

Translation of wordplay in Tom Stoppard's "Travesties"

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Translation of Wordplay in Tom Stoppard's *Travesties*

Diploma thesis

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Abstract

This work analyses the translation of wordplay in the parallel corpus of Tom Stoppard's play *Travesties* and its translation into Croatian. The translation of wordplay is analysed according to Dirk Delabastita's classification of translation strategies for wordplay translation. The main goal of the study is to determine whether wordplay is retained in the target text or whether it is omitted. This is determined based on the qualitative analysis of wordplay according to Delabastita's strategies and on the quantitative analysis of each translation strategy in order to determine which strategy was most often used. Also, all identified instances of wordplay are determined according to the type of wordplay based on its main principle of formation. Since *Travesties* is a play containing numerous examples of intertextuality and citations of other literary works, the most prominent of them being James Joyce's *Ulysses*, this work also analyses the translation of Joyce's wordplay incorporated into *Travesties* and compares it to the previously published translation of *Ulysses* into Croatian. The results show that both tendencies of retaining and omitting wordplay in the target text are present, but that wordplay is most often translated by wordplay. The translation of Joyce's wordplay is, however, not based on the previous translation of *Ulysses*.

Keywords: wordplay; translation; drama; intertextuality; Stoppard; Joyce

Sažetak

U ovome radu analizira se prevođenje igre riječi u paralelnom korpusu sastavljenom od drame *Travestije* (eng. *Travesties*) autora Toma Stopparda i njezina hrvatskoga prijevoda. Prevođenje igre riječi analizira se na temelju klasifikacije prijevodnih strategija za prevođenje igre riječi Dirka Delabastite. Cilj ovoga rada jest istražiti da li je igra riječi u prijevodu zadržana ili se gubi. Postupci analize uključuju kvalitativnu analizu određivanja tipa prevođenja igre riječi prema Delabastitinim strategijama te kvantitativnu analizu za pojedinačne strategije kako bi se odredilo koja je prijevodna strategija najzastupljenija. Sve pronađene igre riječi također su klasificirane prema vrsti igre riječi. Budući da je jedan od ključnih književnih postupaka u drami *Travestije* intertekstualnost i citatnost spram drugih književnih djela, što između ostalog uključuje citate iz romana *Uliks* Jamesa Joycea, u ovome se radu također analizira prevođenje Joyceovih igri riječi unutar citata preuzetih iz *Uliksa* te se prijevod uspoređuje s dotadašnjih

prijevodom *Uliksa* na hrvatski jezik. Rezultati istraživanja upućuju na zastupljenost prijevodnih postupaka koji zadržavaju igru riječi, ali i onih u kojima se ona gubi. S druge strane, prijevod Joyceovih igri riječi ne temelji se na dotadašnjem prijevodu *Uliksa*.

Ključne riječi: igra riječi; prevođenje; drama; intertekstualnost; Stoppard; Joyce

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1 Introduction

Tom Stoppard's play *Travesties* (1974) is a comedy complex in both its theme and structure. While it thematically deals with the encounter of several prominent historical figures such as James Joyce, Tristan Tzara and Vladimir Lenin in Zurich during the First World War, structurally it consists of numerous levels of narration since the whole plot is seen through the perspective of the elderly Henry Carr, a character who reminisces on the past and changes it according to his memory. What is more, the play includes many intertextual relations to other literary texts, the most prominent being Joyce's *Ulysses*, Tzara's Dadaist poetry and Oscar Wilde's *The Importance of Being Earnest*. All these complex relations influence Stoppard's writing, which is full of references to literary, cultural and political themes. Also, since the play is primarily a comedy, Stoppard's use of language has the function of producing a humorous effect. One of the most pronounced types of linguistic humour employed in *Travesties* is wordplay, which appears in different forms and contexts in the play.

To translate such a complex play is without doubt difficult, especially in terms of the translation of wordplay. Due to differences between the languages, as well as the source and the target culture (including both readers and theatre goers), in many instances inevitable changes have had to be done to the text. In Croatian translation of *Travesties* by Nikica Petrak (*Travestije*, 1980) it can be seen that different strategies were used for translating verbal humour and in particular Stoppard's wordplay into Croatian. Also, the notion of intertextuality and the literal quotation of passages from other literary works (for example from *Ulysses*) might also pose significant problems in translation.

The aim of this study was to analyse the translation of wordplay in Nikica Petrak's translation of *Travesties* into Croatian to see whether wordplay was retained in the target text or whether it was omitted. The analysis was based on the classification of different types of translation strategies regarding the translation of wordplay provided by Dirk Delabastita (1993). Also, the aim was to analyse the translation of James Joyce's wordplay intertextually used by Stoppard in *Travesties* and to compare Petrak's translation of Joyce's wordplay taken from *Ulysses* to the previous translation of *Ulysses* into Croatian (Zlatko Gorjan, 1957).

2 Background

2.1. Tom Stoppard and linguistic creativity

Tom Stoppard, born in 1937 in Czechoslovakia as Tomáš Straussler, is considered to be one of the greatest British playwrights of the 20th century. During the Second World War, while Stoppard was still a child, his family emigrated from Czechoslovakia first to India and then to England, where he adopted the English language as his mother tongue and started working first as a journalist and a drama critic, and then as a playwright. His play *Rosencrantz and Guildenstern are Dead*, premiered in 1966, gained him recognition and appraisal, after which he continued to write prolifically for the theatre, radio and as a screenwriter for film and television. His style was frequently associated with both modernism and postmodernism, while his works revolved around both historical and contemporary themes. One of the most pronounced characteristics of Tom Stoppard's works is intertextuality, a literary device particularly present in postmodern literature, which exploits the themes, style and structure of a literary text in another literary text. While his play *Rosencrantz and Guildenstern are Dead* is undoubtedly Stoppard's most famous use of intertextuality in terms of Shakespeare's *Hamlet*, many other plays, including *Travesties*, show numerous intertextual relations and diverse literary influence.

The most prevalent genre in Tom Stoppard's plays is that of dramatic comedy. Stoppard's writing has often been considered as very complex, creative and witty, while his use of humour is mostly based on the combination of intellectual humour and practical jokes (Müller 200: 2). Stoppard's use of language is generally characterized by inventiveness (Zaifman 1979: 204), with special stress put on diverse, unusual vocabulary choices. Among numerous linguistic strategies employed by Stoppard, wordplay is one of the most pronounced. As one of the linguistic traits of Stoppard's writing, wordplay in particular is humorous and creative in terms of language use, but often very complex to understand. Hersh Zeifman describes Stoppard's works as filled with "puns of all manner and description, ranging from the ridiculous to the sublime, from the groaningly obvious to the diabolically subtle" (Zeifman 1979: 204), thus accentuating the linguistic and stylistic diversity of wordplay Stoppard employs. Criticism of Stoppard's extensive use of wordplay, i.e. puns, often referred to the incomprehensibility of language intended for theatre. Anthony Jenkins particularly gives the example of *Travesties* in which "jokes and puns fly out at us in rapid profusion" (Jenkins 1989: 124), which are, however, often "so elaborate as to lose their point in the theatre" (Jenkins

1989: 124). When it comes to translation of his works, the understanding of wordplay becomes even more difficult since it has to be conveyed to another language, often requiring the employment of different translation strategies, which was the focus of this study.

2.2. *Travesties*

Stoppard's play *Travesties*, first released in 1974, is a comedy set in Zurich in 1917 during the First World War, and depicts the encounter of several historical figures, including James Joyce, Tristan Tzara and Lenin. The story is told through the perspective of Henry Carr, a British soldier who reminisces about the past events from the outer perspective of the present time, so the play is in fact his retelling of the events, and very far from the historical truth. Also, due to the fact that Henry Carr acted in Joyce's production of Wilde's *The Importance of Being Earnest* in Zurich, Carr's memories of the events are intertwined with fictional characters and events from Wilde's play. The dispute between Carr and other characters results in their funny depiction, especially in the case of Joyce, which also affects the very tone on the play filled with irony, mockery and humour based on misunderstanding. Although Carr presents himself as a consul and aristocrat, it turns out that "Carr was in fact a consular employee who played in Joyce's production of *The Importance of Being Earnest*, quarrelled with him, and was then travestied by Joyce in the Circe episode of *Ulysses* as a drunken soldier" (Whitaker 1983: 113). Therefore the story retrospectively told by Carr is his interpretation contrary to the events as they were. The characters of Joyce, Tzara and Lenin are presented through the intertextually incorporated bits of their own literary works (whether it be *Ulysses* in the case of Joyce, Dadaist poetry in the case of Tzara, or political speeches in the case of Lenin). Also, the plot is in fact a replication of the plot of *The Importance of Being Earnest*, and can thus not be fully understood without previous knowledge of Wilde's play. Stoppard also invokes Wilde by using ironic tone, along with linguistic allusions to Joyce, Tzara, as well as Shaw and Shakespeare. Therefore Thomas R. Whitaker claims that "the mode of *Travesties* itself results from a fusion of Wildean farce, Joycean fiction, Dadaist spontaneous negation, epic theatre, and Shavian dialectic." (Whitaker 1983: 113) These influences also greatly affect Stoppard's use of language, especially in terms of the creative use of words and phrases for the purpose of producing a humorous effect. All these thematic, intertextual and linguistic layers make Tom Stoppard's *Travesties* an exceedingly complex play that can be interpreted from different

perspectives. In this work, however, it was viewed only from the linguistic and translation point of view.

2.3. Croatian translation of *Travesties*

In 1980, Tom Stoppard's play *Travesties* was translated into Croatian for the purpose of theatre production in Teatar &td in Zagreb. The production was directed by Nenad Puhovski, and the cast in the leading roles included Rade Šerbedžija as Henry Carr, Ivica Vidović as Tristan Tzara, Izet Hajdarhodžić as James Joyce and Fabijan Šovagović as Lenin.

The play was translated by Nikica Petrak, a Croatian poet, essayist and translator who translated poetry, prose, essays, theoretical literature, as well as drama. He translated *Travesties* primarily for the purpose of the theatre production in 1980, so the translation was never officially published. This is why Petrak's translation of *Travesties* was only used for staging the performance and was not distributed for other purposes. However, several copies of Petrak's translation from 1980 are available in the library of the Faculty of Humanities and Social Studies in Zagreb, in the Department of Comparative Literature, which made this study possible. It has to be noted that this was the translation of the original version of Stoppard's *Travesties* as published in 1974, since in 1993 Stoppard revised the text in several parts for the new production. The play was translated in its entirety, although there might have been differences between the translated text and the final performance.

3 Literature review

3.1. Translation for the theatre

Literary translation as a specific type of translation in many cases involves highly artistic and stylistic language which cannot be translated by focusing only on the meaning, but has to necessarily involve some strategies of translating the specific discourse of a literary text, whether it be prose, poetry or drama. Each of the literary genres is approached differently in translation. The translation of dramatic texts, i.e. plays, follows certain principles which are related to the structure of the text and its characteristics such as dialogue, monologue, stage directions, division into acts, etc. However, apart from the dramatic form, each play is characterized by its function. Susan Bassnett considers a theatre text to be more complex than any other literary text since it “exists in a dialectical relationship with the performance of that text” (Bassnett 2014: 87). In addition to that, Mary Snell-Hornby labels the theatre text as “multimedial” since “the verbal text is only one part of a larger and complex whole.” (Snell-Hornby 2007: 108) In its essence, it is impossible to separate the dramatic text from performance since its very structure implies performing, even though not every dramatic text is realised in the theatre.

Susan Bassnett believes that this is the reason why a theatre text, as opposed to prose or poetry, is always “read as something incomplete, rather than as a fully rounded unit.” (Bassnett 2005: 124) In practice, not every dramatic text is translated for the theatre, which is why translation for the theatre can be considered as special type of literary translation. Based on this distinction, Bassnett positions the translator in a difficult situation with the central problem being “whether to translate the text as a purely literary text, or to try to translate it in its function as one element in another, more complex system.” (Bassnett 2005: 124) In other words, in theatre translation the translator has to either translate it as it was intended for the source culture, which in this context also includes the source culture audience of theatregoers, or to adapt it for the target audience, which inevitably implies some interventions in meaning and form. Changes to the original might vary from some minor changes to adaptations only loosely based on the original. But as Phyllis Zatlin puts it, “in theatrical translation (...) some betrayal is a necessity.” (Zatlin 2005: 1)

What makes translating for the theatre so complex is the multiplicity of levels it implies. Bassnett claims that “the translator carries the responsibility of transferring not only the linguistic but a series of other codes as well” (Bassnett 2014: 88), mostly related to speech as

opposed to written text, gestures, bodily expressions, the playing space and the relation to the audience. The translator has to take into account numerous aspects outside the very text in order for a text to be used in theatre by actors, directors, dramaturges, and all other participants in the making of a play. Bassnett even states that “acting conventions and audience expectations are components in the making of performance that are *as significant as* conventions of the written text.” (Bassnett 2014: 92; my emphasis) This directly affects the translator who must be aware of the target culture theatre conventions and audience expectations in order for a play to be understandable by the general public. In this context, Mary Snell-Hornby accentuates the importance of the target audience:

The theatrical experience varies with the spectator's previous experience and knowledge, and hence with his/her ability to arrange and interpret the abundance of sensory perceptions conveyed to him/her by the performance. The problem for stage translation is that the interpretation of the signs can also vary radically from one culture to another. (Snell-Hornby 2007: 108)

Such view puts the target culture before the source culture, making the target recipients the measure for choosing translation strategies. Such approach might be viewed as a type of adaptation in terms of “‘naturalizing’ the play for a new milieu, the aim being to achieve the same effect that the work originally had, but with an audience from a different cultural background” (Baker and Saldanha 2009: 4). On the semantic level, the strategy of adaptation may be employed to overcome some potential problems such as “misunderstandings arising from puns, for example, differing social conventions, irony or multiple associations [that] have for centuries been the essence of stage dialogue.” (Snell-Hornby 2007: 110) Such treatment of language in plays includes wordplay as a particular aspect that needs special attention in translation.

3.2. Translation of wordplay

Translation of wordplay has been mostly researched as part of literary translation. Based on the translation of Shakespeare, Dirk Delabastita established strategies of pun translation (1993), which will be described in detail in Section 4.3. Since Delabastita's strategies offer very easily applicable solutions to the analysis of results, many scholars have used them as the basis for their studies of wordplay. For example, Mirela Zavišić analysed the translation of puns in Croatian and Russian translations of Lewis Carroll's *Alice in Wonderland*.

Zavišić conducted a comparative study of different translations with the aim of finding “similarities among the techniques applied in pun translations into two related languages” (Zavišić 2014: 58), i.e. Croatian and Russian, as well as among different translators using these techniques. Also, Zavišić divided the analysed puns into several categories according to their structural characteristics: paronymy, polysemy, homophony, portmanteau, syntax, morphology, homonymy. Some of these categories were also identified in the present work.

More specifically, wordplay has been also studied in the translation of drama and theatre texts, especially in Shakespeare’s work. In this context, Magdalena Adamczyk conducted an interesting study regarding the translation of wordplay in Shakespeare’s comedies into Polish. Adamczyk claims that in the complex process of the translation of wordplay from one language to another “extra effort is demanded from translator working into inflectional languages” (Adamczyk 2014: 322), such as Polish, but also Croatian. The results of Adamczyk’s comparative study between two translations of the same source text into Polish are divided into two approaches. The first approach is more oriented towards the source text, thus including “reasonable fidelity to the original senses, which entails a local, micro-level analysis of the ST humour inducing language mechanisms.” (Adamczyk 2014: 347) In such an approach wordplay is often preserved in fragments or is not preserved at all. The second approach is “global, macro-analytic, [and] TT-oriented” (Adamczyk 2014: 348), and it is more open to changing the structure of original wordplay in order to transfer the meaning and the linguistic effect into the target language. However, Adamczyk concludes that both languages “sustain more or less heavy losses and involve costly compromises.” (Adamczyk 2014: 348)

Another study relevant for the translation of Stoppard’s wordplay is Ida Klitgård’s analysis of the translation of wordplay in James Joyce’s *Ulysses* into Danish and German. Since *Ulysses* functions as an intertextual background in *Travesties*, Joyce’s wordplay had influence on Stoppard’s linguistic humour. Klitgård claims that “Joyce’s puns are not just verbal fun and games (...), but form large unfamiliar and foreign patterns of strong political, ideological or ethical messages about the specific conflicting cultures in question.” (Klitgård 2005: 88) The same can be said about Stoppard’s wordplay which is very complex and often induced not only by the above-mentioned extralinguistic factors, but also by the very intertextual relationship *Travesties* forms with other texts, and among others, *Ulysses* as well.

4 Key terms

4.1. Wordplay

As a linguistic phenomenon, wordplay is a special type of verbal humour used in many different contexts. Viewing wordplay in its broadest sense, Winter-Froemel et al. state that

Wordplay appears in a broad range of situations of communicative exchange, including spontaneous manifestations in everyday communication, strategic uses in advertising messages and argumentative texts as well as literary texts from different authors, cultures and historical periods. (Winter-Froemel et al. 2018: 1)

Wordplay does not only differ by various contexts in which it can be used, but in its very definition. Since there are numerous subcategories of wordplay, it is necessary to approach it from the broadest perspective possible, as it is proposed by Verena Thaler's definition:

Wordplay in the broadest sense can be defined as the action of playing with words (or the result thereof), which is based on the variation of linguistic units without involving formal similarities. Wordplay in that sense can concern all kinds of linguistic material that is modified in a playful way. (Thaler 2016: 50)

Such inclusive definition implies that any type of linguistic humours or playfulness can be categorized in a particular context as a type of wordplay. One of the crucial properties of wordplay, as found in several sources, is ambiguity, or in other words, the possibility of different meanings. Stefan Kjerkegaard therefore stresses the importance of the doubleness of meaning in wordplay which necessarily "involves an interaction between a semiotic deficit and a semantic surplus" (Kjerkegaard 2011: 1), in a way that:

The semiotic deficit is caused by one sign or expression signifying at least two meanings. The semantic surplus, on the other hand, refers to the cognitive event happening in the individual (in literature, the reader) experiencing the play on words. (Kjerkegaard 2011: 1)

This way Kjerkegaard poses the ambiguous form providing multiple meanings as the most important quality of any wordplay, which has the aim of affecting the reader, either in the form of bewildering, amusing or shocking. Most instances of wordplay analysed in this work are indeed based on some kind of double meaning, but in many cases some other types of wordplay were present, such as in the case of portmanteau words and other occasionalisms, wordplay

involving pronunciation and rhyming, reference to some extralinguistic cultural phenomena such as other literary works, etc.

Another important issue regarding terminology is the interchangeable use of the terms “wordplay” and “pun”. Different scholars have used terminology differently, which creates problems regarding further classification of wordplay. Some scholars, such as Meri Giorgadze, use “wordplay” as a hyperonymous term and consider “pun” “as one of the types of wordplay, whereas wordplay is classed as an umbrella term denoting all the subclasses” (Giorgadze 2014: 271-272) On the other hand, some scholars, including Dirk Delabastita, use these two terms synonymously. This can be seen in Delabastita’s classification of translation strategies for translating wordplay, which were the basis of this research, but also in his definition of wordplay which is primarily based on the “(near)-simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers)” (Delabastita 1993: 57), i.e. on the notion of the duality of meaning or form. While this might correspond to the definition of the pun, wordplay is a much broader phenomenon including many forms and meanings that are not strictly that of homonymy or polysemy, as Delabastita describes it. Therefore, for the purpose of this work, the term “pun” was used as a subcategory of wordplay based on homonymy or polysemy, while the term “wordplay” was used as an umbrella term defining all subcategories found in the corpus of this study. On the basis of this distinction the names of Delabastita’s strategies of wordplay translations, in which the term “pun” is used to denote any type of wordplay, were adapted to denote wordplay in the broad sense of meaning. The reason behind this decision was to be consistent with terminology used in this work.

4.2. Classification of wordplay

In literature, there are numerous classifications of wordplay, all of which can be applicable in different contexts. In the context of this research, the type of wordplay was determined based on the main inner characteristics of a wordplay, or in other words, the principle of its formation. All instances of wordplay from the source text, along with their target text translation equivalents, were grouped into 9 categories: (1) puns, (2) portmanteau words, (3) wordplay based on pronunciation, (4) wordplay with idioms, (5) malapropisms, (6) wordplay based on external reference, (7) contextual wordplay, (8) target text nonce words, and (9) others. It has to be stressed that all categories were based on the enclosed corpus of

Travesties and its Croatian translation, and that many categories are not applicable outside the context of this research. Also, some categories are much broader than others.

For instance, the category of (1) puns includes various different types of puns in the narrow sense, as defined in the previous chapter, which are based mostly on polysemy and homonymy. An example of a polysemous pun is “social revolution” (29), in which the phrase in the particular context of misunderstanding denotes both the meaning of being related to the change in socially acceptable behaviour, and the meaning of the Russian socialist revolution of 1917. The second type are homonymous puns which include examples such as “auntie – anti” (34) or “post hock, propter hock” (36; a wordplay on a Latin proverb “post hoc ergo propter hoc”, with homonymic reference to “hock”, a British term for German white wine). Therefore the broader category of puns was used to encompass all different types of puns found in the text.

The second type of wordplay identified were (2) portmanteau words. Due to the already mentioned difficulties in establishing a definite classification of wordplay and to reach consent in terminology, portmanteau words are also defined differently by different scholars. It is beyond doubt that portmanteau words are a type of wordplay, even though often they are classified as a sub-category of puns by some authors (Delabastita, Klitgård). Rosa Maria Bollettieri Bosinelli and Samuel P. Whitsitt, however, try to clearly establish that portmanteau words are a subcategory of wordplay (Bollettieri Bosinelli and Whitsitt 2010: 162), and analyse it along the pun. This approach was also used in the present study. Viewed as a type of wordplay, Ida Klitgård gives a general definition of portmanteau words as “invented words that combine parts of two or more words and their meanings” (Klitgård 2005: 74). Moreover, they are exemplary use of wordplay since the portmanteau word, according to Derek Attridge, “like the pun, (...) denies that single words must have, on any given occasion, single meanings” and that “like the various devices of assonance and rhyme, it denies that the manifold patterns of similarity which occur at the level of the signifier are innocent of meaning.” (Attridge 2004: 145) Apart from the similarity with puns, portmanteau words are in fact a type of neologisms, or more often nonce words (neologisms created for a specific usage on a single occasion, such as in a literary text). An example from this study is Stoppard’s portmanteau word “swissticality” (41) which is a combination of the adjective “swiss” (relating to Switzerland) and two English suffixes, -ical (a compound adjectival word-forming element) and -ity (a word-forming element making abstract nouns from adjectives), thus creating a new English word used only in the context of this play. It is also important to notice that portmanteau words

are a literary trademark of James Joyce, which is crucial for the literary, linguistic and translational approach to Tom Stoppard's *Travesties*.

The third category of wordplay in this study was (3) wordplay based on pronunciation. This category also entails different types of multi-word wordplay whose common feature is emphasized pronunciation of the words or phrases. For example, some instances of wordplay are based on alliteration ("sundry sundered Sunday suits"; 42), assonance ("sixpounders pounding"; 25), rhyme ("I've lost my knack for it. Too late to go back for it. Alas and alack for it."; 22), or repetition of similarly sounding words (aristocratic - romantic – epigrammatic; 52). Trying to establish a classification of wordplay, Salvatore Attardo, according to Vittoz-Canuto's taxonomy, unifies puns based on pronunciation under the category "exploitation of the signifier" (Attardo 1994: 127). Unlike puns or portmanteau words, in which wordplay is based on the relationship between signifier and signified, in the case of this category the effect purely relies on playing with the signifiers, or using words with corresponding signifiers. For the purpose of easier analysis, all such cases of wordplay were grouped in a single category.

Another category identified in this study was (4) wordplay with idioms. Many scholars have acknowledged this type of wordplay since it is an exemplary case of multi-word wordplay, or as Barry J. Blake labels it, a wordplay involving "ambiguity of idiomatic phrases" (Blake 2007: 77). This ambiguity is often realized in homonymy or polysemy, as in one-word puns, but also with literal reference of the idiomatic phrases. An example of such wordplay is the phrase "Tristan's hanging up his hat" (92), which includes the idiom "to hang up one's hat" (for someone/something), meaning to "to retire or cease working or performing some task or duty that one has done for a long time"¹. However, apart from this meaning, the character of Tristan is literally connected to a hat which he uses for writing songs by randomly extracting words on pieces of paper from the hat. The idiom therefore relates to both of these meanings, creating ambiguity and thus wordplay.

The fifth category of wordplay identified in *Travesties* were (5) malapropisms. Malapropism is defined as a "substitution of a similar word to the one intended" (Blake 2007: 136) usually resulting in a nonsensical and humorous effect. It is by many scholars acknowledged as a subcategory of wordplay (Blake, Delabastita, Giorgadze, etc.). Although malapropisms might be used inadvertently (by errors in speech or spelling), Stoppard uses malapropisms as an obvious device of inducing humour, especially between the characters who

¹ [https://idioms.thefreedictionary.com/hang+\(up\)+\(one%27s\)+hat](https://idioms.thefreedictionary.com/hang+(up)+(one%27s)+hat)

generally have a lot of misunderstandings in communication. For instance, “I have great expectations” (48) is an example of a malapropism where the word “expectation” is replaced by “expectoration” (which denotes an act of spitting), thus resulting in an amusing effect consciously created by employing wordplay.

Another category of wordplay formed for the purpose of this study is (6) wordplay based on external reference, which includes all examples of wordplay which can only be understood in the broader context of reference to some specific cultural or literary references. The meaning of this wordplay is not as straightforward as in approaching regular puns and is not necessarily easy to be obtained by readers who are not familiar with specific references. An example of such wordplay is the phrase “from Troy to the fields of Flanders” (62), which plays with the concept of Flanders Fields (a common English name of the World War I battlefields in an area straddling the Belgian provinces of West Flanders and East Flanders²), as well as metonymically referring to the First World War as such, which is the very context of the play. Also, the whole phrase denotes the art of war through the great historical battles, as well as the literature that accompanied it (from Homer to Joyce). Such wordplay is difficult to locate in the source text itself and especially difficult to translate, which can be seen from the results of this research.

The next category is the so-called (7) contextual wordplay, which was also used precisely for the purpose of this analysis and is a broader category entailing several similar instances of wordplay. The common trait of such wordplay is humour dependent on the inner context of the text itself. For example, Stoppard uses the phrase “as steady as an alp” (26), which can be interpreted as a deliberate reference to the Alps, which are used in this play to symbolize Switzerland as such. Another example is the phrase “international eyesore” (48), which has the primary function of inducing humour, but also includes wordplay with the word “eyesore” since the characters literally talk about visual disabilities. Such wordplay is retrievable from the broader context of the play or a part of the play, such as particular replicas attributed to a character.

The eight type of wordplay was identified only in the target text since it includes (8) target text nonce words. In general, nonce words or occasionalisms are a type of neologisms “spontaneously coined (...) to cover some immediate communicative need, such as economising, filling in a conceptual/lexical gap, or creating a stylistic effect” (Mattiello 2017:

² https://en.wikipedia.org/wiki/Flanders_Fields

25). In this case, they were coined by the translator either to fill the lexical gap (“lickspittle” (97) – “hračkolizac”(28)) or for stylistic reasons (“balding bearded” (24) – “čelavo-bradat” (17)), since the nonce words were a translation of words with established meaning in English. This category of wordplay was the most interesting one since usage of wordplay was based entirely on translator’s decision.

The final category included all specific instances of wordplay that were not so easily put into any of the other categories and were therefore labelled as (9) others. This category included only three instances of wordplay, all of which were multi-word and multi-language nonce creations intertextually taken from James Joyce’s *Ulysses* (such as “deshil holles eamus”; 18), but which were nonetheless analysed in terms of translation strategies employed for being translated into Croatian.

4.3. Delabastita’s translation strategies

In this work the translation strategies employed for the analysis of the translation of wordplay were taken from Dirk Delabastita’s classification of different types of translational solutions regarding puns. In his seminal work *There's a Double Tongue: An Investigation Into the Translation of Shakespeare's Wordplay, with Special Reference to Hamlet*, Delabastita offered a list of possible strategies for translating wordplay which can be generally applied in different contexts. Even though wordplay as such is an elusive term without strict boundaries, Delabastita’s classification proved to be applicable in analysing all types of wordplay found in this study. Delabastita himself stated that all categories are only an attempt to tackle wordplay translation, but that “it is of course simplistic to believe that binary classifications of meaning relations (i.e. of the type identical vs different, equivalent vs non-equivalent) can capture the complexities of semantic reality.” (Delabastita 1993: 196) As it has been mentioned earlier in the study, in order to be consistent with terminology within this work, the term “pun” used in the names and descriptions of Delabastita’s translation strategies was changed into the term “wordplay”. Also, not all strategies of wordplay translation provided by Delabastita were identified in the analysis of the results. The strategies identified were the following: (1) Wordplay > Wordplay, (2) Wordplay > Non-wordplay, (3) Wordplay > Partial wordplay, (4) Non-wordplay > Wordplay, (5) Direct copy, (6) Transference, (7) Editorial techniques, and (8) Zero > Wordplay.

The first strategy, (1) Wordplay > Wordplay, refers to the translation of wordplay by wordplay, or in Delabastita's words it denotes the situation in which

[t]he T.T. contains a pun that can be identified as a translational solution to the S.T. pun in question through the similar positions of the S.T. pun and the T.T. pun within the S.T. and the T.T. respectively, and/or through their comparable characteristics. (Delabastita 1993: 192)

These comparable characteristics entail a lot of different possibilities, including both the structural properties and the semantic organization within wordplay. Delabastita offers several sub-categories of translating wordplay with wordplay in the target text, enlisting possible kinds of shifts regarding structure and meaning. However, due to the complexity of such classification, and the difficulty of applying the specific prescribed strategies to the actual examples from the corpus of this study, only the broadest category of wordplay translated by wordplay was used.

The second strategy defined by Delabastita and used in this study was (2) Wordplay > Non-wordplay, in which "the T.T. fragment which can be identified as the [target linguistic code] substitute for a particular punning S.T. fragment does not contain any wordplay" (Delabastita 1993: 202). In other words, this means that the translator omitted wordplay in the target text due to some reasons, usually because of some language-specific wordplay that is impossible to be conveyed to another language, or when wordplay deals with some culturally-specific meaning that would not be understood by the target audience. Wordplay may even be omitted inadvertently, in cases when the translator does not recognize the wordplay in the source text and therefore uses non-wordplay instead.

The third category includes a specific type of rendering wordplay in the target text which Delabastita in his original terminology calls translation by punoids, and which was in this work named as (3) Wordplay > Partial wordplay. Delabastita defines punoids as similar to non-wordplay, i.e. non-puns, with the main difference that punoids "show more clearly than ordinary instances of PUN > NON-PUN translation that the translator has effectively perceived the S. T. wordplay and, moreover, has tried to recreate its textual effect by using some other, wordplay-related rhetorical device." (Delabastita 1993: 207) This implies that punoids are in fact not instances of wordplay, but ways of approaching wordplay in the target text by using some specific techniques such as repetitions, allusions, ambiguity, etc. Therefore Delabastita further states that "various parameters needed to define wordplay reveal a number of verbal

phenomena that are not puns but that can nevertheless be distinguished from them only in a *gradual* manner.” (Delabastita 1993: 207; original emphasis) Also, Delabastita based this category mostly on the translation of verbal puns (usually based on homophony or polysemy), and did not include other types of wordplay that might be part of an analysis. This is why, in the present work, this category includes some instances of wordplay that were not considered as wordplay, or puns, in the strict sense, but were borderline cases of wordplay and non-wordplay both in the source text and in the translation. Most of these translations were in fact examples of wordplay so the category of partial wordplay was treated more as the translation of wordplay by wordplay than by non-wordplay as Delabastita defines it.

The category (4) Non-wordplay > Wordplay is a specific category that includes translation pairs in which wordplay is only present in the target text. Delabastita also calls this strategy “addition” since wordplay is added where it was not intended by the source text author. The usage of this translation strategy “can be interpreted as instances of compensation (...), their direct purpose being to make up for the loss of those S.T. puns that the translator has felt unable to render sufficiently adequately in their original positions” (Delabastita 1993: 215-216). However, the reasons for such choices by the translator can only be assumed. In this particular analysis, the examples belonging to this category were not the results of compensation, but of the translation of existing English words by newly-coined words in Croatian, mainly due to some lexical gaps and for stylistic reasons.

Another translation strategy used in this study was that of (5) Direct copy, in which “[t]he translator reproduces the S. T. pun and possibly its immediate context in its original form, i.e. without actually ‘translating’ it.” (Delabastita 1993: 210) Thus, wordplay is not changed in the target language, but retained in the exact form the author of the source text intended it.

Similarly, in some cases the strategy of (6) Transference was identified in this study. Delabastita defines transference as a direct translation of a wordplay and all of its parts, while meaning is simply transferred onto the new form and is the same as in the target text. Although the strategies of transference and direct copy share a lot of similar features, Delabastita clarifies that

What sets transference apart from direct copy is that it imposes source language *signifieds* on a target language text, whereas the technique of direct copy brings [source

text linguistic codes] *signifiers* into the T.T. without any necessary concern for the semantic consequences of such a transfer. (Delabastita 1993: 212; original emphasis)

The several instances of direct copy and transference in this work were used based on this primary distinction.

Another specific translation strategy employed in the translation of *Travesties* were the so-called (7) Editorial techniques. According to Delabastita, such editorial techniques refer to “the compensatory opportunities that follow from the fact that translators can establish a second level of communication, allowing themselves to reflect and comment on the result of these transfer activities.” (Delabastita 1993: 218) In other words, these techniques can be seen as metatextual elements of a translation that do not belong to the text itself, but have a function of clarifying its meaning or pointing out some aspect of the text, such as wordplay. Textual editorial techniques include footnotes, comments on the target text or excerpts from previous translations. Also, in this study, a non-textual editorial technique of underlying was used in the translation of a pun.

Finally, the last translation strategy found in this analysis was (8) Zero > Wordplay, which Delabastita also identifies as the addition of new textual material in the target text. This is a very specific translation strategy which is “characterized by wordplay and for which it is impossible to identify a counterpart fragment in the S.T.” (Delabastita 1993: 217). It differs from the strategy of translating non-wordplay with wordplay since there is no source text material present in the first place, but rather the translator makes a decision to add entire wordplay in the target text. Again, the main reason for such a choice might be compensation for the loss of wordplay in some other instances in the target text, although, as Delabastita stresses it, this is not necessarily so (Delabastita 1993: 217). Even though this is the most peculiar translation strategy in the translation of wordplay and therefore not often used, a single example of such addition was found in the analysis of *Travesties*.

5 Research goals and hypotheses

5.1. Research goals

The main goal of this study was to analyse the translation of various types of wordplay in Tom Stoppard's play *Travesties* from English into Croatian based on the Croatian translation of *Travesties* by Nikica Petrak (*Travestije*, 1980) in order to find out whether wordplay found in the source text was retained in the target text. In the analysis of wordplay, the aim was also to determine the types of wordplay identified and the translation strategies used for translating them into Croatian. Types of wordplay identified were determined empirically, according to the main principle for creating a play on words in the text. The translation strategies used were based on Dirk Delabastita's classification (1993) of the translation of wordplay. Also, another goal was to find all instances of intertextual references to James Joyce's novel *Ulysses* used in *Travesties* by Stoppard, and to compare the translation of these citations of Joyce within *Travesties* with the Croatian translation of *Ulysses* by Zlatko Gorjan (*Uliks*, 1957). Special emphasis was put on the translation of wordplay present within the intertext from *Ulysses*, directly taken from Joyce.

5.2. Hypotheses

Based on the above-mentioned research goals, the following two hypotheses were formed:

Hypothesis 1: Most instances of wordplay from the target text were translated by wordplay in the source text.

Hypothesis 2: Nikica Petrak's translation of Joyce's wordplay in *Travesties* was based on Zlatko Gorjan's previous translation of *Ulysses* into Croatian.

6 Methodology

In order to analyse the translation of wordplay in *Travesties*, the first step was to identify all instances of wordplay in the source text by the method of repetitive close-reading, after which the same process was applied to the target text in order to find all translations of wordplay into Croatian. All identified instances of wordplay were extracted from the text into Microsoft Office Excel tables and paired with their Croatian translation equivalents.

The identified instances of wordplay along with their translation equivalents were then grouped into nine categories according to the type of wordplay. After determining all types of wordplay in the text, a qualitative analysis was conducted in order to determine in which translations wordplay was translated by wordplay, to what extent it was retained, or whether it was omitted. To determine the type of translation Dirk Delabastita's strategies for the translation of wordplay were applied. It has to be noted that in the case of some examples several translation strategies were identified. After determining the appropriate type of translation for each translation pair, a quantitative analysis was conducted in order to determine which type of translation was most often used.

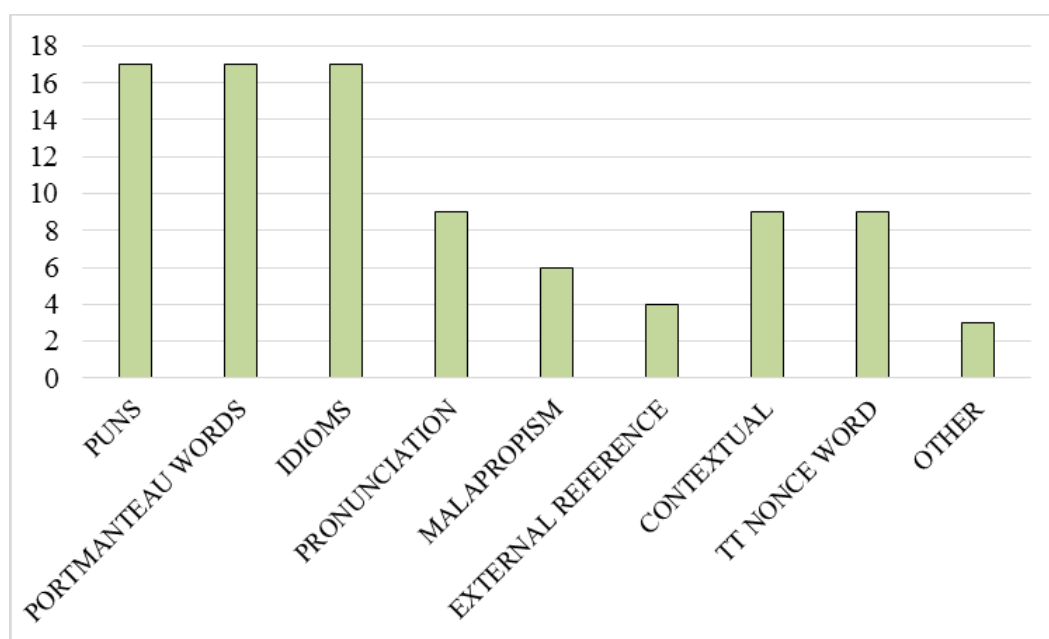
In order to determine whether Nikica Petrak's translation of Joyce's wordplay in *Travesties* was influenced by Zlatko Gorjan's translation of *Ulysses* into Croatian (1957), the two texts (*Travestije* and *Uliks*) were compared regarding those parts that Stoppard used in *Travesties*. The same parts of the translation of *Ulysses* were extracted into an Excel table for easier comparison. Special attention was paid to the translation of Joyce's wordplay in *Travesties*, which was analysed in terms of Delabastita's translation strategies.

7 Results

In the corpus of Tom Stoppard's *Travesties* and its Croatian translation a total of 91 instances of wordplay were identified. More precisely, this number includes all instances of wordplay identified both in the source text and in the target text.

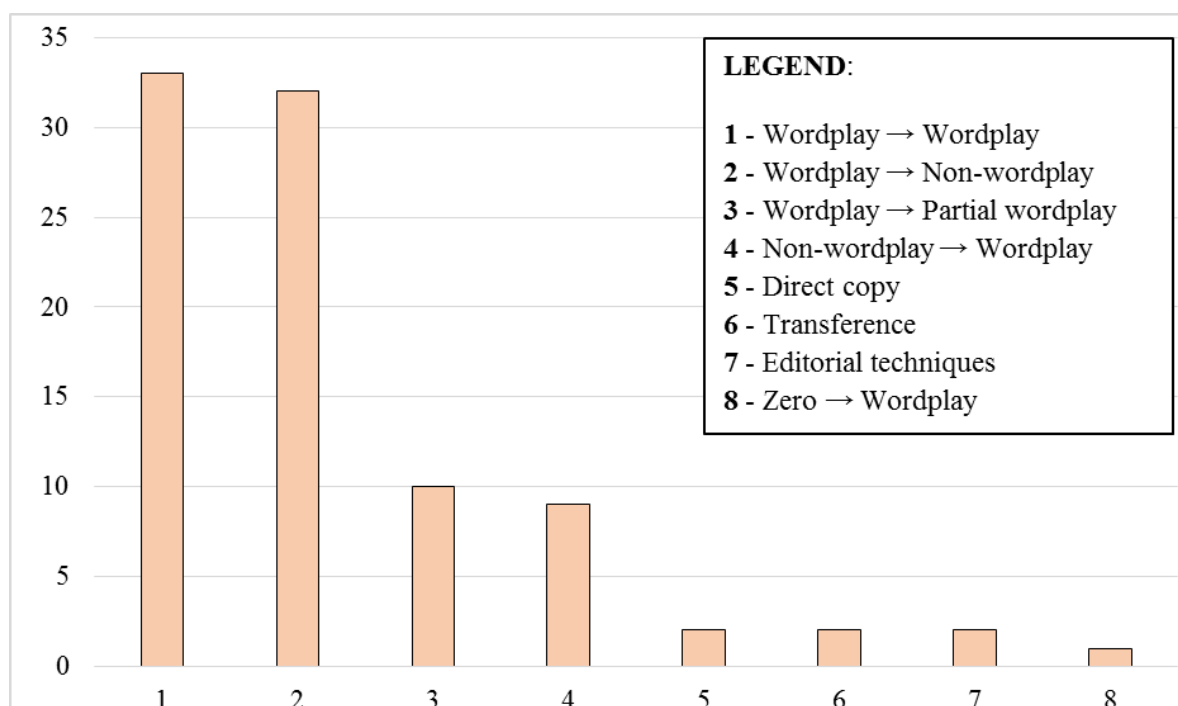
When it comes to the types of wordplay identified, 17 instances of wordplay were identified as (1) puns, 17 as (2) portmanteau words, 9 as (3) wordplay based on pronunciation, 17 as (4) wordplay with idioms, 6 as (5) malapropisms, 4 as (6) wordplay based on external reference, 9 as (7) contextual wordplay, 9 as (8) target text nonce words, and 3 as (9) others. The distribution of different wordplay types is shown in Figure 1.

Figure 1: Types of wordplay prevalent in the parallel corpus



Regarding the translation of wordplay into Croatian by applying Dirk Delabastita's translation strategies the following results were obtained: 33 translations were identified as Wordplay > Wordplay, 32 as Wordplay > Non-wordplay, 10 as Wordplay > Partial wordplay, 9 as Non-wordplay > Wordplay, 2 were identified as Direct copy, 2 as Transference, 2 as Editorial techniques, and 1 as Zero > Wordplay. The distribution of the results according to translation strategies used is shown in Figure 2.

Figure 2. Translation strategies used for the translation of wordplay



7.1. Translation of wordplay according to Delabastita's strategies

7.1.1. Wordplay > Wordplay

A total of 33 instances of wordplay from the source text were fully translated by wordplay in Croatian as well, although the type of wordplay in the target text often differed from that in the source text. What is more, this category entails different types of wordplay which were successfully identified as wordplay by the translator and therefore translated with that in mind. Some translations did not seem to pose a problem for the translator because of the similarity between meaning of certain phrases in English and Croatian. A good example is the translation of a wordplay based on an idiom “to set foot on/in” meaning “to go someplace”, which was translated by a Croatian idiom “stupiti nogom”, which has the same literal as well as idiomatic meaning in Croatian. It also includes the crucial part of the idiom which is “foot”, i.e. “noga”, in order for the rest of the sentence to be understood as a play on words: “I had hardly set foot in France when I sank in up to the knees in a pair of twill jodphurs...” (37) / “Jedva što stupih nogom na francusko tlo, potonuo sam do koljena u paru predivnih hlača.” (36) [I had hardly set foot on French soil when I sank in up to the knees in a pair of beautiful trousers.] The target text wordplay is even more accentuated by the word “tlo” [soil] and the literal act of sinking.

There are some examples of wordplay with the same root in both languages, such as in the case of Stoppard's portmanteau word "Zurisssh" (20; a blending of words "Zurich" and onomatopoeic exclamation "sssh" denoting the act of shushing). In Croatian, Petrak translated this new word as "Züriššš" (13), which is combined of the same two words in Croatian (Zürich + ššš). Some portmanteau words were literally translated, such as the word "Eggboard" (56), designating an imaginary game, which was translated as "Jajomet" (61).

However, there are also some translations that apply the principle of wordplay translation with a complete change in the structure of the source text wordplay. Thus, the wordplay is retained, but is not related to wordplay intended by Stoppard in the source text. For instance, in the source text in the context of Henry Carr's presentation of James Joyce, Joyce's *Ulysses* is mockingly titled "Elasticated Bloomers" (22) by Carr. This name plays with the literal meaning of the "elastically bloomers", which are in fact a type of old-fashioned women's underwear, and with intertextual reference to the two main characters of *Ulysses*, Leopold and Mary Bloom. This wordplay is therefore untranslatable into any other language with its original reference. However, Petrak approached this wordplay as a phrase in which punning is essential, even though the phrase itself had to be adapted. Thus, the pun is translated as "Irski Homeroidi" [Irish Homerrhoids] (16), including both a reference to *Ulysses*, also known as the modern literary reinterpretation of Homer's *Odyssey* set in Dublin, and a reference to the mocking jargon intended by the pun "Homeroidi" (a wordplay on Homer and Croatian term "hemeroidi" meaning haemorrhoids).

7.1.2. Wordplay > Non-wordplay

The second category of wordplay translation found prevalent in the study was the category of wordplay in whose translation wordplay itself was omitted. A total of 32 examples of such translations were found in the parallel corpus.

Usually, wordplay is untranslatable in polysemous and homophonous puns, such as in the example of the already mentioned homophonous pun "post hock, propter hock" (36). In Croatian, the punning on the same pronunciation of Latin "hoc" and English "hock" was impossible to be preserved, so the translator opted for the literal translation of only one part of the wordplay, thus translating it as "post rizling, ergo propter rizling" (34; "rizling" being the Croatian translation of "hock", i.e. a type of wine). No similar homophonous pair could be found in Croatian to replace this pun without changing the entire meaning of the replica, so

omission of wordplay was clearly a viable solution. Furthermore, wordplay based on pronunciation is also difficult to translate. Namely, in a conversation between Tristan Tzara and his beloved Gwendolen, Gwen calls Tzara “da-da-darling” (56), thus including the reference to the Dada movement and blending it with the word “darling” which, coincidentally, starts with the same syllable. In Croatian, however, this linguistic connection between these two words is non-existent, making the translation more difficult. Translator’s solution was to omit wordplay and translate it simply as “dragi” [darling] (61), with no reference to Dada. This way, the impact of the target text on the target audience is not the same as in the case of the source text.

7.1.3. Wordplay > Partial wordplay

The third category of wordplay translation taken from Delabastita was the most difficult one to determine since it included examples only partially considered as wordplay. Partial wordplay always, to a smaller or greater extent, differs from the original wordplay or the type of wordplay is not entirely translated. Ten translation in the parallel corpus were identified as partial wordplay.

For instance, in the source text, Stoppard introduces a multi-level pun in the following replica by Henry Carr: “my art belongs to Dada, cos Dada'e treats me so – well then” (25). This is part of a lengthy introductory monologue by Carr in which he, from the present, reminisces on the events and characters in the events, mostly in a mocking tone. When referring to Dada, in this particular sentence, Stoppard offers reference to a famous song “My Heart Belongs to Daddy” written by Cole Porter for the 1938 musical *Leave It to Me!*³, which was later also sung by Marilyn Monroe. Stoppard changed the word “Daddy” into “Dada”, and “heart” into “art”, both of which are homophonous puns. What is more, he even adds a pun at the end of the sentence, binding the end of the verse (“well”) with an interjection (“well then”), linking it to the rest of the monologue. Clearly this pun is difficult, if not impossible to translate, so it is not surprising that Nikica Petrak’s translation does not succeed in retaining this complex wordplay in the target text. Petrak also opted for a popular song of that time, namely for Vera Svodoba’s “Na te mislim”. He changed the similarly sounding lyrics “Na te mislim kada zora sviće, Na te mislim kad se svrši dan.” [I think about you when the day breaks, I think about you when the

³ https://en.wikipedia.org/wiki/My_Heart_Belongs_to_Daddy

day ends] into “Dada mi je kad zora sviće, Dada mi je kad svrši dan” [Dada is when the day breaks, Dada is when the day ends] (19), although it is obvious that this cannot be considered a homophonous or even an almost homophonous wordplay. It also does not convey the meaning in the same way as the original pun does, but merely introduces the song in a place where a song was introduced in the source text. However, by using a song presumably known by most of the audience in Croatia in 1980 the effect of wordplay was to an extent retained, so this example was considered partial wordplay.

7.1.4. Non-wordplay > Wordplay

The fourth category found in the analysis was the translation of non-wordplay from English into wordplay in Croatian. This category includes some interesting choices of the translator who decided to be more creative than necessary, thus greatly contributing to the overall complexity of the language. A total of ten instances of non-wordplay translated by wordplay were found in the analysis of texts. It is interesting that all ten such translations belonged to the category of target text nonce word, indicating that some existing English words were translated by words newly-coined by the translator for this particular occasion. For example, Stoppard used the word “lickspittle” (97), which is a fully established English word denoting “a person who behaves obsequiously to those in power”⁴. However, in Croatian there is no one-word counterpart with such a strongly derogative meaning (for instance, the Croatian word “ulizica” is not as insulting and vulgar). Therefore, the translator decided to literally translate the English word into “hračkolizac” (28; a calque consisting of the translation of “lick-” into “-lizac”, and “-spittle” into “hračko-”), thus creating a nonce word without any examples of usage outside the context of this very play. Some translations belonging to this category are the translations of Joyce’s intertext, which will be analysed in greater detail in Section 7.2.

7.1.5. Direct copy

In the parallel corpus of *Travesties* and its translation, only two examples of a direct copy were found. As Delabastita shows with the examples of this strategy, the cases of direct copy are often cases of bilingual wordplay or any introduction of another language which can have the same function in the source and the target language. Both of the two examples found

⁴ <https://www.lexico.com/en/definition/lickspittle>

were part of the intertext from James Joyce's *Ulysses* and are entirely Joyce's nonce creations, namely "deshil holles eamus" (18; 10) and "frate porcospino" (19; 12). The first phrase is a variation on Latin, and the second one on Italian, while both have the function of creating multiple-language layers in *Ulysses*. Also, as such, both are instances of wordplay since they employ made-up phrases in existing languages other than the language of the text (in both cases English). Stoppard used them in the context of the very character of James Joyce amidst the writing of *Ulysses*, so Petrak simply copied the nonce phrases in order to retain the same linguistic context and effect. Both phrases are simply copied without further explanation.

7.1.6. Transference

A total of two translations were identified as being a result of transference. Both of these instances of wordplay included nonce words or phrases in the source text, which were simply transferred into Croatian without further explanation, thus also creating new words for the specific linguistic occasion. In the first example, Stoppard's nonce word "zimmervaldism" (72; a play on words on the Zimmerwald movement during the First World War in Switzerland) is translated into Croatian as "cimervaldizam" (82). This word is therefore simply transferred into Croatian spelling, rather than translated or paraphrased, while wordplay is retained. In the second example, the same strategy is applied to the translation of a nonce phrase that Stoppard once again took from *Ulysses*, "morose delectation" (19), which is translated as "morozna delektacija" (12) by Petrak.

7.1.7. Editorial techniques

Another strategy proposed by Delabastita for which only two examples were found in the parallel corpus is the usage of some editorial techniques for translating wordplay. In the first example, the original wordplay consisted of a polysemous pun in which the word "classes" both refers to the social classes in Russian society (the proletariat and the bourgeoisie), and classes in terms of masters and their servants. Both meanings are used interchangeably in a conversation between Henry Carr and his butler, a master and a servant indeed:

BENNETT: Not precisely that, sir. It is more in the nature of a revolution of classes contraposed by the fissiparous disequilibrium of Russian society.

CARR: What do you mean, classes?

BENNETT: Masters and servants. As it were. Sir.

CARR: Oh. Masters and servants. *Classes*. (Stoppard 1975: 29)

In the source text, the polysemous wordplay is placed in italics, while in the Croatian translation, Petrak underlined the same word: “Gospodara i slugu. Klasa.” [Masters and servants. Classes.] (25). This way, an editorial technique is used in order to accentuate the wordplay. In the second case the editorial technique of explanation is used in brackets right after the wordplay: “Dolje s njima! (s gaćicama, op.prev.)” [Take them off! (the panties, translator’s note)] (91). It is even explained that the comment in brackets is added by the translator for the purpose of understanding the joke. In the source text, however, there are no comments or explanations, but simply the exclamation (“Get’em off!”; 78).

7.1.8. Zero > Wordplay

There was only one example belonging to the category of a wordplay introduced in the target text with no counterpart in the source text. In the context of the translation of *Travesties*, in a lengthy, humorous and wordplay-ridden description of Switzerland, Petrak adds the phrase “s njegovim kantonalnim kantama” [with his cantonal (trash) cans] (41), presumably because, in Croatian, the words “kanton” and “kanta” are very similar. This wordplay, with the primary goal of producing a humorous effect with the target audience, does not have a translation equivalent in the source text, and therefore no basis for introducing wordplay. However, it seems that Petrak decided to add this wordplay simply because it could be understood by the Croatian audience in the given context, thus enriching the language of the target text. It is especially important to note that this type of wordplay based on pronunciation with both contextual and extratextual reference is typical of Stoppard, proving that Petrak’s translation was influenced by Stoppard’s mechanisms of creating wordplay. This makes this translation from English into Croatian also a reflection of linguistic mechanisms used in the source text, most prominent in the translation of such a complex phenomenon as wordplay.

7.1.9. Summary of the results related to wordplay

Based on the analysis of the results and the usage of different translation strategies, it can be observed that in most cases the strategy of the translation of wordplay by wordplay (33) was used. However, it is immediately followed by the strategy of the omission of wordplay in

the target text, i.e. the strategy of translating wordplay by non-wordplay (32). These results show that there is both the tendency to retain wordplay in the target text, and to simply translate the meaning without wordplay. The other translation strategies, although not being pure examples of the translation of wordplay by wordplay, show the overall tendency of the translator to retain wordplay in the target text by means of partial wordplay translation, transference, direct copy and editorial techniques. The aim of all of these strategies is to translate wordplay from the source text to the extent that translation is possible or simply transfer it, without making too many changes in the target text. In addition to that, two strategies even concern the translator's tendency towards providing wordplay, such as nonce creations and pronunciation wordplay, in cases where wordplay was not even present in the source text. This observation is confirmed by examples of non-wordplay translated by wordplay and one example of addition of new textual material containing wordplay. When all of this is taken into account, it can be concluded that in more cases than not, wordplay was translated by wordplay, and that the general tendency of the translator was to retain as much wordplay in Croatian as possible. Based on this, Hypothesis 1 is confirmed.

7.2. Translation of wordplay in James Joyce's intertext

In Stoppard's *Travesties*, as part of the description of the character of James Joyce, some parts of *Ulysses* are used as an intertext pertaining to be understood both as an integral part of the play, but also with clear reference to Joyce's work in the process of its creation. Since Joyce is famous for his use of wordplay and the creation of portmanteau words, Stoppard also introduces them into the text of *Travesties*. The translation of Joyce's wordplay was analysed in terms of the type of wordplay and the type of the translation strategy employed. However, since *Ulysses* was already translated into Croatian by Zlatko Gorjan in 1957, before the translation of *Travesties* in 1980, in this work it was also analysed whether Nikica Petrak, when translating Stoppard, relied on the already published translation of *Ulysses* for the translation of parts of the play that directly quote Joyce.

After extracting parts of Zlatko Gorjan's translation of *Ulysses* and comparing them to the same parts of *Ulysses* intertextually incorporated in Stoppard's play, it was observed that Nikica Petrak did not base his translation of *Travesties* on Gorjan's translation of *Ulysses*. When it comes to the translation of wordplay in the identified parts of *Ulysses*, Petrak also did not use Gorjan's translation and translated all of the instances of wordplay, mainly Joyce's

portmanteau words, differently compared to Gorjan. When comparing these two translations, some similarities can be observed, such the transference of nonce phrases “deshil holles eamus” and “frate porcospino”. However, in other cases different approaches were used. In Zlatko Gorjan’s translation, Joyce’s portmanteau words such as “boyaboy” (18) and “Horhorn” (18) are not translated by portmanteau words, but the wordplay is omitted. “Boyaboy” is translated as “muškić” (5), while “Horhorn” (5) is not translated, but rather directly copied into Croatian in its original form. On the other hand, in Petrak’s translation of the same extract from *Ulysses*, portmanteau words “boyaboy” and “Horhorn” are both translated by Croatian portmanteau words as “momčuljčić” (10) and “svjetlorog” (10) respectively. What is more, even some non-wordplay from Joyce’s text was translated by nonce words by Petrak, such as the translation of “light one” (18) as “blstavosjajni” (10), which is a Croatian newly-coined portmanteau word. The two translations of *Ulysses* are compared in Table 1.

Table 1. The comparison of the Joyce’s *Ulysses* and its translations into Croatian by Z. Gorjan and N. Petrak

James Joyce, <i>Ulysses</i> /Tom Stoppard, <i>Travesties</i>	James Joyce, <i>Uliks</i> [translated by Zlatko Gorjan, 1957]	Tom Stoppard, <i>Travestije</i> [translated by Nikica Petrak, 1980]
Deshil Holles Eamus	Deshil Holles Eamus	Deshil holes eamus
Send us bright one, light one, Horhorn, quickening and wombfruit.	Daruj nam, o Svjetlosni, Pravišnji, Horhorn, plodnosti, utrobe plod.	Pošalji nam blstavosjajnog svjetloroga, oživljujućeg i utrobe plod.
Hoopsa boyaboy hoopsa!	Živio, muškić-se-rodio!	Hopsa, momčuljčiću, hopsa!
Morose delectation Aquinas tunbelly calls this, frate porcospino.	Ovo kuljavi Toma Akvinski naziva sjetnom radošću, frate porcospino.	Morozna delectacija...mrzovoljno uveseljavanje..Avkinko bure trbušasto...Frate porcospino
Und alle Schiffe brücken	-	Und alle Schiffe brücken
Entweder transubstantiality ODER consubstantiality but in no case subsubstantiality.	Entweder transsubstacijanost oder substacijalnost.	Entweder transsubstacijslnost oder konsupstacijalnost aber nikako supstacijalnost.

From the comparison of Gorjan’s and Petrak’s translation of the same parts of Joyce’s *Ulysses* into Croatian it can be concluded that Petrak did not base his translation on Gorjan’s.

More specifically, in the translation of Joyce's wordplay, Gorjan had the tendency to omit wordplay analysed in this case, while Petrak mostly translated it by wordplay into Croatian. Therefore, the Hypothesis 2 based on the assumption that Petrak's translation was based on Gorjan's earlier translation of *Ulysses* was not confirmed.

8 Conclusions

The aim of this work was to analyse the translation of wordplay from English to Croatian in Tom Stoppard's *Travesties* in order to find out whether wordplay from the source text was translated with some type of wordplay into Croatian or whether it was omitted. Also, since Stoppard's *Travesties* are a play full of intertextual reference to other works, the most prominent of all being James Joyce's *Ulysses*, the translation of citations of Joyce in *Travesties* was also analysed, with special regards to the treatment of Joyce's wordplay.

The results have shown that in most cases, wordplay from the source text was translated by wordplay in the target text, thus conveying wordplay to the target audience. By applying Dirk Delabastita's strategies of wordplay translations, different types of wordplay translations were identified. Based on the obtained results it was deduced that in most cases, but by applying different strategies or changes, wordplay was retained in the target text. Regarding the translation of Joyce's wordplay as part of the citations from *Ulysses*, the translation of *Travesties* was compared to the earlier translation of *Ulysses* into Croatian. Based on this analysis it was observed that the translation of *Ulysses* in *Travesties*, along with the translation of wordplay it entails, was not at all based on the previous translation of *Ulysses* into Croatian. The first hypothesis was thus confirmed, while the second one was not.

To conclude, this work might motivate other researchers to study the translation of wordplay as a specific aspect of translation, in this case primarily of literary translation. Furthermore, this work also poses intertextuality as a specific aspect of the text that needs special attention in translation, especially in cases of such complex literary works interwoven with numerous cultural and literary references. All this was studied on a specific language pair, i.e. English and Croatian, which has not previously been studied in terms of Tom Stoppard's plays, but has proved to be a fertile ground for similar analyses and a good starting point for further research in translation studies. Finally, since *Travesties* was translated in 1980 for the stage and has never been officially published, this analysis might encourage a retranslation of this play for publication in the future.

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