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I Look Like a North Pole-Dancer: **Translation of Wordplay in the
Television Series *2 Broke Girls***

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Tiivistelmä – Abstract

The topic of this Master's Thesis is translation of wordplay from English into Finnish in the sitcom series *2 Broke Girls* (Tyhjätaskut in Finnish). The first objective is to explore which translation strategies occur in the translation of puns in two sets of subtitles and whether some strategy has been favoured more than others in the translations. The second objective is to discover what types of wordplay the identified puns represent and whether the types of wordplay in the original dialogue correlate with the types of wordplay in the subtitles. The material consists of the wordplay collected in the dialogue of the series' first season, the DVD subtitles and the fan subtitles, which are downloaded from the website *Subtitles Live*.

The material consists of 129 puns and their corresponding lines in the original dialogue or subtitles. The DVD and the fan subtitles are categorised into translation strategies for puns, and the original puns and their translations are classified into types of wordplay. After this it is examined which translation strategies occur the most often and which the least often, as well as which types of wordplay are present in the original dialogue and the subtitles and does a certain type of wordplay in the original dialogue systematically lead into a certain type of wordplay in the subtitles. The study utilises Delabastita's (1996) translation strategies for puns, of which two categories are omitted due to their irrelevance for the material. I have categorised the located instances of wordplay based on Vandaele's types of wordplay (2011). I have omitted two of Vandaele's categories due to irrelevance for the material.

The results show that three strategies take place clearly more often than others. These most favoured strategies are pun → non-pun, pun ST = pun TT and pun → pun. The rest of the strategies occur either only couple of times or not at all. What comes to the types of wordplay, this study shows that any type of wordplay in the original dialogue does not systematically result in the same type of wordplay in the subtitles. This result aligns with the findings of the translation strategy examination, which shows that in most cases the subtitles are translated in a non-punning way and only the sense that advances the plot is preserved.

In the future the topic could be studied even further, for example through a reception study based on the results of the present study. It could be studied how the viewers, who need the subtitles to understand the dialogue, experience the lack of puns in the translation. A follow-up research could also study how the absence of wordplay added to hearing the inbuild laugh track influences the viewers' perception of the entire comedy series that bases its humour in many cases on wordplay.

Avainsanat – Keywords
wordplay, pun, translation strategy, fansubbing, subtitling, type of wordplay

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Tiivistelmä – Abstract

Tutkimuksen aiheena on sanaleikkien kääntäminen englannista suomeen komediasarjassa *Tyhjätaskut* (2 Broke Girls). Tutkimukseni ensimmäinen tavoite on selvittää, millaisia käännösstrategioita on käytetty sanaleikkien kääntämisessä kaksissa eri tekstityksissä ja onko jokin strategia useammin käytetty kuin muut. Toinen tutkimustavoitteeni on tarkastella, mitä sanaleikkityyppejä aineistoni sanaleikit edustavat, ja korreloivatko alkuperäisen dialogin sanaleikkityypit tekstityksissä käytettyjen sanaleikkityyppien kanssa. Aineistoni koostuu sarjan ensimmäiseltä kaudelta poimituista sanaleikeistä alkuperäisessä dialogissa, niiden käännöksistä, sekä sanaleikeistä tekstityksissä ja niitä vastaavista repliikeistä alkuperäisessä dialogissa. Tarkasteltavat käännökset ovat DVD-tekstitykset sekä *Subtitles Live* -sivustolta kerätyt fanitekstitykset.

Tutkimusaineisto koostuu 129 sanaleikistä ja niitä vastaavista repliikeistä alkuperäisessä dialogissa tai käännöksistä tekstityksissä. Luokittelen DVD- ja että fanitekstitykset sanaleikkien käännösstrategioihin, sekä alkuperäiset sanaleikit ja niiden käännökset sanaleikkityyppeihin. Tämän jälkeen tutkin, mitä käännösstrategioita löytyy eniten ja mitä vähiten, sekä mitä sanaleikkityyppejä alkuperäisessä dialogissa ja tekstityksissä on käytetty, ja johtaako tietty sanaleikkityyppi alkuperäisessä dialogissa tiettyyn sanaleikkityyppiin käännöksissä. Tutkimuksessa käytettävät käännösstrategiat ovat Delabastitan (1996) sanaleikkien käännösstrategiat, joista olen karsinut kaksi kategoriaa pois, sillä niitä ei ole käytetty aineistossani lainkaan. Sanaleikkityypit, joiden avulla olen lajitellut aineiston sanaleikit, puolestaan ovat Vandaelen (2011) luokittelemia, ja niistä olen karsinut myös kaksi kategoriaa pois epäolennaisuuden vuoksi.

Tulokset osoittivat, että kolme käännösstrategiaa ovat selkeästi suosituimpia. Kyseiset strategiat ovat suuruusjärjestyksessä sanaleikin poisjättäminen, alkuperäisen sanaleikin käyttäminen tekstityksissä ja sanaleikin kääntäminen sanaleikiksi. Muita strategioita löytyi joko korkeintaan vain pari kertaa tai ei ollenkaan. Sanaleikkityyppien tarkastelu puolestaan osoittaa, että alkuperäisestä dialogista löytyvät sanaleikkityypit eivät johda systemaattisesti samaan sanaleikkityyppiin käännöksissä. Tämä tulos on johdonmukainen käännösstrategiatulosten kanssa, joiden mukaan sanaleikki on useimmissa tapauksissa jätetty pois käännöksistä, ja vain repliikin juonta edistävä merkitys on säilytetty.

Tulevaisuudessa aihetta voisi seurata pidemmälle ja tutkia esimerkiksi vastaanottotutkimuksella. Uudessa tutkimuksessa voitaisiin hyödyntää tämän tutkimuksen tuloksia, ja hakea selvyyttä siihen, miten sanaleikkien puute tekstityksissä vaikuttaa tekstityksiä lukevien ja tarvitsevien katsojien katselukokemukseen. Lisäksi vastaanottotutkimuksella voitaisiin selvittää, miten sanaleikkien puute tekstityksissä yhdistettynä naururaidan kuulemiseen vaikuttaa heidän arvioon komediasarjasta, jonka huumori perustuu pitkälti sanaleikkeihin.

Contents

1 Introduction

Humour is an essential part of life, and it can be created through a variety of means, for example through wordplays. However, wordplay can be tricky to translate, because it tends to be witty and work through e.g. similar pronunciation or spelling of words, or one word having multiple meanings. Hence, I find translation of wordplay as a fascinating topic, as it requires cleverness and understanding the words and their meanings from translators as well as viewers. Sometimes a translation of wordplay may work so well that a viewer is left amazed, but then again, a translation may fail to convey the humorous effect of the source material. Since humour is a rather significant aspect of comedy films and series, it may be seen to be highly important for the subtitles of a comedy to convey the humour of the source material, and consequently a translator to be able to translate different types of wordplay if the humour of a comedy is based on puns. If a viewer does not have sufficient language skills to understand the series or film in its original language, one is completely reliant on the subtitles to convey the humour. Thus, if the translator fails to translate the comedic aspect, a viewer may consider the entire film or series as a failure.

Furthermore, when working with wordplay, in an ideal situation a translator creates a wordplay that works in the target language, has the same effect on the target audience as the original wordplay has on its audience, and conveys the message and humour of the original wordplay. A translation should be as faithful as possible to the source text and aim to convey its contents and tone (Vertanen 2007: 150). However, due to the complex nature of wordplays, faithfulness may be an objective that needs to be disregarded when translating them, particularly if the purpose of a wordplay is to merely accompany the core message and the communication does not revolve around the wordplay. Hence, the faithfulness of translation is not addressed further in this study. Although translation is often considered more successful and acceptable the more faithful it is to the source text, reaching complete equivalence is impossible due to differences between languages and cultures (Koskinen 2004: 374).

The material of this study composes of the original dialogue of the American television series *2 Broke Girls*, its Finnish DVD translations and fan translations that have been downloaded from the website *Subtitles Live*. The main purpose of this research is to study and compare how wordplays have been translated from English into Finnish on the DVD subtitles and the fan subtitles. Does an assumed professional translator clearly prefer one translation strategy above all others and a fan translator another, and what kind of differences and similarities can be found regarding the found translation strategies between the subtitles? Although translations of wordplay in subtitles have been studied before, translation of wordplays in fan subtitles has not yet been studied extensively, and that is one of the main aspects on which this Master's thesis will focus. Additionally, it could be interesting to

study which set of subtitles is considered better than the other by the viewers of the series, but as conducting a survey is not within the scope of this research, the reception of the subtitles will not be studied in this paper.

Furthermore, the instances of wordplay in the source material and in the translations are categorised based on their type and examine what types of wordplay are the most frequent in the original dialogue and in the translations. This is done in order to discover if the original dialogue and the subtitles favour different types of wordplay and if there is a correlation between the original and the translated wordplay instances. For that purpose, Vandaele's (2011) categorisation of wordplay types is applied in this paper, and it is my assumption that in the original dialogue the wordplay is in most instances based on homophony or paronymy, which will be discussed later in section 3. This assumption is based on that in spoken dialogue words that are pronounced in a similar manner have the potential to create humour as they can be understood to mean different things. As the sitcom series in question is first and foremost aimed at the English-speaking audience, it may be justified to assume that the humour is meant to be heard, not read. As the humour in *2 Broke Girls* is in several instances based on words being polysemous and having another, in most cases lewd meaning alongside the "normal" meaning, it is very likely that there will be plenty of wordplay utilising that polysemous feature as the source of humour. Furthermore, in Finnish words are pronounced as they are written, i.e. the pronunciation does not vary in the same way as it does in English. Therefore, Finnish words that are spelt similarly, are pronounced similarly as well. Hence, the expectation is that the wordplay in the subtitles is in most cases based on homonymy or paronymy.

In this paper the terms "translator" and "subtitler" are used interchangeably due to subtitling being one of the focus points of this study, and because among other tasks, translators create the subtitles. In other words, they translate the original spoken or written text, even though it may be someone else who undertakes the timing of the translations.

The thesis is structured as follows: The key aspects of subtitling are presented in section 2, and the section is divided into three subsections: subsection 2.1 gives an overview of subtitling in general, subsection 2.2 focuses on the technical restrictions of subtitling, and subsection 2.3 concentrates on fan subtitling. In the following section 3 the focus is on wordplay. The section consists of two subsections, of which the first one discusses the types of wordplay, and the second translating wordplay. The research material is presented in section 4, which is divided into three subsections: 4.1 presents the series, 4.2 discusses the DVD translations and 4.3 focuses on the fansubs. Next, the research method is focused on in section 5, after which section 6 consists of the analysis: subsection

6.1 discusses the translation strategies for wordplay, whereas subsection 6.2 examines the types of wordplay. Lastly, section 7 summarises the results and concludes this study.

2 Subtitling

Subtitles are the written form of an audio. However, they do not replace the original, as Skuggevik (2010: 18) emphasises. They are used to ease comprehending the dialogue even if the viewers understand the language, for example in the case the dialogue is spoken quickly, the speakers use an unfamiliar dialect, the people on screen talk over each other or background noises overlap with the dialogue (Díaz Cintas 2009: 4). Subtitling does not consist solely of translation but of setting the subtitles to correct time codes to align them with the speech as well. This is known as spotting, cueing, timing, originating or synchronising (Díaz Cintas 2010: 344).

Subtitling, like other modes of audiovisual translation, has its advantages and disadvantages. The first disadvantage is taking up space on the screen and hiding parts of the picture and altering the composition, for example if the image is positioned between two black boxes in a film (Ivarsson and Carroll 1998: 34). In other words, subtitles ruin the symmetry in the screen. The font of the subtitles should be big enough to be readable, but so small that the subtitles do not cover too much of the image (Vertanen 2007: 151). Furthermore, Krogstad (1998: 60) describes subtitling as "a necessary evil" as subtitles may, among other things, "cover important details" as they can take up to 20% of the picture on television screen and 3–6% on a cinema screen. However, this applies only to cinema, where subtitles are placed at the bottom of the screen, whereas in television they can be placed wherever they fit best and hence disturb the picture as little as possible (Krogstad 1998: 61).

The second and third disadvantages of subtitling are, according to Ivarsson and Carroll (1998: 34), "diverting the viewer's attention from the picture -- [and] the translation does not cover everything that is said". Therefore, it could be argued that the subtitled version can never provide the same experience as the original. The fourth issue consists of the errors that any viewer with adequate language skills can notice as the original sound is present (ibid). Then again, a few of the advantages of subtitling are hearing the original sound and not interfering with the connection of the original sound and the gestures, facial expressions and body language of the people on screen (Ivarsson and Carroll 1998: 35). In addition, subtitles can act as a valuable aid for learning another language as viewers hear a foreign language and see the translation of what is said, which helps them become familiar with the language (ibid).

2.1 Subtitling in General

Generally speaking, subtitles consist of no more than two lines, are displayed horizontally, normally at the bottom of the screen, and are synchronised with the picture and dialogue (Díaz Cintas 2010: 344).

Vertanen (2007: 151) suggests that when subtitles match with the speech rhythm and are in synchrony with the impression given by the image and the sound, a viewer may not even realise that they are reading subtitles. By the same token Georgakopoulou (2009: 21) states that "subtitles are said to be most successful when not noticed by the viewer". Correspondingly, Smith (1998: 148) notes that in an ideal situation, the audience has understood the product without consciously reading the subtitles.

Moreover, Fong (2009: 96) suggests that "the translator has to try to recreate the same vocabulary, register and manner of speaking of the dialogues, even if only as reinforcement, rather than relying indirectly on the sights and sounds on the screen to compensate for the characterisation void that exists in the subtitles". Otherwise the subtitles would become bland and boring. Krogstad (1998: 61) states that "the objective is to attempt to reproduce the original as accurately as possible, including as much of the content as possible". In addition, Georgakopoulou presents three rules that a translator ought to consider in order to minimise any negative impacts a subtitle may have:

> (a) When the visual dimension is crucial for the comprehension of a particular scene, translators should offer only the most basic linguistic information, leaving the eyes of the viewers free to follow the images and the action. (b) Conversely, when important information is not in the images but in the soundtrack, translators should produce the fullest subtitles possible, to ensure that the viewers are not left behind. (c) The presentation of the subtitles, the way in which the words of each subtitle are arranged on the screen, and on each subtitle line, can help enhance readability. (Georgakopoulou 2009: 23)

Regarding the audience's physical reception of audiovisual material, Tiittula and Voutilainen (2016: 30) note that speech and written text are different forms of language directed at different senses: speech is for hearing and written text for sight, and everything that is heard cannot be transferred into symbols to be seen and read. They also suggest that one cannot deduce aspects such as pitch, volume, or the speaker's gender, age or state of health from a written text in the same manner as from speech, which also helps a listener to interpret the message. Although Tiittula and Voutilainen refer in their article more to transcribing than to subtitling, their notions may be considered to apply to the latter as well. Additionally, Ahonen (2017: 8) remarks that typically the members of the audience of e.g. a film are referred to as viewers, not as listeners, although "audiovisual texts are meant to be both seen and heard". Regardless, subtitles are directed to a different sense than the spoken dialogue, and hence it cannot be expected that subtitles are completely equivalent to speech.

Furthermore, Díaz Cintas (2010: 344) describes that subtitled programmes and films consists of "three main components: the original spoken/written word, the original image and the added subtitles". Translators are supposed to create solutions that interact well among the components and take into consideration that viewers are expected to read the subtitles at a given speed simultaneously as they watch the images (Díaz Cintas, 2010: 344). Tiittula and Voutilainen (2016: 33–34) note that reading is quite a quick process as a reader can glimpse larger sections at once instead of reading the text letter by letter, although the reading speed varies according to the situation, text and individual. In contrast, a listener receives the speech precisely when a speaker utters each letter (Tiittula and Voutilainen 2016: 34). This leads to the conclusion that basic translation skills are not enough for a translator to be able to create functional subtitles, as one also needs to be able to summarise what is said (Skuggevik 2010: 20). By the same token Vertanen (2007: 152) emphasises that because of time and space restrictions, a translator must leave out irrelevant elements and focus on conveying the key message (see also Fong 2009: 95). Similarly, Smith (1998: 141) remarks that a subtitler is expected to be able to condense, omit and paraphrase what is said, as a result of limited time and space.

As a result of the need for condensing the spoken dialogue, it is not surprising that every sound is not valuable enough to be transmitted in the subtitles. For instance, phatic noises, speech errors and filler words do not necessarily neither advance the plot of a film or programme, nor relay crucial information for the viewers. Naturally this is dependent on the context: is it a characteristic feature of an individual on screen to, for example, stutter or show signs of hesitation or nervousness in their speech, and is conveying those manners essential for the plot or perceiving them? Fong (2009: 92) advocates that if "normal non-fluency features" are included in the subtitles, they most likely are included for a reason. However, if a character makes a noise and there are no subtitles, a viewer may become annoyed (Smith 1998: 146). In conclusion, a subtitler must summarise and abridge what is said, yet irrelevant noises can be subtitled in the case there is not anything else worthy of subtitling.

In general, prosodic features concern the speech's emphasis, duration, intonation, volume, rhythm and speed, which apply to speech units at least one syllable long (Lehtinen 2011, cited in Tiittula and Voutilainen 2016: 37). Due to prosodic features, such as speech rhythm and intonation, being challenging to create in the subtitles, it may be considered to be unreasonable to expect subtitles to correspond speech perfectly, as some features simply cannot be transmitted. Additionally, in the context of subtitling for television or cinema, the main purpose is to convey the key contents of the spoken audio, not to transcribe the speech or every sound. Transforming speech into writing inevitably results in the loss of certain interactional elements, such as intonation and emphasis as well as the gestures, expressions and positions of the speakers (Tiittula and Voutilainen 2016: 50). While this

statement concerning transcripts can be agreed with, subtitles are presented together with the visual image and the audio, from which a viewer can notice how people on screen communicate non-verbally and express their verbal messages. Similarly, Georgakopoulou (2009: 25) notes that a viewer's understanding of what is happening on screen is not entirely dependent of the subtitles, as the image transmits information as well and "to a certain extent … compensates the limited verbal information [the subtitles] contain". By the same token, Skuggevik (2010: 18) points out that the translation works in a context, which helps the viewer to interpret what the speaker means. Similarly, Fong (2009: 93) proposes that the tone, pitch and volume may compensate the emotive value that is not entirely transmitted by the words.

2.2 Technical Restrictions of Subtitling

In Finland, subtitles are one of the most read forms of text (Lång 2013: 51, Vertanen 2007: 149). Thus, it is justified to say that Finns are accustomed to subtitles and have expectations regarding their form, content and duration. For that reason, it may be considered to be rather essential that a subtitler follows the standards and conventions in order to create subtitles that have a positive reception among the viewers.

Concerning the restrictions subtitles have, Vertanen (2007: 151) asserts that the minimum time for a subtitle to be visible on screen is one second, and the maximum time is 30 seconds. He continues that a full two-line subtitle should be visible from four to five seconds, and a full one-line subtitle from two to three seconds. In the subtitles of programmes telecast on YLE (Yleisradio, Finland's national broadcasting company) the approximate number of characters per line is 33, and on Finnish commercial channels MTV3 and Nelonen the character number per line is approximately 34 (ibid). Additionally, based on a study regarding the subtitling conventions of Finnish companies in the audiovisual field, Lång (2013: 60) draws a cautious conclusion that companies that produce subtitles in Finland have quite similar subtitling conventions. Similarly to Vertanen, Díaz Cintas (2010: 345) also states the minimum time for any subtitle on screen is one second and notes that two full lines, both containing about 35 characters can be read in six seconds. By the same token Fong (2009: 94) states that one line typically has 35–40 characters and the maximum number of lines is two. Additionally, Ivarsson and Carroll (1998: 64) highlight that for an eye to register a subtitle, one should be visible on the screen for at least one and a half second. They state that subtitles for television should be on the screen from a second and a half to five or six seconds: a full one-liner should be on screen about three seconds, one-and-a-half-liner about four seconds, and a full two-liner about five to six seconds at the most (Ivarsson and Carroll 1998: 65).

Moreover, Smith (1998: 143) asserts that subtitles can be comfortably read a third faster from cinema screen than from television (see also Ivarsson and Carroll 1998: 65). Because of the faster reading speed in the cinema, a full one-liner that contains 40 characters and is to be presented on cinema screen the recommended duration is approximately 2 or 2.5 seconds (Hartama 2007: 193). It has been suggested that in the cinema the reading speed is faster because the font of the subtitles is larger, the viewing conditions are better, and the viewer is more focused, although this has not been proved (ibid). Ivarsson and Carroll (1998: 63–64) note that according to tests, in which viewers are allowed to read subtitles at their own speed, majority of them "read a full two-line subtitle in less than four seconds, and some need only half that time". In these tests, however, there have been no image or sound present, meaning that the viewers' only task was to read. Other tests, in which image and sound have been present, have shown that the needed time for subtitles to be read and understood is 4.5–6 seconds (Ivarsson and Carroll 1998: 64). Furthermore, Ivarsson and Carroll (1998: 68) note that subtitles are for all readers, both the fast and the slow readers, and therefore the duration of subtitles cannot be determined based on only one group's reading skills and speed. However, Lång (2010: 76) discovers in his MA thesis that temporal errors (e.g. subtitles appear on screen 1.5-2.5 seconds after the speech begins) in subtitles do not appear to disturb the viewers remarkably, or at least the errors are tolerated.

Additionally, according to Krogstad (1998: 60), in the case where subtitles are not timed accurately, they "may ruin the whole rhythm of the film". In other words, a viewer's viewing experience may be disturbed if the synchronisation of the subtitles is off. Tuominen (2012: 254) points this out in her dissertation in which she presents her conclusions after observing focus groups and discussing the subtitles of a film with the participants. She suggests that if a synchronisation of the subtitles is off, it disturbs more those viewers "for whom subtitles are a primary source of information" than those who merely have a glimpse at the subtitles (ibid). Thus, synchronisation can sometimes be even in a bigger spotlight than the word choices, as described by Tuominen:

> Some indicators of objectively poor quality, such as outright errors, do not necessarily attract attention, while some ordinary elements of subtitles, such as established subtitling conventions, can generate criticism, and synchronisation presents itself as a more important quality concern than word choices. (Tuominen 2012: 286)

Moreover, if subtitles in two different languages are presented on the screen at the same time, subtitles in each language are usually one-liners, so that they do not cover too much of the image (Fong 2009: 94). Subtitles in more than one language are typically presented in the cinema in countries with at least two official languages, such as Finland and Belgium, with the upper line reserved for one

language and the lower one for the other (Hartama 2007: 189). According to Hartama (2007: 188–189), bilingual subtitles generate special working conditions for the translators, who need to create as concise as possible one-liner subtitles in two languages and ensure that they flow smoothly together at the same pace. Furthermore, Vertanen (2007: 152) remarks that the subtitles ought to match with the speech and stay on screen the time it takes for a character to utter the line. In contrast, Skuggevik (2010: 22) argues that subtitles often linger on screen slightly longer, so the audience may read at a regular speed. Similarly, Fong (2009: 94) estimates that subtitles appear on the screen from three to six seconds and remain on the screen for two seconds at the most after the utterance is finished. The duration of the subtitle also depends on the target audience and vocabulary of the dialogue. According to Lång (2013: 58), subtitles for children's programmes and such science programmes that include terminology that may be challenging to understand in their dialogue, ought to remain on screen longer than usual.

Nowadays it is rather common for people to subscribe at least one streaming service or share an account for one. As a consequence, people who have watched television and are accustomed to reading subtitles executed in a certain manner, are now exposed to subtitles that do not always meet their expectations. Streaming service Netflix has compiled its own guidelines for translators subtitling for the company. The guide provides instructions for instance on punctuation, how to use numbers, quotes and italics, translating titles, character names and songs as well as how to treat foreign dialogue and express continuity. Guidelines regarding subtitles for the deaf and hard of hearing have also been provided.

In Netflix's "The Finnish Timed Text Style Guide" the maximum character number is set at 42 characters per line, and the maximum number of lines (per screen) is two. In comparison with the maximum number of characters used by YLE, MTV and Nelonen, Netflix allows notably more characters per line. In the Timed Text Style Guide: General Requirements section Netflix has defined the minimum duration to be "5/6 (five-sixths) of a second per subtitle event (e.g. 20 frames for 24fps)" and the maximum duration "7 seconds per subtitle event". Comparing these guidelines to those presented earlier, the minimum duration recommended by Netflix is a fraction of a second less than recommended by Vertanen (2007) and the maximum is one second more than recommended by Fong (2009) and Díaz Cintas (2010). Hence it can be stated that there are no significant differences between the duration set in the Netflix guidelines and recommendations by Vertanen, Fong and Díaz Cintas. Moreover, Ponkala (2018: 17) shows in her MA thesis through comparison of the subtitling guidelines by Netflix and the ones set by Yle, that despite "some differences in minor technical aspects, such as

whether or not there should be a space between a line and a hyphen, when the speaker changes in a single caption", the guidelines "discuss similar aspects of the layout in very similar ways".

Furthermore, Smith (1998: 140) points out that each subtitle should form "a logical unit in itself", and that subtitlers should emphasise the logical and semantic aspects when starting a new line, instead of beginning a new one after the previous one ends. In addition, Smith (1998: 142) notes that a subtitler ought to take the target audience into consideration. For example, a programme that is targeted at all viewers should not have very rarely used and complex words in its subtitles. However, the subtitles for a programme that is meant for a certain group of people can include special field vocabulary. In theory subtitles should follow the word order of the source material, but in practice they must follow the grammar rules of the target language (Smith 1998: 143).

2.3 Fan Subtitling

In the present day the internet is full of websites that allow users to view and download illegal copies of films and television programmes, typically for free. As this issue is worldwide by nature, users often wish to have subtitles to accompany the film or programme if the characters speak in a foreign language. Fan subtitling, also known as fansubbing, is not necessarily practised with illegal intentions, but usually out of genuine interest towards creating subtitles for other fans and not to gain any financial profit. On one hand it could be assumed that the quality of fansubs is not as high as subtitles created for professional purposes, yet on the other hand there are multiple factors that may influence the translator's subtitling skills and those factors need to be taken into consideration before jumping to conclusions. The assumed genuine interest of a fansubber may function as a motivator for one to create as good translations as one possibly can, whereas a professional subtitler creates subtitles as a part of one's job, although one may also have a passion for subtitling. Then again, it depends greatly on an individual's language skills and creativity how well one can subtitle films and programmes or translate any source material. Thus, it is impossible to determine if fansubbers or professional subtitlers create systematically better subtitles than the other, especially when professional subtitlers also may create fansubs as a hobby. Compared with professional subtitling, fansubbing can be "much more creative and idiosyncratic" (Díaz Cintas 2009: 11).

Orrego-Carmona and Lee (2017: 2) describe non-professional subtitling in the following manner: "communities of volunteers that produce non-professional subtitles come together online and use the technological resources at their disposal to create subtitles and distribute them over the Internet". Cemerin and Toth (2017: 199) define fansubbing to be "volunteer subtitling of various types of audiovisual content performed anonymously and collaboratively within specialised Internet

communities". Both definitions include a notion that fansubbing is practiced by communities of volunteers on the Internet. According to Orrego-Carmona and Lee (2017: 1), fansubbing communities are varied with the possibility to "evolve into organised structures with well-defined workflows that ensure production quality and efficiency". Furthermore, Díaz Cintas and Muñoz Sánchez (2006) define fan-subtitles, or fansubs, the following way: "a fansub is a fan-produced, translated, subtitled version of a Japanese anime programme". Nowadays fansubs are not created only for Japanese anime programme, which is why the definition by Díaz Cintas and Muñoz Sánchez seems slightly dated and limited. Therefore, my own definition for fansubs is as follows: fansubs are subtitles translated and timed by one or more fan translators, who may be either a trained or an amateur translator, for non-professional purposes.

Furthermore, Bogucki (2009: 49) notes that the quality of amateur subtitling is dependent on the subtitler's language skills and how well they understand the spoken source text without a script. Inadequate listening comprehension skills may thus result in misinterpretation and/or mishearing of what is said in the source material. Additionally, Bogucki (2009: 55) lists five factors that may lead to errors in subtitles:

1. Inability to identify less commonly used words that fall outside the domain of basic vocabulary;
2. Failure to comprehend complete utterances;
3. Misinterpreting ellipsis;
4. Misunderstanding single lexemes and longer stretches of connected speech; and
5. Excessive reliance on context.

In addition to these factors, the information retrieval skills of amateur translators may not be as good as those of professional translators, which can be another reason why fansubs may include mistakes.

2.3.1 DivX Finland Guidelines for Fan Subtitlers

The fansubs studied in this paper were found on *Subtitles Live*, which is a website that supplies its users with fan-translated subtitles. The set of Finnish fansubs for *2 Broke Girls* have been created and distributed on the website by a fansubber using the username Michael Pinmontagne, which is a registered username also on another platform for sharing fansubs called *Subheaven*. The website has shared a set of instructions for fan subtitling that includes references to guidelines for fan subtitlers provided by *DivX Finland*, which is a Finnish website for distributing fansubs and one that is relatively known. The guidelines by *DivX Finland* discuss multiple aspects regarding fansubbing, as demonstrated in the following paragraphs, and since *Subtitles Live* does not provide guidelines for fansubbing, the

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ones by *DivX Finland* are included in the paper at hand in order to cast light on the practice and to illustrate how subtitling may be executed for non-professional purposes.

The website has set guidelines for the fan translators to ease their and the proofreaders' work and to guarantee the quality of the subtitles. The range of guidelines is quite wide, as they include instructions e.g. for translators and proofreaders, how to use subtitling program and manage a project, as well as how to adjust the timings and subtitle lines. Regarding the space restrictions of a subtitle, the guidelines state that the maximum number of lines per screen is two, and the maximum number of characters per line is 50, which seems quite plenty in comparison with the number of characters per line on YLE, MTV3 and Nelonen (33–34 characters). Additionally, on *Subheaven* it is stated that the fansubbers ought to fit one subtitle on two lines at the most, and the maximum number of characters per line at 50. However, the maximum of 45 characters is preferred (ibid).

Furthermore, the guidelines provided by *DivX Finland* emphasise the importance of translating meanings, not simply words. It is also recommended that a translator watches the film [or programme] while creating the subtitles in order to avoid factual errors. Relating to these guidelines, it is expected that a translator has some common sense when checking the translations for words in dictionaries and that one contemplates which of the suggested translations is suitable in their meaning to function in the context. Moreover, according to the guidelines a translator ought to prefer standard language over non-standard language or slang, use the pronoun "se" (it) when speaking of an animal, and leave songs untranslated, unless the song is a crucial part of the plot, as for example in children's animated films. In addition, the guidelines include a few notes on the formatting of lines, as well as on more grammar-related rules, such as a few differences between Finnish and English, e.g. which types of words have the first letter written in lower or upper case; the correct manner for writing numbers, dates and time expressions; the spelling of compound words and basic rules for using punctuation marks.

Additionally, the guidelines section of *DivX Finland* includes a list of frequently made translation mistakes. The purpose of the list is to help translators from repeating the same mistakes and improve the quality of the subtitles. The list includes instructions on the uses of hyphen, comma and symbols, as well as examples of commonly misspelled words and how to avoid repetition. Moreover, the list instructs a translator to not translate filler words, such as "look" or "listen", or phatic noises. There are also brief instructions on how to translate expressions "I think", "I need", "there" and "okay"; adjectives; passive voice and third person singular pronoun; as well as when to translate "you" in the formal or informal form. Lastly, it is noted in the list that in some cases there is no straightforward rule that dictates how to translate some instances, e.g. "come on", but instead a translation depends on

the context. However, a translator ought to create a translation that is idiomatic and fitting in the target language.

In addition to guidelines for subtitlers, *DivX Finland* provides guidelines for proofreaders as well, which are set to ensure that the subtitles are of good quality and executed properly. Besides helping the proofreaders with their task of locating and correcting mistakes, the guidelines are set to work as overall quality management and feedback system. The instructions include the following stages: reviewing and amending translations, checking and adjusting timings, harmonisation, program check and final revision. Firstly, when reviewing and amending translations, a proofreader checks the spelling and grammar as well as ensures that the translation works as a whole and is sensible in the context. Secondly, one checks that the timings are in order. Thirdly, a proofreader makes sure that the terms and style are in harmony throughout the subtitles, which advances their inconspicuousness. Fourthly, a proofreader runs the translations through different programs that help find, for example, technical errors or spelling errors. Fifthly, the purpose of the final revision is to locate and amend any mistakes left in the subtitle. For instance, a mistake may have slipped into the subtitle in an earlier proofreading stage. Lastly, a proofreader is expected to give feedback to the translator in a factual manner. All in all, these guidelines indicate that at least the fansubs uploaded on *DivX Finland* go through a thorough quality management process. It should also be pointed out that in professional subtitling a similar quality management process may not exist and the subtitlers may not receive feedback of their work.

3 Wordplay

Wordplay can be defined in a number or ways. Due to the eclectic nature of wordplay, it is difficult to provide an exhaustive definition for it (Leppihalme 1997: 141). First, to begin with more general definitions, wordplay has been defined on *Merriam-Webster* as "playful use of words" and "verbal wit", and on *Oxford Dictionaries* as "the witty exploitation of the meanings and ambiguities of words, especially in puns". In research literature, Delabastita (1997: 1–2) defines wordplay in closer detail as "a deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind". Additionally, Fong (2009: 99) defines wordplay as "the use of one word or words of the same or a similar sound to suggest different meanings, usually for humorous effect". In this paper an adaptation of Fong's definition is applied, and wordplay is defined as the use of one word or several words with the same or a similar pronunciation or spelling to suggest different meanings, i.e. one word has more than one meaning, or two or more words are pronounced and/or spelled in the same way and they have different meanings. For instance, *pot* can mean e.g. a kettle, marihuana, a chamber pot or a saucepan, and *prey* and *pray* are pronounced similarly, but they have different meanings. In addition, compound words that share a word, for example *Goodwill* and *bad will*, are considered as instances of wordplay.

In addition, Vandaele (2011) suggests that while wordplay should not be considered as "a subcategory of humour", he acknowledges that wordplay tends to amuse those who understand it. Understanding wordplays can be perceived as an act of cleverness, and therefore they are entertaining, as people usually feel good about themselves at some level when they have a reason to view themselves as clever and possibly smarter than others. That notion is also included in the superiority theory of humour, according to which, in summary, people enjoy when they can consider themselves as better than others (Järvelä et al. 2003).

3.1 Types of Wordplay

Vandaele (2011) states that wordplay can be created through homonymy, homophony, homography and paronymy. Homonymy means one word has multiple meanings, e.g. *pepper* can mean either a spice or a vegetable. Homophony is the term for two words being pronounced in the same way, although they differ in spelling, e.g. *read* (past tense of read), and *red* (colour). Homography means that words have the same spelling, but different pronunciation, e.g. *entrance* can be pronounced either to mean bewitching or a place of entry. Lastly, paronymy means that words have similar forms, e.g. *paradise* and *parasite*.

Similarly to Vandaele, Leppihalme (1997: 142) names pronunciation, spelling, morphology, lexicon and syntax as means to create wordplay. Additionally, the term *pun* is often associated with wordplay, and Leppihalme (1997: 142) specifies puns as wordplays that are created through homophony or paronymy, making pun a subcategory of wordplay. However, as pun and wordplay are often used as synonyms for each other, the terms are considered as interchangeable in this paper. Furthermore, Gottlieb (1997: 210) has created a classification of six types of wordplay that he has based on Hausmann (1974): lexical homonymy, collocational homonymy, phrasal homonymy, homophony, homography and paronymy. However, Gottlieb's classification is too detailed for the purposes of this study, and it is mentioned only to illustrate that there exist several possible categorisations for wordplay.

Due to categorisation of wordplay in the spoken dialogue and in the translations based on their type being one of the objectives of this study, Vandaele's (2011) categorisation of types of wordplay (homonymy, homophony, homography and paronymy) is applied. Vandaele's categorisation is chosen because it includes four main categories that distinct from each other evidently, whereas the categories in Leppihalme's (1997) and Gottlieb's (1997) classifications are more similar with one another. In other words, the simplicity and straightforwardness of Vandaele's types of wordplay suit the needs of this study the best.

3.2 Translation of Wordplay

Next, in the first subsection the translatability of wordplay is examined through the concept of faithfulness. Additionally, the function of wordplay is discussed, as well as is the impact of a laugh track. Furthermore, the subsection introduces the notion of interlingual symmetry and how culture may affect the translation of jokes. After this, the latter subsection presents and reviews two sets of translation strategies for wordplay, of which the strategies classified by Delabastita (1996) are applied in the analysis of the research at hand.

3.2.1 Translatability of Wordplay

Translating wordplays in a manner that preserves the content of the source material, humour and tone can be found nearly impossible in some occasions. Vertanen (2007: 150) states that a translator should aim for faithfulness towards the source text and for conveying its style and tone as well as possible. In contrast, Koskinen (2004: 374) notes that faithfulness towards the source text is often regarded as the base of a translator's ethics but translating a text faithfully may be impossible because of the differences between languages and cultures. Thus, on one hand it can be justified to expect that the

translations for wordplay are direct word-for-word translations that transmit merely the non-punning sense of the dialogue in order to advance the plot, and conveying the humour of the wordplay in the subtitles is a secondary objective. On the other hand, it can be argued that conveying the humour ought to be the primary objective in subtitling a sitcom series and hence, translation of wordplay should be the first priority. Nevertheless, as suggested in the introduction, subtitles may play a key part in conveying the humour of a programme or film to the audience, which is why the quality of translations may have a great impact on how well or poorly the product succeeds.

Additionally, a sitcom series may include a laugh track, which is pre-recorded and added in the episode after its filming. If the sitcom's producers wish the show to include "inbuilt" laughter, another option is to record the studio audience laughing either naturally when they are amused or at given moments for which they have been hired as laughers (Keishin Armstrong 2016). A laugh track indicates the parts of an episode where something amusing is said or done and a viewer is expected to laugh. Therefore, if a sitcom series includes a laugh track, it could be considered as essential for the subtitles to convey the humour when it is based on verbal elements of the programme, for otherwise hearing the laugh track when nothing amusing is present in the subtitles may have a negative effect on the viewer's perception of the programme. In fact, Fong (2009: 100) suggests that the audience may lose trust in the subtitles if they hear the laugh track, but do not find anything humorous in the subtitles. As conveying the humour of wordplay while advancing the plot can be seen as a translation's main task, direct translations seem implausible.

Alexieva (1997: 140) names interlingual asymmetry as one reason why puns are so problematic to translate. By interlingual asymmetry Alexieva means that words rarely have one perfect match in another language; words differ on semantic, phonological and graphemic levels, which are ways of creating wordplay, as discussed above in 3.1. Regarding the semantic differences, Alexieva (1997: 141) notes "a polysemous word in the source language may not be polysemous, or may be polysemous in a different way, in the receptor language". For instance, in Finnish *harja* can mean e.g. a brush, a mane or a ridge, but in English those words are not synonyms and they differ with the word *harja* in spelling and pronunciation. This is noted also by Gottlieb (1997: 211–212), who states that "it is very unlikely that two languages will present identical-sounding or identically spelled expressions in (nearly) the same semantic fields".

In order to create a successful translation, a translator must convey all of added meaning that is a part of the source language's culture (Chiaro, 1992: 77). However, given the time and space restrictions, this may be an impossible task in subtitling. Additonally, Chiaro (1992: 87) notes that understanding a joke that is too bound to the source culture is difficult, and even though translating it would be

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possible, the translation may not be meaningful. Analogously Leppihalme (1997: 145) emphasises that understanding wordplays may require culturally bound background knowledge, and a culture defines what is an appropriate topic for joking.

3.2.2 Translation Strategies for Wordplay

Delabastita (1996: 134) has created a list of eight translation strategies for translating puns. Additionally, Leppihalme (1997: 145–148) presents three translation strategies for translating puns, which are based on Delabastita's categorisation. Below, Delabastita's classifications are presented together with their definitions. The strategies have been named by him, but their definitions are mine, except for the fifth strategy. Because he does not provide any examples, the examples are from my data. Due to the lack of examples in Delabastita's article, it is open to interpretation what he has exactly intended to belong in each category. Thus, explanations of examples are provided below as well, except for strategies 4 and 7, which did not occur in this study's material.

Translation Strategy 1: **Pun → Pun**

Definition: The ST pun is translated as a TL pun. The puns may differ e.g. in structure or function.

Example: EN: Turns out Chesty Kournikova was Vladimir *Putin it out*.

FI: Povi Kournikova antoi Vladimirin *puttailla*.

In the scene of this example, the diner's Russian waitress has been having sexual relations in the diner's kitchen, and the diner's bouncer tells about it to the waitresses. In the English dialogue the pun is based on the similar pronunciation of the name of the Russian president *Putin* and the verb *putting*, which is a part of the expression "putting out" (engage in sexual intercourse). In Finnish the pun is similar to the one in the original dialogue, as the verb *puttailla* (putt) alliterates with *Putin*, and in the context it is implied to have the same meaning as the pun in the original language.

Translation Strategy 2: **Pun → Non-pun**

Definition: The ST pun is translated in a non-punning way, which may convey the pun's both senses (but not in a punning way), one of them, or neither of them.

Example: EN: I wear knit hats when it's cold out, you wear knit hats because of Coldplay.

FI: Minä pidän neulehattuja kylmällä. Sinä pidät niitä Coldplayn takia*.*

In this scene Max is setting rude hipster customers straight. The pun in the English dialogue is based on the common element "cold" between *cold out* and *Coldplay*. This has been translated word-for-word in Finnish, but the element of wordplay is lost in translation.

Translation Strategy 3: Pun → Related rhetorical device

Definition: The ST pun is replaced by e.g. alliteration, rhyme or repetition.

Example: EN: I call it my Ferris heels.

FI: Kutsun sitä korkkarikaruselliksi.

In the scene of this example, Caroline is presenting her rotating shoe rack to Max. In the original dialogue the pun is based on the similarity between *Ferris heels* and *Ferris wheel*. In the Finnish subtitles *korkkarikaruselli* is a combination of *korkkari* (high-heeled shoe) and *karuselli* (carousel), which alliterate, but do not function as a pun *per se*.

Translation Strategy 4: Pun → Zero

Definition: The text including a pun is omitted.

Translation Strategy 5: Pun ST = Pun TT

Definition: "The translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it."

Example: EN: You're turning Goodwill into bad will.

FI: Sinä muutat hyväntekeväisyyden pahantekeväisyydeksi.

In the scene of this example Max has taken Caroline shopping with her to Goodwill, and Caroline haggled the price on high-heels. The pun in English is based on the shared element *will* in *Goodwill* and *bad will*. The line has been translated word-for-word in Finnish and the wordplay is not lost as *hyväntekeväisyys* and *pahantekeväisyys* also have a shared element (*-tekeväisyys*).

Translation Strategy 6: Non-pun → Pun

Definition: The translation includes a pun when there is no pun in the ST.

Example: EN: –It's okay, they'll just think a gang came through and did it.

–A candy gang? What, like the Sour Patch Kids?

FI*:* –Ei se mitään. He luulevat, että joku jengi teki sen.

–Karkkijengi? Joku nallekarkkijengi vai?

In this scene, Max opens a bag of sweets that she has not paid for, and Caroline disapproves. In the original dialogue there is no pun present, even though there is a humorous reference to *Sour Patch Kids* forming a gang. However, in the Finnish translation the joke is included in wordplay that lies in the combination of *nallekarkki* (gummy bear) and *karkkijengi* (candy gang).

Translation Strategy 7: Zero → Pun

Definition: The translation includes a pun in entirely new material that is not present in the ST.

Translation Strategy 8: Editorial techniques

Definition: The translation includes e.g. explanatory footnotes, endnotes or comments.

Example: EN: –It's like The Secret.

–Well, I have a secret for you guys.

FI: –Ihan kuin The Secret – Salaisuus.

–Minulla on salaisuus teille.

In this scene Max comes home to find her boyfriend and his band practising by imagining themselves playing. In the original dialogue the wordplay lies in the word *secret* having two different meanings: *The Secret* (band) and *a secret* (something that is not meant to be heard or seen by several people). In the translation the name of the band in its original form in English is kept, and its translation in Finnish is included and separated from the band's name with a dash.

Next, Leppihalme's translation strategies for translating puns are presented. The names of the strategies are translated from Finnish, and the examples are the same as in Leppihalme's article. The definitions are in my own words, as are the explanations of the examples. In addition, the strategies by Delabastita that match with Leppihalme's strategies are given.

Translation Strategy 1: Pun is translated into a pun

Relating Translation Strategies by Delabastita: Pun → Pun; Non-pun → Pun; Pun ST = Pun TT

Definition: The ST pun is translated as a TL pun, or the translation compensates a loss of a pun by addition of a pun somewhere else.

Example: EN: Mickey Moose

FI: Mikki Hirvi

In this example the pun *Mickey Moose* is an alteration of *Mickey Mouse*. Likewise the translation *Mikki Hirvi* is an alteration of *Mikki Hiiri* and functions as a pun.

Translation Strategy 2: Pun is replaced by another rhetorical device

Relating Translation Strategies by Delabastita: Pun → Related rhetorical device; Non-pun → Pun

Definition: The ST pun is replaced by e.g. alliteration or rhyme, or the translation compensates a loss of a pun by addition of a rhetorical device.

Example: EN: "[…] as sure as ferrets are ferrets." (Carroll 1970)

FI: "[…] niin totta kuin näätää on on hankala häätää." (Carroll 1995)

In the English line there are no wordplay, yet in the Finnish translation rhyming has been applied (*näätää*/*häätää*), which makes this an example of a pun (that is located somewhere else in the text) being compensated with another rhetorical device, in this case rhyming.

Translation Strategy 3: Pun is not translated

Relating Translation Strategies by Delabastita: Pun → Non-pun; Pun → Zero + Editorial Technique

Definition: The text including a pun is omitted, or the ST pun is translated in a non-punning way and explanatory footnotes, endnotes or comments may be added.

Example: EN: The breechblock. That's the whatchamacallit on top of the gun, where the cartridge sits just before you pull the trigger to send the bullet zooming on its way. The breechblock has little ridges and scratches left by tools at the factory (tools, tools, capitalist tools!) and these in turn leave impressions on the cartridge. (McBain 1984)
FI: Lukko. Tämä on pistoolin yläosassa oleva kapistus joka on patruunan kantaa vasten juuri ennen kuin liipaisimen painallus sinkoaa luodin ulos aseesta. Lukossa on tehtaan työstökoneiden jättämiä pikku kohoumia ja naarmuja, ja nämä puolestaan jättävät painaumia patruunaan. (McBain 1981)

In the Finnish translation, the translator has omitted the phrase *tools, tools, capitalist tools!*, which functions as an instance of wordplay in the source material.

Regarding Delabastita's translation strategies, his fifth translation strategy is interpreted in this research to mean that the source-text pun is translated word-for-word, i.e. the text is not left untranslated and the exact same pun is used translated in the target language. As comparison of Delabastita's and Leppihalme's translation strategies shows that although Leppihalme's categorisation does not include as many items as Delabastita's, her categories correspond to more than one category by Delabastita: Leppihalme's first category includes Delabastita's categories 1, 5 and 6; her second category matches with his strategies 3 and 6 (again); and lastly, Leppihalme's third category equals to Delabastita's strategies 2 and 4, the latter combined with strategy 8. For the study at hand, Delabastita's classification is utilised in the analysis in order to categorise the puns located in the subtitles. The translation strategies by Delabastita are applied instead of Leppihalme's in this study as it is more comprehensive and detailed, and each strategy is its own category.

4 Research Material

In this section the material used in this study is presented. Firstly, the television series *2 Broke Girls,* from which the puns are collected, is introduced briefly (subsection 4.1). Secondly, the collected wordplay on DVD translations are discussed in subsection 4.2 and the fan translations are discussed in subsection 4.3. The examples of mistakes found in the subtitles are presented in order to give an impression of the quality of the translations, which may reflect the skills of the subtitlers.

4.1 2 Broke Girls

2 Broke Girls (titled in Finnish as *Tyhjätaskut*) is an American television series created by Whitney Cummings and Michael Patrick King, and it consists of six seasons that aired from 2011 to 2017 on CBS in the USA (IMDb). The show is about two impoverished women, Max (Kat Dennings) and Caroline (Beth Behrs) who end up living together in Brooklyn after Caroline's family loses their wealth and she acquires a job at the same greasy diner where Max works. To give a hint of an impression of the main characters, Max is sassy, street-wise and uses often double entendres, whereas Caroline, as a former rich person, is spoiled, ambitious and, at the beginning, quite innocent compared to Max. The show's dialogue involves a plethora of puns; the wordplay created by Max is more flirtatious and occasionally even macabre, and Caroline's puns are usually chaster in comparison with Max's more age limited puns.

4.2 DVD Translations of Wordplay

First of all, for ethical reasons I wish to note that I have purchased the *2 Broke Girls* season 1 on DVD, distributed by Warner Home Video Sweden AB and it is not an illegal copy. The name of the translator or the company that has provided the subtitles is not mentioned on the DVD nor could the information be found on the internet. Therefore, it is impossible to determine the translator's background or experience as a subtitler or a translator, as it cannot be explored if they have subtitled other programmes or films or translated other material. Overall the subtitles do not give a reason to doubt that the translator is not a professional, as the subtitles are in most cases grammatically correct and there are only few errors that were noticed while the translations were reviewed, e.g. a missing letter "*niin kuin muka palaisin tänne Rober DeHorojen luolaan*" (backtranslation: *like I would come back here in Rober DeHoes' cave*), an extra letter in "*voisit yhtä hyvin olla yösisäkkö Schwarzenneggerin talossa. Sinua on kusetettu*" (backtranslation: you might as well be a night maid at the Schwarzennegger house. You got screwed), and mistranslation in "*jos ryhtyisin lesboksi, hän olisi viimeisin valintani*",

(backtranslation: if I was to start being a lesbian, she would be my latest choice), as the translation ought to be *viimeinen* (the last) instead of *viimeisin* (the latest) in the subtitle.

4.3 Fan Translations of Wordplay

The fan subtitles of *2 Broke Girls* were downloaded from the website *Subtitles Live*. All of the first season's fansubs distributed on the website are created by a user "Michael Pinmontagne", marked in few episodes as "Michael T. Francis Pinmontagne". Regarding the fansubber's background, "Michael Pinmontagne" appears to have quite a lot of experience of fansubtitling as the user has provided subtitles for several television programmes, for example *Once Upon a Time*, *How I Met Your Mother* and *Hannibal*, and films, such as *Cloud Atlas*, *Django Unchained* and *Oz the Great and Powerful* on *Subheaven*, which is another website that provides fansubs for programmes and films. It is left unknown whether the user has had educational training in the field of translation or languages.

To briefly comment the overall impression of the quality of the fansubs, it seems to me as if they have been at least partially machine translated due to several mistakes, which can of course be the result of translating in a haste or lack of proofreading. To illustrate, the fansubs for the first episode include a number of syntactic mistakes, e.g. a predicate missing in "*hän työssä kaikissa Manhattanin huippuravintoloissa*" (backtranslation: she in work in all the top restaurants of Manhattan); spelling mistakes, such as "*tosi[-]tv-ohjelmaan*" (missing a hyphen), "*ag[g]resiivisesti*" (missing a letter), "*miljönääri*" (incorrect spelling, ought to be spelled miljonääri); sentences which have been translated word-for-word and hence the influence of the English language is notable, e.g. "*olet hyvin tuomitsevainen, tiedätkö sitä*" (original line: you are really judgmental, you know that), "*olet säälittävä ja se tulee sellaisen suusta…*" (original line: you're pathetic and that's coming from someone who's…), and "*voi Luojani*" (original line: oh, my God) (typically "*voi Luoja*"); as well as unidiomatic Finnish, e.g. "*olen epämukavasti*" (original line: I'm uncomfortable, backtranslation: I am uncomfortably), which implies that the speaker is physically in an uncomfortable position, whereas in the context the speaker is emotionally uncomfortable as she is in close proximity to her friend's half-naked boyfriend. To summarise, there are various kinds of mistakes to be found in the fansubs.

Despite the mistakes and other issues, the fansubs clearly include some input of a human translator as they include non-standard language, e.g. "*me niinku kuuntelemme toisten musiikkia*" (original line: we, like, listen to other good music), which in standard Finnish would include "*niin kuin"* instead of *"niinku"*, "*se blondi gimmako*" (original line: that blonde girl, backtranslation: that blonde chick), and "*250 donaa*" (original line: 250 grand), which in standard Finnish would be "250 tuhatta". Additionally, the translations of puns in some cases evidently indicate an effort from a human translator, e.g. "*Voisit*

yhtä hyvin olla pesijänä Schwarzeneggerin saunassa. Vihtaasi on kustu" (original line: You might as well be a night maid at the Schwarzenegger house. You got screwed; backtranslation: You might as well be a washer in Schwarzenegger's sauna. Your bath whisk has been pissed on).

5 Research Method

This section presents the definition for wordplay applied in this study as well as discusses the issues in recognising wordplay. The translation strategy categorisation for translating wordplays and the definition for these categories are also presented. In addition, the classification of wordplays by Vandaele (2011) utilised in this study is presented.

The first research question of this study is to discover how instances of wordplay are translated in the DVD subtitles and the fan subtitles of *2 Broke Girls*, and if there is a clear preference to apply certain strategies and avoid others. In regard to the secondary research question concerning the types of wordplay and their correlation, the puns in the original dialogue, DVD subtitles and fan subtitles are examined and categorised based on Vandaele's (2011) categorisation of wordplay types. After the instances of wordplay are categorised, they are compared with each other in order to discover if there exists a correlation between the types: does one kind of wordplay systematically result in the same kind wordplay in the subtitles and is there variation in what kind of wordplay is used in the translations?

In this paper the following definition for wordplay is utilised: the use of one or several words of the same or a similar pronunciation or spelling to suggest different meanings. In other words, one word has more than one meaning, or two or more words are pronounced and/or spelled similarly and they have different meanings. For instance, in a scene where Max is teaching Caroline how to waitress, she tells her to "go marry the ketchups". Caroline then proceeds to set the ketchup bottles in pairs as if they were about to be married as in joined in holy matrimony, whereas Max meant that the half-full ketchup bottles would be married as in the content of a half-full bottle would be poured into another half-full bottle making thus one full bottle. Hence one word "marry" has two different meanings in this example. To demonstrate several words pronounced and/or spelled similarly that yet have different meanings, in a scene where Caroline visits her and Max's new neighbours and brings them muffins, she is surprised when the neighbour is wearing a collar and a leash, and says "Well, it's the leash-- Least-- Least I can do". In this example the wordplay is based upon the similar pronunciation (and spelling) of "leash" and "least". In addition to one of several words with similar forms and multiple meanings, compound words that are present in the same or consecutive lines and have a common element are deemed as instances of wordplay. For example, in a scene where Caroline is visiting a sketchy dentist, Max says "If you go back there with him you'll need a bite guard and a rape guard", compound words "bite guard" and "rape guard" are present in the same line and share an element (guard). Thus, they are considered to be an instance of wordplay.

Furthermore, an adaptation of Delabastita's translation strategies for puns is applied in this study (see 3.2.2. *Translation Strategies for Wordplay* for the complete list with definitions, examples and interpretations). The translation strategies "Pun → Zero" and "Zero → Pun" are excluded as the analysis has showed that those categories do not take place in the translations. Thus, the following translation strategies to be applied in this study are (with an example below each category):

1. **Pun → Pun**

   EN: Turns out Chesty Kournikova was Vladimir Putin it out.

   FI: Povi Kournikova antoi Vladimirin puttailla.

2. **Pun → Non-pun**

   EN: I wear knit hats when it's cold out, you wear knit hats because of Coldplay.

   FI: Minä pidän neulehattuja kylmällä. Sinä pidät niitä Coldplayn takia.

3. **Pun → Related rhetorical device**

   EN: I call it my Ferris heels.

   FI: Kutsun sitä korkkarikaruselliksi.

4. **Pun ST = Pun TT**

   EN: You're turning Goodwill into bad will.

   FI: Sinä muutat hyväntekeväisyyden pahantekeväisyydeksi.

5. **Non-pun → Pun**

   EN: –It's okay, they'll just think a gang came through and did it.

   –A candy gang? What, like the Sour Patch Kids?

   FI: –Ei se mitään. He luulevat, että joku jengi teki sen.

   –Karkkijengi? Joku nallekarkkijengi vai?

6. **Editorial techniques**

   EN: –It's like The Secret.

   –Well, I have a secret for you guys.

   FI: –Ihan kuin The Secret – Salaisuus.

   –Minulla on salaisuus teille.

As described in section 3, Vandaele (2011) has categorised wordplays into the following four types: homonymy (one word with multiple meanings), homophony (two or more words pronounced similarly), homography (two or more words written similarly) and paronymy (two or more words with similar forms). In the material studied in this paper there are no homographs to be found, as the original dialogue is spoken and not written. Furthermore, in Finnish as there are no homophones, there are no homographs either, because in standard Finnish a word spelled in one way will not have several

ways to be pronounced in such a way that it would mean different things. Therefore, the wordplay type "homography" will be excluded from the analysis as it does not appear neither in the original dialogue nor in the subtitles, and hence it is not a relevant category to this research. However, a fourth category "no wordplay" is included to describe those instances, where a pun is found in the original dialogue and not in the subtitles or vice versa. This is a result of some puns in the original dialogue being translated in a non-punning way (Delabastita's translation strategy Pun → Non-pun), and in two cases the translations included a pun, where there was none in the original dialogue (Delabastita's translation strategy Non-pun → Pun). Hence, the puns and their corresponding lines in the original dialogue or subtitles are categorised into the following four categories:

1. **Homonymy**

   Caroline: You're gonna *kick* this, and then you're gonna *kick* him, once and for all.

In the scene of this example, Caroline tells Max to kick an object (literally with her foot) and also to end her romantic fling. Thus "kick" has two different meanings, a literal one and a metaphorical one.

2. **Homophony**

   Caroline: I guess it's the kind of thing people in the *know know*, you *know*?
   M: *No*.

In this example the homophony is based on similar pronunciation of "know" and "no". Despite similar pronunciation, the words have different meanings ("know know" inner circle, "know" have information, and "no" negative response).

3. **Paronymy.**

   Caroline: I will no longer meddle in her *relation-chips.*

The paronymy in this example is based on the similarity of "relation-chips" and "relationships". In the episode Caroline has interfered with Max's relationships and they have also eaten chips that Max likes to have when encountered with relationship issues. Therefore, Caroline calls them "relation-chips".

4. **No wordplay**

   Earl: How was your *vacation*?
   Caroline: It turned out to be more of *a day-cation*.

Earl: Kuinka lomanne meni?

Caroline: Se kesti vain päivän.

In this example there is a paronymy "day-cation" (similar form with vacation) in the original dialogue in English, but no wordplay in the Finnish subtitles.

Originally, 173 puns were identified from the original dialogue. There was a suspicion from the start that not only puns may have been collected, but instances of other kinds of linguistic humour as well. That became clear after the first round of analysis, as a step back was taken, and the lines collected from the original dialogue were analysed. It was apparent that not only puns had been collected, but also instances of, for example, rhyming and alliteration. During the second round of analysis a stricter attitude towards the composed list of puns and other types of linguistic humour was adapted, and cases that were not considered to be puns after all were omitted. As the result the list shortened from 173 instances of wordplay to 129. Possible reasons for instances of other kinds of linguistic humour being initially collected are hearing the laugh track after the characters had spoken their lines, as well as noticing that there is something amusing in the dialogue. Hence, such humoristic lines were collected despite they did not actually contain a pun, e.g. *"-Hipsters listen to? -Radiohead. -Homeless listen to? - The voices in their head"*. Furthermore, the list of 129 entries composes of a) lines that have a pun in the original dialogue and b) lines where there is a pun at least in either of the sets of subtitles and none in the original dialogue. There are 127 puns in the original dialogue, 63 puns in the DVD subtitles and 62 puns in the fan subtitles. In the DVD subtitles the translation strategy "Non-pun →Pun" occurs twice and in the fan subtitles once.

Additionally, it is possible that some instances were gathered due to *how* they were said, not because of *what* was said. For example, if a character said something in a humorous manner and it e.g. rhymed, and a laugh track was heard, it was collected. In spite of rhyming and alliteration not being cases of actual wordplay, it ought to be remembered that one of Delabastita's translation strategies for wordplay is "Pun → Related Rhetorical Device", related rhetorical devices including e.g. rhyming, alliteration and repetition. This means that even though the original dialogue would contain a line that employs one or more of these related rhetorical devices, that instance is not a wordplay and hence will not be collected. However, if the subtitles include rhyming, alliteration or repetition in such a scene where a wordplay is present in the original dialogue, that subtitle is collected and categorised. In summary, it should be kept in mind that Delabastita's third translation strategy for wordplay is "Pun → Related rhetorical device", not "Related rhetorical device → Pun".

Moreover, in many cases it was rather challenging to decide into which category a pun belongs. Some of the puns worked on several levels, so there is not necessarily straightforward answer to which category is the most fitting for a pun. For instance, the original pun "*I look like a north pole-dancer*" and its translation "*olo on kuin pohjoisnapatanssijalla*" generated difficulties in deciding whether the most suitable category would be "Pun → Pun" or "Pun ST = Pun TT" as it is a literal translation but also in the punning sense an altered translation (example discussed further in the analysis). Categorising some of the puns into translation strategy categories proved to be cumbersome in many cases. Especially the second category "Pun → Non-pun" as well as the fourth category "Pun ST = Pun TT" generated difficulties, as it was noticed that in several cases the original line had been translated word-for-word. Thus, there stands a reason to acknowledge that in some cases comprehending a pun in the original dialogue may have affected the categorisation of its translation in the subtitles, as it was known on what the word-for-word translation is based; understanding the pun in the original dialogue may have clouded the judgment on whether the line that is translated word-for-word works as a pun in the translation as well or not. Nevertheless, the word-for-word translations are divided between the second and the fourth categories based on the following: if the pun loses its punch in the subtitles, it belongs in the second category "Pun ST → Non-pun", and if it works in the target language as well, it belongs in the fourth category "Pun ST = Pun TT".

6 Analysis

In this section the analysis of the puns in the original dialogue as well as their Finnish translations in the DVD subtitles and the fan subtitles is described. First of all, the analysis for the first research question of the paper at hand is presented, i.e. how frequently each of the translation strategies presented by Delabastita is applied in the subtitles. Subsection 6.1 which discusses the translation strategies further is divided into two subsections: subsection 6.1.1 focuses on the subtitles by illustrating the results with two charts and presenting examples of each occuring translation strategy, and 6.1.2 compares the differences and similarities between the occuring translation strategies in the DVD and fan subtitles. Second of all, the types of puns in the original dialogue and the subtitles are discussed, and it is explored what kinds of differences can be found between the original dialogue and the subtitles, e.g. does a certain type of pun in the original wordplay result in the same kind of pun in the translation. Moreover, the results are illustrated with charts.

6.1 Application of Translation Strategies

As a reminder, the condensed version of the translation strategies for puns by Delabastita (1996) is listed before moving on to the actual analysis. In addition, a seventh category "TSC" is used in figures 1 and 3 to stand for translation strategy combination.

1. Pun → Pun
2. Pun → Non-pun
3. Pun → Related rhetorical device
4. Pun ST = Pun TT
5. Non-pun → Pun
6. Editorial Techniques
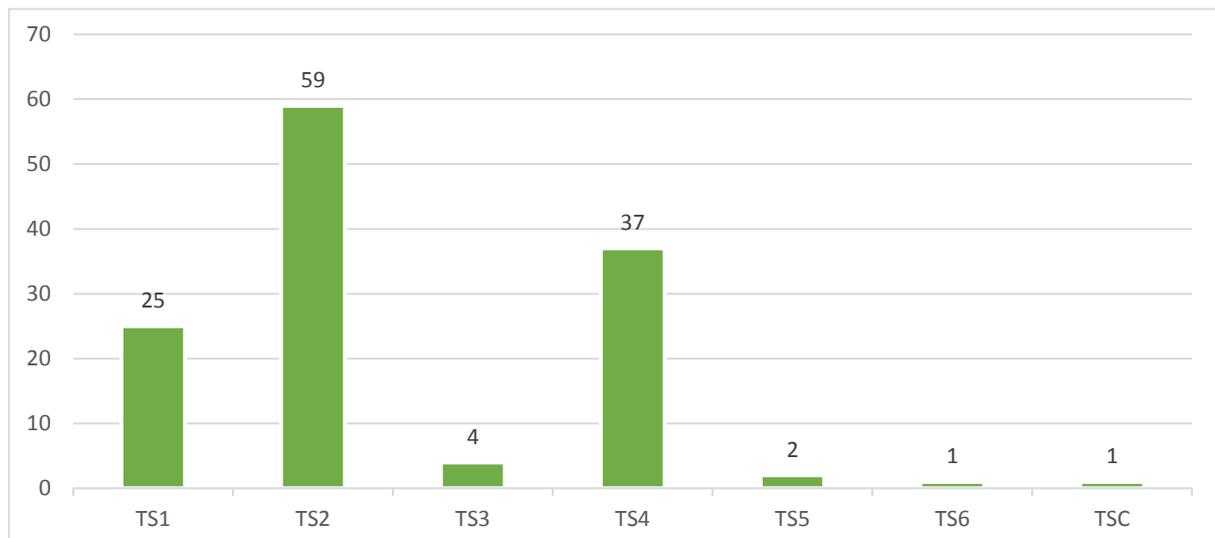7. Translation Strategy Combination (only in figures 1 and 3)

Figure 1. Delabastita's Translation Strategies Present in the Fan Subtitles

As figure 1 shows, out of the 129 puns in the original dialogue, approximately 45% are translated in the DVD subtitles using the second translation strategy "Pun → Non-pun". The second most popular translation strategy is "Pun ST = Pun TT", and the third most frequently occuring strategy is "Pun → Pun". Translation strategy five, "Non-pun → Pun", occurred twice, and editorial techniques once. Interestingly, there occurred also a combination of translation strategies, specifically of strategies four and six.
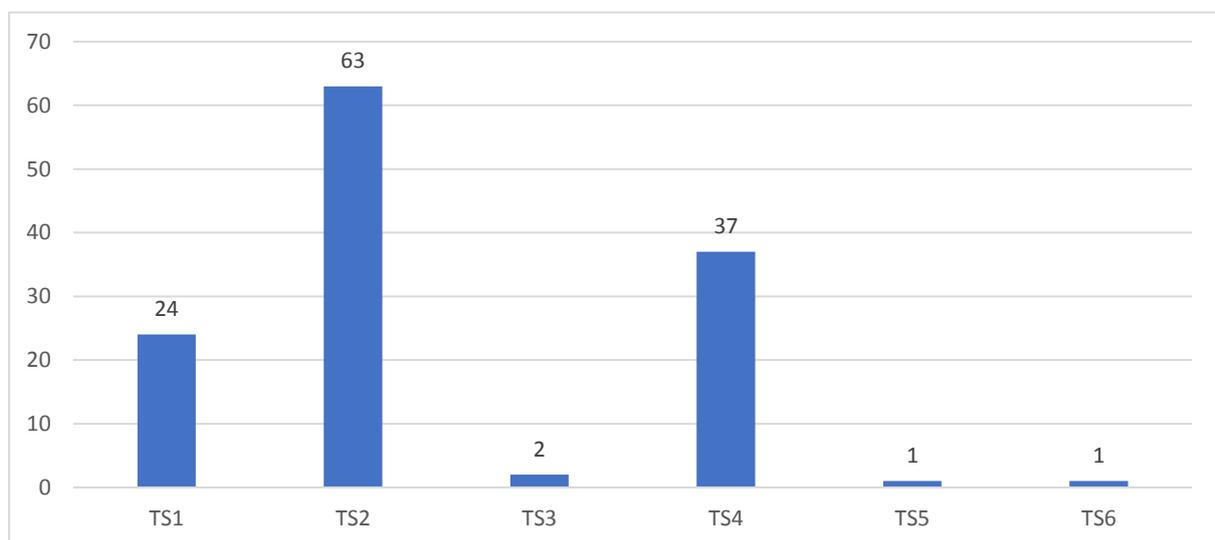

Figure 2. Delabastita's Translation Strategies Present in the DVD Subtitles

As figure 2 shows, the most frequently occurring translation strategy for puns in the fansubs is "Pun → Non-pun". The second most frequently occurring strategy is "Pun ST = Pun TT", and on the third place is "Pun → Pun". Translation strategies five, "Non-pun → Pun" and six "Editorial techniques" take place once. The numbers in figure 2 sum up to 128 and not 129 due to there being one instance in the collected puns, where there is a pun only in the DVD subtitles and none in the fansubs nor the original

dialogue. Thus, that instance cannot be categorised into any translation strategy in the fansubs as Non-pun → Non-pun is not a category in this study.

Next, examples of the translations for wordplay are presented. Each translation strategy category will include examples from the original dialogue and the translation that fits in the category. In other words, each example will not include both the DVD and the fan translations, unless in both subtitles the same translation strategy is present. In addition, the context of the pun is described before the examples.

1. Pun → Pun

In this category, the original pun is translated into a different pun in the subtitles, i.e. the original pun is omitted and replaced with another pun.

Example 1

In the first example Max's love-interest Johnny comes into the diner.

Original pun:

> *Johnny*: Hi.
> *Max*: Yeah, you must be to come back in here.

DVD translation:

> *Johnny*: Terve.
> *Max*: Tuskin olet, kun tulit tänne.

In the first example, Johnny greets Max by saying hi, which is a homophone to "high". The pun in Max's response refers to this connection and implies that Johnny must be high (on drugs) to come back to the diner. In the DVD translation Johnny's greeting is practically the opposite of the original, as "terve" means "healthy" in addition to a greeting. The back translation of Max's respond could be "I doubt you are, since you came back here".

Example 2

In this scene Max explains Caroline her travel plan for when they go visit Caroline's horse, which is living in stables located outside the city.

Original pun:

> *Caroline*: Sounds exotic. Do I need a travel shot?
>
> *Max*: No, but there's a dicey underpass at Grand Central where we might get shot.

DVD translation:

> *Caroline*: Kuulostaa eksoottiselta. Tarvitsenko matkarokotuksen?
>
> *Max*: Et, mutta Grand Centralissa on tunneli, jossa voimme saada piikistä.

In example 2 the original wordplay is based on the different meanings of the word "shot". In Caroline's line it is a part of the compound word "travel shot" and in Max's line a part of the predicate "get shot". In the Finnish subtitles the wordplay differs from the original in Max's line, as she implies that they may get stabbed with a needle in the underpass. As "piikki" is a synonym for needle, in this case it means a drug needle, which creates a similar sense of danger waiting in the underpass as the possibility of getting shot in the original dialogue. Hence Max's response involving the needle works as a pun since a travel shot (matkarokotus) is administrated with a medical needle as are certain narcotics.

Example 3

In this scene Max tells Earl she is taking the night off, and Earl provides her with a cautionary story.

Original pun:

> *Earl*: In 1987, I took a night off from *Earth, Wind and Fire*, and the next day, they Earth, Wind and fired my ass.

Fan translation:

> *Earl*: Vuonna 1987, otin illan vapaaksi bändistä ja seuraavana päivänä ne rummutti minut pihalle.

In this example, the pun in the original dialogue is based on the double meaning of the word "fire". Firstly, it means the element fire and is a part of the American band's name, and secondly it means termination of an employment. In the translation the name of the band is omitted and replaced merely with "bändi" (band). Instead of the firing element being translated literally, the fansubber has chosen to translate it in a bit more expressive manner "ne rummutti minut pihalle" (they drummed me out). This way the wordplay is created through the connection between band and drumming, and the fansubber clearly has meant the drumming out to be understood as in getting sacked.

Example 4

In example 4 Max and Caroline have taken up a part-time job as Santa's elves and they are trying on their costumes.

Original pun:

Max: How do I look? Because I kind of feel like I look like a north pole-dancer.

Fan translation:

Max: Miltä näytän? Olo on kuin pohjoisnapatanssijalla.

In the original dialogue the pun is in the combination of "north pole" (pohjoisnapa) and "pole-dancer" (tankotanssija). In the subtitles there is a similar pun in the combination of "pohjoisnapa" (North Pole) and "napatanssija" (belly-dancer). This instance generated some trouble as it was troublesome to decide whether it belonged in translation strategy category "Pun → Pun" or "Pun ST = Pun TT" due to the puns having a similar structure. On one hand, the original pun is translated word-for-word: North Pole = pohjoisnapa and dancer = tanssija. On the other hand, in the translation there is the combination of "pohjoisnapa" (North Pole) and "napatanssija" (belly-dancer). As the result, this pun could belong to either category. However, as the translation works as a pun and the translation "napatanssija" is not the word-for-word translation for pole-dancer, this example is deemed to belong in the category "Pun → Pun".

2. Pun → Non-pun

In this category the puns in the original dialogue have been translated in a non-punning way, meaning that the wordplay aspect of the dialogue is omitted and the literal sense is translated.

Example 5

In this scene Max storms out of the diner and Caroline is worried she will not come back, which means that Caroline, as the only waitress left in the diner, must manage all the customers and their orders.

Original pun:

Earl: You might as well be a night maid at the Schwarzenegger house. You got screwed.

DVD translation:

Earl: Voisit yhtä hyvin olla yösisäkkö Schwarzenneggerin [sic] talossa. Sinua on kusetettu.

In example five, the pun in the original dialogue is based on the double meaning of the predicate "got screwed", which can mean both that a person has been scammed or left in trouble, as meant in the light of the situational context, or that they have had sexual relations. The pun in the original dialogue is a reference to Arnold Schwarzenegger's affair with his housekeeper, which hints to the sexual meaning of "getting screwed", but in the context of the comedy, the meaning is that Caroline is left in trouble. In the translation this non-sexual meaning is applied in "sinua on kusetettu" (you got scammed).

Example 6

In example 6 Caroline tries to get into Max's bed, so that she would not have to sleep on uncomfortable sofa in the living room.

Original pun:

 Max: I don't even let the men I sleep with sleep with me.

DVD translation:

 Max: En anna edes seksikumppanieni nukkua kanssani.

In this example the original pun is based on the double meaning of the predicate "sleep with", as it can mean literally sleeping with someone, or having sexual relations with someone, and they both have been used to create a wordplay in the dialogue. In the Finnish translation both senses are translated, although not in a punning way, as the back translation is "I don't even let my sex partners sleep with me".

Example 7

In the scene of example 7 Caroline is visiting a sketchy dentist and Max tries to stop her from going to her appointment.

Original pun:

 Max: If you go back there with him you'll need a bite guard and a rape guard.

Fan translation:

 Max: Jos menet sinne hänen kanssaan, tarvitset purentakiskon ja raiskaushälyttimen.

The wordplay in Max's line lays in the word "guard" occurring as part of compounds "bite guard" and "rape guard", which are thus similar in form to some extent. In the subtitles the dialogue is translated in the literal sense, bite guard translating into "purentakisko" and rape guard into "raiskaushälytin". Thus, there is no pun to be found.

Example 8

In example 8 Max and Caroline have scheduled an appointment with a party planner and are waiting to be called in while listening to the receptionist answer calls.

Original pun:

> *Assistant:* Paul Platt Parties, please hold.
> *Max*: Poor kid. If I had that job, I'd be asking someone to please hold a gun to my head.

Fan translation:

> *Assistentti*: Paul Platt Parties, odottakaa kiitos.
> *Max*: Poika parka. Jos minä tekisin tuota, pyytäisin jotain pitämään asetta ohimollani.

In this example, in the original dialogue the wordplay is based on "please hold" being used in two different ways: the assistant asks the caller to wait on the line by saying "please hold" and Max comments that his job seems so awful that she would ask someone to place a gun against her head by saying "please hold a gun to my head". In the subtitles the literal senses of the lines have been translated, as the assistant says "odottakaa kiitos" (please wait), and Max "pyytäisin jotain pitämään asetta ohimollani" (I would ask someone to hold a gun on my temple).

3. Pun → Related rhetorical device

In this category the pun in the original dialogue is translated in a non-punning manner, and compensated with, for example, alliteration or rhyming.

Example 9

In this scene Caroline shows Max her former apartment and walk-in closet, where they have broken in to collect Caroline's luxury clothes, handbags and shoes that are seized by the authorities.

Original pun:

> *Caroline*: I call it my Ferris heels.

> *Caroline*: Kutsun sitä korkkarikaruselliksi.

In the ninth example the original pun is based on similar pronunciation of "ferris wheel" and Caroline's name for her rotating high-heel storage shelves "ferris heels". In the subtitles "korkkarikaruselli" (high-heel carousel) can be considered to be an alliteration.

Example 10

In example 10 Caroline tells Max about an all-expenses-covered holiday to Tahiti and is very excited about it. Max, however, is not on board.

Original pun:

> *Caroline*: I just had some Cristal.
> *Max*: Some crystal meth?

DVD translation:

> *Caroline*: Join vain viiniä.
> *Max*: Sanoitko viskiä?

In the original dialogue the pun sources from homophones "Cristal" and "crystal", Cristal being a type of wine, and crystal meth being a powerful drug. In the subtitles Caroline says that she has had only wine (viiniä), and Max asks if she meant whisky (viskiä), which is a stronger type of alcoholic drink, and thus the subtitles create a similar image of Max suggesting that Caroline has consumed something stronger than what Caroline said she has had. In the subtitles "viini" and "viski" alliterate.

Example 11

In example 11 Caroline tells Max she thinks it must have been hard for Max learning to do everything on her own while growing up.

Original pun:

> *Caroline*: I don't know how to do any of that stuff, either, but I had a staff of 20.
> *Max*: Yeah, I got staph at 20.

Fan translation:

> *Caroline*: En minäkään tiedä miten asioita tehdään, mutta minulla oli henksua 20.
>
> *Max*: Joo, minulla oli tauteja 20.

In example 11, the wordplay in the original dialogue is based on the homophones "staff" and "staph" and the lines are constructed in a similar manner, as Caroline says "… minulla oli henksua 20" (I had twenty staff members) and Max "… minulla oli tauteja 20" (I had twenty diseases). Thus, as "related rhetorical device" includes repetition, this example belongs in the category "Pun → Related rhetorical device".

Example 12

In this example, Caroline comments Max's crush Johnny to her in a manner that could be considered slightly offensive, to which Max responds by saying something similar about Caroline. Caroline acknowledges that Max's comment is accurate, and Max has the final word by jokingly calling Caroline "douche" (ääliö).

Original pun:

> *Caroline*: Touché.
>
> *Max*: Douché.

Fan translation:

> *Caroline*: Napakymppi.
>
> *Max*: Napakymppi.

In the original dialogue the pun is based on Caroline and Max's one-word-lines being paronyms, whereas in the fan subtitles Max simply repeats what Caroline says "napakymppi" (bullseye). Therefore, the fan translation is repetition and it belongs in the category "Pun → Related rhetorical device".

<u>4. Pun ST = Pun TT</u>

In this category, the puns in the original dialogue have been translated into the target language word-for-word, and they function as puns in the subtitles as the punning sense is not lost in translation.

Example 13

In example 13, Peach, who is a clueless socialite, comes into the diner looking for Max and inquiries about her from Earl, who is African-American.

<u>Original pun:</u>

> *Peach*: I'm looking for Max. I think her last name is Black. Oh, sorry, maybe it's African-American.

<u>DVD translation:</u>

> *Peach*: Onko Max täällä? Hänen sukunimensä taitaa olla Musta. Anteeksi, oliko se sittenkin Afroamerikkalainen?

Peach realises that it may be politically incorrect to use the word "Black", especially to someone who she thinks she may be insulting, regardless of it being Max's surname, and changes it to "African-American". In the subtitles the colour has been translated (Musta), although it is also Max's surname in the programme.

Example 14

In the scene of example 14 Caroline asks Max about her childhood hobbies and if she practiced ice-skating.

<u>Original pun:</u>

> *Max*: Closest I've come to blades on ice was when a pregnant girl pulled a knife on me at a hockey game.

<u>Fan translation:</u>

> *Max*: Lähimmäksi mitä olen saanut terää jäälle oli kun raskaana oleva gimma uhkasi minua veitsellä lätkämatsissa.

The pun in example 14 is based on the synonymous use of "blade" and "knife" as knife has a blade. The wordplay works in the Finnish subtitles as well, as "terä" and "veitsi" have the same meanings as "blade" and "knife". Hence, they function in the same manner in both languages.

Example 15

In this example's context, Earl is watching Oleg's new car malfunction and release excess amount of exhaust fumes.

Original pun:

> *Earl*: That car is smoking harder than Bob Marley on a Rasta holiday.

Fan translation:

> *Earl*: Tuo auto savuttaa enemmän kuin Bob Marley rastojen juhlapyhänä.

The predicate "is smoking" works on two levels, as it is used to describe the scene involving the car and in the sense of a person smoking for instance cigarettes, cigars or marihuana. In the subtitles the line is translated word-for-word, and the predicate "savuttaa" (is smoking) functions in Finnish like it does in English.

Example 16

In this scene Oleg, who is a sleazy chef at the diner, asks Sophie, who owns a cleaning company and who is also Oleg's on-off lover, to come clean his apartment and she refuses.

Original pun:

> *Oleg*: I want you to come clean.
> *Sophie*: Oh, you cannot get me to come.
> *Oleg*: Oh, I can get you to come.
> *Sophie*: No, I can no longer come anymore. No, Max and Caroline can come.
> *Max*: Oh, no, no, no. We're not coming.
> *Caroline*: No, we're not coming.
> *Oleg*: So no one can get you to come?
> *Sophie*: Some people can get me to come.

DVD translation:

> *Oleg*: Haluan sinut siivoamaan.
> *Sophie*: Minua et saa tulemaan.
> *Oleg*: Kyllä vain, saan sinut tulemaan.
> *Sophie*: En voi enää tulla. Max ja Caroline voivat tulla.
> *Max & Caroline*: Me emme tule.

> *Oleg*: Kukaan ei saa enää sinua tulemaan?
>
> *Sophie*: Jotkut saavat minut tulemaan.

As mentioned in the Material section, in the *2 Broke Girls* a plethora of the jokes are double entendres. As this example illustrates, especially Oleg likes to use language with a sexual double meaning. During the first season the word "come" (tulla) has been used for 15 times in a punning sense, excluding compounds such as "come out". Out of these 15 occurrences "come" has been used as a pun for eight times in the scene of example 16 alone. Fortunately for the subtitlers, "come" has the same double meaning in Finnish as well.

5. Non-pun → Pun

The puns in this category are instances of wordplay appearing only in the subtitles as translations to such lines in the original dialogue where there is no pun present. However, the original line may demonstrate an instance of other kind of linguistic humour.

Example 17

In the 17th example, Max and Caroline are at a convenience store, where Max breaks a bag of candy and Caroline does not approve of her action.

Original dialogue:

> *Max*: It's okay, they'll just think a gang came through and did it.
>
> *Caroline*: A candy gang? What, like the Sour Patch Kids?

DVD translation:

> *Max*: Ei se mitään. He luulevat, että joku jengi teki sen.
>
> *Caroline*: Karkkijengi? Joku nallekarkkijengi vai?

Fan translation:

> *Max*: Ei se mitään, he luulevat jengin menneen tästä ja tehneen sen.
>
> *Caroline*: Namujengi? Niin kuin lauma haribopentuja?

In the original dialogue there is a humorous aspect in Caroline's line, as she makes a reference to Sour Patch Kids candy. In the DVD subtitles the pun can be found in Caroline's line, as there is a combination of the words "nallekarkki" (gummy bear) and "karkkijengi" (candy gang). Moreover, in the fan subtitles

there is no pun, but regardless of that the translation is included in this example to demonstrate the difference between a pun and linguistic humour. Understanding the humour in Caroline's response requires knowing that *Haribo* is a confectionery company that manufactures gummy bear sweets. Therefore, Caroline's response "Namujengi? Niin kuin lauma haribopentuja?" (A candy gang? Like a pack of Haribo cubs?) is a reference to the gummy bears, which Caroline suggests are terrorising the store. In this case the original dialogue and the fan translation are considered to be examples of linguistic humour rather than specifically wordplay, as both require knowing that *Sour Patch Kids* and *Haribo* are candy labels.

Example 18

In the scene Caroline splashes whipped cream on her uniform while attempting to prepare a hot chocolate.

Original dialogue:

>   *Max*: Nailed it.

DVD and Fan translation:

>   *Max*: Nappiin meni.

Example 18's pun in the subtitles requires the image to accompany it in order to work. Thus, Max's comment "nappiin meni", which has the same meaning as "nailed it" but could also be back-translated as "got some on the buttons", fits in the context as Caroline's uniform has buttons and they are covered in the whipped cream. The expression has the same non-literal meaning as the original line "nailed it", but the literal meaning is also present when the line is presented together with the image. Thus, the line functions in a punning way in the target language. In a reverse situation the image would include e.g. someone failing at literally nailing something, to which another character would sarcastically comment "nappiin meni", and the translation would be "nailed it". This example illustrates how a translator may either unintentionally or deliberately compensate the loss of a pun in the original dialogue by creating one in the translation for another scene. To summarise, the humour in the original dialogue of the present example results from sarcasm, not wordplay, but in the subtitles the translation and image together work in a punning manner.

6. Editorial Technique

In this category the puns in the original dialogue are translated with the help of editorial techniques such as footnotes or explanations.

Example 19

In the scene of this example Max arrives to her flat, where she finds her boyfriend and a group of random people visualising to play music instruments.

Original pun:

> *Random guy*: It's like *The Secret*.
> *Max*: Well, I have a secret for you guys.

DVD translation:

> *Random guy*: Ihan kuin *The Secret – Salaisuus*.
> *Max*: Minulla on salaisuus teille.

One of the random people tells Max that they are practising like *The Secret*, which presumably refers to a metal band. In the subtitles the allusion is translated, after which in Max's line the repetition of "salaisuus" (secret) works in a punning way.

Example 20

In this scene Caroline is assembling a Murphy bed and tries to find an instruction video narrated by Morgan Freeman on Youtube.

Original pun:

> *Caroline*: I thought I typed in "Morgan Freeman." But I'm so tired, what came up was "more gay men".

Fan translation:

> *Caroline*: Luulin kirjoittaneeni "Morgan Freeman", mutta olen niin väsynyt, että siinä lukikin "more gay men" ["lisää homomiehiä", suom. huom]

In this example the original pun is based on "Morgan Freeman" and "more gay men" being used as paronyms. In the fansubs the subtitler has used the original pun and added the translation for "more gay men" (lisää homomiehiä) in brackets with a notion that it is the translator's note at the end of the

subtitle. Typically such footnotes are not used in subtitles, as they draw the viewer's attention into the subtitles, which is against the notion that the best subtitles are not even noticed by viewers (see Vertanen 2007: 151, Georgakopoulou 2009: 21, Smith 1998: 148).

<u>TSC - Translation Strategy Combination</u>

The example in this category illustrates the application of more than one translation strategy in the subtitles.

Example 21

In the scene of example 21 Max and Caroline arrive at a ball where they have received an invitation. However, their names are not on the receptionists list of guests.

<u>Original pun:</u>

> *Max*: Maybe it's under my name. Max Black. I'm with her.
> *Receptionist*: Black. No, no, no. I don't see any Blacks her.
> *Max*: You mean besides the ones working security?

<u>DVD translation:</u>

> *Max*: Ehkä se on minun nimelläni. Max Black. Olemme yhdessä.
> *Vastaanottovirkailija*: Black eli musta. Ei… Ei näy ketään sellaista.
> *Max*: Siis turvamiesten lisäksi?

In this example translation strategies "Pun ST = Pun TT" and "Editorial techniques" take place. Similarly to example 9, here the literal translation for the colour "black" (musta) functions to describe both Max's surname as well as the colour of the skin of the security team.

6.1.2 Discussion of the Results

As the charts presented in the previous subsection illustrate, there are notable similarities in how the translation strategies for wordplay occur in both the DVD and the fan subtitles. Notably the differences in how frequently the strategies occur in the DVD and fan translations are minimal.
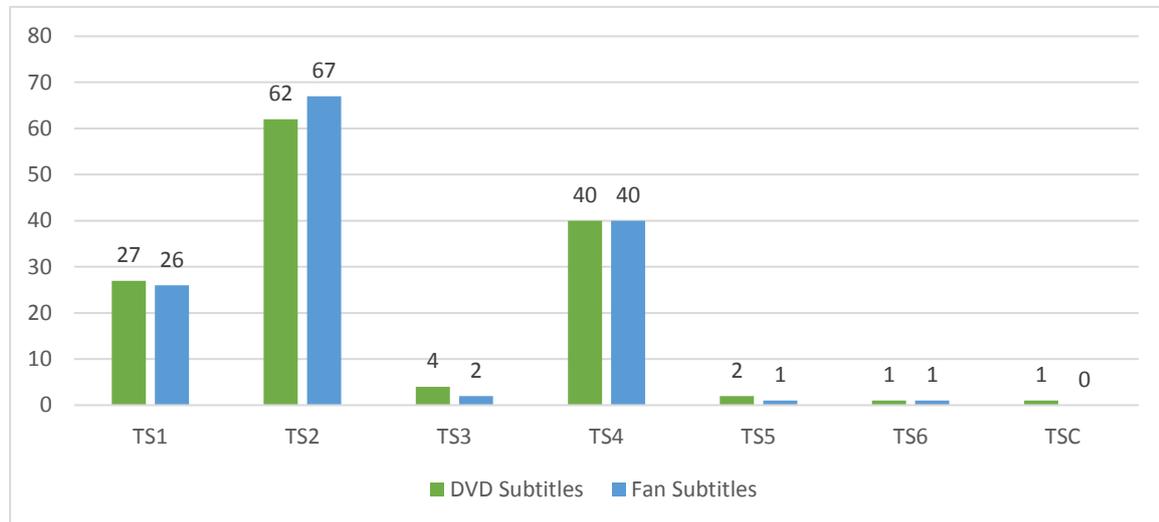

Figure 3. Comparison of the Application of Delabastita's Translation Strategies for Wordplay between the DVD and the Fan Subtitles

As figure 3 shows, an eye-catching similarity between the subtitles is that there is neither a single instance of pun been added in such a spot where there is no original dialogue, nor an instance of a translation been omitted for the original dialogue. In addition, translation strategies 4 and 6 occur exactly as frequently in both subtitles. In other categories the differences are basically non-existent, as the highest difference lies in category 2, which occur merely five times more often in the fan subtitles than in the DVD subtitles.

As illustrated and noted in the previous subsections, somewhat surprisingly the most frequently used translation strategy category turned out to be "Pun → Non-pun". This is somewhat surprising because *2 Broke Girls* is a sitcom series, and the puns it involves are an essential feature that are used to create the humour. Thus, in order for the programme to have a similar reception with the Finnish subtitles, the viewers should be able to understand the wordplay through the original dialogue as the subtitles do not almost in half the cases convey the puns in the target language. Regardless, the translators' favourable attitude towards the category "Pun → Non-pun" may be explained in a few different ways. Firstly, in regard to Bogucki's (2009: 55) list of factors leading to errors in subtitles, the translators may have been unable to identify the wordplay in the original dialogue or comprehend its meaning. Hence, they could not have translated the dialogue in a punning manner, as they may not have known there was a pun to be translated or what the dialogue's alternative meaning was. Secondly, in some cases

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the wordplay in the original dialogue may be impossible to translate without the subtitle losing the literal meaning that is pivotal for advancing the plot. Additionally, as Burton (2010: 185) has noted, subtitles ought not to contradict the image, and pursuing a punning translation could very possibly lead to that. Thirdly, even if the translators understood the wordplay in the original dialogue, they may not be capable of producing wordplay themselves due to, for example, lack of creativity or linguistic skills. That notion added with most audiovisual translators getting paid per line instead of per working hour (Av-kääntäjät 2019), it may not be worth the trouble for the translator to mull over the translation if they cannot think of a fitting target language pun in a reasonable amount of time. Nevertheless, it is important to note that even though many of the puns in the original dialogue have been translated in a non-punning way, the pun may have been compensated in the subtitles, for example, by another kind of linguistic humour that works through e.g. association.

Regarding the translation strategy "Editorial technique", footnotes and comments by the translators draw attention to the subtitles, which does not align with the idea of best subtitles being the ones that the viewers do not even realise they are reading (see Vertanen 2007: 151, Georgakopoulou 2009: 21, Smith 1998: 148). Hence it can be expected that the translation strategy in question do not occur many times. Furthermore, the absence of application of translation strategies "Pun → Zero" and "Zero → Pun" can be explained by the same notion of the viewers not noticing the subtitles if they are well-executed. If a translator should decide to omit a subtitle for the dialogue, viewers may still glance at the bottom of the screen without conscious intention to do so, and only then become aware of the lack of the subtitle, although viewers may also not be disturbed by subtitles missing when the speech begins, as Lång (2010) points out in his MA thesis. Nevertheless, similarly if there is a subtitle with no original dialogue present, a viewer may become perplexed for reading a subtitle that has no source dialogue. Moreover, a translator may experience it to be out of their limits to add or omit subtitles so that the subtitles would not correlate with the original dialogue.

In regard to translation strategies "Pun ST = Pun TT" and "Non-pun → Pun", it is likely that coincidence may have played a key role in the successful translations. Concerning the former category, it is very fortunate for both the translator and the series if the original pun works in the target language without further alterations beside the words being translated. Naturally it should not be assumed that translating the puns in category "Pun ST = Pun TT" has not required any skill, but instead I propose that it is highly helpful for the translator if one does not need to invent a completely new pun to fit the scene. In addition, it is most likely in the sitcom series' best interest if the pun is not translated in a non-punning way, as the puns are one of its most essential elements in creating humour and hence,

advancing the comedy. Furthermore, it is beneficial for the same pun to function in both English and Finnish, as then the viewers can be expected to have the same reaction.

Lastly, the translation strategies "Pun → Pun" and "Pun → Related rhetorical device" are discussed. These categories quite possibly demonstrate the most skill from translators, as one has managed to create a new wordplay that fits into the plot, does not contradict the image and shows wittiness and humour (former category), or one has found a way to compensate the wordplay in the original dialogue (latter category). It is also possible that in some cases translating the wordplay in a non-punning manner would have resulted into a far too great loss of humour as well as being received as odd due to the target language audience hearing the laugh track and not finding anything amusing in the subtitles. Additionally, even though the instances in category three are not puns per se, they can be regarded as demonstrations of other kind of linguistic humour, as they transmit at least to some degree the humour of the original dialogue.

In conclusion, based on the quantitative results of this research, both the assumed professional translator and the fan translator have similar preferences in applying the translation strategies for wordplay. In both the DVD and the fan subtitles the most frequently occuring translation strategies are: 1. "Pun → Non-pun", 2. "Pun ST = Pun TT" and 3. "Pun → Pun". The other strategies occur only in few instances with no notable differences between the sets of subtitles. Perhaps the most interesting discovery is that there are not any significant differences between the DVD and the fan translations regarding any translation strategy. This result may be explained by the nature of the original dialogue: because of the dialogue and image appearing together, the translators do not have too many options regarding the fitting translation as the subtitles should not contradict the image, yet advance the plot and convey the humour whenever possible.

6.2 Types of Wordplay

This subsection discusses the types of wordplay in the DVD and the fan subtitles. Before proceeding to the second part of the analysis, the adapted list of types of wordplay by Vandaele (2011) is presented here to remind the reader of the categories applied in this study:

1. Homonymy
2. Homophony
3. Paronymy
4. No wordplay

6.2.1 Types of Wordplay Present in the Material

The following figure presents the total number of each wordplay type found in the original dialogue, the DVD subtitles and the fan subtitles.
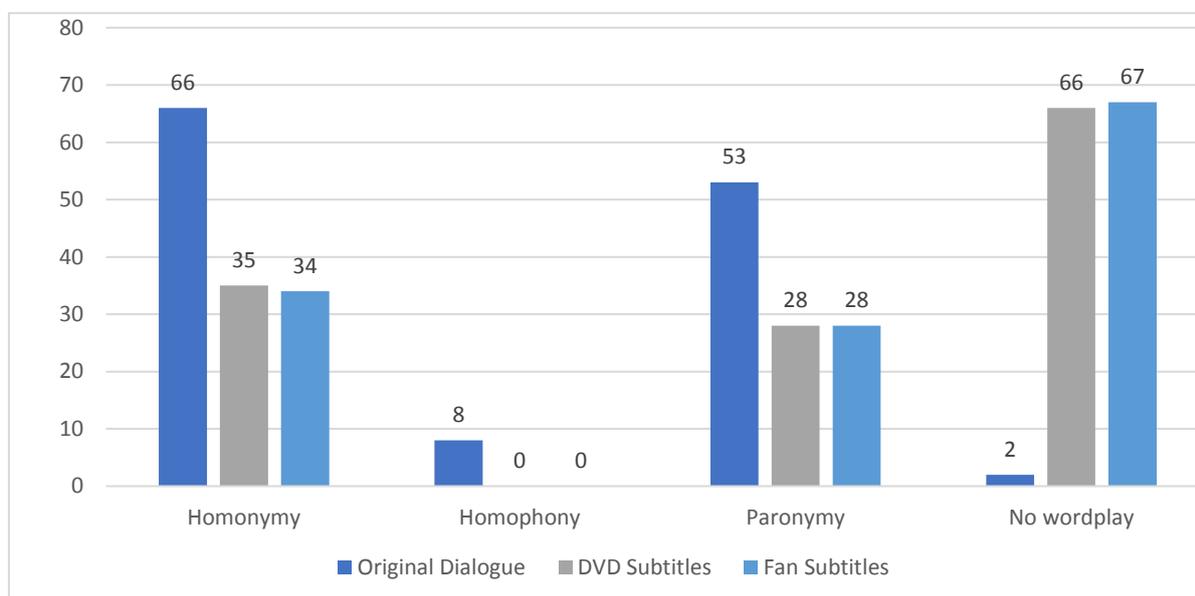

Figure 4. Types of Wordplay in the Original Dialogue, the DVD Subtitles and the Fan Subtitles

As figure 4 shows, both the DVD subtitles and the fansubs include non-punning translations in most cases for puns in the original dialogue, and none of the translations include homophones. Homophones are a rare type of wordplay also in the original dialogue, whereas homonyms are the most frequently located wordplay type in both the original dialogue and both sets of subtitles. Paronyms have been nearly as popular with 53 instances in the original dialogue and 28 instances in both sets of subtitles. It is quite interesting that even though there are differences in the occurring translation strategies, both the DVD subtitles and the fansubs include nearly the same number of each type of wordplay.

Next, examples of each wordplay type category are presented. Each wordplay type category is illustrated with examples from the original dialogue and both the DVD and the fan subtitles to demonstrate how the translations may diverge from one another. The translations in the examples will not be only ones that include a wordplay, but also non-punning ones are included wherever possible. In addition, the scene where the wordplay occurs is described before each example.

1. Homonymy

In this category the wordplay is based on one word having multiple meanings.

Example 22

In example 22 Caroline confronts Max after they agreed to go to a nail salon together, but Max did not show up.

Original dialogue:

> *Caroline*: You gave me the impression you were going.
> *Max*: I gave you the impression? I don't do impressions. Well, that's not true. I do one, my mom.

DVD translation:

> *Caroline*: Esitit tulevasi.
> *Max*: Minä en esitä mitään. Paitsi äitiä.

Fan translation:

> *Caroline*: Annoit sen vaikutelman, että olet tulossa.
>
> *Max*: Minä annoin vaikutelman? Minä en anna vaikutelmia. Odota, ei pidä paikkaansa. Teen minä yhden, äitini.

In example 22 the word "impression" works as a homonym. Caroline uses it to mean that Max had made it seem like she was going [somewhere], and Max, too, uses "impression" in this way, but also in the sense that she imitates her mother. Thus, in this scene "impression" means both an idea and an imitation. In the DVD subtitles the backtranslation of Caroline's line is "you pretended that you were coming", and Max's "I don't pretend anything. Except mom". The homonymy lies in Max's line, as "esittää" can mean either pretending or imitating. Thus, as she replies to Caroline's statement, she applies the meaning of pretend, and when she continues "except mom", she also applies the meaning of acting or imitating. In the fan subtitles something similar has been attempted through the word "vaikutelma" (impression). However, in the fansubs the original line has been translated nearly word-for-word, and the punning sense is lost as well as the sense of idiomatic Finnish. In conclusion, the DVD translation is an example of homonymy, and the fan translation is an example of no wordplay.

Example 23

In example 23 Han calls the employees of the diner into a meeting to discuss customer feedback, and Oleg comments that if he had known there was going to be staff meetings, he would have gone to work in another restaurant where "they roll fast and loose".

Original dialogue:

Han: No, I roll *Fast and Furious: Tokyo Drift* style.

Caroline: Han, I'm starting to drift. Can we get to the point?

<u>DVD translation</u>

Han: Ei, olen kuin suoraan leffasta Hurjapäät - Tokio drift.

Caroline: Han, ajatukseni harhailevat. Voimmeko mennä asiaan?

<u>Fan translation:</u>

Han: Ei, minä vedän nopeasti ja raivolla, Tokion slaidityylillä.

Caroline: Han, minä alan vähän slaidaamaan. Mennäänkö asiaan?

In the original dialogue the word "drift" functions as a homonym. In Han's line it is a part of the name of an action film, in which it has the meaning of a car sliding sideways through a turn, whereas Caroline means that she cannot concentrate much longer when she uses the word "drift". Even though Han does not mean that he will go drifting in a car, but rather that his speech will be fast and intense, drift has two meanings in example 23: sliding a car sideways and losing focus. In the fansubs the homonymy is based on "slaidaus" (sliding), which is used in two different senses. The backtranslation for Han's line is "No, I pull fast and with fury, with the slide style of Tokyo" and for Caroline's line "Han, I am starting to slide. Shall we get to the point?". The word "slaidi" or a verb version of it, "slaidaamaan", are not standard Finnish, but instead they are Anglicisms, and they do not have a set meaning in Finnish. Therefore, their meaning can be ambiguous. For example, I interpret "slaidaus" to mean sliding as in sliding on ice, and "slaidi" can be understood to mean a slide as in a presentation. Nevertheless, it is plausible that the translator has intended "slaidi" and "slaidaus" to function like "drift" functions in the original dialogue. Moreover, although it may be questionable whether the translation functions as a pun, it is rather likely that the translator has intended it as one, as the translation shows clear effort and creativity from the translator, whereas in the DVD subtitles the lines are translated in a non-punning way. The name of the film is preserved and the word "drift" in Caroline's line is translated into Finnish (harhailevat). Hence, based on solely the DVD subtitles, a viewer will not find a combining element in the lines, unlike in the fansubs.

<u>2. Homophony</u>

In this category, the wordplay is based on similar pronunciation of two or more words.

Example 24

In this scene Caroline and Max are dressed in tuxedoes because they are pretending to be members of the catering staff to get into an invitation-only gala.

Original wordplay:

> *Caroline*: I thought I would hate it, but I'm kind of into it. I'm very Janelle Monáe.
> *Max*: No, you're Janelle I-Have-No-Monáe.

DVD translation:

> *Caroline*: Luulin, että inhoaisin tätä, mutta olenkin kuin Janelle Monáe.
> *Max*: Ei vaan kuin Janelle Köyhä.

Fan translation:

> *Caroline*: Luulin inhoavani sitä, mutta pidän tästä. Olen hyvin Janelle Monae.
> *Max*: Ei, olet köyhän naisen version.

In example 24, the homophone in the original dialogue is "monáe", as it is a person's last name and Max pronounces it so that it sounds like "money". In the subtitles there are no homophones, which can be expected as they do not occur in Finnish language. There is, however, a reference to money in Max's line in both translations, as the backtranslation for her line on fansubs is "No, you are a poor woman's version", and on the DVD subtitles "No, like Janelle Poor".

Example 25

In this scene Caroline and Max meet a woman, who is quite enthusiastic about Christmas, at the mall, where they have enlisted as actresses for Santa's shop.

Original wordplay:

> *Mary*: He calls me Mary Christmas. Get it? It's because my name is Mary.

DVD translation:

> *Mary*: Hän kutsuu minua Joulu-Mariaksi. Tajusitko? Koska nimeni on Maria.

Fan translation:

> *Mary*: Hän kutsuu minua "Meri Jouluksi." Tajuatteko? Koska nimeni on Meri.

In the original dialogue "Mary" is a homophone, as it is pronounced like "merry", as in "merry Christmas". In the fansubs Mary's name is localized into "Meri", which is a Finnish woman's name and also means sea. The translation works on two levels: firstly, it is a pun in Finnish, as "Meri Joulu" can

be understood as "Meri Christmas" or "merijoulu" (backtranslation: sea Christmas), which means spending the Christmas on a cruise, i.e. on sea. Secondly, Meri is sounds a lot like Mary or merry, and all three words could be considered as homophones. Regardless, the wordplay in the fan translation cannot be classified as a homophone because there is no reference to another Finnish word that is pronounced but not spelled like "Meri". In the DVD subtitles a pun cannot be found, although the name "Mary" has been localized into "Maria", which is a Finnish woman's name.

3. Paronymy

This category includes words that have similar forms. In addition, compound words that have a common word are classified to belong in this category.

Example 26

In this scene Caroline and Max have applied to work in the Santa's shop at the mall during the Christmas season. They are waiting to be called for an interview and Caroline tells Max she edited Max's application, and Max wonders why.

Original dialogue:

> *Caroline*: You requested to work in Santa's sex-toy shop.

DVD translation:

> *Caroline*: Pyysit päästä töihin joulupukin seksileluverstaalle.

Fan translation:

> *Caroline*: Pyysit päästä Pukin seksilelupajaan.

In the original dialogue the paronymy is based on the combination of "sex-toy" and "toy shop". The pun works also in both subtitles: in the DVD subtitles Caroline says that Max asked to be put to work at "joulupukin seksileluverstaalle" (Santa Claus's sex-toy workshop), in which seksilelu (sex-toy) and leluverstas (toy workshop) are combined, and in the fansubs Max has asked to get into "Pukin seksilelupajaan" (Santa's sex-toy workshop).

Example 27

In this scene Sophie comes into the diner to buy one of Max's cupcakes to go before going to the gym.

Original dialogue:

Sophie: I put it in the cupcake holder on the treadmill.

DVD translation:

Sophie: Panen sen juoksumattoni kuppikakkupidikkeeseen.

Fan translation:

Sophie: Ja laitan sen leivospidikkeeseen juoksumatolla.

In the original dialogue the paronymy lies in "cupcake holder", since treadmills typically have "cup holders" on them. In the DVD translation the same wordplay has been applied, and the backtranslation for Sophie's line is "I put in my treadmill's cupcake holder". In contrast, in the fan translation there is no wordplay, since Sophie simply says "and I put it in the cake holder on the treadmill".

4. No Wordplay in the Original Dialogue

Next, the two instances in which there is no wordplay in the original dialogue, but there is one in the subtitles are presented. Additionally, example 28 is the same example as example 18 in subsection 6.1.1, where the translation strategies that take place in the subtitles are discussed, and example 29 corresponds to example 17 in 6.1.1. The examples are applied again in the current subsection 6.1.2 as they demonstrate the types of wordplay that have been located in such places where the subtitles include a wordplay when the original dialogue does not. Hence, the examples are featured twice in the paper at hand.

Example 28

In this scene Caroline insists on preparing a hot chocolate for a customer, even though she does not know how to make one, and ends up splattering whipped cream on herself, while Max watches on.

Original dialogue:

Max: Nailed it.

DVD translation:

Max: Nappiin meni.

Fan translation:

> *Max*: Nappiin meni.

As discussed in subsection 6.1.1, this wordplay works only together with the image due to the Finnish translations literally mean "got some on the buttons", and Caroline splashes the substance on her uniform, which, as one could imagine, has buttons on it. The translations represent the wordplay type homonymy, on the base that the expression can be interpreted in two ways.

Example 29

In the scene Caroline and Max are at a convenience store, where Max breaks a bag of sweets, which Caroline does not approve.

Original dialogue:

> *Max*: It's okay, they'll just think a gang came through and did it.
> *Caroline*: A candy gang? What, like the Sour Patch Kids?

DVD translation:

> *Max*: Ei se mitään. He luulevat, että joku jengi teki sen.
> *Caroline*: Karkkijengi? Joku nallekarkkijengi vai?

Fan translation:

> *Max*: Ei se mitään, he luulevat jengin menneen tästä ja tehneen sen.
> *Caroline*: Namujengi? Niin kuin lauma haribopentuja?

As stated in subsection 6.1.1, the DVD translation includes a wordplay in the combination of "nallekarkki" and "karkkijengi", and the fan translation includes other kind of linguistic humour that is similar to the humour applied in the original dialogue. "Nallekarkkijengi" is classified to be an instance of paronymy due to the word "karkki" (candy) being a part of both words.

6.2.2 Discussion of the Results

Before exploring the results of the types of wordplay analysis, three figures are presented to illuminate the occurrences of each wordplay type (including no wordplay) in the subtitles for each wordplay type in the original dialogue. Firstly, figure 5 illustrates the number of each wordplay type in the subtitles for homonyms in the original dialogue. Secondly, figure 6 demonstrates the number of each wordplay type in the translations for the eight homophones in the original dialogue, and lastly, figure 7 portrays the number of each wordplay type in the translations for the 53 paronyms found in the original dialogue. A figure for the wordplay types in translations for no wordplay in the original dialogue is not presented, which is why the sum of e.g. homonyms in the DVD subtitles in figures 5, 6 and 7 is not equivalent to the total number of homonyms in the DVD subtitles given in figure 4. As a reminder, the translations which include puns when there is no wordplay in the original dialogue have been presented in the previous subsection in examples 28 and 29.
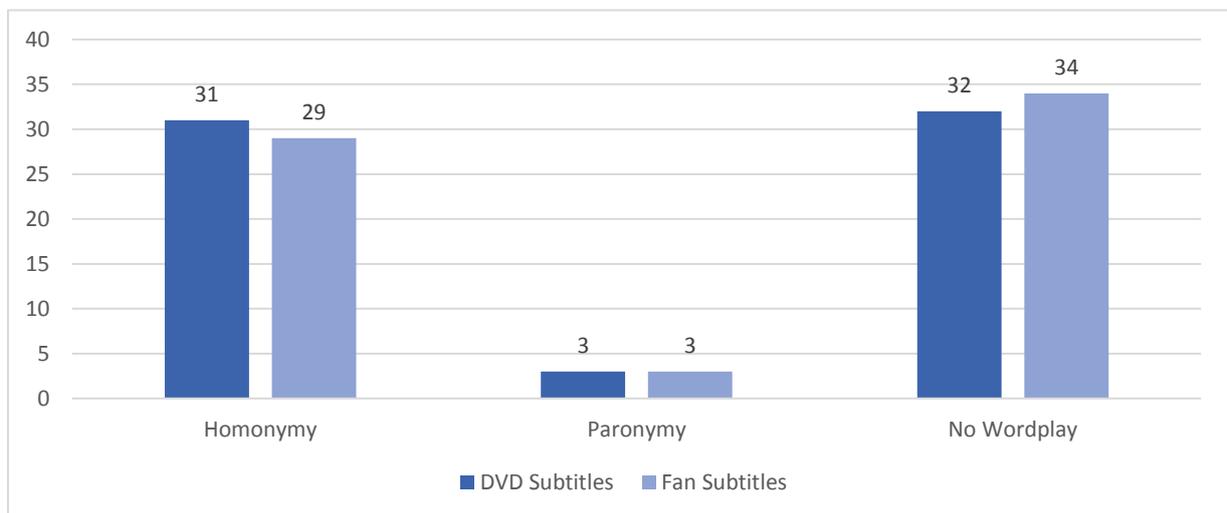

Figure 5. Types of Wordplay in the Subtitles for the Homonyms in the Original Dialogue

As figure 5 shows, in both sets of subtitles there are equally many paronyms and nearly equal number of homonyms in the translations for the 66 homonyms in the original dialogue. Furthermore, homonyms in the original dialogue have resulted in no wordplay in the fan subtitles only two instances more often than in the DVD subtitles.
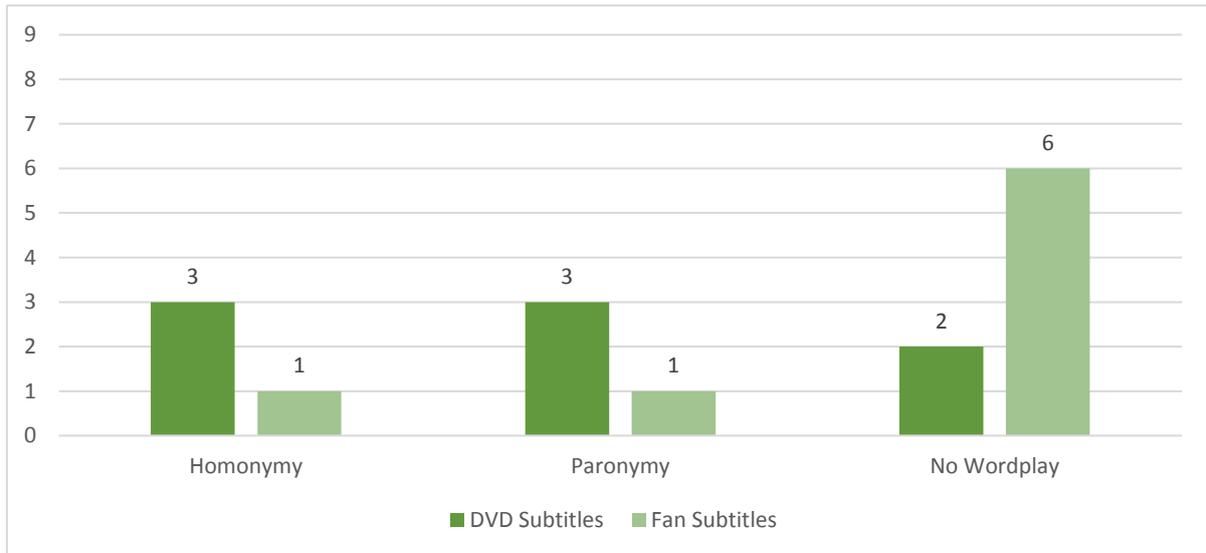
Figure 6. Types of Wordplay in the Subtitles for the Homophones in the Original Dialogue

As figure 6 shows, the differences between the types of wordplay in the DVD and the fan subtitles for homophones in the original dialogue may appear bigger than in figures 5 and 7, which illustrate the differences and similarities between the sets of subtitles for other types of wordplay in the original dialogue. However, one ought to take into consideration that there are 129 instances of wordplay in total. Thus, even though none of the types of wordplay match in number precisely between the sets of subtitles, the differences are relatively small. Moreover, as stated earlier in this paper, in standard Finnish there are no homophones, as pronunciation of words does not vary like it does in English, i.e. one word cannot be pronounced in various ways to mean different things. Therefore, the absence of homophones in the translations can be expected.
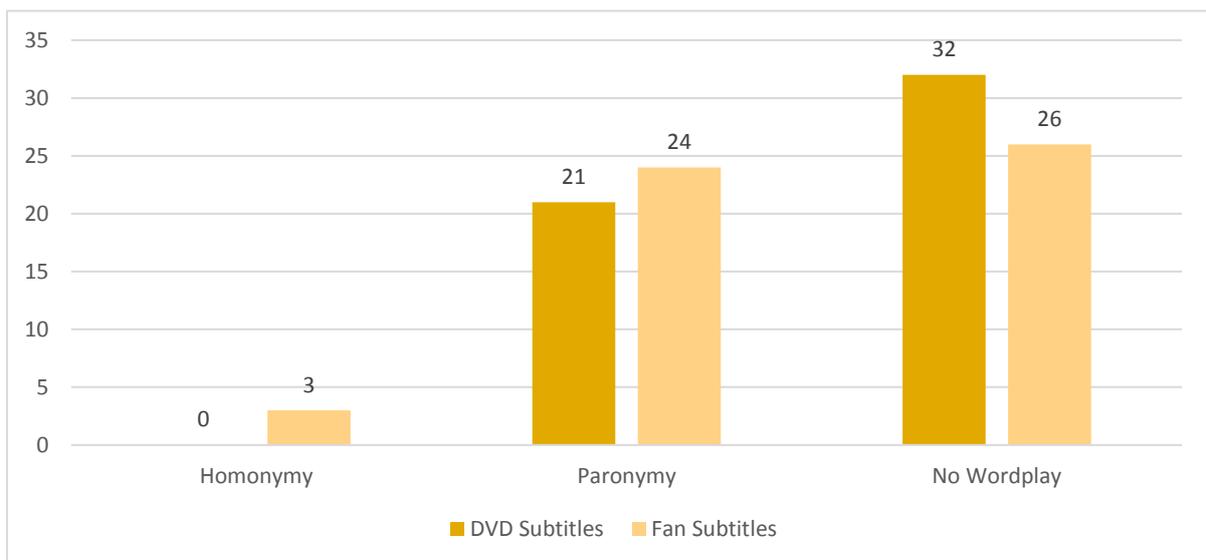

Figure 7. Types of Wordplay in the Subtitles for the Paronyms in the Original Dialogue

As figure 7 shows, the sets of subtitles match relatively close to each other regarding the number of each type of wordplay for paronyms in the original dialogue, as the deviation is from three to six instances. Correspondingly to the other types of wordplay in the original dialogue, there are no apparently significant differences in the wordplay types between the DVD and the fan subtitles for paronyms either.

The results show very little difference between the wordplay types in the translations for each type of wordplay in the original dialogue. This can be considered somewhat surprising due to the variation between the sets of subtitles regarding the occurring translation strategies, the located types of wordplay or the lack of wordplay. In other words, the majority of the wordplay are translated differently in the sets of subtitles as demonstrated in the previous section 6.2.1. For this reason, the lack of major differences in numbers between the sets of subtitles (see figures 4, 5, 6 and 7) is rather unforeseen, as despite the cases in which one translation features a wordplay and the other does not, the sets of subtitles include approximately as many instances of each type of wordplay.

In addition, there is one instance in which the original dialogue includes a paronymy, which is also a paronymy in the fansubs, but in the DVD subtitles it is categorised as "no wordplay", even though the translation strategy is "Pun → Related rhetorical device". The wordplay in question is presented in subsection 6.1.1 in example 10. In the DVD subtitles the words "viini" and "viski" are translated to correspond to "Crystal" (wine) and "crystal meth" (drug). "Viini" and "viski" are not paronyms, but instead they alliterate. Thus, the instance is determined to be an example of translation strategy "Pun → Related rhetorical device", even though there are no actual wordplay in the translation.

To conclude, the results regarding the wordplay types are quite similar between the DVD subtitles and the fan subtitles, as the differences are marginal. In most cases "no wordplay" has been the most favoured option for wordplay in the original dialogue, which correlates with the results for the other research question discussed in the previous subsection (6.1), that showed that the most frequently occurring translation strategy for puns has been "Pun → Non-pun". Nevertheless, instances of "homonymy" were found in both subtitle sets most often of the actual types of wordplay, with "paronymy" close behind. As expected, homophones are not present at all in the subtitles, and surprisingly, there are only a few in the original dialogue.

7 Conclusion

To conclude, there are several possible ways to translate wordplay, and this paper studied the wordplay in the DVD and fan subtitles of the first season of *2 Broke Girls*, and categorised the located instances of wordplay based on Delabastita's (1996) translation strategies for puns. The main purpose of this study was to discover which of these strategies are present most frequently and whether there is a correlation in the occurring strategies between the DVD and the fan subtitles. The results show that in both sets of subtitles the translation strategy "Pun → Non-pun" takes place most frequently. Furthermore, in both sets of subtitles the other two most often occurring translation strategies are "Pun ST = Pun TT" and "Pun → Pun". As a conclusion, the translators have favoured translation strategies that do not make the translations deviate much from the original dialogue, i.e. either the non-punning meaning is translated, the same pun is used in the translation as in the original dialogue or a pun that conveys both meanings of the original wordplay has been created. Therefore, it is not surprising that the translation strategies for wordplay "Pun → Zero" and "Zero → Pun" do not take place at all. Moreover, the most frequently occurring translation strategy is by far "Pun → Non-pun", and this preference to keep the translations semantically close to the original dialogue may result from multiple different factors, such as tight working schedule or lack of motivation or skills for translating puns.

The second research question of this study involved classifying the collected puns into types of wordplay. The original puns and their both translations, as well as puns found in the subtitles but not in the original dialogue were classified. The results of the categorisation show that the most common type of wordplay in the original dialogue is homonymy, both in the DVD subtitles and the fansubs. Regardless, since in most cases the original wordplay has been translated using the translation strategy "Pun → Non-pun", non-punning translations are predictably frequent in both sets of subtitles, which indicates that "no wordplay" is the most common type of wordplay category. Similarly to the results of translation strategies for wordplay, there are no considerable differences between the two sets of subtitles regarding the types of wordplay. Nevertheless, the aim of this study was to explore whether one type of wordplay in the original dialogue systematically results in a certain type of wordplay in the translations. As figure 4 in subsection 6.2.2 demonstrate, there is clear variation in the types of wordplay in the translation for the types of wordplay in the original dialogue, and as demonstrated in figures 5, 6 and 7, slight differences between the sets of subtitles in the wordplay types. Despite "no wordplay" dominating in the figures, it cannot be claimed that wordplay in the original dialogue would invariably lead into the omission of the pun in the subtitles.

As a reminder, the puns have been categorised according to my own subjective interpretations, and hence there is the possibility that the puns have been categorised differently than someone else would have. Additionally, it is possible that all the wordplays from the original dialogue of the first season of *2 Broke Girls* have not been identified, for instance if the double-meaning of a pun has not been understood. Therefore, the results of this study are not generalisable, and they apply only to the paper at hand and its material.

In the future it may be fruitful to conduct a reception study in order to discover how the target language audience experiences different translation solutions for wordplay: do they feel that the translations depict the original dialogue accurately or in a manner that is suitable for the communication situation, or do they feel like they are missing out on something or that the subtitles do not represent the original dialogue as well as they should? By conducting a reception study, useful information regarding the viewers' preferences could be acquired in order to improve subtitling practices especially for comedy series or films that involve wordplay in their dialogue. For example, it could be studied whether the viewers find it conspicuous if the same pun has been used in the subtitles as in the original dialogue or if the original pun has been translated in a non-punning or non-humoristic manner.

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