible strategies for translating puns, were modified to suit the material. Out of the eight strategies four were included in the analysis of the present study with slight alterations. The four remaining strategies were PUN → PUN, PUN → NON-PUN, PUN → ZERO and PUN ST = PUN TT with the exception that in the rhymes category PUN ST = PUN TT was replaced with PUN → RELATED RHETORICAL DEVICE because it is practically impossible to translate a source text rhyme directly to the target text. Each category was discussed and illustrated with examples. In PUN → PUN the source text pun is compensated for with a target text pun which is not the same as the original. In PUN → NON-PUN the original pun is translated with a non-pun in the target text. The use of PUN → ZERO strategy means that the complete passage containing the pun is omitted completely. Lastly, in the PUN ST = PUN TT the source text pun is translated directly into the target text, that is, the pun is the same in both source and target text. The PUN → RELATED RHETORICAL DEVICE strategy used in the rhymes category substitutes the pun with another device, such as alliteration, repetition, etc.

In order to study the equivalence of the source text and the target text Eugene A. Nida's concept of formal and dynamic equivalence was employed. The nature of subtitling as a severely condensed form of translation provides challenges that other forms of translation rarely do. The time that the subtitles can be visible and the space that the translator has in

use are limited. This leads to certain modifications on the target text. First and foremost, it is important that the plot-carrying dialogue is translated so that the viewer is able to follow the story of the programme. Secondly, the important characteristics of the programme, such as language-play, need to be translated. The series, such as *Green Wing*, would lose a fundamental part of its substance if the language-play were not carried over to the viewers. In dynamic equivalence the sense and the effect of the original is maintained or re-created in the target text. It aims at delivering the same effect in both the source and the target texts, regardless of whether the language-play is the same or different in the texts. The emphasis is on the effect and retaining the language-play. Formal equivalence, however, stresses the importance of the form and meaning of the source text. In cases where the sense of the source text if primary, the language-play is usually lost.

The analysis of the material was carried out on the language-play that was identified from the *Green Wing*. The collected language-play was further divided into five categories of polysemy, rhymes, double entendre, euphemisms and misunderstandings based on their frequency in the material. The categories were analysed on the basis of Delabastita's translation strategies for puns and Nida's concept of formal and dynamic equivalence. The former was used to study the strategies that the translator had employed, and the latter was used to study the equivalence of the translation and the source text.

In short, the hypothesis of the present study is that the language-play was translated directly to the target text, and the equivalence of the source text and the translation is dynamic. The material was identified from the series and categorized into five categories based on their frequency in the material. The categories were analysed with the help of Dirk Delabastita's translation strategies for puns and Eugene A. Nida's concept of formal and dynamic equivalence. The following chapters will discuss the audio-visual translation, its constraints and conventions, followed by the praxis of subtitling and what happens when spoken language is translated into written language.

1.3 AV –TRANSLATION

Audio-visual translation consists of subtitling and re-voicing. Whereas subtitling usually involves two rows of text at the bottom of the TV screen, re-voicing includes dubbing and voice-overs, either a narrator or commentary. Out of all AV translation types, dubbing and subtitling are the most common and widely used. Subtitling is preferred by Western European speech communities such as Portugal, Denmark, Iceland, Ireland, Luxembourg, the Netherlands, Norway, Sweden, Greece, Wales, parts of Belgium and Finland. Dubbing in these regions is usually only used for children's programmes. Eastern European speech communities are divided between subtitling, dubbing and voice-overs, Slovenia, Croatia, and Romania being the ones preferring subtitling (Shröter 2005: 29-30). Voice-overs, narrators and commentary are used in situations such as interviews, nature programmes and documentaries, and live events such as the Eurovision song contest. The decision on which type of translation to use is done on the basis of the type of the programme. That is, if a programme is a live interview, pre-recorder event, or a TV series, for example

Translation for DVD has special features. DVDs as products are combining both dubbing and subtitling because a standard DVD has usually several subtitle options, and even different language sound tracks; "A standard video DVD is marketed with up to four different language sound tracks in stereo with surround sound as well as up to 32 different subtitle versions" (Ivarsson and Carroll 1998: 30). It is possible for the viewer to choose one or many of the options which can work one at a time or simultaneously, that is, the viewer can choose German audio track and Finnish subtitles or just Finnish subtitles with the default audio track. This means more translators are included in the work, both in the form of dubbing and subtitling.

The number of subtitled programmes is on the growth because new TV channels are appearing, and also pay TV is growing in popularity. Nowadays different channels can broadcast programmes around the clock. Also, the rising number of film productions

increases the need for the use of subtitles. Several subtitles are often made for feature films because they can first be available at the cinemas, then on the video, then on DVD and pay TV, and finally in regular networks (Shcröter 2005:30). Furthermore, DVD's are generally equipped with subtitles in several languages. For example, the *Green Wing* DVD has subtitles in Swedish, Finnish, Norwegian and Danish. Also, not only are several versions for different mediums made, but also multiple versions of the same programme can be required for different channels. In Finland for example, if MTV3 is showing a series, their translator makes the subtitles for the programme, yet when another channel starts showing the same series, their translator writes new subtitles for the same programme.

The following chapters will discuss the constraints and conventions of subtitling followed by the praxis of subtitling. The constraints and conventions are an integral part of the translators work and for that reason need to be discussed. The praxis of subtitling then presents the actual practicalities of subtitling. After moving on to the general introduction of what happens when a spoken language is translated into written language the other types of AV translation will be shortly discussed. Next, however, the constraints and conventions of subtitling will be discussed in detail.

1.3.1 Subtitling; technical constraints & conventions

Subtitling for television and Digital Versatile Disc (DVD) causes challenges to the translator because of the medium related constraints. The two main constraints are the time and space available for the subtitles. These play an important role in subtitling because the public service corporations, such as TV channels, have an obligation to serve all potential viewers with different abilities. Thus, the speed of the subtitles has to suit everyone from fast readers to the slow ones, from children to the elderly, from immigrants who are only learning the language to the hearing impaired and the visually disabled (Ivarsson and Carroll 1998: 30). The slowest readers, and those unfamiliar with the source language set

the pace for all subtitles. This restricts the amount of information on the screen because the subtitles have to appear slow enough. So far, it remains impossible to make three to four different versions of subtitles for the same programme for everyone to choose the pace they prefer (Schröter 2005: 34).

Subtitling in general "…can be defined as a linguistic practice that consists in providing, usually at the bottom of the screen, a written text that intends to account for what has been said (or shown in written form) in the audio-visual product" (Diaz-Cintas). Subtitling from one language to another is called *interlingual subtitling* or *open caption*. In interlingual subtitling the oral dialogue is transformed into written text, while the language changes into another. Interlingual subtitling can be followed by also those hard of hearing or deaf. Another form of subtitling is *intralingual* subtitling in which the subtitles are in the same language as the spoken text. Intralingual subtitling is mainly meant to help the deaf and those who are hard of hearing but also immigrants whom it helps in language learning. (Gambier 2003:173.) Subtitling is not, however, limited to the DVD or TV productions only but, for example, theatres and operas use subtitles, too. Also, many TV channels offer subtitles via teletext, which is a text-based service available through a teletext menu on TV. Teletext subtitles are often, but not exclusively, intended for the deaf or those hard of hearing. In Finland, it is common that for a programme which airs in Finnish, subtitles can be found from teletext in Swedish. Nowadays especially with DVDs growing in popularity, two types of subtitles are becoming frequently used; open and closed subtitles. Open subtitles cannot be turned off and they are fixed, usually on TV, whereas closed subtitles can be chosen at will (Schröter 2005:31). Closed subtitles are used on DVDs as well as in all teletext subtitles.

The number of letters in one line of subtitled text varies from 30 to 34 letters per line in Finland, that is, from 60 to 68 in two lines in all. The full-length two lines have to be visible from four to five seconds and a one-liner from two to three seconds. The minimum duration of one line on the screen has been defined to one second and the maximum to 30

seconds. However, over 10 seconds is far too long for a line to be left on the screen. The time constraint is determined by the viewers' reading speed. The upper line of subtitles should be kept shorter than the lower line. This form follows the natural and shorter movement of the eye and thus eases reading. (Schröter 2005:41.) Moreover, what is being said should appear on the screen as long as saying the line takes for the character to say it, and the subtitle should correspond with that. (Vertanen 2007:151.) It means that a short utterance from the character cannot be subtitled into a full-length two lines on the screen.

The text type and the size of the font has to be big enough so that the viewer can read it without effort, but on the other hand it cannot cover too much of the screen area (Vertanen 2007:151). The lettering used in subtitles is usually white, and it is spaced proportionally on the screen. Sometimes there is a grey or black background box behind the text to make the subtitles easier to read when the background turns lighter or totally white, and vice versa. In teletext subtitles the box is usually all black. In cinema and on TV the text is centered, whereas on TV it is aligned to the left. Appearance of the subtitles, that is the font size and type, may slightly vary according to the TV station or subtitling company, but the earlier mentioned is largely used as a norm. (Schröter 2005:31.)

The use of italics, capital letters, dashes and dots is conventionalised in order to support the understanding of what is going on on the screen. Italics, for example, are used to mark sounds, which come outside the picture. Speech that comes from a radio or telephone is easier to put in the right context if a certain customary way is used to mark it. This also applies to the narrator's voice and thoughts, songs, poems, direct quotations and foreign expressions. Capitals are used for road signs and billboards etc. As the language of the subtitles the translator should use common words instead of words that are sophisticated, but foreign.

Some viewers may find subtitles disturbing, but it seems that if one is used to them, they are rarely felt to be intrusive. Because subtitles are not considered in the production phase

they unavoidably end up covering some of the picture. The major action does not, however, usually take place at the lower part of the screen, and the only occasion where subtitles might cover something in a disturbing way, might be close-ups (Schröter 2005: 40). As long as there are subtitles, there will be discussion about their intrusiveness, for some find them disturbing more than others, much depending on what the person is used to.

Subtitling has several traits that other types of translation do not. For example, usually the translator has time to prepare the subtitles which differentiates subtitling from simultaneous interpreting. Subtitling is also a very condensed form of translation because much has to be omitted, which, in turn, distinguishes it from literary translation. Another significant difference between subtitling and other types of translation is that the original and the translator's finished product are available at the same time, so comparisons and assessments are possible. This may lead to unnecessary criticism on the translators' work from the viewers who are not aware of the constraints, such as time and space restrictions and misguidedly judge the final result. However, it can also give the translator some leeway in case the target audience can be expected to have knowledge of the source language, or if much can be understood by the visual elements themselves. Gottlieb (in Schröter 2005:27.) In such cases the translator can assume the viewer understands certain things on the screen or in the dialogue without them needing to be translated. Such assumptions can, however, only be made if the translator knows exactly who is going to be watching the end product.

One of the disturbing technical problems with subtitles is that they can sometimes disclose information too early. Premature revelation of punch lines, for example, can happen with jokes and language-play. In court proceedings, it can sometimes be irritating to get the decision in the subtitles before it has been said out loud by the member of the jury. Also, because words like *guilty, not guilty*, *yes* and *no*, are well recognised around the world it may cause confusion in the viewers if subtitles are presented in a different order than the dialogue. Or in case of *yes* and *no*, depending on the question, it can sometimes be confusing if the person on the screen says *yes*, and the subtitle reads *no*. This happens often

when a question is formulated differently in the source language than the target language. According to Schröter (2005:43) some English language constructions are prone to be comprised differently in different language. These are, for example, *Do you mind if I*...which in Finnish translates into *can/may I* to which the answer is different than in the English question. What the translator has to work with and how the he works around the problematic parts of subtitling will be discussed in the following chapter.

1.3.2 Praxis of subtitling

The practical task of subtitling can be carried out in different ways. One is that the translator both translates and spots the subtitles, and the other that the translator translates, and a technician spots and times the subtitles. When the translator both spots and makes the subtitles for a film the first translation is called *ykköskäännös* (the primary translation), that is, the material is subtitled for the first time. In the second type of translation, the timing has already been made. The translation is called pivot subtitles Schröter (2005:45), and in Finnish *kakkoskäännös* (the second translation). In pivot subtitles the material has already been subtitled and timed beforehand for some language, and the translator has to fit the different target language subtitles in the old timeframes, designed beforehand. The timing cannot always be changed, which may cause difficulties because languages are different, and, when once timed to one language, the second language may not follow the rhythm and structure of the first. (AV-kääntäjät 2010.)

The subtitler's primary aids are the picture on the TV screen and the soundtrack. The picture is of assistance in the translation process where it completes the understanding of subtitles. The soundtrack naturally helps with the dialogue and deciding what needs to be subtitled. From the soundtrack the translator hears the tone of voice, emphasis and other sounds used in the programme. Lastly, the manuscript which is usually but not always provided, helps with unclear speech, dialect and unfamiliar expressions. It may offer help

with metaphors, puns, culture specific references etc. (Schröter 2005:44.) Sometimes the subtitler has to translate directly from the soundtrack, which may be problematic if the language is rich in language-play, dialects, culture specifics or other such factors that make subtitling demanding due to the space and time constraints. Naturally the translator can use all other background material and the Internet.

The translator is always balancing between conveying as much as possible of the original dialogue and fitting it all in the limits of the time and space available for the frame. Some losses can be compensated for with audio-visual channels. Maybe the most important rule of thumb is for a subtitler to follow the interplay of all the elements on the screen. The translator tries to disturb the viewer as little as possible with the subtitles, and it is often said that the best subtitles are those that nobody notices. The better the subtitle is, the less attention it requires. Subtitles that stretch over the line of a scene-cut are deemed disturbing, and such instances should be avoided. Because avoiding them has proved difficult in cases where cuts are made often and pace is rapid, the recommendation is that the subtitles follow the rhythm of the dialogue. According to Schröter's (2005: 40) study, however, the major scene-cuts, instead of just camera angle changes, seem to be respected in the subtitles on TV. The interplay of audio and visual elements both help and complicate subtitling. Subtitlers nowadays have better knowledge of how good subtitles are written, due to the increased teaching and information in the field. Although the technical aids and advances have made it easier and faster make subtitles, the act of changing spoken language into written language still challenges the subtitlers.

1.3.3 From spoken to written language

Subtitling has a special status in the field of translation. Henrik Gottlieb (in Schröter 2005:35) has coined the term "diagonal translation" which separates interlingual subtitling from "horizontal" forms of translation (speech to speech, writing to writing) and "vertical"

from one mode to another translation (speech to writing as in intralingual subtitling). Subtitling is a polysemiotic medium, which means that two or more semiotic channels contribute to what is being conveyed. In subtitling these are the image, the sound, and the source text. In no other translation, do the auditory and visual mix in the same way. The subtitler cannot translate solely on the basis of the source text but has to take the picture into account as well.

In order to change a normal, unprepared conversation from speech to writing there has to be a diverse, clear, yet versatile enough system in order to understand the written version. There are several features of spoken language that make transcribing and, further, condensing it to a subtitle, very difficult. According to Gottlieb (in Schröter 2005: 36) challenges for the subtitler are certain features of the spoken language such as pauses, false starts, self-corrections, and interruptions. In subtitles they must usually be omitted in order to save space and to make the subtitles intelligible. Unfinished sentences and grammatically unacceptable constructions simply make no sense in subtitles, and they make both reading and comprehending difficult. When there is little time and space, unfinished sentences are waste of space unless, of course, they carry important meaning or are irreplaceable part of the storyline. Moreover, situations where many people talk at the same time may be difficult to translate in the subtitles. In these situations, the translator needs to decide which lines are the most important ones for the storyline. As condensing is necessary, the redundant and repetitive features of the speech are first to be omitted, even if they were acceptable in written language. Although many parts of the spoken dialogue can be left out because the image on the screen supports understanding, omissions have to be always thought trough carefully to avoid excessive omission that impede understanding.

Because subtitles represent spoken language, they will never follow the norms and conventions of the written language. Still, many subtitlers aim towards written formal language (Schröter 2005: 37). Sometimes there is a reason, however, to use informal language. In the case of dialects, for example, subtitlers sometimes choose a form that

reminds the viewers of spoken language. By doing so, the translator wants to create the image of speech. The subtitlers are diverted towards formal written language sometimes marked with features of informal spoken language to create the appropriate effect.

When the language on the soundtrack is rich in swear words and vulgarisms, the translators follow certain conventions. According to Hjort (2006: 74-83) most of the AV-translators have an idea that a written swear word feels stronger than a spoken one. This causes the translators to choose a milder expressions and/or leave out some of the swear words. Subtitlers aim at creating a translation that both follows the conventions of subtitling, and reads fluent in the target culture. It can be considered, thus, that it is more important to preserve the function of a swear word, rather than its original equivalent. The translator must be able choose acceptable language for each situation, for it is the translator's task to work as the decision-making body. Translators are also affected by the regulations of the employer, the views of colleagues, and the guidelines given in education and professional publications, and the feedback. The employer regulations can vary depending on the airing time of the programme and the target audience.

The humour in *Green Wing* is sometimes vulgar and the translator needs to decide how to translate it in the subtitles. It might often be easier to omit a vulgar expression and substitute for it with a more neutral word, or simply leave the expression out. In *Green Wing* that might result in omission of humour because of the vulgar expressions the humour contains. However, it could also be expected that the vulgar expressions and the humour containing those expressions could be preserved in *Green Wing* because the subtitles are made for DVD. Whereas TV translations have the limiting factors such as the airing time and age limits, which the translators need to take into account, these are usually less-restrictive for the clients ordering DVD translations that will have age-limits specifically made for them. (Airos 2010.) This can naturally lead to DVD's having translations that contain more vulgar expressions than if the series were shown on TV

2 HUMOUR AND LANGUAGE-PLAY

Although humour has been taken under more serious scrutinizing later than many other fields of translation studies it has now gained itself an important status within the field. Yet it still remains difficult to find a comprehensive yet brief description of humour. Humour has been described as “a frame of mind, a manner of perceiving and experiencing life. It is a kind of outlook, a peculiar point of view, and one which has great therapeutic power” (Raskin 1985:7 in Singh 1996: 111-112). Thus, insight of what humour is can be acquired by considering what humour is like, what it does and what are the reasons for using it.

This chapter will first discuss British humour, and then move on to the functions and topics of humour, followed by the types of language-play and their examples. The concept of humour is narrowed down on particularly British humour, that is, humour written by British writers in a British TV series. The series is, thus, highly likely to embody the features of British humour especially. Although many features of humour are universal, they are adapted locally.

2.1 British Humour

A common feature of humour is finding amusement in misfortune of others, laughing at those who are different. Britain is no different in this aspect. British comedy seems to reflect the attitudes, prejudice and close-mindedness of different social classes of British society, highlighting the culture-bound nature of humour itself. Richard J. Alexander (1997: 116) identifies the so-called ‘peasant humour’ which Britain still has traces of and which draws its roots from the misfortune of others. Although peasant humour may sound harmless, there is sometimes a very fine line, if any at all, between benevolent and malevolent humour; humour intended to amuse, and the humour meant to make fun of the other share many of the same characteristics. Regardless of the universality of humour, there seem to be national stereotypes and country specific humour within each country.

In British humour there is one type that arises over the others, that of irony, which is widespread and prominent and seems to attract the British. Alexander (1997:127) claims that even though irony is not unique to Britain alone, it remains prominent in British humour. However reluctant we might be to admit being prejudiced or bigoted, these traits, when appropriately highlighted and with suitable stimulus, will trigger off laughter and the feeling of superiority. Based on this, Alexander (1997: 146) emphasises both the 'superiority' and 'enhanced self-esteem' views of humour. It is, in his opinion, common in British humour to make someone else the butt of the joke, thus, enforcing one's own normality and redirecting the joke on someone else.

Shared knowledge, or socio-cultural knowledge, is needed in order to appreciate humour, to understand, and to find it funny. Being able to speak and understand English is not alone enough if the common socio cultural understanding is missing: "British humour frequently intrigues non-native speakers of English, and one of the reason for this full is due to a mismatch, not only in language, but also in the lack of shared socio-cultural knowledge" (Chiaro 1992: 11-13). It is important still to remember that the socio-cultural knowledge does not always have to be country or culture-bound. Whereas the socio-cultural knowledge can be restricted by historical or geographical factors, the misunderstanding between people may simply be caused by their intellectual abilities (ibid).

According to Alexander (1997:128) the mechanisms of English language predisposes the speakers to pun in English. The British have been brought up to play with words. Whether language-play is encouraged or not, punning is prominent in English newspaper headlines and other written media that typically play with words and their homonymy. In addition to newspaper headlines that cultivate puns and language-play, the crosswords, anagrams, link-words, eliminating puzzles, word probes, word squares, circles and all the other word games in almost all British newspapers speak on behalf of the continuing popularity the word games enjoy in Britain. Furthermore, English men are said to engage in competitive

joke-telling and punning competitions which often involve verbal humour and/or puns (ibid.) Naturally the love for words is not an all-male characteristic as women engage in such activities as well. For children, there are nursery rhymes and riddles that teach them to play with homonymy at a very young age. Delia Chiaro (1992:2) argues that by looking at the shelves of any bookshop one realizes the British preference for humour and language-play as the shelves are full of written spin-offs of situation comedies, books written by famous comedians, collections of jokes, as well as rhymes and riddles for children. In Finland to publish a script book of Finnish comedy would be extremely rare or practically impossible.

Although the print medium are rich in language-play, humour does not elude the electronic media either. A visitor to Britain cannot fail to notice the large number of comedies broadcast in both the radio and on TV. Alexander (1997: 132-139) traces these back to the days of music halls and variety performances. At the arrival of broadcasting and beginning of radio in 1922, popularity of comedy in its different forms kept growing steadily. In 1933 British Broadcasting Corporation (BBC) made space for its first variety department on the radio, which was to act as a great morale-booster during the World War. Since then, there has been an ongoing demand for comedy.

After moving from the radio onto TV, the up-coming performing comedians often ran out of material due to the fast pace of TV. It was no longer possible to repeat the same show for months as it was in music halls, and the performers were forced to leave television. With a growing number of comedy slots, a need for a new kind of comedy arose and became satisfied by satire shows. At the end of the 50s and early 60s, satire gained a strong foothold with a breakthrough of *That Was The Week That Was*, which lead the way to well-known programmes such as *Monty Python*. Political satire in tow of the long British tradition of political caricatures and candid comments on the rich and famous, was also to become an all-round favourite in Britain with shows such as *Spitting Image.* (Alexander 1997: 132-139.)

The BBC had a monopoly in broadcasting both on TV and the radio until the year of 1954, and it thus became the single biggest monitor of what was suitable or unsuitable humour. The status of a moral guardian was adopted by the first Director-General, John Reith, a Scotsman with a puritan background. The BBC laid the rules for comedians, which sometimes had even a counter-productive effect on comedy for they limited the comedians' freedom. However, their freedom was to increase, as was shown by the publication of "*Green Book*" which in the 1940s circled among the comedians as an instruction manual. Known officially as the "*BBC Variety Programmes Policy Guide for Writers and Producers*" it contained subjects and areas of life which should not be made fun of (Alexander 1997: 140-141.) The BBC with its strongly religious inclination decided what was to be avoided, and the administrators of the BBC considered themselves as the morale-guardians, as can be seen from a quote from the *Green Book*:

> The influence that I (ie, the BBC) can exert upon its listeners is immense and the responsibility for a high standard of taste correspondingly heavy. Its aim is for its programmes to entertain without giving reasonable offence to any part of its diversified audience. It must therefore keep its programmes free from vulgarity, political bias, and matter in questionable taste. (cited in Alexander 1997: 141)

The Second World War made a further impact on what was acceptable, and an absolute ban was introduced on jokes about "lavatories, effeminacy in men, immorality of any kind, suggestive references to: honeymoon couples, chambermaids, fig leaves, prostitution, ladies' underwear, e.g. winter draws on, animal habits, e.g. rabbits, lodgers, commercial travellers" Nowadays people might find the rules themselves amusing. For example, whereas joking about rabbit habits is forbidden in the book, the book itself rhymes where the subject of rabbits and habits is discussed. (Alexander 1997:142.)

In short, British humour helped people even through the World Wars. It has survived censorship, by always recreating itself and surviving in different classes of society, from

the music halls to the radio, from peasants to upper class, from radio to TV and via TV abroad, making itself a well-known phenomenon all around the world.

2.2 Functions and topics of humour

Humour has many functions, ranging from making people laugh, to entertainment, escapism, social criticism and pedagogical purposes. Also the types of humour are various. According to Shröter (2005: 65) humour can be "bitter, cynical, provocative, ironic, hearty, or [a manistestation of] the speaker's social views and behaviour, as in racist or sexist jokes." It works as and expression of "mental states and attitudes" as well as a communication tool. Salvatore Attardo (in Schröter 2005: 66) separates functions of humour into primary and secondary functions. Primary functions consist of the speaker's intentional aim to achieve something by using humour, and the secondary function an achievement but without the intent of the user. In *Green Wing* the characters often employ the primary functions as they, for example, try to irritate, amuse, or hurt the other characters. Furthermore, primary functions consist of four categories. Firstly, there is social management, including all instances where humour is used as a tool to strengthen the bond within a group and to exclude others from it. The first function, thus, includes all uses of humour, which work as social control. For example, turn-taking, display of cleverness, and managing common ground. In the two following rhyming examples, Kim and Rachel are trying to make Karen uncertain about Martin's sexual orientation;

(2) Kim: "Ode to Martin", Martin who?
Rachel: Martin Dear, he's the queer.

(*Green Wing* 2006: Episode 5. Scene: Office.)

(3) Rachel: Ooh, Karen! Martin Dear ”Isn’t He Queer” is on his way up.

(*Green Wing* 2006: Episode 4. Scene: Office.)

In both cases the speakers are hoping to make Karen doubtful by repeatedly referring to Martin as a homosexual, and/or, strange. It is, thus, their primary function to tease Karen about her interest in Martin, and, also, to exclude Karen from their circle of close friends. In this case the use of humour is intended to control Karen’s opinion of Martin, and, thus, work as social control in order to achieve the desired outcome. Decommitment is the second category of primary functions. Its function refers to the ‘lightness’ of humour. If a subject is sensitive, it may first be easier to approach it with a joke which makes it easy to dismiss it as only joking. The third category of primary functions is the humour’s mediating function, in which humour works as an intermediary when managing embarrassing or aggressively charged situations, or those that can potentially offend somebody. Last of the four categories is defunctionalisation when language is no longer a way of communication but a game.

The secondary functions of humour Attardo (in Schröter 2005: 66) discusses mostly deal with what information humour is likely or capable of conveying about the people who use it. Humour may often disclose information about the speaker that they deliberately or accidentally let others know. A Finnish proverb *“Siitä puhe mistä puute”* whose closest equivalent in English would be *“The mouth speaks what the heart is full of”* illustrates the idea well. As the proverbs suggest, people talk about things they have in their mind, and it can often come out as humour.

Humour induces certain reactions. Laughing and the endorphins it releases can be considered one of them. Laughing is not a function of humour per se, but instead it is the tool by which the function, that is, the release of endorphins is achieved with. There is an inevitable link between laughing and humour; humour is supposed to make us laugh. This said, not all laughing is a result of humour. Whereas laughter is most commonly associated

with humour, in the twentieth century laughing has been explained by psychological, social and biological terms and humour could be seen as a part of the human species' adaptation to their situation. (Palmer in 1994: 57.) Thus the fact that laughing is said to ease stress refers to our way of adapting to a stressful situation. "Laughter can be threatening and, indeed, ethologists have suggested that laughter originated in an aggressive display of teeth" (Schröter 2005: 63). As a further reason for laughter, some people are also known to laugh as a result to nervousness, fear, or excitement. Thus it is impossible to recognise and categorise humour strictly on the basis of laugher, because people laugh for reasons other than humour, too.

Human species is the only species that laughs. Singh (1996: 111) has shown how people who live in societies where humour is appreciated laugh more easily than those from societies without high appreciation for humour. Factors, such as the age, experience, and exposure to humour affect how readily people laugh. It is not a basic instinct of human beings to laugh, but it is indeed a human universal. Palmer (1994:58) points out that humour may serve a function of reducing anxiety, but only if the anxiety level is relatively low to begin with. The trigger for laughter is personal and can become evident in various forms:

> A person may see or hear something which may seem funny, deviant, ridiculous or humorous to him or her. The same object may not, however, arouse the same or similar reaction in another person. When a person hears something and laughs, it means that the person finds the audial and visual stimulus to be deviant from other objects of its class, and hence funny. (Singh 1996: 111)

What may seem funny to one person may be funny to a different degree to someone else: "People do laugh irrespective of their age, sex, culture and epoch." (Singh 1996:111). While the present study concentrates on the transfer of verbal humour, it is important to note that not all humour involve language. Sounds, actions, looks, scenes, pictures, arrangements, etc. can all be though of as humour (Schröter 2005:71). Then what do people laugh at? Hazlitt (in Raskin 1985:2) suggests a variety of topics of humour, and laughter,

supporting the idea that people laugh at deviant and different. Events, appearances, characteristics etc. with extraordinary nature are found humorous. Absurdity and deformity trigger laughter as does contempt when people try to hide their envy or ignorance. The unseen and unknown, experienced for the first time, may cause them laugh. Disbelief can manifest as laughter, just as the unimaginable. Even someone's distress may be the source of humour for those who find it absurd or insignificant. People laugh at someone they regard foolish pretending to be smart, just as they laugh at awkwardness and hypocrisy. All these features suggested to elicit laughter have one common denominator: they all differ from the "norm"; they are all deviant.

The deviance is further analysed by Chiaro (1992: 7), according to whom, degradation, for example, forms a whole category of jokes. Many nationalities make jokes about their neighbouring countries where the neighbour is always stupid, homosexual, ugly or otherwise deviant. An illustrative example is the one of Finns and Swedes. One of the most common humour categories in Finland about Swedes is that they are homosexuals, and thus the underdogs, at the core of the joke. All types of minorities are used as a laughing stock; sexual minorities, ethnic minorities, the police, women, disabled, the mentally impaired, or even mother-in-laws. Nowadays, at the time when equality is aimed for, also men have become the target of jokes. Their manliness, size of their penises, for example is often made fun of. A case in point from the data for the present study; Joanna's degrading comments about Dr. Statham's penis size:

(4) Joanna: Ooh, servicing?!
Oh God, you make me sound like a Ford Mondeo.
Do you think I need my exhaust checking then?
Statham: Well yes, it might be nice if I had my exhaust pipe
checked every now and again.
Joanna: Yeah, well, that wouldn't take long would it?
That would be a job for Very-Kwik-Fit.

(*Green Wing* 2006: Episode 1. Scene: Bar.)

This conversation takes place as Joanna and Dr. Statham are talking about their sexual relationship, and Statham tells Joanna that their physical relationship is rather one-sided as he is always the one pleasing Joanna and never vice versa. Joanna naturally takes the opportunity to make fun of Statham, as she usually does, by belittling him. She makes sure that he is in her control and at the same time Joanna strengthens her own sense of herself as a strong and vital woman. This particular instance of language-play plays on euphemisms *serviced*, a sexual act, *an exhaust pipe*, a penis, and *Kwik-Fit* for Stathams penis size. Kwik-Fit is a car repair chain in the UK, and it works here as an indicator of time for measuring, or length even of Statham's penis.

In addition to sex and the underdogs, bodily functions, as well as supernatural elements often appear in jokes. The victims of jokes differ from one culture to another and from time to time, whereas the general topics are often universal. (Chiaro 1992: 7-10.) For the joke to be successful there needs to be some shared knowledge between the teller and the receiver of the joke. Not everyone everywhere knows that Finns make jokes about Swedes being homosexuals, or what French think of Belgians. Jokes, which are strongly culture-specific, are not found amusing elsewhere. Some jokes do not travel well without being locally adapted to their new environment.

Shared knowledge can also be called shared 'background assumptions', that is, the same kind of worldview caused by similar upbringing, which forms the basis for what is called a 'sense of humour'. Shared knowledge is usually strongest between people who originate from the same culture and/or geographical location. Shared socio-cultural surroundings are likely to lead to shared prejudices and the view of the world in general. A person with a different upbringing can be deemed as lacking a sense of humour, and be regarded as an outsider. Alexander (1997:119) calls this behaviour gate-keeping for if one shares the same knowledge and finds the same humour amusing, one is thought to be an insider in a group and therefore perceived to have positive characteristics. However, when a person without this knowledge and, thus, a different sense of humour is deemed an outsider and the gate is,

figuratively speaking, closed. Different groups and sub-groups within a society, whether professional, regional or between the sexes, often use the sense of humour as a determining characteristic to mark membership. Alexander (1997: 115) points out how differences in shared knowledge or upbringing can manifest as what we know as a culture shock if one is abruptly thrown in new circumstances and culture. One can easily imagine how a situation where one does not understand the humour of others, makes one feel an outsider and add to the culture shock.

Due to the need for shared knowledge, for example, in subtitling for TV or film, an attempt is made to make even the culture-specific features, were they jokes or language-play, travel to the target culture. One cannot expect the viewers of the country where the series is from, and the country where the series is broadcasted in, to share the same knowledge about what is being said or made fun of on the screen. Thus the translators need to adjust the original jokes in order to best carry over the humour in the original dialogue for the viewers in another culture and settings to appreciate it. According to Ingo (1990: 24) the focus of translation is shifting to delivering the meaning as closely as possible, away from retaining the exact form. Translation aims at providing the most correct and natural equivalent for the source language text in the target language, and the translator has to decide whether to retain the form, that is, the characteristics of a joke (literal translation), or the meaning, that is, aim at dynamic equivalence. Jokes often need to be modified, because the foreign viewer does not share the same knowledge as the original target audience viewer from another culture. The previous supports the hypothesis of the present study that the aim of subtitling a comedy series is dynamic rather than formal equivalence. Humour and its censorship have a long history. Humour has multiple different functions and topics, its translation methods can vary, and its types are varied. In the next paragraphs the different types of language-play included in the present thesis will be discussed.

2.3 Types of language-play

The five categories of language-play that were included in the study are polysemy, rhyme, double entendre, euphemisms, and misunderstandings. These groups formed the majority of language-play in the material, with homonymy, homophony and paronymy appearing relatively rarely. In the study, the term language-play covers all kind of play with language. In this study both language-play and wordplay are used, thus, in order to separate them it is important to discuss the differences. In the present study language-play can be used when referring to any kind of play with words, whereas the term wordplay is used in reference to punning language-play, specifically. Schröter (2005:84) points out that wordplay is not a synonym, but instead "a very important and prominent subcategory of what I call language-play". Wordplay can be defined in numerous ways and the definitions range from broad to very specific ones. The problem is that they can also differ to the point where "wordplay escapes the very concept of 'definition' since by its very nature, wordplay blurs semantic boundaries, the fact that it can do so must raise doubts about the existence of such boundaries" (Seán Golden in Shcöter 2005:84). Both terms can be employed in the present study because whereas rhymes, double entendre and euphemisms are non-punning language-play, polysemy and part of misunderstandings are that and they can, thus, be referred to as wordplay. The difference between language-play and wordplay lies in their dissimilarity in punning, that is, wordplay is expected to be punning play on language whereas the broader category of language-play is not. In the following paragraphs all five categories included in the present study will be discussed with examples from the material.

2.3.1 Polysemy and vertical/horizontal puns

Instances where spelling and pronounciation of certain words are identical but the meanings different are called polysemous. Polysemy is similar to homonymy in the sense that both consist of cases where the written and verbal forms are the same, but the meanings differ. According to Schröter (2005: 164) the difference between polysemy and homonymy is clear: "homonymy is based on completely unrelated items that happen to be identical due to mere coincidence, while polysemy results when a single item acquires, thanks to semantic processes, and perhaps most notably metaphor, meanings that go beyond its original, core meaning." In order to distinguish homonymy and polysemy, an etymological dictionary was used in the present study for each case. According to Schröter (2005: 164) pure homonymous instances without any etymological background are considered rare. The number of polysemous and homonymous items in the material seems to endorse the claim because, whereas polysemic items occurred eighteen times, homonyms appeared only in two cases. The following example illustrates an example of polysemy. In the dialogue extract, Guy is being very difficult and irritating Caroline:

(5) Caroline: You are very very *irritating*. Yes you are.
Guy: And do you know what you should do with an *irritation*?
You should rub it with cream.

(*Green Wing* 2006: Episode 2. Scene: Anaesthetist's room.)

Words *irritating* and *irritation* both derive from *irritate* and thus share etymological roots. Whereas Caroline uses irritation as an adjective to describe how Guy is, Guy uses it as a noun and thus the meaning of what is said changes. This example is exceptional in that it can also be considered a case of double entendre because Guy is suggesting not only a medical cure to an irritation, but that Caroline should rub him with cream, which can also be considered sexually suggestive.

The following example, then, illustrates another case of polysemy. In this example, Sue and Martin are buying clothes for Martin who does not know what to wear to a party. Sue is suggesting different items of clothes as she finds a hooded jacket:

(6) Sue: Do you like this? Like this? Look. Hmm?
Have you got a hoody? Well?
Martin: I'm circumcised actually.

(*Green Wing* 2006: Episode 5. Scene: Clothes shop.)

When Sue is asking Martin if he likes a hooded jacket or if he already has one, Martin misunderstands the question and thinks she is asking whether he is circumcised or not. Thus he parallels his foreskin with a hood. The word 'hood' thus has a double meaning in this exchange.

Furthermore, puns may be either horizontal, or vertical. When a pun is horizontal, its both meanings become evident in the same segment of the text/speech, that is, the ambiguous word appears more than once, whereas with vertical puns, the word with two or more meanings appears only once and all meanings are evoked by that single occurrence (Schröter 2005: 160.) The situation where Guy is dressed up as Mac because Sue won him in an auction, and he is trying to please Sue who is obsessed with Mac serves as an example of a horizontal pun:

(7) Guy: You know, collecting in the cracks.
Sue: Oh in my crack, you can collect it in my crack, yeah, yeah.

(*Green Wing* 2006: Episode 8. Scene: Lounge bar.)

Here the word 'crack' occurs twice having a different meaning on both occasions. It is thus a horizontal pun. The first occurrence refers to a crack on a sofa they are sitting on, and the second one has a sexually suggestive meaning, to Sue's private parts. The specific instance

could also be considered a double entendre because Sue is giving the crack in a sofa another, sexual meanings. Boyce's remark in one of his and Dr. Statham's arguments serves as an example of a vertical pun in the following example:

(8) Boyce: Now you're beginning to sound a bit like a tit.

(*Green Wing* 2006: Episode 5. Scene: Radiology.)

The pictorial link plays a part in delivering the joke here because Statham is imitating a noise that Boyce's phone made. The word 'tit' appears only once, so the double meaning is evoked by a single occurrence of the ambiguous word, thus, making the pun vertical. It is left up to the viewer to draw comparisons between the first meaning of the word, a bird, and the second, an expression for an idiot.

Furthermore, the third category of puns in the material of the present study consists of ambiguous cases. These instances are neither pure vertical nor horizontal puns. Whereas in the vertical puns the polysemic word occurs only once, and in the horizontal twice, the third category falls somewhere in between the two. These instances are seemingly vertical, but the multiple meanings cannot be deducted without the dialogue following the pun, and, on its own the line including the pun fits perfectly among normal conversation. Thus, they would not usually catch the viewers' attention without the following lines. The second occurrence, that is, the second polysemous word, links itself to the first occurrence in the viewers' minds. It is likely to be in the close proximity of the first, but can sometimes be further in the text, too (Schröter 2005: 162). Also, the context or pictorial link of the dialogue can contribute to the understanding of the pun. There can also be some ambiguous cases which lack the phonological similarities of polysemy, for example. In the present stud they will, however, be treated as polysemic puns for in each case there is an instance whose polysemic meaning becomes obvious only from the following utterances, or the entire context. As an example, a situation where Martin has a tail of a stuffed animal attached to the back of his laboratory coat and he does not know it:

(9) Caroline: Martin, I like your tail.
Martin: Well! Caroline likes my arse.

(*Green Wing* 2006: Episode 6. Scene: Main entrance/Corridor.)

In this case the viewers know Martin has a tail attached behind his coat, whereas Martin himself reasons Caroline must mean his bottom. The image and the previous scenes provide the viewer with enough information to understand immediately what Caroline is referring to. Thus, the context and Martin's answer reveal the pun in Caroline's utterance that alone would not have worked. The pictorial link in this case is very strong and it supports, or provides all information for understanding of the situation. In another instance the line following the polysemic expression brings out the polysemy, this time without a pictorial link. Guy is trying to befriend the janitor by talking in a way he thinks the janitor as a racetrack betting enthusiast would appreciate:

(10) Guy: I was only down the old…Hackney Stadium last night,
blew a monkey on a dog.
Mac: Really? You'll have the RSPCA after you.

(*Green Wing* 2006: Episode 8. Scene: Corridor.)

Because the viewers know the situation in which Guy speaks and know the characters are talking about racetrack betting, they are unlikely to think of the second meaning that *blew a monkey on a dog* suggests. Also, the whole concept of the second meaning is very absurd and, thus, the suggested sexual act can easily remain unnoticed. That is, until Mac points out the polysemy in the following line. Although these instances are neither pure vertical, nor horizontal, Schröter (2005: 162) would categorise these instances as horizontal. However, in the present study they will form a category of their own. They will be categorised as Vertical → Horizontal puns and referred to as VH. This is justified by the fact that the polysemic word only occurs once and the second meaning, thus, manifests itself only after additional information in other words.

2.3.2 Rhyme

Rhymes are a common and well-known type of language-play that can usually be easily recognised. Rhymes play with sounds and can be used to achieve humorous effect, as is repeatedly done in *Green Wing*. Attardo (1994: 160) defines a rhyme as a "sound repetition occurring at the end of the line", and Schröter (2005: 293) points out that rhyme as a concept is quite clear and the definition widely accepted. Children's songs and riddles teach us early on what rhymes are, how they function, and what they sound like, as rhyming is, indeed, a normal phase in a child's language-learning process. However, adults also rhyme. A playful song or poem made to amuse others usually ends up rhyming. Several expressions, established idioms, proverbs, and everyday language also rhyme to an extent one does not always even notice or pay attention to. Words such as hifi, walkie-talkie, flower-power, downtown, are all in common use and rhyme without anyone necessarily even knowingly acknowledging it. (2005: 293.)

The main requirement for a rhyme is that at least the last stressed vowel of two words, or strings of words, and all following sounds are identical (Schröter 2005: 293). Nonetheless, this definition is not inclusive, as rhymes are a vast and diverse group. Further, and looser, definitions are offered by the *Oxford Advanced Learner's Dictionary*: "a word that has the same sound or ends with the same sound as another word", "the use of words in a poem or song that have the same sound, especially at the ends of lines", and lastly, "a poem written in rhyme" (Hornby 2000: 1097-1098.) It is also important to notice that rhymes rely on phonology rather than orthography, which is the reason they are many in number and various in form. The effect of the rhyme may be considered stronger if the two words or lines of words are semantically far from each other (Attardo 1994: 161).

In *Green Wing* rhymes are used as congenial play to amuse the viewers and make the language more interesting. In an example Statham is led into thinking he will become a father, and starts to practice children's songs.

(11) Statham: You shall have a *fishy* on a little *dishy*,
you shall have a *fishy* when the boat comes in."

(*Green Wing* 2006: Episode 6. Scene: Ultrasound department.)

The words *fishy and dishy* rhyme as they do in popular songs and nursery rhymes. This particular instance is considered having two rhyming instances, although only one word pair, that of *fishy – dishy*. The first occurrence of *fishy* and *dishy* will be considered a rhyming pair, as will the reverse occurrence *dishy-fishy*. The word *dishy* will, thus, even if it occurs only once, be considered a pair for both instances of the word *fishy*.

Ambigous cases sometimes provide a challenge in categorizing and understanding language-play. They can, however, provide further clues into grasping the essence of language-play, too. One such case is illustrated in the following example where Dr. Statham has been broken up with and he defuses the frustration by stealing a milk-car and insulting women.

(12) Statham: Sod off you, you Jezebel whores! Go on your slutty tarts!
Go on with your slitty, slutty, slitty, slutty slots!
Go on, sod off, you're all the bloody same!

Statham: Turpa kiinni te jezebelit! Lutkahuorat! Senkin litisevät litkupillut!

(*Green Wing* 2006: Episode 6. Scene: Street, night.)

The words *slitty* and *slutty* fulfill only partially the requirement for a rhyme given earlier for a rhyme. They do, however, rhyme, and the humorous effect of the scene partly depends on the soundplay on *slitty* and *slutty*. The example can be considered a consonant rhyme, because even if the vowels are different, the consonants are the same, and the words play with sounds in a rhyme. There is an alliteration and rhyme in this specific example. The instance consists of two rhymes, those of *slitty - slutty*, and *slutty - slots*. Thus, even if the

last stressed vowel is not the same, rhymes are considered rhymes in the material based on the similarity of sound.

2.3.3 Double entendre

Double entendre's central part is the innuendo that suggests a second meaning to a phrase. Double entendre relates specifically to humour that has sexual elements. By its nature, double entendre is suggestive and it creates parallels, where they real or apparent (Fontaine 2010: 201-247.) *Oxford Advanced Learner's Dictionary* defines double entendre as "a word or phrase that can be understood in two different ways, one of which usually refers to sex" (2000:376). Whether the reader acknowledges the innuendo or not depends on the person. Some may find double meanings in what to someone else is unequivocal. Also double meaning without sexual undertones exists, but in the present study a double meaning refers only to instances that have sexual elements. The humour in *Green Wing* is often based on sexual references as is the case of the next example where Lyndon and Joanna discuss what interests Lyndon who works in the field of IT.

(13) Lyndon: Binary code.
Joanna: Does it? Yeah, yeah, it does me too, all those ones and zeros.
Lyndon: Indeed.
Joanna: Hmm, hard little rods and tight little holes
just waiting to meet up and make something very very special.

(*Green Wing* 2006: Episode 8. Scene: Taxi)

Double entendre as a term can also include ambiguous cases. Often these ambiguous cases include both double entendre, and polysemy, for example. Categorization of this type of double entendre can be difficult. Also, as mentioned earlier, it depends on a person whether they see the double meaning in certain utterances of not. Furthermore, the context of the utterance can also affect on its clarity as double entendre. In the present study, two

instances of double entendre are, therefore, also categorized under polysemy because they include both. As an example of such ambiguous cases is the following where Guy is trying to twist something innocent into his sexual fantasy:

(14) Angela: Women are like that Guy, we bond easily.
Guy: Ooh that's working for me, that image, keep that going.

(*Green Wing* 2006: Episode 2. Scene: Corridor/General medical reception.)

In the example Guy's response to Angela's harmless depiction of women makes the utterance a double entendre. There is also the polysemic word *bond* which has been accounted for in the section on polysemy. The second similar case is previously in the polysemy category introduced example (5) where the words *irritation* and *irritating* are played with. Both of the examples can be considered double entendre and polysemy.

The instances of double entendre are counted as lines or phrases that suggests a second meaning to what is actually said. Thus, in a following conversation there are three instances of double entendre:

(15) Statham: So in the second image after the introduction of the barium…
Boyce: *So does Joanna take it up the bottom?*
Statham: What?
Boyce: The barium? Hmm?
Statham: Well yes, it is a barium enema, in this case.
In some cases it would be a meal, but more usually…an enema.
Boyce: *Right – so she takes it orally as well, does she?*
Statham: Yes, yes, yes, but as I say, this is an – an enema.
Boyce: (writing notes) *Joanna takes it up the bottom…*

(*Green Wing* 2006: Episode 2. Scene: Radiology.)

Although two of the three occurring instances are similar, they are counted as separate occurrences. The dialogue is from a situation where Dr. Statham is giving a radiology lecture on interpreting x-ray images. Whereas Statham is referring to barium that is given to

a patient, Boyce is referring to certain types of sexual acts that Joanna, Statham's partner, supposedly would participate in.

2.3.4 Euphemisms

Euphemisms are widely spread in many domains of life. They are used in connection with politics, race, media, religion, social situations, and in everyday speech. They exist everywhere covering anything from bodily functions to death and political speeches (Enright 1986: 3). *Oxford Advanced Learner's Dictionary* defines euphemisms as: "an indirect word or phrase that people often use to refer to something embarrassing or unpleasant, sometimes to make it seem more acceptable than it really is (2000:428). The sexual content in *Green Wing* might be classified as inappropriate as such and might be, thus, often sidestepped by the use of euphemisms. Politeness is, indeed, one of the main reasons for use of euphemism, other being taboo, superstition, religion, or simply a need to paraphrase unpleasant word or concepts (Burchfield 1986: 13). The euphemisms in *Green Wing* clearly work as a humour device. As shown in the following example, where Statham is eager to show Joanna his photographs and introduces the options:

(16) Statham: All right then, here's the choice.
Um…a bit of er – Peter up the panty passage,
or um…holiday snaps of Crete 1976?

(*Green Wing* 2006: Episode 3. Scene: Statham's house)

The *Peter up the panty passage* is used as an euphemism for Statham's sexually explicit pictures of his or someone else's genitalia. By using an euphemism, the awkward and inappropriate expression is avoided and at the same time, a humorous effect is achieved. The use of euphemisms in affiliation with sex comes from the need to find an appropriate, or comfortable, way of speaking about it. Without euphemisms, two rather unpleasant or difficult ways of discussing sex are remain; that of a direct reference, often even a profane

one, and the clinical one. Neither of the two can be considered a very comfortable way of discussing sex in a comedy series for a wide TV audience. In everyday situations, it is not uncommon for partners to develop their own sex-related vocabulary that is used in the conversations about sex, softening the possibly uneasy discussion. (Epstein: 1986: 56.) The characters Dr. Statham and Joanna are in a relationship and in the following example they discuss their sexual adventures:

(17) Statham: Ow! All right, all right, so you'll give me Mr Wanky with your finger in my back door, all right!

(*Green Wing* 2006: Episode 5. Scene: Statham's office.)

In the above example, the sexual explicitness has been softened again by using *back door* as an euphemism for the anus, and *Mr Wanky* as an euphemism for a sexual act. They are substituted with more viewer friendly terms. All euphemisms in *Green Wing* have a strong sexual theme, as does the other language-play as well.

2.3.5 Misunderstandings

Misunderstandings form a rather varied and loose category of humour by referring to either intentional or accidental misconceptions that in a comedy series are meant to amuse. They have farce-like tendencies as they are unexpected and unlikely ways of perceiving what is being said. One of the interpretations of the situation may be unsuitable in the context, as what is said is usually connected to the situation. Many misunderstandings often occur in situations where a speaker uses a figure of speech, a saying or a certain expression that the listener takes literally instead of its idiomatic, intended meaning. The following example from Green Wing illustrates this:

(18) Caroline: …and I could easily have been persuaded to enter into a spot of rough and dirty sex up against a wall, or in fact any hard surface, between you and me.
Angela: Grief!
Caroline: No, oh no, not with you…

(*Green Wing* 2006: Episode 2. Scene: Corridor.)

Misunderstandings have polysemic features and are often on the borderline to polysemy. As in the previous example, *between you and me* can be considered polysemic because it suggests two meanings. The first meaning refers to sex between Caroline and Angela, and in the other Caroline is confiding in Angela and telling her a secret that is to be kept only between the two of them. Another type of misunderstanding in the series is one that has to do with sentence references, structure and different ways of understanding. In these cases a person says something that the other due to the different interpretation of the sentence misunderstands:

(19) Guy: So if you had to kill someone out of work, do you reckon you could?
Mac: What? Kill an unemployed person?

(*Green Wing* 2006: Episode 5. Scene: Theatre.)

The example only becomes funny if there is enough background information about the characters. Mac is a surgeon and Guy an anesthesiologist, which explains why they could face the situation where someone might die in their hands at work. Thus, Guy is talking about killing someone outside their workplace, that is, *someone out of work*, whereas Mac interprets *someone out of work* as an unemployed person.

The nature of misunderstandings often leads to ambiguity. Their categorisation for a study of subtitling may be difficult because they can be both misunderstandings or, for example, instances of polysemy as in the following example where the racetracks and slang expressions in betting are involved:

(20) Guy: What's a pony then?
Mac: It's a kind of small horse?

(*Green Wing* 2006: Episode 8. Scene: Corridor.)

While Guy is asking how much money the word *pony* represents in betting slang, Mac takes the question literally answering that pony is a small horse. The example portrays well the ambiguous nature or language-play, and difficulties in categorizing it. Whereas the above example involves a misunderstanding, it is also polysemic because the word pony has two meanings; that of an animal, and that of 25 £. The humour arises from the unexpected way of interpreting the situation. Thus, they, in general, differ from polysemy by implying different ways of understanding a sentence, rather than offering multiple meanings to one word.

The translation strategies used in translations of the different language-play categories will be discussed next. The following paragraphs deal with different translation strategies that can be used for each category. Strategies for every type of language-play in the present study will be discussed and their use will be explained.

3 TRANSLATION STRATEGIES FOR LANGUAGE-PLAY

A translator of any medium aims at the best possible solution, and in order to achieve it, s/he needs to solve problems that occur when translating from one language to another. This applies to subtitling as well as any other form of translation. Subtitlers use certain translation strategies. A strategy is widely used term in all areas of life from business to everyday life, and it is often paralleled with words such as methods, processes, procedures, tactics etc. In translation, "strategies are ways in which translators seek to conform to norms" (Chesterman 1997: 87-89). The strategies are ways for a translator to apply to similar challenges in the source text. Thus, a strategy is a behavioural process, which is basically textual manipulation. This manipulation is observable especially in subtitling because the product, that is, the target text, and its source text are usually accessible for audience at the same time.

The sender and the recipient of humour must have some shared knowledge in order for the humour to be found funny. Thus, when translating language-play, the translator must choose a strategy to carry the source text humour over to the target text subtitles so that it would have the same effect and would be perceived as humour both languages. In cases where language-play forms an important part of a text, or the basis for a whole programme, it cannot be left out even if were to prove difficult to translate. If this were to happen the target text would miss much of the content in the comedies, the entire *raison d'être*. Delabastita (1996: 143) has suggested various possibilities for the translation of language-play. They are, all in all, eight and consist of PUN → PUN, PUN → NON-PUN, PUN → RELATED RHETORICAL DEVICE, PUN → ZERO, PUN ST = PUN TT, NON-PUN→ PUN, ZERO → PUN, and EDITORIAL TECHNIQUES. Out of the above strategies the following are used in the present study: PUN → PUN, PUN → NON-PUN, PUN → RELATED RHETORICAL DEVICE, PUN → ZERO, PUN ST = PUN TT. The other techniques were left out because they were not used, or they were found to be unsuitable for subtitling. For example, editorial techniques as translation strategy in subtitling would be impossible to use. To add footnotes, endnotes or comments would not work because of

the space limitations. Also NON-PUN → PUN and ZERO→ PUN were left out because the analysis concentrates in subtitles from English to Finnish translations, and the reverse Finnish → English was not included in the study.

Eugene A. Nida's concept of formal and dynamic equivalence is based on the form and effect. Formal equivalence means that the translator has retained the form of the text which usually results in the loss of language-play. Due to the time and space constraints of subtitling it is important to deliver the plot-carrying dialogue first. It means less important features, such as language-play, may be omitted because of the lack of space. In a series that aims to amuse, however, the humour is an important part of the substance and it needs to be retained. Dynamic equivalence may, thus, be the predominant translation strategy because it preserves the language-play and aims for the same effect as the source text.

The following chapters discuss first Dirk Delabastita's strategies for the translation of puns, and secondly Eugene Nida's concept of formal and dynamic equivalence in translation. Both concepts will be illustrated with examples and discussed in order to explain the strategies.

3.1 Translation strategies for puns

Language-play can be translated in various ways, and the chosen technique depends on several factors. Translator's personal preferences, time, creativeness, ambition, experience and skills all affect the outcome. Because the thesis concentrates on the translation of language-play from English into Finnish, the strategies that, for example, add puns to where they were not in the source text are omitted. Thus, the direction of the analysis is only from English to Finnish and not vice versa.

Delabastita introduces eight possible strategies for translating puns, out of which five are included in this study. Even if rhymes are not punning language play, the same translation strategies are applicable with one exception. Because it is impossible to render the source text rhyme as such into the target text due to the differences in the languages, the PUN ST = PUN TT will be compensated with PUN→ RELATED RHETORICAL DEVICE. Thus, the same basic strategies are used in the analysis with category specific adjustments. The following explains, with possible examples from the material when, how Delabastita's strategies are applied in the present study:

1. A source language pun can be compensated for with a target language pun. The form, type, and structure of the target language pun differs from the original pun. (PUN → PUN)

(21) Guy: I was only down the old…Hackney Stadium last night, blew a monkey on a dog.
Mac: Really? You'll have the RSPCA after you.

Guy: Olin eilen koiraradalla ja rahat paloivat koiraan.
Mac: Tulivatko eläintenystävät kimppuusi?

BT: I was at the dog racetrack and I burned my money to a dog.
BT: Did the animal welfare attack you?

(*Green Wing* 2006: Episode 8. Scene: Corridor.)

Although the subject of the pun in both English dialogue and Finnish subtitles is similar, the pun itself is different. The source text pun suggests a sexual meaning, as well as that of spending money. Because it is impossible to translate the pun as such into Finnish, the translator has substituted the English saying with a commonly used Finnish version of 'polttaa rahaa' which is an equivalent of 'to blow money'. Thus, the subject of the pun changes but there is, however, a new pun in the subtitles.

2. A pun can be rendered with a non-pun which can either save both of the possible senses of the pun, or suppress one of them. It is also possible that both senses of a pun disappear in the translation. (PUN → NON-PUN)

(22) Boyce: I'm afraid I'm going to have to make you wet.

Boyce: Sinut pitää vissiin kastella.

BT: You should be wet perhaps.

(*Green Wing* 2006: Episode 5. Scene: Caroline's house, bathroom.)

In the scene of the example Boyce is in a bathroom with a girl he is interested in. After the girl loses a bet, the punishment is taking a shower together with Boyce. Whereas Boyce's original line suggest two meanings to making the girl wet, that of showering her wet, and that of sexually arousing her, the sexual meaning is lost in the Finnish translation, and the viewer only sees them getting into the shower together. In this particular instance, if the viewer does not understand English, they miss the polysemy and innuendo of the line.

3. The whole passage with a pun can be completely omitted. (PUN→ ZERO) There were zero complete omissions in the material on puns.

4. The pun and its immediate environment can be reproduced as it was originally formulated. In this case the pun is not translated, but is simply reproduced in the target text. (PUN ST = PUN TT)

(23) Mac: Okay, so you would use a…?
Guy: Magnum.
Mac: Ice cream. Could be a bit messy, if that's your weapon of choice.

Mac: Sinä käyttäisit…
Guy: Magnumia.
Mac: Jätskiä. Omapahan on asevalintasi.

BT: You would use…
BT: Magnum.
BT. Ice cream. Well, it's your choice.

(*Green Wing* 2006: Episode 6. Scene: Bar.)

As the example illustrates, the source text pun is reproduced as such into the Finnish subtitles without changing, adding or omitting parts of it.

In cases of rhyme, these strategies remain mostly the same. That is,

1. RHYME → RHYME where a rhyme is translated with a rhyme.

(24) Kim: ”Ode to Martin”, Martin who?
Rachel: Martin Dear, he's the queer.

Kim: Oodi Martinille, Kuka Martin?
Rachel: Martin D, homppe.

BT: Ode to Martin, who Martin?
BT: Martin D, queer.

(*Green Wing* 2006: Episode 5. Scene: Office.)

The rhymes play with sounds, and the translator has aimed for a rhyme. Pronounciation of the letter *d* in Finnish end to the same sound that the word *homppe* ends with. They both end to the sound of Finnish *e* and, thus, with similar endings rhyme.

2. RHYME → NON-RHYME where the meaning of a rhyme has been translated but not with a target text rhyme.

(25) Martin: Right, yeah! Like – treat 'em keen, keep 'em mean?

Martin: Huumorintajua ja ilkeyttä.

BT: Sense of humour and maliciousness.

(*Green Wing* 2006: Episode 8. Scene: Day ward, night.)

Although he is mixing the order of his words, after an advice from Mac, Martin assumes he knows how to treat women. Martin assumes 'treat them mean, keep them keen' will work. The advice rhymes but in the Finnish subtitles the rhyme has been omitted. The translator has chosen to translate the Martin's line formally by only translating the meaning instead of the effect. Where there is a rhyme in the source text, only a literal translation appears in the subtitles.

3. RHYME → ZERO where the rhyme has been omitted,

(26) Guy: Oh well done Fartin!
Guy: -

(*Green Wing* 2006: Episode 3. Scene: Mess.)

In the above example, the translator has chosen to omit the passage in which the pun appears.

4. RHYME → RELATED RHETORICAL DEVICE where the source text rhyme has been compensated for with something related to maintain the style of the utterance, for example, assonance, alliteration, repetition, and a verse form. The effect of the original rhyme has, thus, been retained.

(27) Guy: Oi, I've written a song, it goes – (RAPS) "Who's the man, who's the man, is Guy the man? Yes, yes, I am."

Guy: Tein biisin: Kuka on kovin jäbä? Onko Guy kovin jäbä, jebe jebe.

BT: I made a song. Who's the toughest dude? Is Guy the toughest dude, (nonsense)

(*Green Wing* 2006: Episode 7. Scene: Canteen.)

The rhyme in the source text has in the subtitles been substituted for with a nonsense word that means nothing. It has been added in order to create a rhyme-like sound to Guy's song. It cannot, however, be counted as a rhyme unlike the source text *man-am* word-pair.

The same strategies can be applied also on double entendre, euphemisms and misunderstandings, even if they are not punning language-play nor similar to the rhymes. However, the identification of the translation strategies can be more difficult due to the different nature of the language use.

In cases of double entendre (DE) the translation strategies may include:

1. DE → DE where the DE in ST would be substituted with a TT DE.
2. DE → NON-DE where the other sense of the DE is lost.

(28) Angela: Women are like that Guy, we bond easily.
Guy: Ooh that's working for me, that image, keep that going.

Angela: Naisten on helppo solmia suhteita.
Guy: -

BT: Women build relationships easily.

(*Green Wing* 2006: Episode 2. Scene: Corridor/General medical reception.)

In the above example the double meaning has been lost. The sexual innuendo in the source text has been omitted from the subtitle and parts of the dialogue has also been omitted.

3. DE → ZERO where the instance of DE has been left out in the translation.
4. DE ST → DE TT where the ST DE is reproduced in the TT.

(29) Lyndon: so what are you – the Titanic?
Joanna: Yeah, yeah, I'm the Titanic and you can rip into my hull and flood my front lower chambers…

Lyndon: Oletko sinä sitten Titanic?
Joanna: Kyllä, olen Titanic. Kyllä, voit murtaa runkoni ja täyttää painolastisäiliöni.

BT: Are you the Titanic then?
BT: Yes, I am the Titanic. Yes, you can break my body and fill my ballast container.

(*Green Wing* 2006: Episode 8. Scene: Taxi)

The double entendre is preserved in the target language. It has been reproduced from the source text into the target text. It contains the same innuendo that the source text does.

With euphemisms (EUP) the strategies may include the following. Examples will be given from the first and last strategy only because the others were not used in the translation:

1. EUP →EUP

(30) Caroline: Enough! Enough of your clickety clicking. I don't care if he snapped your pelvis. From now on, all clicking is to be done behind closed doors.

Caroline: Riittää synkkaukset! Hän saa murtaa vaikka lantiosi, kunhan teette sen lukkojen takana.

BT: Enough of the syncing! He can break your pelvis, as long as you do it behind locked doors.

(*Green Wing* 2006: Episode 4. Scene: Mess)

In the above example Caroline has walked in on Angela and her boyfriend being intimate. The source text euphemism *clickety clicking* for sexual intercourse has been substituted for with a different Finnish euphemisms based on the word *synchronization*. Although it is not a commonly used euphemism in Finnish, it is, however, clearly one in the example.

2. EUP → NON-EUP
3. EUP → ZERO

4. EUP ST = EUP TT.

(31) Statham: It's man's milk. It's my love-juice.
Statham: Miehen maitoa. Lemmennestettäni.
BT: Man's milk. My love-juice.

(*Green Wing* 2006: Episode 4. Scene: Canteen)

The example of EUP ST = EUP TT translation is from a situation where Dr. Statham gave Joanna a gift that contained his own sperm. The translator has employed the source text euphemism in the target text by translating the source text euphemism directly.

In the cases of misunderstandings (MU) the strategies may include:

1. MU → MU

(32) Guy: I could happily kill everyone with a baseball cap.
Mac: Yeah, what – with one baseball cap?
Guy: No, if you get everyone, loads of people together who are all wearing baseball caps, I'd happily kill them.

Guy: Tapan ilolla kaikki pesislippiksellä…
Mac: -
Guy: Siis jos kokoaa kaikki pesislippistä käyttävät yhteen, tapan heidät ilolla.

BT: I kill with happiness everyone with a baseball…
BT: -
BT: If you gather everyone who uses a baseball cap together, I kill them with happiness.

(*Green Wing* 2006: Episode 5. Scene: Theatre.)

In the above example the source text misunderstanding of killing everyone using a baseball cap as a weapon, versus killing everyone who uses a baseball cap is translated with a new

misunderstanding in the target text. The translator has substituted for the use of a baseball cap as a weapon with use of happiness to kill people. In the target text misunderstanding Guy would kill everyone with happiness instead of a baseball cap as in the source text. The misunderstanding itself does not differ from the original much, but nevertheless, the translator has created a new misunderstanding instead of translating the source text directly.

2. MU → NON-MU

(33) Martin: I do know that. Because no woman's ever fancied me before, ever.
Karen: What about me?
Martin: What, has no woman ever fancied you either?

Martin: Minusta ei ole kukaan tykännyt.
Karen: Entäs minä?
Martin: Eikö kukaan nainen ole tykännyt sinusta?

BT: Nobody has liked me.
BT: What about me?
BT: Has no woman liked you?

(Green Wing 2006: Episode 5. Scene: Caroline's house, hallway.)

The misunderstanding of the source text has been lost in the above example. Whereas the source text clearly contains a misunderstanding where Martin thinks that Karen means a woman has never liked her. The use of MU → NON-MU strategy results in the translation where the subtitles no longer have the same misunderstanding, but instead they merely make no sense for a non-English-speaking viewer. Although the example might be considered a MU ST = MU TT translation, it has not been approved as one because the Finnish subtitles alone do not emphasize the misunderstanding clearly enough.

3. MU → ZERO

4. MU ST = MU TT

(34) Caroline: I can't believe you gave him a lighter!
Mac: No, it's all right, I got them in the market. They're only five for a pound.

Caroline: Annoit hänelle sytkärin!
Mac: Äh, niitä myydään viisi punnalla.

BT: You gave him a lighter!
BT: Ah, they're sold five for a pound.

(Green Wing 2006: Episode 7. Scene: Outpatients corridor.)

The translation of an above example is MU ST = MU TT. The source text misunderstanding is carried over to the target text directly because it has been possible. In the cases of misunderstanding, double entendre and euphemisms the employment of PUN ST = PUN TT strategy is more likely than in other categories. This is due to their different nature. These categories are more likely to make sense when they are translated directly than polysemy, for example.

The PUN ST = PUN TT technique has become a popular means of translation in the modern mass media, and it has been embraced as a way to translate sexual jokes without embarrassment (Delabastita 1993: 211). In the cases of PUN → ZERO, the omission may be observable to those viewers who have some knowledge of the source language. The subtitler has to choose what to translate in order to carry over the language-play without drawing too much attention to the subtitles themselves. Subtitles must not only be grammatically correct, they must also sound fluent to the reader so that no additional attention should be drawn to them.

Often also the immediate environment of the pun has to be altered in order to fit the pun in the target text and make it sound natural. This is when the translators have to make a choice between either being loyal to the target text, or conveying the idea and function of a pun as closely as possible. This may prove difficult as it means that "the only way to be faithful to

the original text (i.e. to its verbal playfulness) is paradoxically to be unfaithful to it (to its vocabulary and grammar) (Delabastita 1996: 135). In the context of *Green Wing's* sexually ambiguous and often vulgar humour, the claim of untranslatability could also be used as an excuse to leave the wordplay out, as Delabastita explains: "when the wordplay is bawdy, the 'untranslatability' of the pun can easily become the foolproof pretext for toning down the sexual content of the passage (1996: 135).

3.2 Formal and dynamic equivalence

Many diverse translation strategies naturally result in different translations. The translators aim at the best possible translation, but often have differing opinions of what that might be. Equivalence between source and target texts is, however, usually agreed upon. What is meant by equivalence, and how that can be achieved, is more difficult. Translation strategies can vary from a strict literal to translating the meaning semantically as closely as possible. The choice of the strategy depends usually on what the translator believes translation to be, and how s/he wants to deliver the source text. For some, translation is about the form of the source text and rendering literally as far as possible compared with the target text. To others the meaning is more important and is conveyed at the cost of the form. The definitions of formal and dynamic (functional) equivalence are based on these preferences. Coined by Eugene A. Nida, these different types of terms for equivalence concentrate on the form and meaning.

Formal equivalence concentrates first and foremost on the information the source text contains, in both the form and content. In this type of equivalence, the form and style are prioritised, and, thus, poetry is translated as poetry, one sentence with one sentence in the translation, etc. In formal equivalence the source text should correspond to the target text in all of its elements; form, meaning, grammar, tone, style, etc. According to Nida the formal translation is "designed to permit the reader to identify himself as fully as possible with a

person in the source-language context, and to understand as much as he [sic] can of the customs, manner of thought, and means of expression" (1964: 159). Formal translation is as accurate as possible, and it retains the wording of the original text whenever possible. Perfectly literal translation may result in the use of footnotes and explanations in order for the reader of the target text to understand the translation. Literal translation and formal equivalence are not, however, synonyms. The difference between literal and formal translation according to Hatim & Munday (2004) is that whereas literal aims at word-for-word translation with no regard to the context or style of the sentence, the formal translation takes into consideration the context and "formal features are preserved only if they carry contextual values that become part of overall text meaning" (2004: 41).

In the analysis of the material in the present study, a translation is considered formal if the form, style and content are the same in both ST and TT. An example of formal equivalence in the subtitles of *Green Wing* can be found in a situation where Guy praises his success in the exams:

(35) Guy: Ooh, let me think. Is it because exams are easy peasy lemon squeezy? Or is it because I am brilliant?

Guy: Annapa kun mietin. Olisivatkohan tutkinnot erittäin helpot vai olenko minä vain nero?

(*Green Wing* 2006: Episode 6. Scene: Locker area, mess.)

There is no rhyme in the translation, but the sense has been carried over. Since there is no attempt to create the same effect (rhyme) as in the source text, the example is considered a case of formal equivalence.

As a counterpoint to formal equivalence, the dynamic equivalence of the ST and TT aims at producing a similar meaning as well as the effect in both the ST and TT culture. It is based on "the principle of equivalent effect" (Nida 2000: 129). Thus, instead of the form of the message, "the relationship between receptor and message should be substantially the same

as that which existed between the original receptors and the message" (Nida 2000: 129), that is, the effect in the target text audience should correspond with the effects of the source text and its audience. The similar effect represents a strong dynamic equivalence between the translation and receptors. "Dynamic equivalence aims at the complete naturalness of expression, and tries to relate the receptor to the modes of behaviour relevant within the context of his own culture (Nida 2000:129). The text is brought close to the receptor instead of the receptor needing to understand the context and culture of the source text. In this respect Nida's formal and dynamic equivalence has similarities with Lawrence Venuti's domestication and foreignization.

A translation is considered dynamic when the translator has aimed at the same effect as the source text had on its viewers, even with the cost of the contents. The following example includes a rhyme and illustrates dynamic equivalence:

(36) Martin: (rapping) So you want a career, you've got to get with Martin Dear,
but only if you're a lady, because I'm not queer. That's a rap.
My name is – oh! My name is – oh! My name is – Martin!

Martin: Jos haluut uran, valkkaa Martin Dear.
Mutta vain jos oot nainen koska hintti en mä oo..
Räppiä. Nimeni on... Nimeni on Martin...

(*Green Wing* 2006: Episode 1. Scene: Admin office.)

In the above example the translator has failed at creating a rhyme, but has compensated it with colloquial language, thus, trying to keep the effect (humour) same. This makes this instance of translation dynamically rather than formally equivalent to the source text.

Between the two strict opposite styles of translation there are a number of accepted variations, so they form rather a cline than two strict extremes. It seems, however, that generally the shift from strict formal equivalence towards dynamic equivalence has taken

place during last fifty years (Nida 2000:130), and the emphasis nowadays is more on the dynamic rather than formal equivalence.

As the material in the present study consists of subtitles which often have to be drastically re-shaped in order to fit the speech into two lines of text, it can be assumed that the translator has aimed at recreating the effect and sense rather than the form. There is no clear boundary between formal and dynamic equivalence, they have been specified and identified to suit the analysis of the subtitling strategies for humour. In the cases of rhyme, the translation is considered formal if it conveys the same style and conveys the sense. Double entendres are formally equivalent to the source text if the style and the content of the translation is the same as in the source text, and dynamically equivalent when the sense and effect of original has been aimed for.

4. SUBTITLING OF LANGUAGE-PLAY IN *GREEN WING*

The hypothesis of the present study was that majority of the language-play occurring in the source text would be translated directly. Due to the time and space constraints of subtitling the equivalence of the source and target text would be dynamic rather than formal. The material consisted of language-play that was identified from the British TV series *Green Wing* and categorized into five categories based on their frequency. Language-play is a fundamental part of the *Green Wing* which comprises of sketch-like scenes which are rich in both verbal and visual humour. Relevancy of the present study arises from the needs of the viewers. In a series such as the *Green Wing* where verbal humour plays an important part of the appeal of the series it is remarkably important that all viewers have an equal opportunity to understand it. For a person who does not understand English subtitles are the only source of verbal humour, and, thus, the more of the language-play they contain, the better chance the non-English speaking viewers have at enjoying the series. As it might be stylistically important to convey the language-play to the target text, the most important function of the subtitles is to convey the dialogue and the story. Thus, all features that are not deemed important by the translator can be omitted, resulting with less language-play in the target text. In order to prove the hypothesis right the language-play was classified according to its frequency into five main categories of polysemy, rhyme, double entendre, euphemisms, and misunderstandings. The polysemy category was also divided into vertical and horizontal puns. Altogether, there were 20 instances of polysemy, 21 rhymes, 9 double entendres, 14 euphemisms, and 21 misunderstandings resulting in 85 instances of language-play in total.

The material was analysed according to Dirk Delabastita's strategies for the translation of puns, and Eugene Nida's theory of dynamic and formal equivalence. Delabastita's strategies were used to analyse which strategies were employed in the translation of language-play, whereas Nida's dynamic and formal equivalence was analysed in order to

find out what type of equivalence the source text and the translations share. Whether the equivalence would retain the language-play (dynamic equivalence) or emphasise the form and lose the language-play (formal equivalence).

The subtitling of polysemic puns, rhymes, double entendre, euphemisms, and misunderstandings were analysed in terms of four possible strategies, PUN → PUN, PUN → NON-PUN, PUN → ZERO, PUN ST = PUN TT. In the category of rhyme, however, RHYME ST = RHYME TT was compensated with RHYME → RELATED RHETORICAL DEVICE as to rhymes were unlikely to be translated directly because the subtitles would have become absurd. Double entendre and euphemisms were analysed in the same way, that is DE → DE, DE → NON-DE, etc., and EUP→EUP, EUP→NON-EUP, etc. (see section 3.1). Thus, for example, PUN → PUN apply when the source text pun was compensated with a different pun in the target text, and PUN→ NON-PUN if the source text pun was not conveyed in the target text at all. Nida's dynamic and formal equivalence was applied to the subtitlings of all language-play categories in such a way that an instance was considered being translated formally if the form and sense of the source text was preserved in the target text and the language-play was lost. And dynamic if the language-play and sense of the dialogue had been preserved. The main idea of formal equivalence is to convey the meaning of the content which in subtitling means the plot-carrying dialogue. The primarily status of delivering the sense leads to the loss of language-play. Dynamic equivalence aims at conveying the effect as fluently as possible. This way language-play is preserved and the target audience has a chance to understand the series as much as the audience in the country of origin does.

4.1 Main findings

The most frequent types of language-play were polysemy, rhyme, and misunderstandings each with 20 to 21 occurrences. The method of translating the source text language-play as such to the target text was clearly the most prominent translation strategy with other strategies being far less uncommon. The second most common strategy of translating language-play with no language-play in the source text (PUN → NON-PUN) was more than twice as rare. The following pie chart illustrates the division of language-play in the material.

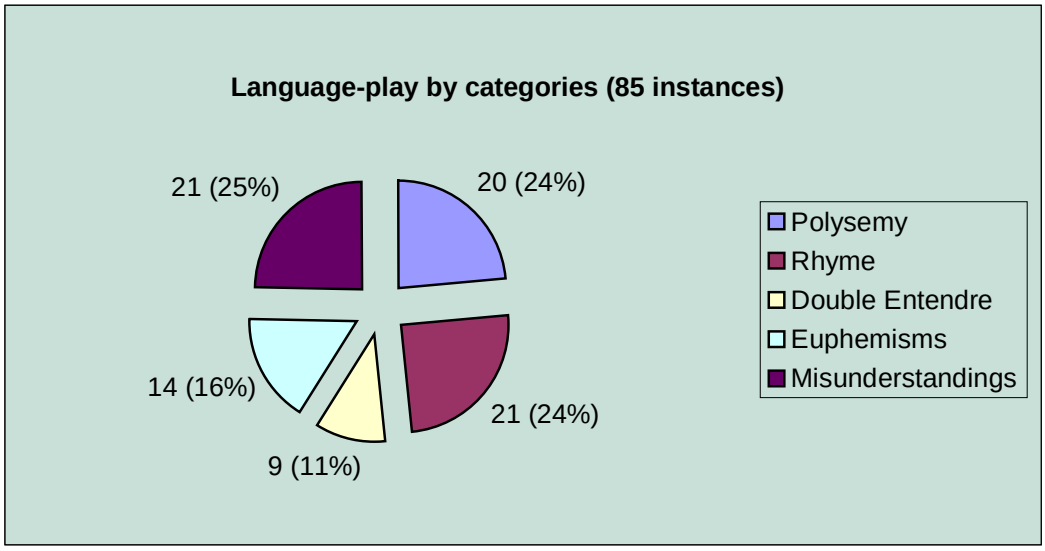

Figure 1. The categories of language-play in *Green Wing*.

Other language-play, such as homonymy, paronymy and homophony also occurred but they were so few in number that they were not included in the study. The three dominant groups were all surprisingly equal in number with 20 instances of polysemy, 21 rhymes, and 21 misunderstandings.

Neither of the two most commonly used strategies require much creativity from the translator because the language-play is either translated as such from the source text (PUN

ST=PUN TT), or the language-play has been translated with a NON-PUN. The number of PUN ST = PUN TT translations (44 out of 85) forms a clear majority of the strategies used, resulting in close to half of all translations. This proves the hypothesis correct. Instead of the majority of the language-play being left out or untranslated, it has been carried over directly as such. In these cases the source text humour works in the target text without alterations. The number of PUN ST = PUN TT translations is high and can be considered in its self to illustrate the translators creativity and the solutions that follow. It can be disputed, however, whether PUN ST = PUN TT is truly translation of language-play to begin with because in this form, the language-play as such is not translated, but merely retained. These results coincide closely with Schröter's study discussed in the introduction. The diagram below clarifies the domination of the strategy in question.

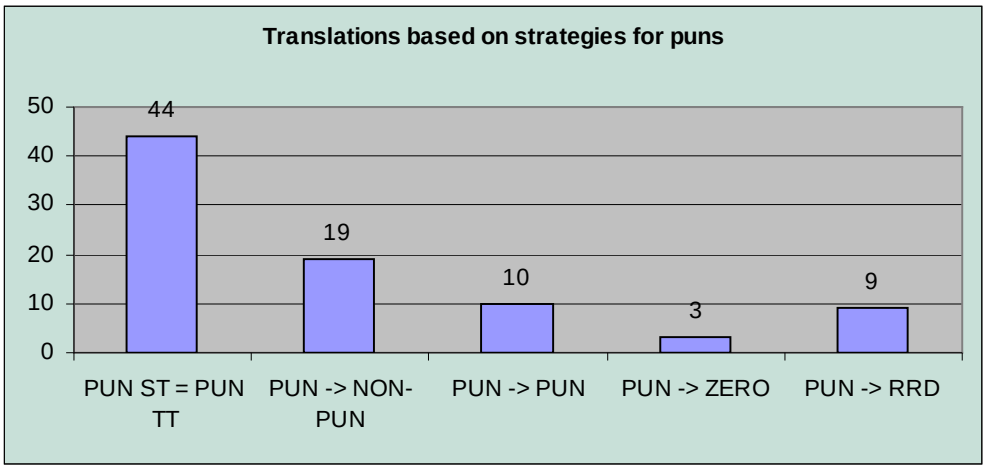

Figure 2. The translations of language-play.

The strategy of PUN ST = PUN TT was prevalent in all categories with PUN → NON-PUN being the next. Other solutions were less common with PUN → PUN occurring only ten, PUN → RRD only nine, and PUN→ZERO only three times. It is important to note here that all PUN → RRD cases occurred in the category of rhymes where that strategy replaced the RHYME ST = RHYME TT. With PUN → NON-PUN being the second

largest group it is somewhat surprising PUN → ZERO only occurs three times. So, clearly the translator has not omitted much, but has just chosen to translate language-play as non-language-play.

Formal and dynamic equivalence between the source text and the subtitles was studied from a group of 85 translations of polysemy, rhymes, double entendre, euphemisms and misunderstandings. The equivalence of language-play translation was translated dynamic in 66% of the language-play and formal in 33% of language-play. The number of dynamically equivalent translation was especially high in euphemisms and misunderstandings. The preference towards dynamic equivalence can be explained by the nature of euphemism and misunderstanding translations. The strategy of PUN ST = PUN TT translation was high in both categories which explains the high percentage of dynamic equivalence translations. My hypothesis that the equivalence of the source text and target text translation is dynamic because of the time and space constraints of subtitling, has, thus, been proved right.

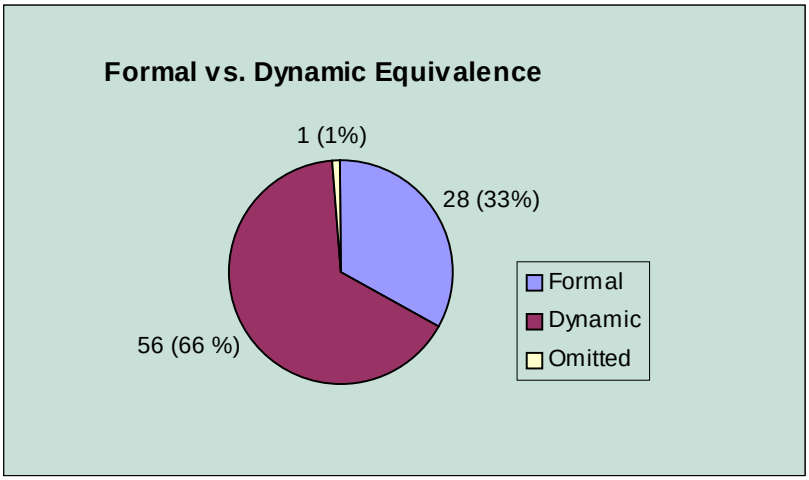

Figure 3. Equivalence of the translations.

The high number of formal translations supports the idea that due to the time and space constraints of subtitling language-play is often omitted. The number of formal translations in relation to the number of instances was especially high in misunderstandings and double entendre. This can be explained by the different nature of these two categories, compared to

other language-play. Whereas polysemy, for example, concentrates on usually small entities such as words or phrases, misunderstandings and double entendre are more abstract as material for analysis. They are usually entities, sometimes quite long discussions, which makes them prone to formal translation strategies. If parts of such entity were to be changed or omitted, the passage would likely fail to make sense. The high number of formal translations seems to coincide with the high number of PUN ST = PUN TT translations in the same groups. This would suggests that when the source text pun is carried over as such to the target text, without translating it per se, it usually follows the form, style, and content of the original very closely.

In what follows, the subtitling of language-play categories will be discussed in detail, starting with the most prominent categories of polysemy, rhymes, and misunderstandings, followed my euphemisms and double entendre. Each category and the strategies employed in that category will be explained separately.

4.2 Translations of polysemy and vertical/horizontal puns

Out of the 20 polysemic instances the most prominent group was that of the PUN ST = PUN TT translations with eleven occurrences. In polysemic language-play a word, phrase or an expression has more than one meaning. Kim and Karen's discussion about Kim's relationship serves as an example of PUN ST = TT translation of polysemic language-play.

(37) Kim: Don't know? Well have you slept with him?
Karen: Slept, yes.
Kim: God! Karen and sex.
Karen: Not sex.
Kim: Not sex.
Karen: No. He thinks we're not sexually compatible. We just lie together, naked.

Kim: Oletteko olleet sängyssä?

Karen: Joo.
Kim: Karen sai seksiä!
Karen: Ei seksiä. Hänestä emme sovi seksuaalisesti yhteen. Makaamme alasti yhdessä.

BT: Have you been in bed?
BT: Yes
BT: Karen had sex!
BT: No sex. He things we're sexually incompatible.
We lie together naked.

(*Green Wing* 2006: Episode 1. Scene: Hospital grounds.)

In the above example the language-play works in both languages. The question of *Oletteko olleet sängyssä?* in Finnish has two meanings as does the English counterpart *Have you slept with him?* This instance does neither need to be substituted for with a different language-play nor omitted, for example, because it can be translated as such, and it will work in the target text, too.

The next most frequently used translation strategy PUN → NON-PUN with seven instances and the less used strategy was PUN → PUN and PUN → ZERO both with one instances. Eight cases of polysemy can also be considered belonging to other groups, those of misunderstandings (6) and double entendre (2), forming the ambiguous cases category in the polysemy category. The number of vertical puns where the polysemic word appears only once was three and the number of horizontal puns where the polysemic word occurs twice was ten. The puns which are neither pure vertical nor horizontal (VH) appeared seven times. Interestingly, five of the eight ambiguous cases are the ones that can also be placed in other categories, that of misunderstandings (4) and double entendre (1). The following chart condenses the previous and aims to illustrate the division of translation strategies, as well as that of the horizontal and vertical puns.

Translation of polysemy, formal & dynamic equivalence								
PUN → NON-PUN		**PUN → PUN**		**PUN → ZERO**		**PUN ST = PUN TT**		**Total**
7		1		1		11		**20**
FoE	DyE	FoE	DyE	FoE	DyE	FoE	DyE	
7	0	1	1	0	0	1	10	
Nro. of		**Formal**		**Dynamic**		**Omitted**		
Total		9		10		1		
Types of puns		Horizontal		Vertical		VH		
		10		3		7		20

Table 1. Ttranslations of polysemy in the material

The above table shows the predominance of PUN ST = PUN TT translations in both horizontal and VH puns. Vertical puns, however, were only translated as non-puns in the target text. The tendency to do so probably has to do with vertical puns being harder to recognise and re-create than horizontal puns. Creating a vertical target text pun or translating the pun directly is, thus, difficult it.

There were eight ambiguous cases in the polysemy category. Six instances of polysemy could also be categorised as misunderstandings and two instances as double entendre. An ambiguous case that could be both polysemy and misunderstanding illustrates the diversity of polysemic language-play:

(38) Caroline: Can I have a quick word?
Mac: Zoom and whoosh. There you are, quick words.
Words that are quick.

Caroline: Saisinko pari pikaista sanaa?
Mac: Zoom ja svush...Pikaisia sanoja.

BT: Could I have a few quick words?
BT: Zoom and svush…Quick words.

(*Green Wing* 2006: Episode 2. Scene: X-ray reception/Waiting area.)

In the above example, the polysemy lies in the word *quick*. Having a quick word with somebody means discussing something shortly, but Mac plays on the polysemy of the word quick and gives Caroline two words that sound quick. *Zoom* and *svush* sound like something that a fast object, for example, a fast car could sound like. The misunderstanding of the situation comes from Mac who takes literally what Caroline says. Instead of talking with her for a short period of time he intentionally misunderstands and tries to be funny.

The dominance of PUN ST = PUN TT and PUN → NON-PUN translations shows that when possible, that is, when the humour works in both languages, the source text polysemy is subtitled similarly in the subtitles as it appears in the source text. Also, the frequency of the latter strategy suggests that language-play in the *Green Wing* was left out it was not possible to re-create the source text language-play in the target text. Especially the latter strategy leaves more space in the subtitles to the plot-carrying dialogue, which may sometimes, also, be the reason for not translating the pun.

4.3 Rhymes

Altogether 21 cases of rhyme were collected from the material. A rhyme was counted as a pair of rhyming words, that is *pee – me, Dear – queer, fine – lime,* etc. In some passages three rhyming words occurred one after another. In those cases the first word was considered a pair with the second, and the second a pair with the last word, thus making these three-word instances two occurrences of rhyming words. To illustrate:

Statham: She's mine – it's fine, just lime. You know.

was counted as two word pairs because *mine – fine*, and *fine-lime* are rhyming word pairs. Such instances occurred four times. The 21 instances had been translated ten times by PUN → NON-PUN, nine times by PUN → RELATED RHETORICAL DEVICE, once as PUN

→ ZERO, and once as PUN → PUN. The number of both formal and dynamic translations was ten. One instance of rhymes was omitted altogether (PUN→ ZERO).

Translation of rhymes, formal & dynamic equivalence								
PUN → NON-PUN		**PUN → PUN**		**PUN → ZERO**		**PUN → RRD**		**Total**
10		1		1		9		**21**
FoE	DyE	FoE	DyE	FoE	DyE	FoE	DyE	
10	0	0	1	Ø	Ø	0	9	
Nro. of		**Formal**		**Dynamic**		**Omitted**		
		10		10		1		

Table 2. Translation of rhymes and formal vs. dynamic equivalence.

Related rhetorical devices such as alliteration, colloquial language, change of word order, and other rhyme-like structures were the most common way of translating a rhyme in the material. It appears that the translator has aimed at creating a rhyme or a rhyme-like solution, but the translations can rarely be considered pure rhymes. As an example a discussion about Caroline's bumper sticker:

(39) Guy: I haven't got anything to honk with.
Caroline: What?
Guy: Your sticker. "Honk me to bonk me."

Guy: Ei ole millä tuutata.
Caroline: --
Guy: Tuo tarra: "Tuuttaa, niin saat tuupata."

BT: There's nothing to honk with.
BT: - -
BT: That sticker: honk so you can push.

(*Green Wing* 2006: Episode 1. Scene: Car park.)

In this case the translator has not created a complete rhyme, but has resorted to alliteration. Devices like alliteration work as a substitute for a rhyme and fail to fill the requirements of

a full rhyme. The reason why the PUN → NON-PUN strategy was dominant is that rhymes are very difficult to translate. When the RHYME ST = RHYME TT strategy is out of the question the RHYME → RHYME strategy would be ideal in order to preserve the source text language-play. It has, however, been applied surprisingly little, actually, only once. Instead, the RHYME → RRD is the second most frequently used strategy which suggests that rhymes are either substituted for with a related rhetorical device, or translated with a NON → RHYME. The relation of formal and dynamic equivalence translations supports the use of the two main translation strategies. When a PUN → NON-PUN strategy is applied the equivalence is naturally formal, and when the PUN → RRD strategy is used the equivalence is dynamic.

4.4 Misunderstandings

Misunderstandings were one of the two biggest categories of language-play in the material. They were explained as intentional or unintentional misconceptions of what is said. Misunderstandings are an unexpected ways of understanding a situation and often unsuitable to the context. Like in the polysemy category, some polysemic puns could also be considered misunderstandings or double entendre. In the misunderstanding category there were altogether six instances that were polysemic misunderstandings. This means that there is overlapping in these two categories as altogether six instances in the polysemy category can also be misunderstandings, and six instances in misunderstandings can be polysemy, creating a group of twelve instances that can be counted into both groups. Altogether there were 21 misunderstandings, out of which 6 were also polysemy. The equivalence of the source text and translations was dynamic in eighteen out of twenty one cases, leaving only three cases of formal equivalence translation.

Misunderstandings, formal & dynamic equivalence						
MU ST = MU TT		**MU → MU**		**MU → NON-MU**		**Total**
16		2		3		**21**
FoE	DyE	FoE	DyE	FoE	DyE	
0	16	0	2	3	0	
Formal and dynamic total						
Formal		**Dynamic**				
3		18				

Table 3. Translations of misunderstandings.

The same main translation strategies have been applied in misunderstandings as in other categories. The extremely remarkable majority of MISUNDERSTANDING ST = MISUNDERSTANDING TT solutions illustrates partly the nature of misunderstandings, and partly the translation strategies. As mentioned earlier, misunderstandings are the type of language-play that is likely to be translated as such, so the result was not a surprise in itself. The following example illustrates the most used translation strategy in the misunderstandings category.

(42) Guy: Brian May caresses that guitar like a woman.
Caroline: Oh, do women make better guitarists then?
Guy: No no, like the guitar is a woman, not him, he's not a woman.

Guy: Brian May hyväilee kitaraansa kuin nainen.
Caroline: Ovatko naiskitaristit parempia?
Guy: Ei hän ole nainen, "kuin naista".

BT: Brian May caresses his guitar like a woman.
BT: Are female guitarists better?
BT: He's not a woman, "like a woman".

(*Green Wing* 2006: Episode 7. Scene: Guy's car.)

The example shows how the translator has subtitled the source text language-play without changes as directly as possible. The dominance of PUN ST = PUN TT translation strategy

continues in the category of misunderstandings reasserting it as the most commonly used translation strategy in the present study. In subtitling it means that majority of subtitles are likely to be translated with this strategy.

To conclude, there were altogether 20 cases of polysemy, 21 rhymes, 9 double entendres, 14 euphemisms and 21 misunderstandings, making the total number 85 instances of language-play. The equivalence of the language-play translations was dynamic in 66% of cases and formal 33% instances, supporting my hypothesis that the equivalence would be dynamic rather than formal. Dynamic equivalence was especially clear in the categories of misunderstandings and euphemisms. There seems to be a correspondence between dynamic equivalence and PUN ST = TT translation, too.

4.5 Euphemisms

An euphemism is a polite way of saying something that is unpleasant, impolite, or a taboo. They appear in every domain of life from everyday speech to politics, religion, and social situations. In the *Green Wing* many of the sexual expression that may be deemed inappropriate are avoided by the use of euphemisms. Fourteen occasions of euphemisms resulted in only two ways of translating them. Majority, that is eight, of source text euphemisms were conveyed as such to the target text, that is EUPHEMISM ST = EUPHEMISM TT, whereas six cases were compensated with a target text euphemism (EUPHEMISM → EUPHEMISM). In thirteen cases the translation of source text euphemism was dynamic, while in only one it was formal.

Euphemisms, formal & dynamic equivalence				
EUP ST = EUP TT		**EUP → EUP**		**Total**
8		6		**14**
FoE	DyE	FoE	DyE	
0	8	1	5	
Formal and dynamic total				
Formal		**Dynamic**		
1		13		

Table 4. Translations of euphemisms.

The same tendency to translate, or not to translate, the source text language-play continues with euphemisms. The number of target text euphemisms, however, differs from other categories in that in relation euphemisms are translated by target text euphemism more than half of the times. That is relatively more often than in other categories. The following example illustrates this kind of translation.

(41) Joanna: All right Mr Forceful, time to have your mysterious way with me.
Statham: Are you telling me that Mr Frankfurter can look inside the bun?

Joanna: Hyvä on, herrani. Nyt on aika pistää arvoitukselliseksi.
Statham: Voiko makkaran pistää hodarin väliin?

BT: Alright, my master. Now it is time to get mysterious.
BT: Can the sausage be put between the hotdog?

(*Green Wing* 2006: Episode 5. Scene: Joanna's car.)

In the source text there are three euphemisms, those of: *mysterious way*, *Mr Frankfurter*, and the *bun*. Also *Mr Forceful* can be considered an euphemism for Statham's eagerness, but as it is not an euphemism for anything inappropriate it will be thought of as a nickname for Statham. In the Finnish subtitles the translator has created an euphemism for having sex with the expression *pistää arvoitukselliseksi*. The Finnish word contains both the word sex (*seksi*) and the word mysterious (*arvoituksellinen*). By combining the two words he has

created an euphemism that is also double entendre because it plays on the two meanings of the Finnish word. Also, the source text euphemisms for a male and female genitalia are translated as such in the Finnish subtitles. This translation contains, thus, both EUP → EUP and EUP ST = EUP TT translations. The use of euphemisms in the subtitles of the present study is common because none of the euphemisms were left out but were translated in one way or another.

4.6 Double entendre

Double entendre suggests another meaning to a phrase, a word, or a sentence. A central part of double entendre is sexual innuendo as the other suggested meaning is always sexual. Whether the sexual innuendo is picked up by the viewer depends on the person. In the material double entendre occurred nine times, making it the smallest category included in the present study. Seven out of nine times the source text double entendre was translated as target text double entendre, that is, the source text double entendre was merely carried over to target text as such, without actually translating it. In one occasion the double entendre was translated as non-double entendre in the target text. The translator had employed the formal translation four times, and dynamic five times.

Double entendre, formal & dynamic equivalence				
DE ST = DE TT		**DE → NON-DE**		**Total**
7		2		**9**
FoE	DyE	FoE	DyE	
2	5	2	0	
Formal and dynamic total				
Formal		**Dynamic**		
4		**5**		

Table 5. Translations of double entendre.

The most used translation strategy for the double entendres was DE ST = DE TT with seven instances, and the less used was DE → NON-DE strategy with two translations. Interestingly, these two strategies were the only strategies used in the translations of double entendre. This may be explained with double entendres difficulty for a translator. Coining a totally new double entendre to substitute for the original source text double entendre requires more creativity than re-creation of the original language-play or translation of DE → NON-DE of which the following illustrates:

(40) Martin: Do you want to play with my Slinky.

Martin: Haluatko kokeilla tätä?

BT: Do you want to try this?

(*Green Wing* 2006: Episode 5. Scene: Caroline's house, hallway.)

In the above example Martin is playing with Slinky, a toy made of sling, and innocently asking if Karen wants to play with it too. The previous conversation between the two, as well as pictorial link support the double entendre. They have been discussing earlier about who they want to date and how nobody wants to be with them. The pictorial link provides the viewers with Karen grabbing Martin between his legs, thus, supporting the sexual innuendo of the word *slinky* that in this occasion could also mean Martin's genitalia.

Double entendre's subtitling in the present study is carried out following either the DE ST = TT or DE → NON-DE strategy. As in the polysemy and rhyme categories, the former strategy is dominant in double entendre, too. The lack of new target text double entendre is surprising considering that it leaves, again, two options. Either the language-play is translated as such from the source text to the target text, or it is translated with non-language-play.

5. CONCLUSIONS

The hypothesis of this study was that due to subtitling constraints most language-play in *Green Wing* has been translated directly when possible. Also, the equivalence of the target text translation and the source text was thought to be dynamic. The hypothesis was based on the time and space constraints of subtitling and the differences between English and Finnish. It was assumed that language-play would be too difficult to translate, and still carry over the most important parts of the conversations. Following that line of thought, the assumption that dynamic equivalence would prevail over formal equivalence came from the same foundation. When the space the translator has in use is limited, they must prioritise and carry over the essentials, the plot-carrying information first, and other features if possible. In addition to the story, however, also the fundamental characteristics of the series need to be translated. In *Green Wing* the language-play is a pivotal part of the series and must, thus, be translated. It means that also the viewers who do not understand English can enjoy the humour of the series.

As the material was collected and categorized, five main categories emerged; those of polysemy, rhymes, double entendre, euphemisms, and misunderstandings. Dirk Delabastita's translation strategies for puns were modified and applied in all five categories, as were Eugene A. Nida's theory on formal and dynamic equivalence. Based on these theories the material was analysed, results illustrated, and conclusions drawn. The most applied translation strategy was PUN ST = PUN TT, followed by PUN → NON-PUN, PUN → RELATED RHETORICAL DEVICE, PUN → PUN, and PUN → ZERO. PUN → RELATED RHETORICAL DEVICE was, however, only applied on rhymes, because rhymes were commonly translated with a RRD, whereas zero source text rhymes were translated with target text rhyme. The ratio between formal and dynamic equivalence translations supported the hypothesis that the equivalence of the translated language-play would be dynamic rather than formal.

The analysis showed that not only was most of the language-play translated directly into the target text without omissions or alterations, also the equivalence was dynamic, as hypothesised. Both of the hypothesis introduced earlier, have thus been proved right. In majority of the translations of language-play in the present study had been carried over directly. The ability to do so is surprising as English and Finnish as languages are very different, but obviously their difference does not play as big of a part in these types of language-play. The dominance of dynamic translations was to be expected. Because of the space and time challenges the translator has to deal with, it was expected they would translate most of the language-play dynamically, aiming for similar effect instead of literal translation. Expectedly, it was proven that 66 % of the translations were, indeed, dynamic.

Also expectedly, the categories where PUN ST = PUN TT translation strategy was the most prevalent in were also the categories where dynamic translation was clearly more common than formal. This suggests that when humour is carried over to the target text from the source text, the effect and sense of the translation are aimed for as closely as possible. However, it could be disputed whether PUN ST = PUN TT translation is actually translation of language-play to begin with. This strategy does not involve actual language-play translation per se, but is rather direct translation of the source text, or re-creation of the original. If this strategy was to be left out of equation, the most used translation strategy would be PUN → NON-PUN.

The general results of the study show little creativity. Whether the tendency to translate puns as non-puns and convey the source text language-play to the target text as such is caused by unwillingness to use time and resources on creating new target text solutions, fear of critique, or fear of being too unfaithful to the source text, the trend is clear. The direction in which subtitling in Finland is heading may also have an effect on the quality. If the degradation of the translators' collective labour agreement situation and fees forces them to translate more, the ever growing work load will result in deteriorating quality. The more one has to translate and the less one has time for it, the less one is likely to pay

attention to language-play and use their resources in making the product as creative and funny as possible. The translators of subtitles differ from, for example, prose translators in that their end product is under the scrutiny of billions of people, who unlike in many other translation domains, have the source and target text available simultaneously. This situates subtitlers in a position other translators rarely face. Because of the scarce knowledge, and often wrong assumptions of subtitling prevail, some of the critique translators receive is misplaced or simply false. Subtitlers as the highly trained professionals deserve acknowledgement. The better working conditions they have, the better subtitles the viewers will be offered. The reasonable pay and visibility for their subject field helps the subtitlers to spread correct information about subtitling and write creative, better quality subtitles. Needless to say, the beneficiaries of these high-quality translations are, indeed, the viewers.

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Appendix 1. Scene list[1]

Episode 1
Scnene: Hospital grounds (26.39-)
Scene: Car park (30.53-)
Scene: Admin office (32.43-)
Scene: Bar (45.31-)

Episode 2
Scene: Corridor (15.23-)
Scene: Corridor/General medical reception (21.09-)
Scene: Anaesthetist's room (23.42-)
Scene: Radiology (32.00-)
Scene: X-ray reception/Waiting area (39.08-)

Episode 3
Scene: Mess (18.30-)
Scene: Store room (35.55-)
Scene: Statham's house (45.57-)

Episode 4
Scene: Office (35.52-)

Episode 5
Scene: Office (03.49-)
Scene: Radiology (15.14-)
Scene: Theatre (21.57-)
Scene: Clothes shop (22.33-)
Scene: Statham's office (25.08-)
Scene: Caroline's house, bathroom (36.20-)
Scene: Caroline's house, hallway (38.39-)
Scene: Joanna's car (40.01-)

Episode 6
Scene: Locker area, mess (05.39-)
Scene: Main entrance/Corridor (06.29-)
Scene: Ultrasound department (19.40-)
Scene: Bar (46.43-)
Scene: Street, night (48.08-)

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Episode 7
Scene: Canteen (22.03-)
Scene: Outpatients corridor (22.57-)
Scene: Guy's car (38.07-)

Episode 8
Scene: Corridor (07.06-)
Scene: Corridor (08.30-)
Scene: Taxi (33.34-)
Scene: Day ward, night (34.31-)
Scene: Lounge bar (43.38-)
Scene: Taxi (46.06-)

Appendix 2. Character list

Dr. Caroline Todd
A surgical registrar who starts to work in the hospital at the beginning of the series. Although seemingly the only normal person in the hospital, she often finds herself in awkward situations. Everyone at the hospital seems to love her, while she balances between deciding whether to like Guy or Mac.

Dr. Guillaume Secretan, aka Guy
An anaesthetist who is full of confidence. He likes to charm ladies and tell others how great he is. In his own mind he has everything that anyone could wish for. Guy competes with Mac in crazy self-invented games and competitions, while teasing Martin at every chance he gets.

Sue White
Sue never seems to work despite being the staff liaison officer of the hospital. Instead she spends her days inventing ways to avoid working, making fun of others, and being obsessed with Mac.

Dr. Martin Dear
Martin is an intern who never seems to get anything right. Nothing goes as planned for Martin who likes Caroline. His mother Joanna Clore avoids, Guy hassles, and Mac defends him.

Dr. Mac McCartney
Mac is the charming surgeon who seems to have everything under control. He is genuinely good-hearted and the women of the hospital all like him.

Joanna Clore
She works as the head of human resources. While battling against rapid aging, she is trying to hide that Martin is her son, and that she is in a relationship with Dr. Statham. Joanna is obsessed with the handsome IT – specialist Lyndon Jones.

Dr. Alan Statham
Alan is a consultant in radiology. He takes his work seriously, while others make fun of him. He is in a ‘secret’ relationship with Joanna and desperately wants everyone to know about it.

Boyce
Is a medical student at the hospital, but his days are filled with different attempts to annoy Dr. Statham. He is continuously suggesting that Dr. Statham is homosexual, and he even buys Dr. Statham in an charity auction for 30 pences.

Dr. Angela Hunter
She is the female version of Mac with her perfect hair and perfect boyfriend. She is the perfectionist who has everything under control. She decides on living with Caroline who needs a flat mate.

Lyndon Jones
He is the IT specialist that every woman in the hospital wants, Joanna Clore more than anyone else. Joanna's obsession with irritates Alan Statham who tries to watch his territory in the most ridiculous ways. Lyndon is neither scared of his attempts, nor interested in Joanna in any way. He merely finds her harassment disturbing.

Harriet Schulenberg
She works in the office under Joanna Clore. Harriet has three children and she is expecting the fourth. She is the most absent-minded and stressed person in the hospital and, for example, forgets her children somewhere, comes to work without pants, and falls asleep at work.

Karen Ball
She is the female version of Martin. She is quiet, different from all others, and rather eccentric. Karen has a crush on Martin who is too busy going after Caroline to notice her.

Rachel
Works also in the office and is known for her wildness. She has a good time tormenting Karen and playing pranks around the office.

Kim
Kim is in a relationship with Boyce, and in addition to working in the office, she always finds time to play practical jokes on others.