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## **Translating Wordplay in Mel Brooks' *Spaceballs* and *Robin Hood: Men In Tights***

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### **ABSTRACT**

The present thesis aims at presenting wordplay in selected films by an American director Mel Brooks and comparing the original items with their Polish translations found in the dialogue lists prepared for the needs of Polish television and DVD edition by Elżbieta Gałązka-Salamon (TV version of both films), Janusz Kiezik (the DVD edition of “Robin Hood: Men in Tights”) and Gelula and Co., Inc. (DVD edition of “Spaceballs”). The films chosen for the needs of the analysis are “Spaceballs” released in 1987 and “Robin Hood: Men in Tights” released in 1993. The first one is a science-fiction story of a space pilot and his crew fighting against evil creatures in order to save a peace-loving planet and its beautiful princess. The main plot is enriched by witty observations on the problem of merchandizing and cowardly presidents of the whole nations as well as popular motives of power, friendship and love. The other film exploits an ageless story of a famous English hero of Sherwood who defended the poor, robbed the rich and opposed Prince John the Lackland’s brutal policy. Although the story follows well-known legends and stories along with Maid Marian and a famous fight over the toll, it is somehow twisted to suit contemporary viewers’ tastes by removing dark features of mediaeval times such as cruelty, religious intolerance or overwhelming dirt and introducing characters not commonly associated with Robin Hood like Arab exchange students or a witch called Latrine. Apart from the name of the director and the screenwriter Mel Brooks, both of the discussed films have several other features in common. Firstly, they are parodies of certain types of popular films and therefore present a lot of verbal and situational humour. This generic feature makes them a reasonable choice as it is the word games that mostly contribute to the idea of verbal humour and a lot of such structures can be found in those two films. Secondly, the films selected as the basis of Mel Brooks’ parodies were huge blockbusters at certain times and the majority of movie-goers will probably be familiar with them. This can be noticed in the case of the jokes which make fun of George Lucas’ “Star Wars” or Ridley Scott’s “Alien” in “Spaceballs” or Kevin Costner’s “Prince of Thieves” which is the foundation for “Robin Hood: Men in Tights”. Finally, the majority of Mel Brooks’ works follow the same pattern when forming puns or other types of jokes. Thus, the choice of the films can be considered justified. The author of the present thesis is going to examine the most representative examples of word games selected from the two films and compare them with their Polish equivalents focusing on the translation strategies and the differences between voice-over and subtitles forms of the same wordplay. The author’s reasons for

choosing this topic are twofold. Firstly, it is the scientific motive as not too much literature concerning the issue can be found in Poland. Although the name of Mel Brooks and the titles of his most famous films are easily recognizable as they have been shown on TV several times, no study on the difficulties a translator can encounter while working on humour-based items in the discussed productions has been found by the author. Therefore, one can hope the thesis will help to call scholars' attention to the problem. Secondly, it is an opportunity to analyze various types of wordplay and discuss the proficiency of Polish professional translators at remaining true to the original literal meaning of the item but simultaneously evoking the same joyful reaction from Polish viewers as it is in the case of source language ones. The personal reasons for choosing the topic of translating word games in Mel Brooks' films are simple. Comedies are meant to be funny and make people laugh, but the reactions certain films evoked in different cultures, which the author had opportunity to observe, made her wonder how much the translation strategies applied for the needs of particular word games change the implicit meaning of the discussed items and consequently trigger different responses. The character of the following thesis will be strictly descriptive. The theoretical part is going to be divided into two chapters. The first chapter will be devoted to the notion of audiovisual translation. As the features of various types of AVT greatly influence the way the translation is carried out, voice-over, subtitling and dubbing will be circumstantiated, focusing on their advantages and constrains. The next chapter will deal with the issue of wordplay. The author is going to concentrate on the definition and numerous classifications found in the literature pointing out their use for the needs of the present thesis. This will be promptly followed by the notion of untranslatability and the strategies applied for translating wordplay as they are presented in numerous works by prominent linguists and theoreticians of translation. Those two chapters are to form a theoretical background needed for the next section. The third chapter will introduce a detailed analysis of selected word games focusing on their meaning to the plot, the techniques used for creating a humorous effect on source language viewers and then comparing them with the Polish translation. As two types of audiovisual translation will be discussed here, the differences between subtitles and the voice-over version will be considered as well. Finally, the conclusions will be drawn based on the previous discussion along with the brief summary of the findings. It will also provide an opportunity for the author of the thesis to reflect on the value of good film translation and to attempt the comparison of the works of Polish specialists in the field of AVT.

**Keywords:** Polish television, DVD edycji, Sherwood, films, literature, AVT, Spaceballs, Robin Hood: Men in Tights

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## **INTRODUCTION**

### **CHAPTER 1**

#### **Audiovisual translation**

Due to the fact that the whole thesis is going to be devoted to translating wordplay in various types of screen translation, it seems necessary to define the audiovisual translation first. Therefore, the following chapter will deal with the issue of AVT. The definition and main types of AVT will be presented along with their advantages and disadvantages. The chapter will also give explicit information on the contemporary state of the studies on audiovisual translation.

#### **1. 1. The need for study on audiovisual translation**

The development of new technologies and the modern world turning into “a global village” made the need for translation more and more urgent. With Poland joining the European Union, thousands of documents and various papers appeared that needed to be understood not only by one country where they had been created, but also by others where they would be applied. Managers, companies and factories have always known that in order to find new markets for their products, advertising and other information on the range of products offered must be prepared in more than one language. The same happens when other kinds of informative literature such as guidebooks, legal documents, lists of regulations, instructions or manuals are taken into consideration. In order to introduce new legislation in several countries, single documents need to be translated into target languages.

Then, the matter of entertainment must be taken into account. This area includes literature along with all types of movie, radio and television productions whose main goal is not to inform, but to inspire certain positive or negative responses from the readers or viewers and move them aesthetically. Since human beings have always been interested in entertaining themselves as the history presents in thousands of novels, stories, poems or films, reading or watching for pleasure can be considered an integral part of human life and as such cannot be neglected. Therefore, the translation done for the needs of literature and films should be an important issue for linguists and translators alike. As far as literature is concerned, the first important translations of the Bible were made as early as the 4th A.D. when the Vulgate, a Latin version of the Holy Book was introduced and, therefore, giving broader access to the masterpieces of literary world.<sup>1</sup>

Apart from all written texts, whether in the form of books, comic strips or magazines and journals, it can be widely observed that translation carried out for the purposes of television or cinema has become a more and more common activity of the last decades. Since the beginning of the talking movies, along with the introduction of television, this sort of media has been probably reaching the greatest number of viewers. Consequently, the upsurge in “the silver screen usage” means the enormous number of translated products which spread beyond the borders of particular countries, such as films, documentaries, news, TV-shows or sport reports. Additionally, nowadays audiovisual translation seems to be the most important activity in the translatory field because the number of people the translations are made and available for definitely increases each year.

According to the survey conducted by “Pentor” Instytut Badania Opinii i Rynku S.A. (The Institute of Opinion Poll) in April 2004, every citizen of Poland watched TV

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<sup>1</sup> If the Bible can be regarded as literature.

approximately 2.6 hours a day. When considering the language, most of the films shown on Polish television are not of the native origin. For example, out of eighty films presented on HBO between the 5th of November and the 11th of November 2005, only two were Polish productions and therefore did not need translation (To i owo, program TV). As far as public television is concerned, on TVP1 (Polish public television channel 1) in the same period of time only two films were of Polish origin while eleven ones were either British or American productions. Another factor must be taken into account when analyzing these numbers. The eleventh of November is the Polish Day of Independence, the national holiday, and as such should highlight Polish culture and historical traditions of regaining independence by Poles. However, the public television presented only one Polish production and as many as three American movies.

Approximately 30% of the Polish population visit cinemas. According to OBOP (Institute for Public Opinion Research) almost half of the movie-goers choose American films and only one in ten viewers chooses a Polish one (OBOP 1996). Taking into consideration October premieres in 2005, out of 25 films only one was made by a Pole in his native language (<http://film.onet.pl>). As far as DVD and VCR products are taken into account, 96% of the May premieres in 2006 cannot be counted as Polish productions (<http://film.onet.pl>).

At the same time only 58% of the Polish population claim to have read at least one book in 2004, with the majority being school books, encyclopedias, lexicons and guidebooks. What is more, 43% of Poles declare no interest in reading, claiming that this activity is completely unnecessary (Instytut Książki i Czytelnictwa Biblioteki Narodowej in co-operation with OBOP, January 2005).

All these data refer to the translation conducted for the needs of the area commonly regarded as entertainment and do not concern literature whose sole purpose is to inform the readers. The enlargement of the European Union and the globalization of the world economy and business demand thousands of legal documents to be translated and it is questionable which area of translation constitutes a bigger number. Since the author of the present thesis is not able to present any figures concerning all types of written translation due to the unavailability of precise data, only the entertainment production is analyzed. Judging from the figures presented above, it is right to assume that the majority of translation done for entertainment purposes in contemporary world is aimed at the screen production with its results appearing both in cinemas and on TV, with the latter more popular among viewers since it is cheaper and thus more easily available medium. They also emphasize the need for more research to be done in that topic.

## **1. 2. The definition of audiovisual translation**

There have been many attempts at defining what translation is, a lot of research has been done in an attempt to clarify the matter but the issue is still highly controversial. Starting with the definition coming from Webster's Seventh New Collegiate Dictionary it is "an act, process, or instance of translating as: a rendering from one language into another; also the product of such rendering" with the word coming from Latin and meaning "carrying across" (1969: 940-941). When taking literature into consideration, the term usually connotes the art of recomposing a work in another language without losing its original meaning. Teresa Tomaszewicz gives a more precise definition explaining translation as "the operation of interlingual transfer which consists in interpreting the sense of the source text and constructing the target text based on the established relations of equivalence between those two texts in compliance with the parameters of the act of communication and constraints imposed on the

translator” (2004: 101, translation mine)<sup>2</sup>. This definition seems to be the most appropriate for the needs of audiovisual translation as the constraints imposed on subtitling, dubbing or voice-over make the literal translation impossible, thus finding functional equivalents is essential for AVT.

The term “audiovisual” was coined from two Latin words where “audire” means to listen (Słownik łacińsko-polski 1993: 50) and “videre” means “to see” (ibidem: 399) and generally characterizes a message or a piece of information transmitted to potential viewers using two channels of communication: hearing and sight. Therefore, audiovisual translation or AVT, as it is widely abbreviated, can be described as a process of rendering a message which is transmitted both visually and verbally from one language into another.

When distinguishing between types of translation, Pisarska and Tomaszekiewicz give three basic forms where the first two are commonly known as written translation and oral interpretation, with the latter divided into simultaneous and consecutive interpretation. The third group accounts for several mixed types into which audiovisual translation can be classified along with dubbing, voice-over and subtitles as it compiles both oral and written channels of presenting information (Pisarska, Tomaszekiewicz 1998: 77).

Audiovisual translation is quite a new field to linguists. The first talking movies appeared in the 1920s and only then did the audiovisual translation start to gain popularity among scholars. The first articles on AVT from a linguistic point of view appeared in the late 1950s with a special edition of the magazine “Babel” titled “Cinema et traduction” published in 1960 (Díaz-Cintas 2004: 54). Some scholars believe AVT to be a worse type of translation and do not give it much credit (Wolańska-Zasępa 2005: 83). Delabastita claims that in the case of AVT the term “translation” cannot be used as the main goal of the process is not to find the exact equivalents of the source language message in the target language, but to transmit the meaning of the message taking into account all the limitations of the method used for the screen translation (Delabastita 1989: 193). However, Chaume lists terms which are supposed to define the process of audiovisual translation found in other scholars’ works (Agost, Chaume and Hurtado 1999: 182 cited in Hernández-Bartolomé 2004: 265). The most commonly used are the following ones: film dubbing (Fodor 1976), constrained translation (Titford 1982), film translation (Snell-Hornby 1988), film and TV translation (1989), screen translation (Mason 1989). The term audiovisual translation came into use as a general name for all kinds of translations connected with picture and sound together. Since most of the scholars have used the word “translation”, therefore talking about the process of changing the dialogues in the source language into the ones in the target language can be referred to as translation.

One of the most commonly known definitions of audiovisual translation seems to have been given by Agost who defines it as “a specific type of translation which deals with text destined for the use of the cinema, television, video and other multimedia” (Agost, 1999:15 cited in Sierra 2004: 20, translation mine)<sup>3</sup>. Thus, it can be observed that audiovisual translation represents a completely different area of studies as far as changing the source language message into the target language is concerned. The problem with audiovisual translation arises because dialogues frequently resemble the language of the streets with vulgarisms and other colloquial expressions which need a special approach or are filled with specific vocabulary which need

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<sup>2</sup>The original quotation reads as follows: “Operacja transferu międzyjęzykowego, która polega na zinterpretowaniu sensu tekstu wyjściowego i na zredagowaniu tekstu docelowego, na podstawie ustanowionych relacji ekwiwalencji między tymi dwoma tekstami, zgodnie z parametrami aktu komunikacji i ograniczeniami systemowymi, narzuconymi tłumaczowi.”

<sup>3</sup> The original reads as follows: “una traducción especializada que se ocupa de los textos destinados al sector del cine, el video y los productos multimedia”.

the consultation with experts in many fields (Wolańska-Zasępa 2005:84). Moreover, these factors demand also a translator with skills and knowledge of not only the language, but especially aware of the constraints and techniques used for this kind of translation (Agost 1999:15 cited in Sierra 2004: 20).

However, another definition which is more precise and comprises all features of audiovisual translation is given by Chaume who defines AVT as “a form of translation which is characterized by the specific features of the translated texts. And as the term specifies, it transfers information through two different and simultaneous channels: audio channel (acoustic vibrations thanks to which we receive words, paralinguistic information, soundtrack and special effects) and visual channel (...waves with which we receive pictures, letters and signs with verbal information)” (Chaume 2000: 47, translation mine)<sup>4</sup>.

Summarizing those two definitions, AVT can be described as a form of translation which deals with audiovisual messages. Those are transmitted through two channels (audio and visual) and with various codes (linguistic, paralinguistic, visual, etc.). That feature of AVT contradicts other types of translation where there are definitely fewer channels of transferring messages. In the case of written translation it is one visual channel, taking interpretation into account it makes mostly use of audio channel. However, sometimes it can be a visual channel as well, especially when the non-verbal communication is applied.

Tomaszkiewicz and Pisarska state that the sense of the film is not based on the words only, presented in the form of dialogues, but makes use of other elements with the most important being a picture, music, different sounds or written forms of presenting information such as street names, advertisements, or letter fragments. Although all the above factors constitute a film and do not exist separately without losing its sense, only dialogues or certain written messages visible in the screen can be translated and that feature of audiovisual translation makes it so hard to define (Pisarska, Tomaszkiwicz 1998: 206).

According to Mayoral Asensio there are certain features which briefly characterize AVT. Firstly, the transmission through two channels (as it was already stated) and various types of additional elements of a film (image, movement, dialogues, narration, music and other sounds) need to be synchronized. The above channels are not autonomic and therefore cannot be transmitted separately. Secondly, the target language version supplied by a translator is not what will be presented on the screen. That will be modified by the dubbing or subtitling director as well as the actors who prepare the dubbed version. Consequently, the target language version of a film is to some extent changed by people who do not know the source language. Thirdly, some types of AVT are “vulnerable” because the viewers perceive simultaneously the product in two languages, the source and the target ones. This can produce noises and interferences that consequently impede the understanding of the target language message (Asensio 2001: 34-37). Therefore, it can be noticed that audiovisual translation is not only the process of replacing the source language message with the target language one but it also demands a certain amount of interlingual translation. A similar point is presented by Pieńkos when he wonders whether presenting dialogues in the target language is to be considered translation or rather free adaptation as so many factors characteristic for film and television limit the possibilities of finding equivalents in the target language (Pieńkos 1993: 131). The same way of thinking is followed by Pisarska and Tomaszkiwicz who also regard AVT to be a type of adaptation since

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<sup>4</sup> The original reads as follows: “una modalidad de traducción que se caracteriza por la particularidad de los textos objeto de la transferencia, que, como su nombre indica, aportan información (traducible) a través de dos canales distintos y simultáneos: el canal auditivo (las vibraciones acústicas a través de las cuales recibimos palabras, información paralingüística, la banda sonora y los efectos especiales) y el canal visual (las ondas luminosas a través de la que recibimos imágenes, pero también carteles o rótulos con información verbal”.

its main function is to present the sense of the transferred message and the constraints of audiovisual translation make it impossible to follow all the rules of good translation (1998: 205).

Another factor should be considered as far as the semiotic nature of the film is to be taken into account. Film viewers have to deal with four types of different sign systems simultaneously. They are: verbal acoustic signs which comprise the dialogue, non-verbal acoustic signs which are represented by music and sound effects, verbal visual signs mainly meaning written signs in the image and non-verbal visual signs (other things seen in the image) (Delabastita 1989 cited by Larsen 1993: 213). Those four types are different semiotic systems and that factor defines the audiovisual translation as the process of replacing one semiotic system with another as it is in the case of subtitling. It can be easily noticed that the first types mainly depend on hearing and the other two on sight. The process of translating all four elements into synchronized and at the same time correct subtitles or dubbed version may appear to be very hard work. Bogucki in his article on screen translation also adds that “the polysemiotic nature of film makes film translation a testing task” (Bogucki 2004: 82). For example, subtitling demands from the translator changing the message presented with the means of verbal acoustic signs of the dialogue with verbal visual signs which transfer the message through captions at the bottom of the screen. In the case of voice-over, it is sometimes the process of replacing written signs in the image with the explanation supported with the means of verbal acoustic signs.

Pisarska and Tomaszekiewicz introduce another factor when analyzing audiovisual translation. Since the message is transferred with the means of two channels with the acoustic one being translated only into the target language either in the form of dubbing or subtitles, it is right to discuss what types of relationships can be found between the visual and audio elements of the film. The two scholars list five basic types which are going to be discussed briefly. The first one is called parallel as the two channels provide different information which can exist separately and do not need each other to be comprehended (Pisarska, Tomaszekiewicz 1998: 215). The next type introduces complementary relation where the meaning of the oral message cannot be fully understood without the visual aspect of the movie (ibidem 215). The third kind describes interpretative relation where the visual message is hard to comprehend without the explanation provided by the dialogue or other oral sign (ibidem 215). The next relation is regarded as equivalence where both visual and oral channels of the film present the same message (ibidem 215). Finally, it is the contradictory relation, typical of irony or other stylistic figures, where the visual information is not in accordance with the oral message of the film (ibidem 215). The types of relations found in the film demand different approaches towards the problem of AVT and that is the feature which also makes the task of translating the movie difficult.

Whitman states that “one more unifying peculiarity of spoken dialogue is precisely that: it is spoken and not written. More accurately, it is written to sound spoken. People pause, collect their thoughts, begin again, clear their throats, change paths halfway down the syntactical road. Such anacolutha, deemed bad style and poorly thought out in a written text, are exactly what make a spoken dialogue animated, credible, authentic and human” (Whitman 1992: 31-32). That statement presents another feature of films which is vital for the needs of audiovisual translation as all these non-verbal signs mentioned above are not considered important for the understanding of the basic plot and as such are usually omitted in the case of subtitling. Although these typical utterances do not add anything to the plot of the movie, they are the elements that make the action and the characters alive and more human-like. Therefore, the

target language viewers are deprived of this feature of the film if they have no knowledge of the source language.

### **1. 3. The types of audiovisual translation**

According to Eithne O'Connell of The School of Applied Language and Intercultural Studies, Dublin City University, screen translation (ST) is a general term that refers to the various language techniques used to make audiovisual material such as television programmes, films, videos, CD ROMs and DVDs available to audiences from countries other than the one where the original has been created. The term covers two main kinds of translation: voice-over or dubbing (i.e. replacing the original dialogues track with another in another language) and subtitling (i.e. supplementing the original dialogues by adding written captions on screen) (Internet source 2).

Therefore, it can be stated that screen translation is generally divided into three types which are referred to as subtitling, voice-over and dubbing. Since completely different rules apply to each of them, it is very difficult to compare them and draw some objective conclusion as to which one is the best method for screen translation. Therefore, the order in which they shall be presented is connected with the degree of interference with the original production rather than their popularity. While subtitling allows viewers to hear all nuances of source language dialogues, the dubbing completely replaces source language utterances with the target language and the viewer has no possibility of hearing the original version (Hendrykowski 1984: 244-245). Another description of the three main types of AVT is presented by O'Connell who states that voice-over or dubbing covers a number of techniques such as: lip-sync dubbing, voice-over, narration and commentary while subtitling refers to the use of both open and closed subtitles (O'Connell 1999: 86). The scholar, then, differentiates between open and closed subtitles and describes the first ones as "something of a mixed blessing in that they cannot be removed from the screen, even if they are deemed by the viewer to be superfluous. On the other hand, closed subtitles such as those transmitted using Teletext technology represent a more flexible, optional resource which can be accessed by means of a decoder as required" (ibidem: 86).

Adriana Serban of the Centre for Translation Studies of the University of Leeds states that audiovisual translation is divided into five types: interlingual translation which includes subtitling, dubbing and voice-over, intralingual (monolingual) subtitling for the hard-of-hearing and the deaf, audio description for the blind, live subtitling as well as subtitling for opera and the theatre (Internet source 3).

When talking about the use of AVT worldwide, The Routledge Encyclopaedia of Translation Studies (1997: 244) made a division according to the type of screen translation particular countries use. The world was divided into the source-language countries, which nowadays are mainly English-speaking countries such as the United States or the United Kingdom, where not too many foreign films are imported. This is due to the fact that the majority of contemporary movies exported worldwide come from the United States. For example, out of twenty-one premieres forecast for June 2006 in Poland, fourteen were either American or British productions (<http://film.onet.pl>). If any foreign films are presented within these countries, they tend to be subtitled rather than dubbed. Second, there are the dubbing countries, French-, Italian- German-, and Spanish-speaking countries (sometimes they are named as the FIGS group), both in Europe and on other continents as well. In these countries the majority of films are dubbed. Third, the non-English countries (the countries which import films) which use subtitling and they are the Netherlands, Norway, Sweden, Denmark, Greece, Slovenia, Croatia, Portugal and some non-European countries. In Belgium or Finland, where

there are large communities speaking two languages, films are usually provided with double subtitles. The last group, according to the Routledge Encyclopaedia, includes voice-over countries such as Russia or Poland (Szarkowska 2005, Internet source 4).

Poland generally uses the voice-over technique when television is concerned and subtitling in cinema but applies dubbing when high-budgeted productions for children are presented.

### **1. 3. 1. Subtitling**

According to Bogucki, “A staggering 72.1% of Poles, when asked which type of AVT was the worst, chose subtitling. The latter is a standard in Polish cinemas (intralingual subtitles seem to be gaining ground on Polish television in documentaries with authentic utterances played back from a low-quality recording, e.g. telephone conversations” (Bogucki 2004: 71).

Subtitling seems to have the smallest impact on the original version of a film. There are certain constraints which limit the translation in the form of synchronized captions and therefore some linguists call this procedure adaptation rather than translation as it was mentioned in the previous sections. Gottlieb (1998) describes subtitling as “a balancing act (...) conveying a maximum of semantic and stylistic information” (cited in Schwarz 2002, Internet source 5 ). It appears that subtitling suffers more restrictions than other forms of AVT. In dubbing and voice-over a translator is limited only by the time when the given utterances appear in the material, whereas subtitling demands not only finding equivalents in the target language, but also transferring the oral message into the written form and so involves intersemiotic interchange. Gottlieb (1992: 164, cited in Bogucki 2004: 72) names quantitative or formal, and textual or qualitative constraints on subtitling; the first are imposed on the subtitles by the visual context of the film, and the others are space and time factors. In practice, the visual context dictates that the verbal component is limited to what is not shown on screen, to minimise redundancy; in terms of quality, space and time restrictions may have a detrimental effect. The target language viewers are deprived, therefore, of all the utterances which do not bring any additional meaning to the plot of the film but according to the director and the screenwriter were necessary for the right reception of the original version. Moreover, subtitling has to do without a range of complex structures. It is quite hard to preserve stylistic effects or politeness patterns in this kind of translation. All expressions which do not add any new information to the dialogue are to be omitted since they are considered redundant as the main goal of good captions is to reduce the written text as much as possible.

When transferring oral messages into the written form, the text is reduced usually by one third (Baker 1998, cited in Schwarz 2002, Internet source 5). In the case of translating from English into Polish the reduction is even greater as words in Polish appear to be longer due to the flexion which the English language lacks. To make the translated text shorter a translator has to make a lot of decisions concerning which information is vital enough to keep in the dialogue and which can be omitted because it brings nothing new to the plot of the film. Kovačič (1994: 250) claims that this decision-making act is determined by three factors which comprise: the target audience, the type of programme and the aesthetic aspect of the language. Subtitles are to make the film understandable to the viewers. When considering the first two factors, a certain number of elements should be mentioned which are connected with either the audience or the text type. Different vocabulary will be used for documentaries where the precision of the transferred message is essential, whereas children audience will need simpler and shorter words due to their speed of reading. The aim of the translation in comedies will be to convey humour but content should be emphasized in the case of news, documentaries or weather forecasts. If the film is destined for more educated viewers with some background knowledge, the subtitles

can consist of more sophisticated vocabulary and leave implicit information with no additional explanation. The productions directed at mass audience will need to be translated using less complex syntax (Bogucki 2004: 76).

The problem concerning which parts of dialogues can be omitted in subtitles was analyzed by Pisarska and Tomaszkiwicz (1998: 207) who then listed several categories which allow reducing the length of the spoken dialogue when transforming it into the written form. The most important are connected with all forms of reformulation techniques, repetitions and self-correcting. People, when conversing, tend to repeat certain phrases or ask for clarification, which makes the dialogue natural and life-like. These utterances are generally omitted in the captions and the viewers are only presented with the ready result of the characters' discussion leaving behind all hesitation and uncertainty of the real life talking. The next elements of the dialogue likely to be omitted are the phrases which the viewers of the whole world are familiar with such as greetings or farewells. It is especially visible when the dialogues are supported by the visual aspect of the movie or the characters' gestures. The reduction of the dialogues takes place also in the case of certain questions and answers as they tend to be fused together in order to shorten the whole conversation. Another type of omissions is based on the redundancy of the oral dialogues when relating to the visual information as it is not necessary to present the message in subtitles when it is entirely or partially provided on the screen (Pisarska, Tomaszkiwicz 1998: 207-208).

Fotios Karamitroglou in "A Proposed Set of Subtitling Standards in Europe" gives the most important features of proper subtitles. According to the scholar, they must be positioned at the lower part of the screen and in that way they will not cover vital elements of the screen. A maximum of two lines can only appear at one time with 35 characters per line. The letters should be pale white with preferable font type like Helvetica and Arial. Since the reading speed of a typical viewer ranges between 2 ½ and 3 words per second, the two-lined subtitles should remain on the screen for at least 6 seconds giving extra half of a second for the brain to start processing the subtitles it has registered. It is unadvisable to keep the captions longer on the screen as fast readers will automatically start to re-read the subtitles. Two short lines are always better than one long one. The reason for that is that the brain decodes the message when it is concentrated in the middle. Each sentence should fit into one line. Whenever it is possible, the segmentation should coincide with the highest syntactic node and the two lines should follow the rectangular form. Each line of the spoken utterances should correspond to a caption. That means not showing the subtitled version of the dialogue before it is spoken in the film. The maximum of two sentences is allowed for one subtitle, each occupying one line. If it is a part of a dialogue, they should be left-aligned with dashes before (Karamitroglou 1998: Volume 2, No. 2).

Apart from technical constrains, other factors concerning the language itself need to be accounted for. Syntactic structures should be altered to simple ones whenever there is such a possibility (e.g. "It is believed by many people" can be reduced to "Many people believe" or "I would like to know if you are coming" can be replaced by "Are you coming?", etc.). The taboo words should not be omitted as long as their reduction does not change the register of the translated text (Karamitroglou 1998: Volume 2, No. 2).

To make standards for all European countries, European Association for Studies in Screen Translation (ESIST) has prepared the Code of Good Subtitling. The main points cover almost exactly what Fotios Karamitroglou has written and describe precisely all details connected with the issue<sup>5</sup>.

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<sup>5</sup> The Code of Good Subtitling is provided in appendix.

Certain techniques may be utilised when the reduction of the text is needed in the case of subtitles. Gottlieb (1992:166, cited in Jaskanen 1999: 10) names condensation, decimation and deletion. The utterances which do not bring any meaning to the dialogue are to be deleted. These are categorized as padding expressions (e.g. “you know”, “well”, etc.), tautological cumulative adjectives or adverbs (e.g. “great big”, “super extra”, etc.) and responsive expressions (e.g. “yes”, “ok”, “thanks”, etc.) (Karamitroglou 1998: Volume 2, No. 2).

In the case of Poland, there are no standardized rules to be applied to subtitling. As Bogucki states “in Poland expectancy norms in subtitling are virtually nonexistent, due to the lack of a national subtitling standard and very little tradition to date” (Bogucki 2004: 77). Traditional Polish norms permitted two lines and thirty-two characters per line of captions, with at least eight frames between two subsequent subtitles. Presently, the minimum number of frames between subtitles has changed to four. Moreover, the most famous Polish companies (Laser Film Text, Film Service) allow 40 or even more characters per line. In the past there was a rule of putting one subtitle per one screenshot. It had to change due to the ever-increasing pace of action in modern film productions. Subtitles will now stay on screen for two, rarely three or four screenshots. A single caption must remain on screen for at least twenty frames, enough for monosyllables to be read and comprehended by most literate viewers. The maximum time for a subtitle to remain on screen is 128 frames (*ibidem*: 78). A typical film is shown with the speed of twenty-five frames per second (PAL system), that means that the subtitles can stay on the screen up to 5 seconds.

Specialists in the film industry see a lot of advantages of this method when applied to translating a film. Firstly, from the economic point of view, it is the cheapest way. The distributor has no need for organizing the whole crew which would play their roles in the dubbing. A person who reads the voice-over is not necessary. The only thing that must be done before the film appears on the screen is having the dialogue track translated and putting the captions into the film which does not seem to be a time-consuming task.

The subtitled version leaves the original with the smallest amount of interference being the most neutral method as far as the visual and acoustic aspects of the film are concerned. The dialogues are not stifled by the reader’s voice as it is in the case of voice-over or even completely removed as it is with dubbing. They are not the most important part for the viewer and their position at the bottom of the screen allows the viewer to comprehend the original version fully. Naturally, these factors apply only to viewers who possess certain knowledge of the source language and do not need constant looking at subtitles (Hendrykowski 1984: 245). It is not, however, such a positive aspect for those who do not speak the language of the original version of the film. Being forced to constant switching between the whole screen and the subtitles at the bottom may appear tiresome for many people and that is probably the reason why so few viewers favour captions. Pisarska and Tomaszekiewicz also emphasize the need for watching the movie from the left side to the right side as the subtitles go, whereas for the Arab countries viewers the direction of watching will be reverse. The source target language viewer has no such obstacles and can perceive the screen globally (Pisarska, Tomaszekiewicz 1998: 210).

Moreover, all the restrictions mentioned above, necessary for the purposes of preparing comprehensible captions, leave a lot of implicit jokes and wordplay undiscovered by target language viewers as the main objective of subtitles is to make everybody understand what is happening on the screen.

### **1. 3. 2. Voice-over**

According to the definition supplied by Amir Hassanpour of the Museum of Broadcast Communications “Voice-Over (VO or V/O), is the speaking of a person or presenter (announcer, reporter, anchor, commentator, etc.) who is not seen on the screen while her or his voice is heard” (Hassanpour, Internet source 6). It is mostly used for documentaries, live shows or news. Although there is not much research done on that topic and voice-over translation seems to be neglected by many scholars (Orero 2004: 76-77), most of them base their views on V/O on Luyken’s definition which describes it as “The faithful translation of original speech, approximately synchronous delivery, used only in the context of monologues such as an interview response or a series of responses from a single interviewee. The original sound is either reduced entirely or to a low level of audibility. A common practice is to allow the subsequent reduction of the utterance so that the translated speech takes over alternatively. If the translation is recorded as part of the original production, it may follow the original speech exactly” (Luyken 1991: 80). The definition seems to be slightly inadequate as voice-over is a technique used not only with monologues which appear in documentaries or talk shows with a series of responses, but also with foreign films in many parts of the world. Pilar Orero names a few countries in Eastern Europe such as Estonia, Latvia or Poland which deal with foreign films using voice-over. She also mentions China and Japan as the countries which frequently use the same technique (Orero 2004: 78).

The most important feature of this method of translation is that a viewer is not given the opportunity to fully experience the soundtrack of the film, unlike in the case of subtitling, as they are the only things that distinguish the translated version from an original and do not change the soundtrack of the movie. The perception is hindered by the reader’s voice who reads the translated utterances. On the other hand, a viewer is not completely rid of the original as apart from the voice-over version in the target language, the viewer can hear the original dialogues as well. It is not so in the case of dubbing where the audience cannot access the original voices of the actors as they are replaced by dubbing actors. The auditive channel reaches the viewer in two ways. Firstly, it is the translated version with little or none interpretation of the non-verbal reactions of the actors; secondly, the original dialogue. However, because it is silenced, it plays the role of the background rather. This two-way perception of the sound in the film can be considered a disadvantage. The feelings of the characters are sometimes entirely neglected when the very neutral voice of the reader is heard. Since his or her job is only to read the dialogue list, he or she is not qualified enough to dramatize the utterances as that is the actors’ job. Therefore, the viewer has no chance of the full comprehension of all emotions of the movie characters which complete the dialogue. This factor is usually listed as one of the biggest drawbacks of the discussed translation technique apart from the fact that readers who work for television sometimes have voices that are definitely not appropriate for loud reading due to the harsh tone or funny manner of taking a breath while speaking.

There is not much research done in the field of voice-over probably because of the fact that in most European countries it is used for translating documentaries, news and interviews, mainly with the basic goal to transmit the message in the easiest possible way without losing its meaning. So, pragmatically speaking, the technique is used to convey information. However, in countries such as Poland, where the voice-over is applied to films, it can be considered a disadvantage since the Polish viewers are deprived of all the emotional aspects of the film. On the other hand, this technique may be considered advantageous as it does not force the viewers to look down in order to understand what the characters are talking about (as it is with the subtitles) or leave them wondering why a great American cowboy hero John Wayne speaks

Polish (as it is with dubbing). The background consisting of the original soundtrack allows the viewers to remember that this particular character speaks his or her own language.

### **1. 3. 3. Dubbing**

Dubbing or as it is called otherwise (post-)synchronisation, is the third type of translation done for television or cinema. It is usually applied in economically advanced countries which can afford this way of presenting foreign materials to their societies. As it was mentioned in the previous sections, this type of audiovisual translation is mostly used in German-, Spanish- and Italian-speaking countries both in and outside Europe. As far as Poland is concerned, dubbing is used mostly for children productions. Several factors are probably responsible for that fact. Firstly, children are much slower readers than adults and are not able to comprehend the subtitles quickly enough. What is more, some of them probably will not be able to read at all, thus forcing their parents to transmit the information orally to their children and that definitely worsen the reception of the movie. Consequently, it leads to economic reasons since the easier is the film to understand, the bigger will be the audience comprising both parents and their children. As far as adult movies are taken into account, big companies do not see the need for preparing dubbing. Firstly, it is relatively expensive as not only the translator, but the actors and other movie industry specialists have to be hired in order to prepare the dubbed version. Secondly, dubbing is not estimated highly among the majority of viewers. Those who have access to German television, for instance, have declared that listening to Bruce Willis or Tom Cruise speaking German was a horrible experience nobody would like to repeat. Naturally, this point of view will not be shared by Germans who are accustomed to that kind of translation and perceive Bruce Willis' German accent as nothing bad.

Dubbing is the method which completely changes the original soundtrack and replaces it with the target language dialogues. Although it is used worldwide, it has a lot of opponents. Jorge Luis Borges compares dubbing to a Greek chimera, a monster with a lion's head and a dragon's body, and gives an example of such a monster with the face of Greta Garbo and Aldonza Lorenzo's voice and calls dubbing "arbitrary combination of another voice and another language" stating that "Hepburn's or Garbo's voice is not accidental. It is one of their attributes for the world. It is also worth remembering that English facial expression is not the same as Spanish" (Borges cited in Hendrykowski, 1984: 249, translation mine)<sup>6</sup>. Regardless of what Borges said, it is the technique which alters the original work to the highest extent. It not only replaces the voices of the original actors, but adapts the dialogues due to certain factors which do not leave much of the source language format. Szarkowska calls dubbing domestication which she understands after Lawrence Venuti as "translating in a transparent, fluent, 'invisible' style in order to minimise the foreignness of the target text" (Munday 2001: 146 cited in Szarkowska 2002, Internet source 4). Through dubbing all foreign elements are assimilated into the translated version or even removed and replaced with new ones characteristic for the other language and culture, thus depriving the target audience of vital features of the source culture. That means that in the majority of cases, the viewers do not see the film as a foreign production, but encounter all elements of their native culture with the voices of native actors.

Dubbed films often are regarded by the viewer as completely new products rather than adapted ones; a dubbed film is no longer seen as a "foreign" film. It can be even said that audiences which are used to dubbing, subconsciously feel assured that almost all the world

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<sup>6</sup> The original reads as follows: "arbitralne zestawienie innego głosu i innego języka. Głos Hepburn czy Garbo nie jest przypadkowy: jest dla świata jednym z określających je atrybutów. Należy również przypomnieć, że mimika języka angielskiego nie jest taka sama jak hiszpańskiego."

speak their language. “Thus, dubbing decreases the sense of ‘otherness’ and is an excellent example of domestication” (Szarkowska 2002, Internet source 4). It is possible, however, that the source language culture is not entirely domesticated, but only neutralized or universalized. This difference is visible when comparing productions for children. The most famous hits of the last years “Shrek” (USA, 2001) and “Shrek 2” (USA, 2004) with a splendid translation done by Wierzbipięta are a perfect example of full domestication as many references to the English culture have been replaced by the Polish ones. On the other hand, cartoons presented on Jetix (a popular channel for children) tend to refer to American culture and they do not pretend to be “Polish”. There may be several reasons for that fact but possibly one of the most important is an economic consideration. A fully domesticated production demands a sophisticated translator who possesses not only a good knowledge of the source language culture and is acquainted with all creations of the target language culture but, what is more, must be capable of making fast and witty associations. There are few such translators and they mostly deal with movie productions. Jetix as a TV channel translates hundreds of cartoons a year and probably cannot afford hiring the top professionals. Another possibility concerns the age of the target audience and their preferences. Contemporary teenagers are quite familiar with American culture and easily recognize references to popular icons of mass media or other elements of the source culture accomplishments.

Another problem which arises when applying dubbing is the synchronization of actors’ lips and translated utterances. The source language version actors’ lips never move identically as the target language ones when expressing the same ideas or messages and sometimes the viewers experience an actor who moves his lips but no sound is heard from the screen; some people find it quite irritating. There are problems with finding equivalents in the target language which will last as long as utterances in the source language. This is notably seen in the case of one or a two-word sentence with the best example of marriage vows when English two-syllable “I do” has to be transformed into Polish one-syllable “tak”.

However, Pieńkos presents another point of view by considering dubbing to be an example of a good faithful translation as the aim of this type of AVT is not only finding the literal translation of the original version messages, but obtaining phonetic equivalency as well, along with being faithful to the mimics and the gestures of the actors delivering their lines (Pieńkos 1993: 131).

#### **1. 4. Summary**

As far as Poland is concerned, the three above methods of translation are used in both cinema and television. The majority of television programmes, films, documentaries, talk shows or news is translated with the means of the voice-over method. The only exceptions are cartoons or films made for children channels like Cartoon Network or Fox Kids which are dubbed. Polish television used to dub high-budgeted TV-series as well, with the best examples of “I, Claudius” (USA, 1976) or “Elizabeth the Queen” (USA, 1968). As far as subtitling is concerned, musicals or Shakespeare’s plays are sometimes translated with the application of this technique. The reason for doing that in the case of musicals is obvious as it is the music the viewers want to admire and not the voice of a reader explaining what the actors are singing about. As far as the theatrical plays are concerned, subtitles may be used due to the economical reasons. As it was stated in the previous section, they are definitely the cheapest type of AVT and thus easy to apply. Moreover, theatre viewers are a special kind of audience who will probably not tolerate voice-over for the famed plays and prefer dubbing here which, in turn, is too expensive to apply. For the purposes of cinema productions voice-over is not used in Poland. Children movies are dubbed, the rest is subtitled. However, there are exceptions from

this rule as the last premieres of “Star Wars” saga episodes which are definitely not children movies were dubbed when shown on Polish screens. However, it can be explained as the attempt at encouraging young people to go to the cinema as well and, consequently, making a bigger profit.

According to a research conducted by an Institute for Opinion Research (SMG KRC Poland, 2002) 50.2% citizens of Poland prefer voice-over and 43.4% opt for dubbing. Only 8.1% support subtitling (Bogucki 2004: 71). There may be several reasons for such choices. Subtitling forces people who do not speak the original version language to be constantly focused on the screen. That drastically limits people’s willingness to do additional things while watching the movie. Another explanation can be connected with Poles’ literacy and the ability to read fast. Statistically, people read less than years ago as it was shown in the earlier sections of the chapter and that fact may result in their aversion to reading subtitles as well. Dubbing has not gained much popularity in Poland simply because people are not accustomed to this type of translation and associate it mostly with German television (easily accessible in most of the country) where American cowboys shout “Hände hoch” and make the Polish viewers laugh. The easy win of voice-over may be the result of habituation as it has been used on television since its very beginning or it can be the result of choosing the best option. Voice-over unites elements of dubbing as the viewers do not have to read the captions and can revel in the whole screen but they are not deprived of the original version which still can be heard in the background, which may be considered as the subtitles feature.

## **CHAPTER 2**

### **WORD GAMES**

In this chapter, the definition and functions of word games will be discussed taking into account various notions of the problem. Next, the issues related to translating word games will be presented, along with the untranslatability of wordplay and available strategies for translating them as these issues will be highly relevant to the analytical part of the thesis.

#### **2. 1. The definition of wordplay**

As far as wordplay is concerned, the first problem arises when naming the issue since linguists tend to disagree upon the term. In English only, Szczerbowski gives several examples of the terminology concerning the issue in question. It can be play on words, wordplay, word game, pun, play with words, language game or play of language and consequently the scholar considers them synonyms of the same literary technique (Szczerbowski 1998: 34). The same situation appears in other European languages. It seems that wordplay, word game and pun are used in numerous works concerning the matter, therefore for the needs of this thesis these three terms will be used interchangeably.

Some linguists tend to be disinclined to create an explicit definition for wordplay. Some even say that to a certain degree it cannot be defined because it inherently obfuscates semantic boundaries, and consequently the problem of boundaries is to be questioned (Golden 1996: 279). Delabastita (1997: 4) states that there are difficulties with achieving one definition and classification of wordplay, and emphasizes “that wordplay should be described and classified as a cline, rather than a structuralist option” (1997: 236).

Wordplay can be described as a shortened version of a puzzle where the reader is presented with a task of guessing what the writer had in mind (Ginter 2003: 127). Macmillan English Dictionary defines wordplay as a funny and clever use of words (MED 2002: 1656)<sup>7</sup>. Word games have been studied by many linguists from multiple points of view, who applied numerous theoretical approaches; nevertheless, it is still difficult to find one definition which all the scholars studying the issue would apply to their work. Therefore, it is not surprising that one definition of a word game has been hard to achieve as well.

“Słownik Terminów Literackich” by J. Sławiński gives the most popular definition of a word game in Polish. A word game is formed by “using the sound similarity between words in order to emphasize their meaningful multivalence, mutual strangeness or relations, analogy or contrast. A word game is a semantic process accomplished in many ways, the most important being a pun”<sup>8</sup> (1989: 169). Searching through other dictionaries it is hardly possible to find a term “word game” or “word play”. Most authors use the word pun to define the issue and see no difference between a pun and a word game. Cuddon calls a pun a figure of speech which involves a play upon words and is “one of the earliest types of wordplay, the pun is widespread in many literatures and gives rise to a fairly universal form of humour” (1986: 540 in Ginter 2003: 129). According to Holman, it is a play on words based on the similarity of sound between two words with different meaning (Holman 1976: 424 in Ginter 2003: 129).

Dirk Delabastita gives another definition of a word game: “It is the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*” (1996: 128, original emphasis). Delabastita’s definition emphasizes several facts. Firstly, in order to create the humorous effect of a word game context must be presented in which those two ambiguous elements placed nearby will appear funny to the reader. Therefore, there is no wordplay without additional verbal situational or visual (as in the case of films) context. The second aspect of Delabastita’s definition is the communicative significance factor. There he differentiates between intentional and unintentional word games and suggests that it is really difficult to say which word games were created by the author and which appeared by accident. The comprehension of all these depends on the reader’s or viewer’s knowledge, whether from the amount of reading they have done before viewing this particular work or from the common knowledge the reader possesses. Attardo names this ability to comprehend “humor competence” and states that this competence differs within societies. People’s social background, habits, customs or even history make readers laugh at different things (Attardo 1997:402 in Asimakoulas 2004: 824).

Many scholars argue with Delabastita’s definition and state that a word game is not created only on the basis of the clash between two different meanings. Bistra Alexieva, for example, says that wordplay is based on a difference between two domains of human mind where Delabastita’s two meanings belong. The humorous effect is created by the way these two domains are linked (Alexieva 1997:138). From a slightly different perspective Veisbergs

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<sup>7</sup> For the sake of convenience, throughout the thesis the quotations from the dictionaries shall be indicated by appropriate abbreviation and page number.

- Macmillan English Dictionary – MED

-The Oxford English Dictionary – OED

- Longman Dictionary of Contemporary English - LDCE

<sup>8</sup> The original reads as follows: “Wykorzystanie brzmieniowego podobieństwa między słowami do uwydatnienia ich znaczeniowej wielowartościowości, wzajemnej obcości lub spajających je więzów pokrewieństwa, analogii czy kontrastu. Gra słów stanowi zabieg semantyczny realizowany na wiele sposobów. Najważniejszym z nich jest kalambur”.

considers word games as the result of structural or semantic modification of an idiom. Structural modifications involve omitting, inserting or substituting words to change the meaning of an idiom, whereas semantic modification means keeping the words in an idiom unchanged but presenting it in a different context which brings another semantic interpretation. The interpretation of such altered idiom remains in the mind of a reader only and depends on their previous knowledge which can be similar to the notion of domains presented by Alexieva (Veisbergs 1997: 157-158).

## 2. 2. Classification of word games

As far as the classification of word games is taken into account, the linguists cannot agree on one classification as well. To exemplify the case, Ginter quotes “paranomasia”. According to different scholars it can be a type of a pun (Sławiński 1994: 212), a type of a word game (Sławiński, 1994: 104), or another name for a pun (Fry, Baker, Perkins 1985: 338)<sup>9</sup>. Moreover, as was stated above, some scholars do not differentiate between wordplay and pun whereas others do; therefore, several different approaches will be presented as to the types of wordplay.

### 2. 2. 1. Delabastita’s classification

Syntactic structures that can cause a humorous reaction and share some resemblance are divided by Delabastita into four types according to their phonology and semantics: identical sound and spelling but different meaning, identical sound but different spelling, identical spelling but the sounds differ between each other, or there is a small difference in both sound and spelling. Using another terminology they are divided into homonymy, homophony, homography and paronymy respectively (1996:128).

Homonymy derives from two Greek words *homoios* which means identical (Słownik łacińsko-polski 1993: 168) and *nomen* which means name (ibidem 257). Therefore, homonyms are created by two or more words that have the identical orthographic and phonetic form but semantically they are unrelated. The most common example can be an English word “can” as it is presented in the following sentence: “You can leave the can on the table in the kitchen.” In the first use, the word *can* is a verb defined as “having the necessary ability, knowledge or equipment to do something” (MED: 196) while the other word is a noun and implies “a closed metal container with round sides, for food or drinks” (MED: 197).

Homophony is a term which also comes from Greek and consists of two parts with the first meaning identical (*homoios*) and the other derived from another Greek word *phone* meaning sound or voice. It usually describes a relation of two or more words which share the same sound but differ in meaning and spelling. The best example is the title of a book by Terry Pratchett “Equal Rites” where one expression comes to the reader’s mind upon hearing the title, that is “equal rights” and another appears on the book cover, which together creates a surprising word game.

Homography is another term deriving from two Greek words which share the same lexeme with the previous notions. It is described as a group of words sharing the same orthographical form but differentiating in sound or meaning. A sentence: “They lead us to the river contaminated with lead.” is a good example of the above category where *to lead* and *lead* are orthographically the same but they are not related phonetically or semantically as the first is defined as “to go in front of the group of people or vehicles” (LDCE: 798) and the other “a soft heavy grey metal used especially in the past for making pipes, covering roofs, and in paint” (MED: 808).

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<sup>9</sup> All definitions cited in Ginter 2003: 152.

The fourth term seems to be the most common in literature and films. These are all groups of words which are almost homonyms. The term comes from a Greek word *para* which means beside. For people learning foreign languages these are pairs of words where the change of one letter makes the sentence highly confusing to the listener, as can be observed in the case of “friend” and “fiend” or “ship” and “sheep”.

When categorizing word games Delabastita distinguishes between two kinds of them and calls them vertical and horizontal (1996: 128). The first category is a wordplay which consists of two identical or similar sound elements, while the other describes a word game based on one syntactical unit. What follows, horizontal word games are visible and understandable almost immediately without guessing their hidden meaning from the context, whereas vertical word games do not exist until they are presented within the context. One of the elements of the game remains to be assumed by the reader. “Love at first bite” a famous slogan from vampire movies can serve as an example of a horizontal game (Schwarz 2002, Internet source 5) while “Jesus saves. Today he is the only one who can afford it” is an example of a vertical pun.

All these features and categories are neatly presented in the following table which shows one possible typology of puns.

**Table 1.** After Delabastita (1996: 128)

	HOMONOMY	HOMOPHONY	HOMOGRAPHY	PARONOMY
Features at play	Lexical ambiguity (same sound and spelling)	Phonemic ambiguity (same sound, different spelling)	Graphemic ambiguity (same spelling, different sound)	Phonemic or graphemic similarity (partially similar spelling and sound)
Vertical	Pyromania – a <b>burning</b> passion	Wedding <b>belles</b>	<b>MessAge</b> [name of a band]	Come in for a <b>faith</b> lift [church slogan]
Horizontal	<b>Carry</b> on dancing <b>carries</b> <b>Carry</b> to the top [article on a dancer named Carrie]	<b>Counsel</b> for <b>council</b> home buyers	How the <b>US</b> put <b>US</b> to shame	It’s <b>G.B.</b> for the <b>BeeGees.</b> [article on pop band]

Delabastita introduces the notion of polyglot puns as well. This is the name he gives to bilingual puns and briefly divides them into four subcategories which are as follows: bilingual or multilingual puns, translation-based monolingual source-language wordplay, translation-based monolingual target-language wordplay and interference-based monolingual target-language wordplay. By bilingual pun Delabastita understands wordplay which “throws into contrast two linguistic expressions which belong to two different languages” (Delabastita 2005: 164). A good example of that type can be a short conversation from a Polish film “Kiler-ów 2-óch” (Poland, 1999) when a hired assassin informs one of the main heroes that he killed the target. “Kiler’s dead” is understood by his employer as “Jak to zdechł?”. Translation-based monolingual source-language wordplay usually is slightly different from the first category and involves “a form of linguistic border-crossing for them to be triggered into operation but (...)

does not involve a confrontation of formally similar linguistic expressions from different languages” (ibidem: 165). The puns, commonly known as *peccavi*, need to be translated into another language in order to be comprehended and interpreted. The term is taken from a famous anecdote where the author applied the described technique. The word *peccavi* comes from Latin and means “I have sinned” but general Napier, who invented the term, wanted to report that he had Sind, a town in Pakistan. Therefore only after translating the phrase into English the full message could be understood (ibidem: 165). The third group involves a similar technique to the one mentioned above but the reader does not need the means of another language to interpret the pun through back-translation. This technique can be found in notices where expressions are translated literally into target language unintentionally choosing the wrong equivalents. A good example will be a notice in a hotel in Japan “You are invited to take advantage of the chambermaid” (Internet source 7). The last category involves all kinds of puns which are based on the interference between languages below the morphemic level. Delabastita gives a classic example of that technique when an American first lady asked one of her Japanese guests, “When do you have elections?”. Since the Japanese language does not differentiate between sounds [l] and [r], this Japanese ambassador (visibly embarrassed) answered, “before breakfast”, which probably confused the lady (ibidem: 167).

Delabastita’s classification of puns seems to be precise and applicable to the analysis of wordplay in the next chapter. The border between the categories of wordplay is clear and well-marked as there are no overlapping particular types. Therefore, this factor makes it easy to differentiate between and analyze homographic, homophonic, homonymous and paronymous wordplay.

### 2. 2. 2. Sławiński’s classification

Another classification of word games can be found in works by Ewa Gumul and Anna Ginter who themselves base their division of word games on the work of Sławiński. According to the scholar the most representative types of wordplay can be listed as: pun, amphibology, anagram, antanaclasis, antimetabole, aprosdoketon, diaphora, paranomasia, etymological wordplay and all various types of repetitions. Some of these terms are synonymous to the ones categorized by Delabastita.

Antanaclasis which comes from the Greek word *antanáklasis* and means *reflection* is defined by dictionaries as “the use of the same word twice but with a different sense” (OED vol. 1: 353) which is similar to the description of homonymy or homography. The Dictionary by Sławiński categorizes antanaclasis as a variety of a diaphora, whereas Ewa Gumul mentions this term as a separate kind of a word game (Gumul 2003: 130).

Another term, antimetabole comes from a Greek word as well (*antimetabolé* means inversion). It refers to words which are reused in a reversed order to give emphasis or changed meaning. The reversed words or expressions usually change the grammatical form and the function in the sentence (OED vol. 1: 369).

Amphibology also derives from a Greek word *amphibolia* which can be translated as an attack from two sides. In linguistics this term describes ambiguity, the possibility of two separate interpretations of an expression or a sentence which can result in an error (OED vol. 1: 290-291).

Aprosdoketon is a term derived from Greek (*aprosdóketon* = unexpected). The dictionary defines it as an intentionally surprising introduction of another expression or a word from the one expected by the reader (OED vol. 1: 419). The surprising effect is usually achieved when the beginning of the word indicates what the reader has assumed and then it is suddenly changed into a completely different expression.

Diaphora is another term which linguistics took from Greek. *Diaphorá* means replacement or difference and it refers to a repetitive use of one word or expression in a sentence with the change of meaning. The first use introduces the collocation which will consist of the other use (OED vol. 3: 319).

Paronomasia is another type of a word game. It usually involves a juxtaposition of words pronounced similarly which are etymologically related or entirely foreign to each other. The goal of such a game is to highlight their semantic closeness or contrast. In other words it is “a playing on words which sound alike” (OED vol. 7: 490).

A pun seems to be the most important and the most common of the word games introduced by Ewa Gumul or mentioned in Sławiński's work. As it was stated above some linguists see a pun not as a kind of a word game but as another name for the same occurrence. The etymology of the term as given by Oxford English Dictionary (OED vol. 8: 278) is highly complicated. The word pun probably is a contraction of an archaic word *pundigrion* which is said to have originated from *punctilious*, which itself derived from an Italian word *puntiglio* which means “a fine point”. It is a diminutive of *punto*, “point”, from the Latin *punctus*, past participle of *pungere*, “to prick”. And as such characterizes all word games using the similarity of two etymologically different words. The whole classification is presented in this table with the examples taken from Internet.

**Table 2.** Sławiński's classification of wordplay with examples.

<i>TYPE OF WORDPLAY</i>	<i>EXAMPLE</i>	<i>SOURCE</i>
<i>pun</i>	<i>A bicycle can't stand on its own because it is two-tired.</i>	<a href="http://www.punoftheday.com/cgi-bin/disppuns.pl?ord=F&amp;cat=0&amp;sub=0&amp;page=1">http://www.punoftheday.com/cgi-bin/disppuns.pl?ord=F&amp;cat=0&amp;sub=0&amp;page=1</a>
<i>amphibology</i>	<i>Dog for sale. Will eat anything. Especially fond of children.</i>	<a href="http://en.wikipedia.org/wiki/Amphibology">http://en.wikipedia.org/wiki/Amphibology</a>
<i>anagram</i>	<i>"President Saddam Hussein" anagrams to "Human disaster dispensed".</i>	<a href="http://www.genius2000.com/exanags.html">http://www.genius2000.com/exanags.html</a>
<i>antanaclasis</i>	<i>Your argument is <b>sound</b>...all but <b>sound</b>.</i>	<i>Benjamin Franklin, Retrieved from:</i> <a href="http://rhetoric.byu.edu/figures/A/antanaclasis.htm">http://rhetoric.byu.edu/figures/A/antanaclasis.htm</a>
<i>antimetabole</i>	<i>The <b>absence of evidence</b> is not the <b>evidence of absence</b>.</i>	<i>Carl Sagan, Retrieved from:</i> <a href="http://www.americanrhetoric.com/figures/antimetabole.htm">http://www.americanrhetoric.com/figures/antimetabole.htm</a>
<i>aprosdoketon</i>	<i>Rome wasn't built in a teacup.</i>	<a href="http://en.wiktionary.org/wiki/aprosdoketon">http://en.wiktionary.org/wiki/aprosdoketon</a>
<i>diaphora</i>	<i>The <b>president</b> is not the <b>president</b> when he compromises his morals and our trust so basely.</i>	<a href="http://rhetoric.byu.edu/figures/D/diaphora.htm">http://rhetoric.byu.edu/figures/D/diaphora.htm</a>
<i>paronomasia</i>	<i>Casting my perils before swains.</i>	<a href="http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsParonomasia.htm">http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsParonomasia.htm</a>

<i>repetitions</i>	<i>Men in great place are thrice servants: servants of the sovereign or state; servants of fame; and servants of business.</i>	Francis Bacon <a href="http://www.uky.edu/AS/Classics/rhetoric.html">http://www.uky.edu/AS/Classics/rhetoric.html</a>
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The above classification seems to be highly confusing as the difference between particular categories is vague and cannot be clearly established. That can lead to confusion as far as differentiating between types of wordplay is concerned.

### 2. 2. 3. Márius Serra's classification

Another classification that can be found in the literature is compiled by Marius Serra in his *Verbália* (2000) and cited in "La Traducción de los Juegos de Palabras en Lolita". He looks at the issue from a completely different point of view and reduces the classification of wordplay to the operations needed to create a word game. Therefore, word games can be created by combination, addition, subtraction, multiplication or substitution. Each division has its subcategories which eventually make up various types of word games.

The first group formed by combination is commonly known as anagrams where a new word is created by transposition of letters in a word and thus producing a new one. The term comes from the French word *annagramme* meaning "to write back or anew". The art of composing meaningful anagrams is still popular especially when it concerns famous people or political situations (OED vol. 1: 309).

Addition is tantamount with creating a new word and is known as neologisms. It usually involves forming a new word out of two semantically not related ones. The best example of such a strategy will be an English word "smog" formed from "smoke" and "fog".

Subtraction forms lipogramas which are expressions or words where one letter was deliberately removed thus creating something unexpectedly different. The term comes from a Greek word *lipagrammatos* (missing letter) and has been popular among poets and writers (Słownik Terminów Literackich 1989: 237).

Multiplication, the fourth category introduced by Serra results in creating word games based on double meaning of two or more elements. The ramifications of that category are usually listed as homophony, punning, lapses, bilingual compositions or contraries. Homophony was discussed earlier in section 2.2.1. Lapses are word games based on unintentional lexical or grammatical errors of the author.

The last category, contraries are otherwise called oxymorons, where two unrelated words which have opposite meaning are combined together to create a new expression. The last category listed by Serra entails paronomasia. These are word games made by substituting one phoneme of a word with another and thus creating an unexpected effect on the reader (Słownik Terminów Literackich 1989: 351).

The whole classification is presented in the following table 3:

**Table 3.** Márius Serra's classification of wordplay with examples.

<i>BY MARIUS SERRA</i>	<i>ANOTHER NAME</i>	<i>EXAMPLE</i>	<i>SOURCE</i>
<i>combination</i>	<i>anagrams</i>	<i>Dog as the anagram of god</i>	<a href="http://www.manythings.org/anagrams/animals.html">http://www.manythings.org/anagrams/animals.html</a>
<i>addition</i>	<i>neologisms</i>	<i>lightsaber</i>	<i>Star Wars 1977</i>

<i>subtraction</i>	<i>lipograms</i>	<i>there were more than a thousand words of text</i>	<a href="http://www.thefreedictionary.com/lipogram">http://www.thefreedictionary.com/lipogram</a>
<i>multiplication</i>	<i>punning</i>	<i>Being in politics is just like playing golf: you are trapped in one bad lie after another</i>	<a href="http://en.wikipedia.org/wiki/Paronomasia">http://en.wikipedia.org/wiki/Paronomasia</a>
	<i>homophones</i>	<i>"I've no idea how worms reproduce but you often find them in /pers/</i>	<a href="http://en.wikipedia.org/wiki/Paronomasia">http://en.wikipedia.org/wiki/Paronomasia</a>
	<i>lapses</i>	<i>We're concerned about AIDS inside our White House - make no mistake about it.</i>	<b>George W Bush, retrieved from:</b> <a href="http://quotations.about.com/cs/georgewbush/a/bls_bushisms.htm">http://quotations.about.com/cs/georgewbush/a/bls_bushisms.htm</a>
	<i>bilingual compositions</i>	<i>life is full of zasadzkas and sometimes kopas w dupas</i>	<a href="http://www.opisygg.pogadaj.info/statusy.php?page=25&amp;cat_id=15&amp;nazwa=">http://www.opisygg.pogadaj.info/statusy.php?page=25&amp;cat_id=15&amp;nazwa=</a>
	<i>contraries</i>	<i>And faith unfaithful kept him falsely true</i>	Tennyson's "Idylls of the King", retrieved from: <a href="http://en.wikipedia.org/wiki/Oxymoron">http://en.wikipedia.org/wiki/Oxymoron</a>
<i>substitution</i>	<i>paronomasia</i>	<i>There was collusion on the road.</i>	<a href="http://en.wikipedia.org/wiki/Paronym">http://en.wikipedia.org/wiki/Paronym</a>

#### 2. 2. 4. Wordplay with idioms by Veisbergs

According to Macmillan English Dictionary an idiom is "an expression whose meaning is different from the meaning of the individual words" (MED: 710) and its meaning is recognized through the established usage. Veisbergs (1997: 157) introduces the notion of contextually transformed idioms which change the meaning of an idiom with the means of semantic or structural transformation. Semantic transformation alters only the meaning, while structural transformation affects both meaning and idiom structure.

In structural transformation the idiom is modified by substitution, addition, insertion, allusion and ellipsis. Taking addition and insertion into consideration, the idiom is altered by adding extra elements. In the case of addition it is a modifier, while in insertion it is an additional lexeme put into the idiom. Allusive technique involves leaving out a part of an idiom alluded to. Ellipsis involves the situation when the idiom is only started leaving the rest to be imagined by the reader. As far as substitution is concerned some words making an idiom are changed into synonymous, antonymous or paronymous words (Veisberg 1997: 157).

Semantic transformation which leaves the idiom unchanged involves sustained metaphor, dual actualization and zeugma. As far as dual actualization is concerned the idiom is interpreted not by the common meaning of the whole expression, but by separate words which the idiom consists of. Sustained metaphor and zeugma mean interpreting part of an idiom literally only (Veisberg 1997: 158).

In the following examples the idiom *An apple a day keeps a doctor away* is transformed structurally, and the idiom *birds and bees* semantically.

### Structural transformation

- So tasteful an apple a day keeps a doctor away. [addition]
- An apple a day keeps a good doctor away [insertion]
- Eat apples and you will feel healthy. [allusion]
- An apple a day and I don't feel ill. [ellipsis]
- An onion a day keeps everybody away. [substitution]

### Semantic transformation

- He knows everything about birds and bees as he is interested in all flying creatures. [dual actualisation]
- While the family counselor talked about birds and bees, the young people observed the animals outside the window. [sustained metaphor]
- He knew everything about birds and bees and cats and dogs and other animals. [zeugma]  
(my examples)

These types of wordplay seems to be a good way of entertainment especially for those who are interested in creating interesting phrases out of the commonly known proverbs and idioms and like playing with them.

## **2. 2. 5. Wordplay with proper names**

As it was stated above, wordplay is a funny and clever use of words and its sole purpose is to create a humorous effect on the readers or viewers. Proper nouns can also have a significance that is somewhat similar to wordplay. They do not serve only as the way of calling a person's attention, but fulfill other functions. Since translating puns is a highly controversial topic, it will be discussed in a separate chapter, in this section the matter of translating meaningful proper names will be taken into consideration. According to Barańczak (2004: 225), it is not only finding an exact equivalent to the original name that counts but there are other factors which must be taken into consideration while translating proper names. Firstly, the source language version should carry not only the literal meaning, but be suitable for the context in which it appears. Secondly, in the case of some names they possess an additional implicit meaning that should not be lost in translation. Finally, when it comes to Polish, the word should be formed in such a way that it can be accepted as a name according to the rules of the source language semantics, etymology and "instinctively felt probability" due to the fact that some words are difficult to accept as proper names and the readers automatically see them as awkward and artificial (Barańczak 2004: 224-225)<sup>10</sup>. Hejwowski introduces the notion of intentional proper names and states that they form "the most cumbersome translation problem". (2004: 163). Subsequently, he gives a list of situations which are most troublesome to the translator. Intentional proper names carry a lot of associations and all these should be reconstructed in the target language text using the appropriate register and vocabulary. When they appear in the context of the source language culture and purposely refer to the reality of it, the translator faces yet another problem as to whether apply domestication or foreignization. The first one will probably keep all implicit meanings and associations but make the readers wonder whether Polish names appear all over the world, while the latter will sound foreign enough but to a Polish reader will be completely meaningless unless they possess some knowledge of the original version language (ibidem: 163-166).

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<sup>10</sup> The original reads as follows: "instynktownie wyczuwane prawdopodobieństwo".

Luca Manini (1996) in her article “Meaningful Literary Names” listed four categories of intentional proper names. Firstly, they are those which refer to history, mythology or other literary works of the source language country. Those references can be vague or allusive and as such will be possible to be discovered by the readers. Secondly, if the plot takes place in a foreign country, the writer tends to create names which may sound both outlandish but understandable to his or her fans. The third category lists proper names formed from common elements such as adjectives or nouns but with the proper context or a phonological, orthographical or morphological transformation. Finally, proper names can carry the meaning whose main goal is to characterize its bearer’s personality and can be fully comprehended only after having read the book or watched a film.

The following table is based on Mel Brooks’s films and gives representative examples of Manini’s classification.

**Table 4.** Marjamäki’s table with translation strategies for translating wordplay.

NAME	EXPLANATION	SOURCE
<i>Dark Helmet</i>	<i>The reference to Darth Vader from “Star Wars” (1977)</i>	<i>Spaceballs</i>
<i>Broomhilde</i>	<i>The name refers to a German nationality of its bearer and her ordinariness</i>	<i>Robin Hood: Men in Tights</i>
<i>Private Asshole</i>	<i>The name of a stupid soldier with strabismus</i>	<i>Spaceballs</i>
<i>HMS Blockhead</i>	<i>The name describes a narrow-minded accountant</i>	<i>Robin Hood: Men in Tights</i>

Telling names are a very interesting way of introducing certain features of the character to the reader. They also test his or her ability to comprehend implicit meaning of the names and test his or her sharpness of mind as far as associating words is concerned.

### 2. 2. 6. Summary

All these definitions and typologies make the issue extremely difficult to analyze. The classifications suggested by various scholars seem to overlap one another in some areas giving the same terms different names or placing one issue in several categories. Even the term, whether it is wordplay, word game or a pun varies depending on the linguist.

In the following sections the classification by Delabastita will be used while discussing the corpus. The types suggested by the scholar seem to be the most precise as the four categories do not overlap one another. Homonymy, homography, homophony and paronymy describe separate types of wordplay and that reason makes Delabastita’s classification the most adequate for the needs of the material found in the films written and directed by Mel Brooks.

### 2. 3. Untranslatability of wordplay

One of the most well-known linguists, Peter Newmark referred to the translation of puns as of “marginal importance and of irresistible interest” (Newmark: 1988: 217). That may sound awkward but traditionally puns, like poetry, have been considered untranslatable. That is the

factor that distinguishes wordplay from other humorous forms or expressions and rhetorical figures. One of the many reasons is that it depends so strongly on the structure of the source language for its humorous meaning. Another problem arises with cultural differences between countries. Since many word games are created on the basis of non-linguistic knowledge which the speakers of the source language possess, it is, therefore, very difficult to find the equivalents in the target language. Additionally, source language speakers have “thinking patterns created with the means of a language”<sup>11</sup> (Gumul 2004: 68) which are not exactly the same in different cultures. According to Alexieva the difficulty of translating puns is caused by the asymmetry between language and world manifesting itself in various ways in languages. A polysemous word in one language has a corresponding word in another with only one meaning or with different multiple meanings. The graphemic and phonological structures which are vital for wordplay are also different in various languages (Alexieva 1997: 141). Also Davis states that wordplay makes reference to the structure of language, links one particular relation in one particular language. As all languages have their own “manner of meaning”, which makes the relationships in one language different from relationships in other languages, one specific word game may not work directly in another language. Moreover, Davis notes that translators have problems with wordplay because instantly it is in the idiom of the language and about the idiom (Davis 1997: 26-27). Nevertheless, she also states that it is difficult to consider wordplay entirely untranslatable as that can be only said in the case when the target language does not possess wordplay describing the same or similar situation and that is highly controversial (ibidem: 32).

Other scholars argue with the notion of untranslatability of word games. According to Elżbieta Tabakowska, who is a representative of a cognitive approach to translation, “certain cognitive domains in the target language may require two different linguistic shapes, although in the source language there is only one. However, untranslatability appears only when the two domains are to be triggered at the same moment. (...) Untranslatability concerns a particular text only and therefore it is relative” (2001: 101)<sup>12</sup>.

Krzysztof Lipiński in his book “Mity przekładoznawstwa” tries to argue with the notion of untranslatability concerning word games in literature and following Zygmunt Tęcza states that wordplay can be translated quite successfully into the target language using several various techniques. As Tęcza admitted, he was able to translate 89% of various word games found in the works of Stanisław Lem who applied a lot of such linguistic structures in his books (Lipiński 2004: 58). This example clearly shows that untranslatability of wordplay is highly controversial and cannot be taken as a fact at all costs. It is rather subjective, often depends on the translator’s skills and definitely depends on the text of the particular word game.

In many cases, it seems that the attitude towards translatability of wordplay depends on what linguists mean when talking about translating wordplay. Delabastita states that “even replacing source language wordplay by target language wordplay will usually require changes in the structure or meaning. Sometimes the surrounding context also requires modification in order for the wordplay to work” (1996: 135). In his opinion this can result in the paradox where the translator will remain faithful to the source language text as far as wordplay is concerned but will stay unfaithful to the grammatical and lexical aspects.

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<sup>11</sup> A term introduced by A. Korniejenko in *Dlaczego nieprzekładalność jest niemożliwa* in “*Między oryginałem a przekładem*”.

<sup>12</sup> The original reads as follows: “(...) pewne domeny poznawcze w języku docelowym mogą wymagać dwóch różnych kształtów słownych, choć w języku oryginału istnieje tylko jeden. Nieprzekładalność występuje jednak tylko wtedy, gdy obie domeny muszą zostać uruchomione w tym samym momencie. (...) Nieprzekładalność wiąże się, zatem z konkretnym tekstem, a tym samym jest względna.”

Although numerous scholars see wordplay as untranslatable, by others it is considered a challenge and a demanding task worth the best professionals only. Barańczak in his book "Ocalone w tłumaczeniu" (2004) criticizes another translator Janusz Sito who deemed humorous word games found in Shakespeare's plays untranslatable, and says that he is able to keep the puns both funny and recognizable as "Shakespearian" (2004: 236). Therefore, the next chapter will deal with translation strategies applicable to the word games.

#### **2. 4. Translation strategies**

Davis states that "translation is always relative, and relative translation is always possible" (1997: 33). In this way, it can be claimed that a translation of one item is not possible with strategy A but maybe it will be possible with strategy B. Similarly, another item will require strategy C but not be translatable with strategy D. That leaves room to much dispute and discussion and that is the reason the linguists cannot agree on one typology and offer several approaches towards the issue.

One of the first typology of the strategies can be found in a German translation of Mary Daly's novel "Gyn/Ecology" translated by Erika Wisselinck. In the preface she lists three possible ways of translating puns in the book. They are as follows: "changing the pun to alliteration or image in which the reader might recognize idioms and images from her own context, literal translation of the pun, losing the wordplay and explaining the pun in a footnote" (Daly 1978: 9, quoted in von Flotow 1997: 55). In this case the strategies are not very diversified and probably did not achieve the goal of evoking the same reactions of the readers.

The most popular strategies for translating wordplay were given by Dirk Delabastita in his book "Wordplay and translation" (1996). He divided them into eight categories which are going to be briefly described.

The first strategy involves translating a source language word game into a target language word game. It is most commonly known as PUN TO PUN strategy (Delabastita 1996:134). This is applicable when both languages have word games based on the same or very similar semantic and syntactic units. The most perfect solution is when both languages possess a word game similar in semantics and syntax and created with the means of the same mechanism. Unfortunately, it rarely happens as a kind of asymmetry appears between languages, which makes the literal translation highly improbable. Therefore, in many cases the target language wordplay will reflect either the formal structure or the semantic wordplay of a source language text. Using this technique means that the translator does not have to adhere to the original linguistic mechanism of a word game but is able to choose from any other technique. If wordplay is based on polisemy or homophony and as such cannot be translated into the target language, it is advisable to keep the notion of wordplay but make it using another technique.

The only condition of the PUN TO PUN method is having the source language wordplay translated into the target language no matter what mechanism is applied. Some linguists find it a fault as not using an original text technique will mean that the target language readers will react differently due to the cultural and social differences (Gumul 2004: 70).

Another technique introduced by Delabastita is PUN TO PUNOID or otherwise called PUN TO RELATED RHETORICAL DEVICE (ibidem: 134). That way of translating is applicable when the translator understands and recognizes the implicit meaning of the wordplay but because of several circumstances they cannot keep it in the target language text. Therefore, the only thing that is left of the original wordplay is its explicit meaning with the implicit one missing completely. The same technique can also mean using a quasi-word game instead of the real one and replacing it with alliteration, repetition, or some paradox. This technique has drawbacks similar to the one mentioned above. Since other techniques are used to create the

wordplay in the target language than the original one, different will be the reactions of the target language readers.

The next technique completely loses in translation either implicit or explicit meaning and leaves the readers with none of the source language wordplay. It is commonly known as PUN TO NON-PUN technique (ibidem: 134). The translator achieves only semantic equivalence entirely missing the desired stylistic effect.

Another technique, PUN TO ZERO (ibidem: 134) means omitting the fragment of the text which contained the pun. Consequently, the reader of the target language version is deprived of one of the essential features of the source text. However, it will not be considered so disastrous when puns are scarce in the text and play no important role to the plot or the significance of the work. Nevertheless, it is still interference whenever a fragment of the original text is removed.

To compensate for the above the translator can use another technique called NON-PUN TO PUN (ibidem: 134). That describes the situation when there is no wordplay in the source language text but the translator sees the possibility of adding it in the target language version. As it has been mentioned above, the asymmetry between languages makes wordplay extremely difficult to translate and that often leaves the text reduced of its stylistic devices. NON-PUN TO PUN technique is used to compensate for the lost wordplay. Keith Harvey (1995: 82 in Gumul 2005: 71) distinguishes between two kinds of compensation and calls them a contiguous relationship and displaced compensation.

The first type refers to placing wordplay in the close proximity to the one omitted due to the previous techniques. The latter one describes an added wordplay when the distance between it and the lost-in-translation play is relatively bigger. The scholar introduces also another term, generalised compensation (Harvey 1995: 82 in Gumul 2005: 71). This is what Delabastita calls ZERO TO PUN (ibidem: 134). This strategy characterizes the situation when the translator adds an extra word game for no apparent reason. It can be understood as an example of unnecessary amplification of the text.

The last technique used for translating wordplay is often referred to as “direct copy” or editorial technique where the explanation of the pun is given in the paratext in the form of footnotes, endnotes or introductions. Most scholars call it the worst kind of translation.

Delabastita’s classification seems to be precise and detailed when compared with other typologies as can be noticed in the following table prepared by Pekka Marjamäki from University of Helsinki (2001: 56). The grey spaces indicate the lack of strategies in the work of the particular scholar listed in the table.

**Table 5.** After Marjamäki (2001: 56).

Delabastita (1996) Puns	Veisbergs (1997) Idioms	Wisselinck (in Daly 1978) Feminist Puns	de Vries & Verheij (1997) Bible Wordplay	Weissbrod (1996) Wordplay in general	Hermans (1988) Meaningful names	Offord (1990) Shakespeare’s Puns	Gottlieb (1997) Wordplay in subtitling
	Equivalent Idiom - same idiom in both ST & TT		Wordplay - pun-by-pun	Modification - change meaning(s) in original wordplay	Copying - same name	Imitate	
	Analogue Idiom - similar idiom, but						

Pun - more or less similar TL pun	formally different						
	Extension - idiom made similar by addition of elements						
	Substitution - different idiom in the TT						
		Free Translation -appropriate alliterations or images in TL which mirror the pun		Free Style - employing all possible stylistic levels in TL	Transcribed - spelling adapted to TL		Adaptation - to local setting, maintaining humorous
Non-Pun - both senses of ambiguity	Loan Translation - translate Idiom's components						Mention Both Meanings
Non-Pun - one sense of ambiguity							Non-pun -surface meaning
							Non-pun -underlying meaning
Rhetorical Device - repetition - alliteration - rhyme - referential vagueness - irony - paradox			Rhetorical Device - alliteration - assonance - rhyme				Create New Wordplay
Zero - omission	Omission - total omission, of wordplay or literal rendering			Change - change type of wordplay or its location			Not Rendered
Pun ST = Pun TT - literal rendering of the pun							Literal Translation - lose play on words
Non Pun to Pun - compensatio	Compensation		Compensation - in adjacent				Compensation - in different

n from existing text	- insertion of a special textual device at different place position		text fragment				position
Zero - Pun compensation addition of new text							
Editorial Techniques - footnotes - foreword - etc.	Metalingual Comment - footnotes - parentheses - etc.	Explanation					

The first column, against which the rest are contrasted in a natural way, is by Delabastita (1996: 134). The second is Veisbergs' (1997: 164-171) who categorizes the strategies for translating idioms. The third is Wisselinck's (Daly 1978: 9), and the fourth Weissbrod's (1996: 221) who discusses wordplay translation generally. De Vries & Verheij (1997: 72) have devoted their studies to the wordplay in the Bible. The next is Hermans' (1988: 13, quoted in Manini 1996: 167) with the translation of meaningful names, followed by Offord's Shakespearean studies (Offord 1990: 119, quoted in Offord 1997: 241), and finally Gottlieb's (1997: 210) who discusses audiovisual wordplay translation in his essay on subtitling<sup>13</sup>. Analyzing the table it can be easily noticed that the scholars do not apply the same techniques when translating similar issues. Some strategies are more specialized as it is with Offord's research on Shakespeare, while others seem to be more general and give only very basic methods for translating puns.

## 2. 5. Summary

Wordplay can be translated in many ways and none of these can be characterized as the best and only. The dilemma whether to apply free adaptation of wordplay or stick to the literal meaning of the original text is still difficult to solve. In most cases being faithful to the source language implicit meaning of the word game involves being unfaithful to its formal structure. The choice depends on various factors, such as how much time the translator has for the job, their personal attitude towards humour, general knowledge of the world, expectations of the target language readers or viewers as well as the linguistic means of the source and target languages.

Finding an equivalent is never easy but there are times when it can be not so hard and the translator is given an opportunity beforehand to predict what strategies and techniques will be needed for the process of translation. It happens when both languages are related historically and possess similar views on social life or the topics comprised in the source language text. Unfortunately, that is not the case of the particular translations analyzed in the present paper. Polish is a representative of the Lechitic branch of the West Slavic languages, whereas English belongs to Germanic languages. That can be the main reason why there are such considerable differences on the lexical, structural and phonetic levels between them.

<sup>13</sup> All information taken from Marjamäki 2001: 55.

## **CHAPTER 3**

### **THE ANALYSIS OF THE CORPUS**

The following chapter is to present the analysis of examples of wordplay that can be found in two films by Mel Brooks, “Robin Hood: Men in Tights” and “Space Balls” and their two Polish translations. First, characteristic features of Mel Brooks’ films will be presented along with a short biography of the director as it has a big impact on his works and sense of humour contained in the discussed movies. Next, the methods and the material of the entire thesis will be dealt with, whereas the last section will contain the detailed analysis of the selected instances of the wordplay.

#### **3. 1. Mel Brooks and his films**

In one of the interviews Mel Brooks confessed that he “went into show business to make a noise, to pronounce himself” (Internet source 8). His whole life proves that he decided to do it through comedies and exploiting his enormous sense of humour as it is “just another defense against the universe” (Internet source 9).

Mel Brooks was born as Melvin Kaminsky to a Russian Jewish family on June 28, 1926, in New York, USA. Since he came from a very poor family he had to start earning money even as a child. As he explains in one of the interviews, the job which had the biggest influence on his future life was being a pool tummler. According to Brooks a tummler is “(...) an Americanization of a Jewish word. It comes from the Latin “Tumulet” which means chaos and excitement. A Tummler wakes up the Jews when they fall asleep around the pool after lunch. He goes by and excites them and tells them jokes and stories. Instead of them drifting off, he keeps them happy and alert and that’s his job” (Mel Brooks Interview 1997). After WWII he worked as a standup comic at resorts in the Catskills Mountains and started writing comedies as well. Along with others famous writers such as Woody Allen or Neil Simon, he wrote for Sid Caesar’s “Your Show of Shows” (a popular comedy show from the 1950s). Together with a co-writer Carl Reiner, he developed and starred in the award-winning “2000 Year Old Man” which later turned into a hit record and numerous TV appearances. Brooks received three Grammy Awards for this role as well as a reputation of one of the most spontaneously funny comedians (Internet source 10). Later he teamed-up with a writer Buck Henry and created the spy-parody TV series “Get Smart” (1965-1970). At the same time he turned towards movies and in 1968 he wrote and directed his first major film “The Producers” where he made use of all the experience he had gained while working on Broadway. The film did not get much praise both from the critics and the viewers as well. The most common opinions stated that the story was in poor taste: “a plot hatched by a ravenous, down-on-his luck Broadway producer and his timid accountant to scam rich old ladies to invest in a sure-fire musical flop based on Hitler, and then flee with the play’s over-subscribed profits” (Internet source 11). But as a satire on the theatre and people staging plays the film has gradually started to be considered as one of the funniest comedies of those times. “The Producers” earned Brooks the 11th place on the list of top 20 movie comedies according to American Film Institute (Internet source 12). Yet, his next films which had nothing to do with satires did poorly in the box-office and were not received with much acclaim.

These factors probably made Brooks come back to comedies and parodies which he felt good at due to his previous television experiences and in 1974 his first great movie success appeared in cinemas. It was “Blazing Saddles”. As the critics and the reviews admit, it is one of the most hilarious movies they have ever seen and it ranks sixth on the American Film

Institute's list of 100 top comedies. To summarize it shortly, the film is a parody of Western movies and describes the story of an African American named Bart (Cleavon Little) who becomes the sheriff in a racially prejudiced town in the Old West. "Blazing Saddles" was one of the biggest hits and moneymakers of 1974 and made Brooks believe that parody is what he can specialize at.

His next films followed the same pattern – a plot based on other movies and as such creating the basis for his gags and jokes. Among the most popular works written and directed by Brooks the critics list "Dracula: Dead and Loving It" (1995), "Robin Hood: Men in Tights" (1993), "Spaceballs" (1987), "History of the World: Part I" (1981), "High Anxiety" (1977), "Silent Movie" (1976), "Young Frankenstein" (1974) (Internet source 10). Although they were not appraised as highly as "Blazing Saddles" they played their role as parodies of greatest Hollywood's hits and other acclaimed classic movies. "High Anxiety" was a tribute to Alfred Hitchcock, one of the most popular suspense directors of those times and introduced Brooks' versions of the most famous scenes and characters of Alfred Hitchcock's films. As the funniest the author of the present thesis can list a motif of birds which gather behind the main character and then attack him as it was in "The Birds" (USA, 1963), a scene in a shower from "Psycho" (USA, 1959) or a man chased by a plane in a corn field from "North by Northwest" (USA, 1959) and many others. "Young Frankenstein" makes use of horror movies and in that way pays homage to the Universal Boris Karloff movies of the 30s. Horrors are parodied once again in "Dracula: Dead and Loving It", mostly based on Francis Ford Coppola's "Dracula" but it also takes advantage of other vampire movies as well. In "Silent Movie", another classic films parody Brooks pays tribute to great silent stars like: Buster Keaton and Charlie Chaplin whom he considered his idols in his early days. However, he adds his own characteristic humour by letting one of the most famous mimes of all times speak the only words in the movie (Internet source 8).

The reviewers and critics seem not to be able to reach one common decision on Mel Brooks' films. As far as "Blazing Saddles" were concerned, the opinions varied from "A limp, shapeless mess of a film trades in a genuine respect for westerns' tropes for purile vulgarity and joy-buzzer showmanship" (Eric Henderson, *Slant Magazine*) or "Somehow the raunchy humor seemed to pass me by" (Dennis Schwartz, *OZUS' World Movie Reviews*) to praising ones such as "One of the funniest and most brazen films ever" (Jeffrey M. Anderson from *San Francisco Examiner*) or "Mel Brooks' funniest film" (Brian McKay, from *efilmcritic.com*). When "Young Frankenstein" appeared in box-offices the critics had also different opinions on the film but they can be generally summarized by Brian Webster from *Apollo Guide* where he stated that "(...) the comedy here is refreshingly restrained. Sure, it's silly, but there's little call for bathroom humour, excessive violence or other staples of more recent comedies" (Internet source 12). The same ambiguity concerning Brooks' films can be found among viewers as well, although as the best all the Internet polls list five movies and they are "Blazing Saddles" as the best, then "Young Frankenstein", "High Anxiety", "The Producers", "Spaceballs" and "Robin Hood: Men in Tights", respectively (Internet source 8). Such various opinions on Brooks' films probably have their roots in viewers' ideas on what can be called good entertainment. Those who praise ambitious psychological movies will never appreciate the humour presented by Mel Brooks and comedy-lovers may also view "Spaceballs" or "Dracula: Dead and Loving It" as too tasteless to be funny. On the other hand, the viewers interested in spotting allusions to other films or a contemporary political situation would love the films despise their "bathroom humour".

When credits are shown on the screen, it can be easily observed that Mel Brooks does not limit himself to directing his films. He is a screenwriter, a composer, an actor and a producer

as well. All that may suggest that it is Brooks who creates all the puns and controls most of the movie production process. His long career shows that it is the parodies and tasteless comedies as some people call his films (Internet source 13) that gained him a reputation of one of the greatest comedians of the times. The gags he created for the needs of his films are not of high value as some reviewers have commented and quite often they are considered “as funny as having coffee spilled in your lap. Except that there’s no burn - just that slightly embarrassing, uncomfortable, all-wet feeling” as *The Washington Post* critic said (Internet source 14). Nevertheless, Mel Brooks has a lot of fans who admire his job and still laugh at his gags. In 1982, Brooks told *The New York Times* that he was indeed the funniest man in America. And later he added that “It’s always been very important to me that I was not only funny, but that I was either the funniest person in the world, or one of the funnier people in the world, (...) I learned to write not jokes, but scenelets, playlets, little character pieces based on eternal human behavior. So I have never been really out of vogue because funny is funny. I will always be in vogue. I can always spot the insane or the bizarre in the commonplace. That’s my job” (Internet source 12).

Since 1974 when “Blazing Saddles” were produced, for over thirty years Brooks has done all he could to achieve that goal. All his films are clear evidence of the splendid sense of humour he possesses and wonderful method for amusing people all over the world.

### 3. 2. The material and the method

The source material for the analysis is taken from two films by Mel Brooks, “Robin Hood: Men in Tights” and “Spaceballs” as well as their Polish versions. Both films were shown in Poland in cinemas in subtitled versions but due to the impossibility of getting the Polish translation it will not be taken into account. However, their voice-over versions appeared on television on TVP 1, which made it possible to obtain the material for comparison. In 2005 they were also released as DVDs with subtitles only. The dubbed versions of “Robin Hood: Men in Tights” and “Spaceballs” have never been made in Poland because of the reasons stated in chapter 1 of the thesis. Therefore, for the needs of the following analysis the DVD and the voice-over versions will be taken into consideration.

The original versions of “Robin Hood: Men in Tights” and “Spaceballs” had their premieres in 1993 and 1987 respectively and gained a lot of popularity among the viewers then. According to IMDbPro.com “Spaceballs” earned 38.1 million dollars during its run, with an opening weekend of 6.6 million dollars. In a poll organized by the same company 24492 IMDb users have given an average vote of 6.7/10 (Internet source 15). Taking “Robin Hood: Men in Tights” into account, it earned \$35,699,287 in the USA only and the 13 447 votes gave a total number of 5.8/10 (Internet source 16). Judging from these numbers both films did not become great hits of the movie industry but gained some popularity.

“Spaceballs” has a plot that more or less parodies “Star Wars”, there is an evil race of Spaceballs (led by President Skroob played by Mel Brooks and Dark Helmet portrayed by Rick Moranis) who are scheming to steal the air from a peace-loving planet Druidia for themselves. They try to kidnap a beautiful Princess Vespa, and only Lone Star (played by Bill Pullman) and half-man, half-dog Barf (played by the late John Candy) can save her. The jokes cover three areas: parodies of sci-fi films (mostly “Star Wars” but with subtle additions of “Star Trek”, “Alien” or “Planet of the Apes”), commonly recognizable gags and jokes about the movie industry in general (scenes when a cameraman is hit by one of the characters during the lethal duel or a reference to movie merchandising). Mel Brooks is credited here as a director and producer and together with Thomas Meehan and Ronny Graham wrote the screenplay. The reviews that the film got after its release in 1987 varied from “of the worst of the bunch” (Hal

Hinson, *Washington Post*) to “it is one of the few screwball comedies that everyone must experience at least once” (Jason Zingale, Bullz-eye.com).

The other film, “Robin Hood: Men in Tights” was released in 1993 and retells once again the story of a brave hero who lived in Sherwood Forest in the Middle Ages and fought with Sheriff of Nottingham for the rights of the poor villagers. This time, the screenwriter and the director in one person, Mel Brooks concentrates on parodying Kevin Costner’s movie “Robin Hood – Prince of Thieves” from the same year but he also pays tribute to one of the first and most dashing actors playing this role, Errol Flynn as his hero resembles his look and manners. Along the way, Brooks takes advantage of other movies with “The Godfather” or his own earlier film “History of the World. Part I”. An observant viewer will also notice numerous references to well-known places (as in the case of JFK’s shooting), people (an actor famous for his roles in the early horrors) or modern phenomena (as in the case of American weapons). Again, Mel Brooks is listed as a producer, director and together with Evan Chandler and J. David Shapiro as a screenwriter. Playing such multiple roles in the process of movie production may imply that it was Brooks who invented humorous puns and had full control over their visualization on the screen.

As far as the translation is concerned, the voice-over versions of both films were prepared by Elżbieta Gałązka-Salamon. She is one of the most popular translators in Poland and by many viewers is considered as one of the best in her profession: “Mrs Gałązka-Salamon has absolutely nothing to feel ashamed of” (Stanisław Krusiński, *Czytelnia.onet.pl*, translation mine)<sup>14</sup>, “Elżbieta Gałązka-Salamon is number one translator in Poland” (<http://www.playback.pl>, translation mine)<sup>15</sup>. She has translated numerous films, cartoons and tv-series. Among her works which show how various topics she covers in the films, the most notable are the latest James Bond movies, a 2003 hit “Pirates of the Caribbean: The Curse of the Black Pearl”, Quentin Tarantino’s horror “From Dusk till Dawn”, a great thriller with John Travolta “Pulp Fiction” a cult adult cartoon series “South Park” or the greatest challenge to any translator “The Monty Python”.

The DVD editions of both films were prepared and released by the same company in Poland, Imperial Entertainment Home Video in 2005 with the translation for “Robin Hood” prepared by “Gelula and Co., Inc” and Janusz Kiezik creating subtitles for “Spaceballs”. No additional information could be found concerning the above names except for a few films mentioned on the Internet forum as translated by Janusz Kiezik (the examples are “The Abyss” or “The Nuclear War”). Therefore, it can be understood that they are not widely known in the field of film translation. Moreover, the name, “Gelula and Co., Inc” does not clarify whether it is one person or a team of translators.

As far as the selection of films goes, the only criterion which was used for choosing these two particular films was their availability as far as the DVD is concerned and the fact that it was shown on television numerous times. Since the author of the thesis has access to the recorded voice-over versions of both films as well as the DVDs, the choice is justified. They are the factors that made it easy to collect the material necessary for the analysis of the corpus. Moreover, these two productions parody films widely recognizable among movie-lovers and stage actors who are known to play entirely different roles in the recent years. The best example can be Cary Elwes who portrayed Robin Hood in Mel Brooks’ film and this year was seen on screens as Karol Wojtyła, the main character of the film about John Paul II.

For the needs of the analysis, all examples of wordplay are first collected from the original versions of the films and divided according to Delabastita’s classification described in detail in

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<sup>14</sup> The original reads as follows: “Pani Gałązka-Salamon absolutnie nie ma się czego wstydić.”

<sup>15</sup> The original reads as follows: “Elżbieta Gałązka-Salamon to dla mnie numer jeden w Polsce.”

chapter 2. Then their voice-over and subtitled versions are going to be analysed. This way of classifying puns will allow for clarifying source language viewers' perception of the screenwriter's intentions and then the possible reactions of the target language receivers to the target language text.

### 3. 3. The analysis of selected wordplay

As it was thoroughly discussed in chapter 2 of the present thesis, there are numerous classifications of wordplay that can be found in the literature. Since Delabastita's typology seems to be the most adequate and simple as it was proved in the previous chapter, his classification will be employed throughout the whole analysis. Delabastita listed four main categories of wordplay: homonymy, homophony, homography and paronymy taking into account the way they are created and this division is going to be followed below.

However, one thing needs to be clarified before the proper analysis. Due to the nature of audiovisual translation, it is not possible to discuss homography in the majority of films as far as word games are concerned. As it was discussed earlier, homography covers all puns with the same spelling but different sound. A film operates in the field of oral communication which makes it impossible to see written words, which consequently makes the viewers unable to differentiate between words with graphic ambiguity since the only material they work with is the speech. However, one fact needs to be stated as to the issue of written forms of communicating. Whenever the camera presents the viewers with written words as it is with road signs, letters or newspapers it carries some significance to the plot. In the case of the two analyzed films there are several gags based on the written work but they cannot be regarded homographic.

Due to those factors puns based on homonymy, homophony and paronymy will be discussed. The order in which they are going to be discussed reflects the frequency of their occurrence on the screen with the most common ones opening the analysis. Moreover, since the thesis is to discuss the possibilities of translating wordplay into Polish, the puns were selected by taking into consideration their attractiveness from the translator's point of view (as it was discussed earlier in chapter 2 some linguists claim wordplay to be untranslatable or highly difficult to translate) and the wide range of techniques used by Polish professionals in order to bring Mel Brooks' humour into Polish houses. Personal attitudes of the author of the thesis were also taken into account when selecting word games for the analysis.

#### 3. 3. 1. Homonymic wordplay

Homonymy seems to be the most favourite of Mel Brooks' types of wordplay as it comprises most of the puns found in his movies. Thus the analysis will begin with wordplay based on homonymy.

The first example of homonymy to be discussed presents an ideal situation for the translator as both languages link the same ideas to the same word and there is an exact equivalent that can replace the original wordplay with the target language source.

#### Example 1

The original version	The voice-over version	The subtitled version
- <i>Tell him to comb the desert. Do you hear me? Comb the desert.</i>	- <i>Każ im przeczesać pustynię. Słyszaleś? Każ im przeczesać pustynię.</i>	- <i>Każ im przeczesać pustynię. Słyszaleś? Każ im przeczesać pustynię.</i>

<p>- <i>Sir.</i>                  - <i>What?</i>                  - <i>Are we being too literal?</i>                  - <i>No, you fool. We're following orders. We were told to comb the desert, so we're combing it.</i></p>	<p>- <i>Sir.</i>                  - <i>Co?</i>                  - <i>Czy nie jesteśmy zbyt dosłowni?</i>                  - <i>Idioto, wykonujemy rozkaz. Przeczესujemy pustynię.</i></p>	<p>- <i>Sir.</i>                  - <i>Co?</i>                  - <i>Czy nie jesteśmy zbyt dosłowni?</i>                  - <i>Idioto, wykonujemy rozkaz. Przeczесujemy pustynię.</i></p>
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The above conversation is taken from “Spaceballs” and pictures Lord Helmet following President Scroob’s orders. Since they have lost the trace of the runaway princess needed for Druidia’s blackmail somewhere in the sands of the planet Vega, the president wants his commander-in-chief to find them by a thorough search conducted in the area. The word “comb” that he uses for giving his order has two basic meanings; the first being “making your hair tidy with a comb”, the other “searching the place thoroughly” (MED 268). The screenwriter makes use of both. The viewers know that Spaceballs soldiers are supposed to conduct the search; this is what the context of the film demands at the moment but after colonel’s question about understanding the order too literally, they start wondering. Finally, the screen presents the viewers with an unforgettable sight of soldiers combing the dessert with big plastic combs. The oral pun is intensified in this scene with a visual joke. The majority of people identify soldiers with tough men who do not fear death and carry loads of lethal weapon. However, the searching party members from “Spaceballs” pull huge combs which are attributed to people careful about their good looks and therefore more suitable for women. Soldiers are perceived as primitive creatures that are too busy training and fighting to be concerned about neatness.

Both Polish versions make use of the word “czesać” as it is the exact equivalent of the English “comb”. Firstly, it denotes using a special tool to make a hair-do. Secondly, it implies rummaging through a place. Since the same ambiguity appears in Polish, there is no need for any change in the word as it suits the sentence perfectly. This example is an ideal application of Delabastita’s PUN TO PUN technique. Both the source and the target language viewers comprehend the joke in the same way with the means of the same semantic connotations and meaning.

The next example is based on the ambiguous meaning of the word “Achoo” and demonstrates how careful the translator must be in the case of commonly used words and expressions.

### Example 2

The original version	The voice-over version	The subtitled version
<p>-<i>Achoo?</i>                  -<i>Bless you.</i></p>	<p>-<i>Apsik?</i>                  -<i>Na zdrowie.</i></p>	<p>-<i>Aciuch?</i>                  -<i>Na zdrowie.</i></p>

To demonstrate the problem a scene from “Robin Hood: Men in Tights” will be presented. This short exchange is heard when Robin Hood meets his future black companion for the first time. He is in the forest looking for new adventures when he runs into a group of Sheriff’s soldiers beating a young black man. While being in Jerusalem, Robin Hood was asked to look

after his co-prisoner's son and given his picture. Now, in the discussed scene in the forest this poor people's hero takes out the portrait and tries to match the real face to the one on the painting. Since he is not sure of whether the beaten teenager is Achoo or not, he calls his name but it is the sheriff's soldiers who answer him.

This particular wordplay makes use of the word "Achoo". According to the dictionary, it is an interjection used for representing the sound that is made when sneezing (MED 11). The traditional response to this kind of noise is "bless you", an expression used by the British when someone in close proximity has sneezed. In Mel Brooks' film, Achoo is the name of one of the main characters as well and that is what the director bases the wordplay on. In the first line, it is the name or the person that Robin Hood has in mind and he waits for the response like, "yes, it is me" or something similar. However, he is not answered by the black character, but by the soldiers. Since they do not know that it is the name, they take it literally and answer as if they heard somebody sneezing. They stop, turn around and utter a standard wish.

The voice-over version does not change anything as far as the translation is concerned. The black man's name was changed into "Apsik" which is the Polish interjection for the sound of sneezing. The customary response to this sound is "Na zdrowie" and that is what Poles say when somebody sneezes in their presence. Apart from being an example of the PUN TO PUN technique, it can be also discussed as the application of one of the procedures for translating culture-bound items introduced by Vinay and Darbelnet (1958/1995: 84-85). The translator of the voice-over version uses the sixth procedure for translating the expression "Bless you" which Vinay and Darbelnet called "equivalence" (MED 90) and defined as "replacing a second language item with a target language item that is commonly believed to be its equivalent, though the two items may show no stylistic or structural similarity" (Hejwowski 2004: 134).

The only difference which can be observed here is the effect both English and Polish responses are supposed to have on the wish receivers. According to "A dictionary of Superstitions" (Internet source 19) in the old times it was believed that a sneeze is the expulsion of some kind of evil during which the heart stopped and soul could be easily thrown from the body. The phrase "Bless you" was meant to ensure the return of the soul together with life and prevent the heart from stopping permanently. The Polish expression involves slightly different emotions. The sneezing person is not wished to have the God's blessing for overcoming evil but rather to make sure that the person stays healthy after the act as sneezing is connected generally with illnesses and not feeling well. There are no spiritual feelings involved as it was in the case of English.

The subtitled version aims at creating the same wordplay but it does not work properly due to the fact that Achoo's name was not translated adequately. A new word, Aciuch, was created which can be regarded as an onomatopoeic version of sneezing reminding the sound of it but it does not make the right associations in the viewers' minds. In this case they hear a word sounding like a sneeze perhaps but since it is not the interjection traditionally used in Poland when imitating the sound of sneezing, they do not recognize this as such and, therefore, the wordplay is not kept in this sort of translation.

The original version of the wordplay is based on the homonymy of the word "Achoo". Since dictionaries provide the readers with only one definition as it was mentioned above, the other meaning has been produced by the screenwriter in order to match the pun. The same technique is used in the voice-over translation with the same implications and the effect. On the other hand, the subtitles attempt at creating homonymy but it does not work as perfectly with reference to sneezing as the translator uses the word "aciuch" which sounds similar to the original version and is a probable onomatopoeia of the English sound of sneezing but it does not create the necessary association in the viewers' minds. However, another issue can be

considered when comparing the two versions. The name “Achoo” is supposed to be of an Arab origin and therefore should sound exotic. Searching through the Internet it is easily noticeable that a lot of Middle East names resemble the word as in the case of *Ashraf, Asiz or Aziz* (<http://www.afghan-network.net>). The voice-over “Apsik” does not carry the same connotations as no Pole would recognize it as the name of a man, no matter how foreign it should be. “Aciuch”, on the contrary, sounds more name-like for an Afro-American and as such suits the man better. Finally, the DVD viewers when watching the film have full access to the audio track of the film while the voice-over reader stifles the sound of the dialogues. That may suggest that the latter group have no opportunity to compare the source language name with the Polish translation, whereas the subtitles allow the viewers to juxtapose “Aciuch” with “Achoo” which sound quite similar and do not lead to confusion.

Another example of a homonymy comes from “Spaceballs” and is based on the double meaning of the word “bark”. The Polish translations show that there is not one ideal version and there can be many ways of dealing with the problematic expressions.

### Example 3

The original version	The voice-over version	The subtitled version
<p>- <i>And then Harry began feeling around on all the trees.</i>  <i>Then he said “I got it. We on Pluto”.</i>  <i>And we said “Harry, how can you tell?” He said “From the bark, you dummy!”</i>  <i>From the bark!</i></p>	<p>- <i>A wtedy Harry zaczął macać drzewa.</i>  <i>Powiedział „Już wiem, jesteśmy na Wenus.”</i>  <i>„Skąd wiesz?”, Pytamy się.</i>  <i>On na to, że, rozpoznał te kobiece kształty.</i></p>	<p>- <i>Harry zaczął przykładać ucho do ziemi i potem mówi, „Już wiem, jesteśmy na Plutonie”.</i>  <i>„Harry”, pytamy się go,</i>  <i>„Po czym to poznałeś?”</i>  <i>A on na to, „Po kroku marszowym!”.</i>  <i>„Po kroku marszowym!”</i></p>

The above monologue takes place in a space bar somewhere among numerous star systems where various space pilots meet. In the background even Han Solo’s Millennium Falcon can be seen on the car park. There is a group of people having a meal there and one of them is telling a story which happened to one of them.

The whole wordplay is based on two words: Pluto and bark. As far as Pluto is concerned, it is the name of the ninth planet of the Solar System and the name of a popular cartoon character created in Walt Disney’s studios. Pluto is a clumsy dog which has been very popular since his first appearance. Another word used for the pun here is a noun “bark”. The dictionary gives two basic definitions here (MED: 98). First, it is the sound that a dog makes when it is excited, happy or warns against intruders. Second, it is the hard substance that covers a tree. It can be noticed that the first meaning of the word “bark” can be associated with Pluto as a dog, whereas the other meaning is not connected with the name of the planet directly, but through the trees that grow on this particular planet. Harry is able to recognize what planet he is on by feeling around trees and it is the bark that makes him realize it is Pluto. Since it is Pluto that is spoken about along with the word “bark”, it triggers the memory of one of the Disney’s characters which was unquestionably famous for its unforgettable barking. Moreover, the expression “feeling around on all the trees” can also be somehow associated with dogs. The words “on all the trees” can be a paronymy of “on all the threes” and subsequently be a pun on the idiom “on all fours” which

altogether mean that somebody has his or her/their knees and hands on the ground. These changes to the idiom may imply that Harry from the story was crawling on three limbs as in the case of a dog when it tries to mark its territory.

The voice-over version does not keep the same planet and changes it to Venus. Apart from being the name of the second planet from the sun, it is also the name of a Roman goddess who was the patroness of love and beauty and definitely the most adorable woman in the whole mythological universe. The most popular paintings or sculptures of Venus do not depict her as a slender woman, but as person with curves whose breast and hips will never be missed by any man. Harry from the space pilot's story again feels the trees around but the Polish version uses the word "macać" which can be translated as "feel" as well but which triggers different associations. In the original version the use of the words tree, Pluto and barking may suggest that feeling around the tree involves the sense of smell along with touch. The voice-over version does not carry ambiguous meaning and here "feeling" involves nothing but the sense of touch along with possible sexual connotations in Polish. Harry recognizes the Planet as Venus due to the tree's shape which he briefly describes as feminine. Feminine shapes may suggest that the tree trunk was not straight and had some additional knots or holes. The translator tries to keep the wordplay, but due to the impossibility of using the name Pluto she bases the whole joke on the word "Venus" which is also one of the elements of the Solar System, so stays in the same area of interest. However, the explanation that is given why this is Venus is not so clear. First, the shape of a tree trunk is not connected with the shape of a woman's body in Poland. A perfect woman is usually compared to a champagne glass, or fiddle or an hourglass but not a tree which is not considered an even shape, therefore the right association is not immediately created in the viewers' minds.

The subtitled version makes use of a different association concerning planets. Here, it is also Pluto which in Polish is spelt as "Pluton". It is also the Polish equivalent of the word "platoon". Since "platoon" is a military term and describes a small group of about forty soldiers that a lieutenant is in charge of, the reason Harry gives for recognizing the planet has something to do with military matters and soldiering so in this case it is the military pace (in Polish it is "krok marszowy") which Harry hears after putting his ear to the ground. The connection is difficult to discern for the majority of the viewers as the expression "na Plutonie" meaning "on Pluto" is immediately recognized as "on the planet named Pluto" but it is more difficult to be understood "in the platoon". Although people understand what "military pace" is and that it is somehow connected with soldiers, the word "Pluton" does not evoke the same immediate recognition. First, the word "pluton" as a military squad is never linked with the preposition "on" and therefore it may cause confusion at first as to what the expression "na plutonie" means. Second, although since a famous film "Platoon" (USA, 1986) with Tom Berenger and Willem Defoe the term has been recognizable among movie-goers, it is still not the word commonly used in Polish among ordinary people. Moreover, the film does not show marching soldiers but rather blood and unnecessary cruelty of the war.

The original wordplay uses homonymy of the word "bark" and the double meaning of the word "Pluto". Both Polish versions create a wordplay based on the homonymy but choose a different word. In the first translation it is "Wenus", in the other version it is "Pluton". When comparing these two translations, it can be noticed that although the voice-over version is more direct and thus the pun is easier to be comprehended, the word "Venus" never appears in original soundtrack. That can cause some confusion and long speculations among the viewers on the quality of the translation they receive.

The next example comes from a story of Robin Hood and makes use of the homonymy of the word “date”. Neither of the Polish translations even attempts giving this ambiguous meaning in Polish.

#### Example 4

The original version	The voice-over version	The subtitled version
<p>- <i>We have exotic foods from across the seas. Coconuts, bananas... and dates. Would you care for a date?</i>                      - <i>Yes, thank you.</i>                      - <i>How about next Thursday?</i></p>	<p>- <i>Egzotyczne owoce zza mórz. Kokosy, banany i daktyle. Masz chęć?</i>                      - <i>Tak, proszę.</i>                      - <i>Może w przyszły czwartek?</i></p>	<p>- <i>Mamy egzotyczne potrawy z zamorskich krajów. Kokosy, banany, daktyle...Zechce pani?</i>                      - <i>Tak, proszę.</i>                      - <i>To może w czwartek?</i></p>

The above conversation takes place at the ball at King John’s castle. The heroine, Lady Marian, a resident of the castle, a beautiful woman and a well-bred lady is courted by the evil Sheriff of Nottingham. He is trying to charm the lady by offering her all the food available on the table, suggesting exotic ones which were not available in England at those times in reality.

The wordplay presented here is based on the polisemy of the word “date”. In the first sentence Nottingham offers various foods to his lady with dates at the end of the list. According to the dictionary (MED: 351) they are sweet brown sticky fruit with a hard narrow seed inside that grow on palm trees. That gives him an idea of using another meaning of the word “a date” as an arrangement to meet someone you are having or starting a sexual or romantic relationship with. “Would you care for a date?” can be understood twofold – offering a fruit or asking the woman’s permission to ask her out. Lady Marian takes the offer but thinks about the fruit, not a meeting with the evil man. However, Nottingham refers to the second meaning of “a date” and suggests the day for the meeting which surprises the woman.

Both the subtitled and the voice-over versions follow the same pattern. The whole conversation is translated literally replacing the word “date” with “daktyl”, which makes use of only one meaning, a brown fruit from faraway countries. Thus, the translators use only lexical equivalence. There is no allusion to a meeting or appointment since “daktyl” has no such connotations. Therefore, the viewer sees a man offering a plate with fruit suggesting what Lady Marian can taste and after she agrees to help herself, he removes the plate from her sight and laughing suggests another date for eating the fruit. There is no implicit meaning involved in this short piece of conversation. The sheriff does not want a date with the woman, does not court her. The only thing the viewers can comprehend from his words and actions is that he is an impolite man whose sense of humour is somehow twisted, who does not follow traditional table manners and laughs at no particular reason which may suggest problems with his mentality. Although the film is a comedy and therefore its basic purpose is to make people laugh, it is difficult to see Nottingham’s joke as amusing, contrary to the original version where he laughs at his witty use of the double meaning of the word “date”. There, he is a clever man having exploited the situation when the woman agreed to the date. In the Polish versions he is just a self-centred and ill-mannered bad man.

Voice-over and subtitled versions lack the pun of the original version and this method is described by Delabastita as PUN TO NO PUN. Both translators find the exact lexical

equivalents of the words used in the English version but preserve only their literal meaning, therefore losing the pun completely. It is highly questionable whether “the date pun” can be translated into Polish without losing its humorous aspect. The possible changes of vocabulary to suit the situation are limited by the visual domain of the film where the fruit are presented on the table. The Polish language does not possess a word which describes both a fruit similar in shape and colour to the date and a meeting with a woman.

The next example refers to a scene from the story of a great English hero and employs homonymy as well but based on a famous quotation from Shakespeare.

### Example 5

The original version	The voice-over version	The subtitled version
- <i>Good people, who have travelled from villages near and far... lend me your ears.</i>	- <i>Dobrzy ludzie, którzyście przybyli z bliska i daleka, Proszę o wasze uszy.</i>	- <i>Dobrzy ludzie, przybyli z bliska i daleka, skierujcie na mnie swoje uszy.</i>

The mentioned words are spoken by Robin Hood when he makes a memorable speech in Sherwood. After meeting Rottingham and Prince John and declaring war on them, Robin decided to increase his powers by recruiting poor villagers of England. The words he uses at the beginning of his speech are supposed to achieve two goals. Firstly, it is the way of welcoming the villagers; secondly, Robin asks them to pay close attention to his words. He finishes his welcoming phrase with a quote coming from one of William Shakespeare’s plays, “Julius Caesar” (Act III, scene II). It is the first line of a speech in which Mark Anthony addresses the crowd at Caesar’s funeral (Shakespeare 1994: 1036).

The original version of the film makes use of the expression “lend me your ears” which The Wordsworth Dictionary of Idioms (1993: 94) defines as a facetious way of asking somebody to listen. It is an idiomatic expression consisting of two basic words “to lend” and “ears” which separately have a completely different meaning. “To lend” is defined as “to give someone something for a short time, expecting that they will give it back to you later” (MED: 815). “An ear is one of the organs on either side of your head that you hear with” (LDCE: 434). Mel Brooks makes use of both the idiomatic meaning of the discussed expression and the literal meanings of its separate segments. When Robin Hood steps on the tree trunk in order to see everybody, he is disgusted at seeing what kind of people are considered the best in all villages. They simply look dumb, dirty and not aware why they have been summoned to The Sherwood Forest. The way Robin Hood addresses them is supposed to wake their will to fight injustice and evil of Sheriff of Rottingham. It does not work the way the leader wanted as the villagers take his words literally and throw their ears at him. The humour of the scene makes use of the ambiguous meaning of the words “to lend” and “ears”, both separately and together as an idiom and naturally is supported by the visual aspect of the film.

The difficulty arises when finding an appropriate expression in the target language. The phrase “lend me your ears” has its functional equivalent and can be easily translated into Polish as “proszę o uwagę”. However, it has no recognizable references to the ears which play an important role in this particular scene, except for the fact that it is the ears that are needed to listen to somebody’s speech. The visual aspect of the scene unquestionably demands the use of the expression which can be understood as asking for the listeners’ attention and their ears as well.

The translator of the voice-over version uses the sentence which can be translated into English as “Your ears, please” and the Polish phrase “proszę o wasze uszy” reminds the viewers of another typical expression used when somebody asks for the listeners’ attention. The structure “Proszę o uwagę” shares the verb with the translator’s version and as such can be associated with the proper action. Moreover, it contains the word “ears” which is in accordance with the image on the screen as the villagers indeed give Robin Hood their ears. On the other hand, if heard for the first time, the phrase “proszę o wasze uszy” does not necessarily trigger the right associations and the viewers are left with the literal meaning only, and wondering why Robin Hood starts his speech in that way. Therefore, the translator of the voice-over version applies Delabastita’s technique called PUN TO NO PUN.

The same problem appears with the subtitles. Since there is no exact equivalent of the English expression which can be used here as it was stated above, the translator had to apply another technique. This time, it is the phrase, “skierujcie na mnie swoje uszy” which can be more or less back-translated into English as “direct your ears towards me”. Although it is not a typical Polish expression and cannot be understood as a straightforward request to listen to Robin Hood’s words, the viewers are able to see the connection. “Skierować” together with the word “uwaga” form a completely correct Polish phrase which can be understood as asking somebody to listen to the speaker’s words and this is what the source language screenwriter had in mind. What is more, the target language expression can be an adaptation of another Polish expression “skierować wzrok na” when the speaker asks his listeners to pay attention using the sense of sight. Although the subtitles alter the expression a little by adding words which do not normally come together, the right semantic association can be formed in the viewers’ minds. Simultaneously, the words separately also reach a desired effect as asking the villagers to give their ears to Robin Hood. As far as Delabastita’s typology of types of translating wordplay is concerned, PUN TO PUNOID technique was used here, which can be considered quite successful translation.

Another example of wordplay based on homonymy comes from “Robin Hood” as well and exploits the ambiguous meaning of the word “blow” and shows the translators’ efforts by creating new words for the needs of this particular translation.

### Example 6

The original version	The voice-over version	The subtitled version
- <i>I’m gonna need some privacy, so you guys can blow. Not blow. Blow!</i>	- <i>Teraz mi możecie nadmuchać Nie w rury. Spadajcie.</i>	- <i>Zależy mi na dyskrecji, wytrąbiać! Nie w trąby. Wytrąbiać!</i>

One of the main characters, Prince John, is having a bath when he has a visitor, Sheriff of Rottigham, who is about to tell him some terrible news concerning their greatest enemy, Robin of Loxley. Since the news is of a secret matter, the prince wants the servants helping with the bath to leave the chamber and this is what he orders them. The bath that the prince is having is supposed to be a luxurious one. Since the times are medieval, there were no shampoos or washing liquids to help him create the bubbles which are the symbol of a modern bubble bath. They are therefore replaced by bubbles made by the servants blowing long pipes straight into the water and in that way making the bath relaxing and exclusive.

The pun of the original version is based on the word “blow”. The dictionary gives numerous definitions (MED: 138-139) of the word but for the purposes of the film, only two were used. What the prince has in mind in the first line of his monologue is “to leave the place quickly” (MED: 138). It is an American expression used very informally and therefore unusual to be heard from a medieval and British royalty. The servants take his words as an order not to leave the place but do what they are supposed to do as they probably are not familiar with such unusual words. As it was said before, they are creating bubbles by blowing the pipes in the bathtub. That is why the second line of the text makes use of another meaning of the verb “to blow” which is defined as “to push air from your mouth or to move something by pushing air from your mouth” (LDCE: 128). After the prince orders his people to “blow” as an American colloquialism, they understand it literally and start blowing their pipes with bigger effort which makes the prince realize they did not understand his order and consequently he has to repeat it with the movement of his head to clarify what he wants from the servants. The pun is fully understandable here and is a perfect example of homonymy. Another factor has to be considered here as the pun does not have its humorous implications without the visual aspect of the movie. Without being able to see what uses of the word “blow” the screenwriter had in mind, the viewer is not able to understand the joke.

The voice-over version attempts creating the same pun based on a double meaning of the word “dmuchać” which is a translation of the word “blow” but changes slightly the meaning of the prince’s order due to the meaning of the Polish expression. The verb “nadmuchać” put together with a personal pronoun in the dative case is defined by phraseological dictionary (Skorupka 1999: 642) as the way of telling somebody in a very rude way that the opponent cannot do anything to prevent the speaker from doing something nasty and unacceptable in the world. Moreover, this phrase works only when the speaker addresses a person who is equal or of higher rank than they are and that cannot be stated about the servants whom the prince orders “to blow” (“nadmuchać”). So in the voice-over version the viewers understand that Prince John has done something bad, probably to the servants because it is them he directs his words to. These words come totally unexpected as a moment before the sheriff came in saying he has some important news suitable only for the prince’s ears.

The viewers do not know so far what it is but the previous scenes of the film do not suggest the prince’s superiority over his opponent. On the contrary, his people have just been beaten by the Merry Men. To sum up, nothing could lead Prince John to this conclusion.

As it is in the original, the servants understand it literally and start blowing stronger. The word “nadmuchać” can also be defined as pushing air from the mouth in order to fill something, and it can be back-translated into English as “to blow”. There is a small inconsistency there as the word “nadmuchać” is not used for blowing generally, but has a more precise meaning. The word “nadmuchać” is translated as “to inflate” which is defined as “to fill something with air or gas” (MED: 734). This is not the activity that the servants are performing on the screen. They are only blowing the air into the bathtub to create bubbles, not to fill the tub with air. The third line clarifies what the prince actually wants from his servants, that is leaving the room and again a colloquial expression is used here but having no relation to the pun used above, which is different from the original version.

The subtitles aim at building a pun based on the word “trąba”. The prince orders his people to “wytrąbiać” which can be understood as “to leave quickly”. It is a neologism created for the needs of the film as no Polish dictionary mentions this word. Anyhow, the viewers can comprehend the desired meaning from the context and the scene unfolding before their eyes. On the other hand, the second line makes this neologism a little confusing. If the servants are to understand the word “wytrąbiać” literally as blowing more bubbles (this is what the context

of the scene suggests), the prince's next words contradict it as it is not possible to "wytrąbiać w trąby" and can be referred to as redundancy.

Besides, the same word used colloquially in Polish is a synonym of the word "to drink" and consequently that may suggest that the prince orders his servants to drink the water from the bath. Another explanation of the scene can be as follows. The servants are very stupid people and they do not know many words from their prince's vocabulary or the prince has a funny way of saying things as it is with his sheriff and so there are not many people who are sure of what he wants.

Whatever the reason, the servants do not recognize the word. What they understand is that the word is created on the basis of the noun "trąba" and can have something to do with blowing and that is why they create more bubbles.

Both translated versions use Delabastita's PUN TO PUN method of translation exploiting the homonymy of two words semantically connected to the word "blow". However, they sound awkward and a little confusing as to what the real intentions of the prince are.

The above examples present various techniques that have been applied in order to translate wordplay into Polish. The perfect translation is rarely possible as both languages originating from different cultural backgrounds do not carry the same words when defining or describing certain ideas. Therefore, whenever an expression possesses ambiguous meanings, they will probably not be the same in Polish and in English. Example 6 demonstrates such a case where the multiple definitions of "blow" do not overlap with "nadmuchać" although the basic meaning of two words is the same.

### 3. 3. 2. Paronymic wordplay

Paronymy is another type of wordplay listed by Delabastita. The best examples are going to be presented below. The first example comes "Robin Hood: Men in Tights" and makes use of the paronymy of two words "fox" and "fax".

#### Example 7

The original version	The voice-over version	The subtitled version
- <i>What's the fastest way to reach the villagers?</i>	- <i>Jak najszybciej wezwać wieśniaków?</i>	- <i>Jak najszybciej wezwać wieśniaków?</i>
- <i>Why don't we fox them?</i>	- <i>Lisem poleconym.</i>	- <i>Wyślemy im lisa.</i>
- <i>Fox them?</i>	- <i>Czym?</i>	- <i>Lisa.</i>
- <i>Fox them.</i>	- <i>Lisem poleconym.</i>	- <i>Tak. Wyślemy im lisa.</i>

The main characters, after stepping into a life-threatening situation where their leader is to be executed, need the help of local people. Therefore, they decide to notify the villagers in the fastest possible way which appears to be a modern version of a post-office. One of the Merry Men gives the idea of foxing the message. The viewers are then presented with a fox which is loaded with the main characters' letter and sent on its way to the village.

The pun of this scene is based on the phonetic resemblance of two words: "to fax" and "a fox". The syntax of the expression "Fox them" suggests using a verb; however, the noun is used here. Since English does not possess characteristic endings for parts of speech, it is very easy to pose a noun as a verb which is done in that particular case. What is more, it is typical of the English language to use one word as a noun and verb, which creates a great opportunity for

anyone who wants to play with words. “To fax” is a verb originating from the noun “a fax” which is a machine for sending and receiving copies of documents in a fast electronic form. Consequently, it was transformed into a verb and means “to send a message using a fax machine” (MED: 509) which is a contemporary word and definitely not suited for the Middle Ages when the plot of the action takes place. On the other hand, it gives the desired meaning – sending a message fast. The other word is a noun and the name of a small animal the viewers see on the screen. A fox is a fast common animal, widely available in the times of Robin Hood. Exploiting the similarity of “fax” and “fox”, the script writer makes the scene completely understandable. Faxing comes to everybody’s mind, but foxing and the image of a fox concurrent with the dialogue make enough change for the utterance to sound both funny and not so modern.

The voice-over version of the film keeps almost exactly the same type of a word game. This one is based on the phonetic similarity of “lis” and “list”. Both are nouns contrary to the original version. Again on the screen a fox is seen and “lis” is a Polish equivalent of the word “fox”. The main characters want to send a message and they do so with the means of “list” which is the Polish equivalent of the word “a letter”. The phrase is completed by the word “polecony” to emphasize the need for sending the message fast. Moreover, there are problems with Polish flexion which does not exist in English. The accusative of the word “lis” differs from the accusative form of “list”. The phrases “wysłać list” and “wysłać lisa” vary from each other and that makes the connection more difficult to notice. Adding the word “polecony” assures that the viewers will not only notice the fox, but understand the scene as sending a medieval letter and that keeps the meaning of the phrase and allows the pun to be fully recognizable by the Polish viewers without the loss of the implicit meaning since “list polecony” is a Polish equivalent of an English registered letter.

The translator of the subtitled version of the movie attempts transforming the word game applied in the original into the target language but he is not fully successful. The author of the captions translated the whole pun literally leaving the viewers in confusion. Although the word “lis” resembles the word “list” as shown above, however, the accusative forms of those two words have different endings and the pun does not work in the translated version. The viewer simply does not make the connection between the words “lis” and “list” as in a fox and fax and understands the scene literally as sending a fox with a letter to the villagers. To some extent it is in accordance with the picture but the pun is lost.

Comparing both versions designed for Polish viewers the voice-over seems to be a better example of a good translation strategy. The word game is preserved being as close as it is possible to the original and does not contradict the image, whereas subtitles aim at achieving the same result but fail because of Polish flexion which was not taken into account by the translator. This cannot be explained by the restrictions imposed on subtitles as to the length of lines of the captions displayed on the screen.

Another example exploits the paronymy of the words “Achoo” and “a Jew”.

### Example 8

The original version	The voice-over version	The subtitled version
-Blinkin, I'd like you to meet Achoo. -A Jew? Here? -No, no. Not a Jew. Achoo.	-Blinkin, poznaj Apsika -Ktoś sika? -Nie, Apsika.	-Zyzol, poznaj Aciucha. -Żydziuch? Tutaj? -Nie żydiuch. Aciuch.

The dialogue takes place when Robin Hood introduces one of his comrades to his faithful servant who is blind, old and sometimes has problems with hearing.

In the original the word game is based on the phonetic resemblance of the words “Achoo” which is the name of the black hero and the word a Jew as the blind man hears it. Robin Hood introduces his co-traveller giving his first name, Achoo. Blinkin, due to his problem, hears something else. His statement is funny because what the viewers see is a black man and not a traditionally-attired Jew. On the other hand, because of his blindness he does not see the man and only expresses his surprise that his master may travel with the Jew. The implied meaning which can be understood here is that Jews were not highly esteemed people in the Middle Ages and therefore it was so surprising for Blinkin to learn that his master is travelling in the company of a Jew.

The voice-over version keeps the word game and it is also based on the name of the black-skinned character but since the name is translated into Polish and sounds differently, Gałazka-Salamon offers another expression whose main function is the sound similarity to the name “Achoo”. The name is translated as “Apsik” as it was mentioned in the previous section and in the dialogue the accusative form of the above word is given “Apsika” due to the order of the sentence and the flexion of the Polish language. That rhymes with “Ktoś sika” and that is what Blinkin hears in the voice-over version. The word game and the rhyming are preserved; the joke is not lost in translation. The expression used by the translator as a rhyme to the name of the black character has a slightly colloquial undertone and an entirely different meaning with the best English equivalent as “somebody is taking a leak” but suits the situation well. Blinkin is blind and cannot see. Thus the scene offers no restrictions as to the extent of their conversation. However, the other meaning of the word game is missed. The joke on the viewers was also based on the difference between the appearances of a Jew and a black man which are quite characteristic. A young Afro-American dressed in colourful loose-fitting trousers and a turban on his head definitely does not look like a Jew dressed in black clothes with long side locks and that makes the question ludicrous. The Polish viewers are deprived of this issue and no racial problems are taken into consideration here. That also means the loss of some humorous aspect of the wordplay.

The subtitled version aims at keeping both the word game and the literal translation of all the elements. Firstly, because the name of the black character is changed into “Aciuch”, the translator tries to find a word which will both keep a rhyme and be an equivalent of a word “Jew” as it was done in the original. That results in a neologism “Żydiuch” which rhymes with the name of the black man and resembles the Polish equivalent of the word “Jew” but leaves some confusion as to the origin of it and makes the viewers not see the homonymic pun, but wonder over the new word they roughly recognize. Although the translator tries to keep the wordplay of two rhyming words and the additional issue of racial differences, his efforts seem a little disappointing. The right association comes to the viewers’ minds about Jews and black people looking differently but along with the reflection that the translator “over-transforms” the Polish language too much.

As far as those two versions are taken into consideration, again the voice-over appears to be a better choice. Not only does it preserve the pun, but it also does it with the means of correct, immediately understandable language and the latter is the issue which apparently is missing in subtitles. However, the item that cannot be found in the voice-over version in spite of its importance for understanding the director’s attitude, is the reference to the Jews. The lack of that idea weakens the pun to some extent and do not allow the Polish viewers to see the full

impact of Mel Brooks' attitude towards Jews. It can be also regarded as a self-joke as Brooks is a Jew himself.

Another example of paronymy comes from "Robin Hood" as well and creates a pun based on the similarity of two rhyming words "a roll" and "a toll".

### Example 9

The original version	The voice-over version	The subtitled version
<p>- <i>But a toll is a toll... and a roll is a roll.</i>                      - <i>And if we don't get no tolls, then we don't eat no rolls.</i></p>	<p>- <i>Myto to myto, a koryto to koryto.</i>                      - <i>A bez myta nie napelnimy koryta.</i></p>	<p>- <i>Myto to myto, a najedzony jest syty.</i>                      - <i>Jak nie dostanę myta, nie zjem do syta.</i></p>

These rhyming verses were created by one of the main characters of the film, Little John when he tries to explain why he cannot let Robin of Loxley and his two companions cross the river without paying a fee for the crossing. Since king John is a negative character and forces more and more taxes on people, poor villagers have to make money wherever it is possible and that explains the need for collecting the fee.

The rhyme of the source language version is built on two words "a toll" and "a roll". The first one means "an amount of money you pay to use a bridge or road" (MED: 1513), the other is a name given to "bread in the form of a small round or long shape" (MED: 1231). The situation demands the use of a word toll as it is what the payment for crossing the bridge is called. The rolls imply that the money will be spent on food and suggest that without Robin Hood paying the toll, poor villagers will be deprived of the absolutely essential part of their lives – bread. It is a kind of a two-verse rhyming poem whose main purpose is to show Little John's talent in creating poetry and to justify robbing travellers on this particular bridge. One more factor can be taken into consideration here. The pun consists of short one-syllable words which altogether form a counting rhyme resembling the ones formed by children.

The voice-over version keeps the rhyming wordplay and partially bases it on the same word. "Myto" is the Polish equivalent of "a toll" and, therefore, the use of the word is justified. The other rhyming word is "koryto". It can be best back-translated as "manger" which has nothing to do with bread as for most people this brings the image of animals feeding in a barn and they do not fancy rolls. However, in colloquial language "koryto" may be also associated with people since it is possible to use an expression "puste koryto" as the synonym of "the lack of food". There is a small inconsistency as far as the language register is concerned. The word "myto" is very formal, even out-dated and encountered only when talking about history or reading such books.

The other part of the punning phrase "koryto" implies a very informal way of talking about short supplies. The wordplay is based on the rhyme between those two words, "myto" (a toll) and "koryto" (a manger). Little John's words suggest here that without Robin Hood paying for the crossing he will not be able to fill his people's bowls with food. The question arises if the target language wordplay keeps the same implicit meaning as the original does. The use of "koryto" and "napelnic koryto" (which can be back-translated as "to fill the manger") evokes some negative feelings in the readers' minds. Filling the manger as a thing from which animals are fed and therefore not suitable for people can suggest that those poor villagers are like animals and they would eat anything they are given. Moreover, in Poland there is an expression

like “dorwać się do koryta” which implies that this “koryto” is something that only few people can reach and therefore have to use illegal methods or power to achieve that and that also brings negative feelings to the viewers.

The subtitled version of the film keeps the rhyme built on the same notion – the relation between paying a toll for crossing the bridge and the food that can be bought for the collected money. Again, the word “myto” is used as an equivalent of “the toll”, but the other word is a part of the expression “najeść się do syta” which can be back-translated as “eat to the full”. The implicit meaning of the wordplay is kept.

Without the toll, Little John and his friends will not be able to fill their stomachs. There are no negative associations with that relation as the Polish expression “najeść się do syta” has a neutral connotation. The only problem with the subtitled version is the lack of the rhyming words in the first verse as it was in the original. It occurs only in the second line, contrary to the original and the voice-over version. Moreover, since the original pun is composed of short one-syllable words thus resembling children poems, this cannot be stated about the subtitled version, due to the word “najedzony” which consists of four syllables and makes the rhythm awkward.

The next example of paronymy focuses on Brooks’ favourite topic that is Jews.

#### Example 10

The original version	The voice-over version	The subtitled version
<i>That’s all we need. -A Druish princess. -Funny, she doesn’t look Druish.</i>	<i>-Tylko tego nam trzeba. Drydowska księżniczka. -Śmieszne, nie wygląda na Drydówkę.</i>	<i>-Tylko tego nam trzeba. -Druidowska księżniczka. -Nie wygląda na Druidówkę.</i>

The above conversation comes from the film “Spaceballs” and takes place between two main characters of the movie. They are Lone Star who is a pilot of his own ramshackle Winnebago spacecraft and his companion half dog and half man Barf. They have just rescued the beautiful princess Vespa from the evil clutches of Lord Helmet but instead of the girl’s gratitude for the rescue all they hear is complaining about the state of the cabin and insults directed at the pilot. That leads Lone Star to the words cited in the table.

The pun here is based on the phonetic similarity between the word “Jewish” and a neologism created for the needs of the film. “Druish” is the adjective given to people coming from Druidia, the home planet of Princess Vespa. When one of the main characters Barf comments that she does not look Druish, the word is immediately associated with “Jewish” because of the similarity of the sounds. Vespa as a princess of fairy-tales dressed in a long gown and with a nice hair-do does not look Jewish at all. Besides, the scene from her wedding shows all the subjects to King Roland dressed in a typical fairy-tale style with long medieval hats, gaudy clothes and fancy pointed shoes. That is why Barf’s comment makes the viewers laugh. According to a common view popularized by films like “Fiddler on the Roof” (USA, 1971) or “Yentl” (USA, 1983), a typical Jewish girl looks decent, modest and plain with no outstanding beauty or wealthy attire, but dressed in a scarf, an apron and a grayish long dress. No fairy-tale princess can be noticed in the clothes of a Jewish girl. Moreover, the author of the thesis does not know even one children story where the beautiful princess is of Jewish origin. That is why the comparison sounds so funny. Being Jewish does not suit the heroine of the film. What is

more, she does not behave as a sweet gentle girl who will never disobey a man, she shouts and insults her rescuer instead of being eternally thankful for his help.

As it was mentioned above, almost the same motif was used by Brooks in “Robin Hood” when a black man was mistakenly called a Jew by a blind man. Mel Brooks has claimed quite often that it is his Jewish origin and his fellow countrymen’s ability to laugh even after thousands of years of persecution which allowed him to be so comical and that is why he tries incorporating Jewish motifs and concerns into all his works.

The voice-over version attempts creating a pun based on the same paronymy – the similarity between the nationalities of women of Israel which in Polish is “Żydówka” and a neologism created for the needs of the film and introducing a woman from a planet called “Druidia” which in Polish is spelt as “Drydówka”. The question arises if it brings the same type of reaction in the viewers’ minds. First, the planet is called “Druidia” and according to the grammatical and lexical rules of Polish, a female from the country should be called “Druidówka” or “Druidianka” or something similar with another ending for women’s nationalities. The latter will be even better as it brings to mind the inhabitants of any planet from science-fiction movies. Here, it is “Drydówka” which sounds as if the woman was an inhabitant of another planet “Drydia”. So the primary reaction of the viewers could be wondering why Lone Star uses a word which has no associations with the Princess. The second line of the conversation probably will be lost then. Nevertheless, if the viewers do not worry about the rules of Polish morphology, they will recognize the word as similar to the word “Żydówka” which is a Polish equivalent of “Jewish”, the pun will probably cause the same reactions. The viewers see a nice, rich, spoilt girl and somebody compares her to a Jew. That will definitely make people laugh.

The subtitles do not follow the same chain of associative thinking as the translator does not make any references to Jews in his dialogues. It is a simple translation of the main characters’ utterances. The girl is called “Druidówka” and that can be considered a correct form from the grammatical point of view but it does not refer to Jews – something what Brooks certainly had in mind when writing those lines. The only associations that could be made concerning the word was the name of a traditional Polish alcohol “Żubrówka” or the synonym of a poor woman, dressed in rags, informally and impolitely called “dziadówka”. Another explanation may follow the connection to “druids”, Celtic priests who worshipped nature, practiced black magic and built Stonehenge hundreds of years ago. The popular culture pictures them as mysterious people who possessed great powers and dressed in black or white robes. The author of the present analysis cannot decide which the translator had in mind or perhaps there is no implicit meaning and it is the case of simple literal translation.

Comparing those two versions it can be noticed that although the voice-over translation is built on the word which does not sound as the name of an inhabitant from a faraway planet, it preserves the pun and makes the desired associations which cannot be said of the subtitles.

The next example makes use of the words “piss off” and “piss on”. Both represent completely different meaning but they are similar in graphic and phonetic record which characterizes paronymy.

### Example 11

The original version	The voice-over version	The subtitled version
<i>-I was angry at you before, Loxley... but now I'm really pissed off!</i>	<i>-Byłem na ciebie zły, Loxley, ale teraz krew mnie zalewa.</i>	<i>-Byłem na ciebie zły, Loxley, ale teraz krew mnie zalewa.</i>

<p><i>-Pissed off? If I was that close to a horse's wiener, I'd worry about getting pissed on.</i></p>	<p><i>-Krew? Martw się lepiej, żeby nie zalały cię końskie siuski.</i></p>	<p><i>-Krew? W takiej pozycji martwiłbym się, że zaleje mnie koński mocz.</i></p>
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The above dialogue takes place after the first encounter of Robin Hood and Sheriff of Nottingham. As expected, it did not go well, and their short exchange of words proved Robin Hood to be a good man fighting for King Richard while protecting the innocent and the Sheriff of Nottingham not to be a very clever servant for the evil usurper, Prince John. On their parting Robin cuts down Nottingham's saddle-girth which consequently makes the saddle turn around and results in Sheriff's hanging under the horse. This makes him even more furious and prompts the above conversation.

The original version exploits the possible uses of the word "piss". The first expression is a phrasal verb "piss off". According to the dictionary (MED: 1062), a phrasal verb is a combination of words that is used like a verb and consists of a verb and an adverb or preposition. In this case it is the combination of "to piss" and "off". The first word is defined as the way of disposing of waste liquid from human body and is generally considered impolite. This particular phrasal verb is used to emphasize how angry and annoyed somebody has become. This is what happened to Nottingham, he is angry, or using his words "pissed off" when he loses his little fight with Robin Hood and his men. The winning party takes his words literally and decides to exploit not the meaning of the whole expression, but only of the verb. As it was stated before, the Sheriff is hanging under the horse and the animals are known not to be able to control some of their natural instincts and Achoo suggests paying attention to that problem. The wordplay is based on the difference between the meaning of the phrasal verb based on one word and the meaning of this word by itself followed by the preposition "on". The same combination is frequently used in American culture when people say that "it is better to be pissed off than pissed on".

Both subtitles and voice-over keep almost the same correlation, although it is not the phrasal verb which is exploited since Polish does not possess such devices, but an idiom typical of the Polish language. "Zalewa mnie krew" carries the same meaning as the original version and describes a person who is angry, annoyed or simply mad at something or somebody. That implies that a Polish cultural equivalent replaced the American expression. The word "zalewać", which is a part of the idiom, is back-translated as "flood, drown" or simply "fill with water or some other liquid" and that can be considered similar to the word "piss". When Achoo makes use of the literal meaning of the word "piss", the same is done in the Polish version with "zalewać" to suggest the possibility of Sheriff being drowned in the horse urine. The difference that can be observed between the subtitles and the voice-over version refers to the use of the word "urine". The subtitles use a very straight biological term, "mocz", the exact equivalent of "urine". This biological connection may seem slightly confusing as commoners will not use such words in everyday conversation. On the other hand, the voice-over version translator tries to soften the dialogue a little and changes the word into a more childlike expression. This may result in a slightly different reception of the whole dialogue and sounds improbable uttered by an adult person.

Comparing the original version with the translated ones it can be noticed that all these expressions are highly colloquial and in the case of the original version even impolite.

The next wordplay is another example of paronymy and makes use of the similarity between the words "tower" and "deflower".

## Example 12

The original version	The voice-over version	The subtitled version
<p><i>-He's taking her to the tower.</i></p> <p><i>-He's gonna deflower her in the tower.</i></p>	<p><i>-Bierze ją na wieżę i tam ją rozbierze.</i></p>	<p><i>-Zabrał ją do wieży.</i></p> <p><i>-Chce ją tam zdeflorować.</i></p>

Robin Hood escapes death with the help of his friends but his beloved is kidnapped by the evil sheriff who wants to marry the girl and whose wedding with Lady Marian has just been interrupted. Sheriff considers the vows taken as he said the proper words and decides to arrange his wedding night at this very moment. Therefore, he leaves the premises and runs to a chamber situated in the castle tower to have his wedding night right at this very moment. This situation makes Achoo comment on Nottingham's actions with the above words.

The pun here makes use of the rhyming similarity between two words, "a tower" and "deflower". The first is a place where the sheriff wants to spend the night with his new wife, the other is a very literal expression and describes having sex with a woman who does it for the first time in her life and thus loses her virginity. Generally, the viewers understand that Nottingham wants to play wife and husband in the castle tower. The choice and order of the words make the phrase a witty and interesting remark as a very colloquial "gonna" is combined with literary "deflower". Definitely it is not the type of sentence a young black American will use while talking to his friends. Moreover, the rhymes here make the phrase a kind of a short poem with a punch line – hurry up or she will be lost to you.

The voice-over version of the movie attempts creating a similar pun based on two rhyming words, "bierze" and "rozbierze". They offer a slightly different meaning although connected semantically with the source language version. The first line suggests that Nottingham takes Lady Marian to the tower and that agrees entirely with the original. The second line states that the sheriff is going to undress the woman there. This implication slightly differs from the original as the English sentence directly describes what the sheriff has in mind as far as the woman is concerned, whereas the Polish version suggests only the first stage of the man's activity during the wedding night and leaves the rest to be guessed by the viewers.

The subtitles omit the wordplay and only aim at translating the words literally. The first line is intact as far as semantics is concerned, although the grammatical tense is unnecessarily changed into the past form. The second line is a direct translation of "He's gonna deflower her" with an awkward expression "Chce ją tam zdeflorować". It can be noticed, however, that the Polish sentence keeps the combination of a typical expression, (I want) with a very formal, even scientific word (to deflower). That keeps the code of the original but because it lacks the rhyme it only sounds strange and does not affect the viewers in the way the screenwriter has wanted.

Comparing the two version it can be noticed that Gałązka-Salamon succeeds in creating a pun and uses the expression which may not carry the same meaning as the original to the full extent and only suggests what is going to happen to Marian. As far as subtitles are concerned, there is no wordplay at all and that can be considered the application of PUN TO NO PUN technique.

The next example which comes from "Robin Hood: Men in Tights" exploits the possible paronymic associations to the word "succinctly".

## Example 13

The original version	The voice-over version	The subtitled version
- <i>Yes, you put it succinctly.</i> - <i>Suck what?</i> - <i>Succinctly. It means "perfectly".</i>	- <i>Udatnie to ujął.</i> - <i>Czyje uda?</i> - <i>Udatnie, znaczy trafnie.</i>	- <i>Pięknie pan to ujął.</i> - <i>Komu wyjął?</i> - <i>"Ujął", czyli powiedział.</i>

The above conversation takes place after the sheriff exhausted all his means in order to get rid of Robin Hood and decided to call reinforcements and in that way finish the job. He is talking to a man closely resembling Marlon Brando's "Godfather" and they together arrange the assassination of the people's hero. Don Giovanni is a man who uses sophisticated vocabulary and Nottingham sometimes having problems following his train of thought, has to ask additional questions to clarify his comprehension of the Italian's words. The dialogue discussed here presents one of these moments.

In the original version of the film the wordplay is built on the word "succinctly". Since the sheriff did not understand the word at all, he repeats only the first syllable which forms another word with an entirely different meaning. This question forces Don Giovanni to give a simpler synonym of "succinctly" to make Nottingham understand what the Mafioso had in mind. The question used by Nottingham may also suggest some erotic connotations as sucking can be comprehended as a kind of invitation to some sexual activity. Therefore, Don Giovanni is a businessman who wants to make an agreement upon the assassination of Robin Hood, whereas Sheriff cannot decide subconsciously what he really wants to talk about as the question of sucking should appear in the context of killing and attempted murder.

The voice-over version builds a word game using the same technique but with a different connotation. "Udatnie" is a very formal word and can be back-translated into English as "succinctly", which agrees with the intentions of the screenwriter and the source language dialogue. However, since the Polish word does not resemble phonetically any expressions meaning "sucking", the translator used one syllable of "udatnie" and employed a word meaning "thighs". That is why the sheriff not having comprehended the whole word repeated the part he knew and understood and asked "whose thighs". Although "thighs" and "sucking" are not semantically connected, a certain relation can be drawn between them. As it was stated above sucking can have some sexual connotations and the same can be noticed about the word "thighs", especially with the addition of the question word "whose". Again, talking about thighs clearly shows where Nottingham's thoughts go and that it is certainly not the problem of Robin Hood's assassination. As it was mentioned above, Mel Brooks is famous for his jokes mostly concerning Germans, Jews and sex. The last notion can, therefore, account for the link between the two words.

The subtitles also base this scene's humour on the misunderstanding of the first word but instead of using a syllable in the second line of the dialogue, it gives the same word but with a different suffix. That technique changes the meaning of the Polish word from "said" to "took out" and here his question can be back-translated as "Who did he take it from?". The question arises if it brings the same effect on the Polish viewers. They certainly notice the pun and the stupidity of the sheriff and that was the desired goal. Moreover, the whole phrase can carry sexual implications.

Paronymy seems to be the easiest wordplay to be translated from one language into another as it does not need to find two various meanings for the same word but exploits only

similar words. This leaves a lot of possibilities unless the visual aspect of the film forces the translator to apply only certain expressions which cannot be replaced by others. Fortunately, that is not the case with the above examples as they all have been translated with the application of PUN TO PUN technique with better or worse results. Thus, the Polish viewers are not deprived of the humorous effect of the wordplay in the case of paronymy.

### 3. 3. 3. Homophonic wordplay

From the classification done by Delabastita puns based on homophony come as next in the analysis. This seems to be the most difficult pun to create and keep in translation. The most interesting examples are presented below.

#### Example 14

The original version	The voice-over version	The subtitled version
<ul style="list-style-type: none"> <li>- <i>What we need is a great feat of strength.</i></li> <li>- <i>Feat of strength?</i></li> <li>- <i>Au contraire.</i></li> <li>- <i>Now that you're here with me, what we have is a great strength of feet.</i></li> <li>- <i>I don't follow.</i></li> </ul>	<ul style="list-style-type: none"> <li>- <i>Przyjdzie nam tu wyciągnąć kopyta.</i></li> <li>- <i>Wyciągnąć kopyta?</i></li> <li>- <i>Au contraire.</i></li> <li>- <i>Właśnie, musimy wyciągnąć kopyta.</i></li> <li>- <i>Nie kumam.</i></li> </ul>	<ul style="list-style-type: none"> <li>- <i>Będziemy musieli stopić nasze siły.</i></li> <li>- <i>Stopić siły?</i></li> <li>- <i>Au contraire.</i></li> <li>- <i>Skoro siedzisz koło mnie, mamy dużą siłę stóp.</i></li> <li>- <i>Nie chwytam.</i></li> </ul>

The above conversation takes place when the main character is thrown into the cell of an Arabian jail and is seated next to another prisoner. Their feet are put into irons and as a result they sadly contemplate their fate as it will be difficult to free themselves.

The pun applied here is based on the homonymy of the words “feet” and “feat” adding the word “strength”. In the first line Robin Hood uses the expression “a great feat of strength” which is needed to complete the escape from the prison. It also implies the improbability of their getting out of the cell and a lot of effort on their part needed to even attempt the deed. The expression the viewers hear gives the idea to his co-prisoner and results in his using the same words in a reversed order and achieving a completely different meaning. “The great strength of feet” implies that the idea of setting free is possible with the use of both pairs of their feet. Moreover, if the expression “a great feat of strength” is to be defined as an idiom where the position of all the elements of the phrase cannot be changed, a new semantic structure is achieved by repositioning “feat” and “strength”.

The voice-over version of the film does not use a word game based on homonymy but keeps the word game based partially on almost the same word. English “feet” is replaced by the equivalent but it is also the word used informally in the Polish language. The pun used here is based on the polisemy of the expression “wyciągnąć kopyta”. For Robin Hood that means “to die” and this is what he is trying to transmit to his partner. “Wyciągnąć kopyta” is a colloquial way of saying “to die” and it is quite a popular expression when the issue of death is discussed in informal conversation. The difference between both the original version and the voice-over translation carries a slightly different message. In English it is said it is difficult to get out while in Polish Robin Hood sees the situation as helpless and only thinks about dying in his cell. His co-prisoner understands the expression literally where “wyciągnąć” means to pull out and

“kopyta” as feet. So, in order to free themselves, all they need is to pull out their feet and in that way break the shackles. Comparing the original and the Polish version, a slight difference in meaning can be observed which, however, does not hinder the viewers from getting the full understanding of the scene. The “great strength of feet” suggests only what can be done to achieve freedom while “wyciągnąć kopyta” is more explicit and gives the exact recipe for doing so. Nevertheless, the pun is retained in translation although the translator uses another type of a word game.

The translator of the subtitled version of the film again creates some neologism to carry the meaning of an original. The pun is based on the word “stopy” which, in English, mean “feet”. This is where the subtitles keep as close as it is possible to the original wordplay which is partially based on the word “feet”. The expression “stopić nasze siły” consists of the word “stopić” which is supposed to be a derivative of the word “stopy” on which the whole pun is built. The word “stopić” has another meaning in Polish and it can be understood as “to melt”. The translator attempts combining the meanings of those two words. Consequently, it can be understood as the act of joining the two people’s efforts, especially using their feet, in order to change the situation for the better. However, the viewers may not see it that way as the expression is not characteristic for the Polish language and the right association may not come immediately to the viewers’ minds as it requires certain processing effort. The other part of the conversation where the expression “the strength of feet” can be found is translated literally as “duża siła stóp”. That seems awkward as it is uncommon to utter such expression in Polish and seems to be a complete calque from English. There is, however, a phrase “duża siła mięśni” which probably worked as the base for creating the expression from the dialogue but, nevertheless, it does not seem to sound right. There are two goals the translator is trying to achieve creating the discussed structure. Firstly, he produces wordplay based partially, at least, on the same word as in the original. Secondly, he attempts getting a humorous effect by creating neologisms and funny surprising relationships between words. The original word game is not lost, but by many viewers probably misunderstood as most attention will be paid to the errors committed by the translator as far as the syntax is concerned. The last phrase of the dialogue can be a good summary of the majority of viewers’ feelings, as the strategy used by the translator of the subtitled version may imply that Robin Hood was not the only person who did not understand the joke.

Another example of homophony comes from the same film and exploits the similarity between “Abe Lincoln” and “Hey, Blinkin”.

### Example 15

The original version	The voice-over version	The subtitled version
-Hey, Blinkin. Did you say, “Abe Lincoln”?	-Hej, Blinkin. -Powiedziałeś, Abe Lincoln?	-Hey Zyzol. -Powiedziałeś Abe Lincoln?
-No, I didn’t say, “Abe Lincoln”. I said, “Hey, Blinkin”.	-Nie, powiedziałem, hej, Blinkin.	-Skądże. Powiedziałem, hej, Zyzol.

The above conversation takes place when Robin Hood’s black companion and his blind servant are talking in the woods. Achoo (the black man) tries to turn Blinkin’s attention to the

problem and calls his name. Since Blinkin is an old and a little deaf man, he hears something else as it was mentioned in the previous section while discussing Example 2.

The wordplay here is based on the similarity between a pair of two-word expressions. The first one is uttered when somebody is called and is supposed to start listening to the person who is talking. The name Blinkin given to Robin Hood's servant suggests his problems with eyesight which is clearly visible on the screen. The other expression is the name of one of the most famous presidents in the history of the United States, Abraham Lincoln. Abe is what most Americans call him. When this name is mentioned it always brings positive reactions of the listeners. The history knows him as a great leader of the North during the Civil War, an abolitionist who fought for black slaves' freedom and a person who was just and fair and never told a lie in his entire life. Additionally, he is remembered as a martyr assassinated by a mad actor after making his dreams come true and one of the four gigantic presidents of Mount Rushmore. Being compared to this outstanding man would be considered by Americans a great honour. On the screen the viewers see a middle-aged man dressed in old medieval clothes who owns nothing but the rags on his back and thinks that somebody called him Abe Lincoln. For the majority of viewers that will appear to be a ridiculous connection – a great American hero and a humble servant - that is simply funny and that is the desired effect of this wordplay. One more thing should be mentioned when discussing this particular wordplay. The similarity between the two expressions is hard to notice in the written form, it has to be heard in order to be comprehended due to the position of accents and the different spelling.

The voice-over version preserves the literal translation of all the components of the play, the translator tries in such a way to keep the sounding similarity between the elements, but she fails as far as desired effect is concerned. Although the sounds are similar, they do not rhyme so perfectly and therefore, they do not have the same effect on the viewers and they do not carry the same message in the target language. First, the word "hej" is pronounced in Polish a little differently than in English. There is also a difference in the pronunciation of the name "Lincoln" in English and in Polish. Moreover, this American president is not commonly known as Abe and for the majority of Poles he is known as Abraham Lincoln, no other names acceptable. He also does not bring the same image of justice and greatness to the Polish viewers; he is just an American president who won the Civil War and was killed by a madman in the theatre just after the end of the war. To sum up, what the viewers see and hear from the screen is that Blinkin has serious problems with hearing and his mistake does not result in the humorous effect of seeing a simple man and hearing a great hero's name.

The subtitles remain faithful to the original text as well but they do not keep the wordplay at all. It is due to the fact that the translator did not leave the main characters' names as they were in original, but attempted finding their Polish equivalents. Blinkin became "Zyzol". This word implies that the bearer has a problem with his eyesight and either has strabismus or looks at everybody with a squint. This is more or less what the name "Blinkin" can be understood by but it is pronounced differently and so Zyzol does not suit the following "Abe Lincoln" expression at all. In the first line of the conversation Achoo calls Blinkin by his name which appears to be "Zyzol" in the Polish version, the second line implies that Blinkin has misheard his companion and gives what he supposes he has heard. That is problematic for the viewer as the two expressions have nothing in common and all it leaves is just wondering why the name of Abraham Lincoln appears in the conversation if there is no particular need for that. Consequently, the remark concerning an American president does not evoke any feelings as the viewer does not see the connection. Therefore, it can be noticed that there is no pun in the Polish version here.

### 3. 3. 4. Other examples of wordplay translation

All those wordplay above were listed according to their type and were translated into Polish with a better or worse effect. Some of the puns were untranslatable (as it is in the case of Example 4, for instance) so in order to compensate for the puns lost in translation, a few were added in the Polish versions which did not reflect the original ones. This technique is called by Delabastita as PUNOID TO PUN.

#### Example 16

The original version	The voice-over version	The subtitled version
- <i>You know, a mime is a terrible thing to waste.</i>	- <i>Nie należy zabijać mima mimochodem.</i>	- <i>Mimo tego, szkoda mima.</i>

The main characters are having a sumptuous dinner in the castle while being entertained by several merry-makers. One of them is a mime making his usual tricks. Rottingham and Price John, the hosts of the castle, are totally bored and that is why the Sheriff suggests killing the mime. It is the Prince who is against such an evil deed confirming the danger of doing that.

In the original version of the film no wordplay is used here, but only an old expression known in English-speaking countries. Originally it was used by Marcel Marceau who was considered to be the greatest mime in the whole world. As it was mentioned in the previous sections it was also the man who spoke the only words in the other film by Mel Brooks (Silent Movie).

The translator of the voice-over version creates wordplay based on the similarity of the words “mim” and “mimochodem”. The first one is the Polish equivalent of the word “mime” and describes a person who entertains people by making shows only with gestures without using his or her voice. The other word can be back-translated as “incidentally” or “involuntary when doing something else” (Słownik Angielsko-Polski 2000: 266). The whole sentence carries a warning that it is not good to kill a mime by accident as it can be considered bad luck perhaps or a crime against some rule or just a superstition. Since the film takes place in the Middle Ages full of witchcraft, dragons and ignorance, the last suggestion will be the best explanation. The original statement suggests a slightly different danger concerning mimes. They are such valuable creatures that it is not wise to get rid of them or use them unsuitably, therefore destroying their potential.

The subtitles aim at creating wordplay based on the word “mim” as well but compare it with a different Polish word “mimo”. The latter is usually back-translated as “despite” or “in spite of”. The whole statement does not seem to suit the context of the scene. The main wrongdoers are not thinking about disposing of the silent entertainer, they are only sorry that the deed has already been done and the mime is dead. It is at variance with what is seen on the screen. The mime is still alive when he is taken out of the chamber by the guards after Prince John’s remark. It can be, however, understood as an announcement of the future fate of the mime.

Delabastita introduces also the notion of leaving the wordplay without translation at all as it was discussed earlier in chapter 2. In the case of films it is, however, a very rare technique as the viewers have an immediate opportunity to assess the lack of translation. However, the modern version of medieval priest’s prayer was left without any explanation in the target language.

**Example 17**

The original version	The voice-over version	The subtitled version
<i>- I will conduct the opening prayer in the new Latin. Oh, ordl-ay... iveusg-ay oury-ay essingsbl-ay. Amen-ay."</i>	<i>- Modlitwę wstępną odmówię po nowolacińsku.</i>	<i>- Modlitwę wstępną odmówię po nowolacińsku.</i>

The scene is taken from “Robin Hood: Men in Tights” and presents the viewers with the abbot who is going to marry Lady Marian and Sheriff of Nottingham. He begins his prayer with an introduction suggesting using a modernized version of Latin probably in order to avoid confusion of the listeners. The whole speech is based on very typical English words of the church but they are anagrammed so that they sound foreign. Therefore, it is difficult to notice the English vocabulary when the prayer is heard in the film but it is easily recognizable when reading the transcript of the film. Thus the abbot’s words can be transformed into “Oh, Lord, give us your blessings. Amen”. To make the prayer more difficult to comprehend, a syllable “ay” is added after each word. The result is simple as the abbot creates the language nobody else except him understands and that makes him seem more educated than he really is. The reason for such an operation could be relatively simple as the abbot probably does not know Latin and does not want to reveal this secret to his superiors.

The Polish versions leave the prayer without translation at all. Those viewers who speak some Latin at least will notice that there are some inconsistencies with the Latin they know and Mel Brook’s version but those who do not speak English will not be able to perceive the real meaning. Everybody will notice, however, that the word “Amen” which is the same for the Christian cultures all over the world has been slightly altered with a syllable “ay”. That will probably lead to the conclusion that the New Latin differs from the old one with the addition of “ay” which was not the intention of the film and its screenwriter.

**3. 3. 5. Translating wordplay with names**

The previous chapter introduced the notion of meaningful names as well. Mel Brook takes advantage of numerous opportunities presented in his films to create words which serve as names, describe the character’s features or refer to other aspects of the source language culture.

One of the main heroes of “Spaceballs” Dark Helmet takes his name after the most fearsome lord of the science-fiction movies Darth Vader. He was created by George Lucas in 1977 with the fourth episode of the “Star Wars” saga. He was the evil master of the dark force and as such was capable of killing his opponents with a mere thought. His wickedness was emphasized by a special musical leitmotif played in the background whenever Darth Vader appeared on the screen. He was pictured as a half-man, half-machine since most of his body had been destroyed by the lava. Due to these factors he wore a special helmet on his head which completely covered his face and made him look terrifying. Moreover, the rest of his costume was made of black leather with additional control panel on the chest to help him breathe and function properly.

Dark Helmet shares the look with Darth Vader. He wears a helmet as well, although the hero of “Spaceballs” occasionally opens its front cover, takes it off or even replaces it with a safari version. As to the rest of his attire, it is still black but instead of trousers he wears a pair of tights, slippers and a funny plastic tie, which altogether make his look familiar to the fans of “Star Wars” and at the same time ridiculous. Moreover, when Lord Helmet is introduced for the first time in the movie, the same music is played in the background but finishes with the sound of hard breathing caused by the helmet. He is also the master of the dark powers and carries a lightsaber. All things considered, the visual aspect of the film makes Dark Helmet a humorous version of Darth Vader. As far as the linguistic factor is concerned, Dark Helmet’s name resembles phonetically the name of the “Star Wars” saga Darth Vader and according to Manini’s classification as described in section 2.2.5, the name can be considered a word game with references to other works of the source language country.

**Example 18**

The original version	The voice-over version	The subtitled version
<i>Lord Dark Helmet</i>	<i>Lord Posepny Helm</i>	<i>Lord Helmofon</i>

The subtitled translation introduces Dark Helmet as Lord Helmofon. The word “helmofon” describes a type of a head set typical of tank men popularized in Poland by a TV-series “Czterej Pancerni i pies”. Its main goal is to keep the soldier’s ears protected from extensive noise caused by the machine engine and allow him communication with other people. Therefore it is thick, usually black and covers most of the tank man’s head. The English word “helmet” which is the name of the discussed hero defines (MED: 668) “a hard hat that you wear to protect your head”. There are no references to being used only by soldiers as it is the case with the Polish version. The right connections, however, can be noticed since the spacecraft Spaceball 1 is a military vehicle prepared to attack Druidia, so Lord Helmet’s subordinates are definitely soldiers. The technique the translator applies here is called concretization and narrows the possible choices of translation to the specific only to one particular group of people. Another factor worth mentioning here is that the character’s name consists of two words only in the original version while the Polish subtitles offer a word with three syllables and thus is pronounced much longer.

As far as cultural references are taken into account there are none visible. The word “helmofon” does not resemble Darth Vader’s name at all. It neither sounds similar nor makes the right associations in the viewers’ minds. Therefore, following Herman’s classification for translating meaningful names presented in section 2.4 it can be noticed that the technique applied for that name is literal translation where all meaningful allusions are ignored. Moreover, the word “dark” is missing from the translation and its function was also essential to the features of the movie character.

The voice-over version applies the same technique when translating meaningful names which is literal translation. Gałazka-Salamon does not manage to find a word which would be both the reference to the big hat the discussed person wears but also an allusion to one of the most notorious characters. What she chooses is the word “helm” which is one of the possible translations of the English word “helmet” (Nowy Słownik Angielsko-Polski 2000: 201) and sounds similar to the original. However, the references to Darth Vader from “Star Wars”

emphasized by Mel Brooks are entirely lost in the case of that character leaving only the literal translation.

Comparing the two translations raises a question whether it is possible to find Polish words which would be both connected with helmets and resemble Darth Vader's name. Neither of the translators managed to fulfill the task.

Another example of a meaningful name comes from "Robin Hood: Men in Tights" and describes a female servant to Maid Marian. The woman is overweight, wears plaits around her ears and carries a rifle or something similar although this cannot be certain as she never shoots it. Apart from this, she speaks with a strong German accent and mixes her English with occasional German words. All her attire presents her as a simple woman whose main task is to guard her mistress and protect her from any harm.

### Example 19

The original version	The voice-over version	The subtitled version
<i>Broomhilde</i>	<i>Brunhilda</i>	<i>Brunnerhilda</i>

Her name is created as a mixture of two elements; the first is a reference to her probable German origin, the other indicates her background of a commoner. The majority of people associate the name "Brunhilde" with the heroine of Richard Wagner's opera "The Ring of the Nibelungs" which was based on Nordic mythology. According to a well-known tale, she was the most important valkyrie, a maiden warrior whose main task was to collect the souls of dead fighters and take them to Valhalla, the Nordic heaven. Wagner made her a woman who fell in love with a mortal who later unknowingly betrayed her thus leading to his death and her suicide. The name comes from Old German and means "ready for a battle" (Internet source 21). One more factor needs to be considered as far as the name "Brunhilde" is discussed. Whenever valkyries come to mind, they are pictured as big women with long blonde plaits dressed in breast armour sometimes wearing helmets with horns. It is due to the opera tradition as most primadonnas singing the part of a maiden warrior tend to be rather plump.

The other part of her name refers to the word "broom". The dictionary defines it as "a brush with a long handle, used for sweeping dirt from floors" or "a bush with small yellow flowers" (MED: 172). Since no visible connections can be made between the broom as a plant and the personage of Broomhilde, it is right to assume that Mel Brooks associated the woman with the broom as a brush. A broom is a tool generally considered as belonging to servants or people whose profession demands using cleaning equipment. The woman is definitely a servant and a guardian of her lady, so the assumption is justified. What is more, Germans are well-known for being obsessed with cleaning and taking care of their husband's houses according to a famous German proverb which describes women as taking care of three Ks: "kinder, kuchen and kirchen" (children, cooking, and church).

Taking all the factors discussed above into consideration, it can be noticed that the woman's name is a clear reference to Germany due to the name "Brunhilde" but at the same time emphasizes her commonness by changing the first syllable into a more familiar word "broom" strongly associated with servants and cleaning. The word "broom" can be also associated with the rifle she carries along or it can be considered a witch's symbol as it is the Middle Ages the plot of the film takes place in. To sum up, the name still sounds foreign but at

least part of it is comprehended by the British or American viewers, whatever the associations are.

The voice-over translation changes the name “Broomhilde” into “Brunhilda” which is considered to be a typical German name by the Polish viewers. There are no additional connotations related as not even a part of the name reminds a Polish word. The only associations that can be drawn here are strictly connected with the word “Brunhilda”. In a popular TV-series for children from the 1950s “Wakacje z duchami” a local guide was telling a story of a certain prince Bogusław who killed his wife Brunhilda many years ago. He was cursed for that crime and haunted the castle begging for her forgiveness. His plea was one of the major catch-phrases of the film and as such can be still remembered by numerous viewers. Therefore, the name can be associated with the heroine of Richard Wagner’s opera, a Nordic myth or an unhappy legendary ghost form a Polish film. Whatever the choice, they all suggest German background which is in accordance with the language Broomhilde uses in “Robin Hood: Men in Tights”.

Another technique is applied by the creator of the subtitles. This time a name “Brunnerhilda” is created whose main goal is to bring German associations to the Polish viewers’ minds as well. First, it is still the name “Brunhilda” which is regarded in Poland to be a typical German name as it was discussed in the previous paragraph. Second, it refers to the name of one of the most characteristic Germans known in the Polish literature and film. A TV-series “Stawka większa niż życie” from 1955 introduced two main opponents Hans Kloss (a Pole disguised as a German officer fighting in WWII) and Herman Brunner (his friend and the greatest enemy at the same time). Brunner was an SS-officer, responsible for torturing and killing people and although he was pictured in the film as an interesting personality with a good sense of humour occasionally, he was still an enemy. “Stawka większa niż życie” was presented on TV numerous times and probably there are few people who have no idea who Brunner is. The name “Brunnerhilda” clearly aims at reminding the viewers of the infamous German officer and that raises a question whether it is the right connection. Broomhild is a nice, brave woman devoted to her mistress who follows her everywhere and protects her from harm whereas Brunner was an enemy, a person who tortured and killed Polish patriots.

Comparing the two Polish versions it can be noticed that the voice-over translator left all additional connotations as to the word “broom” from the original name leaving only the easily recognizable German “Brunhilda”. The subtitles present a pun, although it is questionable whether it brings the right associations as to the character of the heroine of “Robin Hood: Men in Tight” and, therefore, it can be regarded as over translation.

Another character from the same film is Sheriff of Rottingham, a reference to one of the heroes of the legend of Robin Hood, Sheriff of Nottingham. The legendary sheriff was appointed for the office by Prince John the Lackland and became notorious for brutal tax collecting and imposing more and more duties on poor villagers. Robin Hood, a commoner according to certain tales or rebellious Lord of Huntington by other stories, began his war on sheriff’s injustice becoming his greatest enemy and nemesis. Thus one cannot discuss Robin Hood without mentioning, at least, Sheriff of Nottingham.

### Example 20

The original version	The voice-over version	The subtitled version
<i>Sheriff of Rottingham</i>	<i>Szeryf Rottingham</i>	<i>Szeryf Rottingham</i>

Brooks' film does not leave the discussed character behind and makes him one of the most important participants of the plot. It is the sheriff who is the right hand of Prince John and the major executor of his orders. He is also the hero of the castle witch's love dreams. The reasons for changing the name from Nottingham into Rottingham can be twofold. Firstly, it is a clear reference to the hero of the real medieval legend as the author makes use of the paronymy resembling the word "Nottingham". Secondly, the addition of the word "rotting" carries an additional implicit meaning as to the personality of the discussed person. The verb "to rot" is defined by the dictionary as "to decay by a gradual natural process, or to make something decay in this way" or "to be in a physical or mental condition that is gradually getting worse" (MED: 1235). It is difficult to use the first meaning in reference to people (unless it is the dead corpses that are being discussed, which is not the case of this particular film), the latter one is applied for the sheriff. Another dictionary defines "rot" as "absurd" (LDCE: 1234). Therefore, the implications of the word "rotting" are obvious. The sheriff is an evil person, who takes hard-earned money from the villagers, schemes to kill Robin Hood and dares to marry his opponent's beloved. Moreover, he has problems with correct speaking, which makes his speech unrecognizable at first, as he tends to misspell the first syllables of the words he utters. Finally, none of his machinations work due to their multiple weaknesses and the circumstances he has no influence on. The word "rotting" or its derivative "rotten" implies that the sheriff is not only a person of low qualities, evil, untrustworthy and stupid, but also that the process of his deterioration is growing rapidly.

The voice-over and subtitled translations do not endeavour to achieve the connotations associated with the name of Rottingham. Both the translators keep the name as it was in original and leave the implications of the "rotting" element untranslated. What the Polish viewers hear is the word resembling the character from Robin Hood's legend (Nottingham) which is widely recognizable but have no idea why it has been changed into "Rottingham" as for the Poles the name carries no associations. Therefore, it can be stated that the target language viewers are deprived of one of the characteristic features of Mel Brooks' film in this particular case.

The succeeding example comes from "Spaceballs" movie and describes one of the supportive characters of the film. He plays a vital role to the plot as it is his demands which force the hero to seek money through rescuing Princess Vespa.

### Example 21

The original version	The voice-over version	The subtitled version
<i>Pizza the Hut</i>	<i>Pizza Hut</i>	<i>Pizza Pan Hutt</i>

Pizza the Hut works as a combination of two ideas. Firstly, his name refers to the evil character from George Lucas's "Star Wars" Jabba the Hutt. Secondly, it resembles one of the most popular American fast-food restaurants. Jabba the Hutt belonged to the unscrupulous criminals from the planet of Tatooine where Luke Skywalker and his father Lord Vader were raised as children. The viewers first meet him when he sets a considerable prize on Han Solo's head and thus unwillingly reinforces the future actions of the movie. Jabba is presented as a huge disgusting creature with small arms, a long tail and its mouth filled with nasty teeth and slimy tongue. He does not approve of fairness and justice, but plots and cheats to achieve its goals.

Pizza Hut, on the other hand, is the name of a typical restaurant where pizza is served. It was founded in 1958 by two college students, Dan and Frank Carney in Wichita, Kansas and several years later bought by PepsiCo, Inc. At present it operates in almost every country all over the world making its logo easily recognizable by millions of people (Internet source 22). Pizza Hut can be considered a family restaurant as it is customary to visit the place for a fast meal together with children. Mel Brooks' character combines features of both cultural elements. He is made of an enormous pizza, fully edible as the viewers see it throughout the film, but he is also a Mafioso who demands a million space dollars from the main character and that idea refers to Jabba. Thus the name Pizza the Hutt implies two things. Its name resembles George Lucas' gangster from Tatooine and that makes him a gambler, cheater and criminal whereas the visual aspect of the film presents the viewers with the sight of a huge pizza, which justifies the use of the name of the Italian dish. Moreover, as far as pronunciation is concerned, there is no difference in the two discussed words "hut" as in "Pizza Hut" or "Hutt" naming Jabba's tribe. Consequently, the source language viewers see the connection and understand its ridiculousness as combining a gangster Jabba the Hutt and a family restaurant Pizza Hut creates altogether a funny person.

The Polish viewers are probably familiar with both phrases which create the name of Pizza the Hutt. Although the discussed fast food restaurants are not situated in every Polish city, they are quite recognizable due to the considerable amount of advertising on Polish TV and the familiarity of its logo from major cities or American films at least. Jabba the Hutt is also a well-known character to the Polish viewers as "Star Wars" has its numerous fans everywhere. There is, however, one problem with Lucas's gangster's name. It has been translated as Jabba in most cases without adding its tribal name. Moreover, when translating the word "Hutt" for the needs of the subtitles it was left as it is written in the original language resulting in a different pronunciation of the word. Therefore, although the name of Jabba the Hutt is familiar to the Polish viewers, the right connection will not be probably made immediately when seeing Mel Brooks' character.

The voice-over version introduces the character using only the references to the fast food restaurant as its name is translated as "Pizza Hut" with no implication to the character from the "Star Wars" movies. The visual aspect of the film clearly justifies the use of the name of the restaurant but leaves the viewers at complete loss as to why the restaurant became a man and why a simple family place turned into a gangster. The expression does not indicate any references to Jabba and as such leaves a considerable amount of information carried in the name untranslated.

The subtitles introduce a kind of a hybrid where the expression is left almost unchanged in comparison to the original name but with an addition of the word "pan" replacing the article "the". What the viewers get, is a combination which could be associated with the two elements the source language dialogue concerns. Firstly, it is the Pizza Hut. The reference to this restaurant serving Italian food is evident and recognizable as the man presents its pizza-shaped body in the screen. Adding double "t" at the end of the word "hutt" may imply the reference to Jabba. However, this association is not so easy to notice due to the fact that "Star Wars" has never introduced Jabba as "Pan Hutt" in the Polish translation. He was usually addressed as Jabba or "Wielki Jabba" (Jabba the Great) and although the majority of the fans know that he belonged to the Hutt tribe, most of them probably will have problems with associating "Pan Hutt" with the notorious gangster from George Lucas movies.

Comparing the two versions it can be noticed that Gałazka-Salamon did not make any efforts to introduce the notion of Jabba the Hutt from "Star Wars". That can be considered a significant drawback of the voice-over version since the main purpose of "Spaceballs" was to

parody major elements of Lucas' saga. On the other hand, the translator of the subtitles tries to find a solution by slight changes to the expression which aim at combining the two cultural elements of the original dialogue.

### **3. 4. Summary**

The analysis of the wordplay in the previous sections demonstrated several problems as far as their translation is concerned. Firstly, it is difficult to achieve success as the two discussed languages are not historically related as it was stated above. Therefore, this cultural distance is a probable major factor making some of the wordplay highly difficult to translate. That is the reason why the authors of the Polish versions applied different techniques as they have been introduced in the second chapter. PUN TO PUN technique was used when translating examples 1, 2, 3, 6, 7, 8, 9, 10, 11, 12 (voice-over translation), 13, and 14. PUN TO NO PUN is the method for translating examples 4 and 15. Elements of the PUN TO PUNOID technique can be noticed in example 5, whereas PUN TO ZERO PUN technique is illustrated by example 17. To compensate for the lost puns the translators applied PUNOID TO PUN technique present in example 16. Thus it can be concluded from the discussed examples that the Polish translators managed to invent wordplay in the target language in compliance with the visual domain of the both films quite successfully.

## **CONCLUSIONS**

Several aims were put forward when starting the present thesis: a classification of wordplay, along with a set of strategies for the translation of the discussed item, attempt at providing the state of the research on the audiovisual translation and its main categories in European countries and, finally, the explanation whether the wordplay created in the source language country can be fully translated into another language, not related in terms of historical origin. Hopefully, this has led to a reasonably helpful instrument for the recognition, analysis, and translation of wordplay found in the selected comedies by Mel Brooks.

The first chapter provided a detailed description of the audiovisual translation and the constraints that limit the translator when preparing the subtitles or the dubbing version of the film which, consequently, resulted in the choice of translation strategies for wordplay applied by Gałązka-Salamon od Kiezik. As far as puns are concerned, however, it could be noticed that these constraints imposed on translation by the AVT techniques made no difference in the discussed examples. They were short enough to suit the subtitles and the length of the original actors' utterances. The next chapter, however, added other problems as to the possibilities of translating wordplay in the selected movies, as the scholars cannot agree on one classification of wordplay and one general set of translation strategies applicable in all cases. There are both similarities and differences in the linguists' approaches, and that resulted in a wide variety of questions as to the translatability of certain types of wordplay and the untranslatability of the others.

As it has been demonstrated throughout the thesis, the problems with translating wordplay are very diverse and encompass not only linguistic difficulties but a wide range of other difficulties that stem from the multimedia nature of films and the fact that the images in the screen narrow the translator's possibilities in the field of finding equivalents for the dialogue lines. Thus different strategies were applied for different wordplay in the selected movies with better or worse effects. Comparing the two versions of "Robin Hood: Men in Tights" translation prepared by Gałązka-Salamon (voice-over) and Gelula and Co., Inc (subtitles), several facts

could be noticed. Firstly, the subtitles aim at creating various neologisms when translating certain lines (Examples 6, 8, 10, 14). This sometimes leads to confusion as not always they are recognizable instantly and sometimes have to be repeated in order to be comprehended, which is unacceptable in the case of the film as it is hardly possible to replay certain scenes when the viewer is confused.

That can be considered a serious drawback of the subtitles as the pace of comedies demands using vocabulary instantly intelligible, not after a while. On the other hand, the author of the subtitles has made efforts as to keep original references to the Jews which Mel Brooks' films are so famous for, which completely disappear from Gałązka-Salamon's translation (Examples 2, 8, 10). However, these Jewish references seem somewhat awkward in Gelula and Co., Inc's version as the translator(s) tend to create new words which do not sound Polish-like and make the viewers confused. Moreover, the translator(s) are inconsistent as far as the names are concerned since the equivalents they choose sometimes make other wordplay lost in translation (Example 2, 15).

One more fact should be mentioned as Gelula and Co., Inc overuse formal vocabulary in certain scenes and that feature also makes their translation worse in case of immediately recognizable and laughable humour (Examples 11, 12). Comparing all these negative features of subtitles with the voice-over version, it is clearly visible that Gałązka-Salamon is a better professional with more experience as her way of translating brings the desired humorous effect in the case of the majority of the wordplay and does not leave the viewers wondering why this particular scene is supposed to be funny.

As far as "Spaceballs" are concerned, again it was Elżbieta Gałązka-Salamon who prepared the voice-over for the needs of television, but the subtitles were made by Janusz Kiezik. Analyzing the two translations it can be noticed that the two versions use different strategies when finding the equivalents but the effects they achieve are comparable. Example 3 shows the situation where the original wordplay was translated with the use of two completely different ideas but both are understandable and humorous.

On the other hand, analyzing example 9, it can be easily noticed that the Polish words applied by both the translators result in the different reception of the scene while the director aimed at creating only the reference to the Jewish culture which is traceable in the subtitles only.

The analysis of selected wordplay in "Robin Hood: Men in Tights" and "Spaceballs" illustrates difficulties when translating wordplay in general as it is a rare situation when the original phrase has an exact equivalent in the target language as it can be noticed in example 1. The opposite case when there is no possibility of appropriate translation is considerably more frequent, as it can be noticed in example 4 where the visual aspect of the film makes the pun impossible to translate without losing its homonymous play.

This paper is by no means exhaustive and it only touches upon some problems in the audiovisual translation of selected films. Several other factors need to be analyzed further, and there may well be other issues that were not even taken into consideration in this study. Nonetheless, the author of the present thesis hopes that it can serve as a basis and provide a framework for further studies in this field.

## **SUMMARY IN POLISH**

Przedstawiona praca poświęcona jest zagadnieniom związanym z tłumaczeniem gier słownych w filmach amerykańskiego scenarzysty i reżysera Mela Brooksa. Szczegółowej

analizie poddana została wersja lektorska prezentowana w polskiej telewizji i wersja z napisami z edycji DVD dwóch wybranych filmów: „Robin Hood: Faceci w rajtuzach” (tytuł oryginalny „Robin Hood: Men in Tights”) i „Kosmiczne jaja” (tytuł oryginalny: „Spaceballs”).

Część teoretyczna pracy została podzielona na dwa rozdziały, w których określono pojęcia dotyczące tłumaczenia filmowego i jego klasyfikacji na dzień dzisiejszy, omówiono w skrócie definicję i klasyfikację gier słownych oraz wskazano na różnice w treści i zakresie tych definicji i klasyfikacji. Zwrócono też uwagę na trudności w tłumaczeniu filmowym związanymi zarówno z ograniczeniami domeny wizualnej filmu, technicznymi założeniami napisów i wersji lektorskiej, jak i brakiem ekwiwalentów funkcjonalnych w języku docelowym.

Celem analizy wybranych gier słownych z obu filmów było głównie pokazanie technik translatorskich, którymi posługiwali się polscy tłumacze, a także zilustrowanie problemów z zachowaniem efektu humorystycznego wersji oryginalnej wybranych filmów.

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**APPENDIX 1**  
**LIST OF ALL WORDPLAY IN THE ANALYZED FILMS**

**SPACEBALLS**

The original version	The voice-over version	The subtitled version
<i>Lord Dark Helmet</i>	<i>Lord Posępny Helm</i>	<i>Lord Helmofon</i>

The original version	The voice-over version	The subtitled version
<p>-And then Harry began feeling around on all the trees. Then he said "I got it. We on Pluto". And we said "Harry, how can you tell?" He said "From the bark, you dummy!" From the bark!</p>	<p>-A wtedy Harry zaczął macać drzewa. Powiedział „Już wiem, jesteśmy na Wenus” „Skąd wiesz?”, Pytamy się. On na to, że, rozpoznał te kobiece kształty.</p>	<p>-Harry zaczął przykładać ucho do ziemi i potem mówi, „Już wiem, jesteśmy na Plutonie”. „Harry”, pytamy się go, „Po czym to poznałeś?” A on na to, „Po kroku marszowym”. „Po kroku marszowym”</p>

The original version	The voice-over version	The subtitled version
<p>That's all we need. -A Druish princess. -Funny, she doesn't look Druish.</p>	<p>-Tylko tego nam trzeba. Drydowska księżniczka. -Śmieszne, nie wygląda na Drydówkę.</p>	<p>-Tylko tego nam trzeba. -Druidowska księżniczka. -Nie wygląda na Druidówkę.</p>

The original version	The voice-over version	The subtitled version
<i>Pizza the Hut</i>	<i>Pizza Hut</i>	<i>Pizza Pan Hutt</i>

The original version	The voice-over version	The subtitled version
<i>Prince Valium</i>	<i>Książę Relanium</i>	<i>Książę Vallium</i>

The original version	The voice-over version	The subtitled version
<i>Spaceballs</i>	<i>Kosmiczne jaja</i>	<i>Kosmiczne jaja</i>

The original version	The voice-over version	The subtitled version
<i>President Skroob</i>	<i>Prezydent Scroob</i>	<i>Prezydent Tuman</i>

The original version	The voice-over version	The subtitled version
<i>droid of honor</i>	<i>druhna</i>	<i>druhna droid</i>

The original version	The voice-over version	The subtitled version
<i>Barf</i> <i>Barfolomew</i>	<i>Paw</i> <i>Paweusz</i>	<i>Paw</i> <i>Paweł</i>

The original version	The voice-over version	The subtitled version

-Well, if it isn't Lone Starr, and his sidekick, Puke. -That's Barf. - Barf, Puke, whatever. Where's my money?	-Czy mnie oczy nie mylą? Lone Starr i jego przydupas Paw -Barf -Barf, Paw, jedna żygowina.	-Kogo ja widzę, Samotny Gwiazdor i jego przyboczny, Wymiot -Paw -Paw, Wymiot, co za różnica
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The original version	The voice-over version	The subtitled version
-Can we talk? Okay, we all know Prince Valium is pilled, but you could've married him for your father's sake, and have a headache for the next 25 years.	-Możemy pogadać? Wiadomo, że Książe Relanium działa usypiająco.... Ale nie mogłaś go poślubić przez wzgląd na ojca i przez 25 lat udawać ból głowy?	-Dobra, wszyscy wiemy, że Książe Valium to czopek. Ale mogłaś wyjść za niego dla ojca a potem mieć ból głowy przez 25 lat.

The original version	The voice-over version	The subtitled version
Perrier Salt-Free Air	Perrier Air Naturalnie gazowane niesolone powietrze	Puszkowane na Druidii, naturalnie gazowane powietrze bez soli

The original version	The voice-over version	The subtitled version
- Lock 1, Lock 2, Lock 3, Loch Lomond	-Blokada 1, blokada 2, blokada 3, blokada to nie wypada	-Blok 1 – 2 – 3 Gonisz ty.

The original version	The voice-over version	The subtitled version
-He's an Asshole, sir. - I know that. What's his name? - That is his name, sir. Asshole, Major Asshole. - And his cousin? - He's an Asshole, too, sir. Gunner's-mate, 1st Class, Philip Asshole. - How many Assholes we got on this ship, anyhow? I knew it. I'm surrounded by Assholes. Keep firing, Assholes.	-To Lebiega. -Wiem. Nazwisko! -Lebiega. Major Lebiega. -A jego kuzyn? -To też Lebiega. Kapral Filip Lebiega. -Ile Lebieg mamy na pokładzie? Wiedziałem, otaczają mnie Lebiegi. Strzelać, Lebiegi!	-To Dupek, proszę pana. Tyle wiem. Jak się nazywa? -Tak właśnie się nazywa. Major Dupek. -A jego kuzyn? -Też Dupek. Szturmowiec Filip Dupek. -W takim razie, ilu mamy Dupków na pokładzie? Wiedziałem, jestem otoczony Dupkami. Strzelajcie, Dupki!

The original version	The voice-over version	The subtitled version
-Oh, you're right, and when you're right, you're right, and you, you're always right. Okay, we save her, but how? The minute we	-Masz rację. A kiedy masz rację, to masz rację. A ty masz zawsze rację. Dobra, uratujemy ją, ale jak? Jeśli	-Masz rację, a kiedy masz rację, to masz rację. A ty masz zawsze rację. Dobra, uratujemy ją, ale jak? Spostrzegą nas na radarze.

<i>move in there, they're spot us on their radar.</i> -Uh-uh, not if we jam it. -Radar, about to be jammed.	<i>tam wlecimy, namierzą nas radarem.</i> -Nie, jeśli zrobimy z niego marmoladę. -Za chwilę dar zmieni się w marmoladę.	-Nie, jeśli go zadżemuujemy. -Radar zaraz zostanie zadżemowany.
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The original version	The voice-over version	The subtitled version
-Who are you? -Barf. - Not in here, mister. This is a Mercedes. - Na, that's my name. Barf.	-Kto ty jesteś? -Barf -Chcesz puszczać pawia w mercedesie? Nie. Tak mam na imię. Barf.	-Kim jesteś? -Paw. -Nie tutaj, panie. To mercedes. -Nie, tak mam na imię, Paw.

The original version	The voice-over version	The subtitled version
-I'm a mog. Half-man, half-dog. I'm my own best friend.	-Jestem ples. Pół człowiek, pół pies. Najlepszy przyjaciel samego siebie.	-Jestem pół człowiek, pół-pies. Czyli mog. Najlepszy przyjaciel dla siebie.

The original version	The voice-over version	The subtitled version
-Abandon the ship! Women and mogs first.	-Opuścić statek! Kobiety i plesy mają pierwszeństwo.	-Opuścić statek! Kobiety i mogli najpierw.

The original version	The voice-over version	The subtitled version
-Yogurt	-Jogurt	-Jogurt

The original version	The voice-over version	The subtitled version
-Yes. I am the keeper of a greater magic. A power known throughout the universe, known as.... - The force? - No. The Schwartz.	-Jestem strażnikiem większej magii, potęgi znanej w całym kosmosie jako... -Moc? -Nie. Szmoc.	-Jestem władcą wyższej magii. Jest to moc znana w całym kosmosie jako... -Siła? -Nie. Sztorc.

The original version	The voice-over version	The subtitled version
-Very well. Dr. Schlotkins, do your worst.	-Doskonale. Schlotkins, czyń swoją powinność.	-Dobrze więc, doktorze . Schlotkins. Połamania skalpela.

The original version	The voice-over version	The subtitled version
-Let's blow this joint.	-Spadajmy stąd.	Spadajmy stąd.

The original version	The voice-over version	The subtitled version
-You ready to order? -Hi, yes. We'll both have the luna fish.	-Co podać? -Dwa razy lunarybę.	-Gotowi do zamówienia? -Tak, weźmiemy kosmończyka.

The original version	The voice-over version	The subtitled version
<p><i>-Tell him to comb the desert. Do you hear me?</i>  <i>Comb the desert.</i>  <i>- Sir.</i>  <i>- What?</i>  <i>- Are we being too literal?</i>  <i>- No, you fool. We're following orders. We were told to comb the desert, so we're combing it.</i></p>	<p><i>-Każ im przeczesać pustynię. Słyszałeś? Każ im przeczesać pustynię.</i>  <i>-Sir.</i>  <i>-Co?</i>  <i>-Czy nie jesteśmy zbyt dosłowni?</i>  <i>- Idioto, wykonujemy rozkaz. Przeczesujemy pustynię.</i></p>	<p><i>-Każ im przeczesać pustynię. Słyszałeś? Każ im przeczesać pustynię.</i>  <i>-Sir.</i>  <i>-Co?</i>  <i>-Czy nie jesteśmy zbyt dosłowni?</i>  <i>- Idioto, wykonujemy rozkazy. Przeczesujemy pustynię.</i></p>

### ROBIN HOOD: MEN IN TIGHTS

The original version	The voice-over version	The subtitled version
<p><i>-Hello! I am Falafel...  ...maitre d' dungeon.</i></p>	<p><i>-Witam, jestem Falafel, mistrz ceremonii</i></p>	<p><i>-Witam, jestem Falafel, czynię honory domu.</i></p>

The original version	The voice-over version	The subtitled version
<p><i>-Robin of Loxley.....where is your king?</i>  <i>-King?</i>  <i>-King? And which king might that be? King Richard? King Louis? King Kong? Larry King?</i></p>	<p><i>-Robinie z Loxley, gdzie jest twój król?</i>  <i>-Król? Król? A jakiego króla ci chodzi? Króla Ryszarda? O króla lwa? Elvisa Króla?</i></p>	<p><i>-Robinie z Loxley, gdzie jest twój król?</i>  <i>-Król? Król? A jakiego króla ci chodzi? Króla Ryszarda? Króla Ludwika? Króla Konga? Króla Lwa?</i></p>

The original version	The voice-over version	The subtitled version
<p><i>-My name is Asneeze, father of Achoo.</i>  <i>-Bless you.</i>  <i>-Achoo is my son. He's in England, your country.</i></p>	<p><i>-Jestem Akich, ojciec Apsika.</i>  <i>-Na zdrowie.</i>  <i>-Apsik to mój syn. Przebywa teraz w Anglii, w ramach wymiany studentów.</i></p>	<p><i>Jestem Apsik, ojciec Aciucha.</i>  <i>-Na zdrowie</i>  <i>-Aciuch to mój syn. Przebywa w Anglii, twoim kraju. Na wymianie studenckiej.</i></p>

The original version	The voice-over version	The subtitled version
<p><i>-He is in need of guidance. He is headstrong and cocksure.Or is it the other way around?</i></p>	<p><i>-Trzeba nim pokierować. Za mało rusza głową, a za dużo ptaszkciem. A może odrotnie?</i></p>	<p><i>-Potrzeba mu rady. Ma głowę od parady i klejnoty nie do pary. A może odrotnie?</i></p>

The original version	The voice-over version	The subtitled version
<p><i>-Achoo?</i>  <i>-Bless you</i></p>	<p><i>-Apsik?</i>  <i>-Na zdrowie</i></p>	<p><i>-Aciuch?</i>  <i>-Na zdrowie</i></p>

The original version	The voice-over version	The subtitled version
- <i>Watch my back!</i> - <i>Your back just got punched twice.</i>	- <i>Uważaj na mój tył.</i> - <i>Dostałeś w tył dwa razy.</i>	- <i>Obserwuj z tyłu.</i> - <i>Właśnie dwa razy dostałeś.</i>

The original version	The voice-over version	The subtitled version
- <i>Excuse me, bad guys. I am running out of air.</i> - <i>Gotta get pumped.</i>	- <i>Przepraszam, koledzy. Uszło mi powietrze. Muszę się napompować.</i>	- <i>Chwile, czarne charaktery. Poducha mi siadła. Muszę dopompować.</i>

The original version	The voice-over version	The subtitled version
<i>H.M.R. Blockhead</i>	<i>H.M.R. Jemioł</i>	<i>H.M.R. Jelop</i>

The original version	The voice-over version	The subtitled version
- <i>He deered to kill a king's dare</i>	- <i>Ojelił się zakrócić ubitego śniecia.</i>	- <i>Jelenił się zabijaniem trudzi.</i>

The original version	The voice-over version	The subtitled version
- <i>Well, I was just trying to soften the blow.</i> - <i>Well, you blew it.</i>	- <i>Staralem się złagodzić cios.</i> - <i>Spieprzyłeś sprawę.</i>	- <i>Staralem się złagodzić cios.</i> - <i>Ale przywalileś.</i>

The original version	The voice-over version	The subtitled version
- <i>Let me introduce you to my best friend. Will Scarlet.</i> - <i>Scarlet's my middle name.</i> - <i>My full name is Will Scarlet O'Hara.</i> <i>We're from Georgia.</i>	- <i>A to jest mój najbliższy druh, Will Scarlet.</i> - <i>Scarlet to moje drugie imię. Nazywam się Will Scarlet O'Hara. Rodzina pochodzi z Georgii.</i>	- <i>A to mój najlepszy przyjaciel, Will Scarlet.</i> - <i>Scarlet to też moje imię. Will Scarlet O'Hara. Z Georgii</i>

The original version	The voice-over version	The subtitled version
- <i>That's a wild boar!</i> - <i>No, no. That's a wild pig. That's a wild bore.</i> - <i>Funny!</i>	- <i>To dzika świnia!</i> - <i>Nie, to dzik. To jest dzika świnia.</i> - <i>Zabawne.</i>	- <i>To knur!</i> - <i>Nie, to dzika świnia. To jest knur.</i> - <i>Śmieszne!</i>

The original version	The voice-over version	The subtitled version
<i>Dirty Ezio</i>	<i>Brudny Ezio</i>	<i>Brudny Ezio</i>

The original version	The voice-over version	The subtitled version
<i>Excuse me, Don Giovanni...your lizard seems limp.</i> - <i>At my age, you know, sometimes....Oh, my lizard!</i>	- <i>Wybacz, don Giovanni...twój gad wydaje się niemrawy.</i> - <i>W moim wieku...wiesz, czasami...A, mój jaszczur!</i>	- <i>Wybacz pan, Don Giovanni....Pan jaszczurka chyba utyka.</i> - <i>W moim wieku, wie pan... A, moja jaszczurka.</i>

The original version	The voice-over version	The subtitled version
-There's a foul plot afoot. -It's not mein feet. I just washed them!	-Czuję woń plugawego podstępu. -To nie z ustępu. Spuściłam wodę.	-Coś mi tu śmierdzi. -To nie meine nogi. Dopiero co umyte.

The original version	The voice-over version	The subtitled version
-No ding-ding without the wedding ring	-Nic z bara-bara, gdyż nieślubna para.	-Nie ma ślimaczenia bez ślubu.

The original version	The voice-over version	The subtitled version
-You're not married yet! Before you do it, you must go through it!	-A ślub? Nie weźmiesz jej w obroty bez małżeńskiej roty, bo wylecę z roboty.	-Aciuch? -Na zdrowie

The original version	The voice-over version	The subtitled version
You know what they say..... "No noose is good noose"	-Jak to mówi....co ma utonąć, nie zawisnie.	-Jak to mówią.... "Nie zawsze styka steyka".

The original version	The voice-over version	The subtitled version
-.Brother, you have surrounded your given name...with a foul stench! From this day forth... all the toilets in this kingdom shall be known as..... "Johns."	- Bracie, zhańbiłeś swoje imię plugawym smrodem. Od tej chwili, wszystkie angielskie toalety nosić będą twoje imię....John.	-Bracie, nadane ci imię okryłeś śmierdzącą niesławą. Poczynając od dzisiaj na toaletę po angielsku będzie się mówić.... John.

The original version	The voice-over version	The subtitled version
-We have exotic foods from across the seas. Coconuts, bananas... and dates. Would you care for a date? -Yes, thank you. -How about next Thursday?	-Egzotyczne owoce z za mór. Kokosy, banany i daktyle. -Masz chęć? Tak, proszę. -Może w przyszły czwartek?	-Mamy egzotyczne potrawy z zamorskich krajów. Kokosy, banany, daktyle... -Zechce pani? -Tak, proszę. -To może w czwartek?

The original version	The voice-over version	The subtitled version
-Good people, who have travelled from villages near and far... lend me your ears.	-Dobrzy ludzie, którzyście przybyli z bliska i daleka, Proszę o wasze uszy.	--Dobrzy ludzie, przybyli z bliska i daleka, skierujcie na mnie swoje uszy

The original version	The voice-over version	The subtitled version
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<i>-I'm gonna need some privacy, so you guys can blow. Not blow. Blow!</i>	<i>-Teraz mi możecie nadmuchać Nie w rury. Spadajcie.</i>	<i>-Zależy mi na dyskrecji, wytrąbiać! Nie w trąby. Wytrąbiać!</i>
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The original version	The voice-over version	The subtitled version
<i>-What's the fastest way to reach the villagers? -Why don't we fox them? -Fox them? -Fox them.</i>	<i>-Jak najszybciej wezwać wieśniaków? -Lisem poleconym. -Czym? -Lisem poleconym</i>	<i>-Jak najszybciej wezwać wieśniaków? -Wyślemy im lisa. -Lisa. -Tak. Wyślemy im lisa.</i>

The original version	The voice-over version	The subtitled version
<i>-Blinkin, I'd like you to meet Achoo. -A Jew? Here? -No, no. Not a Jew. Achoo</i>	<i>-Blinkin, poznaj Apsika -Ktoś sika? -Nie, Apsika.</i>	<i>-Zyzol, poznaj Aciucha. -Żydiuch? Tutaj? -Nie żydiuch. Aciuch.</i>

The original version	The voice-over version	The subtitled version
<i>-But a toll is a toll... and a roll is a roll. -And if we don't get no tolls, then we don't eat no rolls.</i>	<i>-Myto to myto, a koryto to koryto. -A bez myta nie napelnimy koryta.</i>	<i>-Myto to myto, a najedzony jest syty. - Jak nie dostanę myta, nie zjem do syta</i>

The original version	The voice-over version	The subtitled version
<i>-I was angry at you before, Loxley... but now I'm really pissed off! -Pissed off? If I was that close to a horse's wiener, I'd worry about getting pissed on.</i>	<i>-Byłem na ciebie zły, Loxley, ale teraz krew mnie zalewa. -Krew? Martw się lepiej, żeby nie zalały cię końskie siuski.</i>	<i>-Byłem na ciebie zły, Loxley, ale teraz krew mnie zalewa. -Krew? W takiej pozycji martwiłbym się, że zaleje mnie koński mocz.</i>

The original version	The voice-over version	The subtitled version
<i>-He's taking her to the tower. -He's gonna deflower her in the tower</i>	<i>-Bierze ją na wieżę i tam ją rozbierze.</i>	<i>-Zabrał ją do wieży. -Chce ją tam zdeflorować.</i>

The original version	The voice-over version	The subtitled version
<i>-Yes, you put it succinctly. -Suck what? -Succinctly. It means "perfectly"</i>	<i>-Udatnie to ująłeś. -Czyje uda? -Udatnie, znaczy trafnie.</i>	<i>-Pięknie pan to ujął. -Komu wyjął? -„Ujął”, czyli powiedział.</i>

The original version	The voice-over version	The subtitled version
-What we need is a great feat of strength - Feat of strength? -Au contraire. -Now that you're here with me, what we have is a great strength of feet. -I don't follow	-Przyjdzie nam tu wyciągnąć kopyta -Wyciągnąć kopyta? -Au contraire. -Właśnie, musimy wyciągnąć kopyta -Nie kumam	-Będziemy musieli stopić nasze siły. -Stopić siły? -Au contraire. -Skoro siedzisz koło mnie, mamy dużą siłę stóp. -Nie chwytam

The original version	The voice-over version	The subtitled version
-Hey, Blinkin. Did you say, "Abe Lincoln"? -No, I didn't say, "Abe Lincoln". I said, "Hey, Blinkin"	-Hej, Blinkin. -Powiedziałeś, Abe Lincoln? -Nie, powiedziałem, hej, Blinkin.	-Hey Zyzol. -Powiedziałeś Abe Lincoln? -Skądże. Powiedziałem, hej, Zyzol.

The original version	The voice-over version	The subtitled version
-You know, a mime is a terrible thing to waste	- Nie należy zabijać mima mimochodem.	-Mimo tego, szkoda mima.

The original version	The voice-over version	The subtitled version
- I will conduct the opening prayer in the new Latin. Oh, ordl-ay... iveusg-ay oury-ay essingsbl-ay. Amen-ay."	-Modlitwę wstępną odmówię po nowołacińsku.	-Modlitwę wstępną odmówię po nowołacińsku

The original version	The voice-over version	The subtitled version
<i>Broomhilde</i>	<i>Brunhilda</i>	<i>Brunnerhilda</i>

The original version	The voice-over version	The subtitled version
<i>Sheriff of Rottingham</i>	<i>Szeryf Rottingham</i>	<i>Szeryf Rottingham</i>

## APPENDIX 2

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### CODE OF GOOD SUBTITLING PRACTICE

**1** Subtitlers must always work with a (video, DVD, etc.) copy of the production and, if possible, a copy of the dialogue list.

- 2** It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language reputed.
- 3** Translation quality must be high with due consideration of all idiomatic and cultural nuances.
- 4** Straightforward semantic units must be used.
- 5** Where compression of dialogue is necessary, the result must be coherent.
- 6** Subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units.
- 7** As far as possible, each subtitle must be semantically self-contained.
- 8** The language register must be appropriate and correspond with the spoken word.
- 9** The language should be (grammatically) correct. since subtitles serve as a model for literacy.
- 10** All important written information in the images (signs, notices, etc.) should be translated and incorporated wherever possible.
- 11** Given the fact that any television viewers are hearing-impaired, "superfluous" information, such as names, interjections from the off, etc., should also be subtitled.
- 12** Songs might be subtitled where relevant.
- 13** Obvious repetition of names and common comprehensible phrases need not always be subtitled.
- 14** The in- and out-time of subtitles must follow the speech rhythm of the film dialogue, taking cuts and sound bridges into consideration.
- 15** Language distribution within and over subtitles must consider cuts and sound bridges; the subtitles must underline surprise or suspense and in no way undermine it.
- 16** The duration of all subtitles within a production must adhere to a regular viewer reading rhythm.
- 17** Spotting must reflect the rhythm of the film.
- 18** No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.
- 19** The number of lines in any subtitle must be limited to two.
- 20** Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image free as possible and in left-justified subtitles in order to reduce unnecessary eye movement.
- 21** There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronised as far as possible.
- 22** There must be a close correlation between film dialogue and the presence of subtitles.
- 23** Each production should be edited by a reviser / editor.
- 24** The (main) subtitler should be acknowledged at the end of the film (or if the credits are at the beginning, then close to the credit for the script writer).
- 25** The year of subtitle production and the copyright for the version should be displayed at the end of the film.

## **TECHNICAL ASPECTS**

- 1** Subtitles should be highly legible with clear lettering and a font which is easy to read. The characters should have sharp contours and be stable on the screen.
- 2** The position of subtitles should be consistent, e.g.
  - a) centred for film applications;

b) left-justified or centred for TV and video applications<sup>2</sup>;

c) two-person dialogue in one subtitle should be indicated by a dash at the beginning of each line.

**3** In video applications, character clarity can be enhanced by a drop shadow or semitransparent or black box behind the subtitles.

**4** In laser subtitling, sharp contours and removal of residual emulsion can be achieved by precise alignment of laser beam focus and accurate adjustment of power output.

**5** In laser subtitling, the base line must be set accurately for the projection format of the film.

**6** The number of characters per line must be compatible with the subtitling system and visible on any screen.

**7** Due to the different viewer reading times and the different length of lines for TV/video and film subtitles, TV/video subtitles should be adapted for film application and vice versa.