Translating wordplay:

A case study on the translation of wordplay in Terry Pratchett's *Soul Music*

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Wordplay and the translation of wordplay is a complex subject that has been addressed by various studies. The combination of a single form and multiple meanings created by wordplay makes it challenging to translate. Translating wordplay has even been considered impossible.

This thesis explores wordplay and the translation of wordplay through an analysis of wordplay found in an English novel and its Finnish translation. The purpose is to shed light on the problems and solutions found in the data. The study consists of a quantitative analysis and a subsequent discussion on the findings.

The findings from the study indicate that cultural aspects such as idioms and allusions are especially problematic when it comes to translating wordplay. Also, the communicative functions of wordplay were found to be central for a successful translation. It is concluded that these aspects require further study.

Keywords: translation, wordplay, puns, Pratchett

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# 1 Introduction

> "Yes," said the skull. "Quit while you're a head, that's what I say."
>
> (*Soul Music* p. 55)

There are many ways to play with words and language, and punning is one of them. The core of wordplay and punning lies in ambiguity and double meanings, as double entendre is what differentiates puns from other language play. In a pun, the combination of similar sounding lexical units with different meanings is used to create a juxtaposition of meanings that can be funny, poignant, clever or interesting, or all of the above. This special blend of meaning and surface structure has proved to be an interesting research subject, and wordplay is a topic that has been written upon extensively (e.g. Redfern 1984, Culler 1988, Delabastita 1997). One way to examine wordplay is to study the translation of wordplay. Exploring how wordplay has been translated helps reveal the many aspects of wordplay. Any difficulties and differences that result from the translation process will illuminate how the connection between meaning and surface structure is rarely identical in two different languages. This is why wordplay has proved to be a rich source of research in the context of translation. Particularly since the early nineties, there has been an increasing interest in researching the translation of wordplay (e.g. Delabastita 1993, Schröter 2005).

According to Delabastita, translating wordplay has been claimed to be impossible by several writers since the eighteenth century (1997: 9). However, translators have managed to translate wordplay in practice, so any arguments defending the untranslatability of wordplay should be taken with a grain of salt. Delabastita notes that most of such arguments "[sum] up what is in itself an incontestable fact, namely that wordplay (*certain types of it more than others*) tends to resist (*to a greater or lesser extent, depending on many*

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*circumstances*) certain kinds of translation" (italics in the original) (1997: 10). Therefore, most studies on wordplay are based on an initial hypothesis that it is indeed possible to translate wordplay, at least to some extent.

As mentioned above, wordplay and translating wordplay have been the subject of many studies. Nevertheless, there is noticeable variation in what is understood as wordplay, and a concise and unequivocal definition of wordplay has proven to be surprisingly elusive. It is generally agreed that wordplay is something that hinges on double meanings and words or longer lexical units sounding the same or at least somewhat similar. One complicating factor is that wordplay has many embodiments, that is, there are many different ways to create wordplay and to use language playfully. Furthermore, there are many ways to delimit the term itself; some define wordplay very loosely, and others draw a very strict line between certain kinds of wordplay and other language play. In many studies on wordplay, the word 'pun' is often used interchangeably with 'wordplay', but, at least in colloquial use, these words seem to denote slightly different concepts. Is it perhaps so that all puns are wordplay, but all instances of wordplay are not puns? Or maybe it is the other way around? An answer to this question as well as the definition of wordplay used in this thesis is provided in section 2. In this thesis, the main types of creating wordplay are homonymy, paronymy, homophony and homography. These terms describe the surface structure necessary for creating a double meaning. All instances of wordplay will also be divided into horizontal and vertical wordplay. Furthermore, secondary characteristics of wordplay will be discussed. These elements include for example malapropisms and naming. The secondary wordplay characteristics presented in this thesis have been chosen mainly based on the data in the case study.

Section 3 presents Terry Pratchett, the author of the novel *Soul Music*, which is the source of the data used in the case study presented in this thesis. After

the different types and subcategories of wordplay are defined in section 4, the main types of translation strategies for handling wordplay will be introduced in section 5. These strategies consist of exact and partial rendering, compensating, translator's notes and omission. These categories are based on the research data used for this thesis as well as previous studies (Offord 1997, Veisbergs 1997). In section 6, the case study of the abovementioned novel and its Finnish translation by Mika Kivimäki is presented. The first part of the case study is a quantitative analysis on the various aspects of wordplay found in the source text and the translation, the second part of the case study presents the quantitative analysis of the translation strategies that were used, and the third part of the study consists of a discussion of these findings. The aim is to find out if there is a clear source of translation problems when translating wordplay from English to Finnish: Does the problem lie in the grammars or lexicons of the two languages, or is it perhaps caused by some cultural difference? The purpose of this master's thesis is to shed light on what aspect of translating wordplay is so problematic as to warrant claims of untranslatability.

## 2 Definitions

In this section, a definition of wordplay is provided. The definitions used here are in no way absolute, as the distinction between pun and non-pun is not a binary value but a cline. Lines must be drawn for the purposes of a quantitative study, and these definitions reflect this fact. The definitions used here are rather narrow, although such strict categorisations have certain shortcomings, as discussed by Delabastita:

> [D]istinctions prove upon closer inspection to be anything but watertight or unproblematic. […] I am not suggesting that we should therefore do away with the distinctions at stake. On the contrary, we should use them more productively, for example by taking on board the view that classificatory assessments must be made in a global and context-sensitive manner [and] that grey zones may exist […]
>
> (Delabastita 1997: 5)

Delabastita notes that defining wordplay by formal structure or linguistic features is possible, and that the real problem is outlining the external borders of the field of puns (Delabastita 1993: 133). There are many playful ways of using language, and many of those have some wordplay-like elements; as a result, drawing the line between punning and non-punning elements can be difficult. To resolve the problem in this thesis, I have decided to follow Schröter's example. He draws quite a strict line between wordplay and other linguistic devices such as play with metaphors, grammar, and alliteration, which he calls language-play (Schröter 2005: 160-226). The case study presented in this thesis is based on a quantitative analysis of the source material, and for this reason, clear categories are necessary.

As mentioned earlier, the definition of wordplay is elusive. Simply put, the general idea of wordplay hinges on words or longer linguistic constructs having multiple meanings in the same context. However, for the purposes of research, a more fixed definition is needed. According to Delabastita,

wordplay is a general term for the phenomenon of exploiting the inherent structures of a language to create a communicatively significant (near)-simultaneous confrontation of two or more meanings (1993: 57). This means that wordplay is created by manipulating language in such a way that a word or a longer linguistic construct carries multiple meanings in the same context. This kind of definition is undeniably vague, but that is because a short definition cannot encompass the many divergent rhetorical methods of forming wordplay. The way to define the basic structure of a pun, as presented by Delabastita (1993: 78-82), is to divide it into two axes: the first axis concerns the arrangement of the components of a pun, i.e. vertical vs. horizontal wordplay (discussed in section 4.1), and the second axis concerns the actual nature of the formal relationships between these components, i.e. homonymy, paronymy, homophony and homography (discussed in section 4.2). Furthermore, these different configurations of wordplay can be created through different lexical or grammatical means, some of which are more established than others (e.g. malapropisms, naming and portmanteau puns). These different forms of secondary wordplay characteristics will be discussed in section 4.3.

When defining wordplay, one must address the relationship between the terms *wordplay* and *pun*. In many texts discussing wordplay, no real difference is made between these two terms. Using *pun* may indeed have the advantage of counterbalancing the abstract nature of most definitions of wordplay. According to Schröter, *wordplay* can today be understood to be nearly or completely synonymous with *pun,* as this reflects the customary use of these terms. Nevertheless, Schröter also notes that equating the definitions of wordplay and pun can be seen as needlessly strict, since the linguistic construct creating wordplay can be above or below the word level (e.g. puns playing with idiomatic phrases). Conversely, some non-punning language play can function on the word level. (Schröter 2005: 155) On the other hand, the colloquial use of *pun* is tightly associated with a humorous

effect. It is possible to consider humour as an intrinsic element of a prototypical pun, but by no means is it a requirement for an instance of wordplay. Rather, humour is one possible realisation of the communicative function of wordplay.

In this thesis, *pun* and *wordplay* are used in such a way that the denoted meaning is closer to the colloquial meaning of the word *pun* rather than the literal interpretation of wordplay as any play on words. Even though one might view these two terms as synonymous, they do seem to have slightly different qualities concerning the concreteness of the concept: *wordplay* is more abstract and *pun* refers to a concrete instance of wordplay. As is evident, there is much ambiguity when it comes to the definition of wordplay and the terms that are relevant to researching wordplay. Researchers may adjust and restrict these terms according to the needs of their research. Needless to say, these adjustments and restrictions are built on the general meaning and usage of the term; therefore, no real problems ensue even though there is no absolute consensus on the definitions of some terms.

Despite wordplay terminology being complicated and up for some extent of debate, it is possible to name two common denominators for identifying wordplay: first, that it is communicatively significant, and second, that it is intentional. One of the basic purposes of wordplay is to communicate something that may not be explicitly stated. Especially the communicativeness of wordplay makes it an effective rhetorical device, as this oblique nature of wordplay lends itself well to different textual functions. Among these functions, Delabastita lists creating coherence in a text, giving different voices to characters, supporting witty dialogue and persuasion, exploiting awareness discrepancies to create irony, creating tension, catching the reader's attention, and discussing taboo subjects (1993: 136-151). This list, which is based on Delabastita's study on Shakespeare's

plays, is by no means exhaustive since different types of texts allow different kinds of textual functions. Since the subject matter is intended to be spoken out loud and consists of monologue and dialogue, such as is the case in the plays studied by Delabasita, the functions wordplay can have are bound to be limited. Delabastita mentions that these listed functions may not even cover the extent of Shakespeare's texts, let alone all of the many media that can contain wordplay (1993: 151).

In many cases, wordplay is used to produce a humorous effect, and the word *pun* in particular clearly indicates a jocular quality. In everyday conversations (be they spoken or written), puns can be used to lighten the mood fairly effortlessly. In these instances where the addressee's reaction can be observed, there is also the possibility that the pun goes unnoticed, and the punster may derive pleasure from the inadequate reaction of the addressee (Alexieva 1997: 140). While the reactions that puns may produce are an interesting part of wordplay, this matter is not central in this thesis. The research material consists of the novel *Soul Music* and its translation *Elävää musiikkia*. Compared to participants in a conversation, the recipient of the pun has a more passive role in the relationship between author and reader, as the author has no way of observing a single reader's reaction. However, wordplay may have some reaction from the characters within the text when it occurs in dialogue. For example:

(1)     "That's a harp he's playing, Nobby," said one of them, after watching
        Imp for a while.
        "**Lyre**."
        "No, it's the honest truth, I'm–" The fat guard frowned and looked
        down.
        "You've just been waiting all your life to say that, ain't you, Nobby,"
        he said. "I bet you was *born* hoping that one day someone'd say

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'That's a harp' so you could say 'lyre', on account of it being a pun or
play on words. Well, har har."                                    (p. 27)


Humorous puns can range from being stand-alone jokes (as example (1)
above) to having more complex uses. Alexieva observes that a humorous
pun can function as a bonding factor between the writer and the reader
through the shared fun. Moreover, the reader will also receive the pleasure of
detecting and understanding the double meaning of the pun, thus becoming
the equal of the writer. (Alexieva 1997: 139-140) But by no means are all
instances of wordplay intended to create humour; for example, a pun can be
used to create ideological discordances as well as other double meanings.
One example is radical feminist writing, where words and phrases are often
manipulated to illustrate the position of women in society, e.g.
history/**her**story and mainstream/**male**stream (von Flotow 1997: 46). It has
to be noted that the ideological and humorous aspects of wordplay are in no
way mutually exclusive, and a pun where these two aspects are present
simultaneously may be a very effective tool for an author.


Two common denominators for identifying wordplay were given above, i.e.
communicative significance and intention. Here, intention essentially means
that the wordplay was not accidental or coincidental. In fact, it is only logical
that a pun must be intentional for it to have a communicative quality. The
difficulty with identifying wordplay rises from the fact that it is not always
clear whether a pun-like element in a text is, in fact, intentional. For example,
coincidental alliteration can hardly be counted as wordplay. Moreover, a
definition focused on the punster would entail that authorial intent defines
what can be understood as wordplay in a novel. Not all researchers agree on
this aspect, as the writer/speaker or reader/hearer may notice a "pun" that
was produced unconsciously whereby it was not intended but nevertheless
functions as one. Another problem may be that the pun is produced non-
deliberately and goes unnoticed by the addressee, in which case it has no

communicative quality whatsoever, unless some kind of third person as an onlooker is posited. (Sherzer 1978: 336) The question is whether the pun should still be interpreted as a pun even though it has failed its communicative function.

As authorial intent is impossible to verify for the purposes of this thesis, identifying wordplay will be based on the reader's ability to spot the puns. This method is used due to practical reasons, and it is likely to result in some inconsistencies if one were to make a comparison with the author's original intent since there are bound to be some under-identifying as well as over-identifying of wordplay. However, the method has the advantage that it may reflect the experience of the general hypothetical reader of the text.

# 3   Terry Pratchett

## 3.1   Biography

Terry Partchett (1948-2015) was a very successful British author of humorous fantasy and science fiction novels. Pratchett was born in Buckinghamshire as an only child to his father, David Pratchett, who was an engineer, and mother, Eileen Pratchett, a secretary. In his youth, Pratchett was an avid reader. His early influences include many science fiction books as well as books from the fantasy genre, such as *The Lord of the Rings* trilogy. Pratchett also started to write at a very young age; when he was attending Wycombe Technical High School, he was already publishing stories in the school magazine. For example, Pratchett's first story, *The Hades Business*, was published when he was only thirteen years old. Already in this story, Pratchett displays his inimitable imagination and talent for turning an idea on its head: the short story was about the Devil turning Hell into a theme

park to boost recruitment. Two years later, the story was published in the magazine *Science Fantasy*. (Cabell 2012: 3-8)

Even though he was already a published writer, Pratchett did not aim to become a professional author. Instead, he dropped out of school in 1965 after completing his O-levels, and started to work at a local newspaper as a journalist. Pratchett did continue to write and submit his stories to publications. The newspaper he worked for also gave Pratchett his own column where he wrote serial children's stories. One of these stories was later turned into Pratchett's first published novel, *The Carpet People*, in 1971. Pratchett published one more novel in the 70s, *The Dark Side of the Sun*, a sci-fi novel for the adult audience, before he quit his job as a journalist at the turn of the century and became a full-time author. (Cabell 2012: 9, 16-18)

Pratchett's subsequent writing career spanned more than forty years and over fifty novels, most of which belong in the Discworld fantasy book series. Most of Pratchett's books are classifiable in the fantasy genre, only the two novels preceding the Discworld series, *The Dark Side of the Sun* and *Strata* could be classified as science fiction. Pratchett was very successful during his career: his books are well-loved, but they also have won prestigious awards. In 2000, Pratchett received 'The Bookseller Services to Bookselling Award' for lifetime achievement. Pratchett was appointed OBE (Officer of the Most Excellent Order of the British Empire) in 1998, and he was knighted in 2009. At age 59, Pratchett was diagnosed with early-onset Alzheimer's. Despite the disease, Pratchett remained productive until his death in March 2015. (O'Reilly 2015)

## 3.2  Discworld

Terry Pratchett is best known for the Discworld series. It is a collection of over forty novels, some short stories and many other kinds of publications,

such as science books, maps and computer and board games. Various Discworld novels have been adapted as television programmes, illustrated screenplays, and graphic novels. The series has gained critical acclaim: for example, four Discworld novels have been awarded the Prometheus Award (an annual award for libertarian science fiction), and the Carnegie Medal (awarded for an outstanding new book for children or young adults) was granted to the first children's novel in the Discworld series, *The Amazing Maurice and his Educated Rodents*. Furthermore, due to being an abundant source of cultural references, philosophy and commentary on current events, the Discworld series has been the target of academic interest, with many theses such as this one focusing on an aspect in the novels.

The Discworld series began in 1983 when Pratchett published his fourth novel, *The Colour of Magic*. It introduced the fantastical reality of Discworld: A disc-shaped world balanced on four elephants, which in turn stand on the back of a giant turtle swimming through space. On Discworld, there are witches and wizards, trolls and dwarves, vampires and werewolves. The premise may seem like an awful mix of clichés, but in truth, it is the exact opposite. Throughout the series, Pratchett parodies the whole fantasy genre while occasionally taking jabs at classic characters. Rather than enforcing fantasy clichés, Pratchett dismantles them through insightful and three-dimensional characters. On the surface, the novels may seem light-hearted and inconsequential, as they are filled with absurd humour, various puns and other jokes. However, the books are far from superficial; they contain some very philosophical musings on life, the universe and everything. They are many-faceted in the sense that Pratchett has drawn influences from a multitude of sources such as ancient Egypt, Shakespeare, folklore and fairy tales, H. P. Lovecraft and various religions. Through the many characters in the Discworld series, Pratchett explored many important themes such as multiculturalism, death, and the existence of deities. In addition, the novels contain satirical elements, and often parody some modern innovation. Due to

all this, Pratchett managed to avoid the dismissive attitudes that usually arise when fantasy as a literature genre is concerned.

# 4  Aspects of wordplay

As mentioned earlier, wordplay can be divided into categories based on two axes that concern the formal relationship between pun components, i.e. how the linguistic constructs are arranged and how they interact with one another. The first axis concerns vertical and horizontal wordplay, and the second axis concerns homonymy, paronymy, homophony and homography. These aspects will be discussed in sections 4.1 and 4.2 respectively. These two aspects are widely used in studies on wordplay and translating wordplay, and they seem to be relevant regardless of the language or languages being studied. In addition, secondary wordplay characteristics such as malapropisms, portmanteaus and idiomatic puns will be discussed in section 4.3.

## 4.1  Vertical and horizontal wordplay

Wordplay can be divided into two different types that describe how the different components of wordplay, i.e. words or longer linguistic constructs, are arranged. These categories are called *vertical* and *horizontal* wordplay. Horizontal wordplay means that the second meaning is concretely realised within the text, i.e. on the same level as the first meaning. Conversely, if the second meaning lies outside the text, figuratively on top of the surface meaning, the wordplay is vertical. This distinction has mainly to do with the *pivot*, which is "the word or phrase that the ambiguity hinges on" (Offord 1997: 235). Thus, in vertical wordplay, the pivotal element is mentioned only once, and it evokes both meanings. Vertical puns may often be allusive or they can for example be idioms that have been altered by modifying the fixed forms they usually appear in. Example (2) is a vertical pun. The **pivots** in all

examples are in bold, and all English examples are taken from Terry Pratchett's novel *Soul Music* (Corgi edition published in 1995), and their Finnish counterparts form the translation *Elävää musiikkia* unless otherwise stated.

(2)    You think she's one of dem **gropies** Asphalt told us about?    (p. 300)

Here, the word *gropies* acts as the pivot as it invokes two meanings: *groupie* and *grope*. The pivotal element is mentioned only once, as the context of the situation makes the two different interpretations possible: the mental image of overly eager fans easily connects with greedy, groping hands reaching towards the object of admiration. This example demonstrates also how wordplay, and especially vertical wordplay, is usually signalled in some way by the punster (the author, in this case). Here, the signal is the malapropism-like mispronunciation of the surface meaning *groupie*.

In vertical wordplay, the two contrasting meanings are most often produced simultaneously, whereas in horizontal wordplay, the two meanings are near-simultaneous. In horizontal wordplay, there are two pivotal elements. In other words, the two meanings relevant to the wordplay are each connected to a separate word or longer linguistic construct. While vertical wordplay can often be created by alluding to another text or a common turn of phrase, horizontal wordplay is often entirely independent and does not depend on any intertextual references. Example (3) is an instance of horizontal wordplay:

(3)    Well, yah, dey lose **members** in there. Their *members* lose **members**.
                                                                              (p. 62)

In this example, a horizontal pun is created with three instances of the word *members*. The pun is made very easy for the reader to detect; the first two

instances invoke the meaning *a person who is a part of a group of people*, and the third instance invokes the meaning *limb*. In this case, the communicative function from the writer to the reader is mostly humorous, while within the dialogue, it is more of a witty way of warning the other characters about the club they are discussing.

As can be observed from the previous example, the pivotal elements in horizontal wordplay are usually located near each other, although it is not clear how close they need to be in order to register as horizontal wordplay. The trouble with cases of horizontal wordplay where the pivotal elements of a pun are far away from each other is that there is an increased risk that the pun goes unnoticed. In principle, the pivotal elements can be situated somewhat farther away from each other within a longer text. Delabastita (who makes use of de Saussure's terms *langue* and *parole* that differentiate between the abstract and concrete sides of language respectively) explains how wordplay is not only dependent on the pivotal words, but "that its very existence and its actual modes and effects derive from conditions established in concrete acts of *parole*" (1993: 84). This is to say that the connection between the two pivots can be strengthened or weakened depending on whether they are the same or different word class, if their semantic and syntactic functions are similar or different, and whether they have similar positions within a clause or a sentence. For example, the pivots of a horizontal pun are most often no more than a few words apart (or a few lines in dialogue), but calling back to an earlier semantic structure can connect two pivots that are much further apart. Example (4) demonstrates such an instance, with two pages of text between the pivots:

(4)     Iron Lily […] whose shouts of encouragement as she thundered up
         and down the touchline tended towards the nature of "**Get some ball**,
         you bunch of soft nellies!"                                        (p. 56)

> "There's a troll game […] you rip off a human's head and kick it
> around […] I expect if it was played now, someone like Iron Lily
> would go running up and down the touchline shouting '**Get some
> head**, you soft nellies'," said Jade.
> They walked in silence for a while.
> "I think", said Gloria cautiously, "that she probably wouldn't,
> actually."                                                    (p. 58)

Here, the pivots consist of full clauses rather than single words. As in most
cases of wordplay, the surrounding dialogue gives the wordplay context and
signifies it for the reader. In this instance, the character refers back to their
earlier conversation, and inadvertently makes a crude joke. From the
passage, it is clear that the punster-punnee relationship is mainly between
the author and the reader, and the characters in the story are merely a means
for the author to amuse the reader.

As a special type of horizontal wordplay, Schröter includes elliptical puns,
even though there is no concrete second pivot. The cases where the second
pivotal element is missing but comes easily to mind will therefore be
analysed as horizontal wordplay (2005: 163). Example (5) demonstrates this:

(5)     Buddy **struck** a chord. And a pose.                    (p. 306)

Here, the verb *strike* is missing in the second sentence; therefore, there is
technically no second pivotal element in the pun. However, the word *and*
functions as an ellipsis and so the wordplay is interpreted as horizontal.
Furthermore, the phrases *strike a chord* and *strike a pose* are idiomatic and
therefore fixed to the extent that it is easy enough for the reader to fill in the
missing words. Besides, Schröter points out that instances like these are so
rare that they will not significantly affect the general outcome of any study
(ibid).

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## 4.2 Formal relationships of wordplay components

While the categories of vertical and horizontal wordplay are widely agreed upon, there are somewhat varying views on how to describe the formal relationships between wordplay components, i.e. the words or longer linguistic constructs that the pivot consists of. This concept is crucial for wordplay. As mentioned earlier, the very nature of punning is based on certain words having an identical or at least somewhat similar form. This similarity can be present in writing, pronunciation, or both, and it is partly the reason for there being such divergent interpretations of the matter. The categories to be discussed in this section are homophony, homography, paronymy and homonymy.

### 4.2.1 Homophony

First, let us examine the category of *homophonous* wordplay. According to Schröter's definition, homophones are those words or other linguistic elements (i.e. longer constructs) that sound alike, but have dissimilar spellings. English is a rich source for these kinds of puns, not least because of the neutral schwa sound, which occurs often in unstressed syllables. Schröter also observes that homophones are likely to be more common in some languages (2005: 197-198). For example in Finnish, the relationship between phonemes and graphemes is very nearly one-to-one, i.e. a phoneme is always denoted by the same letter in all words. Therefore, it is arguable that it is not possible to form purely homophonous puns in Finnish. In any case, homophonous puns will be few and far between in Finnish.

A rare example of translating a homophone from English to Finnish can be found in the Finnish translation of the novel *Harry Potter and the Order of the Phoenix*, written by J. K. Rowling and translated by Jaana Kapari-Jatta. In the novel, a fictional character – a house elf – is named Kreacher, which is a homophone of the word *creature* (*Order of the Phoenix* p. 72). In the Finnish

translation, Kreacher is called Oljo, which is phonetically extremely close to the word *olio*, meaning *creature* (*Feeniksin kilta* p. 97). In Finnish, words are stressed on the first syllable, which allows the already similar phonemes /i/ and /j/ to become almost indistinguishable in *Oljo* and *olio*. The translation of the name is very successful in the sense that it sustains the original meaning as well as the (near-) homophonous quality between the proper noun and the noun the name is derived from. At the same time, this example demonstrates the fact that homophony is very rare in Finnish, and even these rare instances could somewhat easily be argued to fall into the paronymy category.

Unlike Finnish, English offers many opportunities for homophonous wordplay. The following is an example of vertical homophonous wordplay:

(6)     I'm not sure I'm that interested in music any more. It's a world of
        **hertz**.                                                    (p. 367)

In contrast to horizontal wordplay, where the double meaning is often more obvious due to both meanings being connected to concrete instances of the pivotal words, vertical wordplay is often not as obvious, which is exemplified here. In this piece of dialogue, the word *hertz* is used to create both the actual meaning of the word and also the meaning of the homophone *hurts*, which is prompted for the reader by the context. Interestingly, the fictional character participating in the conversation might actually take the surface meaning to be the word *hurts* since the characters are discussing bodily harm that has recently occurred in a concert that had got out of hand. The double meaning intended by the speaker might go completely unnoticed, or in any case the meaning of *hertz* would be perceived as the secondary meaning. The pun is used as a punchline to end a scene in the novel, so the addressee's reaction, or lack thereof, remains unsure. This is an obvious indication that the communicative function of this instance of

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wordplay is directed toward the reader rather than the characters within the novel.

It is also possible to form horizontal homophonous wordplay, although *Soul Music* contained no such instances. That is why this category is demonstrated by an example from *Oryx and Crake* by Margaret Atwood:

(7)     a brunette named Amanda **Payne**.                        (p. 241)


        So far she'd done **PAIN** – a pun on her last name, as she'd pointed out
        in chat-room interviews                        (p. 245)

Here, *she* refers to the character called Amanda Payne. This instance of wordplay is an excellent example of how it is possible to have a long segment of text between the two pivots of a horizontal pun.  The pun is not elliptical, as both pivots have concrete realisations; the pivots are simply located very far away from each other. In the book, Amanda Payne's surname is mentioned once, four pages earlier before the actual wordplay. The author reminds the reader of her surname by pointing out that PAIN is a pun on the character's name, thus ensuring that the reader is able to appreciate the wordplay.

### 4.2.2  Homography

The opposite of homophony is *homography*, which means that the written form of two or more words is the same, but the pronunciation is different. Homographic wordplay seems to be very rare; there were no instances in Schröter's materials (2005: 200), nor were there any in Delabastita's study (1993: 81). This can be explained by the fact that Schröter's data is from television subtitles and Delabastita's from Shakespeare's plays, meaning that the source text is either spoken or meant to be spoken out loud. Taking into consideration that communication, and therefore puns, have mainly been in

oral form over the course of history, it is only logical that wordplay has a much stronger auditory than visual connection. This means that whether the pun is delivered in a spoken or written medium, the punster is likely to imagine the wordplay through the phonetic content. The written form is only a means to evoke an auditory effect in the mind of the addressee. Consequently, no homographic wordplay could be found in *Soul Music*. Nevertheless, some instances of homographic wordplay do exist, and examples (8), a horizontal homographic pun, and (9), a vertical homographic pun, are borrowed from Delabastita (ibid):

(8)     How the *US* put *US* to shame

(9)     **The-rapist**

Both of these examples seem to belong to informative rather than literary texts; example (8) could possibly be a headline of a news item or a column discussing the blunders of United States politics, and example (9) is an expression that can be found in radical feminist writings. The occurrence of homographic wordplay is perhaps more natural in these contexts, since they are mainly produced and consumed in writing.

### 4.2.3   Paronymy

In contrast to homography, *paronymy* is used commonly enough to form wordplay. Paronymy means that two or more words (or other linguistic elements) are more or less alike in writing or pronunciation, but not identical in either. Granted, "more or less alike" is very vague and inconvenient for any quantitative or qualitative analysis, but there is no simple way to correct the situation. To define paronymy and the formal relationship between paronymous wordplay components, Schröter (2005: 207) uses "similar" and de Vries and Verheij (1997: 76) opt for "with only a slight difference". To avoid this inexactness, some researchers have attempted to formalize the definition of paronymy by, for example, comparing the number of

corresponding letters in the words taken to be paronymous. This is, however, a rather impractical way to approach the matter since such a one-dimensional approach does not take into account the complex relationships between graphology and phonology. Delabastita (1993: 83) suggests that paronymy should be seen as a continuum instead of something that can be clearly defined, and he states that it is impossible to draw a definitive a line between "true" wordplay and such phenomena as rhyme, alliteration and assonance. De Vries and Verheij propose an approach that concentrates on the listeners or readers and how they subjectively perceive the text: if the reader forms a connection and detects the wordplay, the relation is strong enough (1997: 76). This principle will be used for the purposes of this thesis, as it is in alignment with the principle used here for identifying any pun: if the reader detects a pun, it counts as one. An approach focused on the reader's reaction contributes further to the idea that the context in which the wordplay occurs plays a great role in making the pun detectable. Example (10) is a vertical paronymous pun, and it demonstrates the importance of context with paronymous wordplay:

(10)    "[…] he thinks they're **crêpe**."

        "That's strong language for Modo"                                (p. 135)

In this example, the word *crêpe* is the pivot, as it invokes the meaning *a type of rubber used for the soles of shoes* and the word *crap* which is referred to with "strong language" in the next sentence. As *crêpe* and *crap* are phonetically very similar, the paronymous pun is easy to detect. In example (6), where vertical pun *hertz*/*hurts* was produced intentionally but the addressee's reaction was not provided. Conversely, the addressee's reaction is included in example (10), and the reaction actually creates the double meaning. This means that the activation of the pivot is delayed until the following line, which is a fairly common method of realising the double meaning for the addressee. In this case, the wordplay does not actually exist on the level of

dialogue within the book since there is no communicative intention from the speaker, and the listener does not perceive it as wordplay, either. So the pun only works in the higher level of communication from author to reader, where the author creates humour through invoking a somewhat vulgar word without actually mentioning it.

In paronymous wordplay, the two denoted words can be rather dissimilar, as in example (11), which is a horizontal paronymous pun:

(11)    "That's a **bodacious** audience," said Jimbo.
        "Yeah, that's right, bodacious," said Scum. "Er. What's bodacious mean?"
        "Means... means it **bodes**," said Jimbo.
        "Right. It looks like it's boding all right."                    (p. 209)

The word *bodacious* is the first pivot, meaning *impressive* or *excellent*. The speaker then draws a false etymological connection to *bode*, expressing his worry and having his friend agree on the ominous quality of the audience. With this wordplay, the author conveys several things for the reader: the conversation portrays the characters in a certain way while possibly making the reader feel superior in comparison. Moreover, *bodacious* and *boding* both give the passage a pressing mood.

As example (11) shows, the pivots in paronymous wordplay can be rather dissimilar. As is often the case with any wordplay, context is a significant factor. In this case, and in many other paronymous puns, alliteration plays an important role. While the pivotal words are dissimilar in length, the shared first syllable creates a strong connection. In this instance, the context and the alliteration make the pun very easy to detect.

### 4.2.4 Homonymy

When discussing wordplay, there are two terms that are often used either interchangeably or as parallel categories: *homonymy* and *polysemy*. Both of these refer to linguistic constructs that are alike both in writing and in pronunciation. In this thesis, homonymy is used to indicate all wordplay that hinges on words or longer linguistic constructs that have identical spelling and pronunciation, although some cases may not be strictly homonymous. Schröter gives an explanation on the difference between homonymy and polysemy:

> "Strictly speaking, the difference between them is that homonymy is based on completely unrelated items that happen to be identical due to mere coincidence, while polysemy results when a single item acquires, thanks to semantic processes, and perhaps most notably metaphor, meanings that go beyond its original, core meaning."
>
> (Schröter 2005: 164)

As is evident, an etymologic dictionary is necessary to make sure whether the relationship between two words is actually homonymy or polysemy. According to Schröter, in many studies on humour and wordplay, these two categories are combined based on the external aspect, and so they all are classified as homonyms (2005: 168-169). In his own research, Schröter has taken into account the distinction between homonymous and polysemous puns, although he has modified the distinction; in Schröter's research, polysemous and homonymous puns are divided according to the contemporary language users' perceptions rather than etymology. This approach has its own challenges, which can be avoided with the decision to place homonymy and polysemy in a single category.

Aside from etymology, calling one type of wordplay polysemous may be counterintuitive. As the general, non-etymologic meaning of polysemous is *having multiple meanings*, the question arises whether there can be a pun that is not polysemous. The very definition of wordplay hinges on a word or a longer construct generating more than one meaning, so a non-polysemous

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pun does seem like an oxymoron. This is another reason why it is convenient to call the combined category of polysemes and homonyms *homonymous wordplay* to avoid any confusion.

For the purposes of this thesis, there is no need to differentiate between homonyms and polysemes. This decision is partly based on the abovementioned practical reasons, and partly on the fact that there is no significant difference between translating homonymous and polysemous wordplay in practice. The following two examples will help illustrate this. First, example (12) is a vertical homonymous pun:

(12)   There was a brass plate screwed on the wall beside the door. It **said**: "C V Cheesewaller, DM (Unseen) B. Thau, BF." It was the first time Susan had ever heard metal speak.         (p. 66-67)

This pun is a play on the many uses of the verb *say*. Instead of the most common use of the word, i.e., the act of speech, the first meaning that is invoked through context is *to have been written on something*. As the reader reaches the end of the sentence, the meaning *to utter aloud* is activated. The writer has taken a common enough turn of words and shown it to the reader in a new light. Therefore, the wordplay is mainly focused on the level of the author and the reader, and its function is to provide a new perspective.

Example (13) is a horizontal homonymous pun:

(13)   He did **odd** jobs for people who needed something unusual in a hurry and without entanglements and who had clinking money. And this job was pretty **odd**.                                         (p. 234)

The reason for grouping together homonymous and polysemous wordplay together becomes clear when comparing the two previous examples. In (12),

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it is fairly clear that the pun is based on the word *say* having more than one meaning: the pun is polysemous. However, analysing the pivots in example (13) is not as straightforward. Especially if using Schröter's distinction based on language users' perception of the etymology of words, there is no immediate answer to whether the pun is polysemous or homonymous. However, the most important thing to be learned from these examples is that there is hardly any reason to distinguish homonymy from polysemy for the purposes of translation; whether the pivots in an instance of wordplay are etymologically linked or not makes no practical difference in the detection of the pun or the rest of the translation process.

## 4.3   Secondary wordplay characteristics

The aspects of wordplay presented in sections 4.2 and 4.3 are intrinsic to wordplay and are found in every pun: wordplay is either vertical or horizontal, and it is homophonous, homographic, paronymous or homonymous. However, puns often have additional characteristics that can be identified based on the elements that they contain. The secondary characteristics included in this thesis are idioms, allusions, malapropisms, naming, portmanteaus and interdependence. These characteristics will be discussed in sections 4.3.1 – 4.3.6. The list is not necessarily exhaustive and some of these cases (e.g. portmanteaus) are not very prototypical puns. Indeed, there is no absolute agreement between researchers on where the line should be drawn on calling some special cases wordplay or some other kind of playful language. Partially, this is due to some puns having no discernible secondary characteristics, while some have several, since secondary characteristics are not mutually exclusive. For example, the following is a pun that has both an allusive and naming element:

(14)    It was called **Hide** Park not because people could, but because a hide

          was once a measure of land                                              (p. 313)

This wordplay alludes to Hyde Park, one of the largest parks in London, which was supposedly named on the same principle. The segment "but not because people could" creates an elliptical horizontal pun on the interpretation that *hide* is a verb instead of a noun, which also produces the naming element.

### 4.3.1  Idioms

Veisbergs defines an *idiom* as "a stable word combination with a fully or partially transferred meaning" (1997: 156). This definition is a generally accepted one, and it includes a wide range of idioms from fossilized, very opaque ones to more transparent idioms that also have more structural variation. According to Veisbergs, punning and idioms are closely linked phenomena. The contextual transformation of idioms is very common, and, especially in certain contexts, idioms can occur in a transformed form as often as in the basic one. This means that idiom transformations are a very common way to create puns. The main difference between non-idiomatic wordplay and idiom-based wordplay is that puns created from idioms tend to have longer realisations than other puns, which often have a pivot that is only one word long. Moreover, the intentionality of idiom-based puns is often clearer than non-idiom-based puns, especially when the wordplay has been created by changing the structure of an idiom. The idiom-based puns whose changes are semantic rather than structural may be more difficult to detect, although no more difficult than any other kind of wordplay. (Veisbergs 1997: 156-157)

There are two basic groups of idiom transformations: structural and semantic transformations. In the former, the structure and the meaning of the idiom are changed, whereas only the meaning changes in the latter. (Veisbergs 1997: 157-158) Example (15) is a structurally transformed idiom and (16) is a semantically transformed one.

(15)    "This is a battlefield, isn't it?" said the raven patiently. "You've got to have ravens afterwards." Its freewheeling eyes swivelled in its head. "**Carrion** regardless, as you might say."                                        (p.103)

(16)    People are supposed to **look up to** you and that's *not* because you're somersaulting over their heads                                        (p. 172)

As can be observed, the original meaning of the idiom remains while the altered meaning is added to it. In this way, the dual meaning of wordplay is created.

When discussing idioms, it is useful to note that the distinction between idioms and collocations is more of a cline than a clear-cut boundary. Indeed, collocations act very similarly to idioms when it comes to making puns. As Veisbergs (1997: 161) puts it, the stability of the combination of words in a collocation makes it possible to restructure them and still have the collocation be recognisable, much like an idiom. Fill clarifies this issue in the following way:

> Idiomatization is always a matter of degree. It could even be argued that […] there are hardly any non-idiomatized complex words. Even such a seemingly transparent derivative as *teacher* shows a certain degree of idiomatization, since its usual meaning is not just 'someone who teaches or is teaching', but 'someone who teaches professionally'.
>
> (Fill 1992: 553)

Keeping this in mind, it could be argued that example (15) is more of a collocation than an idiom; that *carry on* could be seen to merely be a phrasal verb. However, *carry on regardless* is fixed enough as a phrase that it is easily detectable even after the structural transformation. In this thesis, the same principle is used for detecting idiomatic wordplay as with detecting any kind of pun: if there is a recognisable idiom-like fixed element in an instance of

wordplay, it is categorised as being idiom-based as a secondary characteristic.

### 4.3.2 Allusions

*Allusions* are covert references to an external context. Literary allusions often take the form of complete or partial quotes from other works. In addition, according to Ruokonen (2010: 31), allusions can also consist of proper nouns or other linguistic material. Allusions can be understood as linguistic material that "add[s] something to the alluding text that changes its interpretation" (Ruokonen 2010: 31). This means that allusions can range from vague hints to word-to-word quotes placed within quotation marks; the defining factor is that the allusion remains recognisable and identifiable. However, even if an allusion is not identified, the surface level of the text does not become nonsensical; an allusion only adds further context. In this way, allusions are often used to convey some implicit meaning, something that is not overtly acknowledged within the text. The extent of the effect of an allusion varies: allusions can change the way the whole text is interpreted, or they may only affect a short passage. (Ruokonen 2010: 31-32)

In the material used for the case study included in this thesis, there were only four allusive puns, but three of them seem to have been very problematic for the translator. All allusive puns in the material contained references to proper nouns, and two of the problematic cases were references to musicians' names while one alluded to a famous quote from a movie (discussed in section 6.4). In these cases, the translator had to use a translator's note to explain the pun. True to what was stated in the previous paragraph, the surface meaning does not become nonsensical in these cases. However, without the allusion, it may become confusing for the reader when a passage seems to have no discernible point due to the omission of the pun, or when the dialogue in a passage suggests that there is another meaning in addition to the surface meaning.

(17)    "Right," said Buddy, "but if you went out there now and asked who

the most famous horn player is, would they remember some

**felonious monk** or would they shout for Glod Glodsson?"    (p. 219)


Clearly, the author is alluding to jazz musician Thelonious Monk. In this case, the preceding passage setting up this punchline is considerably long, and without the pun, there may not seem to be much sense in including it. As the premise of the book is that it is a satire of real-world music business, the allusion has the function of enforcing the general theme, and so the author has included the allusive pun to be found by attentive readers. In the Finnish translation, the translator has not been able to create a similar allusive pun and has opted to only add the words *felonious monk* in a footnote. This serves two purposes: the passage becomes meaningful now that the punchline has been provided, but the reader still has the chance to experience some of the joy in realising the jazz music reference. This would have become impossible if the translator had provided further explanation on the significance of these words. Of course, there is a chance that not all readers are familiar with the musician being alluded to, but, then again, the same applies to the source text, too.

### 4.3.3  Malapropisms
*Malapropian* puns differ from other kinds of wordplay in the way that they are rarely intentionally produced by speakers; most occurrences of malapropisms in regular dialogue are slips of the tongue. However, malapropisms can also be produced intentionally, or they can be used in literature to describe a character implicitly. Hockett describes this kind of possibility and explains that

> "a malapropism is a ridiculous misuse of a word, in place of one it
> resembles in sound, especially when the speaker is seeking a more
> elevated or technical style than is his wont and the blunder destroys the
> intended effect. The incongruity is heightened if the speaker himself
> gives no sign of awareness of the blunder."
>
> (Hockett 1973: 110)

Consequently, malapropisms may be used in literature as a way for the author to signify that a character is not very intelligent or is trying to rise beyond their social status, or perhaps simply to express that the character is unfamiliar with the subject matter. Due to the fact that malapropisms often are unintentional and that intentional use (by speaker or by writer) is rather the exception than the rule, some do not include malapropisms as a type of wordplay. Nevertheless, malapropisms are included in this thesis as a secondary wordplay characteristic when they fill the basic requirements of a pun: malapropic puns are intentional, they have a communicative function and they produce multiple meanings.

(18)　　"Are you my muse?

　　　Susan frowned.

　　　"I think I know what you mean," she said. "I've seen pictures. There

　　　were eight of them, led by… um… **Cantaloupe**."　　　　　(p. 245)

In this case, the malapropism is used to indicate that the speaker, Susan, is not quite sure what she is speaking of. Of course, she is actually thinking of Calliope, who is a muse of poetry in Greek mythology.

### 4.3.4　Naming

Unlike in real life, proper nouns sometimes carry meaning: a character may have a name that gives the reader some insight on what he or she may be like. In essence, the name characterises him or her. (Manini 1996: 163) According to Manini (ibid.), "[n]ames can […] be endowed with an extra semantic load that makes them border on wordplay". Compared to puns,

meaningful names do have a communicative function and they are intentional, but they do not create a double meaning by themselves, which is a basic requirement of wordplay. To bridge the gap, *naming* will only be considered wordplay in this thesis if a meaningful name is actively used to make a pun. This principle is similar to the one used by e.g. Schröter (2005: 186) and Delabastita (1993: 139). To summarise, a meaningful name must be somehow commented upon or otherwise used so that a full-fledged pun is created.

The data used for the case study presented in section 6 contains a few naming puns, and one in particular is very interesting. In example (19), the English pun is actually created from a title (Dean), as it is the denominator used for the character throughout the whole book. In this sense, the pun in the original text is not a pure naming pun, but can nevertheless be interpreted as one.

(19)     The **Dean** rushed out into the passage, waving his hammer.
         "Say what you like," he shouted, "when history comes to name these
         [=trousers], they certainly won't call them Archchancellors!" (p. 259)

A logical chain is formed with *Archchancellors* to *Deans* to *jeans*, thus forming and elliptical horizontal pun. To create a corresponding naming pun, the Finnish translator has given the Dean the first name Levi, and referred to the Archchancellor by his first name, Mastrum. This creates a naming pun with the logical chain *Mastrums*, *Levis* and *Levi's* (jeans).  This strategy is clever enough, although the translator naming characters in a book series does carry its dangers; in a later book in the Discworld series, the Dean's first name is revealed to be Henry. This generates a new translation problem: should the translator of the subsequent book use the name Levi in the Finnish translation (if he or she is even aware or remembers this passage), or should the translator trust that the readers will not be confused by the

discrepancy? This is an interesting question, although it is not in the scope of this thesis. Also, if only the data used in this thesis (i.e. *Soul Music* as a single novel) is taken into account, the translation works well.

### 4.3.5  Portmanteaus

A *portmanteau* word is a compilation of two or more words fused together. Unlike a compound word, a portmanteau consists of word elements, not complete words. Depending on the length of the original words and their similarity or dissimilarity, a varying number of component parts will be used from these words to create the portmanteau. Delabastita calls portmanteaus lexicalised puns, as words such as *motel* and *smog* were once created as clever combinations (motor/hotel and smoke/fog respectively), but have since become opaque enough that they may not be recognised as portmanteaus. However, as wordplay needs to invoke a dual meaning, such compilation words cannot be regarded as puns. As Delabastita notes, the metalingual dimension – creating two or more meanings on top of each other – is central for wordplay (1993: 67). Therefore, it can be deduced that only new portmanteaus can function as puns, since lexicalised portmanteaus often have lost their ability to activate a double meaning. Attridge describes the power of the portmanteau in the following way:

> [Portmanteaus are] a way of combining the power of the pun with the ready availability of those weaker effects of polysemy and patterning, of bringing into the foreground those otherwise dismissable associations, and of coupling together in a simultaneous experience those meanings that lie separate in verbal echoes of various kinds, like rhyme and assonance [;] signalled independently of context, and in a completely inescapable way
>
> (Attridge 1988: 144)

So, it is clear that portmanteaus have a strong punning potential. In the data used for the case study in this thesis, two portmanteau puns were found:

(20)  "Dear me. What could depress Death?"

"Albert seems to think he might do something… silly."

"Oh, dear. Not *too* silly, I hope. Could that be possible? It'd be  …

**morticide**, I suppose. Or **cidicide**."                    (p. 256)

In this dialogue, the punster has liberally used the various morphemes found in the English language in order to create two portmanteau puns with the meanings *death* and *suicide*.  In the book, Death is an anthropomorphized character. This makes it possible for the author to use the portmanteaus to play on the illogical concept of the death of death itself. As demonstrated here, the portmanteau pun has the potential to invoke multiple meanings while delivering a (sort of) punchline.

### 4.3.6  Interdependence

The final category of secondary wordplay characteristics included in this thesis is *interdependence*. Unlike the previously discussed secondary wordplay characteristics where the characteristic is a part of a single pun, interdependence concerns a larger context. It is true that nearly all wordplay is dependent on context, but some puns may be dependent on other puns. According to Delabastita, puns can be, and often are interdependent. This means that the double meaning of a pun would not be realised unless a suitable context is created with a preceding pun. (1993: 77) Delabastita (1993: 224) also notes that especially in dialogue, a chain of puns may be produced as a sort of competition between punsters, where each new pun is resting on the previous one(s). Such is the case in example (21):

(21)    "I'd take that **with a pinch of salt**," said the Senior Wrangler.
       Ridcully straightened up. He raised a hand.
       "Now, someone's about to say something like 'I hope the Watch don't
       *ketchup* with him', aren't you?" he said. "Or 'That's a bit of a *sauce*',
       or I bet you're all trying to think of somethin' silly to say about

pepper. I'd just like to know what's the difference between this faculty
and a bunch of **pea-brained** idiots."

"Hahaha," said the Bursar nervously.                    (p. 137-138)

The existence of the previous puns creates a joking context that creates an
opportunity for the character to show off his wit by adding several food-
themed puns. It is clear that if the previous puns had not been made, for
example the play on *pea-brained* might not register as wordplay. Although
whether the pun was intended by the character or not, the response by the
Bursar makes sure that *pea-brained* is identified as wordplay by the reader.

Nevertheless, instances of wordplay are handled as individual cases in most
studies even if they are clearly dependent on a preceding pun, as the process
is simpler and a non-dependent reading is almost always possible. Even
though interdependence is a key factor in the puns in example (21), a general
context-bound reading is possible. That is, since the themes of the passage
are *food* and *jokes*, it could be interpreted that each pun relies on the general
themes rather than the preceding instances of wordplay. This is why
interdependence has only been included as a secondary wordplay
characteristic; it is not necessarily a vital part of analysing a pun.

## 5   Translation strategies

In section 4, the different aspects of wordplay were examined. It was found
that wordplay has many different characteristics: the divide into vertical and
horizontal puns, the categories of formal relationships between wordplay
components, i.e. homophony, homography, paronymy and homonymy, and
the possible secondary characteristics that may be included in puns, i.e.
idioms, allusions, malapropisms, naming, portmanteaus and
interdependence. After having introduced all these aspects of wordplay, it is
now possible to look into the translation of such linguistic specialities.

Translating wordplay is no straightforward task. Taking into account the many aspects of puns, it is no surprise that often something needs to be sacrificed in order to create a somewhat corresponding wordplay in the translation. This means that in many cases, it is impossible to produce a "word for word" translation where no alteration has occurred. All translation has been theorised to be impossible at times (Schröter 2005: 97), but wordplay and punning are especially prone to proclamations of untranslatability. For example, Schröter (ibid) gives a good overview on the long history of claims that it is not possible to translate wordplay. The difficulty of translating wordplay stems from the same source as most translation problems, namely, what Delabastita calls the anisomorphism of non-artificial codes, meaning natural languages. This is to say that in any language that has developed naturally, there is a dichotomy between objects and signs: the relationship between *langue* and *parole* is not one-to-one. Indeed, this is the premise of wordplay: that there can be concrete acts of speech (*parole*) that correspond to more than one instance of *langue*, i.e. the abstract thought that is thought of being the actual message. Consequently, different languages are bound to make sense of the world in different ways. (Delabastita 1993: 2) What is more, not all languages contain identical concepts, or include signs for all objects due to cultural, geographical and other reasons.

In addition to different languages bearing dissimilar concepts of the world, they are usually very different both in their semantic structures and on the phonological and graphemic levels (Alexieva 1997: 141). This means that for example homonymy and homophony are rarely found in corresponding contexts in different languages. In the case of this thesis, the difference between English and Finnish is great on a syntactic level: English is an isolating language, meaning that there are very few morphemes in a word, and syntactic relationships are largely expressed through prepositions and

other particles. In contrast, Finnish is a synthetic language, meaning that there is a high count of morphemes in a word due to inflection. As words are rarely in their basic, non-inflected form in Finnish, finding homonymy in the context of a sentence is much more difficult than in English. An example:

(22)    "**How long** were you asleep?"
        "Same as I am awake," said Cliff.                          (p. 318)


        "**Kuinka pitkään** te nukuitte?"
        "Saman mittaisena kuin hereilläkin", Cliff sanoi.         (p. 298)


In the English version, the question "How long were you asleep?" is ambiguous: purely grammatically, it may refer to a period of time or the "length" of the addressee. In the Finnish translation, *Kuinka pitkään* is completely unambiguous and refers to time. The other reading would require asking "Kuinka pitkä**nä** te nukuitte?" which would be an odd thing to say in any context. In any case, the translation requires some goodwill from the reader to understand it as wordplay. Regardless, if it is to be assumed that Cliff did not mishear the question, there is a difference in how dim-witted he is portrayed; in the translation, he seems even more stupid than in the source text.

What is more, English has a writing system that is far more removed from pronunciation compared to Finnish. In Finnish, all individual letters of the alphabet have a unique corresponding phoneme, and this correspondence is realised very closely in continuous speech, too. As mentioned earlier in section 4.2.1, English is a rich source of homophonous wordplay, whereas it could be argued that there is no possibility for homophony in Finnish. It is true that there are some exceptions to the "one letter/one phoneme" rule, but it is very unlikely that such an exceptional situation is available when translating homophonous wordplay. So, when taking into account the

various differences between languages, it is not likely that both the source and the target language offer the same opportunities for creating wordplay.

As mentioned above, it has previously been considered impossible to translate wordplay. Due to the aforementioned reasons, an exact rendering of a pun is not a likely solution when translating wordplay. Different languages offer different opportunities for creating wordplay, and so the concept of "translating" has to be expanded past exact reproduction. It is rarely possible to translate a pun with exactly the same semantic content as well as the same formal aspects (vertical/horizontal, formal relationship between wordplay components, plus secondary wordplay characteristics) as in the source text. In the least, some nuance or implied meaning is bound to be lost in the process. This is why a looser understanding of "translating" wordplay is necessary. In this thesis, four translation strategies are examined: *rendering* (divided into exact and partial rendering), *compensation*, *translator's note* and *omission*. If wordplay cannot be rendered exactly, a partial rendering may be possible by changing the meaning or the structure of a pun. In longer texts, the loss of one pun may be compensated by creating a new one in a suitable segment. If it is not possible to recreate a pun that is central to a passage, the translator may add a translator's note in a footnote to explain the wordplay or otherwise help the reader to make sense of the text. The fourth option is omission, where the wordplay is not translated, compensated or explained in any way. These strategies are loosely based on Offord's (1997: 241) and Veisbergs' (1997: 162-171) strategies. The categories have been modified according to the observations made while examining the data used for the case study in this thesis.

## 5.1 Rendering

The first option for a translator dealing with a pun is to try to recreate the wordplay faithfully with the same semantic content and formal structure. This, of course, is the ideal solution since it preserves the style and

connotations of the source text. The translation will most likely have a similar effect on the reader as the source text. However, it is very rare that an identical pun presents itself in the target language, so often some aspect has to be modified, while still preserving a part of the original wordplay. In this thesis, rendering has been divided into two subcategories: *exact rendering* and *partial rendering*. Exact rendering is the optimal situation, where the source text wordplay can be rendered with no changes, and partial rendering means that some changes are made. These strategies will be addressed in the following sections 5.1.1 and 5.1.2.

### 5.1.1 Exact rendering

As mentioned above, exact rendering means recreating an instance of source text wordplay in a way that no changes are made either in the semantic content or the formal aspects of a pun. This means that all the aspects of wordplay categorised in section 4 must be taken into account as well as observing the meaning of the original pun with all possible connotations. In terms of analysis, the formal aspects are fairly easy to analyse since most of them are binary attributes, and even the secondary wordplay characteristics are clearly definable. The more problematic part of the analysis concerns the semantic content of a pun. Identifying a central meaning or theme is mostly unproblematic, but classifying all connotations, communicative functions and various effects a pun may have is more demanding. In this thesis, no such detailed analysis of the semantics will be included; rather, a general case-by-case assessment of the semantic content is performed to determine if a translation was rendered exactly or partially. As the connotations and nuances of any passage will be difficult to determine with absolute certainty, some leeway will be given in the classification of exact rendering. What will be taken into account are the central multiple meanings and other factors that are deemed to be significant.

All in all, it is likely for there to be only a few opportunities for recreating the exact same connotations and multiple meanings of any source text. Veisbergs comments on this concept in an article on translating idiomatic puns: He notes that exact rendering is possible only when both the source and the target language include the same idiom, the same idiom components and the same ways to transform the idiom to a punning form. (Veisbergs 1997: 164) The same principle can be applied to wordplay: when it comes to exact rendering, "chances are significantly higher with translation between historically related languages and furthermore when the idiom belongs to a stock of internationally used phrases resulting from cultural closeness of frequent contacts between the cultures in question" (ibid.). Although English and Finnish are not very closely related historically, the prevalence of English in Finnish culture provides some aid for the translator. Nevertheless, idioms of English origin may not be as established in Finnish as in English, so that the impact of the pun is not as strong. Such is the case with example (23):

(23)    "I thought you said dis was **a one-horse town**," said Cliff, as they
        pulled up in the rutted, puddled area that was probably glorified by
        the name of Town Square.
        "It must have died," said Asphalt.                    (p. 272-273)

In the Finnish version, the translator has reproduced the passage with no discernible changes. The question remains whether the phrase *one-horse town* is familiar enough to Finnish readers for them to identify the idiom, to know what it signifies, and to detect the pun based on the idiom. Most likely, detection will vary by reader, since some may recognise the idiom from English, while some will not know English enough to be familiar with the idiom, but may or may not infer the meaning behind it. In any case, the idiom is not in active use in its Finnish form, and it is not likely that the idiom is familiar to anyone only based on Finnish. So, the analysis of the

translation depends on the assumed audience. For readers well-versed in English, the pun is clear, whereas others might only have access to the surface meaning. Having said all this, the joking tone will probably not be lost even for those readers who are not aware of the idiom. The context is enough for the reader to see that the response is a joke, even if the actual pun is lost.

Nevertheless, clear cases of exact rendering do exist, such as (24):

(24)    Well, yah, dey lose **members** in there. Their *members* lose **members**

(p.63)

Se johtuu siitä, että he menettävät **jäseniään** siellä. Heidän *jäsenensä* menettävät **jäseniään** siellä                                          (p. 58)

In this example, the translation process has been very straightforward. In this context, the Finnish word *jäsen* has the same dual meaning as *member*, meaning both *member of a group* and *limb*. There are no connotations or secondary meanings lost, and the formal structure of the pun has also been preserved.

### 5.1.2  Partial rendering

As was established in the previous section, exact rendering is rarely available when translating wordplay. However, it may not be necessary to completely do away with a pun even if an exact match is not possible. Another, more common option is partial rendering. With this strategy, the translator will preserve some of the semantic content by keeping one of the double meanings of the pun and replacing the other meaning with a new one. This strategy will make it possible for the translation to have the same kind of effect on the reader as the source text even though some of the meaning is changed. The formal structure may remain the same, or it may also be

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modified. Partial rendering can be used to preserve the nature of the source text, the effect it has on the reader. In some cases, the semantic alterations made to the text may be somewhat extensive, such as in example (25):

(25)    "We find a **club** somewhere –"
        "Got a **club**," said Lias, proudly. "Got a *nail* in it."
        "I mean a night club," said Glod.                                    (p. 37)


        "Etsitään jostain klubi josta kukaan **nuija** ei –"
        "Mullapas on **nuija**", Lias kertoi ylpeänä. "Siinä on naula päässä."
        "Minä puhuin yökerhoissa kyyläävistä nuijista", Khulta selitti. (p. 34)


        [Literal translation:]
        "We find a club somewhere where there's no **idiots** to –"
        "Got a **club**," told Lias proudly." "Got a nail in it."
        "I mean all those ogling idiots at night clubs," Glod explained.


In this segment, the translator has utilised the double meaning found in Finnish for the word *nuija*. The two meanings are the stylistically neutral *club* and the colloquial meaning of *idiot*. The translator has altered the semantic content of the pun by rewriting the source text slightly to make use of the double meaning. The purpose is to preserve the effect of the source text by changing the meaning to allow for the pun. Rewriting the passage is necessary since the surface meaning of the original would make no sense by itself.

In the previous example, only the semantic content of the wordplay had been altered, as both the source text and target text puns are horizontal homonymous puns with no secondary wordplay characteristics. In other cases, it may be necessary to alter some of the formal aspects of the pun to preserve most, or some of the original meaning. For example:

(26)    *"When your boots change by themselves–"* he growled.
        "There's magic **afoot**?"                                    (p. 139)


        *"Kun kengät muuttuvat itsestään paksupohjaisiksi –"* hän ärisi.
        "Niin silloin taikuutta **pyörii jaloissa**?"                  (p. 129)


        [Literal translation:]
        *"When shoes turn thick-soled by themselves –"* he growled.
        "Then there's magic **going around the feet**?"

In this example, the source text wordplay is a vertical homophonous pun.
The double meaning of the pivot is created through the logical connection of
*boots* and *feet*, giving the character an opportunity for making a pun where
the secondary, non-surface meaning does not have any other coherent
message or function than to be amusing.  The translation copies this quality:
it contains a vertical homonymous idiomatic pun with a reference to feet. The
meaning of the idiom has the approximate meaning of *being in someone's way
all the time*. As is evident, the semantic content has shifted as well, but not in
any significant or meaningful way. Both puns incorporate a pun on *feet* while
the secondary meaning of the pun is not in fact important; the purpose is
simply to make a joke. In this sense, the translation corresponds with the
source text.

To summarize, the point of rendering an instance of wordplay – whether it is
done exactly or partially – is to preserve at least some of the style of the
source text. In this way, it is possible for the translation to have a same kind
of effect on the reader as the source text.

## 5.2 Compensation

In the previous section, rendering was found to be the best case scenario for recreating the effect of the source text in the translation. However, in some cases, even partial rendering is not a viable translation strategy. It may be that the target language does not offer any viable opportunity to form wordplay in the translation. It may also be possible that a partial rendering is available, but the translator decides against it, for example due to stylistic reasons. In many of these cases, the translator will choose to translate only the surface meaning. Removing a pun will of course change how the text is perceived, but the translator has the option to compensate to counter the effect. In this context, *compensation* means providing some equivalent to the lost material. According to Crisafulli, "the 'loss' in translation which necessitates compensation must concern some concrete, tangible property of the source text and not some elusive quality, and the same remark applies to the compensatory devices in the translation". (1996: 260) So, what is required is a concrete instance of loss of wordplay in translation, and the addition of a new pun, or perhaps another kind of concrete compensatory element in the translation.

To categorise and explain compensation, the following descriptive framework was originally created by Harvey (1995: 79-82) and is alos used by Crisafulli (1996). The framework consists of a corresponsive axis and a topographical axis. On the corresponsive axis, compensation can be *direct*, *analogical* or *non-correspondence*. To clarify, direct compensation means translating a pun with another, unrelated pun, analogical compensation means using another related linguistic effect such as alliteration, and non-correspondence means using a completely different linguistic device to compensate for a pun, for example meaningful repetition. On the topographical axis, the relationship of the lost pun and the compensating effect can be *parallel*, *contiguous*, *displaced* or *generalised*. The relationship is parallel when the locations of the lost and compensating element are

identical. Contiguous and displaced compensation mean that the compensating effect is either a short way away (contiguous) or a longer distance away (displaced). Generalised compensation means that there is no single discernible compensating feature for a lost pun; rather, the text will include some stylistic effects to compensate for the loss on a general level. (Crisafulli 1996: 260-261) For the scope of this thesis, it will not be practical to include all these compensation types. To simplify the analysis, focus will be on direct compensation that occurs in a parallel or contiguous position. In addition, some attention will be paid on generalised compensation, but with a more strict definition: In this thesis, general compensation will only be understood as the cases where the translator has created a new pun to compensate for the general loss of wordplay in the text. For the sake of simplicity, analogical compensation (i.e. otherwise marked use of language) will be categorised as omission, as the actual wordplay has been omitted. In any case, the translation strategy findings in the data analysed for the case study will only be quantitatively categorised as compensation, exact or partial rendering, translator's note or omission. No strict quantitative analysis will be undertaken based on the subcategories of compensation presented here; instead, they will be used as an aid for general analysis.

Based on the description above, it can be stated that compensation is a more flexible way of translating wordplay compared to exact or partial rendering due to there being more options in the placement of the pun. In theory, the translator will have many opportunities to create wordplay to compensate for the loss of source text puns. Especially in a longer text, the translator would have the freedom to create wordplay wherever an opportunity presents itself. When compensation is successful, the style of the source text is preserved in the translation even if the exact content is altered. Despite the availability of compensation as a translation strategy, there were only few generalised compensatory puns in the translation of *Soul Music*. One explanation may be that when there is no wordplay in a passage in the

source text, the translator may overlook an opportunity of creating a compensatory pun due to the non-punning influence of the source. The following is an example of a generalised compensatory pun:

(27)    that the future was written in stones, not notes. That had only been the **start** of the row.                                    (p. 15)


        että tulevaisuus oli kirjoitettu kiviin eikä nuotteihin. Se oli ollut vasta riidan **alkusoitto**.                               (p. 12)


In this example, a compensatory pun has been created in a context that is non-punning in the source text. The non-punning *start* in the source text has been translated as *overture* (alkusoitto), an idiomatic expression with the meaning of the beginning of something. The compensating pun created in the translation fits the context of the passage, and it supports the carrying theme of the book, i.e. music. In this case, the target text pun is not in the vicinity of any source text wordplay, so it is unlikely that the translator was compensating for the loss of a specific pun. But overall, the data in the case study contained more cases of parallel and contiguous compensation than generalised compensation. For example:

(28)    'I hope the Watch don't *ketchup* with him'                   (p. 137)


        'Toivottavasti Vartiosto ei tule *pottuilemaan* hänelle'      (p. 128)


In this instance, the passage contains several interdependent puns created on the theme *food*. The point of the source text wordplay is not to make a pun on *ketchup*, just to make a joke using a homophonous relationship between a food item and the matter at hand. In the translation, the speaker is not talking about the Watch *catching up* with the person, rather the sentence translates approximately to "I hope the Watch won't **bother** him" with the

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verb *bother* being a colloquialism based on the word *potato*. Even though both the actual meaning of the sentence (catch up/bother) and the ingredient of the food pun changes, the joking function of the original line is preserved. So, in this example, the translator has successfully compensated for the loss of a specific source text pun.

However, there are some instances where rendering or compensation is not an option due to there being no opportunity for wordplay in the target language in the specific context. In these cases, the translator may choose to omit the pun and only translate the surface level of the text (discussed further in section 5.4). On the other hand, omission is not a suitable strategy in all contexts; for example, the pun may be openly acknowledged in the source text, or the passage may become confusing or void of communicative function if the pun is omitted. In these cases, there is another strategy the translator may use, i.e. a translator's note. This translation strategy will be discussed in the following section.

## 5.3 Translator's note

As mentioned above, sometimes an instance of wordplay cannot be rendered or compensated, but leaving it out is not an option, either. In some cases, the multiple meanings created through wordplay are necessary for understanding a passage in a text. To solve the problem, a translator may add a *translator's note* in a footnote. A translator's note can for example only include some of the source text as reference, or the translator may add a longer explanation. As a downside, this strategy draws attention to the translator's inability to smoothly render the wordplay included in the source text. In an article titled Mutual Pun-ishment? Translating Radical Feminist Wordplay: Mary Daly's 'Gyn/Ecology' in German, von Flotow discusses the German translation of a radical feminist text where a significant amount of translator's notes are used. The translator has used a considerable amount of footnotes to explain the puns she feels she cannot translate in a satisfactory

way, or the puns she feels are exceptionally impressive and must be relayed to the reader of the translation. Von Flotow argues that the translation is not functional because the ingenuity and intention of the source text is not conveyed by the burdensome effect produced by the translation. (von Flotow 1996: 45-66) On the whole, it can be stated that translator's notes should be used sparingly when the purpose of translation is to produce the same effect as when reading the original text.

An additional issue with translator's notes arises when translating *Soul Music* and other novels in the Discworld series. In these books, footnotes are used as a literary device, as the writer regularly adds humorous comments and explanations in footnotes. It may be confusing for a Finnish reader to have two types of footnotes: ones that are an actual part of the book, and ones that are added by the translator to explain the book. The translator does indicate the translator's notes by adding *(suom. huom.)* at the end of the footnotes to signify the difference, which should alleviate some of the confusion.

As was briefly discussed in section 4.3.2, there is more than one way a translator can utilise a translator's note. Depending on the situation, a translator may only provide the pivotal English phrase and leave the rest of the work to the reader, who may or may not understand the reference. In other cases, it may be necessary to give a lengthier explanation, such as the following case:

(29)　　Finally the dwarf said, "Are you **elvish**?"
　　　　"Me? No!"
　　　　"You look a bit elvish around the hair."　　　　　　　　　(p. 30)

　　　　[footnote, my translation:] This one has to be explained like this… The same question is asked later more than once, and no kind of twisting of the Finnish language can relay the original message, so let's say that

a whole lot of people are interested in hearing whether Imp might be

Elvish. (transl. note)                                                (p. 27)

Even with this longer explanation, the translator avoids giving away the joke. Compared to the source text, the translator does give the additional hint of capitalising *Elvish*. Although the situation requires for the translator to reveal future parts of the book to clarify the need for such an explanation, no unnecessary information is included. Therefore, it can be stated that translator's notes are best used very sparingly, and the information included in them should be as scarce as possible in order not to unnecessarily "spoil" the book for the reader.

## 5.4   Omission

Sometimes, it is not possible to render an instance of wordplay exactly or partially, or even to compensate with another pun. And as was found in the previous section, translator's notes should be used only when absolutely necessary. In these cases, *omission* is the only available translation strategy. As Veisbergs states, omitting an instance of wordplay may be considered when it does not carry any significant textual function, or "when there is such an overabundance of wordplay that trying to preserve all of it proves impossible without producing an artificial and strained effect" (Veisbergs, 1996: 169). There are two ways to omit a pun, either by omitting the whole passage or by only translating the surface meaning. As the latter strategy is less drastic when it comes to altering the source text, conveying just the surface meaning of a passage of text containing wordplay seems to be the more common strategy.

As an example, the very title of the book researched for the case study, *Soul Music*, contains a double meaning with *soul* as a genre of music, and a reference to the somehow alive quality music has in the novel, that it may have an actual soul. The Finnish title, *Elävää musiikkia*, means something

along the lines of *living* or *alive music*, with no discernible double meaning. This is no surprise, as the limitations posed on a title of a book are much greater than on the body of text within; the title needs to be concise, enticing and informative of the contents. Translator's note is not an option, so omission with a somewhat altered meaning is the only available option. Example (31) represents a more usual case of omission:

(30)     He did **odd jobs** for people who needed something unusual in a hurry and without entanglements and who had clinking money. And this job was pretty **odd**.                                                   (p. 234)


Chalky teki **sekalaisia** hommia ihmisille, jotka tarvitsivat jotakin epätavallista nopeasti ja ilman joutavia muodollisuuksia ja joilla oli kilisevää rahaa. Ja tämä homma oli aika **sekalainen**.          (p. 219)


The translator has translated *odd* with *sekalainen*, which translates roughly to *miscellaneous*. Although the pun is lost, the translator has recreated the word order from the source text, which gives the second occurrence of *sekalainen* a slightly unconventional ring. Even though no double meaning is created, the passage still stands out and has humorous value. Furthermore, this instance can be interpreted as omission as there is no clear attempt to create a parallel or contiguous compensative pun.


# 6   Case study


This case study looks into the translation of wordplay from English to Finnish in Terry Pratchett's novel *Soul Music*. First, there is a short description of the novel in section 6.1. The first part of the actual case study is a presentation of a quantitative analysis of the occurrence of wordplay in the source and target texts. The aspects analysed quantitatively are the vertical

and horizontal aspects (discussed earlier in section 4.1), the formal relationships between wordplay components, i.e. homophony, homography, paronymy and homonymy (discussed in section 4.2) and secondary wordplay characteristics, i.e. idioms, allusions, malapropisms, naming, portmanteaus and interdependence (discussed in section 4.3). The second part of the case study consists of a quantitative analysis of translation strategies, i.e. exact and partial rendering, compensation, translator's note and omission (discussed in section 5). The third part of the case study consists of a discussion based on the quantitative findings as well as any general observations made.

## 6.1 *Soul Music* by Terry Pratchett

The source text used in this case study is the novel *Soul Music* written by Terry Pratchett, and the target text is the Finnish translation, *Elävää musiikkia*, translated by Mika Kivimäki. *Soul Music* is the sixteenth novel in the Discworld series, published in 1994. The Finnish translation was published over ten years later in 2005. In the series, the novel is a one-off in the sense that the main characters only appear in this book, although there are many side characters included who make appearances elsewhere in the series. The novel introduces the concept of rock and roll to Discworld. Despite the premise being that there is something magical about the music (it has a *soul*, as it were), when looking past the fantastical elements, many observations of the music business in our modern society can be found. As Cabell puts it, "Pratchett really runs through the history of pop/rock music in *Soul Music*, acutely understanding what makes it tick and therefore striking a chord within people" (2012: 104).

## 6.2 Wordplay findings

As mentioned above, the first part of this case study is a quantitative analysis of the formal aspects of puns found in Terry Pratchett's *Soul Music*. As was discussed in section 2, identifying wordplay is not always a straightforward

task. Since it is impossible to know the author's intentions on whether a pun was certainly intended as a pun, the identification must rely on the reader's perception. Therefore, interpretations may vary. The wordplay findings presented in this case study have been carefully analysed and evaluated against the criteria presented earlier. There were some uncertain cases, but ultimately none of the cases that were too ambiguous were included in the study, mostly for the sake of simplicity. Some researchers (e.g. Schröter 2005: 170-236) also include uncertain cases in their data, but limitations of time and resources prevented doing so in this study. Regardless, a total of 59 instances of wordplay were found in the source text, and 41 in the translation. This amount of data provides a suitable scope for the purposes of this thesis.

### 6.2.1 Vertical/horizontal

As stated above, there were 59 instances of wordplay in the English novel. Table 1 displays the relation of vertical and horizontal wordplay in the data as well as the equivalent translations. In this table and the two following ones (Tables 1-3), *translated* refers to instances where the pun was reproduced somehow, either by exact rendering, partial rendering or parallel or contiguous compensation. That is, all the instances where there was a clear link between the pun in the source text and the pun in the translation. Likewise, *no pun in translation* means that the wordplay was either omitted, or the translator used a translator's note, i.e. there was no wordplay to be found in the corresponding location in the translation.

**Table 1** Vertical/horizontal wordplay findings

|                         | Vertical | Horizontal | Total |
| ----------------------- | -------- | ---------- | ----- |
| Total of puns           | 43       | 16         | 59    |
| Translated as vertical  | 27       | 0          | 27    |
| Translated as horizontal| 0        | 10         | 10    |
| No pun in translation   | 16       | 6          | 22    |

As this table shows, there was considerably more vertical wordplay in the data. However, there seems to be no real difference between the relative amount of lost wordplay between vertical and horizontal wordplay. What is most interesting is that there was no crossover between vertical and horizontal wordplay during translation: horizontal wordplay was not changed to vertical or vice versa. This would indicate that the vertical/horizontal aspect is very central to an instance of wordplay within a text.

### 6.2.2 Homonymy/paronymy/homophony

The following Table 2 displays the amount of homonymous, paronymous and homophonous wordplay in the data with their translations. There were no homographic puns in the source text. Furthermore, as discussed in section 4.2.1, it is very rare – if not impossible – to find homophonous wordplay in Finnish, and so there were no homophonous puns in the translation.

**Table 2** Homonymy/paronymy/homophony wordplay findings

|  | Homonymy | Paronymy | Homophony | Total |
|---|---|---|---|---|
| Total of puns | 26 | 24 | 9 | 59 |
| Translated as homonymy | 15 | 1 | 3 | 19 |
| Translated as paronymy | 3 | 12 | 3 | 18 |
| No pun in translation | 8 | 11 | 3 | 22 |

As it can be observed, it is likely that a homonymous pun is translated as such, and the same applies for paronymy, too. It is actually surprising how many homonymous puns the translator has succeeded to recreate; one might assume that the restricting circumstances would hamper the use of homonymy when creating wordplay. Of course, homophonous wordplay needs to be translated as some other kind of wordplay in Finnish. Based on this small sample, there seems to be no preference for any particular type,

since the nine instances of homophonous wordplay are evenly divided between homonymy, paronymy and loss of wordplay. Surprisingly, there is no significant preference for paronymous wordplay for handling homophonous source text puns even though – at least in theory – paronymy will provide more opportunities for making puns. Also, there is no homonymy in the source text to guide the translator into making a homonymous pun.

### 6.2.3 Secondary wordplay characteristics

**Table 3** Secondary wordplay characteristic findings

|  | Total | Translated pun includes same characteristic | Translated pun does not include same characteristic | No pun in translation |
|---|---|---|---|---|
| Idiom | 16 | 4 | 5 | 7 |
| Allusion | 4 | 1 | 0 | 3 |
| Malapropism | 3 | 2 | 0 | 1 |
| Naming | 3 | 1 | 0 | 2 |
| Portmanteau | 2 | 0 | 1 | 1 |
| Interdependence | 4 | 4 | 0 | 0 |

As can be observed from Table 3, the most prevalent secondary wordplay characteristic was idiomatic wordplay. There were a total of 16 idiomatic puns, whereas the other characteristics were only present in a few instances. Idiomatic puns seem to be rather problematic to translate: almost half of idiomatic puns were either omitted or explained with translator's notes. Conversely, interdependence seems to be unproblematic to reproduce: all four instances of interdependent puns were translated with wordplay that had an interdependent aspect. This may be due to the nature of many interdependent puns: they are often made for the simple purpose of joking, so the precise meaning is not relevant, making it very easy to compensate with wordplay within the general subject matter.

## 6.3   Translation strategy findings

The second part of this case study involves quantitatively observing the use of translation strategies.  This will help clarify what translation strategies were used to arrive at the results described in section 6.2. The general distribution of the use of translation strategies can be found in Tables 4 and 5 in the Total column. Table 4 shows how these strategies were used in regard to the vertical vs. horizontal axis.

**Table 4** Translation strategy findings by vertical/horizontal aspect

|                   | Total | Vertical | Horizontal |
|-------------------|-------|----------|------------|
| Exact rendering   | 10    | 6        | 4          |
| Partial rendering | 19    | 16       | 3          |
| Compensation      | 8     | 5        | 3          |
| Translator's note | 3     | 3        | 0          |
| Omission          | 19    | 13       | 6          |
| Total             | 59    | 34       | 16         |

The results show that the strategies were used fairly evenly on both types. An interesting observation is that all three translator's notes were used for vertical wordplay. This is logical: since vertical wordplay references something outside the text, allowing for allusive or idiomatic puns, they may often be more difficult to translate compared to horizontal wordplay, where both pivots are contained within the text.

**Table 5** Translation strategy findings by homonymy/paronymy/homophony

|                   | Total | Homonymy | Paronymy | Homophony |
|-------------------|-------|----------|----------|-----------|
| Exact rendering   | 10    | 8        | 2        | 0         |
| Partial rendering | 19    | 7        | 8        | 4         |
| Compensation      | 8     | 3        | 3        | 2         |
| Translator's note | 3     | 0        | 3        | 0         |
| Omission          | 19    | 8        | 8        | 3         |
| Total             | 59    | 26       | 24       | 9         |

Table 5 shows the translation strategies used in regard to homonymy, paronymy and homophony. Again, the used strategies seem to be divided

very evenly, with the obvious exception that exact rendering is not a viable option for homophony when translating from English to Finnish.

**Table 6** Translation strategy findings by secondary wordplay characteristic

|  | Total | Exact render. | Partial render. | Compensation | Translator's note | Omission |
|---|---|---|---|---|---|---|
| Idiom | 16 | 2 | 6 | 1 | 0 | 7 |
| Allusion | 4 | 0 | 0 | 1 | 3 | 0 |
| Malapropism | 3 | 1 | 1 | 0 | 0 | 1 |
| Naming | 3 | 0 | 0 | 1 | 1 | 1 |
| Portmanteau | 2 | 0 | 1 | 0 | 0 | 1 |
| Inter-dependency | 4 | 1 | 0 | 3 | 0 | 0 |

Table 6 further demonstrates the idea presented at the end of section 6.2 that interdependence provides a good opportunity for compensation. Otherwise, allusions stand out with three out of four cases having been translated with translator's notes, and idioms having a high rate of omissions.

The tables above present the data in a source material oriented manner. But in addition to the source text puns and their translations, there are some puns in the translation that are not yet accounted for. To compensate for the loss of 22 puns (which were either omitted or explained with a translator's note), the translator has created four entirely new instances of wordplay in the text as generalised compensation. All cases can be deemed to be generalised compensation as none of them are in the close vicinity of a lost pun, nor do they have any other kind of direct link to any one instance of omitted wordplay. In these cases, the translator has most likely identified an opportunity arising from the context, and included the new pun to compensate for the general loss of wordplay in the novel. Further analysis on the results of the quantitative findings will be discussed in the following section.

## 6.4 Discussion

The third part of this case study reflects on the quantitative analysis presented in the two pervious sections. The purpose of this study was to find out if there is a clear source of translation problems when translating wordplay from English to Finnish. The aim was to try to find out if the problem lies in the grammars or lexicons of the two languages, or whether the problem might be caused by some cultural difference. The goal was to try to discover why translating wordplay is so problematic as to warrant claims of untranslatability. Indeed, the argument on the difficulty of translating wordplay is supported by the fact that there were fewer instances of wordplay in the translation than in the source text. Wordplay does tend to resist translating. All in all, the findings of this case study support what other studies have found, that translating wordplay is possible to a certain extent, and different strategies have to be utilized to produce the best possible translation (e.g. Delabastita 1993, Schröter 2005). The more specific aspects of the findings may be generalizable to other translations of wordplay from English to Finnish, although further studies with more data may be necessary to verify the significance of the findings.

A text that has lost so much of the original wordplay may not seem like a very good translation, even though other linguistic compensatory methods have been used. There also seem to be differences in what kind of wordplay is more difficult to translate. In the quantitative analysis, it was found that about a third of all wordplay was lost. So, when significantly more than a third of a certain kind of wordplay is either omitted or has to be explained, it can be taken as an indication that the kind of wordplay is more difficult than others. Based on the analysis, there seem to be some aspects that cause more problems than others, them being homophonous, idiomatic or allusive wordplay.

Homophony is an obvious issue. As discussed earlier, it is not possible to form homophonous wordplay due to the relationship between pronunciation and spelling in Finnish. However, it turns out that homophonous wordplay does not pose an especially difficult problem. Even though exact rendering is not possible, Table 2 shows that there was not an especially large number of homophonous puns lost, as a third was reproduced by homonymous and another third by paronymous wordplay. Table 5 shows that four cases out of nine were partially rendered and two were compensated. This indicates that the lack of homophony in Finnish is not a great problem when translating wordplay from English to Finnish.

When observing Table 6, it becomes evident that a much greater problem lies with idiomatic wordplay: a total of 16 idiomatic puns were found, and nearly half of them have been lost with seven instances of omission. This amount of lost wordplay may indicate two things. First, it may be that idiomatic wordplay is more difficult to translate than non-idiomatic wordplay. Second, it is possible that the second meaning created by an idiomatic pun is not very significant for understanding the text. In these cases, it may be a well-working solution to only translate the surface meaning of the passage when a corresponding idiom, pun, or idiomatic pun is not available in Finnish.

(31)     a royal proclamation from Queen Keli that the band was to be out of
         the city in one hour **on pain of pain**                    (p. 300-301)

In this example, the second mention of *pain* activates an additional, literal interpretation of the idiom *on pain of x*. Since there is no corresponding idiom in Finnish, the translator has chosen to only translate the surface level meaning, i.e. *subject to painful penalties*. Although the joking tone is lost, the strategy is otherwise sound since the passage remains understandable, and there is no other significant change compared to the source text.

Another problem is posed by allusions. As can be observed from Table 6, the translator has had to use translator's notes to explain three out of four allusive puns. This is a significant indicator that allusions are very problematic to translate, and that translators feel their presence is so crucial to the text that they cannot simply be omitted: The following example demonstrates this:

(32)   "He can't stop us. We're **on a mission from Glod**." […]
       "Why did I just say dat?"
       "Say what?"
       "About us being on a mission … you know … from Glod?"
       "Weeell … the dwarf said to us, go and get the piano, and his name is
       Glod, so–"
       "Yeah. Yeah. Right … but … he *could*'ve stopped us, I mean, Dere's
       nothing special about some mission from some dwarf–"
       "Maybe you were just a bit tired."
       "Maybe dat's it," said the piano, gratefully.
       "Anyway, **we *are* on a mission from Glod**."                    (p. 127)

In this example, the whole conversation would make no sense without the allusion to the famous quote from the *Blues Brothers* movie. ("We're on a mission from God.") This dialogue would be very confusing if the translation had only included the surface level and no translator's note. In theory, another option would be to omit the whole conversation, but such an alteration would have been so significant that it is difficult to argue why it would be preferable to using a translator's note.

A quantitative analysis of puns is a useful tool for making observations about wordplay and the process of translating wordplay. However, an analysis based only on quantitative data does not reveal everything. Namely, it does not tell us anything about the qualitative properties of the puns. The writer

of the original text has had a free hand in creating clever and natural-sounding wordplay. Conversely, the translator is very restricted by the source text and the target language. As a result, the wordplay in the translation may often seem slightly cumbersome or out of place. In a text that does not contain much wordplay, it may not make a great difference if a few puns are omitted or translated into a pun that feels somewhat artificial. However, when puns occur as frequently as in Pratchett's *Soul Music*, there is a risk that the quality of the translation is affected.

Another issue with partially rendering or compensating wordplay is recreating the communicative function of the wordplay in the source text. As was discussed in section 2, wordplay may be used for example for creating coherence in a text, giving different voices to characters, supporting witty dialogue and persuasion, exploiting awareness discrepancies to create irony, creating tension, catching the reader's attention, and discussing taboo subjects (Delabastita 1993: 136-151). Creating wordplay for the sake of having a pun in the translation may not always be the best strategy.

(33)   "A-one, a-two, a-one-two-thr–"
       GENTLEMEN?
       They pivoted.
       A dark figure stood behind them, holding a glowing scythe in its hands.
       Susan smiled horribly.
       **TAKE IT FROM THE TOP**?                                    p. (222)


       "Yks, kaks, yks, kaks, kol – "
       HYVÄT HERRAT?
       Kaikki kääntyivät kannoillaan.
       Heidän takanaan seisoi tumma hahmo, joka piteli pimeässä hehkuvaa viikatetta.

58

Susan hymyili kaamealla tavalla.

OTETAANKO YLÄ- VAI **ALAPÄÄSTÄ**? (p. 207)

In this example, one meaning has remained approximately the same: the last line is a menacing comment indicating the intent of scythe-related violence. However, the second meaning has been significantly altered in the translation. Of course, *taking it from the top* is a common idiom for starting something, e.g. a song, from the beginning, whereas *alapää* is a euphemism for a person's nether regions in Finnish. So, in this context, the original pun is a reference to the general music theme of the novel as well as the fact that the gentlemen being addressed are a barber shop quartet. In the translation, the pun has become a crude joke that does not suit the character or the situation very well. In this case, another translation strategy could have been to omit the pun in favour of a line that included a similar music reference as in the source text. In this way, it might have been possible to preserve the communicative function of the original pun. In other words, translating wordplay is not only challenging because the context may not offer an opportunity for a pun, but because an available pun may not be as relevant or suitable as the original wordplay.

Even though the focus of this discussion has been on the difficulty of translating wordplay, the task is in no way impossible since a major part of the original puns were translated successfully. When considering the arguments related to the untranslatability of wordplay mentioned in section 5, finding ten instances of exact rendering is somewhat surprising, albeit positively so. One factor that seems to facilitate translating wordplay is overlap in the source and target cultures and linguistic structures. When inspecting these cases of exact rendering, it seems that at least some of them are connected through translation loans or other common cultural aspects, such as example (34):

(34)   "Well, it's better than the **fruit machine**, at least."

YES?

"He ate all the **fruit**."                                    (p. 260)


"Onhan se parempi kuin **hedelmäpeli**."

MILLÄ TAVALLA?

"Hän söi kaikki **hedelmät**."                                 (p. 244)


This case of exact rendering demonstrates how it is more likely that wordplay can be translated with ease when there are similarities between the source culture and the target culture. In this instance, the name of the gambling machine includes *fruit (hedelmä)* both in English and in Finnish, so the double meaning of *images of fruit* and *edible fruit* is available in both languages.

On the whole, translating as much as two thirds of all puns is no small feat when considering the general tendency of wordplay to resist translation. Even though some wordplay was lost by omission or had to be explained in translator's notes, it is clear that the translator has made an effort to render as many puns as possible even though in order to succeed, he has had to rearrange the text much further than translating non-punning text may require. It is evident that the translator has been aware of the significance of wordplay and used all available strategies to provide the best possible translation for the reader.


## 7  Conclusion

In conclusion, it can be stated that wordplay is a linguistic construct that intentionally creates multiple meanings in a single context. Wordplay always has some communicative function; it can be used to amuse or entertain, to create nuances or different voices to characters, to catch the reader's attention

or include taboo subjects. An exact definition may be elusive, but some lines can be drawn between wordplay and non-wordplay by analysing the aspects of a would-be pun. All wordplay is either vertical or horizontal and based on either homophony, homography, paronymy or homonymy. In addition, puns may include secondary characteristics: they can be based on idioms, allusions or naming, and they can be malapropic, portmanteaus or interdependent. Due to the multifaceted nature of wordplay, translating puns is often problematic. Differences in cultures and languages make it difficult to reproduce source text wordplay faithfully. Nevertheless, it was found in the case study that wordplay is translatable. Some puns can even be rendered exactly, with no apparent changes to formal structure or the underlying or surface meaning. Other strategies for translating wordplay are partial rendering, compensation, translator's note and omission. In the data in the case study, it was found that approximately a third of all wordplay was lost in translation. On the other hand, this means that the major part of the puns were translatable in some fashion. This result is very positive considering that translating wordplay has at one time been considered impossible. The case study in this thesis focused mainly on the formal aspects of wordplay with some observations on other factors such as the communicative functions of wordplay. For future studies, it may be useful to delve deeper into the communicative aspect of wordplay: finding out the purpose and function of a pun may assist in deciding on a suitable translation strategy and subsequent translation.

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# Appendix 1 – Wordplay findings with analyses of aspects and strategies

| Source segment (with pivots in **bold**) | -analysis | Target segment (with pivots in **bold**) | -analysis *translation strategy* |
|---|---|---|---|
| "**Soul** Music" | -vertical -homonym | **Elävää** musiikkia | *omission* |
| that the future was written in stones, not notes. That had only been **the start of the row**. p.15 | - | että tulevaisuus oli kirjoitettu kiviin eikä nuotteihin. Se oli ollut vasta riidan **alkusoitto**. p.12 | -vertical -homonym -idiom *compensation* |
| "That's a harp he's playing, Nobby," said one of them, after watching Imp for a while. "**Lyre**." "No, it's the honest truth, I'm–" The fat guard frowned and looked down. "You've just been waiting all your life to say that, ain't you, Nobby," he said. "I bet you was *born* hoping that one day someone'd say 'That's a harp' so you could say 'lyre', on account of it being a pun or play on words. Well, har har." p.27 | -vertical -homoph. | "Tuossa on muuten **harppu**, Nobby", toinen vartioista sanoi katsottuaan Impin musisointia vähän aikaan. "Eikä ole kun pitkätukkainen nuorimies." "Ei, nyt sinä kyllä käsitit väärin. Minä – " Sitten paksu vartija kurtisti kulmiaan ja laski katseensa toverinsa puoleen. "Kuule Nobby, sinä olet tainnut odottaa tuota tilaisuutta koko ikäsi, vai mitä?" hän sanoi. "Taisit takuulla *syntyä* toivoen, että jonakin päivänä joku sanoisi 'Tuo on harppu' niin että sinä voisit teeskennellä käsittäneesi väärin ja sanoa 'Eikä ole kuin pitkätukkainen nuorimies' päästäksesi sanavalmiin huumorimiehen kirjoihin. Hah haa, sanon minä." p.24 | -vertical -homonym *compensation* |
| Finally the dwarf | -vertical | Viimein kääpiö kysyi: | *translator's* |

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|---|---|---|---|
| said, "Are you **elvish**?" "Me? No!" "You look a bit elvish around the hair." p. 30 (and 35, 112, 175, 212, 219, 228, 376) | -paronym<br>-allusion | "Oletko sinä **haltiasukua**?"* "Minäkö? No en!" "Hiuksesi näyttävät vähän sentyylisiltä." [footnote:] * Tämä on pakko selittää näin… Samaa asiaa kysytään myöhemmin useammankin kerran eikä mikään suomen kielen väänteleminen pysty välittämään alkuperiäistä viestiä, joten kerrottakoon, että vähän kaikkia kiinnostaa kuulla, onko Imp ehkä Elvish. (Suom. huom.) p. 27 | *note* |
| "I can **blow** anything," said Glod. "Realllly?" said Imp. He sought for some polite compliment. "That must make you very popular." p.31 | -vertical<br>-homonym | "Minä osaan **tehdä suullani vaikka mitä**", Khulta kertoi. "Todellako?" Imp kysyi ja yritti keksiä jotakin kohteliasta sanottavaa. "Sellainen kyky tekee sinusta varmasti suositun henkilön." p.28 | *omission* |
| "We find a **club** somewhere–" "Got a **club**," said Lias, proudly. "Got a *nail* in it." "I mean a **night club**," said Glod. "Still got a nail in it at night." p.37 | -horizontal<br>-homonym | "Etsitään jostain klubi josta kukaan **nuija** ei – " "Mullapas on **nuija**", Lias kertoi ylpeänä. "Siinä on naula päässä." "Minä puhuin yökerhoissa kyyläävistä **nuijista**", Khulta selitti. "Mä oon kuullut sanottavan, että just sellaisissa paikoissa on hyvä ottaa naula päähän." p.34 | -horizontal<br>-homonym<br>*partial rendering* |
| "Ah. I think you've put your digit on the nub, crux and | - | "Ahhah. Nyt taisit osua suoraan napakymppiin, naulan kantaan ja asian | -horizontal<br>-homonym |

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| gist of it all," said the raven. "The **marrow**, as you might say." p.51-52 | | **ytimeen**", korppi sanoi. "Tai saattaisimme jopa sanoa, että **luuytimeen**" p.48 | *compensation* |
| "Yes," said the skull. "Quit while you're **a head**, that's what I say." p.55 | -vertical  -homoph. | "Niin", kallo sanoi. "Kannattaa lopettaa siinä vaiheessa kun olet vielä **päällä**, kuten minulla on tapana sanoa." p.51 | -vertical  -paronym  *partial rendering* |
| "There's a troll game […] you rip off a human's head and kick it around […] I expect if it was played now, someone like Iron Lily would go running up and down the touchline shouting '**Get some head**, you soft nellies'," said Jade. p.58 (Context on p. 56: Iron Lily […] whose shouts of encouragement as she thundered up and down the touchline tended towards the nature of "**Get some ball**, you bunch of soft nellies!") | -horizontal  -homonym | "Peikoilla on peli […] revitään ihmisen pää irti ja potkitaan sitä ympäriinsä […] Jos sitä pelattaisiin vielä, niin joku Rauta-Liljan kaltainen tyyppi juoksentelisi taatusti ptikin kentän reunaa ja huutelisi: "Siitä vaan **päätä haaroväliin**, senkin salonkiruusut", Jade sanoi. p.54 (Context on p. 52: [Rauta-Liljalla] oli tapana jyristellä edestakaisin kentän sivurajoilla ja karjahdella kannustushuutoja tyyliin: "**Tulta munille**, senkin ansarikukkaset!" | *omission* |
| "We'd be safe there. The Guild won't play in there," said Glod. "Well, yah, dey lose **members** in there. Their *members* lose **members**," said Lias. p.63 | -horizontal  -homonym | "Siellä olemme turvassa", Khulta vakuutti. "Kiltalaiset eivät soita siellä." "Se johtuu siitä, että he menettävät **jäseniään** siellä. Heidän *jäsenensä* menettävät **jäseniään** siellä", Lias murisi. p.58 | -horizontal  -homonym  *exact rendering* |
| "The new landlord | -horizontal | "Uusi baarinpitäjä on | -horizontal |

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|---|---|---|---|
| is dead keen on pub entertainment." "I thought they had a **one-arm bandit**." "Yes, but he got arrested." p.63 | -homonym (ellipsis) | tosi innoissaan kaikenlaisesta pubiviihteestä." "Mä luulin, että niillä on siellä **yksikätinen rosvo**." "Olihan siellä, mutta hänet pidätettiin." p.59 | -homonym (ellipsis) *exact rendering* |
| The men walked through the ladder. Either the men weren't exactly **solid**, and they certainly sounded **solid** enough, or there was something wrong with the ladder. p.65 | - | Miehet kävelivät suoraan tikapuiden askelmien läpi. Joko miehet eivät olleet **kiinteätä ainetta**, vaikka tuntuivatkin olevan aika **aineissa**, tai sitten tikapuissa oli jotakin vialla. p.61 | -horizontal -paronym *compensation* |
| There was a brass plate screwed on the wall beside the door. It **said**: "C V Cheesewaller, DM (Unseen) B. Thau, B.F." It was the first time Susan had ever heard metal speak. p.67 | -vertical -homonym | Ovenpieleen oli ruuvattu kiinni messinkilaatta, joka **kertoi**: "C.V. Juustohöylä, Doc. mag. (NY) Thau. kand. Suuns. kand." Tämä oli ensimmäinen kerta, kun Susan oli kuullut metallin puhuvan. p.62 | -vertical -homonym *partial rendering* |
| "I think I was pretty knowledgeable. Probably a teacher or philosopher, something of that **kidney**." p.70 | -vertical -paronym -idom | Taisin olla kuitenkin aika tietoviisas tyyppi. Luultavasti opettaja tai filosofi tai jotakin **sellaista**. p.65 | *omission* |
| [Albert:]"[…]and next thing a mere **chit** of a girl[…]" […] [Susan:]"And I'm not a … what you said." p.82, 83 | -vertical -paronym | [Albert:]"ja seuraavaksi joku tytön**tyllerö**[…]" […] [Susan:] "Enkä minä ole ollenkaan niin… pyylevä kuin sanoit." p.76, 77 | -vertical -paronym *partial rendering* |
| "We'll stick to numbers everyone knows," said the | -vertical -homonym | "Pysytään kappaleissa jotka ovat kaikille tuttuja", kääpiö ehdotti. | -vertical -homonym |

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| dwarf. "'The **Wizard's Staff'** and 'Gathering Rhubarb'. p.95 | | "**Velhon Sauva**" ja "Kerätään Raparperia." p.89 | *exact rendering* |
| People like songs they can **snigger along** to. p.95 | -vertical -paronym | Ihmiset pitävät lauluista joiden **tahdissa** he voivat **nauraa vahingoniloisesti**. p.89 | *omission* |
| "This is a battlefield, isn't it?" said the raven patiently. "You've got to have ravens afterwards." Its freewheeling eyes swivelled in its head. "**Carrion** regardless, as you might say." p.103 | -vertical -homoph. -idiom | "Tämähän on taistelukenttä, vai mitä?" korppi selitti kärsivällisesti. "Siellä tarvitaan korppeja jälkeenpäin." Linnun vapaasti pyörivät silmät muljahtelivat päässä. "**Saattamaan vainajat viimeiseen lepoonsa**, kuten sanotaan." p.96 | *omission* |
| what the Archchancellor always referred to as '**our mighty organ**', to the general embarrassment of the rest of the faculty. p.115 | -vertical -homonym | jota Arkkikanslerilla oli tapana kutsua '**mahtavana törröttäväksi peliksemme**' muun opettajakunnan suunnattomaksi nolostukseksi. p.108 | -vertical -homonym *partial rendering* |
| "He can't stop us. We're **on a mission from Glod**." "Right." […] "Why did I just say dat?" "Say what?" "About us being on a mission … you know … from Glod?" "Weeell … the dwarf said to us, go and get the piano, and his name is Glod, so–" "Yeah. Yeah. Right … but … he *could*'ve | -vertical -paronym -allusion -naming | "Ei poliisi mahda meille mitään. **Me ollaan Khullan asialla**."* "Sellvä." […] "Miks mä sanoin äsken tuolla tavalla?" "Että kuinka?" "Siitä että me ollaan… tiiätsä… Khullan asialla?" "Tuooota noin… kääpiöhän käski meitä hankkimaan pianon ja hänen nimensä on Khulta, niin että eikös – " "Joo. Joo. Niin tietysti. Tosi on… mutta… jos se jepari | *translator's note* |

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| stopped us, I mean, Dere's nothing special about some mission from some dwarf–" "Maybe you were just a bit tired." "Maybe dat's it," said the piano, gratefully. "Anyway, **we *are* on a mission from Glod**." "Yup." p.127 | | olisi pidättänyt meidät, niin meinaan vaan, että mitäs erikoista jonkun kääpiön asioilla – " "Ehkä sinä ollit vain vähän väsynyt." "Niin kai se sitten on", piano sanoi helpottuneella äänellä. "Ja **mehän olllaan** Khullan **asiallla**." "Jep." [footnote:] * "We're on a mission from Glod." (Suom. huom.) p.118-119 | |
| "They're just thick soles," said the Dean. "Just … just something the dwarfs invented, I suppose … dunno … found them in my closet … Modo the gardener says he thinks they're **crêpe**." "That's strong language for Modo" p.135 | -vertical<br>-paronym | "Ne ovat vain paksut kengänpohjat", Dekaani sanoi. "Vain… vain jotakin kääpiöiden keksintöä, luulisin ainakin… tiedä häntä… löysin ne komerosta… puutarhuri Modo sanoi, että ne ovat **läskipohjat**…" "Melkoisen paksua puhetta puutarhurilta" p.126 | -vertical<br>-homonym<br>*partial rendering* |
| Modo the gardener says he thinks they're crêpe." "That's **strong language** for Modo, but I'd say he's right enough." "No … it's a kind of rubbery stuff… p.135 | - | puutarhuri Modo sanoi, että ne ovat läskipohjat…" "Melkoisen **paksua puhetta** puutarhurilta, mutta kyllähän ne aika ihraisilta näyttävät." "Ei kun… ne ovat eräänlaista kumimaista ainetta…" p.126 | -vertical<br>-homonym<br>-idiom<br>-inter-dependent<br>*compensation* |
| "And, Dean, will you stop tapping your feet?" "Well, it's **catchy**," said the Dean. " it's *catching*," said Ridcully. p.137 | -horizontal<br>-paronym | Ja Dekaani, voisitko olla naputtamatta jalkojasi tahdissa?" "Mutta kun se on niin **tarttuvaa**", Dekaani puolustautui. "Se on *tartuntatauti*", Ritkuli julisti. p. 128 | -horizontal<br>-paronym<br>*exact rendering* |

Appendix 1

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| "I'd take that **with a pinch of salt**," said the Senior Wrangler. p.137 | -vertical<br>-homonym<br>-idiom | "Mutta astiastosta taitaa tulla **suolainen** lasku", Vanhempi Paimen arveli. p. 128 | -vertical<br>-homonym<br>*partial rendering* |
| "Now, someone's about to say something like 'I hope the Watch don't *ketchup* with him', aren't you?" he said. p.137 | -vertical<br>-homoph.<br>-inter-dependent | "Seuraavaksi joku aikoo taatusti sanoa: 'Toivottavasti Vartiosto ei tule *pottuilemaan* hänelle', vai mitä?" hän julisti. p.128 | -vertical<br>-paronym<br>-inter-dependent<br>*compensation* |
| Or 'That's a bit of a **sauce**' p.137 | -vertical<br>-homonym<br>-inter-dependent | Tai: 'Silloin hän olisi *liemessä*' p.128 | -vertical<br>-homonym<br>-inter-dependent<br>*compensation* |
| I'd just like to know what's the difference between this faculty and a bunch of **pea-brained** idiots." p.137-138 | -vertical<br>-homonym<br>-inter-dependent | Haluaisinpa tietää mitä eroa on laitoksemme opettajakunnalla ja **herneaivoisilla** idiooteilla." p.128 | -vertical<br>-homonym<br>-inter-dependent<br>*exact rendering* |
| "You've *all* got **crêpe** on your shoes!" p.138 | -vertical<br>-paronym | "Teillä on kaikilla **läskiset** kengänpohjat!" p.129 | -horizontal<br>-paronym<br>*compensation* |
| "When one's footwear turns **creepy**, something's amiss." p.139 | -horizontal<br>-paronym | "Jokin on pahasti vialla silloin, kun velhot alkavat **lyödä läskiksi** koko jalkinepuolensa." p.129 | -horizontal<br>-paronym<br>-idiom<br>*compensation* |
| "*When your boots change by themselves*–" he growled. "There's magic **afoot**?" p.139 | -vertical<br>-homoph. | "*Kun kengät muuttuvat itsestään paksupohjaisiksi* – " hän ärisi. "Niin silloin taikuutta **pyörii jaloissa**?" p.129 | -vertical<br>-homonym<br>-idiom<br>*partial rendering* |
| "Big black coach with all dat **liver** on | -horizontal<br>-paronym | "Isoista mustista vaunuista, joissa olisi | -horizontal<br>-paronym |

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| it." "**Liver**?" said Buddy. […] "Shields and dat." "Oh. **Livery**." p.156 – 157 | -malapro-pism | **liperit** ja kaikki." "**Liperit**?" Patee kysyi. […] "Kilpiä ja vaakunoita." "Ai jaa. **Livreet**." p.146 | -malapro-pism *partial rendering* |
| What was the tomboy word? **Gammon**, or something. p.162 | -vertical -paronym -malapro-pism | Mikä se poikatyttösana olikaan? **Kamina** tai jotakin sinne päin. p.151 | *omission* |
| People are supposed to **look up to** you and that's *not* because you're somersaulting over their heads[…] p.172 | -vertical -homonym -idiom | Ihmisten pitäisi **katsoa teitä ihaillen**, eikä suinkaan sen takia, että teitte komean voltin takaperin kerien. p.160 | *omission* |
| "The fact is, I seem to have lost my **faculty**." "For what, Archchancellor?" […] "*The faculty*,"p.182 | -horizontal -homonym -idiom | "Asia on niin, että olen tainnut hukata **opettajakuntani**." "Minkä **opettajankunnon**, Arkkikansleri?" […] "*Opettajakuntani*" p.170 | -horizontal -paronym *partial rendering* |
| **LIVE FATS DIE YO GNU**. It wasn't quite right, he could see; he'd turned the material over while he was making the holes for the studs and had sort of lost track of which direction he was going. p.183 | -vertical -paronym -idiom | **ELÄ LJUAA KUOLE NORUENA**. Hän huomasi, ettei se mennyt aivan oikein. Hän oli käännellyt takkia nurinpäin tehdessään niitinreikiä ja tavallaan menettänyt suuntavaistonsa. p.171 | *omission* |
| "What're you thinking of calling it? "Er … r **… rat … music** …" p.199 | -vertical -paronym | "Millä nimellä aioit kutsua sitä?" "Tuooota nooin… se on rr… **rappaus… musaa**." p.186 | -vertical -paronym *partial rendering* |
| "That's a **bodacious** audience," said Jimbo. "Yeah, that's | -horizontal -paronym | "Siinä vasta **enteilevä** yleisö", Jimbo sanoi. "joo, sitähän se, | *omission* |

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| right," said Scum. "Er. What's bodacious mean?" "Means… means it **bodes**," said Jimbo. "Right. It looks like it's boding all right." p.209 | | enteileväpä hyvinkin", Scum sanoi. "Totanoin. Mitä enteilevä tarkoittaa?" "Se… se tarkoittaa sitä, että se **enteilee**", Jimbo selitti. "Tosi on. Musta se näyttää tosi enteilevältä." p.195 | |
| "but if you went out there now and asked who the most famous horn player is, would they remember some **felonious monk** or would they shout for Glod Glodsson?" p.219 | -vertical<br>-paronym<br>-allusion | "Mutta jos menisit nyt tuonne saliin ja kysyisit yleisöltä kuka on kaikkein aikojen kuuluisin torvensoittaja, niin muistaisivatko he jonkun **rikollisen munkin*** vai huutaisivatko he 'Khulta Khultasson?" [footnote:] *'**felonious monk**'. (suom. huom.) p.204 | *translator's note* |
| "A-one, a-two, a-one-two-thr–" GENTLEMEN? They pivoted. A dark figure stood behind them, holding a glowing scythe in its hands. Susan smiled horribly. TAKE IT FROM THE TOP? p.222 | -vertical<br>-homonym<br>-idiom | "Yks, kaks, yks, kaks, kol – " HYVÄT HERRAT? Kaikki kääntyivät kannoillaan. Heidän takanaan seisoi tumma hahmo, joka piteli pimeässä hehkuvaa viikatetta. Susan hymyili kaamealla tavalla. OTETAANKO YLÄ-VAI **ALAPÄÄSTÄ**? p.207 | -vertical<br>-homonym<br>*partial rendering* |
| He did **odd jobs** for people who needed something unusual in a hurry and without entanglements and who had clinking money. And this **job was pretty odd**. p.234 | -horizontal<br>-homonym | Chalky teki **sekalaisia** hommia ihmisille, jotka tarvitsivat jotakin epätavallista nopeasti ja ilman joutavia muodollisuuksia ja joilla oli kilisevää rahaa. Ja tämä homma oli aika **sekalainen**. p.219 | *omission* |

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| "Are you my muse?" Susan frowned. "I think I know what you mean," she said. "I've seen pictures. There were eight of them, led by… um… **Cantaloupe**. p.245 | -vertical<br>-paronym<br>-malapro-pism | "Oletko sinä minun muusani?" Susan rypisti otsaansa ihmeissään. "Taidan tietää mitä sinä tarkoitat", hän sanoi. "Olen nähnyt kuvia. Heitä on kahdeksan ja johtajan nimi on… hmm… **Cantaloupe**. p.229 | -vertical<br>-paronym<br>-malapro-pism<br>*exact rendering* |
| "It calls Death into the circle and he – or as it may be, in this case, *she* – can't leave until we say so. […] I must say your **predecessor** – hah, bit of a pun there – was a lot more gracious about it." p.249 | -vertical<br>-paronym | "Sen avulla kutsutaan Kuolema kehään ja hän – kuten tapauksesta näkee, hän voi olla myös naispuolinen – ei pääse poistumaan ennen kuin annamme luvan. […] Pitää muuten sanoa, että **edeltäjänne** – hah hah, sehän taisi olla pienoinen sanaleikki – suhtautui asiaan paljon arvokkaammin." p.232, 233 | -vertical<br>-paronym<br>*partial rendering* |
| Wizards were rumoured to be wise – in fact, that's where the word came from.[1] [footnote:] [1]From the Old *wys-ars*, lit.: one who, at bottom, is very smart. p.250 | -vertical<br>-homoph. | Velhojen huhuttiin olevan viisaita – itse asiassa koko sana perustui siihen käsitykseen.* [footnote:] *Lyhennetty vanhasta sanasta **vellihousu**, kirj. 'joku joka on perinpohjin viisas'. p.233 | -vertical<br>-paronym<br>*partial rendering* |
| "We did the **Rite** stuff"p.251 | -vertical<br>-homoph. | "Me teimme sen **riittijutun**"p.235 | *omission* |
| "People are playing **silly burgers**, I'm afraid." p.254-255 | -vertical<br>-paronym<br>-idiom | "Pelkään pahoin, että tarjolla on vain näitä **typeriä burgereita**." p.238 | *omission* |
| "Dear me. What | -vertical | "Voi kamala sentään. | *omission* |

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| could depress Death?" "Albert seems to think he might do something… silly." "Oh, dear. Not *too* silly, I hope. Could that be possible? It'd be … **morticide**, I suppose. p.256 | -paronym -portmanteau | Mikä voisi masentaa Kuoleman?" "Albert näytti pelkäävän, että hän saattaisi tehdä jotakin… typerää." "voi kamala paikka. Toivottavasti ei mitään *liian* typerää. Olisiko se edes mahdollista? Sitä pitäisi kai kutsua… **kuolemanmurhaksi**. p.239, 240 | |
| Or **cidicide**." p.256 | -vertical -paronym -portmanteau | Tai **itsekuolemaksi**." p.240 | -vertical -paronym *partial rendering* |
| "These trousers, […] I mean they're **cool**." "Well, better than a thick robe in this weather" p.258 | -vertical -homonym | "Nämä housut […] ne on vähän **viileet**." "No jaa, varmaan paremmat kuin paksu kaapu tällä säällä" p.242 | -vertical -homonym *exact rendering* |
| "but– you're not going to put them on, are you?" […] The Dean rushed out into the passage, waving his hammer. "Say what you like," he shouted, "when history comes to name these [trousers], the certainly won't call them **Archchancellors**!" p.(258,) 259 | -horizontal -paronym (ellipsis) | "Mutta – et kai sinä vain aio laittaa niitä jalkaasi, Levi?" […] Dekaani syöksyi käytävään vasaraansa heristellen. "Sano mitä sanot", hän kiljui. "Mutta kun historia keksii näille nimen, niin ei niitä ainakaan **Mastrumeiksi** kutsuta!" p.242, 243 | -horizontal -paronym (ellipsis) -naming *compensation* |
| "Well, it's better than the **fruit machine**, at least." YES? "He ate all the **fruit**." p.260 | -horizontal -homonym | "Onhan se kuitenkin parempi kuin **hedelmäpeli**." MILLÄ TAVALLA? "Hän söi kaikki **hedelmät**." p.244 | -horizontal -homonym *exact rendering* |
| **Coffin** Henry, on | -vertical | **Ruumisarkku**-Henry | *omission* |

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| the other hand, earned his money by not going anywhere. [...] He also had a **cough** which sounded almost solid. He had a sigh on which was chalked 'For sum muny I wunt follo you home. **Coff Coff**'. p.271 | -homoph.<br>-naming | puolestaan ansaitsi rahansa olemalla menemättä minnekään. [...] Hänellä oli myös **yskä**, joka kuulosti suorastaan kiinteältä. Hänellä oli kyltti johon oli kirjoitettu liidulla: 'Anna vähän rahnaa niin mä en seuraa sua kotio. **Köh Köh**.' p.254 | |
| "I thought you said dis was **a one-horse town**," said Cliff [...]. "It must have died" p.272-273 | -horizontal<br>-homonym (ellipsis)<br>-idiom | "Mä luulin sun sanoneen, että tämä on **yhden hevosen kaupunki**", Cliff huomautti [...]. "Se on tainnut kuolla"p.255 | *omission* |
| "I expect it [the town] **comes alive** at night," said Asphalt. "Yes," said Cliff. "Yes, I can believe dat. Yes. Dis looks like the kind of town dat comes alive at night. Dis looks like the whole town should be buried at the crossroads with a stake through it." p.273 | -vertical<br>-homonym<br>-idiom | "Se varmaan **herää henkiin** vasta illalla", Asfaltti sanoi. "Joo", Cliff vahvisti. "Joo, sen mä kyllä uskon. Tää näyttää just sellaiselta kaupungilta joka herää henkiin pimeän tullen. Musta näyttää siltä, että koko kaupunki pitäis haudata tienristeykseen puuvarras sydämen läpi lyötynä." p.256 | -vertical<br>-homonym<br>-idiom<br>*exact rendering* |
| No-one who knew anything about knives ever used the famous over-arm stabbing motion so beloved of illustrations. It was amateurish and inefficient. A professional would strike upwards; **the way to a man's** | -vertical<br>-homonym<br>-idiom | Kukaan joka tiesi mitään veitsen käytöstä ei käyttänyt koskaan sitä piirtäjien rakastamaa kuuluisaa käsi pystyssä -pistoliikettä. Se oli amatöörimäinen ja tehoton. Ammattilainen pisti aina ylöspäin**: tie miehen sydämeen vie vatsan kautta**. p.259 | -vertical<br>-homonym<br>-idiom<br>*exact rendering* |

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| **heart was through his stomach**. p.277 | | | |
| [talking about Death as a Private in the Klatchian Foreigh Legion:] "I mean, it was amazing… talk about morale…" "**Esprit de corpse**?" said albert, who could be nasty at times. p.297 | -vertical<br>-paronym<br>-idiom | "Tarkoitan, että se oli ihmeellistä… sitä moraalia…" "**Esprit de korpit**?" Albert kysyi. Hän osasi olla häijykin aika ajoin. p.279 | -vertical<br>-paronym<br>*partial rendering* |
| "Do you think she's one of them **gropies** Asphalt told us about?" p.300 | -vertical<br>-paronym | "Luulet sä, että se on niitä **bändäreitä**, joista Asfaltti kertoi?" p.281 | *omission* |
| a royal proclamation from Queen Keli that the band was to be out of the city in one hour **on pain of pain** p.300-301 | -horizontal<br>-homonym<br>-idiom | kuningatar Keli oli antanut kuninkaallisen ukaasin, jossa bändin käskettiin poistua kaupungista **tuskallisten seuraamusten uhalla** p.281 | *omission* |
| Buddy **struck** a chord. And a pose. p.306 | -horizontal<br>-homonym (ellipsis)<br>-idiom | Patee **iski** kitarastaan soinnun. Ja poseerauksen. p.286 | *omission* |
| It was called **Hide** Park not because people could, but because a hide was once a measure of land p.313 | -horizontal<br>-homonym (ellipsis)<br>-allusion<br>-naming | Sitä kutsuttiin **Kaivuupuistoksi**, ei siksi että siellä olisi ollut **kaivosta**, vaan siksi että kaivus oli vanha mittayksikkö. p.293 | -horizontal<br>-paronym<br>-allusion<br>-naming<br>*compensation* |
| "**How long** were you asleep?" "Same as I am awake," said Cliff. p.318 | -vertical<br>-homonym | "**Kuinka pitkään** te nukuitte?" "Saman mittaisena kuin hereilläkin", Cliff sanoi. p.298 | -vertical<br>-paronym<br>*partial rendering* |
| "What is it that the | -vertical | "Miten Dekaanilla | -vertical |

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| Dean says? Kick a righteous donkey?" "Some righteous ass, sir," said Ponder. "He says **kick some righteous ass**." Ridcully peered at the empty stage. "I don't see one," he said. p.337 | -homonym<br><br>-idiom | okaan tapana sanoa? Potkia niiden laukkuja?" "Potkaista niitä kasseille, sir", Aatos vastasi. "Hän sanoo, että niitä pitää potkaista **kasseille**." Ritkuli katseli tyhjää näyttämöä varuillaan olevan näköisenä. "Entä jos ne eivät olekaan käyneet ostoksilla tullessaan?" hän kysyi. p.315 | -homonym<br><br>*compensation* |
| "Bursar? "Word to the **wizard**, old chap." p.348 | -vertical<br><br>-paronym<br><br>-idiom | "Kvestori? Voimmeko vaihtaa sanasen näin **velho velholle**?" p.325-326 | -vertical<br><br>-paronym<br><br>-idiom<br><br>*partial rendering* |
| I'm not sure I'm that interested in music any more. It's a **world of hertz** p.367 | -vertical<br><br>-homoph.<br><br>-idiom | En ole enää varma siitä, että kiinnostaako musiikki minua sen ihmeemmin. **Luomisen tuska** on vähän liikaa. p.343 | -vertical<br><br>-homonym<br><br>-idiom<br><br>*partial rendering* |

Appendix 2 – Finnish summary

Suomenkielinen tiivistelmä

Sanaleikit perustuvat kielen kaksitasoisuuteen. Ne ovat kielellisiä muodostumia, joissa muoto ja merkitys eivät käy yksi yhteen, vaan yksi muoto saa osakseen useamman merkityksen. Sanaleikeillä on aina jokin kommunikatiivinen tehtävä: usein ne luovat huumoria, mutta niillä voi myös saada aikaan ironiaa, ne voivat määritellä yleistä teemaa, tai niiden avulla voi kuvailla vaikkapa romaanin hahmoa (Delabastita 1993: 136-151). Juuri kahden merkityksen yhtäaikaisuus erottaa sanaleikit muusta leikillisestä kielenkäytöstä, kuten esimerkiksi riimittelystä, allitteraatiosta ja toistosta. Sanaleikin tarkkaa määritelmää on vaikea rajata, sillä useat eri tutkimukset saattavat sisällyttää määritelmään hieman eri asioita. Yleinen ohjenuora onkin eritellä erilaiset sanaleikkityypit mahdollisimman tarkasti, ja rajatapauksissa voidaan todeta tekstissä olevan sanaleikki, jos se sellaiseksi tunnistetaan.

Kiinnostus sanaleikkejä ja erityisesti niiden kääntämistä kohtaan lähti nousuun 1990-luvulla (esim. Delabastita 1993, Schröter 2005). Tätä ennen oli esitetty useita väitteitä siitä, että sanaleikkien kääntäminen on mahdotonta. Sanaleikkien kääntäminen onkin haastavaa, sillä ne ovat rakenteellisesti ja merkityksellisesti monimutkaisia, eikä kaikkien ominaisuuksien sisällyttäminen käännökseen usein onnistu. Kun puhutaan sanaleikkien kääntämisestä, on hyödyllistä laajentaa kääntämisen käsitettä siten, että useat eri strategiat otetaan huomioon täysin muutoksettoman sanaleikin tuottamisen lisäksi.

Sanaleikit voidaan jakaa useaan eri kategoriaan niiden muodollisen rakenteen mukaan. Ensimmäinen laajalti käytössä oleva määritelmä on jako vertikaalisiin ja horisontaalisiin sanaleikkeihin. Näillä termeillä viitataan siihen, kuinka monta kertaa useamman merkityksen luomisessa keskeinen

sana tai pidempi kielellinen rakenne esiintyy. Vertikaalisissa se esiintyy vain yhden kerran ja horisontaalisissa useamman kerran. Seuraavat esimerkit ovat Terry Pratchettin romaanista *Elävää musiikkia*, jonka on kääntänyt suomeksi Mika Kivimäki.

(1)     Ja Dekaani, voisitko olla naputtamatta jalkojasi tahdissa?"
        "Mutta kun se on niin **tarttuvaa**", Dekaani puolustautui.
        "Se on *tarttuntatauti*", Ritkuli julisti.                    (s. 128)

(2)     "En ole enää varma siitä, että kiinnostaako musiikki minua sen
        ihmeemmin. **Luomisen tuska** on vähän liikaa."               (s. 343)

Näistä esimerkeistä (1) on horisontaalinen: usean merkityksen luovat sanat ovat samalla tasolla, eli sisällytettynä tekstiin. Esimerkissä (2) merkitsevä fraasi viittaa tekstin ulkopuolelle, joten se on vertikaalinen sanaleikki.

Toinen yleinen kategorisointitapa on jakaa sanaleikit ryhmiin sen perusteella, millä tavalla monimerkityksellisyys on luotu. Tässä pro gradu -tutkielmassa käytettävät kategoriat ovat homonymia, paronymia, homofonia ja homografia. Nämä kategoriat saattavat vaihdella eri tutkimuksien välillä, ja esimerkiksi Schröter erottelee polysemian ja homonymian toisistaan (2005:164). Tässä tutkielmassa polysemia ja homonymia on yhdistetty yhdeksi kategoriaksi, sillä käytännössä ne ilmenevät samalla tavalla. Homonymia siis tarkoittaa sitä, että sanat tai fraasit ovat samanlaisia sekä kirjoitus- että lausumisasultaan. Esimerkin (2) *luomisen tuska* edustaa homonymiaa, sillä romaanin kontekstissa se viittaa sekä konkreettiseen kipuun että henkiseen kärsimykseen. Paronymia taas tarkoittaa sitä, että merkitsevä sana tai fraasi on samankaltainen toissijaiseen merkitykseen verrattuna sekä kirjoitus- että lausumisasultaan. Esimerkki (1) edustaa paronymista sanaleikkiä, sillä *tarttuva* ja *tarttuntatauti* muistuttavat toisiaan niin läheisesti, että *tarttuva* saa *tarttuntatauti*-maininnan myötä uuden

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lisämerkityksen. Lisäksi kategorioita ovat vielä homofonia ja homografia, joista homofonia viittaa samoilta kuulostaviin mutta eri tavalla kirjoitettuihin sanoihin tai fraaseihin, ja homografia viittaa päinvastoin samalla tavalla kirjoitettuihin mutta erikuuloisiin sanoihin tai fraaseihin. Suomeksi näistä kummankaanlaista ei pääse yleensä syntymään kirjoitus- ja lausunta-asun yhteneväisyyden vuoksi, mutta englanniksi erityisesti homofoniset sanaleikit ovat yleisiä.

Näiden yleisten kategorioiden lisäksi sanaleikeillä voi olla toissijaisia ominaisuuksia. Toisin kuin yllä mainitut määrittelytavat, jotka koskevat jokaista sanaleikkiä, kaikilla sanaleikeillä ei ole toissijaisia ominaisuuksia. Toisaalta näitä ominaisuuksia voi olla tietyssä sanaleikissä useampia kuin yksi. Tähän tutkielmaan sisällytetyt toissijaiset sanaleikkien ominaisuudet ovat idiomit, alluusiot, malapropismit, nimeäminen, salkkumorfit ja keskinäinen riippuvuus. Idiomaattiset sanaleikit ovat sellaisia, joissa asiayhteyden seurauksena idiomi saa toisen, rinnakkaisen merkityksen tai jossa idiomia muokataan siten, että rinnakkainen merkitys syntyy. Alluusioita sisältävissä sanaleikeissä on viittaus johonkin toiseen teokseen tai muuhun ilmentymään. Malapropismit ovat (sivistys-)sanojen väärinkäyttöä, minkä seurauksena syntyy usein humoristinen kaksoismerkitys. Nimeämissanaleikit perustuvat siihen, että esim. romaanin henkilöhahmoilla on jonkinlainen merkitystä kantava nimi, jonka pohjalta muodostetaan sanaleikki. Salkkumorfeja (portmanteaumorfeja) sisältävät sanaleikit muodostuvat uudissanoista. Nämä uudissanat muodostuvat useimmiten kahdesta sanasta, joista toisesta on lainattu alkupää ja toisesta loppupää. Sanaleikkien keskinäinen riippuvuus tarkoittaa sitä, että sanaleikin toinen merkitys luodaan aikaisemman sanaleikin pohjalta; jos aikaisempaa sanaleikkiä ei olisi, ei seuraavassakaan olisi muuta kuin pintamerkitys.

Yllä mainittiin jo, että sanaleikkien kääntäminen on haastavaa. Käännösongelmien ratkaisemiseen kääntäjällä on käytössään neljä

pääasiallista käännösstrategiaa: täysin tai osittain samanlaisella sanaleikillä kääntäminen, kompensointi, kääntäjän huomautus tai poisjättö. Täysin samanlaisella sanaleikillä tarkoitetaan sitä, että lähdetekstin ja kohdetekstin sanaleikeillä on samat rakenteelliset ja merkitykselliset ominaisuudet. Osittain samanlaisessa sanaleikissä on jäljellä ainakin yksi alkuperäisistä merkityksistä. Toinen/toiset merkitykset muuttuvat, ja myös sanaleikin muodollinen rakenne voi muuttua. Kompensoinnissa käännöksessä oleva sanaleikki perustuu eri merkityksiin kuin lähdetekstissä oleva sanaleikki. Kompensoiva sanaleikki voi sijaita joko samassa kohdassa kuin alkuperäinen tai sen lähettyvillä. Lisäksi yleistä sanaleikkien menettämistä voi käännöksessä kompensoida luomalla aivan uusia sanaleikkejä. Näissä tapauksissa kääntäjä on huomannut sopivan sanaleikin mahdollisuuden, joka syntyy kontekstista, esimerkiksi:

(3)    että tulevaisuus oli kirjoitettu kiviin eikä nuotteihin. Se oli ollut vasta
       riidan **alkusoitto**.                                                                        (s. 12)

Lähdetekstissä *alkusoitto* on yksinkertaisesti *start*, eikä kohdan lähistöllä ole muitakaan sanaleikkejä.

Täysin tai osittain samanlaisella sanaleikillä kääntäminen ja kompensointi ovat siis strategioita, joiden tuloksena myös käännöksessä on vastaavassa kohdassa sanaleikki. Näiden strategioiden käyttäminen ei kuitenkaan aina ole mahdollista, ja näissä tilanteissa voi käyttää joko kääntäjän huomautusta tai poisjättöä. Poisjättö tarkoittaa useimmissa tapauksissa sitä, että lähdeteksti käännetään sellaisenaan, jolloin vain toinen sanaleikin merkityksistä sisältyy kohdetekstiin. Toinen mahdollisuus on jättää tekstistä pois koko sanaleikin sisältävä osio. Tämä strategia muuttaa tekstiä huomattavasti, joten se ei ole ainakaan romaaneja käännettäessä yleisessä käytössä.

Poisjättö on toimiva strategia silloin, kun sanaleikki ei kanna mitään erityisen tärkeää merkitystä vaikkapa juonen kannalta. Joskus kuitenkin sanaleikin molemmat merkitykset on pakko saada mukaan käännökseen, jotta esimerkiksi dialoginpätkä ei menettäisi merkitystään. Näissä tapauksissa kääntäjä voi lisätä lukijan avuksi alaviitteeseen kääntäjän huomautuksen. Kääntäjän huomautukseen voi muun muassa lisätä avainsanat lähdetekstistä, tai jos sekään ei riitä, pidempikin selitys on mahdollinen. Kääntäjän huomautuksia kannattaa kuitenkin käyttää säästeliäästi, sillä liiallinen käyttö tekee tekstin lukemisesta raskasta, ja yksikin huomautus kiinnittää lukijan huomion siihen, että kääntäjä ei ole täysin onnistunut työssään. (von Flotow 1996: 45-66)

Tähän pro gradu -tutkielmaan sisältyy tapaustutkimus, jota varten on analysoitu Terry Pratchettin (1948-2015) vuonna 1994 julkaistua *Soul Music* - romaania ja sen suomenkielistä käännöstä nimeltään *Elävää musiikkia*. Romaani on osa Kiekkomaailma-fantasiasarjaa, ja sen teemana on rock- musiikki ja musiikkibisnes. Tapaustutkimusta varten molemmista romaaneista etsittiin sanaleikit, joista sen jälkeen analysoitiin kvantitatiivisesti yllä mainitut rakenteelliset ominaisuudet sekä käännösstrategioiden käyttö.

Englanninkielisestä alkuperäisteoksesta löytyi yhteensä 59 erilaista sanaleikkiä. Käännöksessä niitä puolestaan oli 41 kappaletta. Verrattaessa käännettyjen sanaleikkien muodollista rakennetta huomattiin, että vertikaalinen ja horisontaalinen ominaisuus ei vaihtunut yhdessäkään sanaleikissä. Tästä voidaan päätellä, että se on varsin keskeinen ominaisuus. Lähdetekstistä löytyi homonyymisiä, paronyymisiä ja homofonisia sanaleikkejä, joiden käännökset olivat joko homonyymisiä tai paronyymisiä. Tämäkin ominaisuus säilyi useimmissa tapauksissa, sillä vain muutama homonyyminen sanaleikki oli käännetty paronymian avulla ja toisinpäin. Homofonisten sanaleikkien kääntämisessä ei ollut havaittavissa

homonymian tai paronymian erityistä suosimista, vaan molempia vaihtoehtoja oli käytetty yhtä useassa tapauksessa.

Käännösstrategioiden käytön analyysi paljasti, että kymmenen sanaleikkiä oli käännetty täysin samanlaisella sanaleikillä, mikä on huomattava määrä ottaen huomioon sanaleikkien kääntämisen haasteellisuuden. Osittain samanlaisella sanaleikillä kääntäminen oli yleisin strategia poisjätön rinnalla (19 kpl molempia), ja kompensointia oli käytetty kahdeksan sanaleikin tapauksessa. Lisäksi kääntäjä oli luonut kohdetekstiin neljä täysin uutta sanaleikkiä kompensoidakseen 19 sanaleikin poisjättöä. Romaanista löytyi myös kolme kääntäjän huomautusta.

Analyysin tuloksena selvisi myös, että ongelmia aiheuttavat erityisesti idiomit ja alluusiot. Idiomaattisista sanaleikeistä noin puolet oli jätetty pois, ja yhteensä neljästä alluusioita sisältävistä sanaleikistä kolme oli jouduttu selittämään kääntäjän huomautuksessa. Jatkotutkimuksissa lisähuomiota voisi kiinnittää sanaleikkien kommunikatiivisiin tehtäviin, sillä tämä ominaisuus osoittautui vaikuttavan huomattavasti siihen, oliko sanaleikin käännös sopiva ja toimiva.

Appendix 2