

TRANSLATING HUMOUR

THE PROBLEMS OF TRANSLATING
TERRY PRATCHETT

Linda Broeder, 0209848
Master Translation (English)
MA Thesis
Supervisor: dr. Cees Koster
Final version
31 August 2007

TABLE OF CONTENTS

1. INTRODUCTION	3
<hr/>	
2. THESIS STRUCTURE	4
<hr/>	
2.1. The author: Terry Pratchett	4
2.2. The corpus: the Discworld-series	5
2.3. Methodological approach	6
3. PARODY	8
<hr/>	
3.1. Theoretical framework	8
3.1.1. <i>A definition of parody</i>	8
3.1.2. <i>Parody: a classification</i>	9
3.1.3. <i>The signals of parody</i>	11
3.1.4. <i>Translating parody</i>	13
3.2. Analysis	16
3.2.1. Pratchett's use of parody	16
3.2.2. Translating Pratchett's parody	22
3.2.3. Result: usefulness of the translation strategies	34
4. SATIRE	35
<hr/>	
4.1. Theoretical framework	35
4.1.1. <i>A definition of satire</i>	35
4.1.2. <i>The difference between satire and parody</i>	36
4.1.3. <i>Satire: a classification</i>	37
4.1.4. <i>Comical devices</i>	39
4.1.5. <i>The signals of satire</i>	40
4.1.6. <i>Translating satire</i>	40
4.2. Analysis	42
4.2.1. <i>Pratchett's use of satire</i>	42
4.2.2. <i>Translating Pratchett's satire</i>	46
4.2.3. <i>Result: usefulness of the translation strategies</i>	53
5. PUNS	54
<hr/>	
5.1. Theoretical framework	54
5.1.1. <i>A definition of pun</i>	54
5.1.2. <i>Puns: a classification</i>	55
5.1.3. <i>The signals of the pun</i>	59
5.1.4. <i>Translating puns</i>	60
5.2. Analysis	64
5.2.1. <i>Pratchett's use of puns</i>	64

5.2.2. <i>Translating Pratchett's puns</i>	69
5.2.3. <i>Result: usefulness of the translation strategies</i>	83
6. LANGUAGE VARIETIES	85
<hr/>	
6.1. Theoretical framework	85
6.1.1. <i>A definition of language variety</i>	85
6.1.2. <i>Language varieties: a classification</i>	86
6.1.3. <i>The signals of language varieties</i>	87
6.1.4. <i>Translating language varieties</i>	88
6.2. Analysis	91
6.2.1. <i>Pratchett's use of language varieties</i>	91
6.2.2. <i>Translating Pratchett's language varieties</i>	95
6.2.3. <i>Result: usefulness of the translation strategies</i>	105
7. CONCLUSION	106
<hr/>	
8. BIBLIOGRAPHY	109
<hr/>	

1. INTRODUCTION

I think the next best thing to solving a problem is finding some humor in it.

- Frank A. Clark

Humour is a universal concept. Every culture and every person is familiar with the phenomenon in some way. Humour is present both in oral and in written communication. It is widely used in many different forms of literature. It is not surprising then, that in translation practice, the translator often comes across this phenomenon. But as simple and straightforward as this every day concept may seem at first glance, it turns out to contain many intricacies and can pose many complex problems to the translator. This thesis seeks to investigate the translation of humour. However, humour is not a singular phenomenon. It has numerous faces and comes in many shapes and sizes. Thus in order to be able to study it, these different types need to be defined. In the literature on humour, a general dichotomy is discerned between playing through language and playing with language, or referential and verbal jokes:

There are two kinds of jokes (...) On one side, we have “referential” jokes, and on the other, we have “verbal” jokes. The former are based exclusively on the meaning of the text and do not make any reference to the phonological realization of the lexical items (or of other units in the text), while the latter, in addition to being based on the meaning of the elements of the text, make reference to the phonological realization of the text (Attardo, 95).

Playing with language thus denotes all types of humour focussed on the linguistic level, while playing through language refers to all types of humour that focus on the pragmatic level. In translation practice, both types of humour are encountered and both types pose many problems to the translator:

When the two languages involved in the translation of a joke possess even a little shared cultural ground with each other, although the target version will not always be perfectly clear to the recipient, it will at least bear some resemblance, content-wise, to the message in the original text. [However,] many [jokes] play on events, states and situations which are peculiar to their culture of origin. Naturally such jokes create serious problems, not as far as the technicalities of translation are concerned, especially if no punning is involved, but for the recipient’s understanding (Chiaro, 80-81).

However, as Jeroen Vandaele points out, not much research has been conducted on the translation of humour:

Whereas the immense practical act of translation itself is (...) increasingly being theorized in what has come to be known as translation studies (...) the combined object of humour translation must have seemed until now so vast, disorientating and dangerous an ocean that few academic efforts were made to theorize the processes, agents, contexts and products involved (149).

The few sources that do exist discuss some of the problems that occur when translating humour and sometimes even pose various translation strategies that can be employed to solve these problems. However, these strategies are often determined ad hoc, by looking at existing translations and the solutions translators have found for the specific problems that occurred in these texts. None of these sources have actually tested the applicability and practicability of these translation strategies in every day translation practice, to determine whether these strategies can also be used in making new translations.

2. THESIS STRUCTURE

The aim of this thesis is to assess if the various translation strategies offered in the literature on translation in general, and particularly on translating humour, can also be applied in practice. Furthermore, it seeks to determine the (possible) necessity of further research in this respect within translation studies. However, this is a very extensive subject. Therefore, this thesis will restrict itself to studying the humour of one author: Terry Pratchett. The decision for this author was based on the fact that his work contains several different types of humour. Before going into the structure of this thesis, a short introduction to Pratchett and his work will be given.

2.1. The author: Terry Pratchett

Terry Pratchett was born in 1948 and is still not dead. He started work as a journalist one day in 1965 and saw his first corpse three hours later, work experience meaning something in those days.

- Terry Pratchett, *qtd. in Andersen*, 8

Terry Pratchett was born in 1948 in Beaconsfield, England. He states that his early education can mostly be credited to the local library. In 1959, he attended the High Wycombe Technical High School, not really knowing what he wanted to do with his life, but with the idea that “woodwork would be more fun than Latin.” At the age of thirteen, he published his first story, “The Hades Business”, in the school magazine, and when he was fifteen, this story was published commercially. By that time, his interest in writing and journalism in particular had been aroused, so when the “Bucks Free Press” offered him a job at the age of seventeen, he left school. While working for the paper, he took the National Council for the Training of Journalists proficiency class and also received an A level in English. When interviewing a publisher in 1968, Pratchett casually mentioned he had written a book, *The Carpet People*. The publisher was immediately interested and so he published the novel in 1971, followed by *The Dark Side of the Sun* in 1976 and *Strata* in 1981. These books did not become widely known, but they were well-received by the in-crowd. In the meantime, Pratchett had taken up several positions in journalism and in 1980 he became the Press Officer for the Central Electricity Generating Board. In 1983, the first Discworld-novel appeared, *The Colour of Magic*. It was a modest success, but after the second Discworld-novel - *The Light Fantastic* - appeared in 1986, things really started to get rolling. In 1987, shortly after finishing the fourth Discworld-novel, *Mort*, Pratchett decided to devote himself to writing full-time. He did expect a slight drop in income, but thought it would pick up soon enough. However, his success picked up much more quickly than he had expected and he even became the best-selling British author of the 1990’s.

Pratchett was the British Book Awards Fantasy and Science Fiction Author of the Year for 1994. In 1998, he was appointed an Officer of the Order of the British Empire for services to literature. He has received honorary doctorates in literature from the University of Warwick in 1999, the University of Portsmouth in 2001, the University of Bath in 2003 and the University of Bristol in 2004. *The Amazing Maurice and His Educated Rodents* won the Carnegie Medal for best children’s novel in 2001. In 2003, Pratchett positioned himself next to Charles Dickens as the only authors who had five books in the BBC's Big Read top 100 and was also the author with most books in the top 200 (fifteen). The novels *The Wee Free Men*, *A Hat Full of Sky* and *Wintersmith* all received a Locus Award for best young adult book (in

2004, 2005 en 2007 respectively). A few of his books have also appeared as plays, TV-movies, radio plays, comics and / or computer games (Smythe).

2.2. The corpus: the Discworld-series

See...

Great A'Tuin the turtle comes, swimming slowly through the interstellar gulf, hydrogen frost on his ponderous limbs, his huge and ancient shell pocked with meteor craters. Through sea-sized eyes that are crusted with rheum and asteroid dust He stares fixedly at the Destination.

In a brain bigger than a city, with geological slowness, He thinks only of the Weight. Most of the weight is of course accounted for by Berilia, Tubul, Great T'Phon and Jerakeen, the four giant elephants upon whose broad and star-tanned shoulders the disc of the World rests, garlanded by the long waterfall at its vast circumference and domed by the baby-blue vault of Heaven.

- Terry Pratchett, 1985: 11

Although Pratchett has also written several other books, he is best known for his Discworld-novels. Therefore, this thesis will focus on the humour he uses in this series and the analysis will feature examples from Discworld-books. All stories (thirty-seven novels and four short stories up until now) take place on Discworld, a flat world balanced on the backs of four elephants, who are in turn standing on the back of a giant turtle. Discworld is riddled with magic and is populated by characters of all sorts and conditions: from unskilled wizards to vicious elves and from feminist dwarfs to foul-mouthed pixies.

Initially, the series was created as a parody on the fantasy genre and on Tolkien in particular. However, as the series expanded, the subjects of the novels also developed: the characters became more rounded, parody was no longer the main force of the story, but merely a recurring element in an otherwise original plot and besides the playful literary criticism of parody there was also room for more serious comments on human society.

Although the Discworld-novels clearly form a series, they do not share a continuous storyline; every novel has its own self-contained story (with a few exceptions here and there). The element that unites the novels is the setting: all stories take place on Discworld. However, Discworld is a large place, so the stories are also set in many different locations: from the crowded metropolis Ankh-Morpork to the mountainous kingdom of Lancre and from Arabian-based Klatch to Eastern-European-like Überwald. Besides the universal setting, there are also a couple of characters who return in several novels. Through this feature, the Discworld-series can be divided into four sequences: the Rincewind-sequence starring Rincewind or other wizards from the Unseen University; the Witches-sequence, with the witches Granny Weatherwax, Nanny Ogg and Magrat Garlick; the Death-sequence with the personified figure of Death; and the Watch-sequence, starring Captain Samuel Vimes and other people from the City Watch of Ankh-Morpork.

Considering the imaginative nature of the books, with magical creatures and sheer impossible settings, the Discworld-novels can easily be placed within the fantasy genre. However, Pratchett often employs the specific genre conventions of fantasy to turn them upside down or make fun of them. In this sense, the Discworld-novels seem to be more at home in the subgenre of comic fantasy. John Clute and John Grant give the following description of this genre: "The typical setting is some parodic fantasyland in which themes like quests and the search for plot coupons are spoofed with varying seriousness, and virtually any standard fantasy theme, mythical creature or monster is likely to be sooner or later featured; much depends on the quality of incidental invention" (488). It should be noted,

however, that Pratchett does not merely employ humour to poke affectionate fun at the fantasy genre and its most famous authors and books. He also uses humour as a means to critically comment on various social issues. Humour thus plays a very important part in the Discworld-novels and serves several purposes. This thesis will examine which types of humour Pratchett employs exactly and will try to determine if and how this humorous aspect of his work can be translated.

2.3. Methodological approach

This thesis will seek to answer the following question:

Which translation problems arise from the several types of humour Pratchett employs and which theoretical translation strategies can be used to solve these problems in practice?

The several types of humour Pratchett uses are divided into two subsets: playing through language and playing with language. Two types of humour have been chosen for each of the subsets, based on the frequency of use in the Discworld-novels, leading to a total amount of four types of humour to be analysed. For the subset of playing through language, these two types are parody and satire. The subset of playing with language will focus on puns and language varieties.

First, a theoretical framework will be constructed for each of the four types of humour. This framework will consist of the following elements:

- Definition:
The definitions of the various types of humour as found in the literature consulted sometimes vary widely. Therefore, the first step will be to determine a clear definition of the types of humour to establish the scope of this term as it will be applied in the following segments.
- Categorisation:
After determining the definition, each of the types of humour will be divided into several subcategories based on a couple of distinct features. These will be features that are prominently mentioned in the literature consulted as means to discern between the several subtypes of the specific form of humour and will comprise features such as function, share in the entire text and attitude.
- Recognition:
Once the subcategories and the distinguishing features have been described, some attention will be devoted to the recognition of the four types of humour. The literature consulted sometimes mentions several clear signals that indicate the presence of the specific type of humour. These signals will be listed and when possible also connected to the special part the translator has to play in this matter.
- Translation:
This last part of the theoretical framework is aimed specifically at literature that deals with the translation of the four types of humour. For each type, the general translation problems found in the literature consulted will be summed up, where possible supplemented with problems encountered in the translation practice of the specific type of humour. This will be followed by an overview of the various translation strategies which could be employed, based either on general translation strategies or translation strategies specifically aimed at a certain type of humour, depending on the availability of these specific strategies in the literature consulted.

After drawing up these theoretical frameworks, this information will be applied to Pratchett's use of humour in an analysis. The first part of this analysis consists of determining the ways

in which Pratchett uses the four types of humour in his work, based on the classifications as posited in the theoretical framework. This will be followed by a case study of the translation of each of the types of humour. To this end, several passages will be selected from the Discworld-novels, based on their clear illustration of a specific type of humour. These passages will then be translated into Dutch, paying extra attention to the translation problems that occur. An attempt will be made to solve these specific problems using the translation strategies as offered in the theoretical framework. The results thereof will be used to determine the usefulness of the strategies in solving the various problems that occurred in translation. In the conclusion of the thesis, the question whether the offered translation strategies can also be used in practice will be answered and the implications of the outcome to the practice of translation will be discussed, bearing in mind the limitations of this thesis.

3. PARODY

You can parody and make fun of almost anything, but that does not turn the universe into a caricature.

- Bernard Berenson

Parody is a much-practiced type of humour, which is employed in all kinds of media, among which music and film. In literature, this type of humour was particularly admired in the seventeenth and eighteenth centuries, though it has also gained popularity in recent times. But what is parody exactly?

3.1. Theoretical framework

3.1.1. A definition of parody

Many people have a general idea of what parody entails. Their definition of (literary) parody often comes down to the following: “[parody is] a literary (...) work in which the style of an author or work is closely imitated for comic effect or in ridicule” (*Merriam-Webster*, “Parody”). When studying this genre in depth, however, this description turns out to be incomplete. For instance, parody does not need to be directed against the style of a certain author or work. M.H. Abrams provides a broader definition in this respect: “A parody imitates the serious manner and characteristic features of a particular literary work, or the distinctive style of a particular author, or the typical stylistic and other features of a serious literary genre, and deflates the original by applying the imitation to a lowly or comically inappropriate subject” (26). Thus a parody can base its imitation on several subjects: the style and features of a certain work, the specific style of a certain author or group of authors or the defining features of a certain literary genre.

However, Abrams’ description of the way in which parody operates (imitation followed by deflation of the original through application of the imitation to an inappropriate subject) seems to be too narrow. Abrams sees parody as a subtype of the phenomenon of burlesque. In this respect, his definition of this umbrella term corresponds more closely to the way in which the concept of parody is viewed in this thesis: “Burlesque has been succinctly defined as ‘an incongruous imitation’; that is, it imitates the manner (the form and style) or else the subject matter of a serious literary work or a literary genre, in verse or in prose, but makes the imitation amusing by a ridiculous disparity between the manner and the matter” (26). Thus a parody always creates a certain disparity, which according to Abrams is between the manner and the matter of the imitation. This, too, can be further supplemented, with an addition by Margaret E. Rose: “most successful parodies may be said to produce from the comic incongruity between the original and its parody some comic, amusing, or humorous effect” (45). So the general procedure of parody is creating disparity, either between elements of the imitation itself (for instance between its manner and its matter), or between elements of the imitation and those same elements of the original work (for instance by applying the same style to differing subjects).

According to Abrams’ above-mentioned definition, the aim of parody is to ridicule the original (in an amusing manner). However, besides this negative stance, the parodist can also adopt a positive or a mostly neutral stance towards the original work (this will be discussed in depth in the next section). What these differing attitudes of the parody have in common is that they all try to achieve their aims through humour. A parody will always strive to amuse:

The creation of comic incongruity or discrepancy will be taken as a significant distinguishing factor in parody (...) and may also be said to explain both the production of the comic effect in parody and how the parody may continue to be defined as comic, even when (...) not all readers may have the sense of humour or understanding to comprehend the intended comedy. To put this in other words, the incongruity between the parodied text and the parody which most parodies exploit in one intentionally comic way or another may be said to produce the comic effects which act as an indication of the presence of comic parody to the reader (...) so that the parody may still be said to be 'comic' even when its comic aspects are not noticed or understood by a recipient (Rose, 31-32).

In closing, the definition of parody can be adjusted more when it comes to the description of its mechanisms. Parody was said to be an imitation of an original work. However, imitation is not the only mechanism of parody, as Rose rightly notes: "Parody in its broadest sense and application may be described as first imitating and then changing either, and sometimes both, the 'form' and 'content' (...) of another work" (45). So a parody is not just a copy of the original, but it also makes some clear changes to it.

This leads to the following definition of parody as used in this thesis: a parody is an imitation of the style and / or features of a certain author, a group of authors, a specific work and / or an entire literary genre, in which some form of disparity is created (either between elements of the imitation itself, or between the imitation and the original) through adaptations in the manner and / or the matter of the original work, with several possible aims and stances (both positive, negative and neutral towards the parodied subject), but always striving to amuse.

3.1.2. Parody: a classification

Parody comes in all shapes and sizes. Therefore, composing a classification according to several varying features of these different types of parody is very practical, but at the same time also very difficult to achieve, precisely because of this great diversity.

3.1.2.1. Classification according to subject

One of the features that is mentioned most often to classify parody is the division between general parody and specific parody. Specific parody is focussed on imitating one particular text, while the subject of general parody is a whole series of texts or a certain style (Dentith, 7). This division according to the subject of the parody can be refined more, leading to the following three categories, going from very general to very specific.

- Parody of a genre:

This type of parody is aimed at an entire literary genre and focuses on imitating and distorting its conventions. These conventions are elements such as the setting, character traits, events and values that are specific to an individual genre. In the case of parody, these are often the stereotypical features that most people associate with a certain genre. Fantasy, for instance, is often associated with magic, medieval settings, all sorts of strange creatures such as dragons, elves and dwarves and a clear division between good and evil.

- Parody of an author / school:

This type of parody is aimed at imitating mostly stylistic features. Abrams gives the following definition of style:

Style has traditionally been defined as the manner of linguistic expression in prose or verse – as *how* speakers or writers say whatever it is they want to say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim

(...); characteristic diction, or choice of words; type of sentence structure and syntax; and the density and kinds of figurative language (303).

The focus can thus be both on the style of a certain author and on the style of a certain group of authors from a particular period or school, for instance the style of the Gothic period or of the metaphysical poets.

- Parody of a specific work:

The subject of this type of parody is one single text (or a series of texts) from one author. Here, the focus is on imitating and distorting the features of this specific text in terms of its manner, its matter or both.

What is important to realise with this classification according to subject, is that one specific instance of parody can have several subjects at the same time. For instance, a parody can be aimed at both a certain genre and the specific style of a certain author writing within that genre.

3.1.2.2. *Classification according to share in the entire text*

Besides subject, parody is also often classified according to the share of the parody in the entire text. A distinction is made between formal parody and parodic allusions. With formal parody, the parody takes up the entire text. The whole text is centred on parodying the original; this is its only aim. With parodic allusions, on the other hand, the text merely contains several passages that could be marked as parodies. However, the parody is not the most important aspect of the text; the text as a whole clearly has a different aim, to which the parody could then contribute (Dentith, 7). This division according to share of the parody in the entire text should not be seen as a clear dichotomy, but more as a scale: “ ‘Parody’ should be thought of, not as a single and tightly definable genre or practice, but as a range of cultural practices which are all more or less parodic” (Dentith, 19). There are no clear lines between formal parody and parodic allusions; these are merely two extremes on a scale, with numerous degrees in between:

Formal parody

Parodic allusions



Figure 1: Scale share of parody in the entire text

3.1.2.3. *Classification according to stance*

A third feature that can be used to distinguish the various types of parody is the attitude of the author towards the parodied subject. Parody can have many purposes, making it very difficult to designate a single social or cultural function for this type of humour (Dentith, 37).

Moreover, one specific instance of parody can serve several purposes at the same time:

[Parody] may (...) possess a complexity of purpose and implication. In a single work, the parodist may undertake to satirize the content of an earlier text, the affectations of its author, the formal conventions he utilized, or the cultural values projected in his writing. The parodist may (...) aim to lampoon a specific genre or aesthetic tradition. Or he may be engaged in a more private enterprise: to exorcise a secret demon and thus rid himself of an earlier writer's perplexing and undesired influence (Kennedy, 161).

Therefore, drawing up a classification based on the several functions of parody is nearly impossible. It is possible, however, to look at the attitude of the parodist towards his subject. Walter Nash distinguishes two different attitudes: affectionate familiarity and the hostile stance. With affectionate familiarity, the parodist adopts a positive stance towards the subject

of his parody. His respectful imitation serves as a tribute to the original, which is incorporated into the new work in a humorous fashion: “many acts of literary caricature and burlesque show affectionate familiarity with the things they imitate, and are a form of positive criticism, of stylistic analysis, and ultimately of tribute” (Nash, 82). With the hostile stance, on the other hand, the parodist’s attitude is negative: the subject of the parody is being ridiculed or commented on (Nash, 85). In addition to these two stances, Linda Hutcheon also distinguishes a neutral attitude. In this case, the parodist tries to approach the parodied subject as neutrally as possible, neither positively nor negatively, and creating an amusing effect is the only focus of attention (Hutcheon, 60-63). Thus there is no sign of ridicule, but no trace of tribute either. The imitation is purely aimed at evoking laughter.

Accordingly, the attitude towards the subject of the parody can be divided in three categories:

- A positive stance, where the imitation often serves as acknowledgement of and tribute to the parodied subject;
- A negative stance, where the imitation is a means to ridicule or comment on the original;
- A neutral stance, where the imitation is merely aimed at producing a comic effect, without judging the subject of the parody (neither positively nor negatively).

It has to be noted here as well that this is not so much a tripartite division as it is a scale, with the positive stance on one extreme, the negative stance on the other and the neutral stance in the middle:



Figure 2: Scale stance parodist towards subject

Besides these three features – the subject of the parody, the share of the parody in the entire text and the stance of the parodist towards his subject – there are still many other features that can be used to categorise the phenomenon of parody. However, these will be the three aspects that will be used in the discussion of the different types of parody that occur in Pratchett’s work.

3.1.3. The signals of parody

As mentioned above, parody is not just an imitation of the original, it also makes changes to it. These changes can serve as signals to the reader and thus also to the translator, indicating the presence of the parody: “In order for parody to occur, there must be a patent resemblance – usually in style or theme – between the second text and the first. Yet the element of parody emerges only when we perceive the disparities lodged in this network of correspondences: the verbal deviations, contextual changes, and transformations of familiar narrative patterns” (Kennedy, 161). These types of signals are particularly used in parodies on a specific text.

Rose mentions the following changes that can occur with respect to the original:

- Semantic changes:
 - o Seemingly meaningless, absurd changes to the message or the subject of the original text.
 - o Changes to the message or the subject of the original of a more meaningful, ironic or satiric nature.
- Changes to the choice of words and / or the literal and metaphorical functions of words from the original text.

- Syntactic changes (which can also influence the semantic level).
- Changes in tense, person and / or other grammatical features on sentence level.
- Juxtaposition of passages from the parodied work, with each other or with new passages.
- Changes to the associations of the imitated text by means of a new context and / or other co-textual changes (and changes beyond sentence level).
- Changes in sociolect, idiolect or other elements of the vocabulary.
- Changes to metre or rhyme in verse parodies, or to other comparable 'formal' elements in parodies on drama or prose, as well as changes to the subject-matter (37).

Besides these signals which can mainly be applied when imitating specific texts, Rose also mentions several other signalling changes that can be present in parodies on a genre or on an author (or group of authors) as well:

- The text conflicts with the expectations of the reader.
- Changes to the normal or expected manner or matter of the parodist (38).

Interestingly, all the above-mentioned signals are indirect. None of them explicitly state that the text in question is a parody. Therefore, these signals can only be noticed if, firstly, the reader is familiar with the original imitated text and, secondly, he also recognises this original in the parody. The question then becomes if familiarity with and recognition of the original by the reader is essential to produce a successful parody. Alison Ross thinks it is: “[Parody] cannot be appreciated without reference to the context – the term transcontextualise means bridging two contexts. (...) Parody uses signals, which can only be recognised by an audience familiar with the original” (48-49). Simon Dentith even views the recognition of the parodied subject as one of the features of parody: “One of the features of parody is that it depends for its effect upon recognition of the parodied original, or at least, upon some knowledge of the style or discourse to which allusion is being made” (39). If the original is not recognised, the parody will not be successful in achieving its goal(s). However, if the production of a comic effect is viewed as the main goal of parody, then this can often be achieved without the reader having to recognise the parody. This is also the way in which Pratchett himself claims to use parody: “There are a number of passages in [my] books which are ‘enhanced’ if you know where the echoes are coming from but which are still, I hope, funny in their own right” (qtd. in Abbott, chapter 1). In such cases, the humour then has to stem from incongruence within the parody, for instance between manner and matter, and not from an incongruence between the parody and the original, since the reader does not know or recognise that original. However, even when the creation of a humorous effect is viewed as the main goal of parody, the fact remains that the ignorant reader will never appreciate the parody to its fullest and will never find it as amusing as the reader who does recognise the original. This certainly also holds true for Pratchett’s work: “Obviously, readers will not understand all of Pratchett’s allusions, but more literate readers will take great pleasure from them. (...) Though his fiction requires no specialized knowledge, a broad knowledge base does enrich a reader’s enjoyment” (Abbott, chapter 1).

As far as the recognition of the parody is concerned, the translator has an additional task to fulfil compared to the reader. The reader does not necessarily have to know the original text or recognise the parody (although this will often heighten his appreciation of the text). To the translator, however, this is of vital importance. He has to try and convey the content and the message of the source text in the target language as completely as possible, so he has to at least try to also convey the parody (the translation problems that can arise from this will be discussed at length in the next section). In order to do so, the translator does need to recognise the parody. The signals mentioned above can be of great use to the translator in that respect. As said, however, these signals do require familiarity with the subject of the imitation. Of course a translator is expected to stay informed on the source culture and

literature, but even then it is still impossible to know it in its entirety: “There is so much that we have not read; the poems, the novels, pass us by and are lost to our experience” (Nash, 92). Still, there are several other signals a translator can detect without having to know or recognise the parodied subject. Rose distinguishes several types of direct statement that explicitly announce the presence of the parody:

- Comments on the parodied text, the author or the reader thereof.
- Comments on or directed at the reader of the parody.
- Comments on the author of the parody.
- Comments on the parody as a whole text (38).

Nash adds another signal to this list, the title of the parody: “a title makes the directive signal, even suggesting the structure of the parodic joke. The reader is given some form of stylistic proposition; a poet’s name is mentioned, and a content (...) is indicated” (88). However, the parodist may not always be as cooperative in making his intentions known. Even then, there are still signals that can point out the parody, according to Nash: “[I]n the absence of a title, even when the reader is not sure just what is being parodied, it may still be possible to recognize parodic intention. The parodist takes care as a rule to create notable discrepancies: discrepancies of ‘fit’ between expression and content, and discrepancies of style on the plane of expression itself” (88). However, this still offers no guarantees that the translator will also connect these discrepancies to parodic intention, especially when he is not familiar with what is being parodied. Therefore, recognition of the parody is one of the major problems in translating this type of humour. The next sections will focus on discussing these and other translation problems of parody and the possible solutions that are offered in the literature consulted.

3.1.4. *Translating parody*

Very little has been written on the subject of translating parody. This might possibly be caused by the fact that the genre of parody is not held in high esteem. It is often seen as a parasitical, non-original type of text. Because of this attitude, this genre has been left out of many academic discussions on literature and even more so when it comes to translating this genre (after all, a translation of a ‘cheap imitation’ has even less standing). However, this is a very limiting view on the phenomenon of parody. Many parodies are actually highly creative and original and can be seen as high-quality literature. Especially from the perspective of translation, these texts also often pose interesting and complex translation problems, which are worth being studied in detail.

André Lefevre is one of the few who does pay attention to translating parody and who clearly recognises its highly complex nature: “Of all works of literature, the one that is written to make fun of another is probably the most difficult for translators because they find themselves translating not just one work but two, the parody and the original” (44).

3.1.4.1. *General translation problems*

The few sources that do discuss the translation of parody only mention the translation problems that can be encountered in passing. These will be set forth here. Furthermore, an attempt was made to detect some additional general translation problems of parody by reasoning from translation practice. These examples of problems are based on the standard translation assignment for literature, which states that the translator has to produce a text that approaches the original as much as possible, but at the same time reads as a natural target culture text.

The recognition of parody might prove to be problematic. There are various situations in which the translator will not recognise the parody: the text itself does not give enough signals; the text does give signals, but the translator does not detect them; the translator does

detect the signals, but is not able to link them to the parodied subject, because the signals are too general, because he does not know the original, etc. This problem of recognition occurs with all three types of parody, suggesting that this can be a serious translation problem.

Another problem that occurs not only with parody, but in translation practice in general, is lack of equivalence. In parody, there might be a difference in familiarity with the parodied subject between the source and the target cultures. Many subjects that are known in the source culture will not be known in the target culture, or merely known to a small group. The more specific the subject of the parody is, the higher the chances are that this subject is unknown to the target audience. With parody on a genre this can occur when the genre that is being parodied in the source text is unknown in the target culture. This will mostly be the case when source and target cultures are widely separated, with many differences. Within the western world, for instance, this will hardly ever occur, but if it should concern a typically Arabic genre, chances are that this genre will not be known in western literature. Schools are often more culture-specific than genres. The authors belonging to a certain school often even belong to the same culture. This does not automatically mean the school is not known to other cultures, but the chances of the parodied subject being unknown in the target culture are already greater with this type of parody. However, this chance is greatest in parodies on specific authors and specific works. Every culture has its own literature with many nationally renowned authors. The number of authors and works that are also known to another culture, however, is usually very small. Only the truly great names are exported to other cultures, and still mostly just to related cultures. Thus the chances of the parodied subject being unknown to the target audience are relatively great. This is a problem to the translator, since he is then unable to translate the parody directly while maintaining all its functions and effects.

Another problem that can occur with parodies on author(s) and / or specific works is the presence of deviations between the original referent and the translation of that referent in the target language. If the translation of the parodied subject is widely known in the target culture, the parody in the target text will work best if the translator bases himself on this translation of the parodied subject. However, if the parody plays on specific scenes in which deviations occur between the original referent and its translation, it will be problematic for the translator to base himself on this translation while also maintaining the parody. A related problem occurs when multiple translations of the referent are available in the target culture. This can cause problems if the parody in question plays on specific scenes in the parodied text that differ between the multiple translations. If the translator wants to maintain the original parody in the target text, he will have to choose on which translation to base himself. This is difficult since there are many different options available to him. The translator could choose to base himself on the translation that stays closest to the original, but he could also choose to use the most widely known translation, the most recent translation or he could base himself on several translations at once. Determining and especially justifying these criteria can form a translation problem as well.

3.1.4.2. Translation strategies

In the scarce literature on translating parody, translation strategies the translator can use are merely mentioned in passing. However, much has been written on more general translation strategies. These strategies can be borrowed and then fine-tuned to translating parody.

Dirk Delabastita distinguishes five general transformation categories:

- Substitution:
The item from the source text is replaced by an item from the target culture with a more or less equivalent relational value.
- Repetition:
The item from the source text is not replaced by something else, but is directly copied

or transferred into the target text. All or several formal features of the item are reproduced in the target text without minding maximal semantic equivalence.

- Deletion:
The item from the source text is not reproduced in the target text at all, not even by an item of low equivalence.
- Addition:
With this strategy, linguistic, cultural or textual components which do not have an antecedent in the source text are added to the target text.
- Permutation:
This strategy is not so much about the way in which the item from the source text is reproduced in the target text, as it is about the textual position of the item. The item from the source text is reproduced in a different position in the target text. This strategy is also called compensation.

These five strategies can be applied on the linguistic, cultural and textual level (Delabastita, 1993: 33-37).

In his discussion on translating idioms, Andrejs Veisbergs has split up and supplemented these strategies. From his article, eight basic strategies can be discerned:

- Equivalent transformation:
The item from the source text is translated with an equivalent from the target culture, which approaches the original formally, semantically and stylistically.
- Loan translation:
The item from the source text is translated into the target language literally, resulting in a non-existent item in the target language.
- Extension:
Additional information is added to the translation to clarify the item in question.
- Analogue transformation:
The item from the source text is translated with an item from the target language that differs formally, but approaches the original item semantically and stylistically.
- Substitution:
The item from the source text is translated with an item from the target language that differs from the original item formally, semantically and stylistically, but does produce the same effect.
- Compensation:
An item is added to the target text to compensate for the loss of the effect of a certain item elsewhere in the source text which the translator was not able to translate in the target text on that specific location.
- Omission:
The item in question from the source text is either left out of the target text completely, or is translated, but without preserving its effect.
- Metalingual comment:
The use of editorial techniques such as footnotes, endnotes and brackets to add extra information to explain the original item in the translation (Veisbergs, 164-171).

This overview of general translation strategies can be used in drawing up strategies the translator can use to solve specific translation problems that occur when translating parody. The list below containing translation strategies that are specifically aimed at parody does not pretend to be exhaustive, but is merely a start in determining this type of strategy.

- Direct translation: Parody ST = Parody TT
The referent of the parody exists in both the source and the target cultures, with the same characteristics, but in their own respective language. With parody of a genre, this means both cultures are familiar with this specific genre and its conventions. The

translator can then translate the parody quite literally. With parody on a specific work or a certain author or group, this strategy can be applied if there already is a translation of the referent available in the target culture (and if this translation is also known to a fairly large part of the audience). The parody is then translated based on this translation of the referent.

- Equivalent translation: Parody ST \approx Parody TT
The parody is translated with an equivalent parody from the target culture. The amount and the manner of equivalence (similar style, similar position in literature, similar subject, etc.) of this parody can vary.
- Substitution: Parody ST $>$ Parody TC
The parody from the source text is replaced with another parody from the target culture without any equivalence. The only similarity lies in the type of rhetorical device that is used (namely parody).
- Compensation: Parody ST $>$ Parody-like device TT
The parody is replaced by another rhetorical device that produces the same effect. This strategy is applicable mostly in instances of parody with a neutral stance towards the parodied subject, where producing a comic effect is the main goal. The parody can then be replaced by other comical devices with the same goal, such as irony or caricature.
- Explication: Parody ST = Parody TT + explanation
 - o Intratextual:
Additional information is added to the running text to explain the parody. Examples would be additional references to passages from the parodied subject, or clear allusions to the author of the parodied work.
 - o Extratextual:
Editorial techniques are employed to explain the parody. Examples would be the use of footnotes, endnotes, comments between brackets, an epilogue, etc.
- Omission:
 - o Parody ST $>$ No parody TT:
This occurs when the translator translates the parody literally in a situation where the referent of the parody is unknown in the target culture.
 - o Parody ST $>$ \emptyset TT:
The passage containing the parody is completely left out of the translation.

It is now clear what parody is exactly, which different types exist, how parody could be translated in theory and which problems this could produce. In the next section, this theoretical framework of parody will be applied to Pratchett's work.

3.2. Analysis

Now, how did I start out? It was to have fun with some of the clichés. It was as simple as that.
- Terry Pratchett, *qtd. in Young*

3.2.1. Pratchett's use of parody

As was mentioned before, Pratchett's Discworld-series is particularly known for its parodies on fantasy. The varying types of parody he employs in his work and the signals he uses to point them out to the reader will be determined using the classification criteria distinguished in the theoretical framework.

3.2.1.1. Classification according to subject

When looking at the first of the three criteria used to classify parody, namely by subject, it can be concluded that Pratchett's work mostly contains general parody. Pratchett himself remarks:

If I put a reference in a book I try to pick one that a generally well-read (well-viewed, well-listened) person has a sporting chance of picking up; I call this 'white knowledge', the sort of stuff that fills up your brain without you really knowing where it came from. Enough people would've read Leiber, say, to pick up a generalised reference to Fafhrd, etc., and even more people would have some knowledge of Tolkien -- but I wouldn't rely on people having read a specific story (qtd. in Breebaart & Kew, "Words from the Master").

Thus most instances of parody in Pratchett's work are parodies on a genre. Pratchett and particularly his Discworld-series are well-known for parodying the fantasy-genre. Therefore, it is not difficult to find several examples of this type of parody. One of the main characters of the Discworld-series is Rincewind, who, although he is a wizard, does not really live up to the typical image of wizards in fantasy stories:

He does have an innate gift for languages, which enables him to shout "Don't kill me!" and be understood in a hundred different countries. He is also good at practical geography, which means that he always knows exactly where it is he is running away from. He has razor-sharp instinct for survival equalled only by an uncanny ability to end up in situations where every bit of it is required. (...) There are eight levels of wizardry on the Disc; after all these years, Rincewind has failed to even achieve level one. It was in fact the opinion of some of his tutors that he was incapable of even achieving level zero, which most normal people are born at. It has been contended that when Rincewind dies the average occult ability of the human race will actually go up a fraction (*Discworld Archives*).

Thus Rincewind is the perfect vehicle for parodying fantasy-conventions, as the example below will illustrate:

'I can see into your mind, false wizard! Am I not a dryad? Do you not know that what you belittle by the name *tree* is but the mere four-dimensional analogue of a whole multidimensional universe which – no, I can see you do not. I should have realized that you weren't a real wizard when I saw you didn't have a staff.'

'Lost it in a fire,' lied Rincewind automatically.

'No hat with magic sigils embroidered on it.'

'It blew off.'

'No familiar.'

'It died. Look, thanks for rescuing me, but if you don't mind I think I ought to be going. If you could show me the way out- ' (Pratchett, 1985: 115)

Besides characters, the standard fantasy plotlines are also well-suited to employ in a parody. For instance, the stereotypical hero in *The Colour of Magic* already knows exactly what is going to happen next due to years of experience:

'What happens next?' asked Twoflower.

(...)

'Oh,' he said, 'I expect in a minute the door will be flung back and I'll be dragged off to some sort of temple arena where I'll fight maybe a couple of giant spiders and an eight-foot slave from the jungles of Klatch and then I'll rescue some kind of a princess from the altar and then kill off a few guards or whatever and then this girl will show me the secret passage out of the place and we'll liberate a couple of horses and escape

with the treasure.’ Hrun leaned his head back on his hands and looked at the ceiling, whistling tunelessly.

‘All that?’ said Twoflower.

‘Usually’ (Pratchett, 1985: 174).

And when Pratchett describes a bar fight, he not only makes fun of fantasy fighting conventions, but also winks at Hollywood:

‘Look, Bob, what part of this don’t you understand, eh? It’s a matter of style, okay? A proper brawl doesn’t just *happen*. You don’t just pile in, not any more. (...) Okay, it’s well past knuckles time, let’s say Gravy there has done his thing with the Bench Swipe, there’s a bit of knifeplay, we’ve done the whole Chandelier Swing number, blah blah blah, then Second Chair – that’s *you*, Bob – you step smartly between their Number Five man and a Bottler, swing the chair *back* over your head like this – sorry, Pointy – and then swing it right back onto Number Five, bang, crash, and there’s a cushy six points in your pocket. (...) It’s probably going to be freestyle after that but I want all of you, including Mucky Mick and Crispo, to try for a Double Andrew when it gets down to the fist-fighting again. Remember? You back into each other, turn round to give the other guy a thumping, cue moment of humorous recognition, then link left arms, swing around and see to the other fellow’s attacker, foot or fist, it’s your choice. Fifteen points right there if you get it to flow just right. Oh, and remember we’ll have an Igor standing by, so if your arm gets taken off do pick it up and hit the other bugger with it – it gets a laugh and twenty points. (...) Okay, positions everyone, let’s run through it again...’ (Pratchett, 2005: 290-291).

These are just a few examples of the many instances of parody on the fantasy genre. However, Pratchett does not constrict himself to this genre. In *Carpe Jugulum*, for instance, the conventions of the horror genre are exaggerated into the ridiculous, including a heavily lisping undead assistant called Igor:

‘Call them martherth?’ said Igor, with sudden venom and a light shower. ‘Huh! Now the *old* Count, he *wath* a gentleman of the old thchool. *He* knew how it all workth.

(...) D’you know what thith lot have done?’

‘Do tell...’

‘They’ve oiled the hingeth!’ Igor took a hefty pull of Nanny’s special brandy. ‘Thome of thothe thqueakth took bloody *yearth* to get right. But, oh no, now it’th “Igor, clean thothe thpiderth out of the dungeon” and “Igor, order up thome proper oil lampth, al thethe flickering torcheth are tho fifteen minutheth ago”! Tho the plathe lookth old? Being a vampire’th about continuity, ithn’t it? You get lotht in the mountaint and thee a light burnin’ in thome carthle, you got a right to expect proper thqueakin’ doorth and thome old-world courtethy, don’t you?’

‘Ah, right. An’ a bed in the room with a balcony outside,’ said Nanny.

‘My point egthactly!’

‘Proper billowing curtains, too?’

‘Damn right!’

‘Real gutterin’ candles?’

‘I thpend *ageth* getting’ them properly dribbly. Not that anyone careth.’

‘You got to get the details right, I always say,’ said Nanny (Pratchett, 1999: 85-86).

In *Witches Abroad*, nearly every fairy tale makes an appearance, from Cinderella to Snow White and even the Wizard of Oz. Sleeping Beauty also makes its way into the story, when the three witches enter an overgrown castle where all of the inhabitants are asleep. One of the witches then remarks: “There’ll be a spinning wheel at the bottom of all this, you mark my words” (Pratchett, qtd. in Abbott, chapter 2).

Parodies on an author or group of authors in the sense of imitating their style scarcely occur in Pratchett’s work. Pratchett tries to maintain his own signature style at all times. Therefore, the parodies in his work are almost always related to the matter or subject of the referent and not to the manner.

His work does contain parodies on entire series of certain authors, which do not so much imitate a specific passage as they imitate a general feature of this series. Pratchett regularly refers to well-known fantasy and science-fiction series (mainly through parodies on their characters and main plotlines), with Tolkien’s work as his favourite subject of parody. One of the many examples occurs in *Witches Abroad*, in which the three witches Magrat, Nanny Ogg and Granny Weatherwax encounter a creature that looks suspiciously like Tolkien’s creation Gollum. Tolkien himself describes Gollum as follows:

Deep down here by the dark water lived old Gollum, a small slimy creature. (...) He was (...) as dark as darkness, except for two big round pale eyes in his thin face. He had a little boat, and he rowed about quite quietly on the lake; (...) He paddled it with large feet dangling over the side, but never a ripple did he make. Not he. He was looking out of his pale lamp-like eyes for blind fish, which he grabbed with his long fingers as quick as thinking. (...) Gollum got into his boat and shot off from the island, while Bilbo was sitting on the brink altogether flummoxed and at the end of his way and his wits. Suddenly up came Gollum and whispered and hissed: ‘Bless us and splash us, my precioussss! I guess it's a choice feast ; at least a tasty morsel it'd make us, gollum!’ (68).

Pratchett’s creature shows great resemblance to Gollum, but the witches deal with him in a slightly different manner:

‘Someone's following us!’ hissed Magrat.
Two pale glows appeared at the edge of the lamp-light. Eventually they turned out to be the eyes of a small grey creature, vaguely froglike, paddling towards them on a log. It reached the boat. Long clammy fingers grabbed the side, and a lugubrious face rose level with Nanny Ogg's.
‘ullo,’ it said. ‘It'sss my birthday.’
All three of them stared at it for a while. Then Granny Weatherwax picked up an oar and hit it firmly over the head. There was a splash and a distant cursing.
‘Horrible little bugger,’ said Granny, as they rowed on. ‘Looked like a troublemaker to me.’
‘Yeah,’ said Nanny Ogg. ‘It's the slimy ones you have to watch out for.’
‘I wonder what he wanted?’ said Magrat (Pratchett, qtd. in Abbott, chapter 3).

Another example comes from *Guards! Guards!*, in which a city is being attacked by a dragon. This is a clear parody on Tolkien’s *The Hobbit*:

In both books, the vulnerable spot on the dragon is the weakness that would bring it down with a magic arrow. In both books, a figure on a rooftop fires the arrow. In Tolkien’s universe, Bard slays the dragon with one shot. But Bard is a hero; he has

fate on his side. Thus, in Pratchett's version, the impossible shot does not work, because the Discworld is a place of 'reality', not of high fantasy (Abbott, chapter 3). Considering the fact that this type of parody is not so much aimed at the style of the author as it is at the contents of a series of books of a certain author, this type of parody will here be considered as parody on a specific text. In the case of Tolkien, these parodies also often target elements that, through Tolkien's immense influence on the genre of fantasy, have now become part of the standard genre conventions. Thus in those cases, the parodic allusions are parodies on a genre.

Besides these instances, Pratchett's work also contains several parodies on one specific work, which often play on the general plotlines and characters of these stories. Shakespeare is an often used referent in this case, most likely because his works are so well known, greatly increasing the chances of the reader picking up on the parody. The plot of *Wyrd Sisters*, for instance, shows many resemblances to *Macbeth* and *Lords and Ladies* clearly imitates *A Midsummer Night's Dream*, as already becomes apparent from the back cover: "It's Midsummer Night, no time for dreaming... With full supporting cast of dwarfs, wizards, trolls, Morris dancers and one orang-utan. And lots of hey-nony-nony and blood all over the place" (Pratchett, 1993), and also from the final words of the novel about Hwel, a playwright, who turned the novel's events into a play: "he called it *The Taming of the Vole*, because no-one would be interested in a play called *Things that Happened on A Midsummer Night*" (Pratchett, 1993: 382). Sometimes, Pratchett also refers to more specific passages of the original work, as is the case in *Lords and Ladies*:

The more subtle references throughout the book, however, are occasionally meaningless without a working knowledge of the source material. The words spoken to the Queen of the Elves by the King during the dénouement, for instance, are reported by the witch Magrat as being 'Something about meeting by moonlight' (...) - the importance of which can only be understood if the reader is aware that Oberon's first words to Titania in *A Midsummer Night's Dream* are 'I'll meet by moonlight, proud Titania.' (...) In both *Lords and Ladies* and *Wyrd Sisters*, a knowledge of the Shakespeare texts concerned greatly enhance understanding and enjoyment of Pratchett's texts (Bryant, chapter 1).

Thus Pratchett mainly uses parody on genre or parody on a specific work or series by one author.

3.2.1.2. Classification according to share in the entire text

When it comes to the feature of share in the entire text, it can be concluded that Pratchett only uses parodic allusions. His novels are never merely parodies. They have their own original plotline, which may sometimes imitate a plotline from another source, but nevertheless contains many original elements and additional story lines that have nothing to do with the parody. Pratchett himself clearly indicates this:

There aren't many 'full' parodies as such. There's some *Macbeth* in *Wyrd Sisters*, and some *Midsummer Night's Dream* in *Lords and Ladies*, but in both books they're mixed up with other things as well. I look upon the parody structure as a vehicle for other things. (...) But none of the books is a parody in the sense that, say, *Bored of the Rings* was a parody of *The Lord of the Rings* (qtd. in Metherell-Smith & Andrews).

3.2.1.3. Classification according to attitude / stance

While examining the stance Pratchett takes in his parodies, it turns out his parodies sometimes consist of two levels. On the surface level, Pratchett's stance in his parodic allusions is fairly neutral. His main aim is to poke some affectionate fun at the subject. He does not clearly ridicule his subject, nor does he put it on a pedestal:

Now a black-robed figure scurried through the midnight streets, ducking from doorway to doorway, and reached a grim and forbidding portal. No mere doorway got that grim without effort, one felt. It looked as though the architect had been called in and given specific instructions. We want something eldritch in dark oak, he'd been told. So put an unpleasant gargoyle thing over the archway, give it a slam like the footfall of a giant and make it clear to everyone, in fact, that this isn't the kind of door that goes 'ding-dong' when you press the bell (Pratchett, qtd. in Hanes, chapter 2).

The effect of such instances of parody is mainly just amusing: "These references are present for the enjoyment of the reader. In being able to decode them, the reader feels gratified, and at the same time is able to congratulate his own intelligence in identifying the underlying features" (Andersen, 73-74).

Sometimes, however, there is a critical note hidden underneath this neutral surface structure. This is especially the case in parodies on genre. Although he does so in a light-hearted manner, Pratchett does use parody on genre to point out the ridiculousness of certain genre conventions. Pratchett's depiction of elves, for instance, clearly deviates from the standard conventions within the fantasy-genre:

Elves are wonderful. They provoke wonder.
Elves are marvellous. They cause marvels.
Elves are fantastic. They create fantasies.
Elves are glamorous. They project glamour.
Elves are enchanting. They weave enchantment.
Elves are terrific. They beget terror (Pratchett, 1993: 169).

In this case, Pratchett uses the style and vocabulary that is normally used within the fantasy-genre to describe elves, but he then employs a different perspective, as he himself notes: "The thing about words is that meanings can twist just like a snake, and if you want to find snakes look for them behind words that have changed their meaning. No-one ever said elves are nice. Elves are bad" (Pratchett, 1993: 169). Through this parody, Pratchett questions the standard image of elves in fantasy, and tries to make his readers realise the unrealistic nature of such depictions: "Central to Pratchett's depiction of the elves in this book is the transformational nature of glamour, and the willingness of the human mind to be deceived by such glamour. The tools of writers such as Tolkien, and the words they use, are parodied by a simple twist of meaning, and the effect is more unnerving than comical" (Bryant, chapter 2). This critique on the realism of the fantasy-genre is a recurrent theme, as can be seen in the next example, in which Pratchett questions the physics of dragons:

'If it's built like swamp dragons, it should weigh about twenty tons. Twenty tons! It's impossible. It's all down to weight and wingspan ratios, you see.'
'I saw it drop off the tower like a swallow.'
'I know. It should have torn its wings off and left a bloody great hole in the ground,' said Lady Ramkin firmly. 'You can't muck about with aerodynamics. You can't just scale up from small to big and leave it at that, you see. It's all a matter of muscle power and lifting surfaces' (Pratchett, qtd. in Hanes, chapter 2).

Thus in some cases, there is a deeper level hidden underneath the amusing surface level. On this level, Pratchett's stance is more negative and criticising. The effect of such instances of parody with a hidden deeper level, is that of reconsideration of fixed values, transforming them into a new sub-genre:

[B]eneath the surface level lies a deeper level dealing with more complex or darker subjects. The presence of the surface level references calls attention to the allusive nature of the work, which enables Pratchett to perform thematic commentary alongside the merely amusing. It can be argued that he subverts the expectations of the reader in drawing her into deeper, thematic considerations via the humorous surface level. Thus the subversion inherent in the genre is twisted to a new function.

Additionally, Pratchett parodies the very genre of which his own works are part and parcel. In this manner, he in fact employs the features of the fantasy genre to re-create it, at the same time as he is himself an exponent of it (Andersen, 78).

Thus when it comes to his attitude towards the subjects of his parody, Pratchett is mostly neutral, but with some negative, critical notes.

3.2.1.4. The signals of Pratchett's parody

When searching for parodies in Pratchett's novels that could be used as examples in this thesis, it immediately became clear that Pratchett does not seem to employ any direct signals. The examples that were found were merely spotted either by being familiar with the referent of the parody or with help of secondary sources. Pratchett's reluctance for using direct signals in his parodies might have to do with his reasons for employing this type of humour. As mentioned before, they serve mostly to enhance the text, but are not necessary to understand or appreciate it. Thus there is no need to clearly signal the parody. Furthermore, as determined above, most instances of Pratchett's work are more general parodies, which are usually already known to a large part of the audience (especially the fantasy-loving audience his books mostly attract), thus further diminishing the need for direct signals.

There are, however, a couple of indirect signals that can be spotted in Pratchett's novels. The signal used most in this respect is that of the text conflicting with the expectations of the reader. *Witches Abroad* contains many references to the works of Tolkien, especially to the scenes taking place in the dwarven mines. In *The Lord of the Rings*, Gandalf has to speak the dwarfish word for 'friend' to open the entrance to the mines. In *Witches Abroad*, the three witches also have to enter dwarven mines, but take on a different approach: "Then she stood back, hit the rock sharply with her broomstick, and spake thusly: 'Open up, you little suds!'" (Pratchett, 1991: 49). Most readers will recognise the initial reference to Tolkien's work. Pratchett then turns the expectations around by letting the witches make a harsh command of the dwarves rather than speaking in friendly terms (Andersen, 64).

Another, related type of signal that is used regularly is that of changes to the associations of the imitated text by means of a new, often inappropriate context. An example occurs in *Wyrd Sisters*, when Verence the Fool tries to woo one of the witches with romantic lines from Hwel the playwright and says: "I'd like to know if I could compare you to a summer's day. Because - well, June 12th was quite nice, and..." (Pratchett, 1989: 213). This is a clear imitation of Shakespeare's Sonnet XVIII, but uttered by the completely inappropriate character of the Fool (Bryant, chapter 2).

However, all signals Pratchett uses require the reader to be familiar with the referent. Thus if the reader does not know the parodied subject, chances are that he will not recognise Pratchett's parodies.

3.2.2. Translating Pratchett's parody

3.2.2.1. Translation model

When trying to translate parody by employing the various translation strategies offered in the literature to solve the specific translation problems that can occur, it might be useful for the translator to arrange these strategies somewhat further. A basic model can be devised,

incorporating all general translation problems that were distinguished in this thesis and the strategies to solve these. Although this model tries to be as objective and widely applicable as possible, it is based on at least one premise, namely that the translator has to follow the standard (Dutch) translation assignment for literature. This assignment states that the translator has to produce a text that approaches the original as much as possible, but at the same time reads as a natural target culture text. The model is thus only fully applicable in situations where this (or a similar) translation assignment needs to be followed. Having determined this premise, the model then looks as follows:

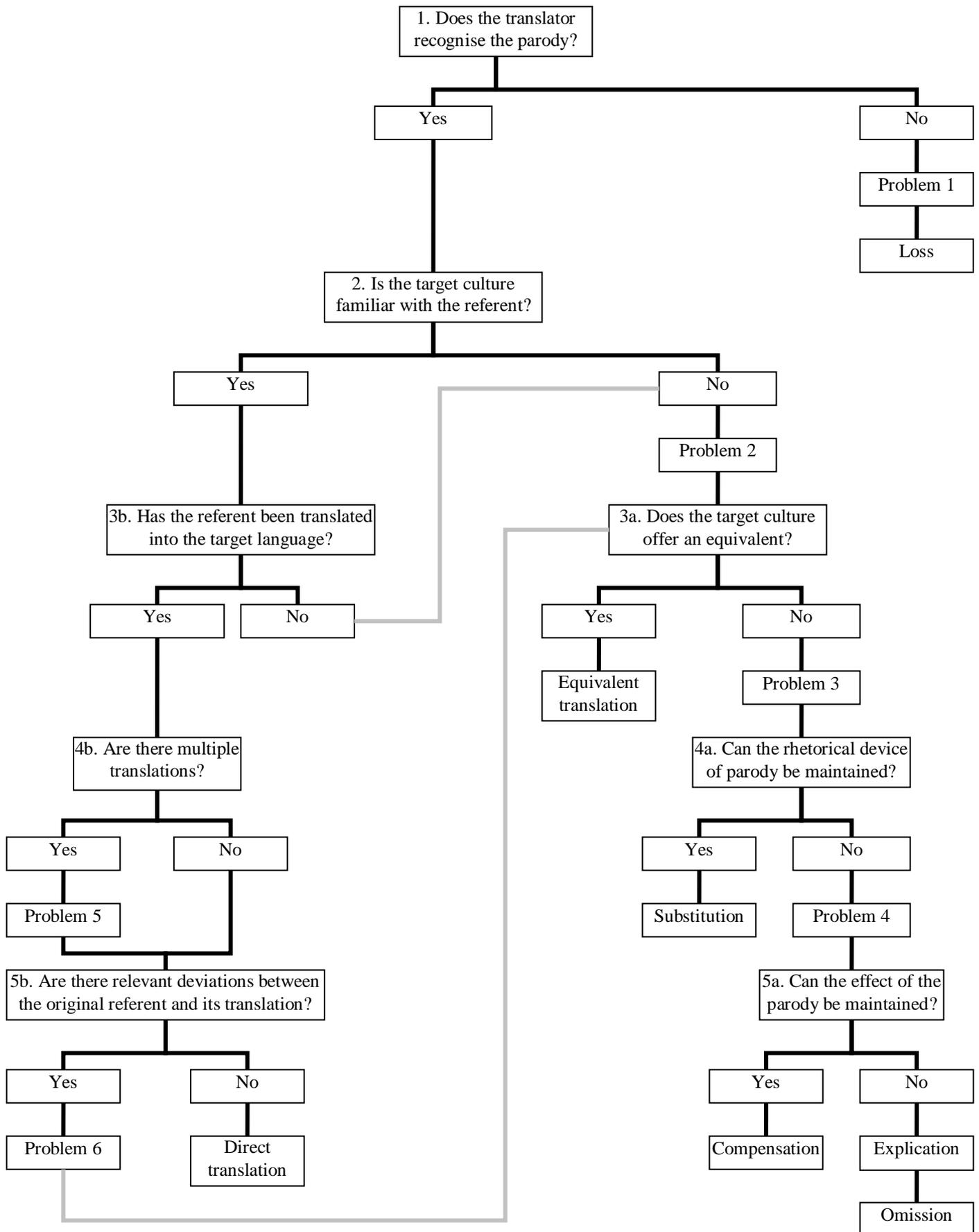


Figure 3: Translation model for parody

This translation model will now be discussed, minding the three different types of parody that were distinguished above (parody on a genre, parody on an author / group of authors and parody on a specific work). The right branch of the tree will be examined first.

1. The first step in the translation process is recognising the parody. As was already noted in the theoretical framework, this can be problematic.

Problem 1 – Recognising the parody

Strategy:

When trying to apply the above-mentioned translation strategies, it becomes clear that these cannot be used to solve this problem. The recognition of parody, and of other specific elements in a text for that matter, does not receive much attention in the literature on translation at all. Still, this recognition by the translator is of great importance in translation practice. This thesis will make a first attempt in determining actions a translator can take to tackle this specific problem. The actions focus mostly on theoretical knowledge and on helpful tools the translator may be assumed to possess. The only truly dependable way for the translator to make sure he distinguishes all instances of parody in the text, is to call on the author of the source text for help. He alone can alert the translator to all instances of parody that he has deliberately employed. However, this is often not an option in practice: the author might already be deceased, he might not have time to answer the translator's questions, the translator often has a limited amount of time to finish his assignment, etc. There are however other things that can help the translator in solving the problem of recognition: the translator should be well-informed on the literature of both the source and the target cultures; he should know and look out for the above-mentioned signals of parody (which also implies that there should be sufficient literature available that discusses and examines these issues); he could consult external sources on the work he has to translate to see if they mention anything on the possible occurrence of parody in the source text. Whether these strategies can also be applied in translation practice, will be examined when discussing this problem of recognition in Pratchett's work. Fact remains that if the translator does not recognise the parody, this will almost always lead to loss in the translation.

2. If the translator does recognise the parody, he will reach the next step, in which he will have to determine if the parodied subject is also known in the target culture. As was concluded in the theoretical framework, the reader will appreciate the aim of the parody most when he actually knows the parodied subject (irrespective of whether this aim is based on a positive, negative or neutral stance towards the subject). However, this will not always be the case.

Problem 2 – The parodied subject is unknown in the target culture

Strategy:

There are several strategies the translator could employ to solve this problem. To decide which is best suited to the situation at hand, he first has to look at some additional features of the parody he is translating.

- 3a. The next step the translator has to take is to determine whether there is an equivalent available in the target culture that resembles the original subject of the source text parody. This is no easy task. Among other things, the translator will have to decide in what way the referents should be similar: in formal features (and, consequently, which features), in content, in stylistic features (and, consequently, which features), in literary position, etc. Furthermore, the translator will also have to decide to what extent the supplemental referent can vary from the original, which deviations are acceptable and which are not.

Strategy equivalent translation:

If the translator does manage to find an appropriate equivalent in the target culture, he could thus employ the strategy of equivalent translation to translate the parody.

Problem 3 – There is no appropriate equivalent available in the target culture

The next translation problem arises when the translator is unable to find an appropriate equivalent.

Strategy:

This problem has several possible solutions as well, depending on the text in question.

- 4a. The next step for the translator is to determine whether he can retain the rhetorical device of parody in the translation or not.

Strategy substitution:

The translator could try to use the translation strategy of substitution. He could then look for a completely different parody in the target culture which does not have any clear resemblance to the parodied subject of the source text, but does produce the same effect.

Problem 4 – There is no suitable substitute available in the target culture

If the translator is not able to find a suitable substituting parody in the target culture, this also poses a translation problem.

- 5a. The translator then has to determine whether he can retain the aim / effect of the parody in the translation using a different rhetorical device. To be able to retain the aim / effect of the parody, the translator first has to determine what this aim / effect is. This might be difficult, since it is not always stated so clearly. Furthermore, the parodist can have several purposes at the same time.

Strategy compensation:

If the translator is able to discern these aims of the parodist, he can then look for a suitable form of compensation. This poses questions of equivalence as well, such as which of the aims / effects should be compensated and to what degree the aim / effect of the target text should correspond to the aim / effect of the source text.

Strategy explication and omission:

If the translator finds that he cannot compensate for the effect of the parody, there are two strategies left for him to use: explication and omission. The advantage of explication is that it does not lead to complete loss of the parody (although it will most likely lead to complete loss of the comic effect). However, in some types of texts, adding an explanation is not accepted (in literature, for instance, this is hardly ever done). The only other option left is omission (either of the parodic element or of the entire passage). Obviously, the great disadvantage of this strategy is that it leads to loss in the translation.

The other branch of the tree, in which the referent of the parody is known in the target culture, mainly applies to parodies on author(s) and / or specific works. After all, when a genre is known to the target culture, the translator will not have to take any additional steps and can often just start translating the parody through direct translation.

- 3b. With parodies on author(s) and / or specific works, however, the translator will first have to determine whether there already exists a translation of the referent in the target culture on which he can base his translation. In some cases, the referent is known to a certain group within the target culture, but not in translation. The referent is known to the target culture solely in the source language. An example would be an English book only appearing in Holland in English. However, this does not occur very often. Furthermore, the number of people in the target culture that is familiar with the referent will also be very small. Therefore, the translator would do best in these cases

to simply view the referent as unknown to the target culture and go from there to see which strategies he could use (see step 3a).

- 4b. If there is a translation of the referent in the target language, the translator will then have to determine how many translations exist.

Problem 5 – There are multiple translations of the referent

Strategy:

When trying to apply the above-mentioned translation strategies, it becomes clear that these cannot be used to solve this problem. Thus other solutions need to be found (these will be discussed in depth in the analysis below).

- 5b. When the translator has finally determined which translation to use (or when there is only one translation present in the target culture), he then has to determine whether there are no deviations between the original referent and its translation that are relevant to the parody. It might be the case that a certain play on the original referent cannot be maintained in the translated parody because the translation of the referent differs at this point from its original.

Strategy direct translation:

If there are no deviations, the translator can employ the strategy of direct translation, which in this case means translating the parody based on the translated version of the referent.

Problem 6 – There are deviations between the original referent and its translation

Deviations between the original referent and its translation can cause translation problems if these deviations directly influence the features of the referent that are used to play with in the parody. The translator then ends up with roughly the same steps, problems and options as when looking for an equivalent (see step 3a).

This basic model does not and cannot pretend to be exhaustive. Nevertheless, it does provide the translator with a starting point and he is able to employ this model to help solving the most common translation problems of parody using the translation strategies offered in the translation literature.

However, besides these general translation problems, each text will also have its own characteristics and its own translation problems that are not dealt with in this model. In order to solve these problems, the translator then has to find another way to apply the various strategies systematically. One way to do so, is to devise an order of preference. This means putting the strategy that will most likely give the best result first and the strategy that will give the most undesirable result last. Whenever the translator then encounters a text-specific translation problem of parody that is not dealt with in the general model, he can run it through this order of preference, starting with the most preferred strategy and working his way down when this strategy cannot be applied until he finds a strategy that does give a satisfying solution. Although this order of preference is created by the translator and is thus subjective, it can and should be based on several more or less fixed factors, such as the genre conventions of the genre to which the specific work belongs, the personal conventions of the author of the text and the specific translation assignment the translator has to adhere to. In this way, the translator will be able to defend his choices with sound arguments and does not merely base himself on his own intuition.

When translating Pratchett's work, the following order could then be devised, based on the genre conventions of (fantasy) literature, Pratchett's own conventions and following the standard translation assignment for literature:

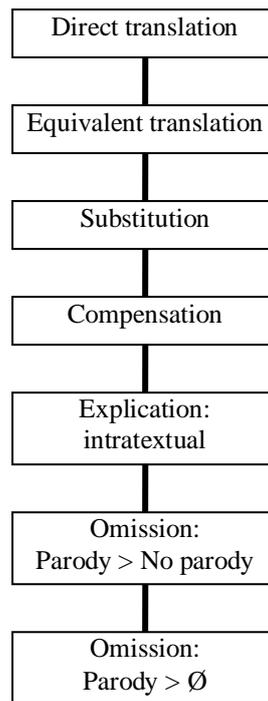


Figure 4: Order of preference translation strategies for Pratchett's parodies

The most-preferred strategy is that of direct translation. This has to do with the standard Dutch translation assignment for literature, which states that the translation should stay as close to the source text as possible, provided that this results in a fluent and comprehensible target text. If this is not possible, the next best strategy would here be equivalent translation. In this way, the translator will still approach the source text parody as closely as possible with a comprehensible equivalent to the target culture, thus conforming to the translation assignment. Furthermore, Pratchett's main purpose for employing parody is creating a humorous effect. The strategy of equivalent translation maintains this effect. If the translator is not able to find a suitable equivalent, the strategy of substitution is then preferred. This strategy enables the translator to at least maintain the same rhetorical device as the source text, to the same effect, while making sure the parody is understandable to the target audience. However, it is less preferable than the above-mentioned strategies, since it entails bigger changes to the source text (which does not conform to the standard translation assignment). If the translator is not able to find a fitting substitute either, he could resort to the strategy of compensation. This way, he can at least maintain the humorous effect of parody, which is Pratchett's main purpose in employing this type of humour, but it does lead to considerable differences between source and target texts. If there is no way to compensate for the parody, the translator could still maintain part of it by employing the strategy of intratextual explication. In this way, the original source text parody can be maintained, while its meaning is explained to the target audience. However, this will most likely lead to (partial) loss of the humorous effect (explaining a joke often destroys it). Since this humorous effect is Pratchett's main reason for employing parody, this is not a very preferable strategy. If all of the above-mentioned strategies do not lead to a satisfying solution, the only strategy left to the translator is omission. He could then translate the passage from the source text without trying to maintain the parody and / or its effects. If the parody only takes up a very small part of the text, he could even omit the passage entirely. This strategy obviously leads to loss and is thus the least preferable.

The strategy of extratextual explication was left out in this order of preference. This has to do with Pratchett's specific writing conventions. In his Discworld-novels, Pratchett often employs footnotes himself, as the implied author, to make (humorous) comments on the story. He often does this by imitating the informational nature of standard footnotes in a humorous way. Considering this, adding additional footnotes from the translator was deemed undesirable, since it may lead to confusion for the reader, not knowing if these footnotes are truly informational or if they merely mock this practice, like Pratchett's own footnotes. Furthermore, adding footnotes is not conventional in literary texts, providing another reason for excluding this strategy in this case.

3.2.2.2. Translation problems and possible solutions

Recognition of parody:

The recognition of parody might be problematic in Pratchett's work. As was determined above, Pratchett does not give many clear signals for his parodies. Some of them refer to works or authors (such as Shakespeare or Tolkien) that are so famous, that the translator will most likely be able to recognise those even without signals. Other instances of parody, however, refer to works and authors that are only widely known within the fantasy community. If the translator is not very familiar with this genre, chances are that he will not recognise these parodies. As was already determined in the theoretical framework, none of the translation strategies can be employed to solve this problem. However, several measures were determined that the translator can take to prevent these problems of recognition. Firstly, thorough knowledge on the fantasy genre and its main representatives will already help in recognising most of Pratchett's parodies, since he only alludes to great names in fantasy and only to general aspects of their works. However, the translator will mostly not have enough time to acquire all this knowledge during the translation of Pratchett's novels, since the time he has for translating such books is often quite limited. This means the translator should preferably already possess such knowledge beforehand. A translator should thus be aware of his own knowledge and especially of the gaps therein and should use this self-knowledge to assess whether he can successfully translate a certain novel before accepting the assignment. A second strategy the translator could employ is to consult external sources on the work he has to translate, to see if these mention any parodies it might contain. In the case of Pratchett, there are many (mostly online) sources on his work and quite a few of them discuss several parodies his work contains. The translator can use these sources to corroborate his own findings and to be alerted to possible parodies he himself did not notice. However, it should be noted that the information in these external sources is not exhaustive and will surely not mention every instance of parody in Pratchett's work.

Thus there are actions a translator can take to diminish the chances of not recognising the parodies in Pratchett's work, but as of yet, no strategy could be found that he can employ to absolutely exclude the chances of this problem occurring (since consulting the original author is often not an option in practice).

Lack of equivalence:

The Dutch and the English cultures are relatively close to each other, both geographically and socially. This means that there are not likely to be many differences in genres. Indeed, the genres that Pratchett employs in his parodies – fantasy, horror, fairy tales – are present in both cultures. Thus when it comes to parodies on genre, there is total equivalence and the translator is able to use the strategy of direct translation:

ST: ‘What happens next?’ asked Twoflower.
 (...)

 ‘Oh,’ he said, ‘I expect in a minute the door will be flung back and I’ll be dragged off to some sort of temple arena where I’ll fight maybe a couple of giant spiders and an eight-foot slave from the jungles of Klatch and then I’ll rescue some kind of a princess from the altar and then kill off a few guards or whatever and then this girl will show me the secret passage out of the place and we’ll liberate a couple of horses and escape with the treasure.’ Hrun leaned his head back on his hands and looked at the ceiling, whistling tunelessly.
 ‘All that?’ said Twoflower.
 ‘Usually’ (Pratchett, 1985: 174).

TT: ‘Wat gaat er nu gebeuren?’ vroeg Twoflower.
 (...)

 ‘Oh,’ zei hij, ‘ik verwacht dat over enkele ogenblikken de deur open zal worden gesmeten en ik mee zal worden gesleurd naar een of andere tempelarena waar ik zal vechten met een paar reuzenspinnen en een tweeënhalft meter lange slaaf uit de jungle van Klatch of iets dergelijks en dan zal ik een of andere prinses redden van een altaar en een paar bewakers afmaken of zo en dan zal dit meisje me de geheime gang naar buiten laten zien en dan bevrijden we een paar paarden en ontsnappen we met de schat.’ Hrun leunde weer achterover met zijn hoofd rustend op zijn handen en keek naar het plafond, vals fluitend.
 ‘Dat allemaal?’ zei Twoflower.
 ‘Meestal.’

When it comes to literature, the Dutch and the English cultures also have many correspondences. The Dutch translate a large amount of English literature, which means that many English authors and their works are known in Dutch. In the case of Pratchett’s parody, all the authors and works he refers to in the examples found have appeared in Dutch translation. Thus at first glance, it seems that there is total equivalence in this respect, too, and the translator can again employ the strategy of direct translation. This is true for most of Pratchett’s parodies, which only play on general characteristics of an author or on the main plotlines of a certain story. The next example, for instance, loosely refers to *The Wizard of Oz* and can be translated literally without any problems:

ST: ‘What some people need,’ said Magrat, to the world in general, ‘is a bit more heart.’
 ‘What some people need,’ said Granny Weatherwax, to the stormy sky, ‘is a lot more brain.’
 (...)

 What I need, thought Nanny Ogg fervently, is a drink. Three minutes later a farmhouse dropped on her head (Pratchett, 1991: 139).

TT: ‘Waar het sommige mensen aan ontbreekt,’ zei Magrat, tegen niemand in het bijzonder, ‘is een hart.’
 ‘Waar het sommige mensen aan ontbreekt,’ zei Granny Weatherwax, tegen de stormachtige lucht, ‘is een stel hersens.’
 (...)

Waar het mij aan ontbreekt, dacht Nanny Ogg fervent, is sterke drank. Drie minuten later viel er een boerderij op haar hoofd.

In a few cases, however, Pratchett's parody becomes more specific and parodies particular scenes in a certain work. This need not be a problem. Some of these specific parodies concern referents that have only one translation that is widely known amongst the target audience. This is for instance the case with Pratchett's parody on Tolkien's creature Gollum. Although this parody is quite specific, it can still be translated directly, based on Schuchart's translation. His translation of the passage from *The Hobbit* reads:

Heel diep hier bij het donkere water woonde de oude Gollem, een klein slijmerig schepsel. (...) Hij was (...) even donker als de duisternis, behalve twee grote ronde fletse ogen in zijn magere gezicht. Hij had een kleine boot, en hij roeide heel stilletjes op het meer rond; (...) Hij peddelde met grote voeten die over de rand bungelden, maar veroorzaakte geen enkele rimpeling. Hij niet. Met zijn lichte zwakke ogen zocht hij naar blinde vissen, die hij met zijn lange vingers snel als een gedachte ving. (...) Gollem stapte in zijn boot en schoot van het eiland weg terwijl Bilbo helemaal in de lorum aan de rand zat, aan het einde van zijn weg en radeloos. Plotseling kwam Gollem eraan en fluisterde sissend:

'Zegen ons en spetter ons, m'n liefje! Ik veronderstel dat dit een uitgelezen maal is; dat zal in ieder geval een ssmakelijk hapsje zijn, gollem!' (Tolkien, 2002: 67-68).

Pratchett's parody can then be translated as follows:

ST: 'Someone's following us!' hissed Magrat.
Two pale glows appeared at the edge of the lamp-light. Eventually they turned out to be the eyes of a small grey creature, vaguely froglike, paddling towards them on a log.
It reached the boat. Long clammy fingers grabbed the side, and a lugubrious face rose level with Nanny Ogg's.
'ullo,' it said. 'It'sss my birthday.'
All three of them stared at it for a while. Then Granny Weatherwax picked up an oar and hit it firmly over the head. There was a splash and a distant cursing.
'Horrible little bugger,' said Granny, as they rowed on. 'Looked like a troublemaker to me.'
'Yeah,' said Nanny Ogg. 'It's the slimy ones you have to watch out for.'
'I wonder what he wanted?' said Magrat (Pratchett, qtd. in Abbott, chapter 3).

TT: 'We worden achtervolgd!' siste Magrat.
Twee fletse schijnsels verschenen net binnen het bereik van het lamplicht. Dit bleken uiteindelijk de ogen te zijn van een klein grijs schepsel, dat enigszins op een kikker leek en naar hen toe peddelde op een boomstam. Het bereikte de boot. Lange, slijmerige vingers grepen naar de rand en een luguber gezicht verscheen op ooghoogte recht voor Nanny Ogg.
'Hallo,' zei het wezen. 'Het isss mijn verjaardag.'
Alle drie staarden ze het schepsel een tijdje aan. Toen pakte Granny Weatherwax een peddel en gaf het wezen een flinke klap op zijn kop. Er klonk een plons en wat zacht gevloek.
'Lelijk klein opdondertje,' zei Granny, terwijl ze verder roeiden. 'Zag eruit als een lastpost, als je het mij vraagt.'

‘Ja,’ zei Nanny Ogg. ‘Het zijn de gluiperds waar je voor moet uitkijken.’
‘Ik vraag me af wat ‘ie wilde?’ zei Magrat.

However, not every instance of specific parody in Pratchett’s works has the same advantages, and some additional problems can occur.

There are multiple translations of the referent:

As said, the Dutch have a great tradition of translating English works. Thus especially when the referent of the parody is of an earlier date, chances are that multiple translations exist. When it comes to Pratchett’s parodies, this is the case with his plays on Shakespeare. There are numerous translations of Shakespeare’s works in Dutch. The problem for the translator then lies in deciding which translation to use to base himself on. Again, the theoretical translation strategies cannot be employed to solve this problem. The translator will have to decide himself which translation he will choose. He does have several factors to base his decision on, such as the translation assignment, the general characteristics and level of knowledge of the target audience and the way the parody is employed in the source text. In the case of Pratchett’s parodies on Shakespeare, for instance, the translator can take into account the fact that Pratchett intends to use as general a parody as possible and tries to refer to things that are most likely familiar to a large part of his audience. In this respect, the best strategy the translator can employ is to consult several translations of the referent and then filter out the wording that is most used. In practice, however, other practical factors may also influence the choice of the translator, such as the availability of the several translations. Nonetheless, by taking into account all the above-mentioned factors, it should be possible for the translator to choose a translation (although this may not always be the preferred choice), thus solving this problem.

The parodied subject is not known in detail in the target culture:

This is a problem that is more difficult to solve. In some cases, the specific author or work the parody plays on is known in the target culture, but only in general. With Pratchett, this is for instance the case with his parodies on Shakespeare. Nearly every person in The Netherlands will know Shakespeare and will at least know the titles of his most famous works. However, their knowledge will mostly be very general. They will often know the general characteristics of Shakespeare’s style (such as his old-fashioned and elaborate writing style), but they will not be familiar with the precise linguistic and rhetorical devices he employs. Likewise, they will know the major plotlines of his most famous works, but they will not know the details or specific scenes. In this way, the target audience differs from the audience of the source text. In Britain, Shakespeare can be said to be part of the standard curriculum and thus it can be assumed that nearly all Britons will have come in contact with Shakespeare’s works during their education. They can thus be expected to have a much more extensive and detailed knowledge on Shakespeare and his works. This difference in familiarity poses a problem when the parodies play on more specific characteristics. This happens in a few instances in Pratchett’s novels. In these cases, the strategy of direct translation will not result in a very satisfying solution, because chances are that the parody will then be lost on a large part of the target audience. Since this problem is rather specific, it is not discussed in the model the theoretical framework offers. However, the translator can still use some of the translation strategies to solve this problem. When it comes to shorter references to Shakespeare, the translator could employ a special kind of equivalent translation, choosing another reference to Shakespeare that is well-known in the target culture:

ST: “I’d like to know if I could compare you to a summer’s day. Because - well, June 12th was quite nice, and...” (Pratchett, 1989: 213).

TT: “Oh Magrat, oh Magrat, waarom heet gij Magrat? Ik bedoel, het is best een leuke naam hoor, maar iets als Julia zou misschien toch wat vrouwelijker klinken...”

However, in most of Pratchett’s parodies on Shakespeare, the references are intertwined with the plot and occur throughout the entire novels (notably in *Wyrd Sisters* and *Lords and Ladies*). In these instances, the translator would do best to maintain these references if at all possible. This excludes many of the more preferable translation strategies. One of the strategies the translator could employ, is that of intratextual explication. He could add extra references to Shakespeare and the specific works the parodies play on, to make it possible for the reader to at least recognise the parodic intent, even if they do not grasp the entire content of the parody:

ST: ‘And why’s there got to be a lion in it?’ said Baker the weaver.
‘ ‘Cos it’s a play!’ said Jason, ‘No-one’d want to see it if it had a . . . a *donkey* in it! Oi can just see people comin’ to see a play ‘cos it had a *donkey* in it. This play was written by a real playsmith! Hah, I can just see a real playsmith putting donkeys in a play! He says he’ll be very interested to hear how we get on! Now just all shut up!’ (Pratchett, 1993: 106-107).

In this example, the parody arises from the fact that there actually is a donkey in Shakespeare’s *A Midsummer Night’s Dream*. In the translation, this reference can be extended:

TT: ‘En waarom moet er eigenlijk een leeuw in het stuk zitten?’ zei Bakker de wever.
‘Omdat het een toneelstuk is!’ zei Jason, ‘Niemand zou het toch willen zien als er een... een ézel in zat! Ik zie het al voor me, mensen die komen kijken naar een toneelstuk omdat er een ézel in zit. Ja, die zullen echt in de rij staan om te kijken naar een of andere boerenkinkel met ezelsoren op z’n kop. En dan wordt de Elfenkoningin zeker ook nog eens verliefd op die ezelskop! Geloof je het zelf? Dit toneelstuk is geschreven door een echte toneelschrijver, niet door één of andere zeikspier! En een echte toneelschrijver stopt heus geen ezels in een toneelstuk! Hij zegt dat hij erg graag wil horen hoe we het er vanaf brengen! Dus hou nu allemaal je kop!’

In Shakespeare’s *A Midsummer Night’s Dream* it is in fact a country bumpkin who is transformed into a donkey (or at least his head is) and then, under a spell, the Fairy Queen falls in love with this donkey. This information is added to the parody in the translation, to heighten the chances of recognition by the reader. Furthermore, a more clear reference to Shakespeare is added with the word ‘zeikspier’, a common derogatory name in The Netherlands for this famous playwright. Thus even though the reader might not be familiar with the exact contents of the referent of the parody, by adding this information the parodic intent is highlighted and will thus most likely be recognised sooner. However, this does mean that the humorous effect of the parody is lessened, since the butt of the humour might not be recognised entirely.

3.2.3. Result: usefulness of the translation strategies

The translation strategies offered in the theoretical framework could not be used to help in recognising the parody. Other solutions were found, but it was not possible to clear away this problem entirely.

When it comes to problems caused by a lack of equivalence, the translation strategies could be employed in most cases to solve these problems. With most parodies, there was total equivalence (meaning in this case that the referent of the parody also existed in the target language, either as genre or as translation of a certain author or specific work), thus the translator was often able to resort to the most preferred translation strategy of direct translation. However, some instances of parody posed additional problems.

The problem of there being multiple translations of the referent of the parody in the target culture could not be solved by employing the offered translation strategies. Several other factors that can help solve this problem were determined. However, the decision of the translator could be hampered by practical problems. Thus the translator will mostly be able to choose a certain translation, though perhaps not always the preferred one.

When it comes to the additional problem of difference in familiarity with the referent of the parody, the translation strategies did offer a solution. However, the translator did often have to resort to strategies of lower preference. These strategies frequently led to (partial) loss of the humorous effect of the parody.

4. SATIRE

Humor is really laughing off a hurt, grinning at misery.

- Bill Mauldin

Satire is a type of humour that is mostly literary. Particularly as genre, it is held in high esteem and it is a writing style practiced by many great names. Although the form may vary, both in conventions and in tone, satire is something of all times and is also regularly used in recent times.

4.1. Theoretical framework

4.1.1. A definition of satire

One of the basic definitions of satire is that it is: “a literary work holding up human vices and follies to ridicule or scorn” (*Merriam-Webster*, “Satire”). The procedure of satire is already evident in this definition: a certain subject is held against the light and questioned. According to this definition, the aim and the intention behind this process is to ridicule or express contempt for the subject in question. This procedural description requires some further additions: “Satire can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation” (Abrams, 275). This can be supplemented with the following statement:

Why does the satirist act in this way? His first task is to convince his audience of the worth – even more, of the necessity – of what he is doing. He must mean, or at any rate convince his readers that he means, what he says. (...). His aim is to move his readers to criticize and condemn and he will seek to do so by moving them to various emotions ranging from laughter through ridicule, contempt and anger to hate, the feelings evoked will depend on the seriousness of the faults attacked as well as on the stance which the author himself adopts, the view he takes of the gap between the ideal and the reality (Pollard, 73-74).

Thus, the aim of the satirist is to convince his audience of his opinion and to urge them to criticise the subject of his satire, which he tries to achieve by evoking feelings of amusement, indignation and / or contempt, depending on his own attitude towards his subject. Robert Harris also discerns a second function of satire:

[Satire is] a manner of writing that mixes a critical attitude with wit and humor in an effort to improve mankind and human institutions. (...) The satirist may insert serious statements of value or desired behavior, but most often he relies on an implicit moral code, understood by his audience and paid lip service by them. The satirist's goal is to point out the hypocrisy of his target in the hope that either the target or the audience will return to a real following of the code (Harris).

So besides criticising and questioning a certain matter and trying to convince the audience, satire often also has a second aim, which is to improve the matter under discussion.

Furthermore, it should also be mentioned that humour is not the main purpose of satire, but is merely a means. Humour functions as a connector and tries to capture and retain the attention of the audience (Van der Parre, 393).

The form of the satire and the accompanying emotions also require some explication: “Satire is the deliberate use of the comic for purposes of attack. (...) The aggressive intent becomes the central motif of comic expression. All elements of the comic are then, as it were, welded together into the shaping of a weapon. (...) Its emotional tone is typically malicious,

even if the motive for the attack is this or that high principle” (Berger, 157). So satire is a vicious and deliberate attack by means of comical devices. An important distinguishing feature in this respect is the indirectness of the attack. A satirist does not make a direct attack on something or someone in the form of an invective or a critical argumentative plea. In satire, the attack is indirect, obliquely, as it were: the satirist uses various techniques and procedures to pass his criticism (Van der Parre, 393). As Harris already mentions, the satirist has all types of literary devices at his disposal: “Ridicule, irony, exaggeration, and several other techniques are almost always present. (...) Many of the techniques of satire are devices of comparison, to show the similarity or contrast between two things. A list of incongruous items, an oxymoron, metaphors, and so forth are examples” (Harris). The next section will discuss this matter in depth.

Thus, satire is an (indirect) attack, which means it also has to have a specific subject, or rather, a target, at which the attack is aimed. This target can be further specified: “Most often the attack is directed against institutions and their representatives, notably political or religious ones. It may also be directed against entire social groups and their cultures (...). Or it may be used against individuals, or against theories or literary modes” (Berger, 157). Thus the attack is often aimed at socio-cultural norms, values, opinions and customs (including political and religious characteristics) of individuals, institutions and / or certain social groups (including entire social classes, but also entire countries).

The definition of satire that will be used in this thesis, thus reads as follows: satire is an indirect and deliberate criticising attack aimed at socio-cultural norms, values, notions and / or customs of individuals, institutions and / or certain social groups, with as its primary goal to convince the audience of this criticising point of view and to persuade them to adopt this stance, and secondly also often with the aim to tackle and improve the matter in question, which the satirist hopes to achieve by evoking feelings of amusement, indignation and / or contempt towards the subject by means of comical devices.

4.1.2. *The difference between satire and parody*

As an addition to the above-mentioned definition of satire and the definition of parody determined earlier, it is also necessary to comment on the difference between these two types of humour, especially since the distinction is not always as clear in the literature consulted.

The first difference has to do with the intention and the stance of the author: in parody, this does not have to be negative, but can also be positive, or neutral, focussing instead on producing a comic effect. The satirist, on the other hand, only has negative intentions. In satire, the focus is on passing criticism and the humorous aspect is merely a means to express this criticism and draw attention to it: “[Satire] differs from the comic in that comedy evokes laughter mainly as an end in itself, while satire derides; that is, it uses laughter as a weapon, and against a butt that exists outside the work itself” (Abrams, 275).

The second difference between satire and parody lies in the subject of both types of humour. Parody is always aimed at a literary aspect. It imitates the style and / or features of a specific author, a literary work or a certain genre. In this respect, parody is ‘introspective’: it employs certain literary means and / or conventions to make fun of those same means and / or conventions; the subject and the means are one and the same. Satire, on the other hand, is aimed at socio-cultural aspects that are completely unrelated to the literary style, features, means and conventions of the satirical work itself. In this respect, satire is thus ‘extrospective’: the means are not connected to the target. “While the parodied text may be both ‘victim’ and model for the parodist, the object of the satirist’s attack remains distinct from the satirist and generally plays a comparatively minimal role in adding to the structure or aesthetic reception of the satirist’s work” (Rose, 89). Joseph A. Dane expresses this in terms of norms:

The norms in parody and satire are different; parody deals with literary norms (collective understanding of a text or genre), while satire deals with social norms. When satire calls attention to such a norm, its own plane of expression is unaffected. But when parody calls attention to the norm, it criticizes the very system on which its own plane of expression depends (153).

It should also be noted that the lines between parody and satire are not always clear. For instance, satire can employ parody as one of the comical devices used in its attack, while parody can contain satirical comments, especially parody with negative intentions (such as ridiculing or commenting). However, this thesis will strive to look at parody and satire as separate phenomena as much as possible, based on the above-mentioned differences:

Parody can support satire; a satiric allusion can support an essentially parodic emphasis. But this relation is accidental: the two generic terms describe two fundamentally opposed ways of interpreting specific literary works or passages within those works. (...) Satire refers to things; parody refers to words. The target and referent of satire is a system of content (*res*); that of parody is a system of expression (*signa*) (Dane, 145).

4.1.3. Satire: a classification

In general, there are three different characteristics that are used to distinguish between the various types of satire: literary form, stance / attitude of the satirist and share in the entire text.

4.1.3.1. Classification according to literary form

When it comes to form, satire can be divided into two categories:

- Formal / direct satire:
The satirist writes in first person and thus speaks directly. This 'I' can address his argument to the reader or to a character in the text (Abrams, 276).
- Indirect satire:
These are all the types of satire in which the satirist does not write in first person and thus does not speak directly. The most common type of indirect satire is the fictional narrative in which the satire is expressed through characters that make themselves and their opinions ridiculous by what they say, think and do (Abrams, 277).

4.1.3.2. Classification according to attitude / stance

Based on the attitude and stance of the satirist towards his subject, Abrams distinguishes two types of direct satire:

- Horatian satire:
In Horatian satire the speaker manifests the character of an urbane, witty, and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy, and who uses a relaxed and informal language to evoke from readers a wry smile at human failings and absurdities – sometimes including his own (Abrams, 276).
- Juvenalian satire:
In Juvenalian satire the character of the speaker is that of a serious moralist who uses a dignified and public style of utterance to decry modes of vice and error which are no less dangerous because they are ridiculous, and who undertakes to evoke from readers contempt, moral indignation, or an unillusioned sadness at the aberrations of humanity (Abrams, 276-277).

This division is also very applicable to indirect satire. The attitude of the satirist can then roughly be divided into the following two categories:

- Light-hearted attitude:
The satirist takes on a relaxed attitude towards his subject. His tone is mild and witty and he is mostly merely trying to entertain the audience by making them smile at human failings.
- Grim attitude:
The satirist takes on a serious stance towards his subject. His tone is criticising and ridiculing and his main purpose is to convince the audience of his opinion and to urge them to adopt his offensive attitude towards his subject.

In his article, Arthur Pollard discerns six moods a satirist can use, from amusing to cynical:

- Wit:
“[It] wounds with a neat and unexpected stroke. Its exponent needs, mentally, all the grace, speed and dexterity of the fencer. The reader is surprised, comically shocked, by the unexpected collocation of ideas; yet though unexpected, he recognizes in them a certain truth or at any rate sufficient truth for the wit to be acceptable” (66).
- Ridicule:
“like wit, ridicule should be good-tempered. Whatever it has of derision about it should be kept in control and counter-balanced by teasing raillery” (67).
- Irony:
“irony uses distortion as its weapon, total distortion in the form of inversion. It is not simply inversion, either. It includes in its effect implication, insinuation and omission. It requires a select and responsive audience to recognize its peculiar direction of meaning” (67).
- Sarcasm:
“Sarcasm is irony without the mystery and the refinement. It is essentially incidental and verbal. It is also cruder than irony, a much blunter instrument. It is lacking in generosity” (68).
- Cynicism / the sardonic:
Cynicism and the sardonic are closely related. Both of them issue from a deep sense of disillusion, and the two often occur in close relationship. (...) The cynic’s criticisms are made against the background of hollow laughter; the sardonic comment is too pessimistic to accept even hollow laughter. The speaker may laugh, but his will be a lonely and embittered delight (69).

If these views of Abrams and Pollard are combined, the categorisation of satire according to attitude and / or stance can be seen as a scale, with the light-hearted and amusing attack of wit at one extreme and the serious and bitter criticism of the sardonic at the other:

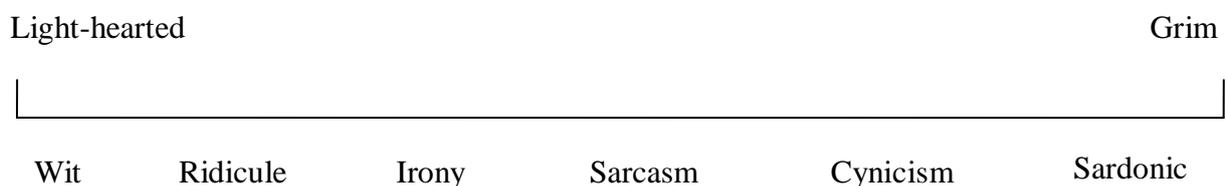


Figure 5: Scale of attitude / stance of the satirist

4.1.3.3. Classification according to share in the entire text

To conclude, satire can also be divided according to its share in the entire text. In this respect, Hugo Van der Parre distinguishes two types of satire:

- ‘A satire’: a certain, more or less demarcated type of text with specific conventions.
- ‘Satire’: the satirical attitude or tendency any text from any type of genre can adopt (392).

In his historical overview of the phenomenon of satire, Hermann Josef Real adheres to roughly the same demarcation, but uses the more transparent terms satire as genre versus satire as mode:

As a genre, as a literary framework exhibiting fixed and marked conventions in subject, structure, point of view, and style, 'satire' signifies as a rule the 'Roman model', the type of formal verse satire transmitted from Roman satirists like Horace (...) and Juvenal. (...) [I]n its second signification, (...) 'satire' proved to be a medley of *multa et diversa*, a hotchpotch of amorphous, heterogeneous parts. (...) Rather than any determinate form multiplicity and variety seemed to denote the notion of 'satire' (formal satire always excepted of course). In other words, 'satire' was found to be not a genre but 'an anti-genre'. However, that old belligerent tone, that traditional spirit of attack, suddenly found to be 'displaced' as it were (...) had to create a home for itself somehow; that is to say, it had to find a vehicle for expression, and in doing so, it did not care, or possibly could not afford, to be choosy. In fact, it went about its business quite indiscriminately, virtually expressing itself in whatever form it list (...). That is why satire has become affiliated with so many and so different literary genres in its history, and that is why so many literary genres, which are not satires in themselves, are informed by, or suffused with, a satirical, an aggressive spirit. After all, the intention to speak aggressively can articulate itself in incidental elements in many works whose overall form is not satiric – in a character, in a situation, in a passage of commentary, even in a gloss. Instead of being satires in their own right, such works had better be called satirical (10-18).

Thus, when it comes to its share in the entire text, the following two types of satire can be distinguished:

- Satire as genre:

The satire covers the entire text, which is structured according to certain specific genre conventions.

- Satire as mode:

The satire is merely present in certain parts of the text; the text contains several passages which can be marked as satirical.

As with parody, these three aspects – the literary form, the attitude / stance and the share in the entire text – are not the only criteria that can be used to distinguish between the different types of satire. However, these are the three features that will be used in discussing the types of satire that occur in Pratchett's work.

4.1.4. Comical devices

As was determined in the definition above, satire uses various literary devices that serve as weapons in the attack on the subject. The satirist has many techniques at his disposal, which are often not specifically satirical, but can also be used for other purposes. To draw up a complete list of these devices is thus beyond the scope of this thesis. There is however a general characteristic that can be detected in all these literary techniques: they all distort reality. Essential to the techniques of satire is that the subject that is being attacked is portrayed in a deforming manner. Satire does not describe normal reality, but gives a distorted image of this reality, so that the reader will join the satirist in his idea that the criticised vices or follies of human society are reprehensible. In this respect, the distorting character of the satirical techniques should be taken loosely. It does not just refer to literal distortion, but also to subtle disturbances in the depiction of reality (Van der Parre, 395-396). Van der Parre then gives a few examples of the various techniques a satirist can employ and indicates the ways in which these distort reality:

- Understatement:
With this device, reality is depicted too lightly: something is deliberately portrayed less great, good or important than it really is.
- Exaggeration:
Reality is exaggerated and something is deliberately depicted as being bigger or more important than it really is.
- Caricature:
With this device, certain features of the inward or outward appearance of a character are highlighted and exaggerated.
- Parody:
As a comical device, satire can employ parody to mimic the criticised subject in a deliberately distorted imitation.
- Metaphors / similes:
The challenged subject compares negatively with the image the satirist juxtaposes it with.
- Litotes:
With this device, a concept is expressed by negation of the opposite, thus evoking irony.
- Antithesis:
An opposite term is used to make the subject of the satire look bad in comparison (395).

As said, these are just a couple of examples of the many comical devices a satirist can employ. When discussing the types of satire in Pratchett's work, an attempt will be made to determine which device was used in each example.

4.1.5. *The signals of satire*

Formal / direct satire, or satire as genre, can be recognised quite easily. This is because the genre has a few strict conventions. One convention of direct satire that is particularly recognisable is the fixed formula that is often adhered to: "Perhaps the most determinate generic feature of the Roman model is its bipartite structural design. In this pattern, specific follies and vices become the object of the attack in Part A, 'the satiric scene', and the recommended alternative is driven home in Part B, the satiric norm" (Real, 10). On the other hand, satire as a mode, in which the satirical features only occur in one or a few passages in the text, is much harder to recognise. This is because, as was determined before, satire employs various comical devices that can also be used for different purposes. The only way to recognise satire as a mode is to know the several distinguishing characteristics of satire, such as the fact that its main aim is to attack and that it does so indirectly.

4.1.6. *Translating satire*

There is not much literature that deals specifically with translating satire. This might be caused by the fact that many people interpret satire in the sense of satire as genre, in which the whole text has to be satirical and strict genre conventions need to be followed. This is an outdated type of satire, which was quite prominent in the seventeenth and eighteenth centuries, but is barely employed in recent times. However, as was discerned before, there is also another type of satire, satire as mode, in which the work only contains a passage that is satirical. This type of satire is quite prominent in contemporary literature and thus certainly deserves some attention in the literature on translation.

4.1.6.1. *General translation problems*

Translating satire leads to several general translation problems. The first problem is recognition. As was mentioned above, there are not many signals that unambiguously point to the use of satire. Satire employs comical devices that can also be used for other purposes. Therefore, the translator not only has to recognise these techniques, but he then also has to link them to the presence of satire. Furthermore, as was defined above, satire is always indirect, which also makes it more difficult to recognise.

Another problem is again the lack of equivalence between the source and the target cultures. This is caused by the culture-specific nature of satire. As was stated in the definition, satire strongly focuses on cultural features of the source culture, for instance on a political, social or ideological level. In order to recognise satire, the translator should thus be well-informed on this type of information, both in respect to the source culture and the target culture. Although little has been written on translating satire in particular, one can also turn to literature on the translation of culture-specific elements in general to discern some translation problems that occur in this respect. The fact that satire is aimed at such culture-specific elements leads to socio-cultural restrictions. In her book on translating puns, Delia Chiaro detects several socio-cultural restrictions that could occur in translation practice. These restrictions could also be applied to satire:

- Geographical restrictions:
The source and the target cultures and their respective socio-cultural values are separated geographically. An example would be the differences between the values of the French and the values of the Germans.
- Historical restrictions:
The source and the target cultures and their respective socio-cultural values are separated through time. An example would be the differences in values between the Victorian Age and the current age.
- Intellectual restrictions:
The source and the target cultures differ on an intellectual level. For instance, people who went to university will sooner pick up comments on Descartes than uneducated people (12-14).

Debra S. Raphaelson-West detects yet another problem in translating satire, which is situated more on the ideological level. This problem occurs when the satire in the source text is aimed at a subject that is sacred to the target culture. Raphaelson-West mentions the following example: in his essay, an American author criticises intellectuals who incorporate quotes in their original language into their articles, deeming this practice pretentious. However, in many European countries, using quotes in their original language is very common and not at all viewed as pretentious (133).

Thus the general translation problems of satire mainly spring from the culture-specific and indirect nature of this type of humour.

4.1.6.2. *Translation strategies*

In the literature consulted, hardly any information was found on specific translation strategies for satire. However, just as with parody, the list of general translation strategies can be fine-tuned to the specific features and translation problems of satire as well. This leads to the following overview of strategies:

- Direct translation: Satire ST = Satire TT
The satire from the source text is translated into the target language literally. This strategy is especially applicable in related cultures with a shared attitude towards the subject under attack.

- Equivalent translation: Satire ST \approx Satire TT
The satire from the source text is translated with a comparable satire from the target culture. The amount and the manner (aimed at the same type of institution or group, within the same field – political, ideological, social – etc.) of equivalence can vary.
- Substitution: Satire ST $>$ Satire TC
The satire from the source text is replaced by another, non-equivalent satire from the target culture. The only equivalence lies in the type of rhetorical device that is being used (namely satire).
- Explication: Satire ST = Satire TT + explanation
 - o Intratextual:
Additional information is added to the running text to explain the satire.
 - o Extratextual:
Editorial techniques are used to explain the satire. Examples would be the use of footnotes, endnotes, comments between brackets, an epilogue, etc.
- Omission:
 - o Satire ST $>$ No satire TT:
This occurs when the translator translates the satire literally without explication in a situation where the subject of the satire is unknown in the target culture.
 - o Satire ST $>$ \emptyset TT:
The passage containing the satire in the source text is completely left out in the target text.

The general strategy of compensation by means of a different rhetorical device is very difficult to apply in the case of satire, since satire already employs many comical devices. Furthermore, the offensive aim in an indirect nature is quite unique to satire, which makes it very difficult, if not impossible to find another rhetorical device with the same effect. Therefore, this strategy is left out here.

Now that the theoretical translation strategies of satire have been determined, it can be examined whether they can also be used in practice. First, however, the different types of satire that occur in Pratchett's work will be distinguished.

4.2. Analysis

Part of being human is to have a headful of received opinions, out-of-date information, half-digested and completely unconsidered factoids and a whole bunch of other stuff which we use instead of thinking. That's my happy hunting ground.

- Terry Pratchett, qtd. in Metherell-Smith & Andrews

4.2.1. Pratchett's use of satire

Although Pratchett is more known for parodying than for satirising, he does employ this type of humour quite regularly. His use of satire will be categorised following the criteria determined in the theoretical framework and some attention will be paid to the signals he employs (or the lack thereof).

4.2.1.1. Classification according to literary form

The literary form of Pratchett's satire can easily be determined: his novels are not written in first person and thus are not examples of formal satire. His satire is expressed indirectly, through fictional narrative:

‘Vimes, you have gone insane,’ said Rust. ‘You can’t arrest the commander of an army!’

‘Actually Mr. Vimes, I think we could,’ said Carrot. ‘And the army, too. I mean, I don’t see why we can’t. We could charge them with behavior likely to cause a breach of the peace, sir. I mean, that’s what warfare is.’

Vimes’ face split into a manic grin. ‘I like it.’

‘But in fairness our—that is, the Ankh-Morpork army—are also—’

‘Then you’d better arrest them too,’ said Vimes.

(...)

‘Arrest the lot of ‘em. Conspiracy to cause an affray,’ he started to count on his fingers, ‘going equipped to commit a crime, obstruction, threatening behavior, loitering with intent, loitering within tent, hah, travelling for the purpose of committing a crime, malicious lingering and carrying concealed weapons’ (Pratchett, qtd. in Hanes, chapter 2).

This is a satire on the practice of warfare, uttered not directly, but through the character of Captain Vimes.

However, although Pratchett’s satire never meets the strict requirements for direct satire (namely that it should be written in first person), it does on rare occasions resemble direct satire. Pratchett is sometimes quite present in his novels as the implied author, in the form of footnotes or as the omniscient and sometimes intrusive narrator. In this role, he often makes satirical remarks. In *Maskerade*, for example, he makes a comment on newspapers: “Ankh-Morpork was (...) denied the benefit of newspapers, leaving the population to fool themselves as best they could” (Pratchett, 1996: 145). This is interesting, since he himself has worked as a journalist for newspapers for quite a few years. It seems that this experience in the field has led him to think rather poorly of them, or at least of some of the papers around (Andersen, 36). Another example from *Maskerade* is found in the recurrent remarks on publishers:

And he dreamed the dream of all those who publish books, which was to have so much gold in your pockets that you would have to employ two people just to hold your trousers up (Pratchett, 1996: 16).

‘Did you really write this?’ he said.

‘From memory,’ said Nanny, proudly.

‘And now she’d like some money,’ said Granny.

(...)

‘And what if I won’t give it to you?’

Granny glared at him.

‘Then we shall go away and think about what to do next,’ she said.

(...)

‘Come back when you’ve thought, then!’ snapped Goatberger. He stormed off. ‘I don’t know, authors wanting to be paid, good grief—’ (Pratchett, 1996: 146-147).

[T]here was no mistaking the gentle metallic scraping of lots of money. Lots and lots of money. Enough money to suggest very clearly that it belonged to either a thief or a publisher” (Pratchett, 1996: 319).

In this example, Pratchett establishes a metaphor between the nouns ‘thief’ and ‘publisher’. At first glance they do not appear to have anything in common. However, by placing them in

connection with one another, Pratchett forges a connection between the two. The effect is that the characteristics of the thief are transferred to the publisher, without stating anything to that effect directly, a clear sign of satire (Andersen, 36). Thus, it seems that in this way, Pratchett voices his own negative attitude towards publishers, picturing them as people who exploit the authors.

Furthermore, Pratchett also sometimes lets a character make critical comments on a certain subject, which seem to reflect his own opinions on the matter. In *Maskerade*, for instance, Granny Weatherwax expresses her feelings towards fiction and especially the theatre:

Granny Weatherwax was firmly against fiction. Life was hard enough without lies floating around and changing the way people thought. And because the theatre was fiction made flesh, she hated the theatre most of all. But that was it – *hate* was exactly the right word. Hate is a force of attraction. Hate is just love with its back turned. She didn't loathe the theatre, because, had she done so, she would have avoided it completely. Granny now took every opportunity to visit the travelling theatre that came to Lancre, and sat bolt upright in the front row of every performance, staring fiercely (Pratchett, 1996: 114-115).

Chances are that these feelings reflect Pratchett's own relationship with the fine arts, since throughout the whole novel, theatre and especially opera is being ridiculed, while still also being the subject of the entire novel. Simon Dannell suggests that the same holds true for the character of Captain Vimes, who often attacks social and political faults:

As I have mentioned previously the issue of social status is one that frequently arises in the Watch series. The focus of this is based primarily around Vimes and his relationship with the other city leaders. He is very hostile towards them and their attitudes. This could be interpreted as an extension of the authors own hostility towards the class system. The Monarchy is another institution that comes under scrutiny in the books. The previous kings and queens are all described in negative terms. Even Carrot, who is believed to be heir to the throne, is not seen by Vimes as a good candidate. He just believes he would be corrupted by the people around him (Dannell).

Thus although Pratchett's satire is officially indirect, it does lean towards the direct form on some occasions.

4.2.1.2. Classification according to attitude / stance

Pratchett's overall attitude in his satire is somewhat in between the light-hearted and the grim. Although he often does adopt an amusing tone and a relaxed attitude, he does not use satire merely to entertain, but wants to urge people to at least think about the subject in question. In order to do so, Pratchett often employs an ironic mood, by either inverting or over-reasoning the subject under attack:

[The Patrician] reasoned that the only way to police a city of a million inhabitants was to recognise the various gangs and robber guilds, give them professional status, invite the leaders to large dinners, allow an acceptable level of street crime and then make the guild leaders responsible for enforcing it, on pain of being stripped of their new civic honours along with large areas of their skins...It all ticked over extremely peacefully and efficiently, demonstrating once again that compared to the Patrician of Ankh, Machiavelli could not have run a wheel stall (Pratchett, 1989: 171).

This represents “a thinly-veiled satire on the ability of governments to constantly introduce new and outrageous laws as long as everything continues to run smoothly for the general populace” (Bryant, chapter 2).

Pratchett’s tone becomes more serious and biting when he discusses issues such as war and racism, although the attempt to amuse is ever present. In *Men at Arms*, for instance, Pratchett satirises racial tension and the relationship between the police and ethnic minorities in inner-city areas. “The murder of a dwarf stirs up ill-feeling between the dwarfs and the trolls, which is heightened when a troll is wrongfully arrested” (Bryant, chapter 3):

‘He’s got a motive,’ said Nobby.

‘Yes?’

‘Yes. Hammerhock was a dwarf.’

‘That’s not a motive.’

‘It is for a troll. Anyway, if he didn’t do that, he probably did *something*. There’s plenty of evidence against him.’

‘Like what?’ said Angua.

‘He’s a troll’ (Pratchett, 1994: 223).

Another instance in the same novel occurs when Captain Vimes of the Night Watch questions the purpose of the police after the Watch has been disbanded:

‘—and what good’s it all been? What good have I done? I’ve just worn out a lot of boots. There’s no place in Ankh-Morpork for policemen! Who cares what’s right or wrong? Assassins and thieves and trolls and dwarfs! Might as well have a bloody king and have done with it!’

(...)

‘It’s better to light a candle than curse the darkness, captain. That’s what they say.’

‘*What?*’ Vimes’ sudden rage was like a thunderclap. ‘Who says that? When has that ever been true? It’s the kind of thing people without power say to make it all seem less bloody awful, but it’s just *words*, it never makes any *difference*—’ (Pratchett, 1994: 224-225).

This almost seems like a downright attack on the role of policemen in current society.

Thus Pratchett’s attitude varies from ironically light-hearted to bitingly serious, depending on the subject of his attack.

4.2.1.3. *Classification according to share in the entire text*

Since this criterion is related to the criterion of literary form, it can also be easily determined. Pratchett does not follow the strict genre conventions of satire, such as the bipartite structural design. His instances of satire mostly just contain the satiric scene, but do not offer the recommended alternative, that is, the satiric norm. Furthermore, his use of satire does not take up the entire text. In this way, it resembles the other types of humour that he employs in that it is only a means in his story and not the central point. Thus, Pratchett can be said to employ satire as mode, merely incorporating satirical passages in his work.

4.2.1.4. *Comical devices*

Pratchett uses several literary techniques to construct his satires. To trace all of them would be beyond the scope of this thesis. From the list of devices mentioned above, at least the following ones were found in the examples that were studied:

- Metaphor (in the example on publishers);
- Exaggeration (for instance in the example on the legalisation of the guilds of criminals);
- Irony (in the example on the newspapers and the example on the theatre);
- Caricature (in the example on the enmity between the dwarfs and the trolls).

4.2.1.5. The signals of Pratchett's satire

Since Pratchett only employs satire as mode and not as genre, there are no clear direct signals that can be spotted to recognise instances of satire in his work. As seen above, the comical devices he has used can be determined, but the only way to then decide whether the devices are employed to create satire, is to see if the instance fits the definition and characteristics of satire. However, since there is no consensus on the precise definition of satire either, the signals and thus the recognition of satire is always subjective. Consequently, the only way to determine for sure if satire actually occurs, seems to be to ask Pratchett himself.

4.2.2. Translating Pratchett's satire

4.2.2.1. Translation model

As with parody, a basic model can be devised for translating satire, incorporating all general translation problems that were distinguished in this thesis and the translation strategies offered in the literature to solve these problems. The model is again based on the premise that the translator has to follow the standard (Dutch) translation assignment for literature:

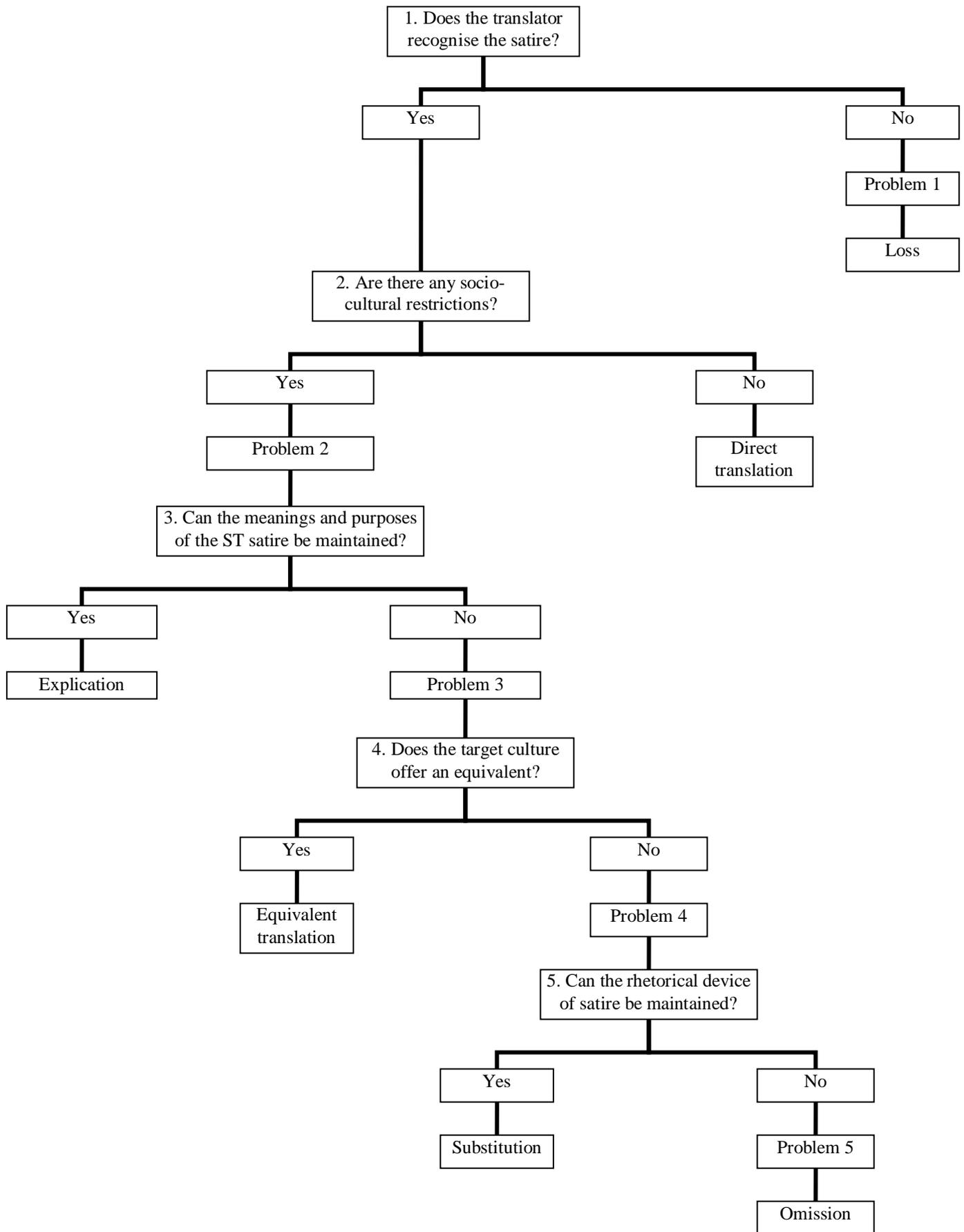


Figure 6: Translation model for satire

This translation model will now be discussed:

1. The first step in the translation process is recognising the satire. As was noted in the theoretical framework, the recognition of satire can be difficult, since there are not many unambiguous signals that point to the presence of satire.

Problem 1 – Recognising the satire

Strategy:

Again, this problem cannot be solved by the theoretical translation strategies that are offered, since these are only concerned with ways of translating the satire when it is already found in the text. However, as was already determined with the similar problem of recognition in translating parody, there are some other solutions available. The only truly conclusive option would be to ask the author himself about his use of satire, but as was said before, this will often not be possible in practice. There are other actions the translator can take. Firstly, the translator should make sure that he is well-informed on the socio-cultural norms, values, notions and customs of individuals, institutions and social groups within both the source and the target cultures. Since satire often plays on such issues, this knowledge will make it easier for the translator to spot any satirical comments on these issues. Another action the translator could take, is to consult secondary sources on the work he has to translate to see if they mention anything on the possible occurrence of satire in the source text. Whether these strategies can also be applied in translation practice, will be examined when discussing this problem of recognition in Pratchett's work. Fact remains that if the translator does not recognise the satire, this will almost always lead to loss in the translation.

2. If the translator does recognise the satire, he will reach the next step, in which he will have to determine if there are any socio-cultural restrictions between the source and the target cultures.

Strategy: direct translation

If no such restrictions exist, the translator will most likely be able to translate the satire directly, without any problems occurring. If there are restrictions, this leads to the next translation problem.

Problem 2 – Socio-cultural restrictions

Strategy:

The translator will not be able to translate the satire directly without some form of loss occurring. However, there are several other strategies the translator could employ to solve this problem.

3. The next step the translator has to take is to determine whether it is possible to maintain the meanings and purposes of the original source text satire.

Strategy: explication

This could be done by employing the strategy of explication. The original source text satire is then maintained, but it is explained to the target audience. However, the translator will not always be able to insert such an explanation.

Problem 3 – The original ST satire cannot be maintained

Strategy:

Several strategies could be applied here as well. To decide which is best suited to the situation at hand, the translator first has to look at some additional features of the satire he is translating.

4. The translator has to determine whether there is an equivalent available in the target culture that resembles the original satire. As with parody, this equivalence can stem from many different factors and is thus not easy to determine.

Strategy equivalent translation:

If the translator does manage to find an appropriate equivalent in the target culture, he could thus employ the strategy of equivalent translation to translate the satire.

Problem 4 – There is no appropriate equivalent available in the target culture

The next translation problem arises when the translator is unable to find an appropriate equivalent.

Strategy:

This problem has several possible solutions as well, depending on the text in question.

5. The translator has to determine whether he can retain the rhetorical device of satire in the translation or not.

Strategy substitution:

In order to do so, the translator could try to use the translation strategy of substitution. This entails looking for a completely different satire in the target culture which does not have any clear resemblance to the satire of the source text, but does produce the same effect.

Problem 5 – There is no suitable substitute available in the target culture

Strategy explication and omission:

If the translator is not able to find a suitable substituting satire in the target culture, there are two strategies left for him to use: explication and omission. As was seen with parody, both these strategies have their advantages and disadvantages.

Besides these general problems, satire can pose text-specific problems as well. In order to solve the specific problems of Pratchett's use of satire, an order of preference of the strategies could again be devised, based on the genre conventions of (fantasy) literature, Pratchett's own conventions and following the standard translation assignment for literature:

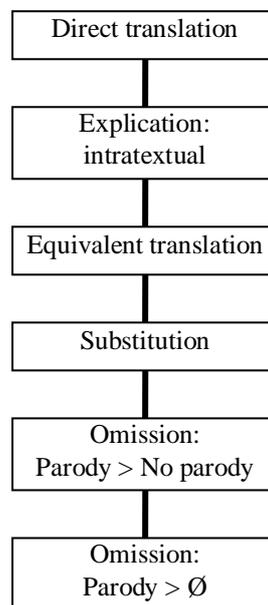


Figure 7: Order of preference translation strategies for Pratchett's satire

The most-preferred strategy is again that of direct translation, based on the standard Dutch translation assignment for literature. Satire differs from parody in that with satire, the humorous effect is less important than the subject and the meanings of the satire. Although humour is an important aspect of Pratchett's use of satire, it is not the main aim in his employment of this rhetorical device, as was determined above. Therefore, if direct translation

is not possible, the next best strategy would be intratextual explication. By employing this strategy, the translator is able to maintain the original satire, while explaining its meanings and purposes to the target audience. If the translator is not able to maintain the original satire, the next strategy he could employ is equivalent translation. This way, the satire will still approach the original source text satire, while also being comprehensible to the target audience, thus conforming to the translation assignment as much as possible. If the translator is not able to find a suitable equivalent, the strategy of substitution is then preferred, enabling the translator to at least maintain the rhetorical device of satire. However, since this will lead to a more deviant target text, this strategy is not very preferable. If all of the above-mentioned strategies do not lead to a satisfying solution, the only strategy left to the translator is again omission, by either translating the passage from the source text without trying to maintain the satire or, if it is a small passage, by omitting the satire entirely. Needless to say, this strategy will lead to loss and is thus the least preferable. One strategy, extratextual explication, was again left out, since this does not fit in with Pratchett's own conventions concerning the use of footnotes.

4.2.2.2. Translation problems and possible solutions

Recognition of satire:

Problems of recognition do occur in Pratchett's use of satire. As was determined, he only employs satire as a mode and thus uses no direct signals. This might cause problems in spotting the instances of satire. The translator could apply the solutions opted in the model. Since Pratchett's satire mostly targets more general issues, such as war, monarchy and feminism, it can be assumed the translator already possesses enough theoretical knowledge in this respect. What the translator could then do, is to turn to external sources. As was said before, there are quite a few (online) sources that discuss Pratchett's work and several of them also deal with his use of satire. As with parody, these sources will not point out every instance of satire in Pratchett's work. However, they do highlight the main subjects that are the target of Pratchett's satirical attack. Knowing what his targets are will make it easier to spot specific instances of satire in his works. Thus when it comes to solving the problem of recognition of the satire, there are again several things the translator can do to diminish the chances of this problem occurring, though no solution was found in this thesis that could prevent this problem entirely.

Socio-cultural restrictions:

When translating Pratchett's satire from English to Dutch, historical restrictions are not likely to occur, since source and target texts will here (roughly) appear in the same period. Intellectual restrictions are not likely to occur either, since Pratchett's satire does not play on specific knowledge, but on general subjects, such as war, monarchy, feminism and the arts. These subjects can be assumed to be common knowledge both in Britain and in The Netherlands, especially since Pratchett only comments on the general characteristics of these phenomena, and will thus not cause any problems in translation. Theoretically, geographical restrictions might occur. Several British socio-cultural norms, values, notions and customs differ from these same notions in The Netherlands. However, Britain and The Netherlands are geographically close and thus their cultures are likely to resemble each other rather closely and indeed there are not many great differences, at least not to the extent that the British and the Chinese culture, for instance, might differ. In practice, there turn out to be no geographical restrictions when translating Pratchett's satire into Dutch at all. As was noted, his satire targets very general subjects, which are known in both cultures.

Culture-specific nature / lack of equivalence:

Since there are no socio-cultural restrictions, it can be assumed that equivalence can be achieved relatively easily. In fact, all examples of satire found in Pratchett's works, could be translated using the strategies of direct translation or equivalent translation. Here are a few examples of direct translation:

- ST: 'He's got a motive,' said Nobby.
'Yes?'
'Yes. Hammerhock was a dwarf.'
'That's not a motive.'
'It is for a troll. Anyway, if he didn't do that, he probably did *something*.
There's plenty of evidence against him.'
'Like what?' said Angua.
'He's a troll' (Pratchett, 1994: 223).
- TT: 'Hij heeft een motief,' zei Nobby.
'Oh ja?'
'Ja. Hammerhock was een dwerg.'
'Dat is geen motief.'
'Wel voor een trol. Bovendien, als hij dit niet heeft gedaan, heeft hij
waarschijnlijk wel iets anders gedaan. Er is genoeg bewijs tegen hem.'
'Zoals?' zei Angua.
'Hij is een trol.'
- ST: Ankh-Morpork was (...) denied the benefit of newspapers, leaving the
population to fool themselves as best they could (Pratchett, 1996: 145).
- TT: Ankh-Morpork was het voorrecht tot het hebben van kranten ontzegd,
waardoor de bevolking zichzelf maar zo goed mogelijk voor de gek moest
houden.
- ST: And he dreamed the dream of all those who publish books, which was to have
so much gold in your pockets that you would have to employ two people just
to hold your trousers up (Pratchett, 1996: 16).
- TT: En hij droomde wat iedere uitgever van boeken droomt: dat hij zoveel geld in
zijn zakken had dat hij twee mensen moest aannemen alleen maar om zijn
broek omhoog te houden.
- ST: 'Did you really write this?' he said.
'From memory,' said Nanny, proudly.
'And now she'd like some money,' said Granny.
(...)
'And what if I won't give it to you?'
Granny glared at him.
'Then we shall go away and think about what to do next,' she said.
(...)
'Come back when you've thought, then!' snapped Goatberger. He stormed off.
'I don't know, authors wanting to be paid, good grief-' (Pratchett, 1996: 146-

147).

- TT: 'Heb jij dit echt geschreven?' zei hij.
'Uit m'n hoofd,' zei Nanny trots.
'En nu wil ze wel eens wat geld zien,' zei Granny.
(...)
'En wat nu als ik dat niet aan jullie geef?'
Granny keek hem dreigend aan.
'Dan gaan we weg en zullen we hard nadenken over onze volgende stap,' zei ze.
(...)
'Kom maar terug als je dat bedacht hebt dan!' snauwde Goatberger. Hij stormde naar buiten. 'Waar moet dat naartoe, auteurs die betaald willen worden, lieve help-'
- ST: [T]here was no mistaking the gentle metallic scraping of lots of money. Lots and lots of money. Enough money to suggest very clearly that it belonged to either a thief or a publisher (Pratchett, 1996: 319).
- TT: Het was duidelijk het zachte metalige gerinkel van veel geld. Heel veel geld. Genoeg geld om duidelijk te suggereren dat het of van een dief, of van een uitgever was.

All these instances of satire work just as well in Dutch as they do in English. Thus the translator does not have to make any adjustments and can simply translate them directly. In some other cases, there are some minor cultural differences, which are however all linguistic and thus do not really relate to the subject of the satire. The strategy of intratextual explication is thus not very useful in this case. These instances of satire can best be translated by using the strategy of equivalent translation to solve the linguistic differences:

- ST: [The Patrician] reasoned that the only way to police a city of a million inhabitants was to recognise the various gangs and robber guilds, give them professional status, invite the leaders to large dinners, allow an acceptable level of street crime and then make the guild leaders responsible for enforcing it, on pain of being stripped of their new civic honours along with large areas of their skins...It all ticked over extremely peacefully and efficiently, demonstrating once again that compared to the Patrician of Ankh, Machiavelli could not have run a wheel stall (Pratchett, 1989: 171).
- TT: De Patriciër redeneerde dat men een stad met een miljoen inwoners alleen in bedwang kon houden door de verscheidene bendes en dievengildes te erkennen, ze een legale status te geven, de leiders uit te nodigen voor grote diners, een acceptabel niveau straatcriminaliteit toe te staan en dan vervolgens de gildeleiders verantwoordelijk te stellen voor de handhaving ervan, op straffe van het wegnemen van hun nieuwe burgerrechten, tegelijk met grote stukken huid... Het verliep allemaal uitermate vreedzaam en efficiënt, wat maar weer eens liet zien dat in vergelijking met de Patriciër van Ankh, Machiavelli niet eens een limonadekraampje had kunnen runnen.

- ST: ‘Vimes, you have gone insane,’ said Rust. ‘You can't arrest the commander of an army!’
 ‘Actually Mr. Vimes, I think we could,’ said Carrot. ‘And the army, too. I mean, I don't see why we can't. We could charge them with behavior likely to cause a breach of the peace, sir. I mean, that's what warfare is.’
 Vimes' face split into a manic grin. ‘I like it.’
 ‘But in fairness our—that is, the Ankh-Morpork army—are also—’
 ‘Then you'd better arrest them too,’ said Vimes.
 (...)

 ‘Arrest the lot of 'em. Conspiracy to cause an affray,’ he started to count on his fingers, ‘going equipped to commit a crime, obstruction, threatening behavior, loitering with intent, loitering within tent, hah, travelling for the purpose of committing a crime, malicious lingering and carrying concealed weapons’
 (Pratchett, qtd. in Hanes, chapter 2).
- TT: ‘Vimes, je bent gek geworden,’ zei Rust. ‘Je kunt de bevelhebber van een leger niet arresteren!’
 ‘Nou meneer Vimes, ik denk eigenlijk dat we dat wel kunnen,’ zei Carrot. ‘En ook het hele leger. Ik bedoel, ik zie niet in waarom dat niet zou kunnen. We kunnen ze beschuldigen van gedrag dat leidt tot verstoring van de openbare orde. Ik bedoel, dat is immers wat oorlog is.’
 Er verscheen een manische grijns op Vimes' gezicht. ‘Dat klinkt goed.’
 ‘Maar in alle eerlijkheid, ons leger – oftewel het leger van Ankh-Morpork – is ook-’
 ‘Dan kun je hen ook maar beter arresteren,’ zei Vimes.
 (...)

 ‘Arresteer het hele zootje maar. Samenzwering tot het veroorzaken van ongeregeldheden,’ begon hij op zijn vingers te tellen, ‘voorbereiding tot het plegen van een misdrijf, dreigend gedrag, zich verdacht ophouden, belemmering van de rechtsgang, belemmering van mijn gang, ha, reizen met als doel het plegen van een misdaad, opzettelijk treuzelen en het bezit van verboden wapens.’

Thus when translating Pratchett's satire from English into Dutch, there are no problems of equivalence: all instances of satire can be translated, either directly or by employing an equivalent.

4.2.3. Result: usefulness of the translation strategies

The translation strategies offered in the theoretical framework could not be used to help in recognising instances of satire. Other solutions were found, but it was not possible to clear away this problem entirely.

Problems caused by socio-cultural differences and / or the lack of equivalence did not occur here. As said before, satire is a type of humour that does not play with language, but through language. Where parody still focuses on a linguistic, literary subject, satire attacks socio-cultural features. In this case, however, there were no relevant differences in these features between English and Dutch, and so there were no real problems in translating the satire as such. Therefore, the usefulness of the offered translation strategies in solving these problems could not be examined.

5. PUNS

In the pun, two strings of thought are tangled into one acoustic knot.

- Arthur Koestler

The pun is a typically linguistic phenomenon. It is no surprise, then, that it has been very popular with authors from varying periods, writing in all kinds of genres. Although everyone is familiar with this type of humour, there is often much debate on the precise use of the term. Some categorise all types of humour that play with language under the heading of the pun, while others adhere to a more strict definition. Therefore, this thesis will first give a definition of the phenomenon as it will be used here.

5.1. Theoretical framework

5.1.1. A definition of pun

Wordnet offers a general definition of the phenomenon of punning as: “a humorous play on words” (*Wordnet*, “Pun”). However, this description is too broad to be of any use in this thesis. It has to at least contain some clarification on what kind of confusion emerges precisely and on how this is brought about. The literary dictionary of *Nederlands.nl* gives the following definition of pun to this end: punning is playing with language by combining words which are more or less similar in sounds, but differing or even opposing in meaning (*Literair Woordenboek*, “Woordspeling”). Abrams shares this view: “[A pun is] a play on words that are either identical in sound (homonyms) or very similar in sound, but are sharply diverse in meaning” (253). This can only be achieved if the differing meanings all fit the context and are thus all activated at the same time.

The similarity between the two words does not necessarily have to concern their pronunciation, but can also occur on the graphological or morphological level (this will be discussed in detail in the following section). In this respect, Delabastita’s wording is more neutral and thus better applicable: “The pun establishes a (near)simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers)” (1993: 78). Delabastita states that the pun must have at least two linguistic structures that are then opposed. However, this does not mean that a pun should always comprise at least two (nearly) identical words. The *American Heritage Dictionary* gives another definition of punning: “A play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words” (*The American Heritage Dictionary*, “Pun”). So a pun can consist of either one or several words.

The intention of the pun should also be clarified, to distinguish it from non-deliberate ambiguities. A pun is the deliberate use of one or several words in differing meanings at the same time, to produce a comic effect (*Taaladvies.net*). In conclusion, it should also be mentioned that a pun does not have to be created on the level of words, but can also be made using a whole phrase.

Thus the definition of puns as it will be used in this thesis is: a pun is the deliberate use of one or more particular words or phrases in a context that signals two or more differing meanings thereof or signals a word or phrase which is (to some degree) identical in form (in pronunciation, graphologically, morphologically, etc.) but differs in meaning, to the end of producing a comic effect.

5.1.2. *Puns: a classification*

The pun is an often-used type of humour, not just in literature, but also in many other kinds of texts and other forms of communication. It is no surprise then that the pun has many faces. Many people concerned with studying this phenomenon have therefore concluded that puns cannot be defined and that they can certainly not be categorised. Post-structuralism in particular adheres to this view:

Recently, work undertaken along post-structuralist lines has tended to embody the belief that wordplay defies all attempts at definition and classification, in spite of – or because of – the pun’s pervasive and ubiquitous nature (...). Punning is here often seen as being everywhere, causing distinctions to collapse between *pun* and *non-pun* and between subtypes as well. (...) [T]he pun is viewed as being so intrinsically part of our speech and thinking that it must be more than any typology could dream of handling (Delabastita, 1997: 2).

However, as determined in the above-mentioned definition, punning in this thesis is restricted to instances of structural ambiguity in written communication. When limiting the kinds of puns under investigation in such a manner, it does become possible to further classify the phenomenon.

5.1.2.1. *Classification according to linguistic field*

Ross distinguishes three elements that are responsible for the humour in a pun:

- There is a conflict between what is expected and what actually occurs in the pun.
- This conflict is caused by an ambiguity on some linguistic level.
- The punch line is surprising, since it is not the expected interpretation, but it does resolve the arisen conflict (8).

When the reader does not notice the comic effect, this can either be because they do not perceive the ambiguity, or because they do perceive it, but simply do not find it very amusing, for instance because the ambiguity is too far-fetched or too cliché (Ross, 8).

Ross then goes on to make a very extensive division of the various types of puns she discerns. Her overview (8-24) will be repeated here, supplemented with the theories of Nash (137-147), Delabastita (1993: 78-81), and Veisbergs. This has led to the following classification of puns:

- Phonological puns
 - o Homographs:
These are words or phrases which are identical in writing, but differ in pronunciation. By alternating the stress or the intonation, the meaning changes. An example would be ‘*convict*’ (noun) versus ‘*convict*’ (verb).
 - o Malapropism:
The use of a different word or phrase than the intended one, with a similar pronunciation, but an inappropriate meaning. An example would be to say you like to dance the ‘flamingo’, when of course you mean the ‘flamenco’.
 - o Spoonerism:
The initial sounds of two or more words are switched, creating new words with a different meaning. A famous British example is ‘the queer old dean’ instead of ‘the dear old Queen’.
 - o Mimes:
The use of a non-existent word or phrase which sounds like an existing word, but has a different meaning (which can be inferred from the context). An example: “What did the duck say as it flew upside down? I’m quacking up” (Nash, 140).

- Meaningful names:

These are proper names which on first sight do not have any semantic significance (as is usual for proper names), but when pronounced they seem to correspond to a meaningful (often characterising) word or phrase. An example from Pratchett's work would be John Bleedwell, a trainee assassin who lives up to his name when getting shot during an assignment.
- Graphological puns
 - Homophones:

These are words that have the same or a similar pronunciation, but differ in meaning as well as in spelling. A simple example is 'your / you're'. This type of pun works best in oral communication.
 - Anagram:

The letters of a word or phrase are rearranged to create another word or phrase with a different meaning. This is often done with proper names. A famous current example from the Harry Potter series is Tom Marvolo Riddle which can be transformed into the sentence 'I am lord Voldemort'.
 - Playing with word boundaries:

The boundaries between a couple of words are moved to create new words (or a new phrase) with a differing meaning. Ross gives the following example:
 "The pen is
 Mightier than
 The penis" (13).
 - Acronym:

This is a meaningful abbreviation of a group of words or a phrase. A well-known acronym in the current digital age is: 'IBM - I Blame Microsoft'.
- Morphological puns
 - Playing with the class of morphemes:

The class of a morpheme in a word is changed, creating another (sometimes non-existent) word with a different meaning; or morphemes with the same pronunciation, but of a different class and with a differing meaning are switched. Ross gives the following example:
 "What's a baby pig called?
 'A piglet.'
 'So what's a baby toy called?
 'A toilet'" (15).
 - Playing with compound words:

In words that are formed from several free morphemes, the order of these morphemes is changed, creating another (sometimes non-existent) word with a different meaning: "I should have been a country-western singer. After all, I'm older than most western countries" (Ross, 15). Another way of playing with compound words is by referring to their separate parts, which mean something completely different on their own than in the compound word: "Have you heard the one about the man who bought a paper shop? It blew away" (Ross, 15).
 - Portmanteaux:

Two words are merged into a new, non-existent word, which combines the meanings of both separate words. An example is 'infomercial', a combination of 'information' and 'commercial'.

- Pseudomorph:

A part of a word which is not a morpheme is used as a non-existent morpheme. Nash gives the following example: “What do you do with a wombat? Play wom” (143).
- Lexical puns
 - Homonyms:

These are words or phrases which have the same pronunciation and spelling, but a differing meaning. An example is the word ‘stalk’, which can mean either ‘part of a plant’ or ‘to follow someone around’.
 - Playing with idioms / proverbs / famous quotes:

These are all the instances of puns that employ semantic transformations of certain fixed expressions leading to a certain kind of semantic ambiguity. Examples are:

 - Extended metaphor:

This is a comparison which is continued into the next phrase or sentence: “While she liked paying compliments, she also appreciated those who knew how to earn them” (Veisbergs, 158).
 - Zeugma:

A single word or phrase is used to connect two or more words or phrases, while this linker has a different meaning in relation to the words or phrases it connects: “He paid a compliment and my bill” (Veisbergs, 158).
 - Dual actualisation:

Both the idiomatic meaning and a non-idiomatic (literal) meaning of a phrase are triggered simultaneously: “They’re all so badly off these days that they can only pay compliments” (Veisbergs, 158).
 - Playing with connotations:

The humour arises from using words or phrases with roughly the same meaning, but a different connotation, such as ‘firm’, ‘obstinate’ and ‘stubborn’ (Ross, 18).
 - Playing with collocation:

The humour arises from using words or phrases with roughly the same meaning, but a different collocation. For instance, the words ‘toddle’ and ‘scamper’ roughly mean the same thing, and yet only ‘I must be toddling off’ is considered correct and ‘I must be scampering off’ is not (Ross, 18).
- Syntactic puns
 - Playing with structure on sentence or phrase level:

This type of pun uses sentences or phrases with a single surface structure, but several underlying structures, causing ambiguity: “[We will sell gasoline to anyone] [in a glass container]. / [We will sell gasoline to] [anyone in a glass container]” (Ross, 20).
 - Playing with idioms / proverbs / famous quotes:

These are all the instances of puns that employ structural transformations of certain fixed expressions. The structure of the expression is changed, leading to a new meaning, which still reflects the original expression and its meaning. Examples of this type of transformation are:

- Addition:
Words are added to the expression: “*So priceless* a bird in the hand is worth two in the bush” (Veisbergs, 158).
 - Insertion:
Words are inserted into the expression: “A bird in the hand is worth two in the *economic* bush” (Veisbergs, 158).
 - Allusion:
The original expression is not copied, but merely alluded to: “Why chase *the two birds* when *one* is up for grabs?” (Veisbergs, 158).
 - Ellipsis:
Only part of the original expression is borrowed: “*A bird in the hand*, I thought, and accepted his offer” (Veisbergs, 158).
 - Substitution:
Several words from the original expression are replaced by other words with a different meaning: “*A competent minister* in the hand is worth *many generals* in the bush” (Veisbergs, 158).
- Etymological puns:
The current meaning of a word or phrase is contrasted with its etymological meaning. Nash gives the following example: “‘Nero made Rome the focus of his artistic attention.’ The buried joke here is that focus in Latin has the meaning ‘hearth’, or ‘fireplace’; Nero, fiddling while Rome burned, had the whole city in focus” (144). This type of pun requires special knowledge (namely etymological knowledge) on the part of the reader to be able to recognise the pun.
 - Bilingual puns:
The humour arises from playing with a word or phrase in two or more languages. This occurs, for instance, when the phrase roughly has the same form in each language (in pronunciation or spelling, etc.), but has a different meaning: “Here lies Willie Longbottom Aged 6. *Ars longa, vita brevis*” (Nash, 145).

This categorisation of puns does not intend to be conclusive. Furthermore, it should be noted that the author can also employ several of the above-mentioned techniques at the same time to create a single pun. However, this division of puns does simplify the further investigation of the problems and possible solutions of translating puns. Therefore, this categorisation will be used when discussing the various types of puns that occur in Pratchett’s work.

5.1.2.2. Classification according to textual function

In the definition of puns as used in this thesis, it was asserted that producing a comic effect is the main purpose of punning. However, there are also several other subservient functions a pun can serve. Delabastita has made an extensive analysis of the puns in the works of Shakespeare and has asserted several functions of his puns. A few of these functions are also applicable in general:

- Semantic connections – coherence:
A pun always connects two or more meanings. In this respect, every pun can be viewed as a means to create coherence between these two meanings. Usually, this type of coherence only takes place on sentence level (the pun usually does not comprise more than one sentence), but in some cases this coherence can also emerge on a higher level. This occurs, for instance, when the pun combines two or more words or phrases of which the meaning is related to the general themes of the entire story. By using a pun, these themes are then clearly expressed and linked to one another.

- **Characterisation:**
Puns can also be used to help characterise a person in the story. This can be done in two ways. Firstly, the author can devise puns that are about the characters. With this strategy, puns are used in a direct manner to characterise the person. An example would be to use a proper name that also has semantic significance. Secondly, the author can also let the character utter a pun himself. This way, the pun contributes indirectly to characterising his personality, since the kind of pun he makes (which type, stereotypical or original, etc.) says something about the kind of person he is.
- **Interaction:**
Another function of puns is to support witty dialogues between characters. Characters sometimes have a battle of wits, in which snide remarks are passed back and forth. In this situation, the use of puns does not merely offer a way to show their aptitude, but it also makes for a quick and dynamic conversation (a pun is very compact since it often combines several meanings into one word or phrase and invites the other person to respond quickly).
- **Expressing irony:**
Irony is saying one thing while meaning the opposite. One of the ways to express this, is by employing a pun.
- **Setting the tone:**
A story can alternate between several differing moods. Light-hearted scenes can be followed by tragic events. The author can use the pun to set the tone of a certain scene. These will mainly be cheerful, comic scenes, where puns fit in well, since wordplay tends to bring people in a psychic state of relaxation and pleasure, which is amendable to comic experience (Delabastita, 1993: 136 – 152).

This categorisation according to function will also be used when discussing the types of puns in Pratchett's work.

5.1.3. *The signals of the pun*

In his elaborate analysis of the phenomenon of puns, Delabastita mentions several signals that point to the presence of a pun. These signals are useful tools to the translator that help him in identifying puns (after all, identification is the first step in the translation process). Delabastita defines signals as: "any text item or feature that may help to identify a pun as such, i.e. that may draw our attention to the punning quality of a text fragment" (1993: 127). He then distinguishes three categories of signals:

- **Autosignalisation:**
The pun signals itself; the signal and the pun coincide. Two subcategories can be discerned:
 - o The item in question has all the characterising features as described in the definition of puns. This entails, among other things, that it is clearly a deliberate juxtaposition of items with a similar form and differing meanings, where both meanings fit the context. If the item in question shares all these features, it is plausible to assume it is an instance of punning.
 - o The features of the item in question differ from the rest of the text. This might for instance concern certain idiosyncratic, dialectal or sociolectal features which contrast with the language used elsewhere in the text. To produce a pun, an author sometimes has to resort to divergent linguistic features in order to meet the formal requirements of the pun. This kind of diverging element can thus be seen as a signal which at least urges the reader (and thus also the translator) to think about the reasons of its discrepancy. One of these reasons is to produce a pun.

- Diacritical signals:
These signals make a more or less explicit statement on the rhetorical function of the items they refer to. These signals can also be divided into two subcategories:
 - o Direct signals:
It is explicitly mentioned that the text contains a pun. Examples would be an explanatory footnote, or a character in the story remarking on the pun in question.
 - o Indirect signals:
Graphic or phonetic means are deployed to signal the special status of the item concerned, prompting the reader to think about what is so extraordinary about it (which in this case is its punning nature). Examples would be the use of exclamation points, quotation marks, italicisation, intonation, stress, etc.
- Generic (genre) signals:
These signals have to do with the genre conventions of the text in which the item occurs. Every genre has its conventions concerning the use of puns, enabling the reader to decide whether a pun in a certain kind of text is very improbable, highly likely, expected, unexpected, etc. Furthermore, genre conventions can also give an indication of the specific location in the text where a pun could be expected. Thus genre conventions do not signal the reader to a specific instance of a pun, but rather point out the probability of the occurrence of puns and their possible location in the text (Delabastita, 1993: 128-131).

5.1.4. Translating puns

In the literature on translation, the pun has received a remarkable amount of attention, especially in comparison to other types of humour. This might have to do with the great complexity of puns, both when inventing and translating them. After all, finding words or phrases that are somehow similar in form, but differing in meaning, which both fit into the context and produce a comic effect is no easy task. Translation brings on the additional problem of puns being especially language-specific, seeing as though the language itself is the butt of the humour. This makes it virtually impossible to translate directly while maintaining the pun. Therefore, the literature on puns pays a lot of attention to the (un)translatability of this phenomenon. Fortunately, various translation scholars focus on finding solutions to these and other translation problems of the pun instead.

5.1.4.1. General translation problems

Although Delabastita mostly focuses on constructing an extensive overview of translation strategies (as shall be seen in the next section), he also mentions several translation problems of the pun. He briefly mentions two important problems that occur in the phase of analysis:

- Over-reading: the translator sees instances of puns in items the original author had not intended as puns.
- Under-reading: the translator marks something as a non-pun with a single meaning, while the author had in fact intended it as a pun (1993: 160-161).

When it comes to the phase of transfer, Delabastita naturally also mentions the single greatest problem of translating puns, which is the fact that total equivalence between the source and target languages will hardly ever occur. The lack of equivalence with puns can either occur on a linguistic level or it is caused by socio-cultural restrictions. As said, the language itself is the subject of the joke and that is precisely the element that always has to change when translating. Only on very rare occasions can a translator find a direct equivalent in the target language with exactly the same form, meaning and connotations as the pun in the source

language. In most cases, however, this will not be possible and the translator will then have to look for a different solution.

Besides this linguistic problem, the translation of puns is also bound by several socio-cultural restrictions. Delabastita mentions the issue of language preference. The source and target cultures can differ as to which types of puns are most prominently used. This could mean that a certain type of pun that is very prominent in the source language, is hardly ever used in the target language, making it very difficult for the translator to maintain the specific type of pun (Delabastita, 1993: 231). Chiaro points out that, although the main subject of the humour in a pun lies in the language, to truly understand the joke, the reader must also understand what it is exactly that this language states. This often requires cultural knowledge. What is considered funny in one culture, is not considered funny at all in the next. According to Chiaro, a pun can only be successful if it refers to knowledge that is shared between the author and the reader: “the recipient of a joke must understand the code in which it is delivered, and (...) this recognition seems to include a large amount of socio-cultural information which should also be in their possession” (11). As was already mentioned when discussing the culturally motivated translation problems of satire, Chiaro discerns three areas in which differences in socio-cultural norms and values can occur:

- Geographical restrictions:
The source and the target cultures and their respective socio-cultural values are separated geographically.
- Historical restrictions:
The source and the target cultures and their respective socio-cultural values are separated through time.
- Intellectual restrictions:
The source and the target cultures differ on an intellectual level (12-14).

These are just a few general translation problems that can occur when translating puns. However, most translation problems of puns are more specific and are caused by the unique features of the pun in question. Therefore, these types of problems will be discussed in detail in the analysis of Pratchett’s puns.

5.1.4.2. Translation strategies

One of the most important contributions Delabastita has made to the theory on translating puns is his very extensive overview of translation strategies. Therefore, this thesis will adopt his division to a large extent, making some changes and additions here and there to keep it in line with the comparable strategies that are mentioned in this thesis with the other types of humour. Delabastita illustrates his strategies with examples from the works of Shakespeare and several Dutch translations. These examples will be borrowed when necessary to clarify the strategies.

- Direct translation: Pun ST = Pun TT
The pun from the source text is translated into the target language literally, while maintaining all features, functions and connotations. This strategy is only rarely applicable.
- Direct copy: Pun ST = Pun TT in SL
The pun of the source text is copied into the target text in its original form, without translating it.

ST: *Nathaniel*: I assure ye, it was a buck of the first head.
Holofernes: Sir Nathaniel, *haud credo*.
Dull: ‘T was not a *haud credo*, ‘twas a pricket.

s1: *haud credo* = (Latin) I do not believe it
s2: old gray doe = (English) i.e. not a pricket (or two-year-old red-deer)

TT: Nathanael: Ik verzeker u echter, heer magister, dat het een voljarig hert was.
Holofernes: Eerwaarde Nathanael, *haud credo*.
Dull: Het was geen *haud credo*, het was een spitsers (Delabastita, 1993: 210).

- Transference: Pun ST = Pun TT
The word or phrase causing the pun in the source text is literally translated in the target text with a neologism.

ST: *Dull*: I myself *reprehend* his own person [...]
s1: represent = act or speak officially for
s2: reprehend = express disapproval of

TT: *Dull*: Ikzelf *reprehendeer* zijn eigen persoon [...]
s1: representeren = act or speak officially for
s2: 'reprehenderen' = express disapproval of (Delabastita, 1993: 214).

- Explication: Pun ST = Pun TT + explanation
 - o Intratextual:
Extension by adding information to the pun. Veisbergs gives an example from Lewis Carroll's *Through the Looking Glass*. The source text states: "In most gardens they make the beds too soft – so that the flowers are always asleep." The Latvian translator turns this into: "In most gardens they make the flower beds so soft as the sleeping beds – so that the flowers are always asleep" (166).
 - o Extratextual:
Adding comments on or an explanation to the translation, outside of the text, by employing editorial techniques. Examples of these are epilogues, footnotes and comments between brackets.

- Equivalent translation: Pun ST ≈ Pun TT
The target text contains a pun that functions as the translation of a specific pun from the source text. The two puns take up a comparable position within the source and the target texts respectively and they have comparable features. These similarities in features can occur on several linguistic levels. For instance, the puns can have similarities in the phonological, the lexical and / or the grammatical field, but also semantically. An example of semantic similarity:

ST: *Armado*: Sing, boy: my spirit grows *heavy* in love
Moth: And that's great marvel, loving a *light* wench.

TT: *Armado*: Zing wat, jongen. Mijn geest wordt *zwaarmoedig* van liefde.
Moth: En dat is een groot wonder, als je op een *lichtekooi* verliefd bent (Delabastita, 1993: 192).

- Substitution: Pun ST > Pun TC
The pun from the source text is translated with a pun from the target culture that shows no formal similarity to the original pun. The only similarity between the two is in the type of humour used (namely a pun).

ST: Holofernes: What mean you, sir?
 Boyet: To make Judas hang himself.
 Holofernes: Begin, sir, you are my *elder*.
 Biron: Well follow'd: Judas was hang'd on an *elder*.
 s1: senior, one who is older
 s2: small kind of tree with white flowers and red berries

TT: Holofernes: Maar wat is uw bedoeling, heer?
 Boyet: Dat Judas zich ophangt.
 Holofernes: Nà u, mijn heer, uw leeftijd heeft de *voor-hang*.
 Biron: *Voorhang* in plaats van *voorrang* – dat is heel fijn.
 s1: voorhang = (neologism) (the right of) prior hanging
 s2: voorrang = priority, right of precedence (Delabastita, 1993: 196).

- Compensation:

- Pun ST > Punoid TT:
 The pun is translated with another rhetorical device, such as repetition, imagery, alliteration, rhyme, etc.
- No pun ST > Pun TT:
 The target text contains a pun in a place where no pun occurs in the source text. This strategy is often used to compensate, for instance when the translator was not able to translate a pun that occurred elsewhere in the source text. The translator then adds a pun in a place in the target text where he can make one.
- Ø ST > Pun TT:
 A completely new sentence or even several sentences containing a pun are added to the target text. These sentences can not be traced back to the source text.

- Omission:

- Pun ST > No pun TT:
 The passage of the target text serving as the translation for a pun in the source text does not contain a pun itself. The passage is translated, but not with a pun. An example in which both meanings of the source text pun are maintained, but not as a pun:

ST: *Rosaline*: Nay, I have verses too, I thank Berowne:
 The *numbers* true; and, were the *numbering* too,
 I were the fairest goddess on the ground:
 I am compar'd to twenty thousand fairs.
 Betekenis 1: metre
 Betekenis 2: count

TT: *Rosaline*: Ja, en ook verzen heb ik, dank Biron!
 De *versmaat* juist; en, is de *telling* 't ook,
 Dan is er geen godin, zoo schoon, op aard;
 Aan twintig duizend schoonen won ik 't af.
 Betekenis 1: versmaat = metre
 Betekenis 2: telling = count (Delabastita, 1993: 203)

- Pun ST > Ø TT:
 The passage of the source text containing the pun is omitted completely in the target text.

This appears to be a fairly complete overview of the various strategies the translator can employ when translating puns. The question now becomes to what extent the translator can also use these strategies to solve specific translation problems. This shall be examined in the analysis. The next section will first determine which types of pun occur in Pratchett's work and what function they serve.

5.2. Analysis

It's a fairly obvious pun, if your mind is wired that way.

- Terry Pratchett, qtd. in Breebaart & Kew, 'Lords and Ladies'

5.2.1. Pratchett's use of puns

Now that the different types of pun and their characteristics have been distinguished, let us look at the puns that occur in Pratchett's work and classify them according to the criteria that have been determined. The signals that are present in Pratchett's work to alert the reader on the presence of a pun will also be discussed.

5.2.1.1. Classification according to linguistic field

When it comes to the characteristic of linguistic field, the following types were found in the consulted Discworld-novels and in several secondary sources:

Playing with idioms / proverbs:

This type of pun is very common in Pratchett's work. Nearly all instances found were semantic transformations of idioms or proverbs. The most common technique used was dual actualisation:

'Before you criticize someone, Gytha, walk a mile in their shoes,' said Granny, with a faint smile.

'In those shoes she was wearin', I'd twist my ankle,' said Nanny, gritting her teeth. 'I'd need a ladder just to get in 'em' (Pratchett, 1996: 133).

'I've been through the mill, I have,' Bucket began, 'and I made myself what I am today-'

Self-raising flour? thought Salzella (Pratchett, 1996: 31).

'You're cocking a snook at the clacks people again, aren't you?' said the journalist.

'Ah, that must be a journalistic term,' said Moist. 'I've never owned a snook, and even if I did I wouldn't know how to cock it' (Pratchett, 2005: 248-249).

'Faith moves mountains, my lord,' said Moist.

'There are a lot of them between here and Genua, indeed,' said Lord Vetinari (Pratchett, 2005: 380).

There were also several instances of sustained metaphor:

Fate raised an eyebrow.

'And no cheating, Lady,' he said.

'But who could cheat Fate?' she asked. He shrugged.

'No-one. Yet everyone tries' (Pratchett, 1985: 110).

Mr. Horsefry was a youngish man, not simply running to fat but vaulting, leaping and diving towards obesity. He had acquired at thirty an impressive selection of chins, and now they wobbled with angry pride (Pratchett, 2005: 93-94).

Zeugma was also found:

The man hesitated, his eyes flicking nervously from side to side as he waited for the magic. The conclusion that there was not going to be any hit him at the same time as Rincewind, whirring wildly down the passage, kicked him sharply in the groin (Pratchett, 1985: 47-48).

Besides these semantic transformations, one or two instances of structural transformations were found, such as this instance of substitution:

'Even Now, You Harbour Thoughts Of Escape, Of Somehow Turning The Situation To Your Advantage. They Say The Leopard Does Not Change His Shorts' (Pratchett, 2005: 127).

This example also has characteristics of malapropism.

Meaningful names:

Many of Pratchett's characters have interesting, non-standard names, that are often meaningful. Most instances of these meaningful names concern minor characters and serve to indicate their most important feature. An example is the family Upwright, with Big Jim 'Still Standing' Upwright, Harry 'Slugger' Upwright and Little Jim 'Leadpipe' Upwright (Pratchett, 2005: 276). Another example occurs in *The Wee Free Men*, concerning several types of cheeses, such as Treble Wibbley, Waney Tastey, Old Argg and Red Runny (Pratchett, 2004: 208). The Nac Mac Feegle also serve as an excellent example of this use of meaningful names and they create a lot of confusion in the process:

'What's your name, pictsie?' she said.

'No'-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock, mistress. There's no' that many Feegle names, ye ken, so we ha' to share.'

'Well, Not-as-big-as-Little-Jock-' Tiffany began.

'That'd be Medium-Sized Jock, mistress,' said Not-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock.

'Well, Not-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock, I can-'

That's No'-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock, mistress, said Not-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock. 'Ye were one jock short,' he added helpfully.

'You wouldn't be happier with, say, Henry?' said Tiffany, helplessly.

'Ach, nay, mistress.' Not-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock wrinkled his face. 'There's nay history tae the name, ye ken. But there have been a number o' brave warriors called No'-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock. Why 'tis nearly as famous a name as Wee Jock itself! An', o' course, should Wee Jock hissself be taken back to the Last World then I'll get the name o' Wee Jock, which isnae to say that I mislike the name o' No'-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock, ye ken. There's been many a fine story o' the exploits o' No'-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock,' the pictsie added, looking so earnest that Tiffany didn't have the heart to say that they must have been very long stories (Pratchett, 2004: 155-156).

Other names are merely homophones of a meaningful word, which is then exploited in a pun, such as the last name Aching:

But sometimes her father insisted that there had been Achings (or Akins, or Archens, or Akens, or Akenns – spelling had been optional) mentioned in old documents about the area for hundreds and hundreds of years. (...) And for as long as she could remember she'd heard her father, an otherwise quiet, slow man, make the Joke, the one that must have been handed down from Aching to Aching for hundreds of years. He'd say, 'Another day of work and I'm still Aching', or 'I get up Aching and I go to bed Aching', or even 'I'm Aching all over'. (...) Anyway, however they were spelled, all her ancestors had been Aching to stay, not Aching to leave (Pratchett, 2004: 17-18).

There is also another type of meaningful name Pratchett uses. In these cases, reference is being made to a famous instance of a certain name, which is interpreted as being meaningful. Examples are Casanunda, referring to Casanova; Emberella, referring to Cinderella; and Imp Y Celyn, referring to Buddy Holly.

'My name's Casanunda,' he said. 'I'm reputed to be the world's greatest lover. What do you think?'

Nanny Ogg looked him up and down or, at least, down and further down.

'You're a dwarf,' she said.

'Size isn't important' (Pratchett, 1991: 229).

Here, Pratchett has interpreted the 'nova' in Casanova as being pronounced like 'n' plus 'over'. Casanunda thus becomes extremely suitable for the somewhat vertically challenged dwarf, since it is pronounced as 'n' plus 'under' (Andersen, 49).

'That's a... nice name,' said Ella politely. 'Of course, you know mine. Mind you, I spend so much time cooking over this wretched thing now that Mrs Pleasant calls me Embers. Silly, isn't it.'

Emberella, thought Magrat. 'I'm fairy godmothering a girl who sounds like something you punt up in the rain' (Pratchett, 1991: 177).

Cinderella was named after the cinders she lived in, sleeping in the fireplace. The context for Emberella's nickname is similar, but at the same time, it also sounds like the word umbrella (Andersen, 49).

'My name... it's not right for this music (...)'

'What does it mean in real language?' said Glod.

'Well, all my family are y *Celyns*', said Imp, (...). 'It means "of the holly". That's all that grows in Llamedos, you see, everything else just rots.'

'I wasn't goin' to say', said Cliff, 'but *Imp* sounds a bit like *elf* to me.'

'It just means "small shoot"', said Imp. 'You know. Like a bud.'

'Bud y Celyn?' said Glod. 'Buddy? Worse than Cliff in my opinion' (Pratchett 1995: 120-121).

A special instance in this respect are the band names used in the novel *Soul Music*:

Pratchett references modern rock music as well, through another band in *Soul Music*, notorious for playing very badly, which changes its name constantly. In the beginning, it calls itself Insanity (a Discworld-renamed version of Madness), then Suck (KISS), followed later by The Surreptitious Fabric (the Velvet Underground), The Whom (a grammatical inversion of The Who), The Blots (The Inkspots), and Lead Balloon (Led Zepplin). Though the words "rolling stone" pass in a comment, the members completely fail to latch onto the idea that they could adopt that name (the Rolling Stones). They finally end up being called "Ande Supporting Bands" on the festival poster, which seems to be the only name they can keep for any significant length of time (Abbott, chapter 4).

Homophones:

Surprisingly, many instances of puns that were found in Pratchett's novels are homophones. As said before, these work best in oral communication. Therefore, Pratchett always employs them in dialogues between his characters. Some instances are completely identical in pronunciation:

Local people called it the Bear Mountain. This was because it was a bare mountain, not because it had a lot of bears on it. This caused a certain amount of profitable confusion, though; people often strode into the nearest village with heavy duty crossbows, traps and nets and called haughtily for native guides to lead them to the bears. Since everyone locally was making quite a good living out of this, what with the sale of guide books, maps of bear caves, ornamental cuckoo-clocks with bears on them, bear walking-sticks and cakes baked in the shape of a bear, somehow no-one had time to go and correct the spelling (Pratchett, 1991: 11).

Another example is the title of one of the Discworld-novels, *Equal Rites*, which plays on the identical pronunciation of the words 'rites' / 'rights', a pun on two main themes of the story: "'Rites' are what witches traditionally performed in the execution of their craft. Hence, the title refers to the theme of witchcraft in the novel. Put together with 'equal', however, the title invokes the feminists and their struggle for equality, an underlying theme in the novel" (Andersen, 26).

Other instances of homophones merely have a similar pronunciation:

'Gods tend to be interested in prophets, not profits, haha.'
There were some blank looks from his fellow directors.
'Didn't quite get that one, old chap,' said Stowley.
'Prophets, I said, not profits,' said Gilt. He waved a hand. 'Don't worry yourselves, it will look better written down' (Pratchett, 2005: 387-388).

'Got to do Mr Pounder's job now the poor man is passed away! I am a person of all jobs! No peas for the wicked!' (Pratchett, 1996: 249).

'You don't get peace of mind with my scumble,' said Nanny happily.
'Pieces, yes, but not peace' (Pratchett, 1996: 144).

A particularly amusing use of this type of pun occurs when Nanny Ogg tries to speak in a foreign language. Pratchett describes her 'talent' as follows: "Nanny had an unsuspected gift for languages; she could be comprehensibly incompetent in a new one within an hour or two. What she spoke was one step away from gibberish but it was authentically *foreign* gibberish"

(Pratchett, 1996: 152). This leads to hilarious attempts at French, such as: ““Gooden day, big-feller, mine hoast! Trois beers pour favour avec us, silver plate”” (Pratchett, 1991: 70), or even more interesting mixes of language, such as French, Italian and Spanish: ““Garkon? Mucho vino aveck zeï, grassy ass”” (Pratchett, 1991: 90).

Homonyms:

A few instances of homonyms were also discovered:

‘Then we play somewhere where the Guild won't find us’, said Glod cheerfully. ‘We find a club somewhere-’

‘Got a club’, said Lias proudly. ‘Got a *nail* in it.’

‘I mean a night club’, said Glod.

‘Still got a nail in it at night’ (Pratchett, 1995: 37).

‘What I'd really like to be is a ploughshare. I don't know what that is, but it sounds like an existence with some point to it’ (Pratchett, 1985: 142).

These four types of puns were the only ones found in the consulted sources. This does not mean that other types do not occur in Pratchett's works. However, since these were the only ones found, it can be safely assumed that these are the most frequent types in his work. Therefore, these four categories will be the types of pun that will be examined in translation in this thesis.

5.2.1.2. Classification according to textual function

When looking at the textual function, the comic function is clearly central to all instances of puns in Pratchett's novels. All of them are well-produced, meeting all the formal requirements of this type of humour. None of the puns are far-fetched and many of them are really quite clever. This supports the comic function and greatly increases the chances of the audience actually finding the puns amusing. Besides this main function, a few of the examples also serve a different purpose, namely that of characterisation. This occurs both in the direct and in the indirect manner. A clear example of direct characterisation is the use of meaningful names, such as Rob Anybody Feegle, one of the Nac Mac Feegle, who are notorious for stealing pretty much anything that they can carry. Indirect characterisation occurs regularly with the person Nanny Ogg. The puns she makes are often unintended and stem from misinterpretations, thus portraying her as having a somewhat dense mind:

- A play on an idiom:

‘And if you'll excuse me,’ said Enrico, ‘I must catch up on my sleep.’

‘Don't worry, I shouldn't think it's had time to get far away,’ said Nanny (Pratchett, 1996: 114).

- A homophone:

‘Says here that Dame Timpani, who sings the part of Quizella, is a diva,’ said Nanny.

‘So I reckon this is like a part-time job, then. Prob'ly quite a good idea, on account of you have to be able to hold your breath. Good trainin' for the singin'’ (Pratchett, 1996: 160).

5.2.1.3. The signals of Pratchett's puns

When searching for instances of puns in the consulted Discworld-novels, attention was obviously also, or perhaps even predominantly, being paid to finding signals that indicated the presence of a pun. Not that many clear signals were found, although many examples of puns were spotted. This seems to indicate that most puns only used autosignalisation, in the sense

of having all the features of a pun. The other form of autosignalisation, an item differing in style from the rest of the text, was not found. This might have to do with the fact that Pratchett's overall style is humoristic, employing various comical devices throughout the entire story. Furthermore, Pratchett also tries to maintain his own specific style throughout the text and indeed throughout the whole Discworld-series. This makes it virtually impossible for differences in style to occur, let alone to function as a signal.

Besides autosignalisation, there were also a couple of instances of direct diacritical signals:

'That's a harp he's playing, Nobby,' said one of them, after watching Imp for a while. 'Lyre.'

'No, it's the honest truth, I'm –' The fat Guard frowned and looked down.

'You've just been waiting all your life to say that, ain't you Nobby,' he said. 'I bet you was *born* hoping that one day someone'd say "That's a harp" so you could say "lyre", on account of it being a pun or play on words. Well, har har' (Pratchett, 1995: 27).

'My name,' she said at last, 'is Miss Tick. And I *am* a witch. It's a good name for a witch, of course.'

'You mean blood-sucking parasite?' said Tiffany, wrinkling her forehead.

'I'm sorry?' said Miss Tick, coldly.

'Ticks,' said Tiffany. 'Sheep get them. But if you use turpentine-'

'I *meant* that it *sounds* like 'mystic',' said Miss Tick.

'Oh, you mean a pun, or play on words,' said Tiffany. 'In that case it would be even better if you were Miss *Teak*, a hard foreign wood, because that would sound like 'mystique', or you could be Miss Take, which would-'

'I can see we're going to get along like a house on fire,' said Miss Tick. 'There may be no survivors' (Pratchett, 2004: 33).

Generic signals can also be extrapolated from the texts in general. As was determined in the section on the Discworld-series, Pratchett's work can be categorised in the comic fantasy genre. In this respect, puns are certainly expected. However, there are no conventions as to the specific location of the puns, meaning that in this genre, puns can occur throughout the entire text, and indeed they do in Pratchett's novels.

5.2.2. Translating Pratchett's puns

5.2.2.1. Translation model

It is possible to devise a basic model for translating puns as well, incorporating all general translation problems that were distinguished in this thesis and the translation strategies offered in the literature to solve these problems. The model is again based on the premise that the translator has to follow the standard (Dutch) translation assignment for literature:

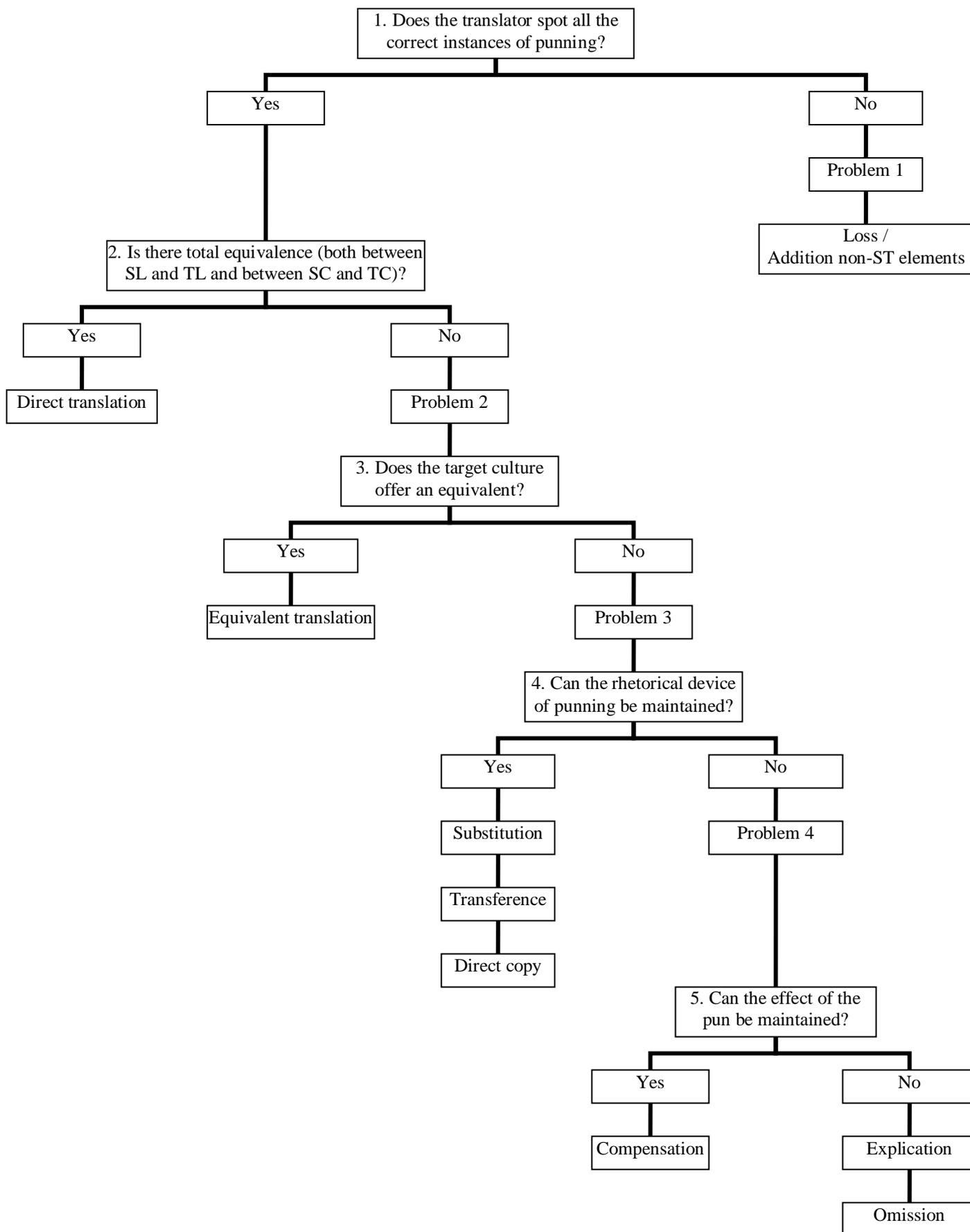


Figure 8: Translation model for puns

This translation model will now be discussed:

1. The first step in the translation process is spotting all the correct instances of puns. As was noted in the theoretical framework, it might prove problematic for the translator to recognise all and yet only those puns the author has intentionally incorporated into his text.

Problem 1 – Over-/under-reading

Strategy:

None of the above-mentioned translation strategies can help with preventing over- and / or under-reading from occurring, since they all provide solutions that can only be applied when the pun is already found and they offer no means to determine whether the pun was intended or not. As with all types of humour, the only truly dependable way for the translator to make sure he only distinguishes the puns the author actually put in, is to call on the author of the source text for help, and here, too, this will not always be possible. This thesis will make a first attempt in determining other actions a translator can take to tackle this specific problem. The actions focus mostly on theoretical knowledge and on helpful tools the translator may be assumed to possess. Over- and under-reading is partly caused by the stance of the translator. If the translator does not go out of his way to look for ambiguities in each word, but does not mark off every word as unambiguous without any consideration either, the chances of over- or under-reading occurring are already a lot smaller. Furthermore, theoretical knowledge on puns could also help the translator. Knowing which signals to look for and which characteristics should be met in order for the item to be a pun, will surely help in merely singling out the actual intended puns. As with parody and satire, the translator could also turn to external sources on the source text he has to translate to corroborate his own findings and to be alerted to possible puns he himself did not notice. If under-reading does occur, this will most likely lead to loss in the translation. Over-reading will lead to the addition of non-ST elements.

2. If the translator does spot all and only the correct instances of puns, he will reach the next step, in which he will have to determine if there is total equivalence between both the source and target languages and the source and target cultures with respect to cultural preference for types of puns and any possible cultural elements alluded to in the pun in question.

Strategy: direct translation

If there is total equivalence, the translator will be able to translate the pun directly, without any problems occurring. However, this hardly ever occurs, and there is often some sort of difference between the source and the target cultures, either on a linguistic level, or caused by cultural preferences and / or socio-cultural restrictions.

Problem 2 – Lack of equivalence

Strategy:

The translator will not be able to translate the pun directly without some form of loss occurring. However, there are several other strategies the translator could employ to solve this problem. To decide which is best suited to the situation at hand, he first has to look at some additional features of the pun he is translating.

3. The next step the translator has to take is to determine whether there is an equivalent available in the target culture that resembles the original pun. As was already mentioned in the theoretical framework, this equivalence can stem from many different factors and is thus not easy to determine.

Strategy equivalent translation:

If the translator does manage to find an appropriate equivalent in the target culture, he could thus employ the strategy of equivalent translation to translate the pun.

Problem 3 – There is no appropriate equivalent available in the target culture

The next translation problem arises when the translator is unable to find an appropriate equivalent.

Strategy:

This problem has several possible solutions as well, depending on the text in question.

4. The translator has to determine whether he can retain the rhetorical device of punning in the translation or not.

Strategy substitution, transference and direct copy:

There are several strategies available to maintain the rhetorical device of punning. The translator could try to use the translation strategy of substitution. This entails looking for a completely different pun in the target culture which does not have any clear resemblance to the pun of the source text, but does produce the same effect. Another strategy that could be employed is that of transference. If the translator cannot find an existing equivalent in the target culture, he could also choose to create one himself by translating the pun with a neologism. The disadvantage of this strategy is that neologisms might not be understood by the target audience. The translator could also apply the strategy of direct copy, using the original pun in its original language. The obvious disadvantage of this strategy is that the target audience might not know the source language (or not well enough), resulting in the loss of the pun. Furthermore, in many text-types and cultures, it is not common practice to employ foreign languages, in which case this strategy is virtually excluded.

Problem 4 – There is no suitable substitute available in the target culture

If the translator is not able to find a suitable substituting pun in the target culture, this also poses a translation problem.

5. The translator then has to determine whether he can retain the aim / effect of the pun in the translation using a different rhetorical device. To do so, the translator first has to determine what this aim / effect is. As was already seen with translating parody, this might be difficult, since this aim is not always stated so clearly. Furthermore, the pun can serve several purposes at the same time.

Strategy compensation:

If the translator is able to discern these aims of the pun, he can then look for a suitable form of compensation.

Strategy explication and omission:

If the translator finds that he cannot compensate for the effect of the pun, there are two strategies left for him to use: explication and omission. As was seen before, both these strategies have their advantages and disadvantages.

This model can be used to try and solve some common problems of translating puns.

However, as was already determined in the theoretical framework, many translation problems of puns are highly text-specific. In order to solve the specific problems of Pratchett's use of punning, an order of preference of the strategies could again be devised, based on the genre conventions of (fantasy) literature, Pratchett's own conventions and following the standard translation assignment for literature:

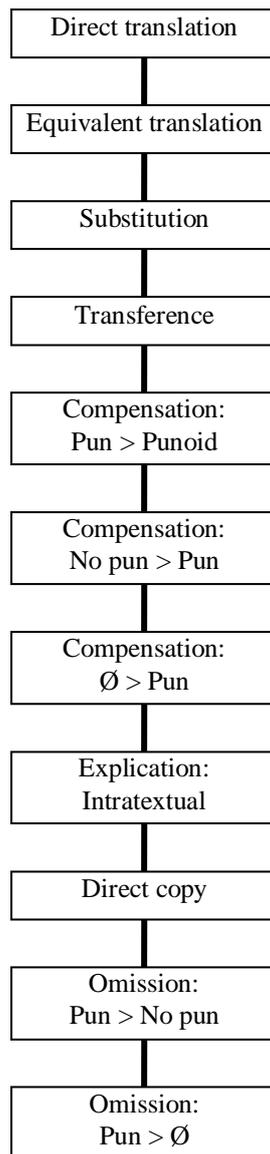


Figure 9: Order of preference translation strategies for Pratchett's puns

The most-preferred strategy is again that of direct translation, based on the standard Dutch translation assignment for literature. If there is no total equivalence between the source and the target languages, the next best strategy the translator could apply is equivalent translation. By employing this strategy, the translator will still approach the source text pun as closely as possible with a comprehensible equivalent to the target culture, thus conforming to the translation assignment. Furthermore, even more so than with parody, Pratchett's main purpose for employing a pun is creating a humorous effect. The strategy of equivalent translation maintains this effect. If the translator is not able to find a suitable equivalent, the strategy of substitution is then preferred, which enables the translator to at least maintain the same rhetorical device as the source text, to the same effect. If no fitting substitute is available either, the translator could resort to the strategy of transference. In this way, the original pun is maintained, following the standard translation assignment. However, there is the risk that the target audience will not understand the pun, since it consists of a neologism. Therefore, this strategy is less preferable. If transference is not possible, the next strategy the translator could use is compensation. This way, he can at least maintain the humorous effect of the pun,

which is Pratchett's main purpose in employing this type of humour, but it does lead to considerable differences between source and target texts. The best strategy of compensation is Pun > Punoid, since here the compensation occurs in the same place in the text, thus leading to the least changes compared to the source text. No pun > Pun already entails more changes, since the compensation occurs in a different place in the text. With Ø > Pun, the translator even adds entirely new information. This is deemed the least desirable of the strategies of compensation, since this entails most changes compared to the source text. If there is no way to compensate for the pun, the translator could still maintain part of it by employing the strategy of intratextual explication. However, as was already determined with translating parody, this will most likely lead to (partial) loss of the humorous effect. Since this humorous effect is Pratchett's main reason for employing puns, this is not a very preferable strategy. The strategy of direct copy is even less desirable. Firstly, this is because in translating literature, it is not conventional to copy elements into the target text in the original source language, that is, not translating it. Furthermore, although most Dutch people can be assumed to possess some knowledge on the English language, their level of proficiency might often not be high enough to comprehend the pun in the source language. Therefore, this strategy might lead to loss of the effect of the pun. If all of the above-mentioned strategies do not lead to a satisfying solution, the only strategy left to the translator is again omission, by either translating the passage from the source text without trying to maintain the pun or by omitting the pun entirely, both options leading to loss. The strategy of extratextual explication was again left out.

5.2.2.2. *Translation problems and possible solutions*

Over-reading / under-reading:

The risk of over- and under-reading always occurs and is thus also present when trying to translate Pratchett's puns. To solve this problem, the translator could try to apply the solutions posited in the translation model. He could gather general theoretical information on puns and he could turn to external sources on Pratchett's specific use of puns. Several (online) sources can be found that discuss this aspect of Pratchett's work. However, it should again be noted that the information in these external sources is not exhaustive and will surely not mention every instance of punning in Pratchett's work. Thus it seems that there are things a translator can do to diminish the chances of over- and under-reading occurring, but none of the options that were found in this thesis are entirely conclusive.

Cultural preference:

Delabastita gives the following preference for English when it comes to puns:

The popularity and typical qualities of punning in English are often ascribed to the large group of opaque words in its lexicon due to the influx of French and Latin, and to the very high frequency of homophony and homonymy; the last mentioned feature is usually attributed to the loss of declensions and conjugations or to the relatively high number of monosyllabic words in English (1993: 231).

Delabastita does not give such an overview of preference for Dutch, nor was this found in any other of the consulted sources. However, when comparing these characteristics of English to the Dutch language, the following can at least be remarked: Dutch has had less influx of French and Latin, Dutch employs declension and conjugation quite often and Dutch does not have a relatively high number of monosyllabic words. Thus, based on these characteristics, there is a chance that the cultural preferences between Dutch and English will differ, especially if these specific characteristics are used to create the puns. This makes it harder to find a suitable equivalent. However, the four main types of puns found in Pratchett's work –

plays on idioms / proverbs, meaningful names, homophones and homonyms - can and do occur in both languages. Thus in this case, cultural preferences are not likely to cause any problems when translating the puns.

Socio-cultural restrictions:

When translating Pratchett's puns from English to Dutch, historical restrictions are not likely to occur, since source and target texts will appear in the same period, as was already noted in the section on translating Pratchett's satire. Geographical restrictions are not likely to occur either. Great-Britain and The Netherlands are geographically separated, but Pratchett's work does not contain many typical British features. This has to do with the genre in which he writes: the Discworld-novels are fantasy books and the stories are not set in Great-Britain, but in the secondary realm of Discworld. Puns are thus not likely to play on typically British norms and values. However, no author can completely write outside of the norms he is brought up with, thus there is always a chance that some of them might seep into the story. So there is a possibility of geographical restrictions occurring, although these were not discovered in the examples. Intellectual restrictions are not likely to occur either. Some of the puns found do require some additional knowledge besides knowledge on English language: playing with idioms and proverbs obviously requires knowledge on these sayings; some of the meaningful names require knowledge on historical or extratextual persons; and some of the homophones require knowledge on foreign languages. However, all of these puns are instances of plays on knowledge that may be assumed to be widely known. The only items that might cause problems are the idioms. These might be particular to the British language and culture and might thus not be known in Dutch. However, this is more a problem of equivalence than of intellectual knowledge, as shall be discussed next.

Lack of equivalence:

The Dutch and the English languages do have certain similarities. They share several idioms and words, in the sense that these can be translated literally while maintaining all meanings and connotations. Thus in some cases, the translator will be able to translate using a total equivalent.

Delabastita posits some principles that determine the chances of equivalence occurring:

- "When the S.T. pun is phonetic, the chances of finding a congenial T.T. pun are relatively higher to the extent that the S.ling.code and the T.ling.code are historically related" (Delabastita, 1993: 233).

Dutch and English do have historic relations. They are both part of the West Germanic language family. However, they are not as close as, say, Dutch and German. Thus, there is a sporting chance of finding a congenial pun when translating phonetic puns. In the case of Pratchett's puns, this would apply to the meaningful names and the homophones.

- "When the S.T. pun is polysemic, the chances of finding a congenial T.T. pun are relatively independent of the historical relatedness of the S.ling.code and T.ling.code" (Delabastita, 1993: 236).

Thus the chances of translating Pratchett's homonyms are not influenced by the relation between the Dutch and the English languages.

- "When the S.T. pun is syntactic or morphological, the chances of finding a congenial T.T. pun are relatively higher to the extent that the S.ling.code and T.ling.code are typologically related" (Delabastita, 1993: 242).

There are quite a few typological differences between Dutch and English, such as word order and use of inflection. Since Pratchett does not use this type of pun, the validity of this principle cannot be further investigated.

- “When the S.T. pun is phonetic or polysemic, the chances of finding a congenial T.T. pun are relatively higher to the extent that there exists interlingual borrowing between the S.ling.code and T.ling.code” (Delabastita, 1993: 244).

Borrowing does occur between English and Dutch, mostly from English into Dutch. This should thus heighten the chances of finding a congenial for Pratchett’s meaningful names, homophones and homonyms.

So it seems that chances of finding a congenial when translating Pratchett’s puns are relatively high. In practice, however, only three of the puns found could be translated directly:

ST: ‘Gods tend to be interested in prophets, not profits, haha.’
 There were some blank looks from his fellow directors.
 ‘Didn’t quite get that one, old chap,’ said Stowley.
 ‘*Prophets*, I said, not *profits*,’ said Gilt. He waved a hand. ‘Don’t worry yourselves, it will look better written down’ (Pratchett, 2005: 387-388).
 s1: prophets = a person who has encountered, and speaks as a formal representative of a god.
 s2: profits = increase in wealth

TT: ‘Goden zijn meer geïnteresseerd in profeten dan profijten, haha.’
 Zijn mededirecteuren keken hem onbegrijpend aan.
 ‘Die volgde ik niet helemaal, ouwe makker,’ zei Stowley.
 ‘Proféten, zei ik, niet profijten,’ zei Gilt. Hij wuifde met zijn hand. ‘Laat maar zitten, het werkt toch beter in schrift.’
 s1: profeten = a person who has encountered, and speaks as a formal representative of a god.
 s2: profijten = advantage

Although ‘profits’ and ‘profijten’ have slightly different connotations, they can be used here to the same effect.

In the case of the Feegle names, literal translation is also possible. ‘Not-as-big-as-Medium-Sized-Jock-but-bigger-than-Wee-Jock-Jock’ would then become something like ‘Niet-zo-groot-als-Middelmatige-Jock-maar-groter-dan-Kleine-Jock-Jock’. The rest of the pun can then be constructed in Dutch in the same manner as in the source text.

One of the cheeses can also be translated literally: ‘Red Runny’ would then become ‘Rode Loper’. This is an even funnier pun than in the original, since it has three meanings in Dutch:

1. The proper name of a type of cheese;
2. A noun and an adjective describing two of the characteristics of this type of cheese (the colour, red, and the texture, runny);
3. ‘Rode loper’ also means ‘red carpet’ in Dutch, as in ‘rolling out the red carpet’.

These were the only puns that could be translated literally while maintaining their effect.

However, several of the puns could be translated using the strategy of equivalent translation:

ST: ‘Before you criticize someone, Gytha, walk a mile in their shoes,’ said Granny, with a faint smile.
 ‘In those shoes she was wearin’, I’d twist my ankle,’ said Nanny, gritting her teeth. ‘I’d need a ladder just to get in ‘em’ (Pratchett, 1996: 133).
 s1: (figurative) place yourself in someone else’s position.
 s2: (literal) walk one mile wearing someone else’s shoes.

- TT: ‘Als je in haar schoenen stond, deed je wellicht precies hetzelfde, Gytha,’ zei Granny, met een flauwe glimlach.
 ‘Op die schoenen die zij aanhad zou ik hooguit m’n nek breken,’ zei Nanny tandenknarsend. ‘Ik zou een ladder nodig hebben alleen al om erin te kunnen stappen.’
 s1: (figurative) place yourself in someone else’s position.
 s2: (literal) wear the shoes of someone else.

In this example, the pun can be translated using an expression that has the same figurative meaning and almost the same literal meaning as well.

- ST: ‘Even Now, You Harbour Thoughts Of Escape, Of Somehow Turning The Situation To Your Advantage. They Say The Leopard Does Not Change His Shorts’ (Pratchett, 2005: 127).
 s1: the leopard does not change his spots = a person cannot change his nature.
 s2: the leopard does not change his shorts = the leopard does not change his underwear.
- TT: ‘Zelfs nu speel je met de gedachte te ontsnappen, om op de een of andere manier de situatie naar jouw hand te zetten. Zoals ze zeggen: een vos verliest wel zijn haren, maar niet zijn teken.’
 s1: een vos verliest wel zijn haren, maar niet zijn streken = even as someone gets older, they will never lose their true nature.
 s2: een vos verliest wel zijn haren, maar niet zijn teken = a fox may lose his hair, but will not lose his ticks.

In this example, the pun is translated with an expression that has a similar figurative meaning, but a different literal meaning. The rest of the pun is then adjusted accordingly.

- ST: ‘You’re cocking a snook at the clacks people again, aren’t you?’ said the journalist.
 ‘Ah, that must be a journalistic term,’ said Moist. ‘I’ve never owned a snook, and even if I did I wouldn’t know how to cock it’ (Pratchett, 2005: 248-249).
- TT: ‘Dus u maakt wederom een lange neus naar de mensen van de kleppers?’ zei de journalist.
 ‘Ah, dat is zeker een journalistiek gebruik,’ zei Moist. ‘Maar persoonlijk ben ik dik tevreden met de lengte van mijn neus en ik zou hem al helemaal niet langer maken voor de mensen van de kleppers.’

Again, the pun is translated with an expression that is similar in figurative meaning, but different in literal meaning, also requiring adjustment to the rest of the pun.

- ST: The man hesitated, his eyes flicking nervously from side to side as he waited for the magic. The conclusion that there was not going to be any hit him at the same time as Rincewind, whirring wildly down the passage, kicked him sharply in the groin (Pratchett, 1985: 47-48).

TT: De man aarzelde en zijn ogen schoten nerveus heen en weer terwijl hij wachtte op de magie. Het besef dat er helemaal geen magie zou komen kwam hard aan, net als Rincewind's voet in zijn kruis.

The pun is translated with an expression that is similar both semantically and formally and the rest of the joke is adapted accordingly. In the process, some of the content is lost (namely Rincewind whirring wildly down the passage). This information could be added in a subordinate clause ('die wild door de gang raasde en hem een flinke trap verkocht'), but this damages the snappiness of the pun. Since the information is not relevant, it can best be left out, especially since the pun itself might even be said to work better in Dutch than in English.

ST: 'Then we play somewhere where the Guild won't find us', said Glod cheerfully. 'We find a club somewhere-'
'Got a club', said Lias proudly. 'Got a *nail* in it.'
'I mean a night club', said Glod.
'Still got a nail in it at night' (Pratchett, 1995: 37).
s1: an establishment that is open late at night and provides entertainment
s2: a stout stick that is larger at one end, used for hitting things.

TT: 'Dan spelen we ergens waar het Gilde ons niet kan vinden', zei Glod opgewekt. 'We gaan gewoon op zoek naar een of andere tent-'
'Heb een tent', zei Lias trots. 'En hij lekt niet.'
'Ik bedoel een nachttent', zei Glod.
'Hij lekt ook niet 's nachts.'
s1: an establishment that is open late at night and provides entertainment
s2: a moveable shelter of canvas supported by poles

In this example, the pun is translated with a word that shares one of its meanings (and the rest of the pun is again adjusted accordingly).

ST: 'What I'd really like to be is a ploughshare. I don't know what that is, but it sounds like an existence with some point to it' (Pratchett, 1985: 142).
s1: essential meaning
s2: sharp end of an object

TT: 'Wat ik echt graag zou willen zijn is een keeper. Geen idee wat dat is, maar het klinkt als een bestaan met een duidelijk doel.'
s1: aim intended to achieve
s2: game equipment consisting of the place toward which players of a game try to advance a ball or puck in order to score points

In this example, the pun is translated by a word that has a similar first meaning and a differing second meaning.

ST: 'I've been through the mill, I have,' Bucket began, 'and I made myself what I am today-'
Self-raising flour? thought Salzella (Pratchett, 1996: 31).
s1: (figurative) have experience in something
s2: (literal) go through a machine used to grind grain and such

- TT: 'Ik ken het klappen van de zweep, geloof me,' begon Bucket, 'en ik heb mezelf gemaakt tot wat ik vandaag de dag ben-'
Een mak paard? dacht Salzella.
s1: (figurative) have experience in something
s2: (literal) know what it is like to be hit by a whip (in the same manner used to tame horses)
- ST: Fate raised an eyebrow.
'And no cheating, Lady,' he said.
'But who could cheat Fate?' she asked. He shrugged.
'No-one. Yet everyone tries' (Pratchett, 1985: 110).
s1: (figurative) escape your destiny
s2: (literal) not play fair in a game against the person Fate
- TT: Noodlot trok zijn wenkbrauwen op.
'En niet vals spelen, Vrouwe,' zei hij.
'Wie zou het nu in zijn hoofd halen om het Noodlot te tarten?' vroeg ze. Hij haalde zijn schouders op.
'Er zijn er genoeg die het proberen.'
s1: (figurative) defy your destiny
s2: (literal) defy the person Fate

Thus equivalence can be achieved in many cases either by direct or equivalent translation. In some cases, however, there is no equivalent available. The translator then has to resort to other strategies. When it comes to Pratchett's puns, the following strategies could be employed:

Substitution: Pun > Pun:

- ST: Mr. Horsefry was a youngish man, not simply running to fat but vaulting, leaping and diving towards obesity. He had acquired at thirty an impressive selection of chins, and now they wobbled with angry pride (Pratchett, 2005: 93-94).
s1: (figurative) getting fat
s2: (literal) sprinting towards fatness
- TT: 'Meneer Horsefry was een vrij jonge man, die niet zomaar dik was, maar stevig naar obesitas neigde. Op dertigjarige leeftijd had hij een indrukwekkende selectie onderkinnen weten op te bouwen, die nu drilden van al zijn dikdoenerij.
s1: (figurative) bragging
s2: (literal) acting like a fat person

In this example, the pun is replaced by another, new pun in the following sentence.

Compensation:

- ST: 'Faith moves mountains, my lord,' said Moist.
'There are a lot of them between here and Genua, indeed,' said Lord Vetinari (Pratchett, 2005: 380).
s1: (figurative) if you have faith, you can achieve a lot
s2: (literal) faith can be used to move a mountain aside
- TT: 'Je moet altijd op jezelf vertrouwen, mijn heer,' zei Moist.
'Ik vrees dat je in dat opzicht wat te goed van vertrouwen bent,' zei Heer Vetinari.

In this example, the pun is compensated by a witty remark from Lord Vetinari on trust.
A few of Pratchett's puns posed some additional problems:

Contextual problem:

In the puns on the last name of Aching, difficulty arises from the fact that there Pratchett employs several related puns in a row, all centred around the name Aching. Furthermore, at least the final reference to the residence of the Aching family has to be maintained, since the whole point of the entire passage is to point out that the Aching family has lived in the area for many years. There is no direct equivalent in Dutch that can be used in the same manner. However, it is possible for the translator to employ the strategy of equivalent translation by using a Dutch last name that can also be employed in several puns and can also be used in the final statement on the residence of the family:

- ST: But sometimes her father insisted that there had been Achings (or Akins, or Archens, or Akens, or Akenns – spelling had been optional) mentioned in old documents about the area for hundreds and hundreds of years. (...) And for as long as she could remember she'd heard her father, an otherwise quiet, slow man, make the Joke, the one that must have been handed down from Aching to Aching for hundreds of years. He'd say, 'Another day of work and I'm still Aching', or 'I get up Aching and I go to bed Aching', or even 'I'm Aching all over'. (...) Anyway, however they were spelled, all her ancestors had been Aching to stay, not Aching to leave" (Pratchett, 2004: 17-18).
- TT: Maar soms hield haar vader vol dat er al Weltevrees (of Weltevreeërs, of Weltevreders, of Weltevredeners, de spelling was variabel) werden genoemd in oude documenten over dit gebied van honderden jaren geleden. (...) En al zo lang ze zich kon herinneren, had ze haar vader, een verder stille, simpele man, De Grap horen maken, degene die vast al honderden jaren werd doorgegeven van Weltevree aan Weltevree. Hij zei dan, 'Weer een dag hard werken, maar ik ben nog steeds Weltevree', of 'Ik sta Weltevree op en ga Weltevree weer naar bed', of zelfs 'Ik ben niet dik, maar Weltevree'. (...) Maar hoe het ook werd gespeld, al haar voorouders waren Weltevree met deze plek en waren dat altijd gebleven.

The pun on bear / bare mountain is even harder to translate. Again, there is no total equivalence with Dutch. This means that the translator will have to resort to the strategy of equivalent translation. However, the pun is continued for an entire paragraph, with a description of what happens on the mountain due to the pun in its name. This means the

translator should look for an equivalent Dutch pun that can be used in a similar matter. Thus it should be a pun that can refer both to a certain quality of the mountain and to a thing or activity that attracts ‘tourists’ to the local area. Such an equivalent was found (‘smaragd’, or emerald, which can refer to both a colour and a precious stone), but it should be remarked that its humorous effect is not as strong as in the original:

ST: Local people called it the Bear Mountain. This was because it was a bare mountain, not because it had a lot of bears on it. This caused a certain amount of profitable confusion, though; people often strode into the nearest village with heavy duty crossbows, traps and nets and called haughtily for native guides to lead them to the bears. Since everyone locally was making quite a good living out of this, what with the sale of guide books, maps of bear caves, ornamental cuckoo-clocks with bears on them, bear walking-sticks and cakes baked in the shape of a bear, somehow no-one had time to go and correct the spelling (Pratchett, 1991: 11).

TT: De lokale bevolking noemde het de Smaragdberg. Dit was omdat de berg bedekt was onder een dikke laag groen mos, niet omdat er zoveel smaragden te vinden waren. Dit leidde echter wel tot een zekere mate van gunstige verwarring. Het meest dichtbijgelegen dorp werd regelmatig overspoelt door mensen met hamers, beitels, pikhouwelen en lantarens, die minachtend vroegen naar lokale gidzen om hen naar de smaragden te leiden. Aangezien de lokale bevolking hier behoorlijk van profiteerde, met de verkoop van handleidingen, plattegronden van mijnen, horloges rijkelijk versierd met groene stenen, smaragdgroene overalls en koekjes in smaragdvorm, had op de een of andere manier niemand tijd om dit misverstand recht te zetten.

However, this strategy seems to offer the best solution available in this case. Substitution would have meant finding a relevant punt that could be continued throughout an entire paragraph, which would have been almost impossible without making great changes to the content of this passage. This was deemed undesirable in this case. All the other strategies would most likely lead to even more loss of the humorous effect.

Referential problem:

The band names used in *Soul Music* are only known in English in The Netherlands. A possible translation strategy would thus be direct copy. However, the question is if the Dutch audience will then understand all the references, since they do know all the original names, but might not understand the names derived from them (their level of English might not be high enough, or they will simply not make the connection). Thus perhaps a better solution would be to use the strategy of equivalent translation and derive names from Dutch bands, which would lead to names as ‘De Dam’ (De Dijk), ‘Laat Maar’ (Doe Maar), ‘De Commode’ (De Kast), ‘Gewoon’ (Normaal) or ‘Van Dunne Planken’ (Van Dik Hout).

The meaningful name Casanunda poses more difficult problems. This pun cannot be translated into Dutch directly, since the Dutch word for ‘over’ cannot be pronounced as ‘ova’. However, the reference to Casanova needs to be maintained, since it is a recurrent subject of several jokes in the story. This rules out the strategies of substitution and compensation. The best that can be strived for here, is an equivalent translation, that does at least capture the reference to Casanova, but only slightly captures the reference to height, although it is also still a humorous meaningful name:

- ST: ‘My name’s Casanunda,’ he said. ‘I’m reputed to be the world’s greatest lover. What do you think?’
Nanny Ogg looked him up and down or, at least, down and further down.
‘You’re a dwarf,’ she said.
‘Size isn’t important’” (Pratchett, 1991: 229).
- TT: ‘Ik heet Casanoppes,’ zei hij. ‘Men zegt dat ik de grootste minnaar ter wereld ben. Wat vind jij?’
Nanny Ogg bekeek hem van top tot teen, wat mogelijk was in één oogopslag.
‘Je bent een dwerg,’ zei ze.
‘Het gaat niet om de lengte.’

Another difficult meaningful name is that of Emberella. This refers both to a character from a fairy tale, Cinderella, and to an umbrella. The pun cannot be translated directly, since the Dutch fairy tale name and the Dutch word for umbrella show no resemblance. The strategy of equivalent translation could be employed:

- ST: ‘That’s a... nice name,’ said Ella politely. ‘Of course, you know mine. Mind you, I spend so much time cooking over this wretched thing now that Mrs Pleasant calls me Embers. Silly, isn’t it.’
Emberella, thought Magrat. I’m fairy godmothering a girl who sounds like something you put up in the rain (Pratchett, 1991: 177).
- TT: ‘Wat een... bijzondere naam,’ zei Roos beleefd. ‘Natuurlijk weet je al hoe ik heet. Weet je, ik sta tegenwoordig zo vaak van die rottige netelsoep te koken, dat mevrouw Plesant me Neteltje noemt. Belachelijk, vind je niet?’
Netelroosje, dacht Magrat. Ik ben de goede fee van een meisje dat klinkt als een of andere nare huidaandoening.

However, this solution might not be possible, since her name should have then been translated as Roos from the start, but it will most likely have just been translated as Ella. Thus the translator will then have to settle for less equivalence, sacrificing the reference to a character from a fairy tale, but maintaining the pun with a meaningful name:

- TT: ‘Wat een... bijzondere naam,’ zei Ella beleefd. ‘Natuurlijk weet je al hoe ik heet. Weet je, ik sta tegenwoordig zo vaak van die rottige bietensoep te koken, dat mevrouw Plesant me Bietje noemt. Belachelijk, vind je niet?’
Bietella, dacht Magrat. Ik ben de goede fee van een meisje dat klinkt als een draagverband voor je arm.

Multilingual problem:

The multilingual puns pose another problem. They play on sound similarities between two languages, which are lost in translation. What the translator could do here, is to employ the strategy of equivalent translation by using the same technique on different parts of the multilingual sentences and by employing different languages, including English:

- ST: ‘Gooden day, big-feller, mine hoast! Trois beers pour favour avec us, silver plate’ (Pratchett, 1991: 70).

TT: ‘Gooden day, best man, mijn guestsir! We want like three bier for ons, if you pies.’

ST: ‘Garkon? Mucho vino aveck zei, grassy ass’ (Pratchett, 1991: 90).

TT: ‘Gazon? Mucho vino aveck zei, gatsiejas.’

The most difficult pun found in Pratchett’s work was the meaningful name Imp Y Celyn. This pun not only refers to a famous musician, but it also employs two languages. This makes it virtually impossible to use the strategies of direct or equivalent translation. The next strategy in the order of preference is substitution. Since the entire novel is about music and Imp Y Celyn is also a musician, it would be preferable to maintain such a reference. However, no suitable Dutch artist name that could be interpreted as meaningful was found. Compensation elsewhere in the text is not an option either, since the passage containing the pun is quite large and thus needs to be translated in any case. The best strategy the translator can employ in this instance is thus intratextual explication:

ST: ‘My name... it’s not right for this music (...).’
‘What does it mean in real language?’ said Glod.
‘Well, all my family are y *Celyns*’, said Imp, (...). ‘It means “of the holly”. That’s all that grows in Llamedos, you see, everything else just rots.’
‘I wasn’t goin’ to say’, said Cliff, ‘but *Imp* sounds a bit like *elf* to me.’
‘It just means “small shoot”’, said Imp. ‘You know. Like a bud.’
‘Bud y Celyn?’ said Glod. ‘Buddy? Worse than Cliff in my opinion’ (Pratchett, 1995: 120-121).

TT: ‘Mijn naam... die past niet bij deze muziek.’
‘Verwijst het nog ergens naar?’ zei Glod.
‘Nou, mijn hele familie heet van der Hulst’, zei Knop. ‘Het is een vertaling van “of the holly”. De hulst is het enige dat groeit in Llamedos, snap je, al het andere rot gewoon weg.’
‘Ik wilde het eigenlijk niet zeggen’, zei Cliff, ‘maar Knop doet me altijd denken aan een handvat van een deur.’
‘Het is een vertaling van “bud”. Je weet wel, die kleine uitspruitsels aan bloemen en planten.’
‘Bud? Kleine Buddy?’ zei Glod. ‘Buddy of the holly? Erger dan Cliff, als je het mij vraagt.’

5.2.3. *Result: usefulness of the translation strategies*

The translation strategies offered in the theoretical framework could not be used to solve the problem of over- and under-reading. Other solutions were found, but it was not possible to clear away this problem entirely.

Problems caused by differences in cultural preference and / or by socio-cultural differences did not occur in Pratchett’s work. Therefore, the usefulness of the offered translation strategies in solving these problems could not be tested.

When it comes to problems caused by a lack of equivalence, the translation strategies could be employed in most cases to solve these problems. The translator was often able to resort to the most preferred translation strategies of direct or equivalent translation. The resulting translations were mostly able to maintain the humorous effect entirely. This is probably at least partly due to the fact that there were no great socio-cultural differences

between English and Dutch. However, there were some instances of puns that caused additional problems. These proved more difficult to translate. Using the more preferable strategies required more of the creativity of the translator. In some cases, the translator was forced to resort to strategies further down in the order of preference. The translations that were eventually found for these puns with additional problems often resulted in a certain amount of loss of the humorous effect. Thus all problems of equivalence were eventually solved using the strategies, but not always to full satisfaction.

6. LANGUAGE VARIETIES

Viewed freely, the English language is the accretion and growth of every dialect, race, and range of time, and is both the free and compacted composition of all.

- Walt Whitman

When discussing types of humour, the category language variety seems like the odd man out. Language varieties are not immediately associated with humour. Still, an author can indeed choose to incorporate a certain language variety with as its main purpose the production of a comic effect. This is the function of language varieties that will be investigated in this thesis.

6.1. Theoretical framework

6.1.1. A definition of language variety

Although the term language variety will probably not be familiar to many people, everyone will know the term dialect. In the literature consulted, dialect has both a narrow and a broad definition. The narrow definition often states something like: dialect is the specific language of a certain region or place insofar as it differs from the general national language (*Van Dale*, “Dialect”). Sometimes, this definition is extended, to explain in which linguistic fields the differences may arise: “[Dialect is] a regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties and constituting together with them a single language” (*Merriam-Webster*, “Dialect”). This is the most widely known definition of dialect. However, besides this narrow definition, the term dialect is also often used in a broader sense. Several sources apply the term dialect in this way: “Dialect: language variety related to the performer’s provenance or affiliations in a geographical, temporal or social dimension” (Catford, 84), “[Dialect is] a regional or social variety of a language distinguished by pronunciation, grammar, or vocabulary, especially a variety of speech differing from the standard literary language or speech pattern of the culture in which it exists” (*The American Heritage Dictionary*, “Dialect”), “Dialect is defined as covering geographically, socio-economically, stylistically, and ethnically determined language varieties that differ from the explicit norm of the standard language” (Määttä, 320). In these definitions, dialect is not necessarily a differing form of language related to a certain region, but can also be related to a certain period or a certain (social) group. Thus the term dialect is used both as the umbrella term and a subcategory of this concept. To prevent any confusion, this thesis will only apply dialect in its narrow sense and will use the expression language variety for the umbrella term.

In the literature consulted, the following additional descriptions of this umbrella term were found: “A language variety (...) is a sub-set of formal and / or substantial features which correlates with a particular type of socio-situational feature” (Catford, 84). This description appears to be somewhat too undefined. Andrew Finch offers more clarity in this respect: “[Language varieties are] variations of a language used by particular groups of people, includes regional dialects characterized by distinct vocabularies, speech patterns, grammatical features, and so forth; may also vary by social group (sociolect) or idiosyncratically for a particular individual (idiolect)” (Finch). Thus it is a variety of a language that differs from other forms of that language systematically and coherently. This needs to be specified a little more, since this thesis only focuses on a written reproduction of this language variety: “A dialect, understood as a specific regional or social manifestation of a language, is a real entity. A literary dialect, in turn, exists only within the confines of a piece of prose fiction. Its role is

to mime the real thing through manipulation of a few salient features that evoke rather than replicate speech” (Azevedo, 30). Thus a literary language variety is a written imitation of several salient features of a specific variety of a certain language. The author decides which features to use, leading to a subjective reproduction of a certain language variety: “Neither non-standard nor standard-literary dialect depicts the linguistic reality of the speech behind it faithfully: they both result from the choices which the author has made in order best to convey particular sociolectal and idiolectal differences” (Määttä, 322).

The definition of language variety as used in this thesis then reads: a literary language variety is a form of a certain language that differs from other forms of that language systematically and coherently in vocabulary, grammar and pronunciation. It is related to a certain region, period and / or social group and is reproduced in written form by means of an imitation of certain salient features of this language variety selected by the author.

6.1.2. *Language varieties: a classification*

When it comes to defining the different types of language varieties, the literature often adheres to a basic dichotomy between permanent and transient varieties (Catford, 84), or as Basil Hatim and Ian Mason define it: user-related versus use-related (39). As these terms already suggest, the permanent language varieties are more or less constant for the performers in question, while the transient varieties can change with each speech situation. However, the transient or use-related language varieties will not be dealt with in this thesis. The differences between this type of language variety and the standard language are much smaller and also much more difficult to locate because of the transient nature of this kind of variety. This also makes it harder to determine the effect of these language varieties. Furthermore, as the analysis will show, the language varieties Pratchett uses to create a humorous effect are all permanent or user-related.

6.1.2.1. *Classification according to user*

The permanent or user-related varieties can be divided into five subtypes:

- Standard language:
Many languages have a standard or literary variety, with little variation (at least not in written form) between differing regions or groups. This dialect can be viewed as unmarked (Catford, 86).
- Geographical dialect:
This is the best-known type of dialect. These kinds of varieties are related to the geographical provenance of the performer (Catford, 85). It has to be noted here that the division between different geographical dialects is not always based on linguistic grounds, but is often based on political or cultural demarcations (Hatim & Mason, 40).
- Temporal dialect:
These are language varieties related to the period in which the performer lives (in literature this is the period in which the story takes place), or the period in which the author wrote the text (Catford, 85). Temporal dialects reflect linguistic changes through time. Every generation has its own linguistic preferences and peculiarities, its own ‘jargon’ (Hatim & Mason, 41).
- Social dialect:
These language varieties are related to the social class or status of the performer (Catford, 85). Social dialects emerge as a result of social stratification within a speech community. These varieties often have ideological and political implications (Hatim & Mason, 42).

- **Idiolect:**
This is a language variety related to the personal identity of the performer and it is used by a particular individual. It can change from day to day (for instance by adopting certain 'new' pronunciations, through the acquisition of new lexical items, etc.) and can change considerably over the course of the performer's life. However, the idiolect of an adult is relatively constant (Catford, 85-86).

This division in types of (permanent) language varieties will be adopted when discussing the varieties in Pratchett's work.

6.1.2.2. *Classification according to function*

The use of a marked language variety in a literary text can have several functions:

- **Comic function:**
The main function of the language variety is to produce a comic effect. The variety is often linked to a certain character, effecting a contrast with the other characters and other elements of the story world.
- **Local colour:**
The language variety is used to evoke a certain atmosphere, serving as the backdrop for the story.
- **Realistic function:**
When a story is set in a certain area, the author uses the dialect from this region to make his story seem more realistic.
- **Stylistic function:**
The language variety is used to expand the modes of expression for the language in question.
- **Ethnic / ideological function - Characterisation:**
The language variety is disseminated as part of the identity (often this is the identity of the author himself). It is used to set a character or group of characters apart from other characters in the novel and makes them recognisable through their particular manner of speech (Koster).

Often, the use of a certain language variety in a text serves several purposes at the same time, but in most cases, one dominant function can be discerned. The discussion of the language varieties Pratchett uses will be limited to varieties with the comic function as their main aim. For these varieties it will then also be determined whether they serve any other purposes as well.

6.1.3. *The signals of language varieties*

As was discerned above in the definition of the literary language variety, the author chooses several differing features from a certain variety to reproduce it in a text. Thus the most important element is deviation from the standard, which often provides a clear signal to the reader. Simo K. Määttä distinguishes four ways in which an author can represent a certain language variety in a text:

- **Phonological representation:**
The author employs deviant phonological representations of words to indicate that their pronunciation differs from the standard pronunciation.
- **Morpho-syntactical representation:**
The author uses certain morphological and / or syntactical structures that differ from the standard structures.
- **Lexical representation:**
The author uses lexical items that differ from or do not occur in the standard vocabulary.

- Eye dialect:
The author uses a deviant spelling. However, this deviant spelling can lead to the same pronunciation as the standard language. Thus eye dialect differs from the phonological representation of dialects in that it is purely focussed on a differing spelling and does not necessarily lead to a deviating pronunciation (although this can be the result of it) (320).

It goes without saying that the author can also combine these several ways of representation. However, what all these representations have in common is that the language variety used in the text differs from the standard variety at least in one of the abovementioned ways. These differences can thus be seen as signals to the reader that point out the presence of a differing, marked language variety. J.C. Catford adequately calls these deviations markers:

All the varieties of a language have features in common – these constitute a *common core* of e.g. grammatical, lexical and phonological forms. In addition to the common core, however, every variety has features which are peculiar to it, and which serve as formal (and sometimes substantial) criteria or *markers* of the variety in question. The markers of particular varieties may be at any level: phonetic, phonological, graphological, grammatical, lexical (86).

However, these markers can only be recognised on the condition that one is acquainted with the grammatical, lexical, phonological and graphological features of the standard language. Only then can deviations from this standard actually be recognised. Translators, however, should not only be able to discern that a different language variety is being used, but should also be able to recognise this specific variety. After all, they need to be able to determine the underlying geographical, social, political and ideological features of this variety in order to arrive at an equivalent translation. Thus knowledge on the features of at least the most common language varieties would be no luxury to a translator. The next sections will further examine the problems of translating language varieties and the possible solutions the theory has to offer.

6.1.4. Translating language varieties

Translated books that feature a certain marked language variety are often the target of criticism. If the translator has replaced the original dialect with a dialect from the target culture, it does not fit the story; if the translator has created a new dialect, it is deemed artificial; and if the translator uses the standard target language, he is criticised for omitting an important element. This criticism clearly illustrates that translating language varieties brings forth many problems.

6.1.4.1. General translation problems

As with all types of humour, recognition of a language variety can often be problematic. This does not so much concern the recognition that a differing language variety is being used, as it concerns the identification of the specific variety. Differing language varieties might sometimes coincide (Hatim & Mason, 43). Language varieties from a certain language sometimes have several salient features in common. This makes it harder for the translator to discern just what variety he is dealing with exactly, which also complicates finding a suitable equivalent.

Another problem of recognition concerns the phenomenon of codeswitching. When this occurs, the performer switches from one dialect to another, for instance from the standard variety spoken by most people from the speech community in question to a certain geographical dialect specific to the performer's region of provenance. The translator has to take this functional variation into account and has to mind how this is expressed in the

language. He has to recognise instances of codeswitching and the questions of ‘identity’ it involves (Hatim & Mason, 43).

A general problem when translating language varieties is caused by the difficulty of finding an equivalent variety in the target language. Just like the pun, the language variety is a type of humour in which language itself is the butt of the joke. Furthermore, language varieties are not just language-specific, but as was determined before, the different varieties also often have their own geographical, social, political and ideological features. Thus when the translator searches for an equivalent language variety, he will also have to ask himself in what way the variety should be equivalent: when translating a certain social dialect, for instance, should he choose a dialect from the target culture with the same social status, or should he choose one with the same linguistic features? And if the translator has finally decided on the criteria for the equivalence, there are no guarantees that such a variety actually exists in the target language.

Besides these general problems, there are also several specific problems of equivalence for each of the different types of language varieties. Translating a standard dialect from the source text usually does not lead to any problems: this can simply be translated with the standard language of the target culture. Translating the deviant language varieties does pose several problems:

- With geographical dialects, the problem mainly lies in the status of the dialect in the specific region in which the story is set; the translator has to also mind the ideological and political implications of this type of dialect in the source language (Hatim & Mason, 40-41).
- According to Hatim and Mason, many problems of translating temporal dialects are caused by the fact that dictionaries can often not keep up with the contemporary use of certain words. Furthermore, when translating older texts, translators also face the dilemma of whether to translate with archaic or modern language. Then there is also the problem of (maintaining) the aesthetic effect of a specific dialect of the source text (41-42).
- When it comes to social dialect, Hatim and Mason observe problems of comprehensibility with ideological, political and social implications. The equivalence principle states that the translator has to attempt to relay the full impact of the social dialect, including all its implications. However, in practice the social dialect is often neutralised, to improve mutual comprehension. The question Hatim and Mason ask in this respect is how far a translator can go in attenuating the implications of the social dialect of the source text (42).
- The problem Hatim and Mason detect in translating idiolect is that isolating and describing idiolectal differences is very difficult. They wonder if it is necessary and possible to translate idiolects. However, when the idiolect forms an important part of the characterisation of the person, the translator does have to attempt to translate it somehow. The problem the translator then faces is finding comparable idiolectal deviations in the target language, with the same connotations (44-45).

6.1.4.2. Translation strategies

Although they do not specifically focus on finding solutions to the translation problems of language varieties in their articles, Catford and Hatim and Mason do refer to some possible translation strategies. Fine-tuning the general translation strategies used in this thesis to language varieties and supplementing these with information from Catford and Hatim and Mason leads to the following overview of possible translation strategies for language varieties:

- Direct translation: Marked variety ST = Marked variety TT
The source text dialect is translated directly into the target language, while maintaining all its functions and connotations. This is generally only possible with certain idiolects or dialects that employ interdialectal elements.
- Equivalent translation: Marked variety ST \approx Marked variety TT
The translator translates the marked source language variety with an equivalent marked target language variety. The amount and the manner (in geographical, social, stylistic, political and / or ideological respect) of equivalence can vary.
- Substitution: Marked variety ST > Marked variety TC
The language variety used in the source text is translated with a language variety from the target culture that shows no formal similarity to the original variety. The only similarity between the two is in the type of humour used (namely a language variety).
- Naturalisation: Marked variety + setting ST > Marked variety + setting TT
The translator not only translates the source language variety with a (possibly equivalent) target language variety, but he also adapts the other story elements, such as the setting, to match the target culture. An example would be a book set in Dublin with characters speaking with a Dublin accent which the translator then moves in its entirety to Amsterdam, letting the characters talk with an Amsterdam accent.
- Transference: Marked variety ST = Marked variety TT
The translator creates a new target language variety that adopts certain features of the source language variety. These can be phonological, syntactical and / or lexical features.
- Explication: Marked variety ST > Unmarked variety TT + explanation
The translator adds an explanatory element to the text that indicates the presence of a deviant language variety in that place in the source text.
 - o Intratextual:
The explanation is added to the running text. Examples would be remarks in the narrator text such as ‘he said in a Scottish accent’ or (scathing) remarks by characters on the dialect of one of the other characters.
 - o Extratextual:
Editorial techniques such as footnotes or endnotes or an epilogue are used to add an explication.
- Compensation: Marked variety ST > Variety-like device TT
The source language variety is not translated with a target language variety, but instead, the translator employs a similar rhetorical device to create the same effect. Examples would be the use of colloquial speech instead of standard written language or the use of interdialectal elements.
- Omission:
The translator could also choose to omit the dialectal aspect of the text. This can be done in two ways:
 - o Marked variety ST > Unmarked variety TT:
The translator translates the marked source language variety with an unmarked target language variety, that is, with the standard target language.
 - o Marked variety ST > \emptyset TT:
The translator omits the entire passage containing the deviant source language variety.

In the next section it will be determined which types of language varieties occur in Pratchett’s work. Subsequently, the analysis will discern several specific problems that arise when translating these varieties and will examine whether these can be solved by employing the above-mentioned translation strategies.

6.2. Analysis

'Crivens! Gang awa' oot o' ere, ye daft wee hinny! 'Ware the green heid!'
- Terry Pratchett, 2004: 12

6.2.1. Pratchett's use of language varieties

Although Pratchett does not make use of deviant language varieties in all of his novels, it is a type of humour he employs in several of them. Before discussing the translation of the specific dialects that occur in the Discworld-novels, the instances of different language varieties will first be classified according to the criteria determined above and the signals Pratchett uses will be summed up.

6.2.1.1. Classification according to user

In Pratchett's writing, the standard language is predominant. It is used for the narrator text and for most characters as well. However, some characters use a deviant language variety. These are mostly idiolects and concern small individual traits. Granny Weatherwax, for instance, uses some non-grammatical sentence structures:

'I didn't have no right to ask you. This is your country, we're here by your leave. I show you respect as you in turn will respect me. (...) But if one day you care to tell me more, I should be grateful to hear about it,' she said, in a conversational voice. 'And them creatures that look like they're made of dough, I should like to know more about them, too' (Pratchett, 2004: 302).

Nanny Ogg's idiolect is recognisable by the swallowing of consonants and such:

'There's a lot of edges, more than people know. Between life and death, this world and the next, night and day, right and wrong... an' they need watchin'. We watch 'em, we guard the sum of things. And we never ask for any reward. That's important. People give us stuff, mind you. People can be very gen'rous to witches,' said Mrs Ogg, happily. 'On bakin' days in our village, sometimes I can't move for cake. There's ways and ways of not askin', if you get my meaning. People like to see a happy witch' (Pratchett, 2004: 304).

However, since these idiolects are mainly merely used for characterisation and do not have a clear comic function, they will not be discussed in further detail in this thesis.

In a few instances, the dialect is more apparent. This is the case with the language of the Igor's, the prototypical breed of undead, pieced-together servants, whose use of language is characterised by a highly noticeable and often unintelligible lisp:

The door opened.

'Good evening, thur-'

Horsefry pushed past the stumpy figure and into the dark hallway, waving frantically to the servant to close the door.

(...)

'Shut the door, for gods' sakes!' moaned Horsefry. 'I must see Mr Gilt!'

'The marther ith having one of hith little thoireeth, thur,' said Igor. 'I will thee if he can be dithturbed.'

'Are any of the others here? Have they- What's a thwawreath?'

'A little get-together, thur,' said Igor, sniffing.

The man reeked of drink.

‘A soiree?’

‘Exactly tho, thur,’ said Igor impassively. ‘May I take your highly notitheable long hooded cloak, thur? And be tho kind ath to follow me into the withdrawing room...’ (Pratchett, 2005: 137).

This is thus an example of a social dialect, relating to the social group of servant-Igors.

Pratchett’s most-used instance of language variety is more difficult to classify. It concerns the Nac Mac Feegle, a group of little blue men who play an important part in the books *Carpe Jugulum*, *The Wee Free Men*, *A Hat Full of Sky* and *Wintersmith*. Their language is very distinct and closely resembles a Scottish dialect. In this respect, it can thus be categorised as a geographical dialect:

‘Crivens! It’s a’ verra well sayin’ ‘find the hag’, but what should we be lookin’ for, can ye tell me that? All these bigjobs look just the same tae me!’

‘Not-totally-wee Geordie doon at the fishin’ said she was a big, big, girl!’

‘A great help that is, I dinnae think! They’re all big, big girls!’

‘Ye paira dafties! Everyone knows a hag wears a pointy bonnet!’

‘So they canna be a hag if they’re sleepin’, then?’ (Pratchett, 2004: 57-58).

However, the Nac Mac Feegle are not Scottish. The stories all take place in Lancre, which, although it does resemble the Scottish Highlands in appearance, is a rural area on Discworld, where there is no Scotland and thus no actual Scottish dialect can exist on this world.

Pratchett himself says about this: “The Nac Mac Feegle are not Scottish. There is no Scotland on Discworld. They may, in subtle ways, suggest some aspects of the Scottish character as filtered through the media, but that’s because of quantum.” (qtd. in Breebaart & Kew, “The Wee Free Men”). Furthermore, the dialect of the Nac Mac Feegle is not shared by any other peoples that live in the same area as they do. In this respect, it has more features of a social dialect, spoken only by a specific social group, that is, by the Nac Mac Feegle, which becomes evident, for instance, in their very interesting battle cries:

‘They can tak’ oor lives but they cannae tak’ oor trousers!’

‘Bang went sixpence!’

‘Ye’ll tak’ the high road an’ I’ll tak’ yer wallet!’

‘There can only be one t’ousand!’

‘Ach, stick it up yer trakkans!’

(...)

‘Nae king! Nae quin! Nae laird! Nae master! We willnae be fooled again!’ (Pratchett, 2004: 168).

Still, the links to Scotland and the Scottish are apparent not only in the dialect, but also in the appearance of the Nac Mac Feegle and several of their customs:

They were all about six inches tall and mostly coloured blue, although it was hard to know if that was the actual colour of their skins or just the dye from their tattoos, which covered every inch that wasn’t covered with red hair. They wore short kilts, and some wore other bits of clothing too, like skinny waistcoats. A few of them wore rabbit or rat skulls on their heads, as a sort of helmet. And every single one of them carried, slung across his back, a sword nearly as big as he was (Pratchett, 2004: 89).

There was a Feegle walking out of the hole from which came, now that Tiffany's eyes had become accustomed to the gloom, a faint golden light. (...) He was holding some sort of fat skin bag, bristling with pipes.

'Now there's a sight I don't reckon many humans have seen and lived,' said the toad.

'He's playing the mousepipes!' (Pratchett, 2004: 134-135).

The best way to categorise this particular dialect would thus probably be to call it an invented social dialect of the Nac Mac Feegle, based on an existing geographical dialect, namely Scottish.

6.2.1.2. *Classification according to function*

The most predominant function of the more clearly differing dialects Pratchett uses, such as those of the Igors or the Nac Mac Feegle, is the comic function. The humour already arises from their quaint deviances from standard language, but Pratchett also creates additional jokes with these dialects as the butt. For instance, the Igors manner of speech is often ridiculed:

She walked up to the front of the coach and tapped on the wood near the driver, who was sitting hunched up in an enormous cloak. 'Where're you from, Igor?'

The shadowy figure turned.

'What maketh you think my name ith... Igor?'

'Lucky guess?' said Nanny.

'You think everyone from Uberwald ith called Igor, do you? I could have any one of a thouthand different nameth, woman.'

'Look, I'm Nanny Ogg and thith, excuse me, this is Agnes Nitt. And you are...?'

'My name ith... well, it'th Igor, ath a matter of factththth,' said Igor. He raised a hasty finger. 'But it might not have been!'

'It's a chilly night. Can we get you something?'

'Perhaps a towel?' said Agnes.

Nanny nudged her in the ribs to be silent.

(...)

Nanny took a step back. The only sensible way to hold a conversation with Igor was when you had an umbrella (Pratchett, 1999: 83-85).

'Thankth all the thame, but I'm leaving anyway,' said Igor, tightening a strap. 'I'm thick up to here with thith lot. They shouldn't be doing thith! They're a dithgrathe to the thpethieth!'

Nanny wiped her face. 'I like a man who speaks his mind,' she said, 'and is always prepared to lend a towel – did I say towel? I mean hand' (Pratchett, 1999: 261).

The speech of the Nac Mac Feegle often leads to hilarious misunderstandings:

Tiffany stood up. 'Everybody shut up right now!' she said.

Silence fell, except for a few sniffs and faint 'wailys' from the back.

'We wuz only dreeing our weird, mistress,' said the helmet-twiddler, almost crouching in fear.

'But not in here!' snapped Tiffany, shaking with anger. 'This is a *dairy*! I have to keep it clean!'

'Er . . . dreeing your weird means "facing your fate",' said the toad (Pratchett, 2004: 92).

‘Aye, the Quin,’ said Rob Anybody. He looked at Tiffany with bright, worried eyes. ‘Ye dinnae ken o’ the Quin? An’ you the wean o’ Granny Aching, who had these hills in her bones? Ye dinnae ken the ways? She did not show ye the ways? Ye’re no’ a hag? How can this be? Ye slammed Jenny Green-Teeth and stared the Headless Horseman in the eyes he hasnae got, and you dinnae ken?’

Tiffany gave him a brittle smile, and then whispered to the toad, ‘Who’s Kenn? And what about his dinner? And what’s a wean of Granny Aching?’

‘As far as I can make out,’ said the toad, ‘they’re amazed that you don’t know about the Queen and... er, the magical ways, what with you being a child of Granny Aching and standing up to the monsters. “Ken” means “know”.’

‘And his dinner?’

‘Forget about his dinner for now,’ said the toad. ‘They thought Granny Aching told you her magic. Hold me up to your ear, will you?’ Tiffany did so, and the toad whispered, ‘Best not to disappoint them, eh?’ (Pratchett, 2004: 94-95).

Besides this comical function, the dialects are also used as a form of characterisation. The speech of the Igors and the Nac Mac Feegle clearly stands out from the speech of other characters and thus marks their identity.

The speech of the Nac Mac Feegle can be said to have two further functions:

- Local colour:

The clear Scottish reference adds to the atmosphere and the backdrop of the story, which is set in a rural setting with open fields and mountain ranges, populated by sheep herders.

They call it the Chalk. Green downlands roll under the hot midsummer sun. From up here, the flocks of sheep, moving slowly, drift over the short turf like clouds on a green sky. Here and there sheepdogs speed over the turf like comets. (...) Only the mountains were higher than the Chalk. They stood sharp and purple and grey, streaming long trails of snow from their tops even in summer (Pratchett, 2004: 15-16).

- Stylistic function:

The Nac Mac Feegle dialect has several specific expressions, stemming from Scottish and other Gaelic sources, thus expanding the modes of expression used in this novel. These expansions include words such as ‘crivens’ (good grief), ‘cailey’ (party), ‘callyack’ (old woman), ‘Yan Tan Tethera’ (the ancient counting language of shepherds in Northern England), ‘bogle’ (ghost), ‘scunner’ (something or someone to which/whom you’ve taken a strong dislike) and so on (Breebaart & Kew, “The Wee Free Men”).

6.2.1.3. *The signals of Pratchett’s language varieties*

Pratchett employs several clear signals to indicate the presence of a deviant language variety. The signal most commonly used is eye dialect. This occurs in the idiolects, which are sometimes combined with morpho-syntactical representation, in the sense of small grammatical errors:

‘And that’s it?’

‘You wanted more?’

‘I... thought there were dancin’ and chantin’ and stuff.’

‘Did that before you got here,’ said Granny.

‘My word. Yes. Er... about payin’...’
 ‘Oh, I don’t want payin’,’ said Granny. ‘ ‘S bad luck, taking money.’
 ‘Oh, Right.’ Jarge brightened up.
 ‘But maybe... If your wife’s got any old clothes, p’raps, I’m a size 12, black for preference, or bakes the odd cake, no plums, they gives me wind, or got a bit of old mead put by, could be, or p’raps you’ll be killing a hog about now, best back’s my favourite, maybe some ham, a few pig knuckles... anything you can spare, really. No obligation. I wouldn’t go around puttin’ anyone under obligation, just ‘cos I’m a witch. Everyone all right in your house, are they? Blessed with good health, I hope?’ (Pratchett, 1996: 27-28).

Eye dialect is also present in the dialect of the Nac Mac Feegle, but their speech is mostly indicated by phonological representation, combined with lexical representation by employing words that do not occur in the standard vocabulary and again through morpho-syntactical representation, in the sense of small grammatical errors:

‘My lads are good lads, there’s none braver. But they think their heids is most useful as weapons. That’s lads for ye. We pictsies aren’t like you big folk, ye ken. Ye have many sisters? Fion here has none. She’s my only daughter. A kelda might be blessed wi’ only one daughter in her whole life, but she’ll have hundreds and hundreds o’ sons’ (Pratchett, 2004: 143).

The dialect of Igers is portrayed mainly through phonological representation:

‘It’s so sad you’re going, Mr Igor,’ said Mrs Glowbury, the cook.
 (...)
 ‘Can’t be helped, Mrthth Glowburry,’ said Igor. ‘I thall mith your thteak and kidney pie, and no mithtake. It doth my heart good to thee a woman who can really make thomething out of leftoverth’ (Pratchett, 2005: 425).

6.2.2. *Translating Pratchett’s language varieties*

6.2.2.1. Translation model

As with the other types of humour, a basic model could also be devised for translating language varieties, incorporating all general translation problems that were distinguished in this thesis and the translation strategies offered in the literature to solve these problems. Again, the model is based on the premise that the translator has to follow the standard (Dutch) translation assignment for literature:

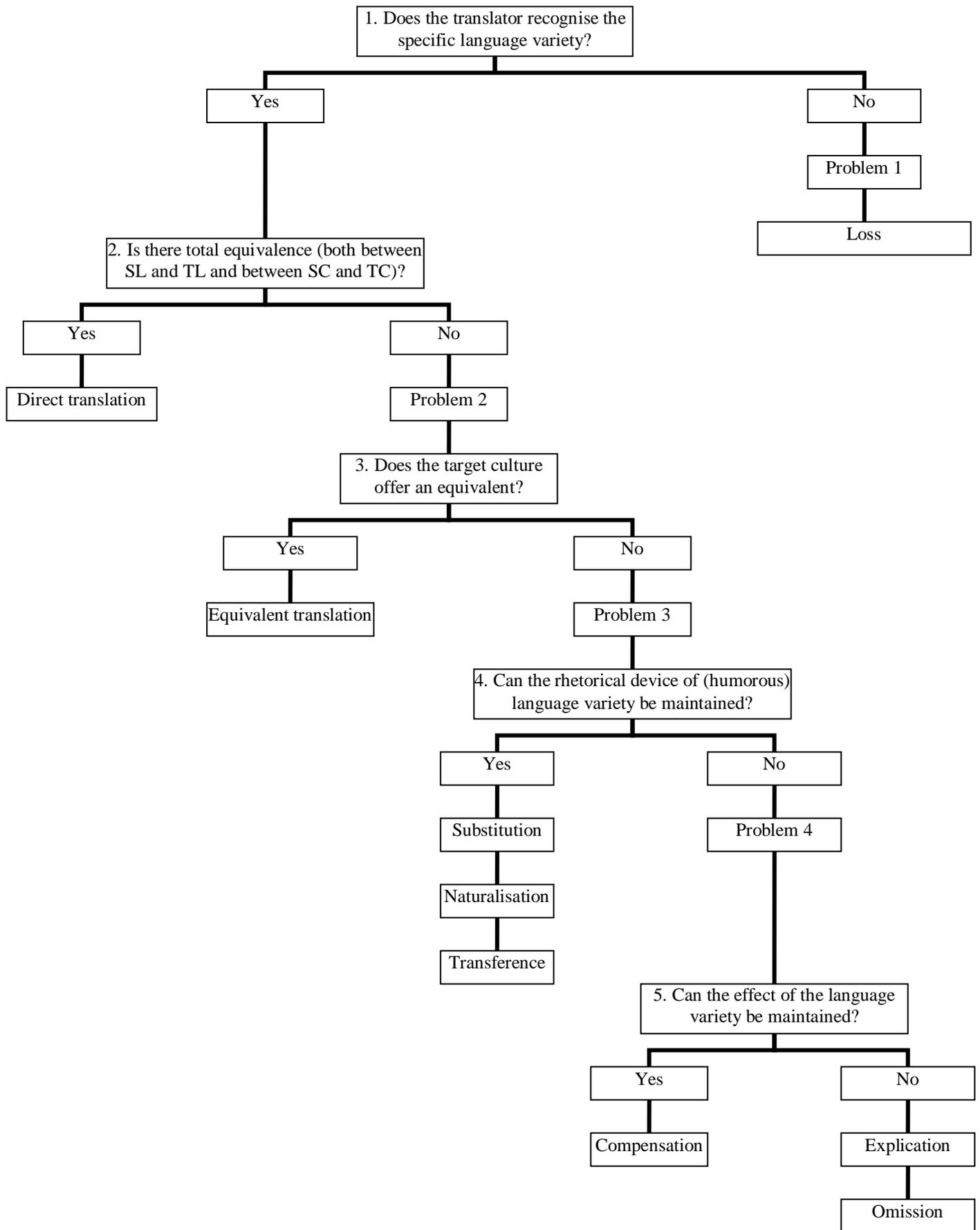


Figure 10: Translation model for language varieties

This translation model will now be discussed:

1. The first step in the translation process is recognising the language variety as well as possible switching between varieties. As was noted in the theoretical framework, it might prove especially problematic for the translator to determine the precise language variety that is being used.

Problem 1 – Recognition of specific language variety

Strategy:

None of the above-mentioned translation strategies can help in the recognition of the specific language variety. Again, the only option that can conclusively solve this problem, contacting the author of the source text, is not always available. This thesis will make a first attempt in determining other actions a translator can take to tackle this specific problem. The actions focus mostly on theoretical knowledge and on helpful tools the translator may be assumed to possess. Theoretical knowledge on language varieties could help the translator in solving this problem. The translator should have knowledge on the defining characteristics of at least the most common dialects of both the source and the target languages. This will make it easier for him to discriminate the various varieties. Furthermore, the translator could again turn to external sources on the source text he has to translate to either corroborate or disprove his own findings concerning the specific variety that is being used. If the specific language variety and the possible instances of codeswitching are not recognised, this may lead to loss in the translation, though this need not always be the case, as shall be seen in the discussion of this problem in Pratchett's work.

2. If the translator does recognise the specific language variety, he will reach the next step, in which he will have to determine if there is total equivalence between the source and target languages.

Strategy: direct translation

If there is total equivalence, the translator will be able to translate the language variety directly, without any problems occurring. However, language varieties usually differ from language to language.

Problem 2 – Lack of equivalence

Strategy:

The translator will not be able to translate the language variety directly without some form of loss occurring. However, there are several other strategies the translator could employ to solve this problem. To decide which is best suited to the situation at hand, he first has to look at some additional features of the pun he is translating.

3. The next step the translator has to take is to determine whether there is an equivalent available in the target culture that resembles the original language variety. As was already mentioned in the theoretical framework, this equivalence can stem from many different factors and is thus not easy to determine.

Strategy equivalent translation:

If the translator does manage to find an appropriate equivalent in the target culture, he could thus employ the strategy of equivalent translation to translate the language variety.

Problem 3 – There is no appropriate equivalent available in the target culture

The next translation problem arises when the translator is unable to find an appropriate equivalent.

Strategy:

This problem has several possible solutions as well, depending on the text in question.

4. The translator has to determine whether he can retain the rhetorical device of employing a (humorous) language variety in the translation or not.

Strategy substitution, naturalisation and transference:

There are several strategies available to maintain the rhetorical device of the language variety. The translator could try to use the translation strategy of substitution. This entails looking for a completely different language variety in the target culture which does not have any clear resemblance to the language variety of the source text, but does produce the same effect. The disadvantage of this strategy is that the TT variety might have differing connotations that do not match or even clash with other elements of the text. To counter this problem of differing connotations, the translator could also apply the strategy of naturalisation, not only using a TT-variety, but adjusting the entire story to a TT-setting and situation. The obvious disadvantage of this strategy is that it entails major changes to the original story. Another strategy that could be employed is that of transference. If the translator cannot find an existing equivalent in the target culture, he could also choose to create one himself that has the same characteristics as the original source language variety. The disadvantage of this strategy is that the target audience will not recognise this variety and will not construe all the connotations that were present in the original source language variety. Furthermore, this new variety might come across as artificial.

Problem 4 – There is no suitable substitute available in the target culture

If the translator is not able to find a suitable substituting language variety in the target culture, this also poses a translation problem.

5. The translator then has to determine whether he can retain the aim / effect of the language variety in the translation using a different rhetorical device. To do so, the translator first has to determine what this aim / effect is. As was seen in the theoretical framework, language varieties can serve several purposes and can also have multiple aims at the same time.

Strategy compensation:

If the translator is able to discern these aims of the language variety, he can then look for a suitable form of compensation.

Strategy explication and omission:

If the translator finds that he cannot compensate for the effect of the language variety, there are two strategies left for him to use: explication and omission. As was seen before, both these strategies have their advantages and disadvantages.

Besides applying this general model, the translator could again devise an order of preference of the various translation strategies to solve more text-specific problems. In the case of Pratchett's use of language varieties, the following order was devised, based on the genre conventions of (fantasy) literature, Pratchett's own conventions and following the standard translation assignment for literature:

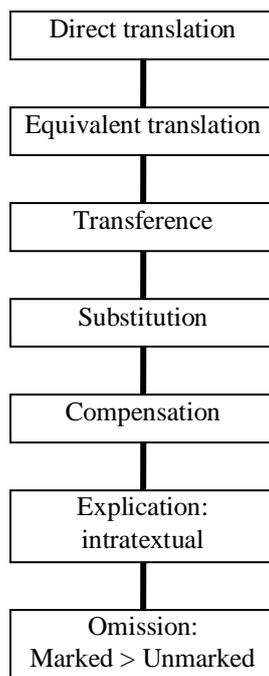


Figure 11: Order of preference translation strategies for Pratchett's language varieties

The most-preferred strategy is again that of direct translation, based on the standard Dutch translation assignment for literature. However, most of the time a totally equivalent target language variety will not exist. The next best strategy the translator could apply is equivalent translation, still approaching the source language variety as much as possible, but using an existing language variety from the target culture. If no equivalent variety is available, the translator could resort to the strategy of transference, creating a variety himself that adopts characteristics from the original variety. The disadvantage of the possible artificiality of this type of variety is not of any great importance in the case of Pratchett's work. This has to do with the genre conventions of fantasy, which allow the author and thus also the translator to create entirely new languages. However, there is still the risk that the target audience will not construe all the connotations that were present in the original source language variety since these are conveyed through a non-existing variety. As we shall see in the analysis below, these connotations are of importance to Pratchett's use of language varieties in several cases. Therefore, this strategy is less preferable. If the source language variety cannot be maintained in any way, the next strategy the translator could turn to is substitution. The disadvantage of this strategy is that it is only applicable if the connotations of the target language variety do not clash with other textual elements from the source text, such as the setting. Furthermore, this strategy does entail greater changes compared to the source text, thus making it less preferable. If no suitable substitute is available in the target language, the translator could resort to the strategy of compensation, where he can at least try to maintain the most important functions of the language varieties, which in Pratchett's case are the comic function and the function of characterisation. However, since Pratchett's dialects usually take up quite a large part of the text, it will be very difficult to compensate for their effects in their entirety. Thus this strategy will lead to a certain amount of loss. If all of the above-mentioned strategies do not lead to a satisfying solution, the only strategy left to the translator is again omission, by translating the marked source language variety by the unmarked target language variety, without trying to maintain the effects and functions of the original language variety.

Several strategies were left out in this order of preference:

- Naturalisation:
This strategy was omitted, because firstly Pratchett's Discworld-series are fantasy-stories which do not take place in an existing geographical location, but in an imaginary setting - on Discworld - and secondly, this setting is of primary importance to the story and should thus remain unchanged.
- Extratextual explication:
As said before, this strategy will be left out to prevent confusion, since Pratchett himself also uses footnotes to comment on the story in a humorous way.
- Omission – Marked variety > Ø:
Since the instances of dialect found each take up quite a large portion of the story, they cannot be left out in their entirety without making the story unintelligible.

6.2.2.2. *Translation problems and possible solutions*

Determining the specific language variety:

The recognition of the language varieties is not likely to cause any problems, since Pratchett uses clear signals. Determining the exact variety, on the other hand, might prove to be difficult. English has a numerous amount of dialects and many of them have several characteristics in common, making it difficult to distinguish between them. However, when it comes to Pratchett's use of dialects, this is not an issue of importance. This is due to the genre of his stories: fantasy. Although it might indeed be difficult to determine the exact varieties that are used for the idiolects and especially for the dialect of the Nac Mac Feegle, this is not a problem, because exact determination is not necessary here. Since the story does not take place on this world but on Discworld, the dialects are linked to places, times or social groups on Discworld and not to places, times or social groups that exist in the real world. Of course there are sometimes several deliberate similarities between Discworld and the real world, but these only concern general characteristics. Thus when it comes to the dialects, only such general characteristics need to be minded, but the precise type of variety need not be determined. This is for instance the case with the dialect of the Nac Mac Feegle. As a group, they share some Scottish-like customs and they live in an area that resembles the Highlands. It is then enough to determine that they speak some type of Scottish dialect, without having to decide which Scottish dialect exactly.

Lack of equivalence:

Most dialects differ from English to Dutch. The only exception are idiolects, which might share the same characteristics, and dialects that use interdialectal elements. The other dialects might have some characteristics in common as well, but there will never be total equivalence. The translator can thus only translate directly on some occasions, but mostly has to resort to other strategies. In the examples found in Pratchett's work, total equivalence can be achieved relatively easy with the dialect of Igers, since it plays on a universal characteristic (namely lispng). Thus in this case, the translator can employ the strategy of direct translation:

ST: The door opened.
'Good evening, thur-'
Horsefry pushed past the stumpy figure and into the dark hallway, waving frantically to the servant to close the door.
(...)
'Shut the door, for gods' sakes!' moaned Horsefry. 'I must see Mr Gilt!'
'The marther ith having one of hith little thoireeth, thur,' said Igor. 'I will thee if he can be dithturbed.'

‘Are any of the others here? Have they- What’s a thwawreath?’
 ‘A little get-together, thur,’ said Igor, sniffing.
 The man reeked of drink.
 ‘A soiree?’
 ‘Exactly tho, thur,’ said Igor impassively. ‘May I take your highly notitheable long hooded cloak, thur? And be tho kind ath to follow me into the withdrawing room...’ (Pratchett, 2005: 137).

TT: ‘Goedenavond, meneer-‘
 Horsefry wrong zich langs de gedrongen figuur de donkere gang in en gebarde wild naar de bediende dat hij de deur dicht moest doen.
 (...)
 ‘Doe die deur dicht, in godensnamen!’ jammerde Horsefry. ‘Ik moet meneer Gilt spreken!’
 ‘De meester if momenteel verwickeld in een van zijn kleine foireef, meneer,’ zei Igor. ‘Ik zal kijken of hij kan worden geftoord.’
 ‘Is een van de anderen erbij? Hebben ze- Wat is een fwareef?’
 ‘Een befcheiden bijeenkomt, meneer,’ zei Igor snuivend.
 De man stonk naar drank.
 ‘Een soiree?’
 ‘Precief, meneer,’ zei Igor onbewogen. ‘Mag ik uw hoogft opvallende mantel met kap aannemen, meneer? En weeft u zo vriendelijk mij te volgen naar de falon...’

The only difference here is that the lisp is reproduced using a different letter, since the ‘th’-sound does not exist in Dutch, but the characteristics of this dialect (namely the lisp) can otherwise be translated directly.

Additional problem - differences in frequency:

There is an additional problem, however. English uses a lot of s’s in places where Dutch does not, for instance in conjugations and in plurals. In those cases, Dutch mostly uses a t and ‘-en’, respectively, so the lisp will be much less prominent in Dutch. Direct translation will thus lead to a diminution of the dialect of Igors. However, this might be counteracted by translating a little more freely, using alternative formulations with more s’s, as was done in the example. In this case, this is a better solution than using an equivalent dialect, for instance. This is because the translator would do best to try and maintain the characteristic of spitting excessively while talking, since many additional jokes are made about this aspect of the dialect of Igors.

Translating the idiolects is already more difficult, since they play on specific characteristics of English, such as the use of faulty double negation, the use of ‘them’ as a demonstrative and the swallowing of letters (mostly the final g in an ‘-ing’ word). Dutch does not share these characteristics as such, and thus there is no total equivalence. However, the translator can employ the strategy of equivalent translation.

ST: ‘I didn’t have no right to ask you. This is your country, we’re here by your leave. I show you respect as you in turn will respect me. (...) But if one day you care to tell me more, I should be grateful to hear about it,’ she said, in a conversational voice. ‘And them creatures that look like they’re made of dough, I should like to know more about them, too’ (Pratchett, 2004: 302).

TT: 'Ik had nooit niet het recht om je dat te vragen. Dit is jouw land, we zijn hier met jouw toestemming. Ik heb respect voor jou zoals jij op jouw beurt ook respect voor mij zult hebben. (...) Maar als je me op een dag nog eens wat meer wil vertellen, dan hoor ik het graag,' zei ze, op een gemoedelijke toon. 'En die wezens die van deeg lijken te zijn gemaakt, ik zou ook wel wat meer over hunnie willen weten.'

In this example, the characteristics of the idiolect are translated with similar characteristics: the faulty double negation is translated with a similar faulty double negation in Dutch (although the Dutch version is probably less frequent) and the use of 'them' as a demonstrative is translated with a wrongly spelled, though often used, version of the personal pronoun 'hun' (which incidentally is also the wrong personal pronoun here, as it ought to be 'hen'). Thus the translator can here employ equivalent grammatical errors to translate this particular idiolect.

ST: 'There's a lot of edges, more than people know. Between life and death, this world and the next, night and day, right and wrong... an' they need watchin'. We watch 'em, we guard the sum of things. And we never ask for any reward. That's important. People give us stuff, mind you. People can be very gen'rous to witches,' said Mrs Ogg, happily. 'On bakin' days in our village, sometimes I can't move for cake. There's ways and ways of not askin', if you get my meaning. People like to see a happy witch' (Pratchett, 2004: 304).

TT: 'D'r zijn 'n hoop grenzen, meer dan mensen weten. Tussen leven en dood, deze wereld en de volgende, dag en nacht, goed en fout... en die moeten bewaakt worden. Wij bewaken ze, we beschermen de som der dingen. En we vragen nooit om 'n beloning. Da's belangrijk. Mensen geven ons spullen, da' wel. Mensen kunnen erg vrijgevig zijn naar heksen,' zei mevrouw Ogg opgewekt. 'Op bakfeesten in ons dorp kom 'k soms om in de cake. D'r is meer dan één manier om nergens om te vragen, als je begrijpt wat 'k bedoel. Mensen houden 'n heks graag tevreden.'

In this example, the characteristics of the idiolect are adopted in the translation, but in different places. Letters and sounds are left out in places where this is quite regular in everyday spoken language in Dutch, such as with the words 'een' and 'ik'. Thus in this case, the translator can employ the strategy of equivalent translation as well.

Pratchett's socio-geographical dialect of the Nac Mac Feegle poses most problems in translation, since it is based on characteristics of the Scottish dialect, which has no direct equivalent in Dutch. Direct translation is thus not an option. The strategy of equivalent translation is a possibility, but an additional problem then arises.

Additional problem - connotations of the dialect:

Although it was decided above that specific determination of the variety being used is not necessary, the general characteristics and connotations of this dialect that are important to the story should be maintained, or should at least not conflict with the rest of the story in translation. When it comes to the Nac Mac Feegle dialect, this variety was determined to have the following subordinate functions:

- Characterisation:
The Nac Mac Feegle are portrayed as a Scottish-like people.
- Local colour:
The story takes place in a rural setting, somewhat resembling the Scottish Highlands.
- Stylistic function:
The Nac Mac Feegle use words that stem from Scottish, old English and Gaelic.

These functions are not just expressed through the dialect, but also in different ways in the story, for instance through descriptions of the appearance and the customs of the Nac Mac Feegle, descriptions of the setting and confusions (and jokes) that arise from not understanding some of the words the Nac Mac Feegle use. This means that these general characteristics should preferably be maintained, because otherwise problems will arise for the translator elsewhere in the text. The translator should thus seek a dialect in Dutch that: refers to the Scots, evokes a rural setting and contains words from Scottish, old English and / or Gaelic. Obviously, no such dialect exists. Thus the translator will have to resort to other solutions.

Following the model, the next strategy of preference would be equivalent translation. Indeed, the translator could select a Dutch dialect with as many characteristics in common as possible. He could for instance opt for a dialect with several characteristics of Twents. The advantage of this strategy is that the translator can use an existing dialect, so it will seem natural in the target language. Furthermore, two of the three functions of the dialect could be maintained in this way: the Twents dialect evokes a rural setting and has words that are not common in the standard Dutch language, which can thus lead to confusion. However, there are also several major disadvantages. First of all, the reference to Scottish language and culture is lost. This will cause problems in the passages on the Scottish-like appearance and customs of the Nac Mac Feegle. Furthermore, the Twents dialect has other, typically Dutch, connotations and the use of this will thus evoke an entirely different image of the Nac Mac Feegle. This image will then clash with the Scottish image portrayed through other elements in the text. Thus this strategy does not seem to offer a suitable solution.

One step down in the model is the strategy of transference. The translator could choose to create a new Dutch dialect with as many characteristics in common with the original dialect as possible, including its additional functions. Thus this Dutch dialect would have all the characteristics of the Scottish dialect, including the use of Scottish, old English and / or Gaelic words. The advantage of this strategy seems to be that all functions and references of the dialect are maintained, so the dialect is not likely to cause problems in other elements of the text that coincide with these functions. However, there are again many disadvantages to this strategy. First of all, the creation of this new Dutch dialect might prove to be quite difficult, since several of the original characteristics are language-specific and can thus not be copied directly into the Dutch language. Swallowing the final g in the ing-suffix of present participles, for instance cannot be done in Dutch, since Dutch does not use the ing-suffix to create a present participle. Pronouncing the 'o' as 'ae' can not be copied either, since Dutch does not have an 'ae'-sound. The characteristic of using a fricative 'g' which does not exist in the standard can not be adopted in Dutch either, since the standard g in Dutch is the fricative g. Furthermore, although the new Dutch dialect is based on features of the Scots dialect, it is still a Dutch dialect. The Dutch are less familiar with the characteristics of the Scottish language and will thus not recognise these as quickly, especially not if they are conveyed through a non-existent Dutch dialect. Thus although the dialect is based on Scottish, its portrayal in the Dutch language might cause confusion for the reader. Chances are that the reader will not recognise the origin of the dialect, leaving them to wonder about the origins and the functions of this dialect. Such a self-constructed dialect might even annoy them, since it might come across as clearly artificial. Thus although in theory this strategy might seem to

offer the perfect way to maintain all the characteristics of the original dialect and thus prevent any additional problems, in practice, this proves to be impossible. So this strategy does not seem to offer a usable strategy either.

The following strategy, that of substitution, has the same disadvantages as the strategy of equivalent translation, with the additional disadvantage that it will have no characteristics in common with the original dialect at all. Thus this strategy cannot be used here either.

The next strategy of preference is that of compensation. The translator can choose to translate the dialect of the Nac Mac Feegle with colloquial - or in this case maybe even broad - speech and / or interdialectal elements. Initially, it seems that this strategy is quite usable to translate the dialect of the Nac Mac Feegle. An example:

ST: 'Crivens! It's a' verra well sayin' 'find the hag', but what should we be lookin' for, can ye tell me that? All these bigjobs look just the same tae me!
'Not-totally-wee Geordie doon at the fishin' said she was a big, big, girl!
'A great help that is, I dinnae think! They're all big, big girls!
'Ye paira dafties! Everyone knows a hag wears a pointy bonnet!
'So they canna be a hag if they're sleepin', then?' (Pratchett, 2004: 57-58).

TT: 'Verdulleme! Da's allemaal leuk en aardig om te zegge' 'vind die heks', maar waar motte' we naar zoeke', ken je me dat vertelle'? Al die lange Jannen zien d'r allemaal hetzelfde uit wat mijn betref!
'Nie-zo-kleine Geordie die bij 't visse' was, zei dat ze 'n heel groot meiske was!
'Nou, daar hedde' we wat aan, zeg! 't Zijn allemaal heel grote meisjes!
'Stelleke lompe drolle'! Iedereen weet toch dat 'n heks 'n puntmuts draag!
'Dus dan kenne' ze geen heks zijn as ze slape'?

There are some disadvantages to this strategy, though. The stylistic function as such will not be maintained, since the colloquial speech in the translation does not make use of other languages. This might also give some problems in translating the jokes that were centred on the misinterpretation of foreign words. However, this problem could be solved by an extremely colloquial pronunciation of certain words, which could also cause confusion. Another disadvantage of this strategy is that the functions of characterisation and of local colour are lessened. However, these characteristics of the story (the Nac Mac Feegle and the setting being Scottish-like) are also expressed through other elements of text and will thus not be lost completely. The greatest disadvantage stems from the fact that, although the Dutch dialect used is not clearly bound to any region or group of people, it is still clearly Dutch. This might cause confusion for the reader, since the Nac Mac Feegle are otherwise portrayed as being Scottish-like. Thus although this strategy could be employed with a reasonably satisfying result, it still has several disadvantages.

The next strategy in the model is intratextual explication. This does not seem like a very appropriate solution in this case, since the dialect is used quite extensively. Putting in sentences such as 'said he in Scottish' would then start to get quite bothersome. Furthermore, it is not technically Scottish that the Nac Mac Feegle speak (although their dialect is highly inspired by it), so it would not be correct to denote it as such, but its characteristics can then not be denoted in any other way either. Thus this strategy cannot be used here.

The last strategy is omission by translating the dialect with the unmarked standard target language. This strategy could of course be applied. However, it has one great disadvantage, and that is that it leads to loss. None of the functions of the dialect can then be

maintained. The dialect is so important in this case and has so many differing functions, that this does not seem desirable.

Thus in this case, none of the strategies opted in the theoretical framework offers a very satisfying solution on its own. However, the translator could also combine several of the strategies. This seems to be the best solution here. The translator could for instance translate the Nac Mac Feegle dialect with unmarked standard Dutch (to prevent any typically Dutch connotations that could clash with the original Scottish references), compensated with some very general characteristics of colloquial speech (to somewhat maintain the general humorous effect and the humour derived from confusion), and with transference of some of the Scottish, old English and Gaelic words (to maintain both the additional link to the Scottish culture, some instances of humorous confusions and the stylistic extension of vocabulary), where necessary with additional intratextual explication:

ST: 'My lads are good lads, there's none braver. But they think their heids is most useful as weapons. That's lads for ye. We pictsies aren't like you big folk, ye ken. Ye have many sisters? Fion here has none. She's my only daughter. A kelda might be blessed wi' only one daughter in her whole life, but she'll have hundreds and hundreds o' sons' (Pratchett, 2004: 143).

TT: Mijn jongens zijn goeie knapen, de dapperste van allemaal. Maar ze gebruiken hun koppen alleen als fysiek wapen. Da's mannen eigen, hè. Wij pictsies zijn niet zoals jullie grote lui, snappie. Heb je veel zussen? Fion hier heeft d'r geen een. Ze is mijn enige dochter. Een kelda wordt soms in d'r hele leven maar gezegend met één dochter, maar ze zal honderden zonen krijgen.

This strategy seems to maintain as many of the functions as possible, without causing any major problems in other aspects of the text. Thus the conclusion here is that the translator can solve the problems of translating the Nac Mac Feegle dialect by employing the offered strategies, but he does have to creatively combine them to do so.

6.2.3. Result: usefulness of the translation strategies

Determining the specific language variety was not necessary in this case and did thus not pose any problems. Therefore, the usefulness of the offered translation strategies in solving this specific problem could not be tested.

The translation strategies offered in the theoretical framework could be used in most cases to solve problems of equivalence. The dialects that showed only minor deviations from the standard or that only used interdialectal elements could be translated using the strategies of direct or equivalent translation. The more deviant dialects (notably that of the Nac Mac Feegle) posed additional problems. These could only be resolved by resorting to the less preferable strategies. Employing these strategies resulted in the (partial) loss of one or more of the functions of the language variety, including the comic function in some cases. The best solution was obtained by combining several of the strategies (although this strategy could not maintain the entire functionality of the dialect either), thus demanding more creativity on the part of the translator. So the offered strategies could be used to translate the more deviant dialects as well, but not to full satisfaction.

7. CONCLUSION

When constructing the theoretical framework for this thesis, it became clear that, especially in recent years, the phenomenon of humour has received more and more attention in serious academic literature. Thus it seems that the status of humour and all its subtypes as a literary form is slowly improving. However, the academic field of translation lags behind in this respect. The amount of literature on translating humour was relatively scarce. A difference was found in this respect between the two main types of humour: playing with language and playing through language. More literature was found on the two examples of playing with language that were studied in this thesis, puns and language varieties. Several sources were found that discussed translation problems that can occur with these types of humour and these also offered various strategies that could be applied to solve these problems. On the other hand, literature that discusses types of humour that play through language, in this case parody and satire, was hardly found. A reason for this difference might be that studies on translation tend to focus on the linguistic aspects of the translation process. Translation is often still seen as the process of transferring a text from one language to another. Of course, this is the core practice of translation. However, this view leaves out many additional factors that influence the translation process. A text does not function in a vacuum, it is produced in a certain context. This context can consist of cultural, social, political, temporal, ideological and / or other factors. The types of humour that play through language are not focussed on linguistic aspects, but on these contextual factors. Thus the problems that occur when translating these phenomena are not so much linguistic as they are pragmatic. Both the pragmatic types of humour and the contextual factors that influence translation have not received much attention in the literature on translation. However, the analysis of Pratchett's works has proved that these types of humour, along with humour that plays with language, is clearly present in contemporary works. Furthermore, Pratchett has proved that humour is indeed a worthy subject of academic study - in general, but also in connection to translation – for it is a complex phenomenon that poses many challenges to the translator. Pratchett's novels contain an intricate mix of all four types of humour discussed here, using several different subtypes and often combining various forms of humour in a single passage.

This thesis has tried to make a start in advancing the theoretical discussion on the translation of humour. An overview was made of the various problems and translation strategies that were given in the literature for the translation of puns and language varieties, combining the various sources into a consistent theoretical framework. In the case of parody and satire, where this theoretical framework did not yet exist, several general translation problems were determined, based on more universal translation problems and on translation practice. Furthermore, an initial list of translation strategies was devised for these types of humour, based on various basic translation strategies. This led to the construction of a theoretical framework for these two types of humour as well. The second part of the thesis was focussed on applying this theoretical knowledge, to further investigate the (possible) necessity of additional research into the translation of humour.

The results of the analysis confirm the earlier observation that the existing translation theory is mostly merely focussed on linguistic problems. When interpreting the results, it becomes clear that, because of this narrow focus, the usability of the strategies differs for the various phases of the translation process. In general, three phases are denoted:

- Analysis, which consists of discerning the basic elements that make up the passages and includes the recognition of the types of humour;
- Transfer, which is the actual translation of these basic elements from the source language into the target language;

- Synthesis, which is the combining of the separate basic elements into a complete target text, taking into account all contextual factors.

When it comes to the phase of analysis, the main translation problem that was discerned in this thesis is that of the recognition of the types of humour. It should be noted here that this problem hardly receives any attention in the translation literature at all. It is not surprising then that in the examples studied here, this problem could not be solved by the translation strategies that were offered in the theoretical framework. As said before, these strategies are all merely focussed on solving linguistic problems. However, not recognising a type of humour is mostly a problem of competence, which often stems from a lack of knowledge on the part of the translator. Several other possible solutions were devised in this thesis to solve this problem: theoretical knowledge can help in discerning specific instances of one of the types of humour and external sources can be consulted, to corroborate one's own findings, to point out the specific characteristics of the types of humour as used in the particular work and to indicate instances of humour the translator did not spot himself. However, although these solutions can help in improving the translator's chances of recognising the humour, they are not conclusive. The only possible solution that is conclusive, is consulting the author of the source text, but this option is not always available in practice. Thus the solutions found in this thesis do not enable the translator to solve this problem entirely as of yet. This indicates the need for further investigation within translation studies on this subject, since the lack of recognition of the types of humour and of rhetorical devices in general seems to be a widespread and significant problem that urgently requires more attention. Since this problem mostly concerns the competence of the translator and is especially poignant among young translators, this might be a problem to be tackled in the education of translators.

When it comes to the phase of transfer, this thesis showed that all problems occurring here could be solved using the translation strategies offered in the theoretical framework to some degree. The translation models and the orders of preference that were devised, turned out to be helpful tools in this respect, providing the translator with a means to systematically apply the strategies to specific translation problems that can be encountered in practice. The models also corroborated the notion that not every strategy will produce an equally satisfactory solution. Based on factors such as genre conventions, stylistics of the author and the translation assignment, the translator turned out to be able to predict pretty accurately the order of preference of the strategies when it comes to the solutions each strategy offers. Concerning the usefulness of the translation strategies themselves, the translator was often able to resort to strategies of high preference, which offered solutions that maintained as much of the humorous effect and secondary functions of the type of humour used as possible. However, there were also several instances of humour that proved more difficult to translate, mostly because these posed several translation problems at once. In these cases, the translator had to resort to strategies that were less preferable and this often led to a certain amount of loss, both in the humorous effect and in secondary functions of the type of humour used. Thus although the offered translation strategies could be used to solve all the problems that occurred in the phase of transfer, not every problem could be solved to full satisfaction and the humour could not always be maintained. What should also be noted here, is that the analysis shows that the translation strategies should be viewed as no more than tools. The strategies do not offer a ready-made solution to each specific translation problem that occurs. Applying the strategies still requires quite a large amount of creativity from the translator. Especially in instances of humour that pose several problems at once, the translator often has to creatively apply and / or combine the strategies in order to maintain as much of the humour as possible. Thus the offered translation strategies only guide the thinking process of the translator, but are not able to offer a ready-made solution to the translation problems that occur in this phase. One possible way of improving the usability of the translation strategies

in this respect might be to fine-tune the strategies to the characteristics of each type of humour. Especially when it comes to parody and satire, no concrete translation strategies existed at all. This thesis has made a start in that respect, but the results of the analysis indicate that further investigation is advisable to determine more specific translation strategies for each type of humour.

When it comes to the phase of synthesis, this thesis was not able to test the usability of the translation strategies offered in the theoretical framework. As noted before, problems that might occur in this phase mostly deal with contextual factors, such as cultural, political or ideological differences between the source and the target cultures. In the examples of humour investigated in this thesis, these problems did not really occur. Since this thesis did prove that the offered translation strategies mostly focus on linguistic problems, it might be assumed that the existing strategies cannot be used to solve all problems occurring in the phase of synthesis. However, since this could not be investigated here, this claim cannot be made with any certainty. Nevertheless, the results of this thesis at least offer enough grounds to call for further investigation into the applicability of the offered translation strategies with this type of problem, to determine whether other strategies will need to be devised in this respect as well.

To conclude the discussion of the analysis then, it became clear that the translation theory so far has focussed mostly on devising translation strategies for linguistic problems. The strategies offered in the theoretical framework of this thesis could only be used to solve problems that occur in the phase of transfer. Problems occurring in the phases of recognition and of synthesis, which were pragmatic in nature, require different strategies. Furthermore, the existing translation strategies were not able to solve all the linguistic problems to full satisfaction either, suggesting the necessity of further fine-tuning and expansion of these strategies as well.

Of course this thesis has its limitations: it merely focussed on four types of humour and it only investigated the use of these by one author. However, the results of the analysis conducted here do at least signal a possible gap in the focus of translation studies. This thesis has pointed out the existence of problems that cannot be solved with help of the existing theoretical framework, but which do actually occur in current translation practice, thus requiring further investigation.

8. BIBLIOGRAPHY

Abbott, William T. "White Knowledge and the Cauldron of Story: The Use of Allusion in Terry Pratchett's Discworld." 2002, <http://www.lspace.org/books/analysis/bill-abbott.html> (31-08-2007).

Abrams, M.H. *A Glossary of Literary Terms*. Fort Worth [etc.]: Harcourt Brace College Publishers, 1999.

Azevedo, Milton M. "Shadows of a Literary Dialect: *For Whom the Bell Tolls* in Five Romance Languages." In: *Hemingway Review*, vol. 20, iss. 1 (2000), pp. 30-48.

The American Heritage Dictionary. 2000.

- "Dialect", <http://www.bartleby.com/61/49/D0194900.html> (31-08-2007).
- "Pun", <http://www.bartleby.com/61/83/P0658300.html> (31-08-2007).

Andersen, Dorthe. "Bewitching Writing - An Analysis of Intertextual Resonance in the Witch-sequence of Terry Pratchett's Discworld." 2006, <http://www.lspace.org/books/analysis/dorthe-andersen.html> (31-08-2007).

Attardo, Salvatore. *Linguistic Theories of Humor*. Berlin [etc.]: Mouton de Gruyter, 1994.

Berenson, Bernard. [Quote on Parody], <http://www.brainyquote.com/quotes/quotes/b/bernardber386940.html> (31-08-2007).

Berger, Peter L. *Redeeming Laughter: The Comic Dimension of Human Experience*. Berlin [etc.]: Walter de Gruyter, 1997.

Breebaart, Leo & Mike Kew. *The Annotated Pratchett File, v9.0*. 2005.

- "Lords and Ladies", <http://www.lspace.org/books/apf/lords-and-ladies.html> (31-08-2007).
- "The Wee Free Men", <http://www.lspace.org/books/apf/the-wee-free-men.html> (31-08-2007).
- "Words from the Master", <http://www.lspace.org/books/apf/words-from-the-master.html> (31-08-2007).

Bryant, Christopher. "Postmodern Parody In The Discworld Novels of Terry Pratchett", <http://www.lspace.org/books/analysis/christopher-bryant.html> (31-08-2007).

Catford, J.C. *A Linguistic Theory of Translation*. London: Oxford University Press, 1965.

Chiaro, Delia. *The Language of Jokes: Analysing Verbal Play*. London [etc.]: Routledge, 1992.

Clark, Frank A. [Quote on Humour], <http://www.brainyquote.com/quotes/quotes/f/frankacla105963.html> (31-08-2007).

Clute, John & John Grant. *The Encyclopedia of Fantasy*. London: Orbit, 1997.

Dane, Joseph A. "Parody and Satire: A Theoretical Model." In: *Genre: a quarterly devoted to generic criticism*, vol. 13, iss. 2 (1980), pp. 145-159.

Dannell, Simon. "Terry Pratchett, the Watch and the Blurring of Genre", <http://www.lspace.org/books/analysis/simon-dannell.html> (31-08-2007).

Delabastita, Dirk.

- *There's a Double Tongue: An Investigation into the Translation of Shakespeare's Wordplay, with Special Reference to Hamlet*. Amsterdam [etc.]: Rodopi, 1993.
- *Traductio – Essays on Punning and Translation*. Manchester: St. Jerome Publishing, 1997.

Dentith, Simon. *Parody*. London [etc.]: Routledge, 2000.

Discworld Archives. "Rincewind", http://www.users.bigpond.net.au/terrypratchett/Char_Rincewind.htm (31-08-2007).

Finch, Andrew. "Language Variety." In: *TEFL Glossary*. 2002, <http://www.finchpark.com/courses/glossary.htm#l> (31-08-2007).

Hanes, Stacie. "Not-So-Modest Proposals: The Satiric Reality of Samuel Vimes and the Ankh-Morpork City Watch", <http://www.lspace.org/books/analysis/stacie-hanes.html> (31-08-2007).

Harris, Robert. "Satire." In: *A Glossary of Literary Terms*. 1997, <http://home.cfl.rr.com/eghsap/apterms.html> (31-08-2007).

Hatim, Basil & Ian Mason. *Discourse and the Translator*. London [etc.]: Longman, 1990.

Hutcheon, Linda. *A Theory of Parody*. New York: Methuen, 1985.

Kennedy, J. Gerald. "Parody as Exorcism: 'The Raven' and 'The Jewbird'." In: *Genre: a quarterly devoted to generic criticism*, vol. 13, iss. 2 (1980), pp. 161-169.

Koestler, Arthur. [Quote on Puns], <http://www.quotegarden.com/puns.html> (31-08-2007).

Koster, Cees. "Vertaalstrategieën voor Dialect." *Cursus Vertaalbeschrijving en vertaalkritiek*. Utrecht: Universiteit Utrecht, 2005.

Lefevre, André. *Translating Literature: Practice and Theory in a Comparative Literature Context*. New York: The Modern Language Association of America, 1992.

Literair Woordenboek. Nederlands.nl, 2007.

- "Woordspeling", http://www.nederlands.nl/dichtwoordenboek/271_Woordspeling.html (31-08-2007).

Määttä, Simo K. "Dialect and Point of View." In: *Target: international journal of translation studies*, vol. 16, iss. 2 (2004), pp. 319-339.

Mauldin, Bill. [Quote on Satire],
<http://www.brainyquote.com/quotes/quotes/b/billmauldi142689.html> (31-08-2007).

Merriam-Webster Online Dictionary. 2007.

- “Dialect”, <http://mw1.merriam-webster.com/dictionary/dialect> (31-08-2007).
- “Parody”, <http://mw1.merriam-webster.com/dictionary/parody> (31-08-2007).
- “Satire”, <http://mw1.merriam-webster.com/dictionary/satire> (31-08-2007).

Metherell Smith, Stephen J. & Donna Andrews. “Terry Pratchett: Carpe Discworld.” In: *Crescent Blues*, vol 2, iss. 4 (1999), http://www.crescentblues.com/2_4issue/pratchett2.shtml (31-08-2007).

Nash, Walter. *The Language of Humour*. London [etc.]: Longman, 1985.

Pollard, Arthur. *Satire*. London: Methuen, 1970.

Pratchett, Terry.

- *The Colour of Magic*. London: Corgi, 1985.
- *Wyrd Sisters*. London: Corgi, 1989.
- *Witches Abroad*. London: Corgi, 1991.
- *Lords and Ladies*. London: Corgi, 1993.
- *Men at Arms*. London: Corgi, 1994.
- *Soul Music*. London: Corgi, 1995.
- *Maskerade*. London: Corgi, 1996.
- *Carpe Jugulum*. London: Corgi, 1999.
- *The Wee Free Men*. London: Corgi, 2004.
- *Going Postal*. London: Corgi, 2005.

Raphaelson-West, Debra S. “On the Feasibility and Strategies of Translating Humor.” In: *Meta*, vol, 36, iss. 1 (1989), pp. 128-141.

Real, Hermann Josef. *Teaching Satire: Dryden to Pope*. Heidelberg: Winter, 1992.

Rose, Margaret E. *Parody: Ancient, Modern, and Post-modern*. Cambridge [etc.]: Cambridge University Press, 1993.

Ross, Alison. *The Language of Humour*. London [etc.]: Routledge, 1998.

Smythe, Colin. “Terry Pratchett - A Biography by Colin Smythe.” 1996,
<http://www.lspace.org/about-terry/biography.html> (31-08-2007).

Taaladvies.net. Nederlandse Taalunie, 2005. <http://taaladvies.net/taal/advies/vraag/923/> (31-08-2007).

Tolkien, J.R.R. *The Hobbit*. New York: Houghton Mifflin, 1966.

Tolkien, J.R.R. *De Hobbit*. Transl. Max Schuchart. Amsterdam: De Boekerij, 2002.

Vandaele, Jeroen. “Introduction – (Re-)Constructing Humor: Meanings and Means.” In: *The Translator*, vol. 8, iss. 2 (2002), pp. 149-172.

Van Dale Groot woordenboek hedendaags Nederlands cd-rom. "Dialect". Utrecht [etc.]: Van Dale Lexicografie, 2005.

Van der Parre, Hugo. "Satire als Letterkundig Begrip." In: *Spektator: tijdschrift voor Neerlandistiek*, vol. 14, iss. 6 (1985), pp. 391-397.

Veisbergs, Andrejs. "The Contextual Use of Idioms, Wordplay, and Translation." In: *Traductio – Essays on punning and translation*. Manchester: St. Jerome Publishing, 1997, pp. 155-176.

WordNet ® 3.0. Princeton University. 2006.

- "Pun",

<http://wordnet.princeton.edu/perl/webwn?s=pun&sub=Search+WordNet&o2=&o0=1&o7=&o5=&o1=1&o6=&o4=&o3=&h=> (31-08-2007).

Young, J. "Terry Pratchett on the Origins of Discworld, his Order of the British Empire and Everything in Between." In: *Science Fiction Weekly*, [online] iss. 449 (2005), <http://www.scifi.com/sfw/issue449/interview.html> (31-08-2007).