Translation of Wordplay in Audiovisual Translation

Vandekar, Renard

Faculty of Humanities and Social Sciences

University of Zagreb

English Department

Mentor: mr. sc. Vinko Zgaga, viši lektor

Renard Vandekar

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A Look into Laypeople's Translation Strategies in Translating Audiovisual Material in English to Croatian

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Abstract

This paper explores the question of what strategies native Croatian speakers would employ in translating into Croatian wordplay from English video clips. A variety of brief video clips with different forms of wordplay were chosen as material for subtitling, all originally in English and requiring a greater or lesser familiarity with anglophone cultures. For the purposes of this paper, wordplay was considered a language-bound part of culture, requiring those familiar with said culture to utilize the language associated with it in creative ways. The respondents varied from undergraduate and graduate students of the English language to speakers without college-level credentials with a working knowledge of English. The respondents were presented with the clips in original English, subtitled to reduce chances of mishearing words, and briefly instructed on how to approach the translation. The results were then analyzed in regards to whether the respondents were familiar with the content, recognized the relevant forms of wordplay, and the kinds of translation strategies which were used to render them into Croatian. The results were then correlated with the respondents' demographic data and analyzed in that regard.

Key Words

translation, translation studies, translatology, traductology, subtitling, audiovisual translation, culture-bound reference, language-play, wordplay, pun, humor, translation strategy, translation problem, translation crisis point, TV show, comedy, sitcom, movie, film

1. Introduction

The purpose of this thesis paper is to analyze the way in which native speakers of the Croatian language who also understand English (and are, presumably, also acquainted with anglophone cultures) recognize and translate wordplay in audiovisual material from the Anglosphere[1], as well as analyzing more closely the specific translation strategies and solutions which they chose for rendering said material into subtitles in Croatian. Unless otherwise specified, the terms "translate"/"translation"/etc. refer to the broader meaning of the term (producing a text in the target language for a specific use), instead of the narrower meaning of producing formal equivalents (which would exclude translation strategies like omission and potentially exclude certain shifts). The term "transfer" will also be used in the context of (types of) wordplay.

This study is based on an online survey in which the participants were asked to watch ten brief video clips (the source "text" for translation) containing spoken English and produce corresponding subtitles in Croatian for each video (the target text for the translation)[2]. The theoretical basis for analyzing audiovisual translation[3] (in general and in the Croatian context) will be laid out, after which the notions of humor and wordplay will be analyzed. Then a model of translation strategies will be laid out and explained. An overview of initial hypotheses, materials used as source text, methodology, contents of the survey, and demographic results (as well as the limitations the demographics of this study impose) will be given. After that, the results of the survey will be laid out and analyzed, conclusions drawn, and areas that require further study identified.

[1] More precisely, Anglo-American culture, seeing that all the audio-visual material used (save for one clip) was produced in either the US or the UK, primarily for audiences from those countries and their associated culture(s), with the outlying clip being adapted to those audiences.
[2] The terms source text and target text are often abbreviated ST and TT, respectively.
[3] Usually abbreviated as AVT.

2. Audiovisual Translation

2.1. General Outlines

Audiovisual translation is the "(usually interlingual) transfer of texts that are conveyed through a number of semiotic channels simultaneously, in particular sound, image, and often writing." (Schröter 2005: 5)

According to Díaz Cintas and Remael (2007: 8, qtd. in Jaki 2016: 358), subtitling can be defined as "a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image..., and the information that is contained on the soundtrack." As Pedersen notes (2007: 40), the translator enters into an unspoken pact with the viewer within which the viewer agrees to treat the subtitles as spoken material, despite the spoken source text being simultaneously available, in exchange for the translator providing aid with the understanding of the source text in written form.[4] This is the result of audiovisual materials being polysemic entities (according to Schröter's definition in the former paragraph; also Schauffler 2015: 233; Gottlieb 1997: 143, qtd. in Pedersen 2010: 68), consisting of visual, auditory and textual information. Nikolić (2016: 2) notes that a subtitler necessarily does their job wrongly some of the time, as their work is present parallel to the original text and, therefore, open for criticism by anyone who understands the source language.[5]

Far from being a neutral practice, the role of translators differs by country. Contrary to the belief that everything has become globalized, it has merely become available to "national institutions that mediate the global." (Sassen 2008, qtd. in Kuipers 2015: 986) It is national institutions that "shape, filter, modify, and sometimes block the international diffusion of goods, people, ideas, and information." (ibid.) This applies to screen translation as well (Kuipers 2015: 987), with factors such as "markets, laws, regulations, (...) state, politics,

[4] Not fully ignoring the source text is an implicit breach of this contract on the viewer's part. As many translators/philologists can undoubtedly attest from personal experience, it is not uncommon for viewers of subtitled material, especially those with a knowledge of the source language, to complain to anyone with comparable knowledge of the target language about certain translation strategies and/or solutions the translator of the subtitles had selected. Such perceived oversight represents a breach of contract on the translator's part which provokes a reaction from the viewer. Also note that such reading (and at least partial understanding) of the source text is the reason for the author of this paper to label subtitling as 'aid' and not (necessarily) a substitute in understanding.

[5] This contrasts it with the other major form of audiovisual translation, namely, dubbing, where the original polysemic text is stripped of its original sound component. For a discussion of further differences, see Schröter 2005: 48.

religion, education, and national cultural repertoires." (ibid. 989) Kuipers (2015: 1005-1007) lists the examples of Poland, Italy, Holland and France, with Poland and Italy being oriented towards "protecting" the audiences from foreign cultural elements seen as incompatible with local values[6], France being focused on high professionalism and protection of the French language from foreign influences, and Holland being the most focused on subtitling as opposed to dubbing, as well as valuing preservation of the original text and allowing consumers to have access to international influences. Furthermore, she notes how subtitling is becoming more popular in the former three countries thanks to increased demand from the younger generations and the upper middle-class who are more "internationally oriented." In general, subtitling is preferred in smaller European speech communities such as the Netherlands, Portugal and the Scandinavian countries (Pisek 1997: 38).

2.2. Audiovisual Translation in Croatia

As a country with a subtitling (as opposed to a dubbing) tradition (Schröter 2005: 29-30), Croatian residents are familiar with subtitled material, both on television, in cinemas, and on streaming services.

The current Croatian translation culture is relatively young[7], characterized from the start by the dominance of the state TV corporation, soon supplanted by private corporations and various streaming services. Judging by the results from Nikolić (2010: 105-107), the field is somewhat chaotic, with the national television oriented more towards conservative, standard-language practices. However, the same diversification noted by Kuipers in the above section will likely marginalize the role of major (target-language-oriented) institutions and bring the Croatian audiences closer to the Dutch market in its focus on source-language-oriented translations.

[6] Including, but not limited to: non-heterosexual relationships, things offensive to the Catholic Church, etc.
[7] At least if one considers its beginning to be Croatian independence. Subtitling has existed in Croatia before the existence of the contemporary Croatian state, although not in a free-market economy, and with a marked influence of tendencies to diminish distinctions between the Croatian and Serbian national standards of Serbo-Croatian in the Socialist Federative Republic of Yugoslavia.

3. Wordplay

Pisek (1997: 42) defines wordplay as the use of specific structural characteristics of a language to achieve semantic and pragmatic effects employed for various rhetorical purposes. Schröter (2005) gives a slightly more detailed definition in his thesis' abstract (while also preferring the term "language-play" for the same phenomenon):

> "Language-play can briefly be described as the willful manipulation of the peculiarities of a linguistic system in a way that draws attention to these peculiarities themselves, thereby causing a communicative and cognitive effect that goes beyond the conveyance of propositional meaning.[8] Among the various phenomena answering this description are the different kinds of puns, but also more strictly form-based manipulations such as rhymes and alliteration, in addition to a host of other, sometimes even fuzzier, subcategories."

For the requirements of this thesis, the term "wordplay" will be used without attempting to delimitate it from the related term "pun" and whether the latter is a subset of the former, or identical to it, or completely different. (See Pisek 1997: 42-43 for a brief discussion of the matter) A distinction will also not be made between language play and wordplay.[9]

Regarding types of wordplay, Jaki (2016: 364) lists the most commonly occurring categories. The examples are from the same paper, with the page noted in parentheses.

1. **Homonymy** – "<Leonard> Maybe she's his lawyer. <Howard> Well, she's free to examine my briefs[10]." (Jaki 2016: 366)
2. **Near-homophony / paronymy** – "He's got a right ear, a left ear and a front-ear. (...) Frontier. Get it?" (ibid.)
3. **Polysemy** – "The trouble with your socialist desert is that it's very rich[11]" (ibid.)
4. **Creative lexical blends / neologisms** – "yachitect[12]" (Jaki 2016: 365)
5. **Literalisation of figurative language**[13] – "<Frankie> Go fuck yourself! <Grace> I can't, I broke my hip." (Jaki 2016: 367)

[8] Note the implicit separation of propositional meaning and elements ("peculiarities") of the linguistic system.
[9] Though Schröter (2005: 84-86) makes a compelling case for why the term "language play" is better, he concedes that the term wordplay is more widespread. The author of this thesis has opted for defining a term that is vague and potentially misleading, yet widespread.
[10] Briefs in the sense of "court case documents" vs briefs in the sense of "underwear" (Jaki 2016: 366)
[11] The word "rich" here implying both having money and being rich in taste.
[12] Portmanteau of "yacht owner" and "architect".

6. **Phraseological modifications**[14] – "Rich people, they're always giving you their cars. It's like 'Let them eat cars.'" (Jaki 2016: 367)
7. **Rhyme / alliteration** – "<Sheldon> If you have time to lean, you have time to clean." (Jaki 2016: 367)
8. **Misunderstandings / slips of the tongue** – "<Grace> I know! It's a little noisy, though. <Frankie> Who's from Boise?" (ibid.)

Implicit on this list is the category of "other", it being a list of only the most common forms, as well as possible hybrid forms. Schröter (2005: 160-226, 237-336) presents a much more detailed model which includes puns (further subdivided into homonymy, polysemy, homophony, and paronymy), and "non-pun language-play" (subdivided into Play with metaphors, similes, idioms, and related figures of speech; modified expressions, foreign words, nonce formations, play with grammar, sentences ending in unexpected ways, rhymes, half-rhymes, alliteration, repetition, and others). Seeing that even such a detailed taxonomy isn't exhaustive, Jaki's taxonomy will be used as a basis for analysis for the sake of simplicity, with slight modifications:

1. **Homonymy**
2. **Near-homophony / paronymy**
3. **Polysemy**
4. **Creative lexical blends / neologisms**
5. **Literalisation of figurative language**
6. **Phraseological modifications**
7. **Rhyme / alliteration**
8. **Misunderstandings / slips of the tongue**
9. **Hybrid forms** – Combinations of two or more previous forms
10. **Other** – Any form that does not fit into the prior categories

The above model allows for more nuance while not proliferating categories into dozens of possibly overlapping fields. The category of other will include any form of wordplay not adequately described by the prior categories and will be described in analysis if it appears.

[13] Jaki notes that "(…) phraseological modification only includes cases with formal manipulations in this analysis, while literalisation includes single-word expressions as well as multi-word expressions without formal alterations." (Jaki 2016: 367)
[14] See footnote above.

Note also that the categories are not necessarily exhaustive[15] (Jaki 2016: 364) or mutually exclusive[16] (Jaki 2016: 365).

For a list of categories with abbreviations used, see table 1.

[15] Which is the reason the category “other” was added.
[16] Which is the reason the category “Hybrid forms” was added.

4. A Model of Translation Strategies

A general overview and a list of translation strategies can be found in chapter 2 of Pavlović (2015). However, Pedersen's models provide a taxonomy (Pedersen 2005: 4, 2007: 31) based on the orientation of a translation[17] (Pavlović 2015: 86, also see Venuti 1998, qtd. in Kuipers 2015: 988), which could potentially yield more insights regarding the participants' approach. The model used to analyze translation strategies was adopted from Pedersen (2005)[18]. Although the focus of Pedersen 2005 and 2007 is on extralinguistic culture-bound references (ECRs), a concession is made that culture and language often cannot be strictly delineated without going beyond the scope of the same paper (2005: 2, also see Pavlović 2015: 221). The author of this thesis does not seek to strictly delineate intra- from extra-cultural content, subsuming wordplay under ubiquitous cultural practices that happen to use language as their means. Similarly, there are overlaps and degrees of cultural specificity (see Pedersen 2005: 10-11 for the notion of transculturality and levels of transculturality), just like there are overlaps and degrees of specificity among methods of producing wordplay (and overlaps between ECRs and wordplay itself).[19] Phenomena such as alliteration are doubtlessly possible in all languages, as they only necessitate repetition of existing phonemes. For an example of a more exclusive element of language susceptible to wordplay, Mandarin, as a logographic language, allows for subtle connotative jokes and implications to be made via choice of character(s), thanks to the characters' differing radicals – a practice that is impossible to replicate in alphabetic writing whose elements have long ago lost any iconicity to most users.

The areas of cultural-language overlap and specificity of their elements depend on the culture-language pairs themselves and will be specific for each pair. Therefore, it is assumed for the purpose of this thesis that wordplay can be considered culturally specific (though sometimes culturally shared and, at other times, specific to the point of exclusivity). [20] Consequently, Pedersen's model of translation techniques used for culture-bound references can be applied to wordplay, albeit in a slightly modified form. The reason being that different

[17] Translations can be SL (or source-language) oriented ("foreignizing") or TL (or target-language) oriented ("domesticating"), depending on whether they seek to "preserve the integrity of the source text" or "privileg[ing] the accessibility of the target text" (Venuti 1998, qtd. in Kuipers 2015: 988)

[18] Although Pedersen 2007 also provides a taxonomy of translation strategies, it is not as detailed as the one in Pedersen 2005. Therefore, the author of this thesis has decided to err on the side of caution and adopt the former, more detailed one.

[19] Indeed, as the examples from the survey show, it is not unusual for wordplay to co-occur with ECRs. However, the frequency of such co-occurrence is a question that would require a detailed delimitation between language/wordplay and culture as well as an overview of a large corpus, and as such is beyond the scope of this thesis.

[20]

languages have differing elements on all levels of analysis, necessitating some degree of difference in what is and is not possible in creative use of language and language play. Consequently, different cultural practices/customs around such use of language not only have to differ. Culture also dictates what, out of possible creative interventions, is likely to be understood by speakers of that language, making for an additional limitation. Such creative use of language is intrinsically linked to the structure of the language, yet rarely included in formal grammars.

Much more could be said about the relation between culture(s) and language(s). For example, cultures that are commonly expressed by/conveyed through/related to multiple languages would doubtless have specifics in the usage of wordplay, as would languages used by multiple cultures (such as English). However, since English is primarily shaped by the British and the US cultures and cultural exports, the materials used here were produced for (or adapted to) primarily Anglo-American audiences. Likewise, the translations in the survey were produced with Croatian audiences in mind and such considerations are unnecessary. In any case, they would go beyond the scope of this thesis.

In a sense, wordplay can be considered an intra-linguistic culture-bound element, giving Pedersen's (2005) model (again, with some modifications) a higher degree of generality. None of this is to say that no distinctions can or should be made between instances of ECRs and instances of wordplay co-occurring. Indeed, such distinctions will be made in analysis when wordplay and ECRs overlap, each analyzed through the same model, but independently of the other. They will be treated, to the greatest extent possible, as two distinct levels[21]: the semantic, prototypical of translation perceived as the process of joining formal equivalents, and linguistic-pragmatic, focusing on the elements of the language system(s) carrying the wordplay itself. Therefore, the term wordplay will be predominantly be limited to the formal arrangement of language elements and relations carrying the humor or "play", as listed above.

The terms that will be used here for the two levels is propositional (semantic-informational) level and pragmatic[22] (pragmatic-rhetorical, relating to language elements that enable wordplay). Such a division is already implicit in statements such as Schauffler's "When it comes to the translation of wordplay, the translator faces a dilemma between the

[21] Naturally, both form and meaning/function exist on every level of language and cannot always be strictly separated, though it is possible to focus on strictly denotative meaning separated from the pragmatics produced by wordplay, and the latter as its own layer of meaning.

[22] Note that, for the needs of this thesis, the term "pragmatic level" will only focus on the elements relevant to wordplay, not all of the facets of language usually studied as a part of pragmatics.

maintenance of formal fidelity to the source text (as well as the consequent prioritization of transfer of information) on the one hand, and the preservation of comic value by selecting the funniest option (...)" (2015: 230) Delabastita also mentions Frank Heibert's tripartite division into linguistic basis, semantic structure, and pragmatic and rhetorical aspects (Heibert 1993, qtd. in Delabastita 1994: 236), while Schauffler also implicitly recognizes a division from the elements that carry humor and the "surface structure" of the text. (2015: 232)

The translation[23] strategies included in Pedersen (2005) are the following[24]:

- Official Equivalent: Well established equivalents created either through widespread usage or bureaucratic decree. This strategy does not fit within the SL/TL-orientation spectrum. (Pedersen 2005: 3)
- Retention: SL-oriented strategy in which the original element is preserved. It can be adjusted (through spelling or dropping the article) or complete (unaltered). Complete elements can be marked (with quotation marks or italics) or unmarked. (Pedersen 2005: 4)
- Specification: SL-oriented strategy in which the original element is untranslated but contains additional information. Two subtypes exist: Explication (making the implicit explicit, i.e., spelling out an acronym or abbreviation) and Addition (making connotations or background knowledge explicit, i.e., adding the profession next to the name of a person whose accomplishments are not widely known in the target culture). (ibid.)
- Direct Translation: SL-oriented strategy in which (parts of) an element is (are) replaced with a close equivalent(s). It can be a Calque (formal equivalent/s) or Shifted (equivalents adapted to sound more natural in the target language). This strategy is close to TL-oriented strategies (Pedersen 2005: 5)
- Generalization: TL-oriented strategy in which an element from the SL is replaced with a more generalized element of the TT. (Pedersen 2005: 6)
- Substitution: TL-oriented strategy in which an element is replaced with something else. The new element can be a cultural equivalent in what is called Cultural Substitution (something different that nevertheless carries a similar meaning in the context of the target culture as the original element in the source culture). The other option is a Paraphrase, which can be done by preserving the

[23] Pedersen prefers the term 'transfer' as he uses the term 'translate' in the narrow sense (Pedersen 2005: 3).
[24] See Fig. 2 for a graphical representation of their taxonomy.

basic sense of the original element or by inserting an unrelated phrase that nevertheless makes sense in the situation, a so-called Situational Paraphrase. (Pedersen 2005: 6-9) A special case where the target element appears elsewhere in the text is called Compensation.

- Omission: Replacing the element of source text with nothing. Like Official Equivalent, this strategy is not ST-oriented in the typical sense, but it can be considered at that part of the spectrum. (Pedersen 2005: 9)

Having listed all of these strategies, which are applicable to wordplay? Official equivalents can certainly exist, though more as generally accepted solutions than bureaucratically dictated ones, e.g., neologisms from popular, if not the only, translations of popular works of fiction.[25] Omission can be as valid a choice as it is in translating other elements of the ST.[26] Retention can also be applied, especially in cases such as alliteration where language creativity is generally as easy to notice for speakers as it is for non-speakers of the SL. Direct translation would be better called direct rendition in this context, e.g., rendering a rhyme in ST with a rhyme in TT.

However, in the context of wordplay, it would be hard, if not impossible, to distinguish it from retention. Although most forms of wordplay will likely need some adjustment (such as changing the alliterating sound in case of alliteration, the words that rhyme, etc.), it is possible that, under specific circumstances, the translator will be able to retain the same sound if not even the same word, so the division into complete and adjusted retention stands. Substitution is equally easy to incorporate, as one can easily replace alliteration with rhyme or vice versa, for example (and provided the exact form of wordplay does not matter). Further divisions of the strategy listed by Pedersen are not applicable, save maybe in very specific situations where particular types of wordplay in the SL have specific cultural meanings that necessitate a specific kind of wordplay in the TL. The two strategies that do not really apply to language creativity are generalization and specification (save maybe for cases where wordplay is not easily distinguishable from an ECR).

[25] One example that comes to mind is the fictional item from the Harry Potter universe called a "remembrall", rendered in Croatian as "nezaboravak" (https://harrypotter.fandom.com/wiki/Remembrall#Translations), as well as many other similar wordplay-based neologisms from the same book series which have widely accepted (semi-)official translations.

[26] Note that in the context of wordplay omission does not necessarily result in the shortening of the TT relative to the ST as the omission of an ECR often does.

The result is the following list of strategies applicable to translation of wordplay: official equivalent, retention, substitution, and omission (which could also be called neutralization in this context).[27] Compensation as a strategy can be considered a somewhat separate category, one where the original wordplay is omitted at the corresponding location in the TT and instead appears in another location in the TT. Provided it is connected to the wordplay in the ST, it can still be evaluated in terms of the aforementioned strategies. However, its usage in sitcoms is severely limited by the existence of cues such as a laugh track which signal the presence (or emphasize the omission) of a joke.

Pisek (1997: 49) provides a model with a similar basic outline, stating that a pun[28] can be "taken over from the source language with an attempt at explaining it[29], it can be reproduced with only little changes due to the structural similarities of the two languages, or it can be lost, (...) when it is not only dependent on the words but also on the action presented on the screen.[30]" Jaki (2016: 376) reaches a similar conclusion: "A close inspection of the subtitles has revealed that language play has either been translated literally, adapted for the target language audience, neutralized by non-play or provided in an untranslated form." Jaki also explicitly provides a model of translation strategies (2016: 364):

1. Literal translation with the intention of creating verbal humor in the target language
2. Equivalent translation to create verbal humor in the target language
    a. Translation by language play of the same category
    b. Translation by language play of a different category
3. Using the unadapted language-play of the source language in the target language (zero-translation)
4. Translation by a passage deprived of language play (neutralisation)
5. Deletion

Jaki names the first two strategies literalisation and equivalence, respectively. (Jaki, 2016: 372) Note the similarity with the above model derived from Pedersen's ECR translation

[27] See Fig. 3 for a modified version of Pedersen's taxonomy.
[28] Pisek uses the word "pun" as interchangeable with "wordplay" (1997: 42).
[29] In the above model, this would correspond to retention with TL adjustment.
[30] Pisek (1997: 50) considers this the only barrier to wordplay's translatability.

strategy classification. Note that the resulting model depends on both the denotative level of meaning and the pragmatic level – it combines the two into a single system of categorization.

For the sake of simplicity and easier comparison, as well as the fact that it unites both the denotative and pragmatic level of language[31], the model that will be used in this paper is Jaki's (ibid.), with the following terms used for the strategies:

1. **Literalisation** – "Literal translation with the intention of creating verbal humor in the target language" (ibid.)
2. **Equivalent** translation[32] by language play of the same category or a different category.
3. **Zero-translation** – "Using the unadapted language-play of the source language in the target language" (ibid.)
4. **Neutralisation** – "Translation by a passage deprived of language play" (ibid.)
5. **Deletion** – Omitting a portion of the ST

For a list of categories with abbreviations used, see Table 2.

It can reasonably be expected that the deletion strategy will be rare in audiovisual translation, save for rare circumstances in which the wordplay in question is not relevant to the plot and is surrounded by enough text that its absence is not very obvious. One methodological weakness of this study is that it precludes insight into such examples due to the clips being relatively brief and isolated.

[31] Thus, more importantly, bridging the gap between language and culture and bypassing the issue of which elements belong to which of the two.
[32] The basic meaning is the same, although the translation is not literal.

5. Research

5.1. Method and Format

The survey was created in Google Forms and opened for respondents on the first of June 2021, with the intent of being concluded on the 20th of June the same year. However, as some respondents asked for more time to complete the answers[33], the deadline was extended to the 30th of June the same year. Respondents were given the option of saving a link which would enable them to reopen and edit their answers in case they couldn't complete the survey in one sitting. Most of the respondents were obtained through snowball sampling, starting from a Faculty of Humanities and Social Sciences mailing list and student and translator groups on social networks.

The clips themselves were uploaded onto a custom-made YouTube channel and embedded in the Google Forms survey, with a link to the video provided in case the embedded video would not stream properly or display English subtitles.

Schröter (2005) finds that two sets of factors affect translation more than others: "the type of the language-play, and the identity and working conditions of the translator." As the latter was freely chosen by the respondents[34], one can assume the respondents chose optimal or near-optimal working conditions for themselves.

[33] Personal correspondence.

[34] Save for the deadline, however, as was stated in the prior section, it was extended by a week after which no more further requests for more time were noted.

5.2. Hypotheses

The following hypotheses will be analyzed:

1. Respondents with a college-level knowledge of English [35] are more likely to recognize wordplay.
2. Respondents with a college-level knowledge of English[36] are less likely to employ neutralization or zero-translation.
3. Respondents who have a better knowledge of the English language and associated culture(s) (as measured through their ability to recognize wordplay in these clips) will prefer literalisation and equivalent translation over neutralization or zero-translation.

As the main question that this thesis seeks to attempt to answer is whether there are patterns of wordplay translation from English to Croatian, what they are like, and how they compare to patterns in other language pairs. If a comparison is possible, are there universals in translation strategy patterns? According to Jaki's study (2016: 369) comparing translations from English to German, none of the passages from the corpus of subtitles she used containing verbal humor were deleted. In contrast, a limitation of the study undertaken for this thesis was that the respondents were under no obligation to provide any translation, including one with an omitted section, nor were they given a significant opportunity to simply omit wordplay in such short clips. The respondents in this study were also not necessarily professional translators, unlike in Jaki's (ibid.) study. Another limitation is the relatively limited number of examples of wordplay in the clips, casting doubt on how representative of the overall ratio of various wordplay types the material is.[37] Jaki's (ibid.) study is also not beyond reproach in this regard as it only analyzes three American sitcoms.

However, she is able to make some general observations (Jaki 2016: 372-373): Wordplay utilizing homonymy was translated literally (if it was easily transferrable between languages) or neutralized; misunderstandings, literalizations and polysemy were predominantly translated literally; phraseological modifications were also predominantly

[35] Since self-reported levels of knowledge varied in detail and quality, the scope will only include those respondents who are/were students of English.
[36] See above footnote.
[37] This also precludes the creation of a graph such as the one in Fig. 18 (Jaki 2016: 368), because the sample of wordplay instances is too small to reflect any patterns in English-language comedy. However, the relatively large number of translators involved in translating the limited number of clips create a pool of possible translation solutions and strategies that compensate for this paucity of source material.

translated literally; literal translation was avoided with rhymes and alliterations; creative lexical blends and neologisms were mostly left untranslated or translated literally; the highest proportion of neutralizations (omitting the wordplay) appeared with wordplay based on polysemy or phraseological modifications.

Although this study cannot hope to clearly give an answer to the questions of wordplay translation patterns, it can provide a similar analysis based on very similar categorization models and compare the results as a contribution to any and all future studies of such patterns. With this in mind, a very broad hypothesis can be made:

4. Regardless of the target language and translator proficiency, translating wordplay from English into other languages necessitates the use of some translation strategies more than others in specific patterns, therefore, wordplay translation patterns found in this study (Fig. 30) will be similar to those reported by Jaki (Fig. 29, Jaki 2016: 372).

5.3. Contents of the Survey

The first part of the survey consisted of general instructions and questions about demographic data, including: sex, gender, age, birthplace, place of residence, first language, other languages they speak and (self-)assessment of their level of proficiency, the college they attend or have attended (if applicable), the name of their college study program(s) (if applicable), whether they have studied a foreign language outside a university, where and for how long, whether they are a student of the English language and what (undergraduate or graduate) year (if applicable).

The first section also included three translation-related questions: whether the respondents had translated anything (either as a college assignment, a personal favor or for money and whether any of the language pair(s) they had translated included English and Croatian), whether they had ever subtitled any material (and whether any of the language pair(s) they had subtitled included English and Croatian), and a brief description of their translation experience (if applicable).

The material meant to be translated consisted of ten short clips (< 1 minute) selected as representative of various forms of wordplay in different contexts (simply and complex forms of wordplay, more or less relevant visual elements, independent wordplay and wordplay

depending on prior wordplay). Subtitles in English were provided for the hearing impaired and/or as aid for any respondents unsure of a word or phrase they had heard. Each clip was followed by four identical questions. The first one inquired whether and to what degree the respondent was acquainted with the film/show in question (or even the specific scene) and whether they had translated any portion of it before (or even the specific scene). The second question asked of the respondents to identify examples of what they would consider wordplay in the clip at hand.

The third question consisted of a space for the translation itself, along with the technical instructions (maximum of 2 lines per subtitle, 37 symbols with spaces per line, the use of a dash to signal a change of speaker, separating or numbering subtitles that are meant to stand on their own, and to try to keep the subtitles concise, i.e., use as few as possible). One issue with this approach is that it was impossible to strictly enforce technical limits (Pedersen 2010: 69) on subtitles, such as a character limit or maximal character count per second. This, unfortunately, imposes a limitation on the study, namely, it allows the respondents to subtitle the material without such constraints in mind which could have potentially increased the number of translations that would have to be shortened due to constraints.

The fourth question asked of the respondents to briefly comment on the problems they had translating the clip in question. At the very end of the study, the respondents were asked to list any interesting examples of wordplay they remember from other sources and to leave any critiques, comments or recommendations regarding the structure and concept of the study itself.

5.4. Material for Translation

Transcripts of the clips are presented here, with the elements that take part in wordplay underlined.

The first clip was from the Netflix show *The Dragon Prince*, episode titled "The Crown"[38]. In the fifteen-second-clip, Callum, one of the main characters, encounters a small cute animal attached to his leg and is told that the species is called "adoraburr".

-What is it?

-It's an adoraburr.

(*The Dragon Prince*, season 3, episode 2, 00:19:39-00:19:55)

The wordplay consists of the neologism adoraburr, a portmanteau of adorable and burr. Pertinent visual elements include only the cute creature itself, which suits its name.

(See Fig. 4)

The second clip was from the Netflix show *BoJack Horseman*, episode titled "Lovin' that Cali Lifestyle!!"[39]. The twelve-second-clip features a brief exchange between a recurring axolotl character named Yolanda Buenaventura and one of the main characters, Todd Chavez.

-My name is Yolanda Buenaventura of the Better Business Bureau.

-It would be funnier if your name was Betty Buenaventura of the Better Business Bureau.

-Well, I'm sorry you don't find my name sufficiently comical, but this is actually a very serious matter.

-Oh!

(*BoJack Horseman*, season 4, episode 10, 00:08:16-00:08:30)

The wordplay in this clip consists of alliteration of the name of the character and the agency, as well as paronymy in the name Betty Buenaventura (which sound similar to the word 'better', as well as the surname meaning "good venture" in Spanish). Visual elements are not particularly pertinent in this clip.

[38] Henceforth referred to as clip #1 or DP.
[39] Henceforth referred to as clip #2 or YB.

The third clip is from the fifth installment of Disney's *Pirates of the Caribbean* franchise titled Dead Men Tell No Tales[40]. The thirty-six-second-clip features an exchange between Corrina, the academically-inclined deuteragonist, and captain Jack Sparrow and some members of his pirate crew.

-I'm not only an astronomer, I'm also a horologist.

-No shame in that, dear. I mean, we all have to earn a living, eh?

-No, no, I'm a horologist.

-So was my mom, but she didn't crow about it as loud as you.

-You're saying your mother was academically inclined?

-More like, horizontally reclined.

-Horology is the study of time.

-And she was always looking at her watch.

-I can vouch for that.

(*Pirates of the Caribbean: Dead Men Tell No Tales*, 01:09:20-01:09:57)

The wordplay in this clip consists of a classical misunderstanding facilitated by paronymy – the pirates misinterpret the word horology as having something to do with whoring – as well as the paronymy of "academically inclined" and "horizontally reclined". Visual elements are primarily relevant in establishing the pirates as uneducated/uncultured and, therefore, unfamiliar with horology, but familiar with prostitutes.

The fourth clip is from the Pokémon movie *Mewtwo Returns*[41] and features a short fifteen-second exchange between two of the three protagonists, Ash and Brock, who start running from the impending rainstorm during which Brock uses his frying pan as an umbrella.

-Oh no, it's raining.

-Hey, I know, I'll use my trusty frying pan as a drying pan.

(*Pokémon: Mewtwo Returns*, 00:05:16-00:05:31)

[40] Henceforth referred to as clip #3 or POC.
[41] Henceforth referred to as clip #4 or PKM.

The wordplay in this brief clip consists of the rhyme of phrases "frying pan" and "drying pan", with the visual elements being relevant in demonstrating how the character uses a frying pan to shield his head from the rain. Important visual elements include Brock holding the pan over his head. (See Fig. 5)

The fifth clip[42] is from the third installment of Peter Jackson's *Lord of the Rings* trilogy[43], The Return of the King. The forty-four-second-clip features a brief exchange between Éowyn, disguised as a male soldier, and the monstrous, undead witch-king of Angmar.

-You fool. No man can kill me. Die now.

-I am no man.

(*The Lord of the Rings: The Return of the King*, 02:47:50-02:48:34)

The wordplay here is simple polysemy of the word "man", with the visual element being important in establishing the army as being predominantly (more accurately, exclusively) composed of men, and Éowyn being a woman disguised as a man. Important visual elements are Éowyn without her helmet, clearly a woman, not a man. (See Fig. 6)

The sixth clip is from an episode of Netflix's show *BoJack Horseman*, titled "Start Spreading the News"[44] and features a ten-second scene in which the titular character, BoJack, is giving one from a series of interviews about his upcoming role.

-I am so thrilled to be here talking with... uhm...

-Yahoo Finland.

-Yahoo Finland! Are you Finnish?

-No. We are just getting started.

-Walked right into that one.

(*BoJack Horseman*, season 3, episode 1, 00:00:48-00:00:58)

[42] One respondent complained (personal correspondence) how the embedded video does not work for them, so a timecoded link to an alternative YouTube video containing the exact same scene was provided in the survey form next to the fifth clip.
[43] Henceforth referred to as clip #5 or LOTR.
[44] Henceforth referred to as clip #6 or FN.

Again, we have a simple case of paronymy of the words Finnish and finished. The visual elements are not particularly relevant here.

The seventh clip is from the British sitcom *The New Statesman*, titled "Sex Is Wrong".[45] In the thirty-two-second-clip, the main character, Alan B'Stard is pretending to be his colleague Sir Stephen Baxter in order to goad lady Virginia to give him money for publishing her pamphlet on the evils of sex. In doing so, he invents a Christian organization he can supposedly persuade to print it while intending to keep most of the money for himself.

> -Well, lady Virginia, I suppose the best thing is if you let me have a cheque.
>
> -What? Right away?
>
> -Well, there's no time to lose, my dear. Ha ha!
>
> -I'm in your hands.
>
> -Ha ha!
>
> -Payable to Sir Stephen Baxter?
>
> -Oh, Good Lord, no, no, no, no, no, no, no, we must make it out to the charity. And the charity is, uhm... The charity is, er... "The Christian Approach to Society Handbooks."
>
> -I don't think I could squeeze all that in.
>
> -It's a bit of a mouthful, isn't it? Heh. Well, shall we just put the initials, then? Pay CASH one thousand pounds.
>
> (*The New Statesman*, season 1, episode 3, 00:11:16-00:11:48)

Here we have a case of a creative lexical blend which, when abbreviated, is homonymous with the word "cash." Therefore, this is a hybrid form. One limitation here where visual information helps is in the fact that cheques are an outdated form of payment and the situation becomes clearer when it is visually confirmed that the character has to write the name down.

[45] Henceforth referred to as clip #7 or NS.

The eighth clip is from an episode of Netflix's show *BoJack Horseman*, titled "Start Spreading the News"[46]. The nineteen-second-clip features a phone conversation between one of the main characters, Todd Chavez, and another one of the main characters, a golden retriever named Mr. Peanutbutter (with a fictional version of J. D. Salinger chiding Mr. Peanutbutter for not focusing on their meeting and for his ignorance of American literature).

> -We're in the middle of a meeting!
>
> -Oh, gotta go! It's always *Rabbit, Run* with this guy, right? Oh yeah, somebody did their research on J. D. Salinger.
>
> -*Rabbit, Run*? That's Updike, you illiterate!
>
> -What's Updike?
>
> -Not much, dyke, what's up with you? Is dyke an okay thing to say now? Has it been reclaimed? I honestly can't keep track.
>
> (*BoJack Horseman*, season 3, episode 1, 00:07:52-00:08:11)

An example of a phraseological modification between the question "What's 'Updike'?" and the phrase "What's up, dyke?"[47] Closely related to this wordplay is another that straddles the line between wordplay and a culture-bound reference: the literalisation of the title *Rabbit, Run* being ascribed to J. D. Salinger both as a work (erroneously) and as a character trait of being impatient. As wordplay, it would be an example of literalisation in which a title of a book is applied in its literal meaning. Visual elements that somewhat restrict this translation is the likeness of J. D. Salinger, though it would not be impossible to pass him off as another white, male American author were this his only appearance in the series.

The ninth clip is from a British sitcom *One Foot in the Grave*, episode titled "Who Will Buy?".[48] The twenty-eight-second-clip features the two main characters, an older married couple Victor and Margaret, watching a screen adaptation of one of Agatha Christie's crime mysteries featuring Hercule Poirot and having a brief exchange about who they believe is the killer.

> -Who do you reckon did it then?

[46] Henceforth referred to as clip #8 or UPD.
[47] It could also be treated as a form of paronymy.
[48] Henceforth referred to as clip #9 or OFG.

-His nephew, Basil.

-Why?

-Because when they find the old man's body in the herb garden, that's what he was clutching in his hand, a piece of basil.

-Aha... Lucky he wasn't killed by his uncle Dick.

(*One Foot in the Grave*, season 3, episode 4, 00:00:33-00:01:01)

Here we have homonymy between the name Basil and the plant named basil. As well as another homonymy between the name Dick and the slang word for penis. Pertinent visual info is the fact that both characters are watching TV, implying that they are talking about a crime mystery they have just finished watching.

The tenth clip[49] is from an episode of the British sitcom *The Thin Blue Line*, titled "Night Shift".[50] The forty-second-clip features inspector Fowler interrogating (with the aid of constable Goody) a young criminal who refuses to give his legal name.

-All right, laddie, don't play games with us, or we can make life pretty difficult for you if you do. Now give me your name!

-Ivor.

-You see, Goody? A firm, authoritative approach normally bears results. All right, Ivor, what's your surname?

-Biggun.

-Biggun. Constable, kindly note: Ivor Biggun.

(...)

Oh, I see. A comedian.

-Yes, sir, he's already named his two Scottish associates: Ben Doone and Phil Macavity.

(*The Thin Blue Line*, season 1, episode 5, 00:17:50-00:18:30)

[49] Due to YouTube copyright restrictions, the clip had to be uploaded in a blurred-out version, however, the dialogues and the outlines of the characters are enough to understand it.
[50] Henceforth referred to as clip #10 or TBL.

The wordplay in this clip rests on a hybrid paronymy and creative lexical blend, where the names Ivor Biggun, Ben Doone, and Phil Macavity sound like the sentences “I’ve a big one.”, “Bend down.”, and “Fill my cavity.” The visual elements merely help to set the stage as an interrogation room and explain why the character is being asked about his name.

Of the eight types of wordplay that appear on Jaki’s list (see above), all are present in these clips, including in hybrid forms.

6. Results

6.1. Demographics

A total of 33 respondents took part in the survey. Five respondents did not provide a single complete or partial translation, and are therefore excluded from the following statistics, leaving a total of 28 respondents with at least one translation.

The respondents were disproportionately young (and female, see Fig. 7 and 8) adults (see Fig. 11 for comparison with the general population), born and living in Zagreb (See Fig. 12 and 13).

All respondents but one listed Croatian as their mother tongue, with two listing English in addition to Croatian, and one listing Ukrainian in addition to Croatian. The remaining respondent listed Albanian as their first language, with Croatian as a second language (self-estimated knowledge at B2 level), in addition to English (self-estimated knowledge at C1 level). Out of foreign languages (Fig. 14), 24 respondents listed English[51], most listing self-assessed proficiency level as C1-C2 or simply "fluent". Other listed foreign languages included German, Russian, French, Italian, Spanish, Japanese, Portuguese, Czech, Macedonian, Chinese, and Polish.

Eleven respondents (39.3%) had finished middle school, 13 (46.4%) had a bachelor's degree, 4 (14.3%) had a master's degree. No respondent had a doctoral degree, unfinished elementary school or only finished elementary school (Fig. 15). In comparison to the general population (Fig. 19), the respondents had no representatives in the subset of people with a basic education or less, were underrepresented in the subset of people with upper secondary education (0.75 times the same subset from the general public), and overrepresented in the subset with higher education (3.7 times the same subset from the general public, see Fig. 20).

Out of the 26 respondents who report attending or having attended college, 19 report attending the Faculty of Humanities and Social Sciences in Zagreb, and 11 report studying English language and literature. Out of the aforementioned 11, six report being at the undergraduate level, and of the remaining 5, three report being at the graduate level on a program focusing on translation, while the other two are attending another graduate program related to the English language. (See Fig. 16)

[51] Curiously, 4 respondents did not indicate any knowledge of English even though instructions explicitly stated that it is a prerequisite for participation.

Seven respondents (25%) reported never translating any text, 3 (10.7%) reported having translated before, but never from English to Croatian or vice versa, while the rest (18 respondents, 64.3%) reported having translated before, including English to Croatian or vice versa (Fig. 17). Twenty-two respondents (78.6%) reported never having subtitled anything, 6 (21.4%) reported having subtitled before, including from English to Croatian and/or vice versa (Fig. 18). No respondent reported having subtitled any other language pair.

Five respondents (15.2 %) did not, fully or partially, translate any of the 10 clips. Two respondents (fully or partially) translated only one out of ten clips, likewise, 2 respondents (6.1%) translated 2 clips out of 10, none had translated exactly 3 clips, 2 respondents translated 4 out of 10, none translated 5 out of 10, one (3%) respondent translated 6 out of 10 clips, two translated 7 out of 10, seven (21.2%) translated 8 out of 10, two translated 9 out of 10, and 10 (30.3%) translated all ten clips (Tables 5 and 6).

From all of this, it can be concluded that the results will be representative of young, college-educated, predominantly urban and female native residents of the Republic of Croatia. Most of whom consider themselves proficient in English and had translated texts before, but for the most part, not any audiovisual material.

6.2. Familiarity with the Material

None of the respondents report having translated the particular sections the clips are from nor the films/shows they are from in general. The most numerous responses regarding familiarity with the clips were not knowing the material at all (119 responses), followed by knowing the film/show, but not the exact scene or episode (60 responses), closely followed by the responder only having heard of the film/show or knowing it vaguely (54 responses), finally, by the responder knowing the exact scene or episode the clip is from (47 responses).

When it comes to familiarity with specific clips, the majority of responders (14 or more) have expressed familiarity with clips #3, #4, and #5, with the other clips having more than half of the respondents unfamiliar or only vaguely familiar with their sources.[52]

Overall, we can conclude that the respondents probably did not give much thought to the translation problems in the clips prior to encountering them here and that their decisions were likely not affected by translation solutions seen somewhere else.

[52] See Table 3 for an overview of all the data in this section.

6.3. Wordplay identification

Patterns of wordplay identification are presented in Table 4. Although clips #7 and #10 contain two potential types of wordplay, it is impossible to strictly separate them in translation, so they are treated as one instance of wordplay per their respective clip (a hybrid).

6.4. Translations

The respondents have provided a total of 208 translations out of 280 possible from 28 respondents (see Table 5): 28 for clip #1 (100% of total possible solutions), 24 for clip #2 (85.7%), 19 for clip #3 (67.9%), 23 for clip #4 (82.1%), 19 for clip #5 (67.9%), 22 for clip #6 (78.6%), 19 for clip #7 (67.9%), 12 for clip #8 (42.9%), 22 for clip #9 (78.6%), and 16 for clip #10 (57.1%).

Assuming that all of the respondents watched all of the clips, and that their skipping of some was not due to personal dislike of the material or some other external factor but difficulty of the task, we can arrange the clips by difficulty from the easiest to the hardest: clip #1/DP, clip #2/YB, clip #4/PKM, clips #6/FN and #9/OFG, clips #3/POC, #7/NS and #5/LOTR, clip #10/TBL, and clip #8/UPD.

All of the clips except #8 were translated by at least half of the respondents, indicating that the clips and the related translation problems overall were not difficult enough to be deemed unsolvable by any means to the respondents.

Table 5 shows which respondents produced viable translations of which clips. Tables 7 and 8 show which types of wordplay are present in the translated material and which wordplay translation strategies were used, respectively.

7. Analysis

7.1. Analysis of Wordplay Identification

Regarding the first hypothesis[53], the average number of recognized instances of wordplay was used as a gauge of proficiency.

The average was calculated for students of the English language (Fig. 21), everyone who is not a student of the English language[54] (Fig. 22), and all of the respondents (Fig. 23). The overall average was 8.75 instances of wordplay recognized (out of the possible maximum of 13), with a margin of error of ±1.211 (±13.84%)[55]. The average among students of English was 9.2 with a margin of error of ±2.163 (±23.51%)[56]. The average among those respondents who were not students of English was 8.5, with a margin of error of ±1.53 (±18.00%)[57]. Expressed in ranges, all respondents were, on average, likely to recognize from 7.539 to 9.961 instances of wordplay (out of possible 13). For students of English, this range is 7.037 to 11.363 instances, while for those who were not students of English the range is 6.97 to 10.03 instances.

A significant overlap in the ranges is immediately noticeable, so any conclusions about the first hypothesis must be made with appropriate hedges. The available data is not enough to either conclusively prove or disprove the hypothesis, though it, within a margin of error, suggests that the hypothesis is correct, albeit without a notable difference between students of English and other respondents.

This lack of a dramatic difference between students of English and other respondents stands to reason, as any person likely to even attempt participating in a study such as this one would have to be relatively confident in their English language skills. This confidence would have to be at least partially justifiable, or the potential respondent would be expected to give up after attempting to translate one or more of the clips. The proportion of educated respondents (almost four times as many as in the general population, see Fig. 20) supports this.

[53] "Respondents with a college-level knowledge of English are more likely to recognize wordplay." (See p. 18)
[54] Also referred to as "other(s)" or "other respondents" in the following analysis and graphs.
[55] Assuming a typical confidence level of 95%.
[56] Assuming a typical confidence level of 95%.
[57] Assuming a typical confidence level of 95%.

7.2. Analysis of Wordplay Translation Strategies among Students of English

The second hypothesis [58] was tested by comparing the average percentage of untranslated[59] instances of wordplay among students of English against the same average percentage among other respondents, with the expectation that the latter will tend to be lower.

The average percentage of untranslated wordplay among all respondents was 50.1%, with a margin of error of ±8.901 percentage points (±17.75%)[60] (See Fig. 24). Among students of English, it was 41.3%, with a margin of error of ±13.561 percentage points (±32.83%)[61] (See Fig. 25). Among other respondents, it was 55.1%, with a margin of error of ±11.56 percentage points (±21.00%)[62] (See Fig. 26). Expressed in ranges, all respondents produced from 41.2% to 59% untranslated wordplay, students of English 27.7% to 54.9%, other respondents 43.6% to 66.7%.

Again, a significant overlap in ranges is noticeable and no definitive proof or disproof of the second hypothesis is possible, though we can again draw a careful inference that students of English do tend to use neutralization and zero-translation slightly less than other respondents, but that the overall distinction between the two groups is not large.

Once again, it can be hypothesized that respondents likely to take part in a survey such as this tend to have a good knowledge of English and have likely consumed media with subtitles of varying quality, leading them to put extra effort into both preserving some form of wordplay and attempting to find a way to do so in the TL (Croatian), rather than going for zero-translation.

[58] "Respondents with a college-level knowledge of English are less likely to employ neutralization or zero-translation." (See p. 18)

[59] For the purposes of the second and third hypothesis, the term "untranslated" refers to the wordplay translation strategies of neutralization and zero-translation, i.e., those instances where the TT was produced complete, but either did not contain wordplay or contained wordplay carried by segments in the SL (English) rather than the TL (Croatian). Note that this definition (and analysis) excludes empty and incomplete responses, i.e., any and all instances where no translation solution or only a partial solution that does not contain the relevant – wordplay-carrying – segments was offered by the respondent(s). The term was selected over terms such as "untranscreated" or "untransferred" because either of those would have required an explanation such as this one as well.

[60] Assuming a typical confidence level of 95%.

[61] Assuming a typical confidence level of 95%.

[62] Assuming a typical confidence level of 95%.

7.3. Analysis of Wordplay Translation Strategies According to Respondents' Proficiency of Wordplay Identification

The third hypothesis[63] was tested by comparing the number of recognized instances of wordplay and the percentage of untranslated[64] wordplay, with the expectation that the relationship will be inversely proportional if the hypothesis is correct.

The data can be seen on Fig. 24 and, although there does not seem to exist a(n inversely) proportional relation (Fig. 27), the data was plotted on a scatterplot chart (Fig. 28) to make it easier to visualize. No regularity is found on the chart, and we can conclude that respondents with a better knowledge of the English language and associated culture(s) (as measured through their ability to recognize wordplay in these clips) do not show a preference for literalization or equivalent translation over neutralization or zero-translation.

In light of this conclusion, we could modify our attempt to explain the results of the previous subsection and propose the possibility that proficiency in English (more accurately, proficiency in recognizing wordplay in English) is not the reason why students of English choose to shun neutralization and zero-translation. We can speculate that students likely choose to preserve wordplay and avoid zero-translation because of expectations instilled by college classes as to what constitutes a good translation.[65]

[63] "Respondents who have a better knowledge of the English language and associated culture(s) (as measured through their ability to recognize wordplay in these clips) will prefer literalisation and equivalent translation over neutralization or zero-translation." (See p. 18)

[64] See previous note on the exact meaning of this term.

[65] In this case, we can surmise that a "good translation" for a student of English is one that avoids foreignizing (and, therefore, avoid zero-translation as a strategy), yet still attempts to preserve the effect of wordplay (hence avoiding neutralizing wordplay) so as to not appear "lazy".

7.4. Analysis of Translation Strategies per Wordplay Type

The fourth hypothesis[66] was tested by comparing Fig. 29 and Fig. 30 as well as comparing the conclusions drawn by Jaki (2016: 372-373)[67] with those we can make here based on Fig. 30:

Homonymy was predominantly translated with equivalents, with little zero-translation and neutralisation. Near-homophony/paronymy was translated by all four wordplay translation strategies, with only literalisation being less favoured. Polysemy was universally either neutralized or (less likely) literalised. Creative lexical blends/neologisms were predominantly translated with equivalents, the other three strategies being noticably less favoured. Literalisaton of figurative language was mostly translated by literalisation, somewhat less by equivalence or zero-translation. Phraseological modifications were rendred with zero-translation or neutralised, an equivalent was found in a significantly lesser proportion. Rhyme/alliteration was mostly neutralised or (less likely) literalised/an equivalent was found, with zero-translation being significantly less likely. Misunderstandings were either rendered by zero-translation or (less likely) with an equivalent.

Comparing the two, we can see Croatian translators tend to see equivalence among homonyms much more than German ones. Misunderstandings are not nearly as commonly translated literally, while literalizations and polysemy are translated literally in both studies (though, in the case of the latter, Croatian translators preferred neutralization). Phraseological modifications also differ significantly, with Croatian translators not favoring literalisation as a strategy. Both studies show literal translation was avoided with rhyme/alliteration. Unlike German translators, Croatian ones favored finding equivalents to creative lexical blends/neologisms. In Croatian, the highest proportion of neutralizations appears with wordplay based on near-homophony/paronymy and rhyme/alliteration.

[66] "4. Regardless of the target language and translator proficiency, translating wordplay from English into other languages necessitates the use of some translation strategies more than others in specific patterns, therefore, wordplay translation patterns found in this study (Fig 20) will be similar to those reported by Jaki (Fig 19, Jaki 2016: 372)." (See p. 19)

[67] Summarized on pp. 18-19: "Wordplay utilizing homonymy was translated literally (if it was easily transferrable between languages) or neutralized; misunderstandings, literalizations and polysemy were predominantly translated literally; phraseological modifications were also predominantly translated literally; literal translation was avoided with rhymes and alliterations; creative lexical blends and neologisms were mostly left untranslated or translated literally; the highest proportion of neutralizations (omitting the wordplay) appeared with wordplay based on polysemy or phraseological modifications."

We can clearly reject the fourth hypothesis, as the proportions of wordplay translation strategies per wordplay type differ significantly between this study and Jaki's. As stated before, the scope of both studies is too limited to make any broad conclusions, as a number of factors could be influencing the difference: the difference between German and Croatian language systems and what they offer to someone translating wordplay, the distinction between analyzing more material vs the same material translated by different translators, the bias inherent in the material used in this study, etc. However, the patterns found in both studies could prove of some use to future researchers interested in the translation of wordplay.

8. Conclusion

In summary, researching types of wordplay and strategies of wordplay translation is a complex topic where little consensus has been achieved not only about the results, but also the methods of study – as demonstrated by various classification methods of both wordplay and wordplay translation strategies. Though the limitations of this study preclude definite answers, some (careful) inferences can be made, such as the possible tendency of students of English to prefer some translation strategies over others.

Among questions that might merit further study is the issue of multilingual wordplay, translation of wordplay in contexts that are not meant to be overtly amusing (e.g., a movie villain toying with their victim), the question of whether translators perceive and bother to preserve possibly unintentional wordplay (e.g., phrases that unintentionally end up rhyming), and the extent to which the Croatian audience notices and objects to translation of wordplay deemed unsatisfactory (as well as whether an audience will react better to half-hearted attempts at preserving wordplay or omissions of it). The interaction of translation norms in Croatia and translation of wordplay could also yield interesting results, especially when it comes to vulgar wordplay that would likely be omitted or toned down on daytime television. Furthermore, it would be interesting to study how much college education influences translation standards through preferences for different translation strategies and whether specific language pairs produce specific patterns of wordplay translation owing to language specifics and /or the translation culture that exists in the TL.

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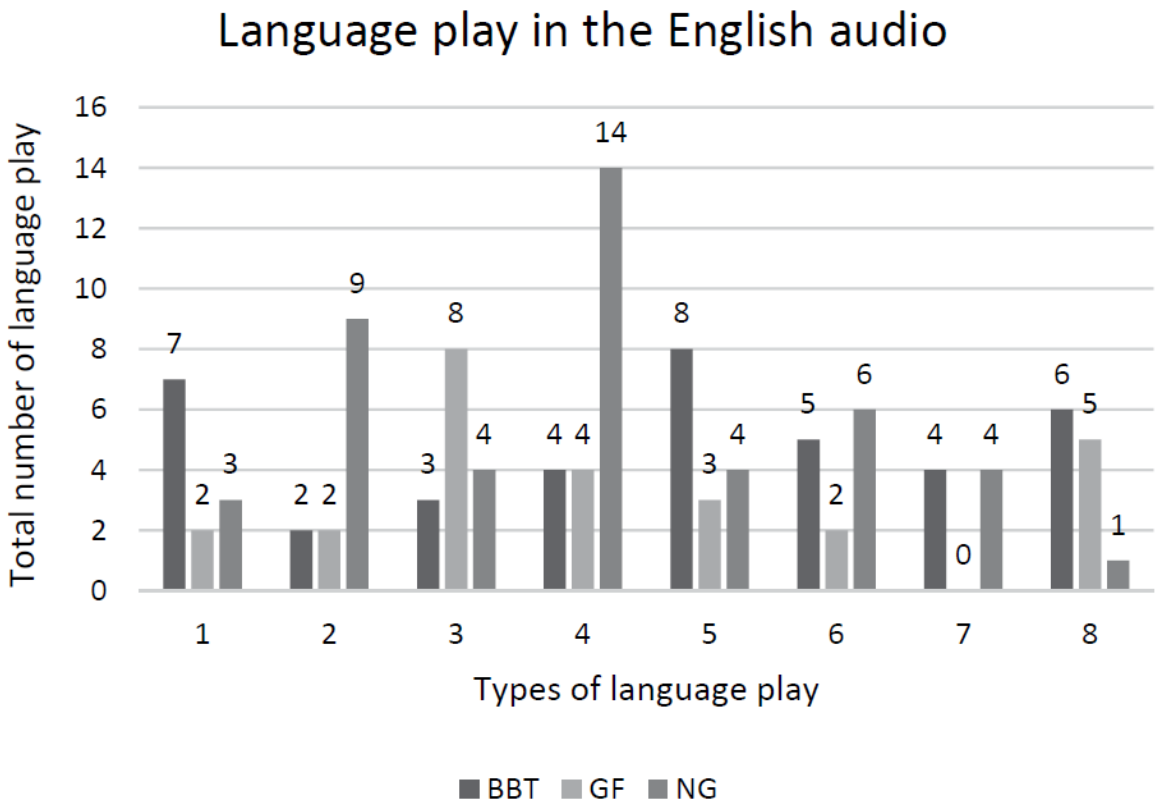
Appendices

Tables and Images

Types of Wordplay		
#	Type	Abbreviation
1	Homonymy	Hn
2	Near-homophony / paronymy	Pn
3	Polysemy	Ps
4	Creative lexical blends / neologisms	Lb
5	Literalisation of figurative language	Lt
6	Phraseological modifications	Pm
7	Rhyme / alliteration	Ra
8	Misunderstandings / slips of the tongue	Ms
9	Hybrid forms	Hy
10	Other	Ot

Note: Hybrid forms are treated and analyzed as a combination of two or more of the previous 8 categories. No instances of the 10th category were found.

Table 1



Note: BBT stands for *The Big Bang Theory*, GF stands for *Grace and Frankie*, NG stands for *New Girl*. Types of language play correspond to categories in Table 1.

Fig. 1

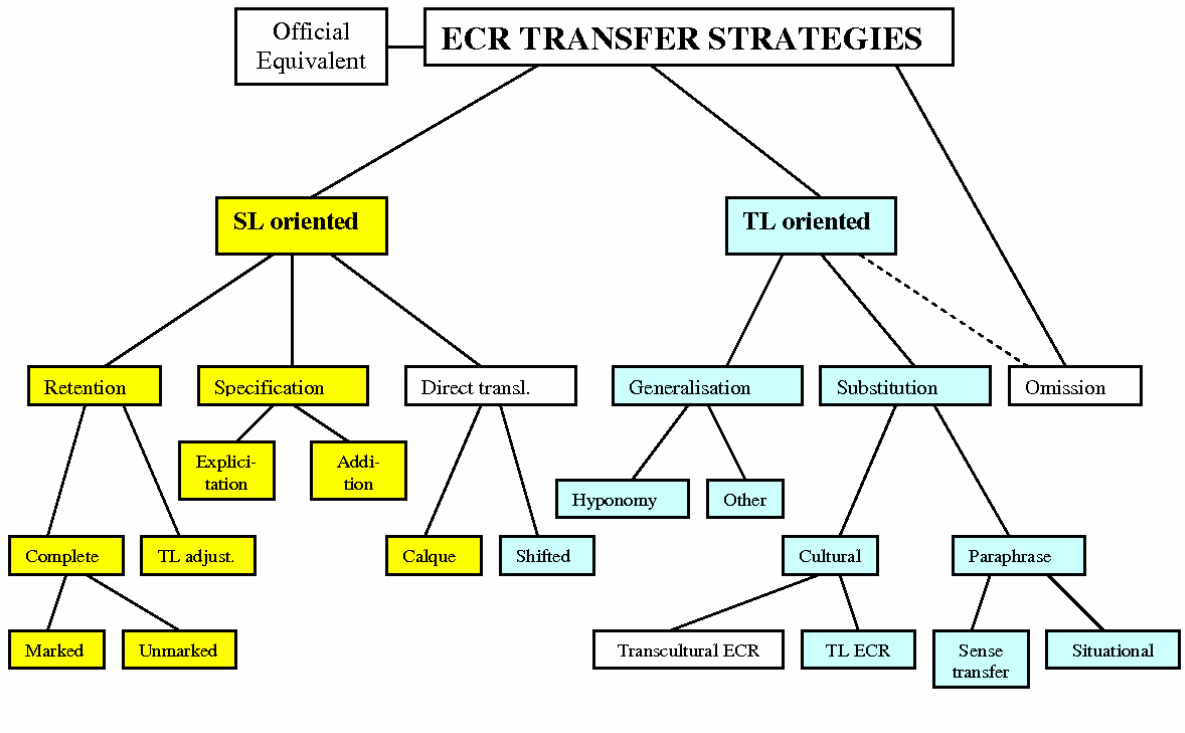


Fig. 2

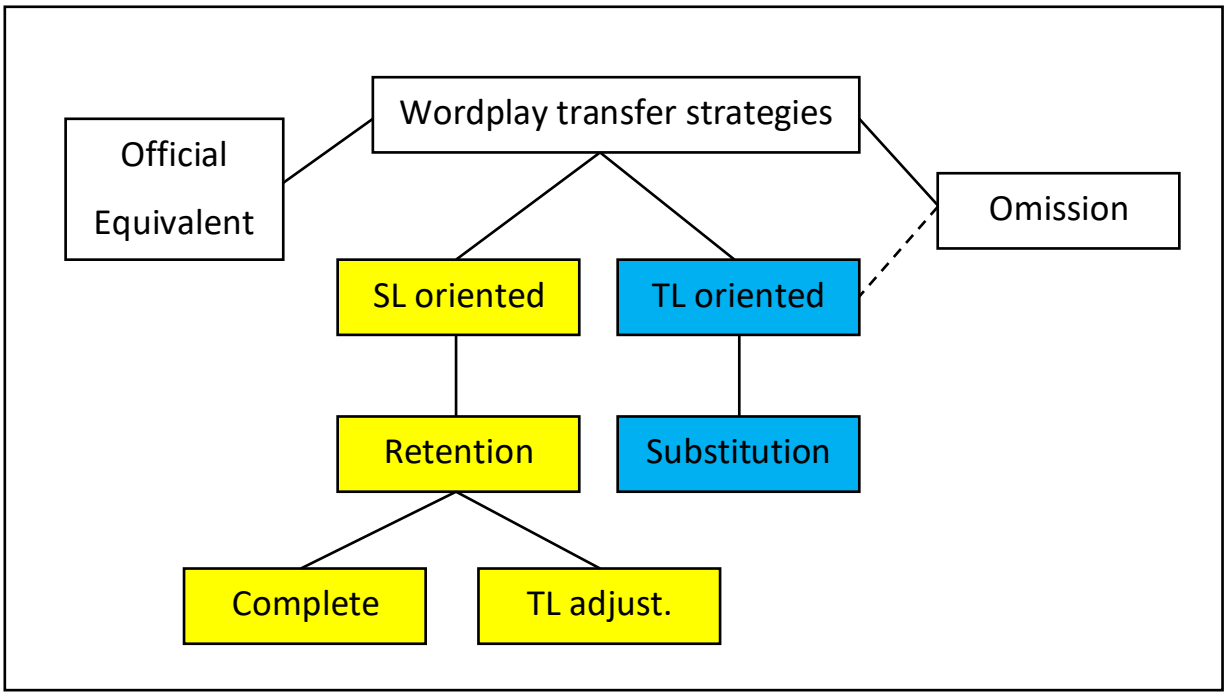


Fig. 3

Wordplay Translation Strategies

#	Type	Abbreviation
1	Literalisation	Lt
2	Equivalence (Wordplay of the Same Category)	EqS
3	Zero-translation	Zt
4	Neutralization	Nt
5	Deletion	Dl

Note: The frequency of deletion cannot be assessed from the data, therefore, it will not be analyzed.

Table 2

Fig. 4

Fig. 5

Fig. 6

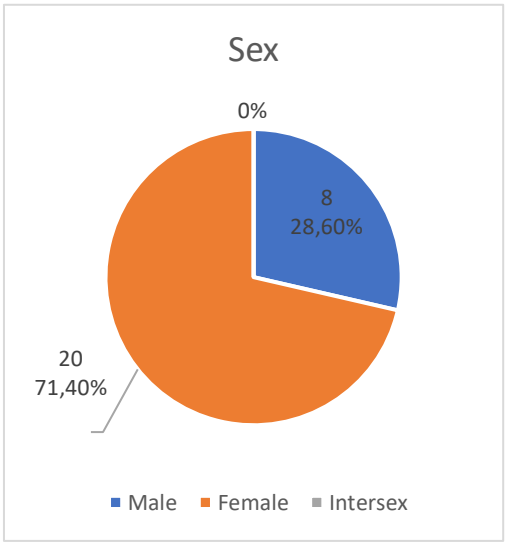


Fig. 7

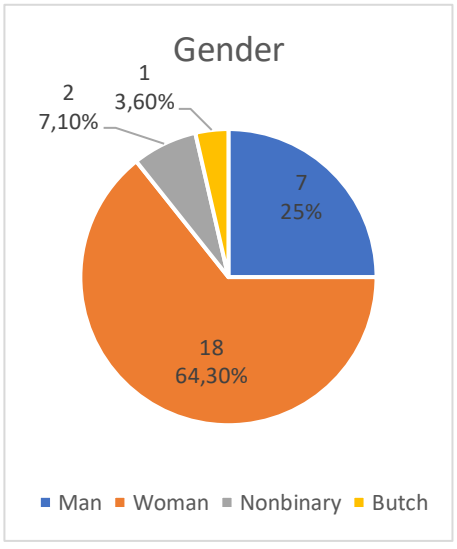


Fig. 8

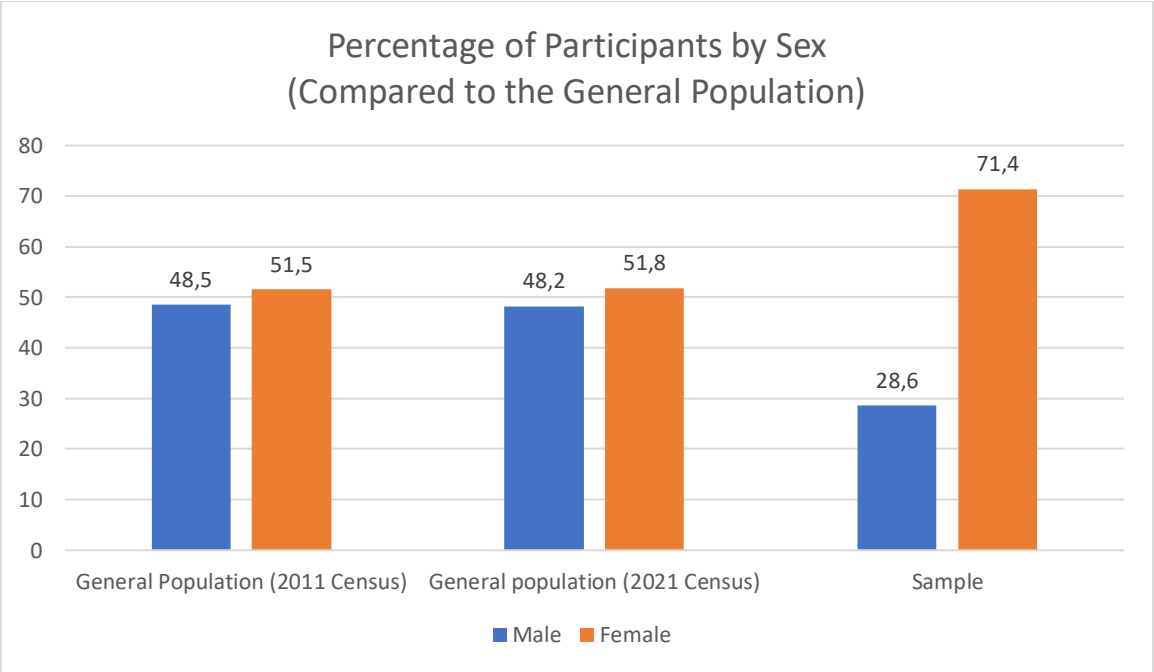

Percentage of Participants by Sex
(Compared to the General Population)
80
70
60
50
40
30
20
10
0
48,5
51,5
48,2
51,8
28,6
71,4
General Population (2011 Census)
General population (2021 Census)
Sample
Male
Female

Fig. 9

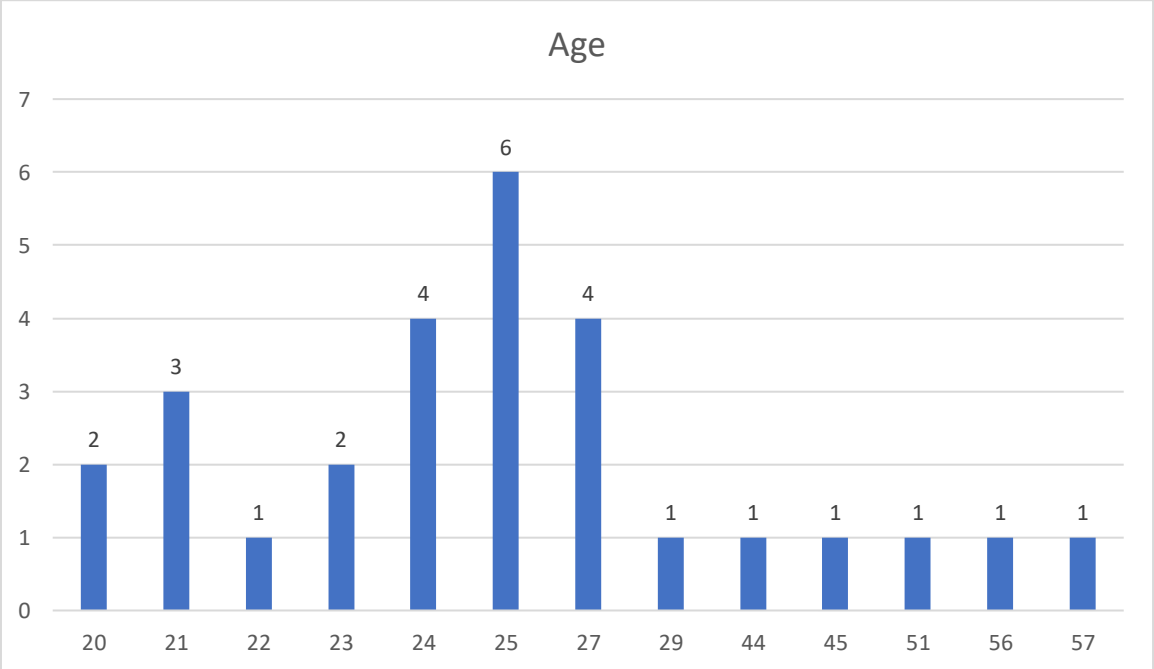

Age
7
6
5
4
3
2
1
0
2
3
1
2
4
6
4
1
1
1
1
1
1
20
21
22
23
24
25
27
29
44
45
51
56
57

Fig. 10

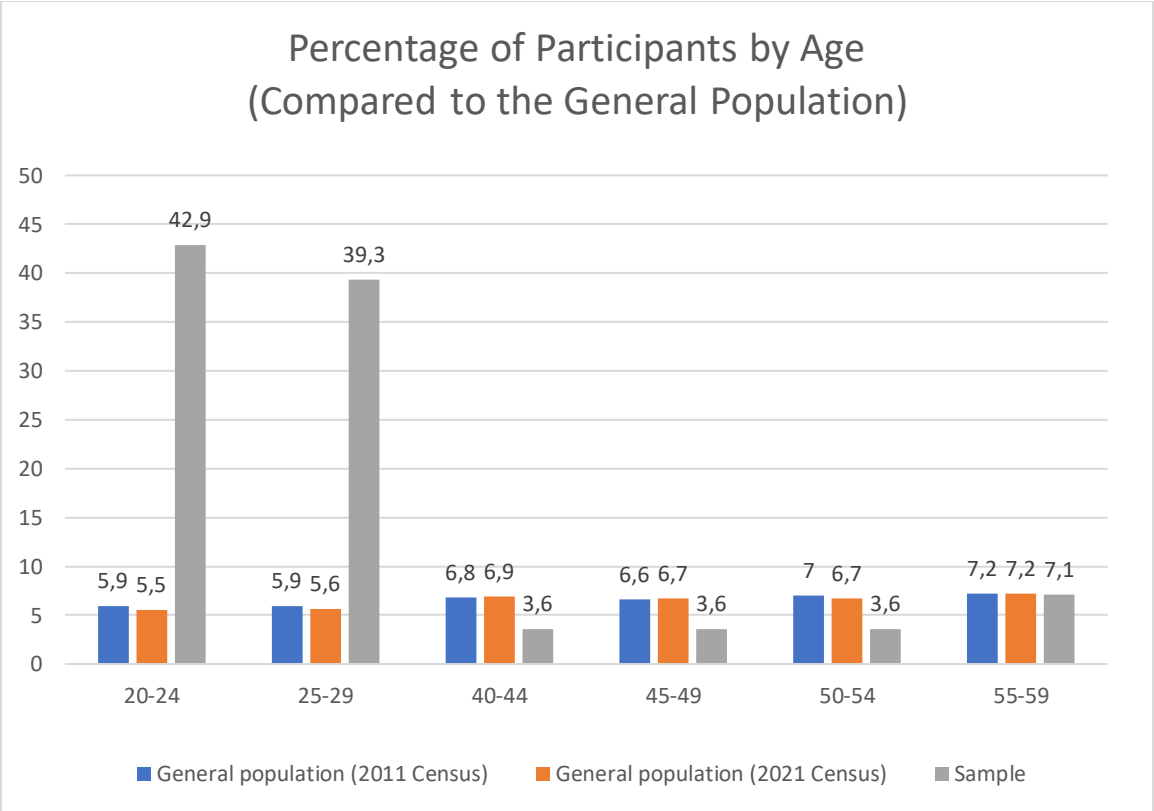

Percentage of Participants by Age
(Compared to the General Population)
50
45
40
35
30
25
20
15
10
5
0
42,9
39,3
5,9 5,5
5,9 5,6
6,8 6,9
3,6
6,6 6,7
3,6
7 6,7
3,6
7,2 7,2 7,1
20-24
25-29
40-44
45-49
50-54
55-59
General population (2011 Census)
General population (2021 Census)
Sample

Fig. 11

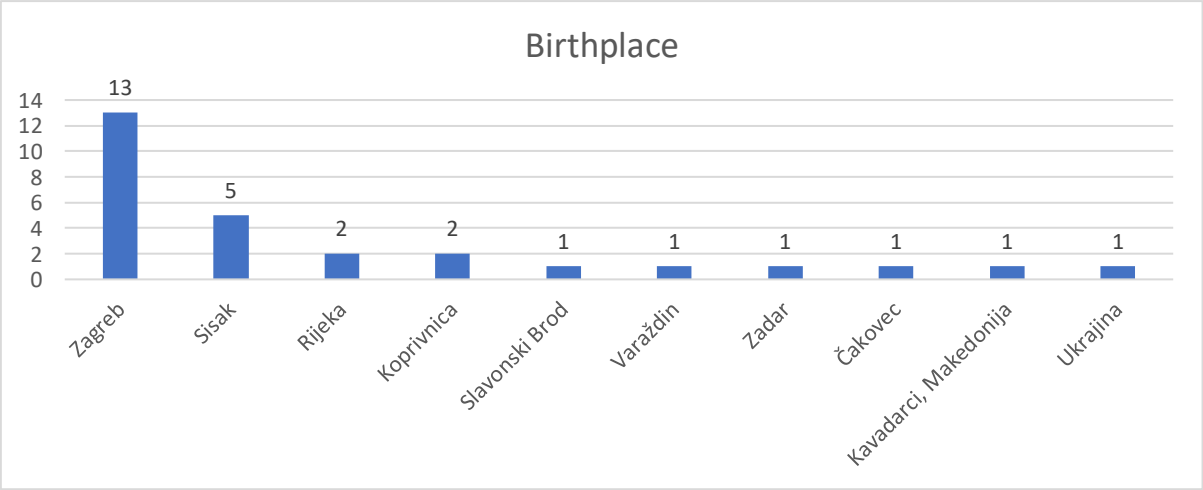

Birthplace
14
12
10
8
6
4
2
0
13
5
2
2
1
1
1
1
1
1
Zagreb
Sisak
Rijeka
Koprivnica
Slavonski Brod
Varaždin
Zadar
Čakovec
Kavadarci, Makedonija
Ukrajina

Fig. 12

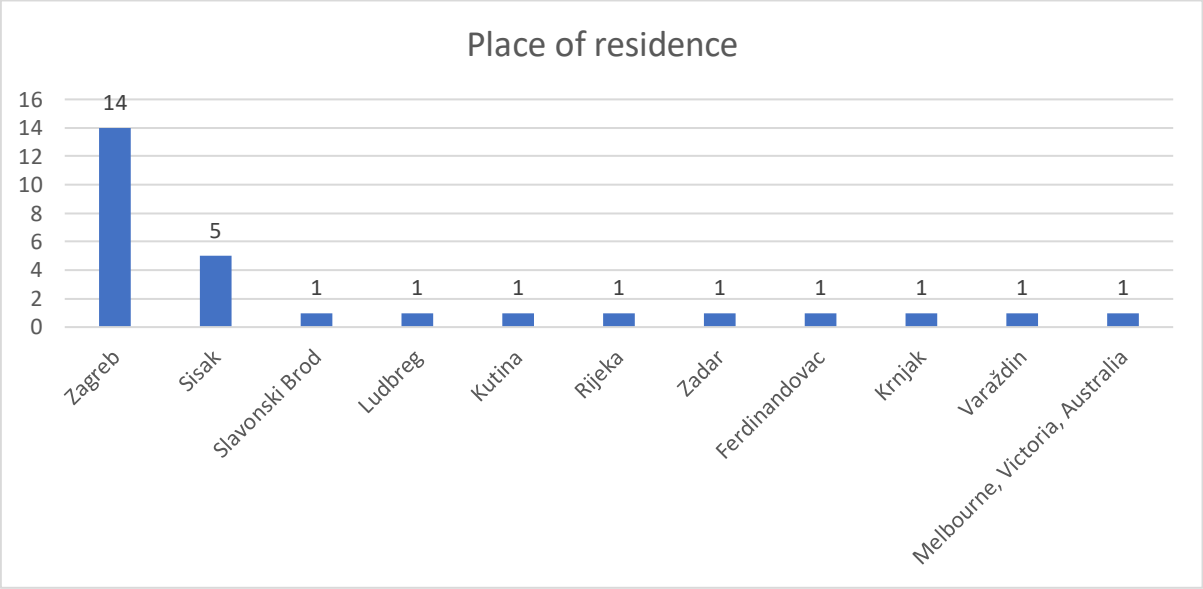

Place of residence
16
14
12
10
8
6
4
2
0
14
5
1
1
1
1
1
1
1
1
1
Zagreb
Sisak
Slavonski Brod
Ludbreg
Kutina
Rijeka
Zadar
Ferdinandovac
Krnjak
Varaždin
Melbourne, Victoria, Australia

Fig. 13

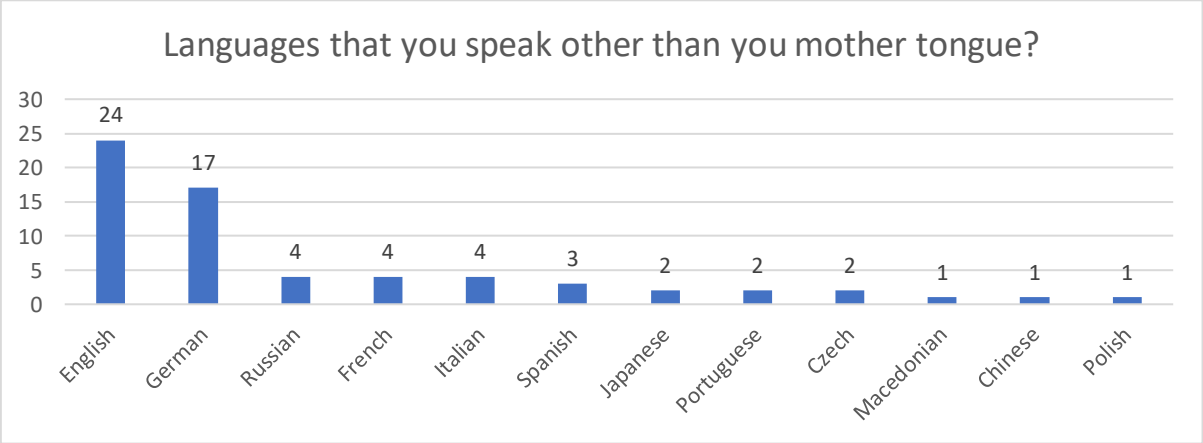

Languages that you speak other than you mother tongue?
30
25
20
15
10
5
0
24
17
4
4
4
3
2
2
2
1
1
1
English
German
Russian
French
Italian
Spanish
Japanese
Portuguese
Czech
Macedonian
Chinese
Polish

Fig. 14

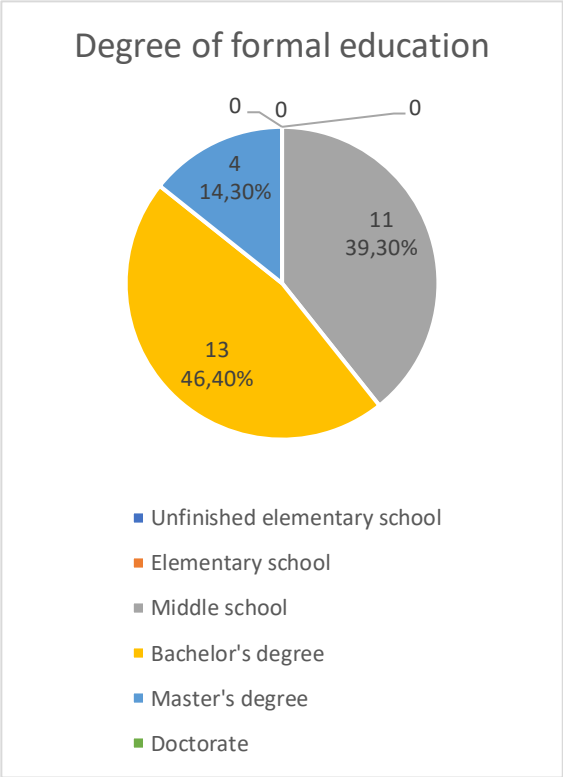


Fig. 15

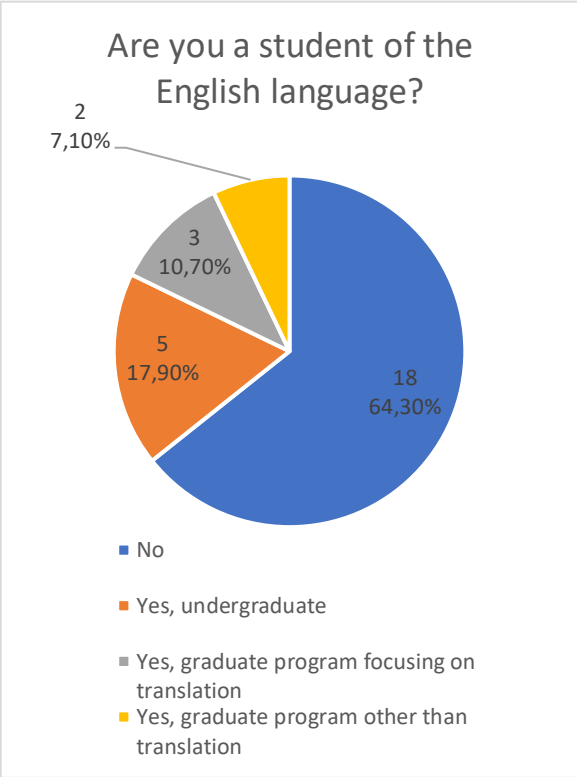


Fig. 16

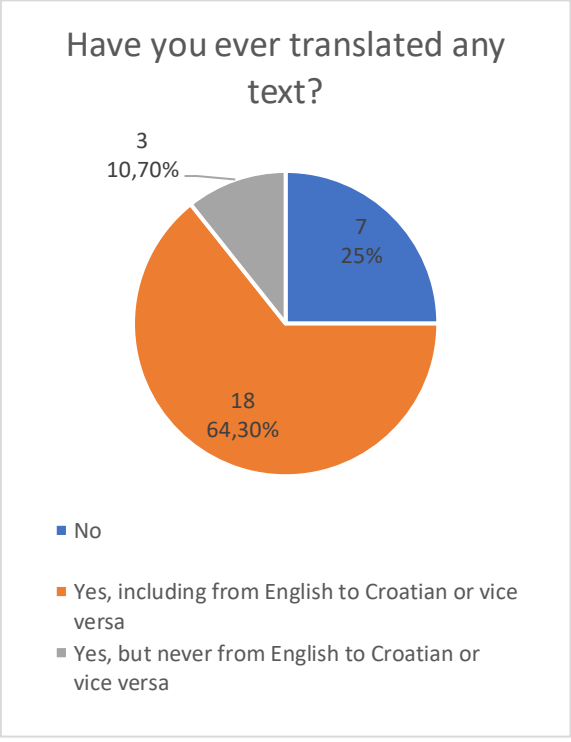


Fig. 17

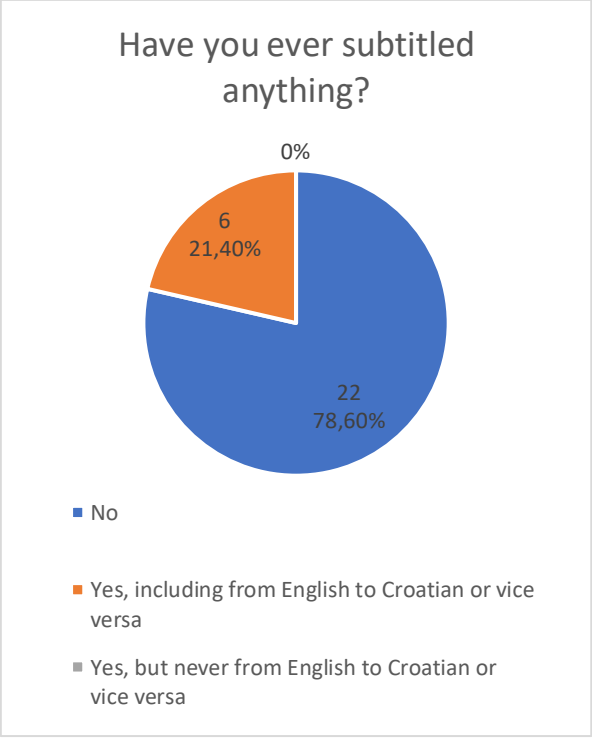


Fig. 18

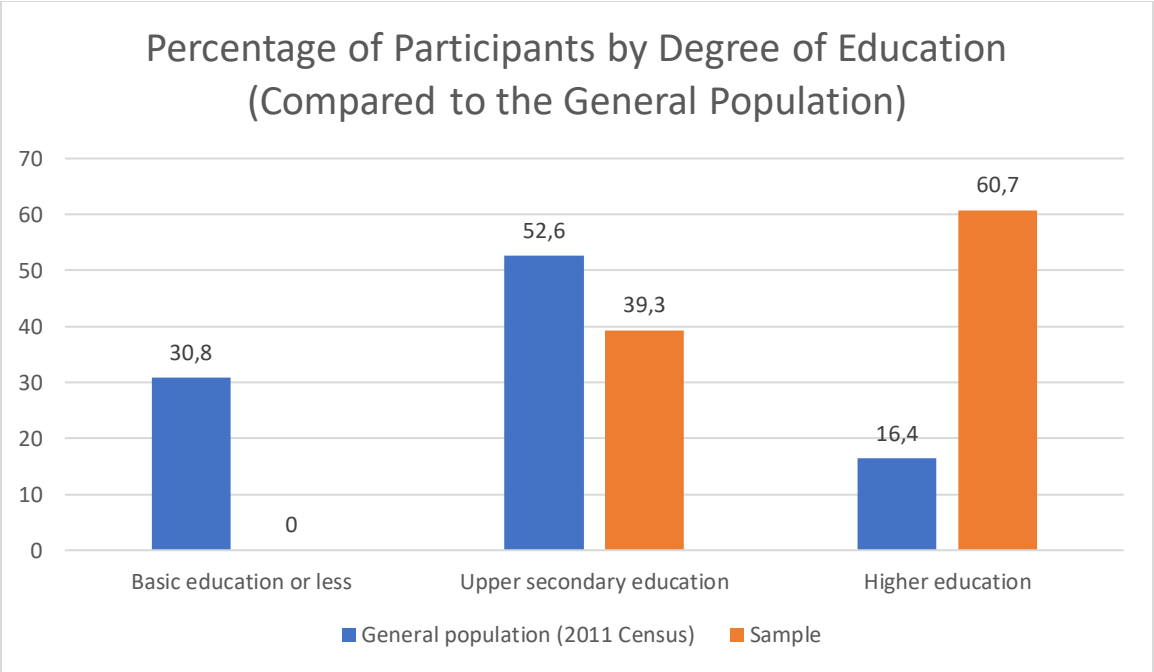

Percentage of Participants by Degree of Education (Compared to the General Population)
70
60
50
40
30
20
10
0
30,8
0
52,6
39,3
16,4
60,7
Basic education or less
Upper secondary education
Higher education
General population (2011 Census)
Sample

Fig. 19

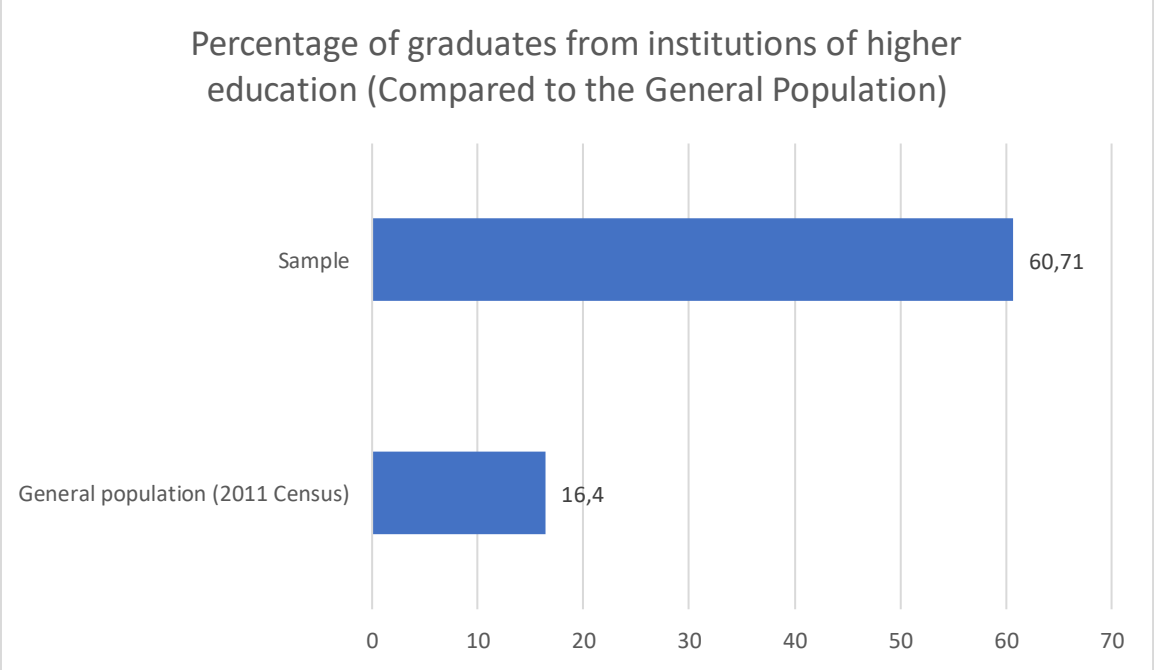

Percentage of graduates from institutions of higher education (Compared to the General Population)
Sample
60,71
General population (2011 Census)
16,4
0
10
20
30
40
50
60
70

Fig. 20

Response/Clip	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	
Yes, I have translated this very scene before. (If this is the case, please include your original translation.)	X	X	X	X	X	X	X	X	X	X	X
Yes, I have translated it before, though not this specific scene/episode.	X	X	X	X	X	X	X	X	X	X	X
Yes, I know the exact scene/episode depicted here.	4	5	8	6	14	4	X	5	X	1	47
Yes, but I do not know this exact scene/episode.	1	5	11	15	3	8	4	6	3	4	60
I have only heard of the TV show/movie in this clip or know it very vaguely.	4	3	5	4	5	8	6	6	3	10	54
No, I have never watched this material nor do I recognize it.	19	15	4	3	6	8	18	11	22	13	119
Total	28	28	28	28	28	28	28	28	28	28	

Table 3

Clip # Clip Name	1. DP	2. YB	3. POC	4. PKM	5. LOTR	6. FN	7. TNS	8. UPD	9. OFG	10. TBL	Total number of wordplay instances recognized per respondent
Resp. #	Recognized Wordplay										
1.	X	X, X	X, X	X	X	X	X	X, X	X	X	0/13
2.	✓	X, X	✓, X	X	✓	✓	X	X, X	✓	X	5/13
3.	X	X, X	X, X	X	X	X	X	X, X	X	X	0/13
4.	✓	✓, X	✓, ✓	✓	X	✓	✓	X, ✓	✓	✓	10/13
5.	✓	X, ✓	✓, ✓	✓	X	✓	✓	X, X	✓	✓	9/13
6.	✓	X, X	✓, X	✓	X	✓	X	X, ✓	✓	X	6/13
7.	✓	X, X	X, X	X	X	X	X	X, X	X	X	1/13
8.	✓	✓, X	X, ✓	✓	X	✓	✓	X, ✓	✓	✓	9/13
9.	✓	X, X	X, X	X	X	X	X	X, X	X	X	1/13
10.	X	X, X	X, X	X	X	X	X	X, X	X	X	0/13
11.	✓	✓, X	X, X	X	X	X	X	X, X	X	X	2/13
12.	✓	✓, X	✓, X	✓	X	X	✓	✓, ✓	✓	X	8/13
13.	✓	✓, X	✓, X	✓	✓	✓	✓	X, X	✓	✓	9/13
14.	✓	✓, X	✓, X	✓	✓	✓	✓	X, X	✓	✓	9/13
15.	✓	✓, X	✓, X	✓	✓	✓	✓	X, ✓	✓	✓	10/13
16.	X	X, X	X, X	X	X	X	X	X, X	X	X	0/13
17.	✓	✓, X	✓, ✓	✓	✓	✓	✓	✓, ✓	✓	✓	12/13
18.	✓	X, ✓	✓, ✓	X	X	X	X	X, X	X	X	4/13
19.	✓	✓, X	✓, ✓	✓	✓	✓	✓	✓, ✓	✓	✓	12/13
20.	X	X, X	X, X	X	X	X	X	X, X	X	X	0/13
21.	✓	X, ✓	✓, ✓	✓	✓	✓	✓	X, ✓	✓	✓	11/13
22.	✓	✓, X	✓, ✓	✓	✓	✓	✓	X, ✓	X	✓	10/13
23.	✓	✓, X	✓, X	✓	✓	✓	✓	X, X	✓	X	8/13
24.	✓	✓, X	✓, ✓	✓	✓	✓	✓	✓, ✓	✓	✓	12/13
25.	✓	X, ✓	✓, ✓	✓	✓	✓	✓	✓, ✓	✓	✓	12/13
26.	✓	X, ✓	✓, X	✓	✓	✓	✓	✓, ✓	✓	X	10/13
27.	✓	✓, X	✓, X	✓	✓	✓	✓	✓, ✓	✓	✓	11/13
28.	✓	✓, X	✓, X	✓	✓	✓	✓	✓, ✓	✓	✓	11/13
29.	✓	✓, X	✓, ✓	✓	✓	✓	✓	✓, ✓	✓	✓	12/13
30.	✓	✓, X	✓, X	✓	✓	X	✓	X, X	✓	✓	8/13
31.	✓	✓, X	✓, ✓	✓	✓	✓	X	X, X	✓	X	8/13
32.	✓	X, ✓	✓, X	✓	✓	✓	✓	✓, X	✓	X	9/13
33.	✓	✓, X	✓, X	✓	✓	✓	✓	X, ✓	✓	✓	10/13
Total number of Wordplay instances recognized per clip	28/28	18/28 6/28	24/28 12/28	23/28	19/28	22/28	21/28	10/28 16/28	23/28	17/28	

Note: Respondents highlighted in green were studying or had finished studying English on a university level at the time of responding to the survey. Respondents highlighted in red have not provided a single example of correctly recognized wordplay and were excluded from the total of wordplay instances. Instances marked with an X did not recognize the wordplay correctly or failed to notice it. Instances marked with a check mark (✓) correctly recognized the wordplay. Some respondents misheard certain elements from clips #1 and #8 but otherwise correctly recognized the wordplay.

Table 4

Clip #	1. DP	2. YB	3. POC	4. PKM	5. LOTR	6. FN	7. TNS	8. UPD	9. OFG	10. TBL	/10
1.	X	X	X	X	X	X	X	X	X	X	0
2.		X					X	X		X	6
3.	X	X	X	X	X	X	X	X	X	X	0
4.					X			X			8
5.					X			X		X	7
6.			X		X	X	X	X		X	4
7.		X	X	X	X	X	X	X	X	X	1
8.					X						9
9.		X	X	X	X	X	X	X	X	X	1
10.	X	X	X	X	X	X	X	X	X	X	0
11.			X	X	X	X	X	X	X	X	2
12.		X			X						8
13.											10
14.			X					X			8
15.											10
16.	X	X	X	X	X	X	X	X	X	X	0
17.											10
18.			X	X	X	X	X	X	X	X	2
19.			X					X			8
20.	X	X	X	X	X	X	X	X	X	X	0
21.								X		X	8
22.				X		X	X	X	X	X	4
23.			X					X		X	7
24.											10
25.											10
26.											10
27.											10
28.											10
29.											10
30.							X	X	X		8
31.							X	X		X	7
32.			X					X		X	8
33.											10
Total	28	24	19	23	19	22	19	12	22	16	208
#	1. DP	2. YB	3. POC	4. PKM	5. LOTR	6. FN	7. TNS	8. UPD	9. OFG	10. TBL	/10

Note: Respondents highlighted in red have not provided a single full translation. Instances of an empty or unusable partial response are marked with an X.

Table 5

Number of translated clips	0	1	2	3	4	5	6	7	8	9	10	Total: 10
Number of subjects with the above listed number of translated clips	5	2	2	0	2	0	1	5	5	1	10	Total: 33
Percentage	15.2	6.1	6.1	0	6.1	0	3	15.2	15.2	3	30.3	

Note: Unlike most of the statistical data in this paper, this table counts the respondents that haven't provided a single viable translation.

Table 6

Clip #	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
Clip Name	DP	YB	POC	PKM	LOTR	FN	TNS	UPD	OFG	TBL
Type of Wordplay in ST	Lb	Ra, Pn	Ms, Pn	Ra	Ps	Pn	Hy (Lb +Hn)	Lt, Pm	Hn	Hy (Pn +Lb)
Resp. #	Type of Wordplay in TT (see Table 1)									
1.	X	X	X	X	X	X	X	X	X	X
2.	Lb	X	(Ms), *	*	Ps	Pn	X	X	Pn	X
3.	X	X	X	X	X	X	X	X	X	X
4.	Lb	Ra, *	(Ms), Pn	*	X	*	Lb+Hn	X	Pn	Pn+Lb
5.	Lb	Ra, *	(Ms), Pn	*	X	Hn	(Lb+Hn)	X	(Hn)	X
6.	Lb	*, *	X	*	X	X	X	X	(Hn)	X
7.	*	X	X	X	X	X	X	X	X	X
8.	(Lb)	*. (Pn)	(Ms), *	*	X	*	*+Hn	Lt, (Pm)	(Hn)	(Pn+Lb)
9.	Lb	X	X	X	X	X	X	X	X	X
10.	X	X	X	X	X	X	X	X	X	X
11.	*	Ra, *	X	X	X	X	X	X	X	X
12.	Lb	X	(Ms), Pn	*	X	*	Lb+Hn	Lt, (Pm)	*	(Pn+Lb)
13.	Lb	Ra, (Pn)	(Ms), Pn	Ra	Ps	Pn	Lb+Hn	Lt, (Pm)	Pn	Pn+Lb
14.	Lb	Ra, (Pn)	X	*	*	Pn	Lb+Hn	X	Pn	(Pn+Lb)
15.	*	Ra, (Pn)	Ms, Pn	Ra	*	Pn	Lb+Hn	Ms, Ms	Pn	Pn+Lb
16.	X	X	X	X	X	X	X	X	X	X
17.	Lb	(Ra), (Pn)	(Ms), Pn	*	*	Ms	Lb+Hn	Lt, (Pm)	Hn	Pn+Lb
18.	Lb	*, Pn	X	X	X	X	X	X	X	X
19.	Lb	Ra, (Pn)	X	Ra	*	Lt	Lb+Hn	X	Hn	Pn+Lb
20.	X	X	X	X	X	X	X	X	X	X
21.	Lb	*, Pn	Ms, *	*	*	Lt	Lb+Hn	X	Hn	X
22.	*	Ra, (Pn)	Ms, X	X	*	X	X	X	X	X
23.	*	*, Ra	X	*	Ps	Lt	Lb+Hn	X	Hn	X
24.	*	Ra, (Pn)	(Ms), Pn	*	Ps	(Pn)	*+Hn	Lt, (Pm)	Pn	Pn+Lb
25.	Lb	Ra, Hn	(Ms), Pn	Ra	Pm	*	Lb+Hn	Lt, *	Hn	Pn+Lb
26.	Lb	*, Pn	Ms, Pn	Ra	*	*	Lb+Hn	Pn, *	Hn	(Pn+Lb)
27.	Lb	Ra, (Pn)	(Ms), *	*	*	*	Lb+Hn	Lt, *	Pn	*
28.	*	Ra, (Pn)	(Ms), *	*	*	*	*+Hn	Lt, *	(Hn)	(Pn+Lb)
29.	Lb	Ra, *	(Ms), Ms	Ra	Ps	Pn	Lb+Hn	Lt, Lb	Pn	Pn+Lb
30.	*	Ra, (Pn)	(Ms), *	*	*	*	X	X	X	(Pn+Lb)
31.	Lb	Ra, (Pn)	(Ms), *	Ra	*	Pn	X	X	Hn	X
32.	Lb	Pn, Pn	X	*	*	Pn	*+Hn	X	(Hn)	X
33.	Lb	Ra, *	(Ms), *	*	*	*	Lb+Hn	(Lt), *		Pn+Lb

Respondents highlighted in green were studying or had finished studying English on a university level at the time of responding to the survey. Respondents highlighted in red have not provided a single full translation. Hybrid forms of wordplay were treated as a combination of their constituents. Instances marked with an asterisk (*) are translated but do not contain wordplay. Wordplay in parentheses is a product of zero-translation. Instances of an empty or unusable partial response are marked with an X. The abbreviations used are explained in Table 1.

Table 7

Clip # Clip Name Type of Wordplay in ST	1. DP Lb	2. YB Ra, Pn	3. POC Ms, Pn	4. PKM Ra	5. LOTR Ps	6. FN Pn	7. TNS Hy (Lb +Hn)	8. UPD Lt, Pm	9. OFG Hn	10. TBL Hy (Pn +Lb)
Resp. #	Type of Wordplay Translation Strategy (see Table 2)									
1.	X	X	X	X	X	X	X	X	X	X
2.	Eq	X	Zt, Nt	Nt	Lt	Eq	X	X	Eq	X
3.	X	X	X	X	X	X	X	X	X	X
4.	Eq	Lt, Nt	Zt, Lt	Nt	X	Nt	Eq	X	Eq	Eq
5.	Eq	Lt, Nt	Zt, Lt	Nt	X	Eq	Zt	X	Zt	X
6.	Eq	Nt, Nt	X	Nt	X	X	X	X	Zt	X
7.	Nt	X	X	X	X	X	X	X	X	X
8.	Zt	Nt, Zt	Zt, Nt	Nt	X	Nt	Nt	Lt, Zt	Zt	Zt
9.	Lt	X	X	X	X	X	X	X	X	X
10.	X	X	X	X	X	X	X	X	X	X
11.	Nt	Eq, Nt	X	X	X	X	X	X	X	X
12.	Lt	X	Zt, Lt	Nt	X	Nt	Eq	Lt, Zt	Nt	Zt
13.	Eq	Lt, Zt	Zt, Lt	Eq	Lt	Nt	Eq	Lt, Zt	Eq	Eq
14.	Eq	Lt, Zt	X	Nt	Nt	Eq	Eq	X	Eq	Zt
15.	Nt	Lt, Zt	Eq, Eq	Eq	Nt	Eq	Eq	Eq, Eq	Eq	Eq
16.	X	X	X	X	X	X	X	X	X	X
17.	Eq	Zt, Zt	Zt, Eq	Nt	Nt	Eq	Eq	Lt, Zt	Eq	Zt
18.	Eq	Nt, Eq	X	X	X	X	X	X	X	X
19.	Lt	Lt, Zt	X	Eq	Nt	Eq	Eq	X	Eq	Eq
20.	X	X	X	X	X	X	X	X	X	X
21.	Eq	Nt, Lt	Eq, Nt	Nt	Nt	Eq	Eq	X	Eq	X
22.	Nt	Lt, Zt	Eq, X	X	Nt	X	X	X	X	X
23.	Nt	Nt, Eq	X	Nt	Lt	Eq	Eq	X	Eq	X
24.	Nt	Lt, Zt	Zt, Eq	Nt	Lt	Zt	Nt	Lt, Zt	Eq	Eq
25.	Eq	Lt, Lt	Zt, Lt	Eq	Lt	Nt	Eq	Lt, Nt	Eq	Eq
26.	Eq	Nt, Lt	Eq, Eq	Eq	Nt	Nt	Eq	Eq, Nt	Eq	Zt
27.	Lt	Lt, Zt	Zt, Nt	Nt	Nt	Nt	Eq	Lt, Nt	Eq	Nt
28.	Nt	Lt, Zt	Zt, Nt	Nt	Nt	Nt	Nt	Lt, Nt	Zt	Zt
29.	Eq	Eq, Nt	Zt, Eq	Eq	Lt	Eq	Eq	Lt, Eq	Eq	Eq
30.	Nt	Lt, Zt	Zt, Nt	Nt	Nt	Nt	X	X	X	Zt
31.	Lt	Lt, Zt	Zt, Nt	Eq	Nt	Eq	X	X	Eq	X
32.	Lt	Lt, Lt	X	Nt	Nt	Eq	Nt	X	Zt	X
33.	Lt	Eq, Nt	Zt, Nt	Nt	Nt	Nt	Eq	Zt, Nt	Eq	Eq

Note: Respondents highlighted in green were studying or had finished studying English on a university level at the time of responding to the survey. Respondents highlighted in red have not provided a single full translation. Hybrid forms of wordplay were treated as a combination of their constituents. Instances of an empty or unusable partial response are marked with an X. The abbreviations used are explained in Table 2.

Table 8

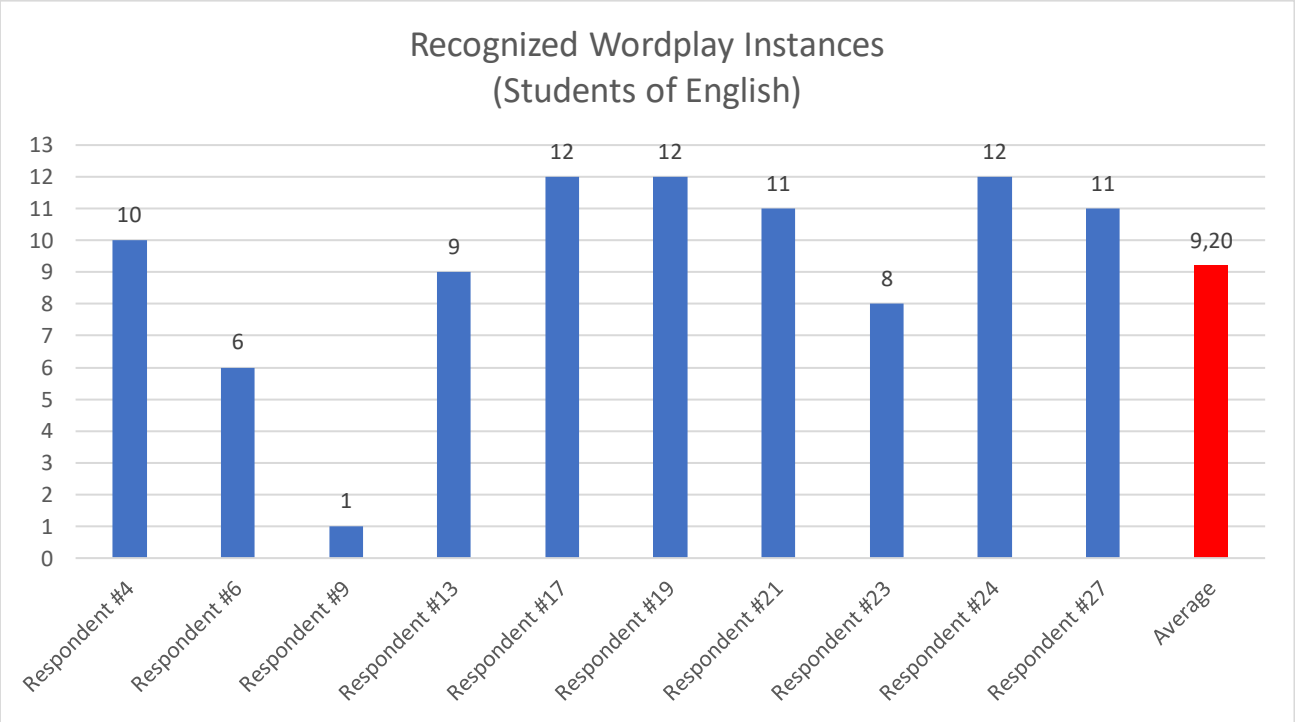

Recognized Wordplay Instances
(Students of English)
13
12
11
10
9
8
7
6
5
4
3
2
1
0
10
6
1
9
12
12
11
8
12
11
9,20
Respondent #4
Respondent #6
Respondent #9
Respondent #13
Respondent #17
Respondent #19
Respondent #21
Respondent #23
Respondent #24
Respondent #27
Average

Fig. 21

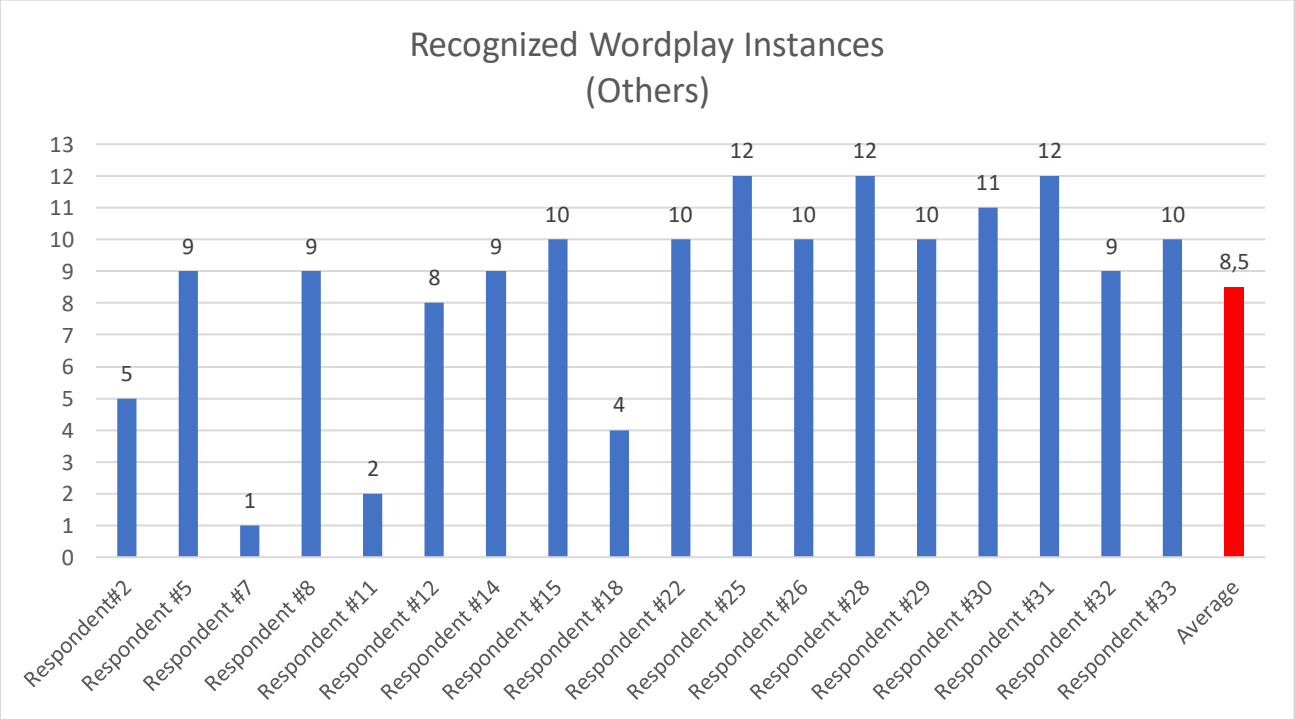

Recognized Wordplay Instances
(Others)
13
12
11
10
9
8
7
6
5
4
3
2
1
0
5
9
1
9
2
8
9
10
4
10
12
10
12
10
11
12
9
10
8,5
Respondent#2
Respondent #5
Respondent #7
Respondent #8
Respondent #11
Respondent #12
Respondent #14
Respondent #15
Respondent #18
Respondent #22
Respondent #25
Respondent #26
Respondent #28
Respondent #29
Respondent #30
Respondent #31
Respondent #32
Respondent #33
Average

Fig. 22

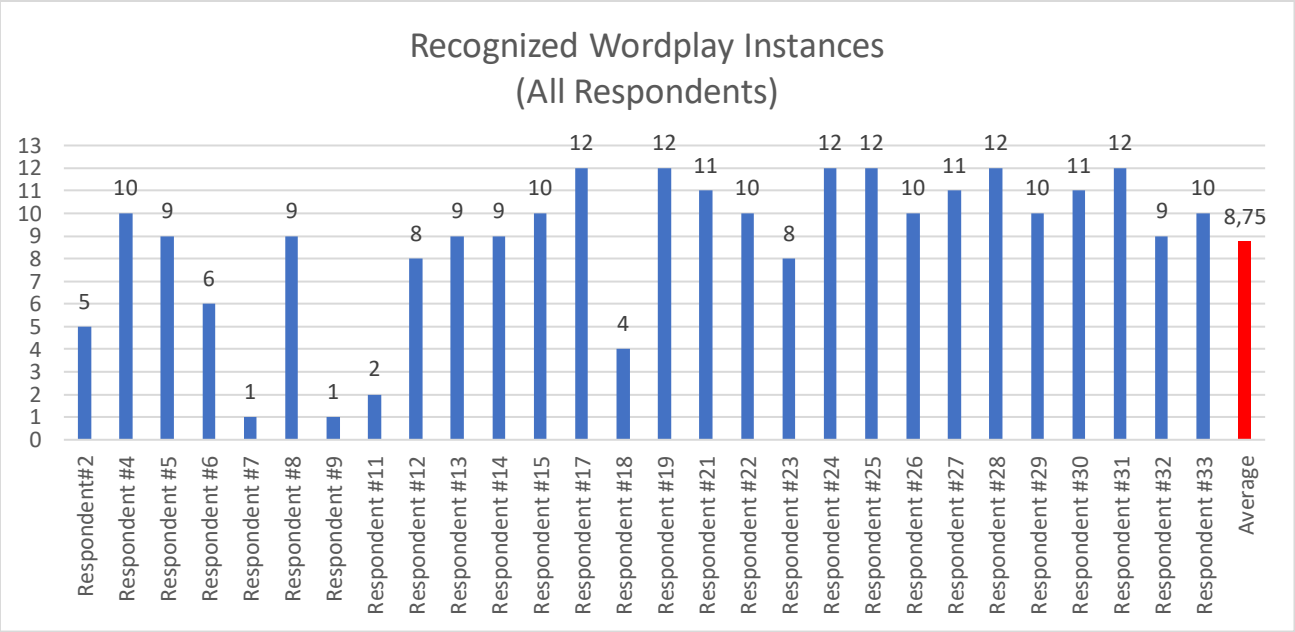

Recognized Wordplay Instances
(All Respondents)
13
12
11
10
9
8
7
6
5
4
3
2
1
0
5
10
9
6
1
9
1
2
8
9
9
10
12
4
12
11
10
8
12
12
10
11
12
10
11
12
10
9
10
8,75
Respondent#2
Respondent #4
Respondent #5
Respondent #6
Respondent #7
Respondent #8
Respondent #9
Respondent #11
Respondent #12
Respondent #13
Respondent #14
Respondent #15
Respondent #17
Respondent #18
Respondent #19
Respondent #21
Respondent #22
Respondent #23
Respondent #24
Respondent #25
Respondent #26
Respondent #27
Respondent #28
Respondent #29
Respondent #30
Respondent #31
Respondent #32
Respondent #33
Average

Fig. 23

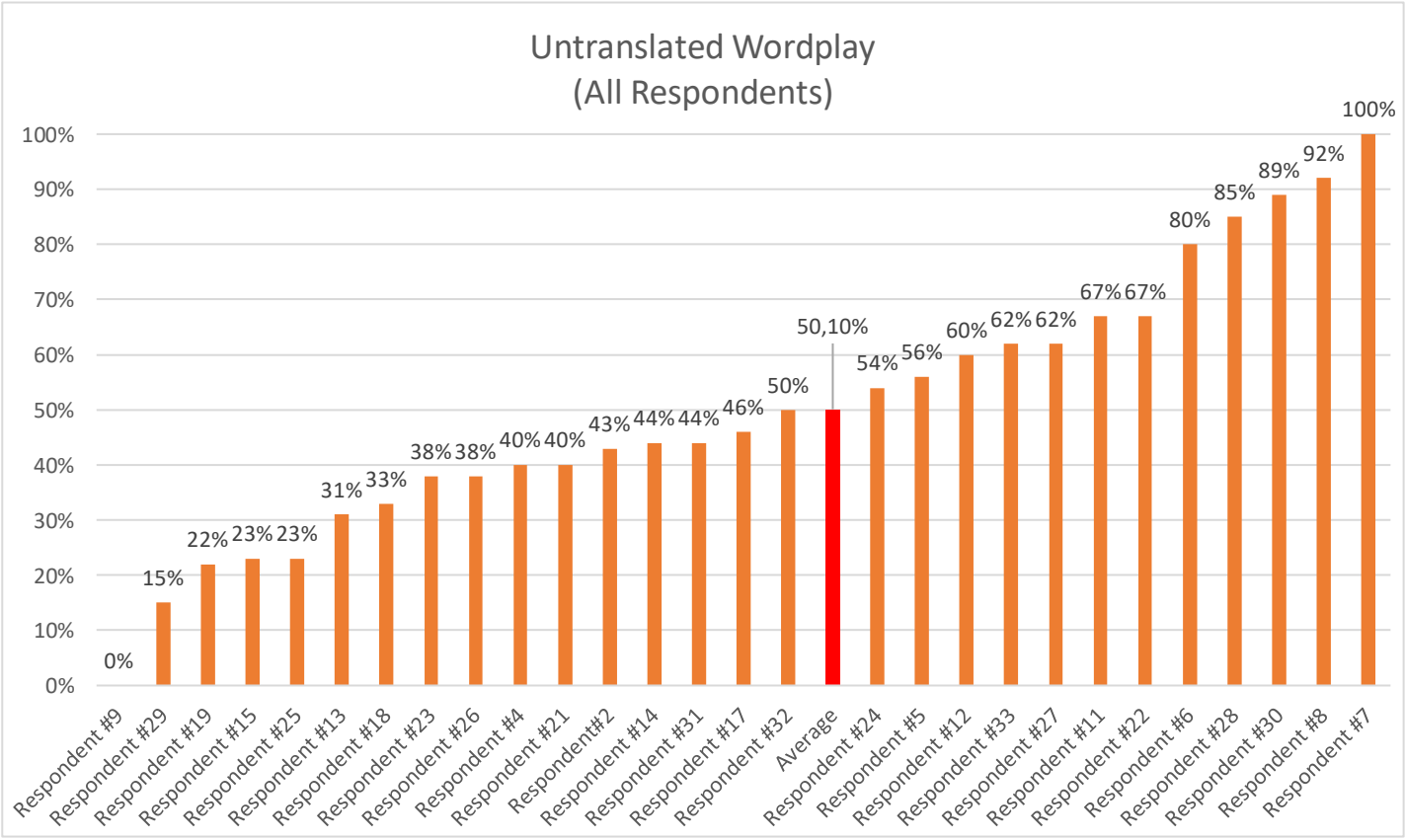

Untranslated Wordplay
(All Respondents)
100%
90%
80%
70%
60%
50%
40%
30%
20%
10%
0%
0%
15%
22%
23%
23%
31%
33%
38%
38%
40%
40%
43%
44%
44%
46%
50%
50,10%
54%
56%
60%
62%
62%
67%
67%
80%
85%
89%
92%
100%
Respondent #9
Respondent #29
Respondent #19
Respondent #15
Respondent #25
Respondent #13
Respondent #18
Respondent #23
Respondent #26
Respondent #4
Respondent #21
Respondent#2
Respondent #14
Respondent #31
Respondent #17
Respondent #32
Average
Respondent #24
Respondent #5
Respondent #12
Respondent #33
Respondent #27
Respondent #11
Respondent #22
Respondent #6
Respondent #28
Respondent #30
Respondent #8
Respondent #7

Fig. 24

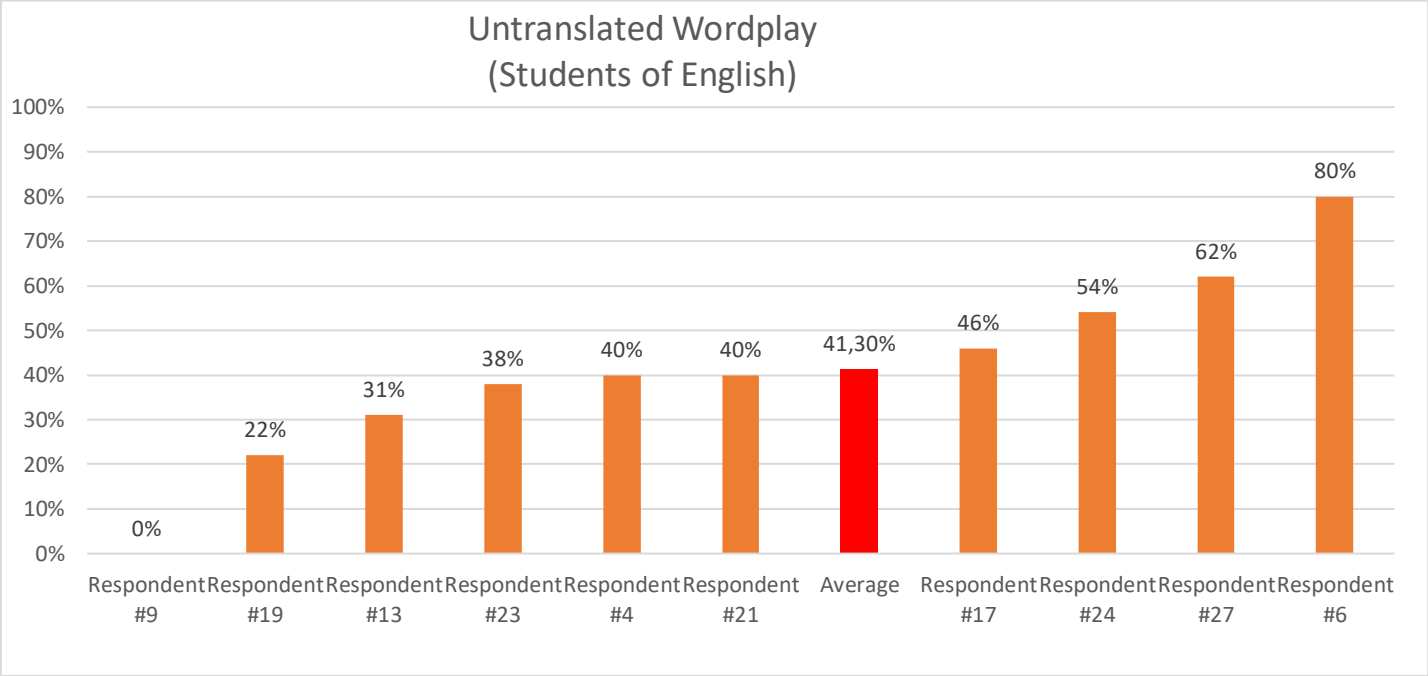

Untranslated Wordplay
(Students of English)
100%
90%
80%
70%
60%
50%
40%
30%
20%
10%
0%
0%
22%
31%
38%
40%
40%
41,30%
46%
54%
62%
80%
Respondent #9
Respondent #19
Respondent #13
Respondent #23
Respondent #4
Respondent #21
Average
Respondent #17
Respondent #24
Respondent #27
Respondent #6

Fig. 25

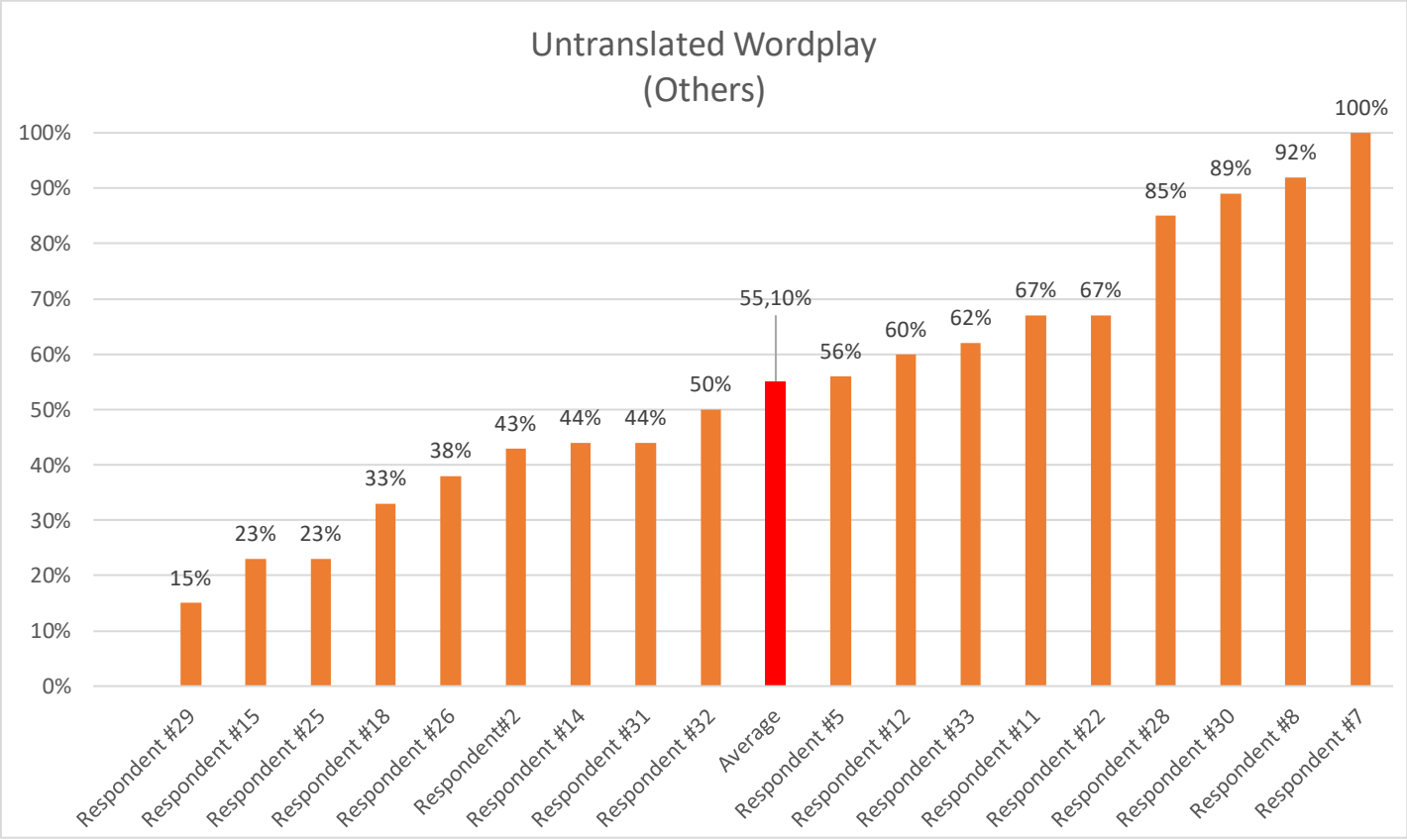

Untranslated Wordplay
(Others)
100%
90%
80%
70%
60%
50%
40%
30%
20%
10%
0%
15%
23%
23%
33%
38%
43%
44%
44%
50%
55,10%
56%
60%
62%
67%
67%
85%
89%
92%
100%
Respondent #29
Respondent #15
Respondent #25
Respondent #18
Respondent #26
Respondent#2
Respondent #14
Respondent #31
Respondent #32
Average
Respondent #5
Respondent #12
Respondent #33
Respondent #11
Respondent #22
Respondent #28
Respondent #30
Respondent #8
Respondent #7

Fig. 26

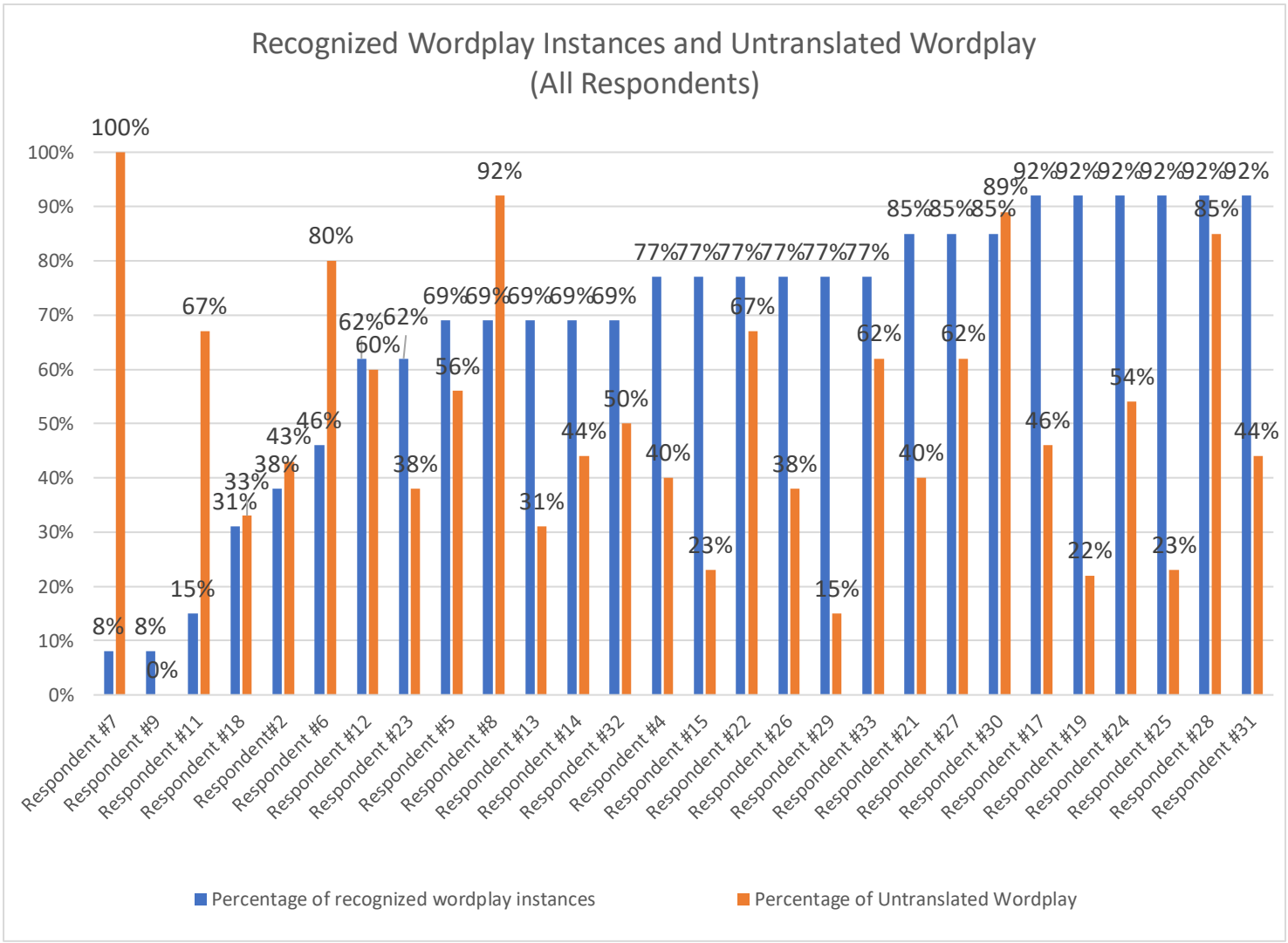

Recognized Wordplay Instances and Untranslated Wordplay
(All Respondents)
100%
90%
80%
70%
60%
50%
40%
30%
20%
10%
0%
Respondent #7
Respondent #9
Respondent #11
Respondent #18
Respondent#2
Respondent #6
Respondent #12
Respondent #23
Respondent #5
Respondent #8
Respondent #13
Respondent #14
Respondent #32
Respondent #4
Respondent #15
Respondent #22
Respondent #26
Respondent #29
Respondent #33
Respondent #21
Respondent #27
Respondent #30
Respondent #17
Respondent #19
Respondent #24
Respondent #25
Respondent #28
Respondent #31
Percentage of recognized wordplay instances
Percentage of Untranslated Wordplay

Fig. 27

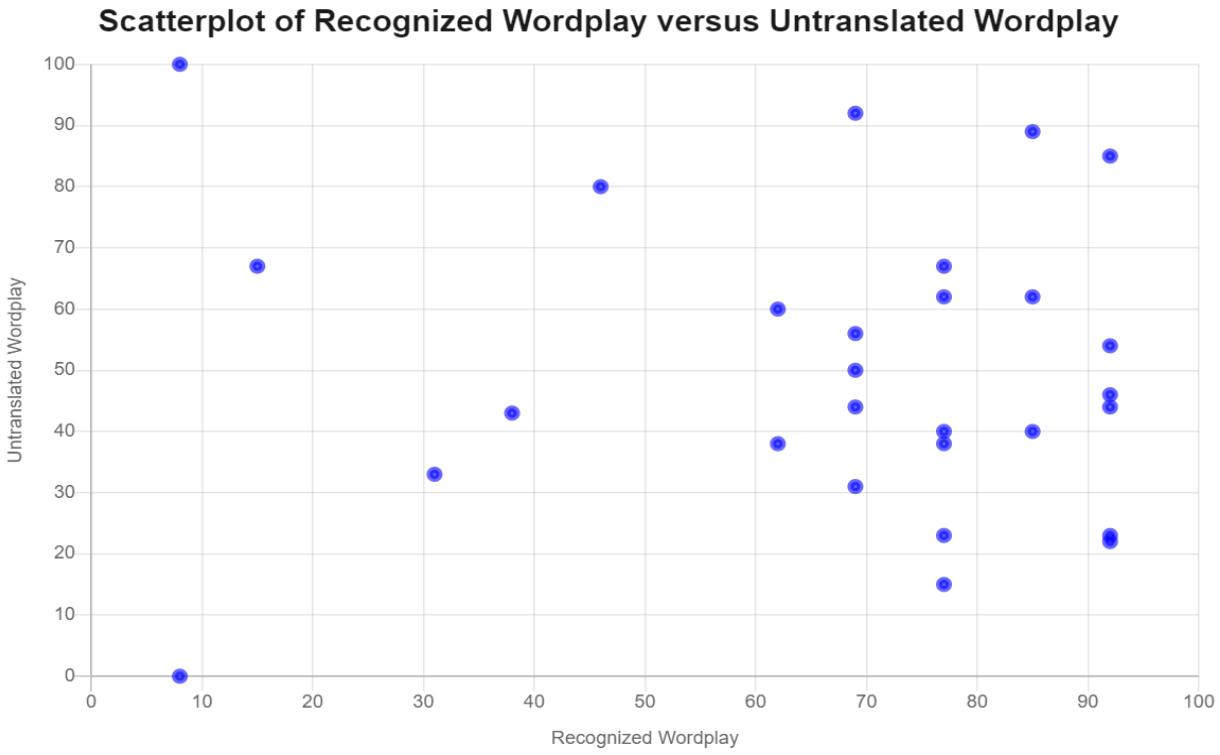
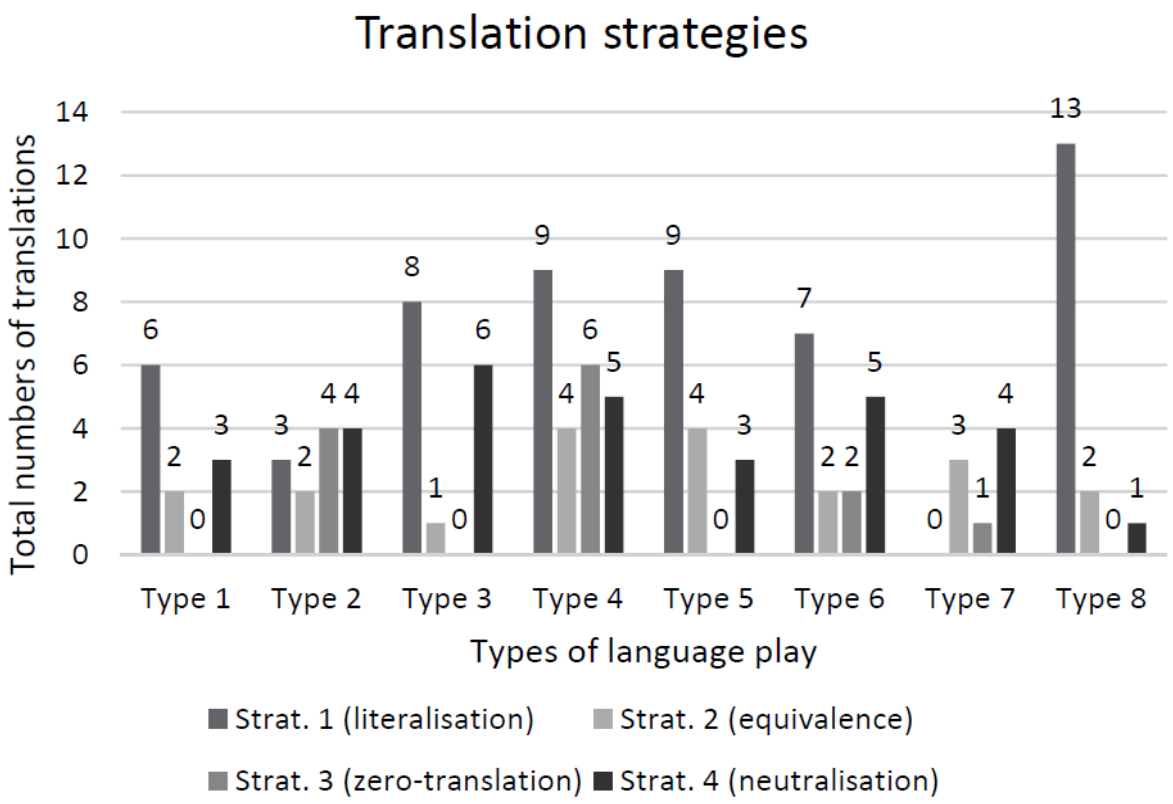

Scatterplot of Recognized Wordplay versus Untranslated Wordplay
Untranslated Wordplay
Recognized Wordplay
0
10
20
30
40
50
60
70
80
90
100

Fig. 28



Note: Types of language play correspond to categories in Table 1.

Fig. 29

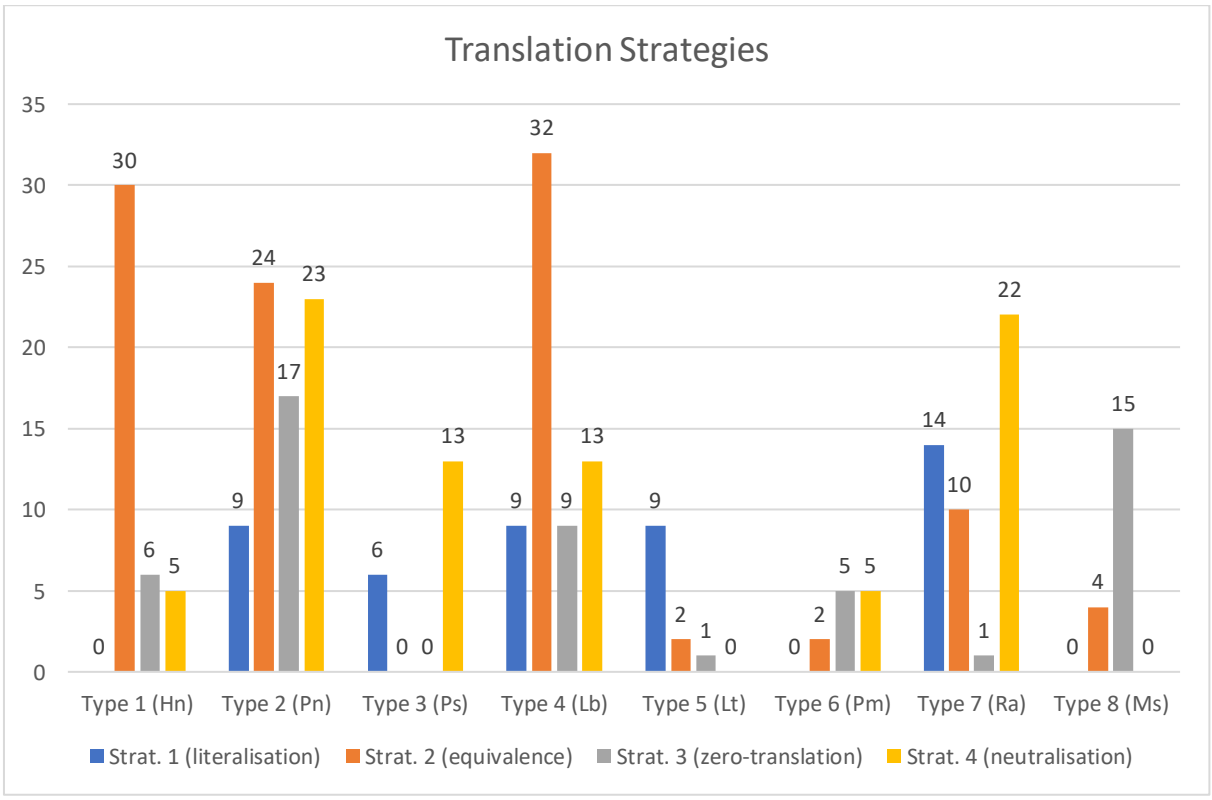


Fig. 30

The Questionnaire from the Online Survey

1. Sex [Answers offered, only one answer possible: Female, Male, Intersex]
2. Gender [Answers offered, only one answer possible: Man, Woman, Nonbinary, Other: [Open answer]]
3. Age [Open answer]
4. Birthplace [Open answer]
5. Place of residence (if multiple, please indicate where you spent most of your life) [Open answer]
6. Mother tongue(s) [Open answer]
7. Other languages you speak + your level of proficiency [Open answer]
8. Level of education [Answers offered, only one answer possible: Unfinished elementary school, Elementary school, Middle school, Bachelor's degree, Master's degree, Doctorate]
9. If you are/were a student, please write the name of the college you are attending/have attended. [Open answer]
10. If you are/were a student, please write the name of your study program(s) (e. g., Sociology, English language and literature/German language and literature) [Open answer]
11. If you have studied a foreign language outside a university program, please indicate where and for how long [Open answer]
12. Are you a student of the English language? [Answers offered, only one answer possible: No; Yes, undergraduate level; Yes, graduate level (graduate program focusing on translation); Yes, graduate level (graduate program other than translation); I have a master's degree (graduate program focusing on translation); I have a master's degree (graduate program other than translation)]
13. If you are still studying English at a university, please select what year you are on at the moment. [Answers offered, only one answer possible: This question does not apply to me, 1st undergraduate year, 2nd undergraduate year, 3rd undergraduate year, 4th undergraduate year, 5th undergraduate year, Other (undergraduate level), 1st graduate year, 2nd graduate year, 3rd graduate year, 4th graduate year Other (graduate level)]

14. Have you ever worked as a translator (either a student job, freelance, personal favor, etc.)? [Answers offered, only one answer possible: Yes, and I have translated English to Croatian or vice versa; Yes, but I have never translated English to Croatian or vice versa; No]
15. Have you ever worked on audiovisual translation (subtitling)? [Answers offered, only one answer possible: Yes, and I have translated English to Croatian or vice versa; Yes, but I have never translated English to Croatian or vice versa; No]
16. If you have ever been trained for/worked as a translator, especially on subtitling, please briefly describe the experience you have. [Open answer]

Instructions provided before the translation tasks:

"The following sections contain some short clips that you will be required to translate as if you were creating/translating subtitles. All the clips are in English and should be subtitled for a Croatian audience (#1 and #4 are intended for a younger audience). Each clip is a part of a larger episode/TV show or movie and should be treated as such to a reasonable extent (i.e., there is no need for you to look up the original movie/TV show for context and reasonable use of omission or neutralization is a valid strategy). Please take all the time you need, re-watch the clips as needed, and skip ahead or return to a prior clip if you are not feeling inspired at any given moment. You can also submit an incomplete response and edit it later, as stated above. Subtitles in English are available for each clip. If you cannot see the provided subtitles or simply wish to watch the clip on a bigger screen, feel free to open it on YouTube. If you have impaired hearing or do not understand what is being said at any point, the clip has English subtitles available on YouTube.

There is no need to timecode your translation. Instructions regarding the basic format of your response will be repeated under every clip, so there is no need to memorize them or write them down."

The following questions are repeated for every one of the ten clips:

1. Are you already familiar with the material in the video? [Answers offered, only one answer possible: Yes, I have translated this very scene before. (If this is the case, please include your original translation.); Yes, I have translated it before, though not this specific scene/episode.; Yes, I know the exact scene/episode depicted here.; Yes, but I do not know this exact scene/episode.; I have only heard of the TV show/movie in this clip or know it very vaguely.; No, I have never watched this material nor do I recognize it.]
2. Please list which elements of this translation, in your opinion, constitute wordplay. [Open answer]
3. Please write your Croatian translation below. Each subtitle line should contain no more than37 characters/symbols, including spaces. Each subtitle should consist of no more than 2lines. If you wish/need to use more than one subtitle for the duration of the clip (please, useas few as possible), please separate them with one empty line between them and/ornumerate them. Please use "-" without a space after it when the dialogue switches betweencharacters within a subtitle (i. e. Is that the one? -Yes.) [Open answer]
4. Please briefly describe the nature of the translation problem(s) you've encountered in this clip and how you resolved them. [Open answer]

The following questions were placed after the ten clips:

1. If you have any additional information you consider relevant, e. g. interesting examples of wordplay that you at one point translated (or remember someone else's translation) and would like to list, please do so here. [Open answer]
2. If you have any additional comments regarding translation of wordplay or this questionnaire, please write them here. [Open answer]