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Book-Learning Rickyisms: Strategies for Translating Malapropisms, Eggcorns, and Linguistic Slip-ups in the Subtitles of Trailer Park Boys
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Citation

Bruin, K. de. (2022). *Book-Learning Rickyisms:: Strategies for Translating Malapropisms, Eggcorns, and Linguistic Slip-ups in the Subtitles of Trailer Park Boys*.

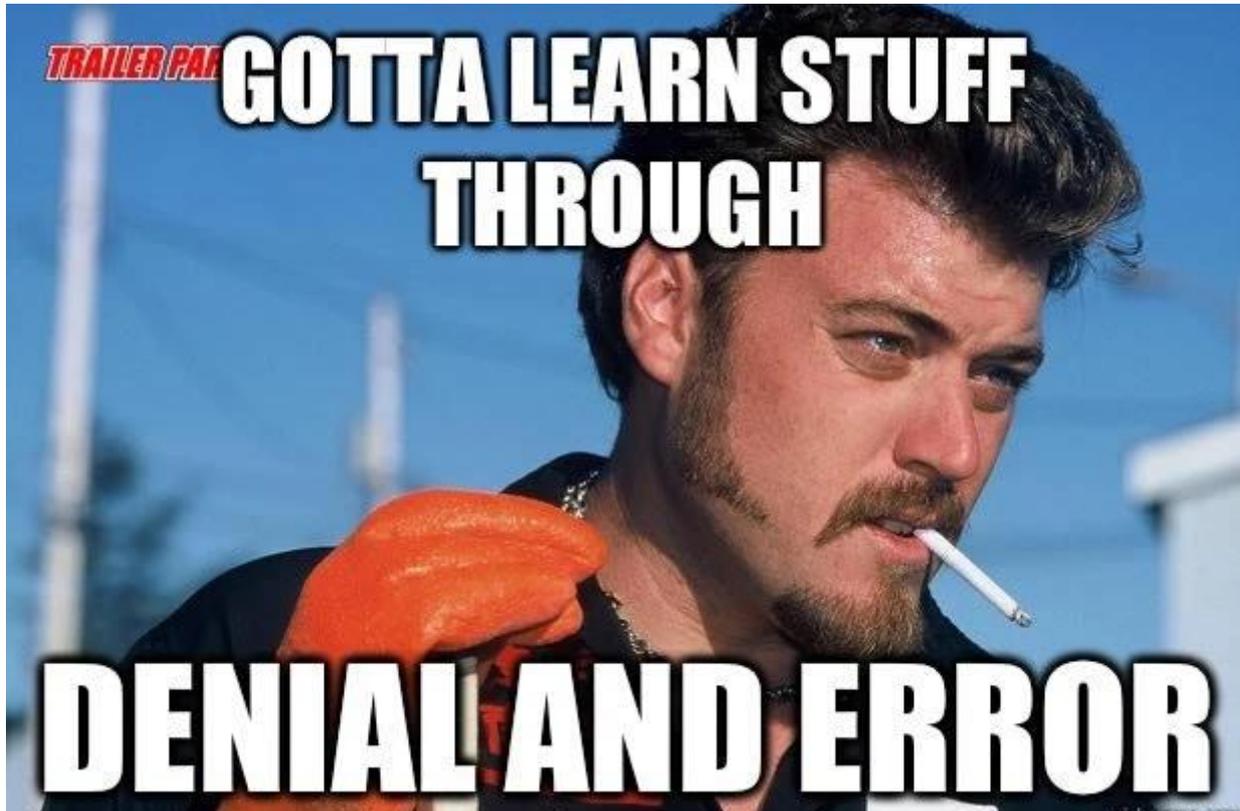
Version: Not Applicable (or Unknown)

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Book-Learning Rickyisms:
Strategies for Translating Malapropisms, Eggcorns, and Linguistic Slip-ups in
the Subtitles of *Trailer Park Boys*



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27 June 2022

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Master Thesis for MA Linguistics: Specialisation (Translation

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There exists a significant amount of research on translation strategies regarding the subtitling of humour and wordplay. However, the translation of eggcorns, malapropisms, and other types of linguistic blunders have been largely ignored. This thesis attempts to fill this research gap by investigating the translation strategies used for linguistic blunders, or ‘Rickyisms’, in the Dutch subtitles of the Netflix mockumentary *Trailer Park Boys*. The strategies omission, literal translation, and retention, which occur in taxonomies of existing research were identified. A high rate of omission (64.4%) indicates a significant loss of Rickyisms and humour for the following reasons: no suitable Dutch equivalent (21.5%), temporal/spatial restrictions (15.4%), and grammatical errors (33.8%). Additionally, an overlap between temporal/spatial restrictions and grammatical errors (13.8%) and some omissions which are unjustified (15.4%) were identified. A new two-phase model for the strategies where the Rickyism is retained has been developed. Phase one pertains to the translation of the phrase as if it were correct and phase two pertains to the translation of the error. This resulted in the categories Literal-Literal (58.3%), Literal-Substitution (13.9%), and Substitution-Substitution (27.8%). This first strategy seems to be the preferred one when the linguistic properties of the source and target language permit it. Substitution in phase two includes numerous different shifts in terms of type of error.

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1. Introduction

Mockumentaries have become an increasingly popular genre both in film and TV. Classics such as Rob Reiners' *This is Spinal Tap* (1984) and Christopher Guest's *Best in Show* (2000) put this genre on the map in the world of cinema. One of the first main-stream TV mockumentaries was Mike Clattenburg's *Trailer Park Boys*. This paved the way for popular shows such as Greg Daniel's *The Office* (2001-2007) (which was adapted from its British counterpart created by Ricky Gervais), Michael Schur's *Parks and Recreation* (2009-2015) and Christopher Lloyd's *Modern Family* (2009-2020). The word mockumentary is a combination of the words 'mock' and 'documentary', which perfectly describes its nature. Mockumentaries are predominantly meant to be humorous and are often grouped together with sitcoms. Many mockumentaries and sitcoms make use of linguistic blunders made by the characters as a humorous feature. These include malapropisms, eggcorns, and other types of linguistic slips of the tongue. The word malapropism originates from Richard Sheridan's play *The Rivals* (1775). In this play, the grandiloquent character Mrs Malaprop has the tendency to use extravagant word of which she does not know the meaning, frequently causing her to use the wrong words in the wrong context (Ayto, 2011). This already show that this use of linguistic error for the sake of humour and additionally as a tool for characterisation has been around for multiple centuries. Many contemporary TV shows employ this as a characterisation tool, for example Greg Daniels' *The Office*, Bill Lawrence and Kevin Biegel's *Cougar Town* (2009-2015), and Greg Garcia's *Raising Hope* (2010-2014) to name a few. In these shows, one of the characters slips up language-wise consistently throughout the show, often confident that they are in fact using the correct phrase or word. In *Trailer Park Boys*, the TV show that is the subject of this thesis' study, this character is Ricky LaFleur. He has so many slips of the tongue, that fans of the show have dubbed these 'Rickyisms'. Similarly, fans of Greg Daniels' *The Office* have created an online database named 'Michael's Botched Phrases' and fans of Norman Lear and Bud Yorkin's *All in the Family* (1971-1979) refer to Archie Bunker's linguistic slip-ups as 'Archieisms'). Although this is evidently a frequent phenomenon in TV shows, little research has been conducted on the translation of these linguistic blunders; research on the translation of wordplay is quite prominent, but this specific type of wordplay has remained in the background in the field of translation studies.

This thesis aims to provide a taxonomy that accounts for the translation strategies that are used to subtitle Rickyisms in season 4, 5, and 6 of *Trailer Park Boys*. Additionally, it aims to provide clarity regarding the reasons behind the omission of Rickyisms. In order to do so, existing literature on Audio-Visual Translation, interlingual subtitling, humour, and humour in translation will be reviewed, highlighting taxonomies of translation strategies that are important to establish a basis for the taxonomy to be provided in this thesis. Existing taxonomies often focus on general strategies, subtitling strategies, strategies for wordplay, and strategies for wordplay in subtitling. Strategies for the translation of intentional errors (either in subtitles or in general), however, have not been discussed

in existing research. Where existing taxonomies cannot account for the subtling of malapropisms, eggcorns and other types of linguistic blunders, an alternative taxonomy will be proposed derived from data generated by the qualitative study performed for the purposes of this thesis. The methodology used to collect and analyse the data will be discussed before moving on to the analysis section. In this section, a new taxonomy and strategy model that emerged from a qualitative analysis of the data will be presented with examples. This qualitative research will be accompanied by a quantitative analysis and an in-depth discussion of the reasons for omitting Rickyisms alongside quantitative results of the analysis, giving prominence to the translatability of this specific type of wordplay and to the loss of humour.

2. Literature review

The aim of this chapter is to provide a clear overview of existing research on translation strategies regarding subtitling, wordplay, and linguistic blunders (such as malapropisms and eggcorns). In order to do so, it is important to establish the context in which this research exists. Therefore, the history of Audio-Visual Translation (AVT) will be discussed first. Additionally, a contemporary overview of forms of AVT will be presented. Specifically interlingual subtitling will be reviewed in more depth, since this is what the data for this thesis' research consists of. A general overview of research into humour (especially with regard to linguistics) will be given before moving on to humour in subtitling. Since malapropisms and eggcorns can be categorised as a type of wordplay, studies on wordplay and translation will be reviewed extensively. After this, existing taxonomies of translation strategies (general ones, ones regarding subtitling, and ones regarding wordplay) are reviewed; these taxonomies will provide a basis from which strategies relevant for this study will be adopted in the methodology section.

2.1 History of AVT

In recent years, different types of media have grown in popularity and use and taken over large parts of society's daily life, such as the way we consume these media. New terms such as 'binge-watching' have entered everyday vocabulary, and mass-consumption of audio-visual media has infiltrated our lives and become a usual activity. If this is juxtaposed to the outset of audio-visual media consumption and go back to the start of the 20th century, many differences and advancement come to light. Cinema was up and coming and the concept of a movie theatre had not yet established itself. Short films were shown in any place where a screen could be set up (e.g. music halls) and these were not attended for the captivating plot but rather to witness this miracle of film that has just been invented. As the industry of cinema grew, dedicated movie theatres were set up. By the 1940s, almost all films were feature length, had sound, and most of them were in colour. Trips to the cinema became a popular activity, with many people attending screenings twice a week. In most western countries, the first television broadcasts commenced in the 1930s. Watching television was a communal activity, with one television per household. The variety of tv shows was scarce compared to now. The first broadcasts were political in nature or were sports events. In the initial phase of television, entertainment programmes were explored. These were, as stated in the 1957 RCA educational documentary (Leo Hofstadter's *World of Documentaries*, 2015): "simple, unpretentious, proving grounds for technicians, cameramen, directors, writers and performers", until "bit by bit creative imagination began to give form and substance to the new artform called television". After WWII, programming became "better, more varied, more entertaining" (14:33). In 1949, the inauguration of Truman was broadcast from the Washington coast to St. Louis; only the Northeast was connected

through the NBC network and could receive their broadcast. But in less than 6 years, these broadcasts extended from the East coast to the West coast of the US: TV technology was developing rapidly.

If we fast forward to today, the consumption of audiovisual media has changed drastically. Streaming services, such as Netflix, HBO Max, Amazon Prime Video, and Disney+ make it possible for people to watch anything they want, on whichever screen they want (e.g. tv, phone, laptop) with the click of a button. Furthermore, the arrival of the internet has contributed largely to the mass-consumption of media; it gives us access to social media, all types of video content, for example, on YouTube (e.g. vlogs, playthroughs, tutorials, lectures, etc.), and video games. The increasingly dominant role these types of media play in our daily live as well as the internationalisation of the media prompted the increasing importance of audio visual translation (AVT). AVT started to emerge during the silent film era; the exportation of films to foreign markets already faced some translation issues due to the use of intertitles, which provided viewers with characters' inner thoughts or elucidated temporal or spatial leaps (Perez Gonzalez, 2008, p. 13). The monopoly of film resided in the American film industry. However, with the invention of sound, this monopoly was interrupted in Europe for a brief time. The technical development of the 'revoice' (the forerunner of dubbing) emerged. This was initially used to re-record voices which were rendered unusable due to a noisy environment and later used to record a translated version of the dialogue for the distribution to foreign markets (Perez Gonzales, 2008, p. 14). Technical developments in the late 1920s allowed for a primitive form of subtitling (derived from the intertitles, which the audience were already familiar with), allowing America to retake their control of the European market (Perez Gonzales, 2008, p. 14). Due to the top-down model of production and distribution of film, which accompanied the monopoly of both the American film industry and certain film studios (e.g. Thomas Edison put many of his - competitor out of business by holding up his patents in court on film-making technologies he developed (Musser, 1991, p. 12)), the audience were mere recipients and did not in any way participate in the development of the translation techniques. In other words, the film industry fully dictated what was produced, rather than the audience proactively communicating their wishes and preferences. This often resulted in the cheapest option being chosen (Jones, 2019, p. 183), which, according to Normes (2007), subsequently meant that the translation strategies of intertitles would be very minimal in order to shorten the films to save money, or the Source Text (ST) would be heavily domesticated to make it more accessible to the audience which lead to a better reception with a more widespread audience and thus more revenue (p. 100). This comes at the expense of providing the audience with the cultural richness, depth, and meaning of the film's source culture (Mowitz, 2004, p. 398; Sinha, 2004, p. 175). The cheapest option also entailed that subtitling was often prevalent over dubbing. An exception to this rule can be ascribed to censorship; in periods such as World War II, fascist dictators used dubbing as censorship mechanism. This is more effective than subtitling, since the ST is in no way accessible to the audience (Perez Gonzales, 2008, p. 14).

The role of the audience and consumer control changed drastically during a later era of television: the digital era. Home video technology (the Video Home System and Video Cassette Recording), allowed the audience more control in their consumption habits. They could decide when they watched which movie or tv show. It also allowed for rewatching and the addition of ‘extras’, such as ‘bloopers’, ‘deleted scenes’ and ‘making of’ documentaries (Jones, 2019, p. 185). This resulted in greater engagement of the audience and fuelled the emerging notion of fandoms. Later, when technological developments became affordable to an amateur consumer market, this led to the development of ‘fansubs’, where “the modern-day ‘descendants’ of the VHS-era anime clubs who, by means of the Internet and transnational peer-to-peer (‘p2p’) file sharing platforms such as BitTorrent, are now able not only to access a far greater selection of original Japanese source texts, freed from the profitability constraints of the mainstream distribution channels, but also to allow their own translated versions to be downloaded and consumed by millions of fellow fans across the globe” (Jones, 2019, p. 187). These fansubbers often preferred a foreignizing strategy over the domesticating strategy, providing their audience with an interactive experience through the experimentation with colour, size, direction, font and shape of the subtitles (Perez-Gonzalez, 2007, p. 77; 2014, p. 204), and by providing hyperlinks and pop-ups which offered the viewers additional information about the historical, cultural and social context of the film/series (Ortabasi, 2006, p. 288). This originated in the Japanese anime fandom; this genre became increasingly popular in the Western world and, for many, it sparked in interest in Japanese (and Asian) culture and history. Fansubbing demonstrates the increased interaction and proactive position of contemporary viewership, which ultimately lead to the development of fan fora, creating tight-knit and active fanbases that changed the viewer experience from a passive, transitory activity, to an active, engaging one. Additionally it influenced translation strategies and the amount of time and money that was spent on this process, as the audience proactively demonstrated they do indeed care about their viewer complete experience.

2.2 Contemporary AVT

Although AVT has existed in the form of dubbing and subtitling since the early beginnings of cinema, it had not been considered within the field of translation studies until the late 20th century. Due to the many restrictions that accompany any type of AVT, translation scholars considered AVT adaptations rather than translations; spatial and temporal limitations that the medium imposed would constrain the end result (Diaz Cintas & Remael, 2021, p. 3). Although these scholars rightfully identified limitations in AVT, other semiotic resources the medium offers compensates for this in a sense. These semiotic resources include elements such as soundtrack, camera angles and movements, editing (sequences), and anything that contributes to conveying the story. Whereas in literature, meaning is conveyed solely by the text, evoking images in the reader’s mind’s eye, in audio-visual media products meaning is conveyed through countless aspects; the director has edited a series of scenes which portray a space

that has been assembled and composed to set the exact atmosphere they wish to be portrayed. In these scenes we are presented with actors who have been given very specific directions on their dialogue (including volume, intonation, etc), gestures, and body language. Furthermore, they are filmed from certain angles combined with the precise camera movements that sets the pace. All this material is then edited together in a way that captures the story as the director envisioned it. Granted, the dialogue might be the only linguistic element that lends itself for translation, but there are a myriad of other elements that convey meaning. Contrary to what was asserted by these early TS scholars, these elements can be used as an asset rather than to just consider the entire medium as a constraint during the translation process; when a situation arises where omission has to be applied as a strategy when translating the dialogue, only one element that conveys meaning is impaired. Moreover, when the translator decides which piece of information to omit, this can be coordinated with the other visual and auditive elements. In other words, information in the dialogue that is also, to some extent, conveyed by one of these elements can be omitted with minimal loss as a result.

Aside from subtitling, which is what this thesis focusses on, AVT includes many different types of media translation. These forms of AVT (aside from interlingual subtitling) will be discussed briefly to provide a general overview and understanding of the context within which subtitling resides. They are discussed below, in line with to Diaz Cintas & Remael (2021, p. 7-9):

Interpreting: the SL speech is translated live verbally by an interpreter. This method is generally used for live speeches and interviews.

Voiceover: the SL speech is orally translated and played over the original audio. This is a popular method for translating television show in several countries in Eastern Europe. The dialogue is read, usually by a man, in a monotone voice, while the original dialogue is still audible at full volume a few moments before and after the Target Text (TT) is audible. During the voice over, the original dialogue's volume is turned down but still audible in the background.

Narration: unlike voiceover, the original speech is removed entirely and replaced by a new voice. This is a popular method of translation for non-fiction like tv documentaries.

Dubbing (or lip-sync): SL speech is removed and substituted by the lines in the TL. Unlike the voiceover and narration, these lines are dubbed by different voice-actors who are often carefully casted in a process resembling regular casting in film and tv. This method of translation is complex. Many restrictions and types of synchronization must be considered: lip synchrony (the TT should coincide with the lip movements of the characters on screen), isochrony (the duration of the ST and TT should coincide), and kinetic synchrony (the TL dialogue should not conflict with the performance of the actors and the voices should match the physical appearance and personalities of the characters). This type of AVT is popular in a myriad of different countries (Germany, Japan, France, Brazil, China, and so on).

Fandubbing: the dubbing or redubbing of audiovisual productions unofficially done by individuals or groups. This is often done for the reason that the original dubs are deemed inadequate, or sometimes with a satirical nature. Additionally, fansubbing (unofficial subtitles made by individual fans of groups of fans) also exist, but are not discussed by Diaz Cintas & Remael.

Audio description (AD): a narration of the visual action and events (including body language, facial expressions and outward appearance of characters) in an audiovisual production. The target audience for this are the blind and partially sighted. In AD, the narration is played over the original soundtrack, leaving the dialogues audible. AD is sometimes combined with **audio subtitling (AST)**, where the subtitles are read by either the same or a different voice narrating the AD.

Surtitling (or supertitling): this is the intralingual subtitling of live events like operas, musicals, concerts, conferences, and theatre performances. The surtitles are displayed on a screen above the stage, different screens throughout the venue, or on a seat-back title screen fixed in seat in front.

Intralingual subtitling

Not only are there many different types of AVT, subtitling comes in many forms as well. First, a distinction can be made between interlingual and intralingual subtitling. Intralingual subtitles' most prominent form is that of subtitling for those who are Deaf or Hard of Hearing (SDH, or CC/closed captioning in American English). This promoted accessibility of media for people with hearing impairments. Here, not only dialogue is converted to text, but all audible information. This includes paralinguistic information like intonation, emphasis, accents, speech impediments, prosody, but also sounds like instrumental music, songs, a car revving, a knock on the door, and laughter (Diaz Cintas & Remael, 2021, p. 12). In other words, all the relevant information which would normally not be available to an SDH audience are converted to written text. Some choose to change the colour of the subtitle to denote who is talking, but it is more conventional to use labels to identify the speaker. Additionally, interlingual subtitles may be used as a didactic tool for learning foreign languages (p. 14). Karaoke also makes use of intralingual subtitles. And last, for accents that might be confusing for target audience (i.e. Dutch and Flemish). This is sometimes referred to as vertical translation or subtitling.

Bilingual subtitling

Bilingual subtitles present subtitles in two different languages simultaneously. These are often produced in regions where two or more languages are spoken (e.g. Belgium). They are also used at international film festivals. Additionally they can be used for didactic purposes; if one of the subtitles is intralingual (i.e. in the language as the SL speech) and the other interlingual, the TL audience can both read and hear the SL.

Interlingual subtitling, the topic of this thesis, will be discussed more extensively than these other forms of AVT. Therefore, it is discussed in a separate section below.

2.2.1 Interlingual subtitling

Interlingual subtitling is also described as diagonal translation, or as Gottlieb (2001) puts it: semiotic jaywalking (p. 16); this is due to the fact that there are not one, but two shifts here. The first shift is the one from spoken language to written language, and the second is the shift from the SL to the TL. This explains why intralingual subtitling is referred to as vertical translation: there is only the shift, from spoken to written language. These shifts entail that the audience has access to the original dialogue, making it an overt form of translation (Pederson, 2011, p. 6). Additionally, this makes the translation ‘vulnerable’, since any viewer with knowledge of the SL is able to criticize the translation (Diaz Cintas & Remael, 2007, p. 55). This is one of the arguments why dubbing could be preferred over subtitles. Another, more common, argument is that the attention of the audience is divided between the action on the screen, reading the subtitles, and additional elements such as the soundtrack. However, according to the results of a study by Media Consulting Group (2007), in contemporary times, the most significant factor when it comes to the choice between dubbing and subtitling, is what the audience is used to: “broadcasting a subtitled work in countries with a dubbing tradition can lead to audience drops of about 30%” (p. 10). Of course, an exception to this rule is films and shows for children, which are predominantly dubbed. Pederson summarizes the factors most relevant to a choice of AVT mode as follows: “money, medium, politics, genre and tradition” (2010, p. 8). When considering the benefits of subtitling, it can be argued that although it does have temporal constraints, these are significantly inferior than those of dubbing (e.g. the synchrony of lip movement and inability to be unsynchronous with the original dialogue). A comprehensive overview of formal subtitling constraints and conventions is presented in section 2.2.2. But first, less formal aspect that should be considered when discussing interlingual subtitles are discussed here. Gottlieb (1997) presents the following semiotic channels:

1. Verbal audio: the dialogue and its paraverbal elements
 2. Non-verbal audio: (background) music and sound effects
 3. Verbal visual: displays and captions
 4. Non-verbal visual: composition and montage
- (Gottlieb, 1997, p. 143; translation by Pederson, 2011, p. 10)

Pederson states that interlingual subtitles only interact with the two verbal channels, but should be in harmony with the entire polysemiotic system of the ST, creating “a subtitled polysemiotic TT, which can then be defined as polysemiotic ST + subtitles” (2011, p. 10). This can be interpreted at a formal level by considering, for example, subtitling rules and conventions regarding shot changes. However, it can also be interpreted at a semiotic level; when struggling with temporal and special constraints, some information can be (partly) omitted in the subtitles by depending on the ways that the pace of the on-screen action is portrayed and the elements that convey the atmosphere and mood (Gottlieb’s 2nd and 4th semiotic channels).

Restrictions are a common theme in translation studies. It also arises within the topic of conversational naturalness in films and TV. Bruti (2019) discusses this phenomenon in the context of AVT (including interlingual subtitling) and discusses how several studies research to what extent features of natural conversation is used in film dialogue, original and translated (p. 193). She concludes that “translated conversation tends to deploy fewer conversational features (e.g. discourse markers, interjections, hesitations, dysfluencies, false starts, etc.) and neater turn-taking mechanisms”(p. 193). Regarding subtitles, she states that many conversational features are omitted due to the transfer from oral to written text. They thus follow the rules of written text rather than those of spoken discourse, resulting in a more streamlined and compact narrative (p. 194). Omission of certain conversational features also has an effect on the (power) dynamics between characters. Especially the changes and condensation “prove detrimental to the dynamics of dramatic characterization envisaged by the creator of the original audiovisual text” (Pérez González, 2014, p. 16). However, Zilberdik (2004) states that due to the polysemiotic nature “isolated errors in translation may not be crucial to the understanding of the character” (p. 53). On the other hand, too many of these isolated errors and an essential part of a character, which might facilitate the audience’s ability to bond with them, is lost. This pertains to the data for this study as well; the eggcorns and malapropisms are a tool for characterization. The fact that the character Ricky uses them continuously (and that the fandom has actually dubbed them ‘Rickyisms’), adds to his character as an uneducated, somewhat unintelligent, marijuana user. When these Rickyisms are omitted in the subtitles, the target audience will consequently miss out on this characterization and thus not perceive the character as was intended by the creator.

2.2.2 Subtitling constraints and conventions

This section will discuss several style guides for subtitling conventions in order to portray the formal context in which subtitles exist. A standard used as a basis for many company subtitling style guides as it is fairly broad when it comes to specific languages, is the “Proposed Set of Subtitling Standards in Europe” by Karamitroglou (1998). However, the television and film landscape has undergone many changes since then. Therefore, this style guide will be compared to more contemporary ones, namely Diaz Cintas and Remael (2021), Auteursbond Dutch Subtitling Guidelines (n.d.), and Netflix Dutch Timed Text Style Guide (n.d.). The starting point will be Karamitroglou’s guidelines, supplemented by additional guidelines and style guides to provide a complete picture of contemporary subtitling conventions; these style guides complement each other well, since two of them (Karamitroglou and Diaz Cintas and Remael) are guidelines that more academic in nature, Diaz Cintas and Remael being more descriptive than prescriptive. Both Karamitroglou and Diaz Cintas and Remael’s guidelines elaborate on the reasoning behind certain subtitling preferences, more so than the formal style guides of Netflix and the Auteursbond. Moreover, Diaz Cintas and Remael often compare multiple studies

that argue for and against certain subtitling conventions. However, Netflix and the Auteursbond are Dutch-specific guidelines, contributing to the whole of subtitling conventions. It should be noted that, the study in thesis relies on data that is retrieved from Netflix. Therefore, it is expected that these subtitles follow the conventions prescribed by Netflix.

Karamitroglou (1998) divides the standards into four categories: spatial parameters/layout, temporal parameters/duration, punctuation and letter case, and target text editing. The spatial parameters refer to the format and are technical rather than linguistic constraints. According to Karamitroglou, the subtitles should be positioned at the bottom of the screen but should be moved to the upper part of the screen if they would otherwise cover important visual material. Diaz Cintas and Remael (2021) add that the subtitles can also be moved if they would be illegible at the bottom due to a light background. The maximum number of lines is two. The subtitles should be centred, except in the case of ‘double text’, when dialogue is initiated by a dash to indicate the subtitles consist of the dialogue of two characters; in this case they should be left-aligned; Netflix (n.d.) Auteursbond (n.d.) do not prescribe this. The maximum number of characters per line should be around 35 characters. Diaz Cintas and Remael observed that this number often goes up to around 37 characters (including blank spaces and typographical signs), and notes that 42 characters has become more frequent since the introduction of proportional fonts. Netflix (n.d.) and the Auteursbond (n.d.) allows for a maximum of 42 characters per line. Typefaces with serifs are not allowed and proportional distribution is preferred over monospace (Helvetica and Arial are mentioned specifically). Diaz Cintas and Remael add Verdana to the specific mentions, which are appropriate fonts for Western languages. They add that large companies such as Netflix have created their own proprietary font. However, this is not mentioned in the Netflix Dutch Timed Text Style Guide that recommends Ariel. The preferred colour of the font is pale white, to be presented against a grey, see-through ghost box rather than having a contoured format. Diaz Cintas and Remael mention the ghost box or grey/black box when the background renders subtitles illegible, but state that contoured subtitles are more customary.

The temporal parameters mainly concern the duration of subtitles. Karamitroglou makes a distinction between the duration of one and two-line subtitles. One-line subtitles should have a maximum duration of 3 ½ seconds to avoid re-reading. Two-line subtitles are allowed to stay on screen for 6 seconds. This is based on an average reading speed of 150-180 words per minute or 2½-3 words per second. The minimum duration of a subtitle (even a single word subtitle) is at least 1 ½ seconds. Diaz Cintas and Remael state that due to the increased density of the dialogue and the viewers’ greater familiarity with reading subtitles, the maximum time on screen is often reduced to 5 seconds. They measure the minimum in frames rather than seconds; for a file of 24 and 25 fps (frames per second) the minimum is 20 frames, and for 29.97 fps it is 25 frames. Netflix does neither provide a minimum nor a maximum; they restrict the duration in terms of reading speed (17 characters per second for adult programs and 13 characters per second for children’s programs). Most subtitling tools

include a function that (when set to the right character limitation) prevents a translator from going over the preferred duration limit. No minimum duration is thus not required. The Auteursbond states that a minimum of one second and a maximum of eight seconds is ideal. Diaz Cintas and Remael discuss duration in terms of reading speed as well and mention the cps (characters per seconds) recommended by Netflix as a guideline. Additionally, they mention that the average duration of subtitles applied by most DVD publishers is lower, at 15 cps. The Auteursbond even recommends a reading speed of 10 to 12 cps. The leading-in and lagging-out time should be as follows: the subtitle should be inserted $\frac{1}{4}$ of a second later than the start of the utterance and should not be left on the screen for more than two seconds after the utterance has ended. Diaz Cintas and Remael state that when spotting subtitles, they should ultimately be synchronous with the utterance, starting at the exact moment the person starts speaking and disappear when the person stops. Netflix states the following regarding the in-time and the out-time: “[it] should as much as possible mimic the duration of the on-screen text, except for cases where reading speed and/or surrounding dialogue takes precedence”. However, the Auteursbond states that, in order to create the impression that the sound and subtitles are synchronous, the subtitles should appear 5 frames before the sound and can remain on screen for half a second after the sound stops. The gap between two consecutive subtitles should be $\frac{1}{4}$ of a second. Diaz Cintas and Remael approach this in terms of frames and state that a minimum of two frames is necessary, regardless of the frame rate. The Auteursbond prescribes a minimum of three frames. Diaz Cintas and Remael additionally note that most subtitling programs have an automatic delay function of which the duration can be adjusted by the user. So called ‘dynamic text’ (where the second line of the subtitle appears later than the first line) could be used to avoid giving too much away too soon and spoiling surprises and plot twists before spoken. It should, however, be used cautiously. This does not seem to be a conventional method anymore, since neither Diaz Cintas and Remael nor the Netflix style guide mention it. Diaz Cintas and Remael do discuss rhetorical spotting as a solution to problems like these and additionally to take meaningful features of the dialogue (e.g. pauses, speech disorders, quick repartees and disorderly speech) into account (p. 175). The subtitles should also respect camera cuts that signify a thematic change and disappear before these cuts. This is not necessary for e.g. a change from a long shot to a close-up, since these do not signify a thematic change. Diaz Cintas and Remael discuss research by Robson (2014) which claims that viewers tend to re-read subtitles whenever these cross over a shot change (p. 184). However, more recent research (Krejtz et al., 2013; Szarkowska et al., 2015) shows that there is no evidence to support this. Diaz Cintas and Remael also state that many companies adhere to the 12-frame rule, prescribing that there should be at least 12 frames between the in-time or out-time of subtitles and shot change (p. 115).

Regarding punctuation, Karamitroglou says the following: sequence dots should be used when a subtitled sentence is not finished and continues in the consecutive subtitle. The same dots should be repeated at the beginning of this consecutive subtitle to indicate the continuation of the previous

sentence. Diaz Cintas and Remael (p. 125-127) state that this is a rather uneconomical use of the limited space that is available; the absence of a punctuation mark and starting the consecutive subtitle word in lower case should be a clear enough indication. They also state that ellipses can be used to strengthen internal cohesion and to indicate hesitations, lengthy pauses, interruption, an unfinished sentence or idea, and that a sentence was finished by a character other than the character who started the. However, the continuation dots (or ellipses) are frequently used and considered conventional in Dutch subtitles. Therefore, Netflix and the Auteursbond do recommend using them to signify continuation between two subtitles. In the data, continuation dots are not used. Additionally, Netflix and the Auteursbond recommend sequence dots where a pause longer than two seconds and to signify subtitles starting mid-sentence. Full stops should be used to indicate the end of a sentence. Dashes indicate exchanges between two speakers and should be used before the first character of each line of a two-line subtitle (when each line is uttered by a different character). Diaz Cintas and Remael (p. 124-5) recommend that hyphens (rather than dashes) should be used for this purpose, and discourage the use of hyphens for any purpose other than stuttering. The Netflix style guide recommends to use a hyphen without a space for the second speaker only. The Auteursbond states that hyphens can also be used to enhance readability of long, composite words. Question marks and exclamation points should be used to indicate questions or for emphasis respectively. Commas suggest a pause in reading speed. Other punctuation marks should be used cautiously, since they might confuse the reader. Generally, subtitling companies have their own specific set of guidelines regarding punctuation marks. For a full overview of all the prescribed usage of punctuation marks according to Netflix and the Auteursbond, see Appendix C and D. When on-screen text needs subtitling (e.g. a sign or letter), the subtitles should be in all capital letters. Italics may indicate an off-screen speaker or foreign language words. According to Diaz Cintas and Remael (p. 134) italics should also be used for titles of audiovisual media or books, and for songs. Netflix adds to this that italics should only be used for songs if rights to use that song have been granted.

The last category Karamitroglou discusses is target text editing. This concerns both stylistic and substantial changes. Two-line subtitles are preferred over long one-line subtitles. This segmentation should be at the highest syntactic nodes possible, but the two lines should also be as equal in length as possible. The Auteursbond Dutch Subtitling Guidelines state that a break between two lines should come at a logical point and that these two lines should be roughly the same length if possible. Netflix also states the ideal break is at a logical point, which is a rather vague description. A 'logical point' seems to be the highest syntactical node as described by Karamitroglou, but Netflix and the Auteursbond perhaps do not expect their translator to have knowledge of this concept. Furthermore, Netflix prefers long one-liners over two-lines and also prefers a bottom heavy pyramid shape when a break is necessary, which opposes Karamitroglou's statement that the human eye is more accustomed to reading texts of rectangular shapes than triangular. Karamitroglou eliminates any

confusion by stating that segmentation at the highest node takes priority over the geometrical shape. Karamitroglou also discusses techniques for text reduction, which is often necessary. Certain linguistic items, such as padding expressions, tautologies, and responsive expressions, can be omitted. Furthermore, the editing of syntactic structures can be utilised to reduce the text as well as the use of acronyms, apostrophes, numerals, and symbols. Although Netflix and the Auteursbond suggest some of these techniques regarding text reduction, they do not elaborate on this significantly. Karamitroglou also discusses items that are culturally bound, like dialects, taboo words and culture-specific linguistic elements. Dialects should not be rendered as a phonetic or syntactic transcription, but should only appear of a written form of the dialect already exists (such as archaic or biblical). Taboo words should not be censored. The Auteursbond states that swearwords have a stronger impact when written (as opposed to spoken), and are thus toned down. For culture-specific linguistic items, Karamitroglou discussed the following methods of transfer: cultural transfer, transposition, transposition with explanation, neutralisation (plain explanation), and omission. The Auteursbond and Netflix do not discuss culture specific items or dialects. Netflix does state that deliberate misspellings and mispronunciations should not be transferred, unless plot pertinent. This last instruction is certainly relevant for the study in this thesis.

2.3 Humour

2.3.1 Humour defined

Many attempts at defining humour have been made, though it remains a complex phenomenon. Laughter is considered an indicator of humour by some scholars. However, it is disregarded by others, since humour and laughter are not necessarily mutually inclusive (Chiaro, 1994, p. 5; Attardo, 1994, p. 11-12). Of course, for the purpose of this study, laughter can be largely disregarded as an indicator of humour; the format of a mockumentary does not include an live studio audience or canned laughter. Raskin (1985) proposes a non-bona fide mode of communication where humour resides, along with joking, lying and play acting (p. 100-101); humour occurs in this mode purely to entertain the participants of the conversation (Morreall, 2009, p. 36; Raskin, 1985; Raskin, 2007). The non-bona fide mode (opposed to the bona fide mode, which is similar to Grice's cooperative principle) was later renamed the joke-telling mode of communication by Raskin. He argues that this mode is similar to Grice's principle, except that the speakers are committed to humour rather than the truth. Another one of Grice's theories that has been related to humour is his first Maxim of Quality. More specifically, Dynell (2018) discusses the observing, violating, flouting or opting out of this Maxim (p. 420). Note that 'observing' is included in this; she states that humour does not necessarily reside in untruthfulness:

Essentially, humour may be anchored in truthfulness (observing the first maxim of Quality), covert untruthfulness (violating the first maxim of Quality), overt untruthfulness (flouting the first maxim of Quality by making as if to say), or overt autotelic untruthfulness (opting out of the first maxim of Quality). (Dynell, 2018, p.420)

Dynell therefore rejects that humour resides in a non-bona fide or joke-telling mode of communication. She explains the circular logic of Raskin and Attardo, who claim that “jokes are merely cooperative under Raskin’s humour-Cooperative Principle operating in non-bona-fide mode, where Grice’s Cooperative Principle is irredeemably violated” (p. 81). In other words, they claim that humour is anchored in cooperativeness, while it inherently violates the Cooperative Principle. She concludes this by saying that “the entire bona-fide vs non-bona-fide proposal appears to be based on several understandings concerning Grice’s model, as well as an ill-advised view of humour as necessarily displaying untruthfulness and non-literality” which means the humour-CP and non-bona-fide mode of communication are redundant terminology (p. 81). Furthermore, she states that humour can have an underlying function or meaning by making a distinction between autotelic and speaker-meaning telic humour. The former means the speaker uses humour for the sake of humour, the latter is humour “that carries intended (truthful or covertly untruthful) meaning relevant to the ongoing exchange” (p. 78).

Hay (2010) holds a similar view. She proposes that humour can be a strategy to attain certain functions. The main functions she uncovered were: solidarity, power and psychological functions. Martin (2007) proposes similar social functions and strategies of humour, including: decommitment, social norms and control, status and hierarchy maintenance ingratiation, group identity and cohesion, discourse management, and social play. Although these functions are relevant in conversational humour, they are not likely to apply to the scripted humour which is the subject of this thesis. Scripted humour nonetheless fulfils functions too. However, these functions are vastly different from those in a social interaction; the functions of scripted humour are aimed at the audience and the story, rather than the power and social hierarchy in conversational humour. Furthermore, Dynell (2018, p. 27) states that scripted humour may be more suitable as a subject for research than a real-life interaction, which, firstly, is often more difficult to obtain, and second, scripted humour “may yield complex examples of irony and deceptions that may otherwise be overlooked thanks to their intermittence in real-life discourse” (p. 28). This may hold true for not only irony and deceptions, but also for the types of humour that are regarded in this thesis (malapropisms and eggcorns) as well.

Functions of scripted humour include: to entertain the audience, keep them engaged, establish relationships between characters, and contribute to character building. There is a difference between a character being intentionally or unintentionally humorous (making them the butt of the joke). Eggcorns and malapropisms are an example of the latter; a character suffers a slip of the tongue, making them appear less educated or intellectual. Crovits (2011) establishes that eggcorns are not just dim-witted slips of the tongues. Rather they are “mistakes [that] are usually the result of a quasi-logical deduction; they make an intuitive sense” (p. 34). If the eggcorn is indeed the result of a quasi-logical deduction (e.g. due to similar sounds or meaning), the audience can grasp the character’s thought process, which contributes to the connection the audience feels with the character. This will most likely add to the humour of the situation; when a character says something nonsensical this might be humorous, but when the audience can follow the thought process and see the leaps that were made by the character (which are often due to the character’s lack of education in the case of *Trailer Park Boys*), it creates extra layers of humour. For the purpose of this study, here is a brief elaboration on the difference between malapropism and eggcorns:

“Like malapropisms, eggcorns involve the substitution of one word for a similar sounding word. Eggcorns, however, have two characteristics that set them apart from malapropisms. First, eggcorns usually involve homophones or near homophones, compared to malapropisms, which usually involve similar (not identical) sounding words. Second, eggcorns-although technically incorrect-are logically correct in the universe of the speaker” (Ching, 2008, p. 67)

This concept of an eggcorn being logically correct in the universe of the speaker can be related to Alexeiva’s (1997) domains of human knowledge, which will be discussed in the section below.

2.3.2 Humour and translation

Humour in translation is subject to many factors; not only the linguistic restrictions that come with the language pair, but also humour and joke conventions that differ per culture, visual cues that accompany verbal humour (regarding TV shows and films), and all the additional restrictions that come into play when considering wordplay. In order to translate humour properly, a thorough understanding of the instance of humour is required.

Attardo (2014) relates the subject of translation of humour back to the General Theory of Verbal Humour (referring to Attardo & Raskin (1991) and Attardo (1994a; 2001) for the complete theory). He proposes a type of guide for the most important aspects to consider in translating humour.

He states that: “each joke can be viewed as a 6-tuple, specifying the instantiation of each parameter” (2014, p. 176). These are also referred to as Knowledge Resources. The knowledge resources (KR) are: Language (this is responsible for the actual wording and placement of the joke and is most directly linked to literal translation (p. 184)), Narrative Strategy (pertaining to the narrative structure of a joke, such as a riddle, which is potentially unique to a language), Target (determining the ‘butt’ of the joke, which is relevant since cultures often have stereotypical targets (.186)), Situation (the context in which the joke is set, some situations are not available for humour in a Target Culture (TC) (p. 187-188)), Logical Mechanism (“presupposes and embodies a ‘local’ logic, i.e. a distorted, playful logic that does not necessarily hold outside of the world of the joke” (p. 180)), Script Opposition (this relates back to Raskin’s (1985) opposition/overlapping requirement in his Semantic Script Theory of Humour). According to Attardo (2014), this last KR is the most important to maintain when it comes to translation; he argues that when the script opposition is changed, the translated version becomes an entirely different joke (p. 188). Lastly, Attardo discusses the similarity metric; this is a hypothesis which describes the perceived differentness of translated jokes. It states that the hierarchy to be observed in maintaining KR’s (from most to least important) is: Script Opposition, Logical Mechanism, Situation, Target, Narrative Strategy, and Language respectively. If this hierarchy is observed, the perception of differentness is lowest. However, this changes when it comes to verbal wordplay; the proposed hierarchy is partly withdrawn “as the Logical Mechanism specifies to a much higher degree the actual form of the text (phonological, morphological, etc.)” (p. 190). In other words, this KR moves up in hierarchy when it comes to puns, but the other KRs should be respected as usual. As stated before, an eggcorn is often the result of a quasi-logical deduction. In other words, logic is definitely an important factor in this type of wordplay. Attardo (2014) uses this as a segue into the question often posed as to whether or not puns are translatable. His answer to this is: it depends; “Each pun will consist of a set of different features which may or may not be paralleled in the TL structure and/or text. Those puns that exhibit a set of features in the SL that is consistent with a set of features in the TL, such that the pragmatic goals of the translation are fulfilled, will be translatable. A pun that does not will be untranslatable” (p. 190). Sanderson (2018) does agree that of all translation problems, puns often have the highest degree of inequivalence between languages: “the multiplicity of meanings within the same word will usually not coincide between languages” (p. 125). Attardo explains his statement by introducing the term ‘absolute translation’, that is, a ‘perfect’ translation. Due to the unattainability of translating all connotative and denotative aspects, not just semantics and pragmatics, an absolute translation is impossible (2014, p. 191). Sanderson, on the other hand, argues that the translation of puns just takes a little bit of extra linguistic manoeuvring (2018, p. 125). However, Sanderson does discuss this problem with reference to puns in AVT, where the visual representation on screen also plays a role; sometimes this can aid the translator, but it can also pose an additional problem in the translation process. Most research centred around puns in AVT focus heavily on the visual representation. This is not surprising, since many puns in audio visual texts are

accompanied by visual representation or aid. However, visual representation is not an issue regarding eggcorns and malapropisms in AVT. They do share the wordplay factor with puns, but not the frequent assistance of a visual representation without which the wordplay would not work.

Coming back to the subject of Knowledge Resources, Canestrari (2011) adds a seventh KR: the Meta-Knowledge Resource. She defines this term as: “the signals that refers to the speaker’s intention of being humorous and to the hearer’s recognition of such intention” (p. 330). These cues, such as canned laughter but also visual cues like the facial expressions of other characters, are not necessarily present in an audiovisual text, but if they are they may signal to the audience that a situation is deemed to be humorous. Another cue may be the reaction of the other characters in the audiovisual text. Characters may not necessarily laugh in response, but may appear mildly annoyed after a ‘bad joke’ or a joke at their expense. The way this is framed in terms of camera angles, shot changes, etc. also contributes to a potential humorous interaction or effect.

When it comes to wordplay, Alexeiva (1997) argues that puns not only involve a clash of meanings, but also involve the domains of human knowledge. The strength of the comic effect depends on the distance between such domains and the way these are connected (p. 138). Consequently, the “difficulties in pun translation lies in the fact that there exists interlingual asymmetry on top of the intralingual asymmetry” (p. 140). Furthermore, three aspects may be different in the source and target language that cause a translation problem: the internal structuring of domains of human knowledge, the interconnectedness between these domains, and the stability of these former two. This last aspect is explained as follows:

“how deeply [the internal structuring and interconnectedness] are embedded in the verbal and cultural behaviour of a given community and therefore to what extent the members of that community will either tend to preserve the current picture of the world, or be more flexible and willing to acquire layers coming from other cultures” (Alexeiva, 1997. p. 141).

The connectedness of these domains will determine not only the comic effect, but also how quickly the audience will grasp this effect. Gutt (1991) states that “since the stream of speech flows on, the audience cannot be expected to sit and ponder difficult renderings – otherwise it will lose the subsequent utterance; hence it needs to be able to recover the intended meaning instantly” (p. 116). Sanderson (2018) replies to this by saying that in the case of puns the audience is willing to make an effort for the reward of a humorous effect (p. 126). However, he might overestimate how prepared the audience is to handle an for one instance of wordplay in a 90 minute film or a 20 minute episode without any announcement. Alexieva (1997) articulates it well when she says that “the effectiveness of the translation of a pun should be evaluated not only on a linguistic level, but on a cognitive level as well, by analyzing the nature of the confrontation of the two domains in terms of their connectability and the effect their linking may produce on the recipients of the translation” (p. 153). What should also be considered is the decision to translate (and maybe risk losing the audience’s attention in the next utterance), omit (and losing the humorous effect and maybe an important character trait), or replace the wordplay with a different form that works in the TL. For this purpose, Remael and Diaz Cintas present a three-dimensional model of humour translation:

“First, there is a vertical scale of importance: a particular instance can have top priority, very low priority or anything in between. Second, there is a horizontal scale that indicates whether humour is a priority on a global level (for the whole text) or a rhetorical device used locally (in a particular exchange). Third, there is a scale of equivalence-non-equivalence, which dictates whether there is a priority for the translation to be equivalent to the source text in certain respects and to a certain extent, or not. Is faithful translation required or should the joke be replaced by a different one?” (Remael & Diaz Cintas, 2014, p.215)

In other words, when considering which translation strategy to use to translate wordplay (or in the case of this thesis, a malapropism or eggcorn), the audio visual text as a whole should be considered, rather than just the one instance.

Almost no research on the translation of malapropism and eggcorns has been conducted. Vázquez (2003) has presented a study on the reflection of malapropism’s used by Shakespeare in the Spanish translations of his work. He concludes that translators either opted for an acceptable malapropism in Spanish or omission. Translating these linguistic blunders is somewhat contradictory, since most translation style guides suggest to avoid translating error unless pertinent to the plot. However, they do not provide guidelines to evaluate whether it is pertinent. Additionally, it is fairly subjective whether a character trait can be considered pertinent to the plot or to the overall audio visual text.

2.4 Translation strategies

Theories of subtitling strategies often focus on the temporal and special conventions and restrictions. Translation strategies tend to focus on restrictions and constraints. This is apparent from Lörcher's (1991) description of a strategy as "a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another" (p. 76). This definition of translation strategies states that a strategy arises from a problem; in other words, the translator is restricted in some way. Subtitling strategies tend to focus on restrictions and constraints even more so. As a result of this, most, if not all, taxonomies of subtitling strategies are centred around text reduction. This section will explore the various taxonomies of translation strategies. General translation strategies will be discussed, since these are often the basis for more specific taxonomies. Additionally taxonomies regarding extra-linguistic cultural references will be discussed as well. The reason for this is that malapropisms, eggcorns, and other slips of the tongue are often based on idiomatic phrases which are culture specific. Also, humour can be regarded as culture-specific in some ways, and taxonomies of translation strategies for extra-linguistic cultural reference might prove useful as a basis for this study as well. Last, taxonomies regarding humour and wordplay will be reviewed.

Before discussing taxonomies of translation strategies, some terms need to be clarified. An essential concept is that of translation strategy. Various terms other than 'strategies' have been used to refer to this concept: procedures, techniques of adjustment, transformations, transfer operations, etc. (Kearns, 2008, p. 282). Although some scholars distinguish between the concepts of translation strategies and procedures, others use them to refer to the same concept. For the purpose of this study, the term strategy will be used to refer to manners in which local and individual units of text, or translation problems, are translated. However, it is important to review different approaches that different scholars take when establishing the general notion of what a translation strategy constitutes before discussing specific translation strategies. They come forth from analyses of existing translations in the form of corpus studies. This thesis will present its own taxonomy based on such a study. But first, existing ones will be discussed in order to do so. First, taxonomies of general translation strategies will be discussed, followed by subtitling taxonomies. Since eggcorns and malapropisms are quite a niche subject, especially within the field of translation, no taxonomy of these have been proposed to date. As Extralinguistic Cultural References (ECRs) have been researched more thoroughly, taxonomies of this concept might prove to be useful in the development of this thesis' taxonomy and will be discussed as well.

Lörcher's (1991) definition, cited above, suggests that a strategy is applied when the translator encounters a problem. Accordingly, translation strategies are solutions to individual, local problems. However, this is by no means a complete account of what other scholars suggest. Chesterman (1997), for example, describes the term translation strategy more broadly: "strategies, in

the sense I shall use the term, are thus forms of explicitly *textual* manipulation. They are directly observable from the translation product itself, in comparison with the source text” (p. 89). This definition excludes the necessity of a translation problem, and states that strategies can be observed by analysing the TT and ST. Thus, they are not merely mental phenomena, as is suggested by some scholars (more on this below). Additionally, strategies are often categorized. Or as Pedersen (2011) describes it: “translation strategies are categories into which translation solutions can be grouped” (p. 71). This statement moves closer to specific translation strategies, used for specific problems. Over years of research, established categorisations of translation strategies have moved from general and limited to specific and elaborate. A very popular binary taxonomy is one that denotes to which extent the TT is changed or manipulated relative to the ST. This has been referred to as ‘free versus literal translation’, ‘formal versus dynamic equivalence’ (Nida, 1964), ‘overt versus covert translation’ (House, 1977/1981), ‘semantic versus communicative translation’ (Newmark, 1982), and ‘documentary versus instrumental translation’ (Nord, 1991). Similarly, a distinction between source-oriented and target-oriented strategies has been proposed under many aliases, like ‘foreignizing versus domesticating’ (Venuti, 1995), ‘adequate versus acceptable’ (Toury, 1995), and ‘literal/formal versus free/dynamic’ (Nida, 1964). These binary distinctions can hardly be labelled a taxonomy, since they are significantly limited. However, these early distinctions did give rise to the extensive taxonomies that are relevant here. Binary categorisations were also proposed on a higher level; many make a distinction between local and global strategies (Jääskeläinen, 1993, p. 115-116; Séguinot, 1989; Lörscher, 1991, p. 61). They could be described as ‘particular’ and ‘general’ respectively. More specifically, global strategies are more concerned with style and tone. Although, to avoid confusion, a different term might be used for ‘global strategies’ (e.g. approach) in order to distinguish between these two concepts that are somewhat connected, but maybe not so much that they should share the same umbrella term. A different distinction between types of strategies is made by Molina and Hurtado Albir (2002). They identify procedural and textual strategies (p. 507). The former focusses on the procedures themselves (with an emphasis on them being mental phenomena) and the latter on the results of the procedures and the descriptions thereof. Chesterman (1997) similarly discusses ‘comprehension strategies’ and ‘production strategies’. These convey a comparable idea, but with a clearer contrast between the ST (and the cognitive analysis thereof) and the TT (and the production thereof). Most taxonomies focus on production strategies.

2.4.1 General and ECR taxonomies

A taxonomy that has been very influential is the one proposed by Vinay and Darbelnet (1995). They describe seven strategies (or procedures, as they call them): Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence, and Adaptation. Borrowing is a procedure where a ST term

is borrowed and used (untranslated) in the TT. Calque is a type of borrowing where a ST expression is translated literally into the TL. Transposition means that the word class of a word is changed without changing the message. When the point of view is changed without changing the message, it is called modulation. When applying the equivalence strategy, a linguistic (or cultural) equivalence for a ST phrase in the TL; think for example of an idiom that has different stylistic and structural features, but denotes the same. Adaptation is a special type of equivalence: if there is no existing equivalent phrase/concept in the TL, a new situation that is considered as equivalent is created (e.g. the American improv show *Who's Line is it Anyway?* (1998-2005) could be adapted as the Dutch *De Lama's* (2004-2008)). In other words, the ST culture specific item is replaced by a TL cultural or function equivalent. These seven procedures laid the groundwork on which many scholars could build, not only the procedures or strategies themselves, but also the structure of the taxonomy; Pederson (2011) and Gambier (2010, p. 413) state as a general pattern, most (modern) taxonomies consist of five to seven categories or strategies. Leppihalme's (1997, p. 78) statement that "a wide range of strategies is more likely to lead to successful translations than routine use of one strategy only" essentially means that a taxonomy comprised of an extensive number of options, is more likely to represent the strategies that are used in a (successful) translation. Following this, Pederson (2011) proposes the following six strategies: Retention (retaining a foreign linguistic expression), Specification (semantic shift where the ST item is more specific in the TT), Direct Translation (a foreign item is translated), Generalization (semantic shift where the TT item is more general than the ST item), Substitution (replacing the foreign item), and Omission (foreign item is deleted) (p. 73-74). Pederson's uses existing general translation strategies as a basis for developing an extensive taxonomy specific to Extra-linguistic Cultural References (ECR's). A full overview of Pederson's categories and subcategories can be seen in figure 1.

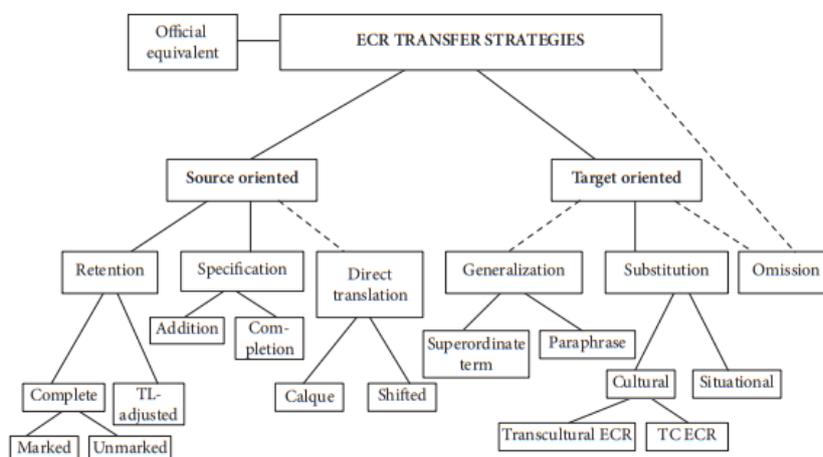


Figure 1: Pederson's taxonomy of ECR transfer strategies (2010, p. 75)

Some items from Vinay and Darbelnet's taxonomy (1995) can be recognised. Calque has been adopted while other categories have been renamed (Direct Translation for Literal Translation and Substitution for Equivalence/Adaptation) and reclassified. Equivalence and Adaptation have been merged and are provided with subcategories to make the necessary distinction. Pederson also discusses the Official Equivalent, describing the process of this strategy as "administrative rather than linguistic" and "created 'by decree'" (e.g. the translations of the names of Disney characters) (p. 97) or "through common usage" (p. 76). This strategy is placed outside the baseline, because Pederson regards it as an equivalent with a special status, rather than a strategy (p. 74-76). Additionally, it can be observed that this taxonomy is more focused on semantics rather than also taking into account syntax (e.g. it does not consider strategies regarding changes in word classes like Vinay and Darbelnet's does). It is quite logical that taxonomies regarding ECRs and, in case of this thesis, ones regarding eggcorns and malapropism (or humour, to take it more generally) tend to focus on semantics and pragmatics, since this is the area where the most relevant distinctions can be observed during a corpus study. However, malapropisms and eggcorns do involve a linguistic error of some kind. This error can be semantic, but in some cases, it is syntactic. Chesterman (1997) deviates from the five to seven pattern and proposes as much as thirty strategies, subdivided into three categories: mainly syntactic/grammatical, mainly semantic, and mainly pragmatic strategies:

Syntactic strategies:	Semantic strategies:	Pragmatic strategies
1 : Literal translation	1: Synonymy	1: Cultural filtering
2: Loan, calque	2: Autonomy	2: Explicitness change
3: Transposition	3: Hyponymy	3: Information change
4: Unit shift	4: Converses	4: Interpersonal change
5: Phrase structure change	5: Abstraction change	5: Illocutionary change
6: Clause structure change	6: Distribution change	6: Coherence change
7: Sentence structure change	7: Emphasis change	7: Partial translation
8: Cohesion change	8: Paraphrase	8: Visibility change
9: Level shift	9: Trope change	9: Transediting
10: Scheme change	10: Other semantic changes	10: Other pragmatic changes

Although these are not ECR or humour specific, some of these strategies are relevant; the pragmatic strategies in particular can be applicable to the data used for this thesis. Especially relevant are cultural filtering (which is the same as Vinay and Darbelnet's adaptation), explicitness change (which includes Pederson's generalization and specification), information change (which can be omission or addition of information) and, additionally, the trope change from semantic strategies. This strategy applies to the translation of rhetorical tropes. This last strategy has several subcategories:

(a) ST trope X \rightarrow TT trope X

- (i) The TT trope is the same trope in terms of its lexical semantics.
- (ii) The TT trope is of the same type as the one in the ST, but is not semantically identical, only related,

(iii) The TT trope is of the same type, but not related lexically to the ST one: the source of the image is different.

(b) ST trope X => ST trope Y

(c) ST trope X TT trope 0.

(Chesterman, 1997, p. 105-106)

This strategy concerns figurative speech (which includes idioms) and is therefore quite a good starting point for the analysis of translation strategies for eggcorns and malapropisms (which often include figurative speech in the form of idioms).

In addition to Pederson's taxonomy, many other taxonomies categorizing translation strategies for ECRs exist. Many describe similar strategies, but use different terms to refer to them. Gottlieb (2018) has provided an up-to-date overview of several of these taxonomies, including a ranking in terms of fidelity:

	<i>Nedergaard-Larsen, 1993</i>	<i>Leppihalme, 1997</i>	<i>Pedersen, 2003</i>	<i>Gottlieb</i>
Maximum fidelity	Identity	Retention	Non-translation	Retention
		Retention with explicitation	Explicitation	
High fidelity	Imitation		Literal translation	Literal translation
	Direct translation			
Low fidelity	Explicitation	Replacement by SL element	Generalisation	Specification
	Paraphrase			Generalisation
	Situational adaptation	Replacement by TL element	Cultural substitution	Substitution
	Cultural adaptation			
Minimum fidelity	Omission	Omission with sense transfer	Omission	Omission
		Total omission		

Figure 2: Gottlieb's overview of strategies for translating culture-specific items (2018, p. 31)

This is a convenient summary and comparison of the different terms that are used for similar or even the same strategies. It also demonstrates how different taxonomies complement each other. Regarding fidelity, Gottlieb discusses upstream subtitling compared to downstream subtitling. Upstream subtitling is a translation from the SL of a minor speech community into the TL of a larger one. Downstream subtitling is the reverse, which according to Gottlieb might inherently have a higher degree of fidelity, since "many ECRs will be recognised abroad. Thus the bridge-building efforts in translation ought to be smaller in downstream subtitling than upstream as more ECRs could be

retained or otherwise represented” (p. 27). This means that when translating from English to Dutch, in which many people have English as a second language and do possess cultural knowledge of English speaking countries (partly due to being a subtitling country), that high-fidelity strategies are applied relatively often.

2.4.2 Humour taxonomies

Chiaro’s (2010) taxonomy is specific to verbally expressed humour and draws on the Knowledge resources, specifically the one of Script Opposition as discussed in the section on humour and translation. Chiaro suggests that a solution for the translation of culture specific references and humour is a functional equivalent; while finding this functional translation, the skopos of evoking funniness should be kept in mind (p. 2). In other words, a translator should be able to come up with a humorous equivalent that works on most of the levels in the TL. She proposes the following strategies for translating verbally expressed humour (VEH):

1. Leave the VEH unchanged
2. Replace the source VEH with a different instance of VEH in the TL
3. Replace the source VEH with an idiomatic expression in the TL
4. Ignore the VEH altogether

She states that the second option is the most difficult, but also the most satisfying. However, Antonini’s (2005) study suggests that this may also cause confusion. For this strategy must also consider the visual humour which must align with the VEH. This, however, does not pose an issue for the study in this thesis. The first strategy refers to a literal translations, the second to an equivalent or adaptation, and the fourth to omission. These are all strategies that have been proposed before, but are now applied to VEH.

Gottlieb proposes a taxonomy containing translation strategies for wordplay in subtitling:

- 1 Rendered verbatim (with or without humorous effect)
- 2 Adapted to the local setting to maintain humorous effect
- 3 Replaced by non-wordplay
- 4 Not rendered, space used for neighbouring dialogue
- 5 Inserted in different textual position, where target language renders it possible.

(Gottlieb, 1997, p. 210)

These strategies are all rather general and most can be related to other general taxonomies (1 literal translation, 2 adaptation or equivalence, 3 omission, 4 omission due to spatial restrictions). Essentially, the strategies provided by wordplay taxonomies are similar to those in general and ECR taxonomies. They are applied to a different context (the context of humour and, in Gottlieb’s case, subtitling) and

are denominated differently. Especially the strategies omission, literal, adaptation, and equivalence will provide an excellent foundation for this study, since these occur in almost all strategies.

2.5 Conclusion

The purpose of this literature review is to show that a number of translation taxonomies for the solution of problems encountered in subtitling, or relating to wordplay and to wordplay in subtitling are available. Furthermore, most taxonomies include similar or even identical strategies which are termed differently. Additionally, formal conventions and restrictions regarding subtitling are available both in the form of scholarly articles and in the form of official style guides provided by corporate companies. Although their description of translation strategies that are used to solve translation problems is somewhat limited, they do provide a web of restrictions and rules which act as a context for these problems. Some of the restrictions and rules even create or augment the problems due to, for example, temporal and spatial constrictions. The translation taxonomies approach the strategies from approximately the same angle; most include the following strategies: omission, literal translation, substitution. This substitution can come in the form of equivalence or adaptation, both as described by Vinay and Darbelnet (1995). These will act as a basis for the taxonomy that will be created to reflect the data in this thesis. However, only one account of the translation of malapropism can be found, which stated that the two strategies that could be identified are omission or an acceptable equivalent. This taxonomy does not discuss a very prominent aspect of translating malapropisms and eggcorns: the translation of linguistic errors. In section 3, a new model that does take the translation of errors into account will be presented.

3. Data and Methodology

This study aims to map out the translation strategies that are applied for the subtitling of so-called Rickyisms in Mike Clattenburg's mockumentary *Trailer Park Boys*. These Rickyisms are malapropisms, eggcorns, and any type of linguistic blunders spoken by the character Ricky (and other characters in very few cases). The fandom of the show has given them their name, and it has also taken it upon itself to gather quite some of them in the fandom wiki archive (see *Rickyisms*, n.d.). The entries on this page prompted the decision to not only use idiomatic slips of the tongue (malapropism and eggcorns) as data, but all types of linguistic blunders, since the fandom does regard these as Rickyisms. This section will first give a brief summary of the tv show, then discuss the corpus, and finally explain the details of the analysis.

Trailer Park Boys is a Canadian mockumentary created by Mike Clattenburg. The original 7 seasons aired from 2001 to 2007 on the network Showcase. After a revival of the series, 5 additional seasons (along with the original 7) were released on Netflix from 2014 to 2018. Additionally, several films and specials were released. Each season consists of 6 to 10 episodes of approximately 23 minutes (although the episodes produced by Netflix often reached up to 32 minutes). The series are in a mockumentary style; this depicts fictional events that are filmed in a documentary style, including long takes, handheld camera, and talking heads where the audience is addressed directly. Generally, mockumentaries reside in the genre of comedy. *Trailer Park Boys* revolves around residents of the Sunnyvale Trailer Park, namely Ricky, Julian, and Bubbles. They come up with schemes to make money through petty crimes while avoiding the police and the park's alcoholic supervisor Jim Lahey and his shirtless, cheeseburger-eating assistant Randy. The episodes and seasons are rather formulaic, especially in later seasons; the boys typically start the season fresh out of jail, determined to stay on the right path or with a new golden plan ready to make money. Julian is often the mastermind and unofficial leader. Bubbles his appearance, mannerism, and traits (thick glasses which magnify his eyes comically and living in a shed with his cats) contradict his role as the voice of reason. Ricky's character traits include him being uneducated and him considering himself 'dumb'. One of his noticeable characterizations is the high frequency of his linguistic blunders, which fans refer to as Rickyisms. These are malapropisms, eggcorns, grammatical mistakes, but also just absurd mashups of multiple words. This is a device that is used in tv shows and films more often. Examples are Greg Daniels' *The Office* (2005-2013), Bill Lawrence and Kevin Biegel's *Cougar Town* (2009-2015), and Greg Garcia's *Raising Hope* (2010-2014). In these shows, these are also used as a tool for characterisation, since one of the characters of the show predominantly commits these errors (Michael Scott in *The Office*, Jules Cobb in *Cougar Town*, and Virginia Chance in *Raising Hope*).

The corpus of this study will consist of all Rickyisms and their translations in the subtitles in season 4, 5 and 6 (a total of 24 episodes). These seasons were selected due to the fact that they are still

part of the original Showcase seasons. In later seasons, which are part of the Netflix revival, the episodes differ in length and plot formula. Earlier seasons, on the other hand, were still the in process of establishing the character traits of Ricky being uneducated and regularly slipping up linguistically. Since these trait have been established by season 4, it occurs more often and the audience will recognise linguistic errors as a typical trait of Ricky more easily. In the 24 episodes, 101 Rickyisms were encountered and added to the corpus. A complete account of these (as well as a key explaining symbols indicating line breaks etc.) can be found in Appendix A and B. The data was retrieved from Netflix. While watching the episodes, the original dialogue and the corresponding subtitles were noted down any time a Rickyism occurred, along with the season and episode number and the time stamp. After the Rickyisms were gathered, a qualitative analysis of the strategies that were used was performed; first a distinction was made between whether the linguistic error was omitted completely or retained in some way. Then, a quantitative overview of these results was made in the form of a table, and additionally a graph to provide a visual representation. This quantitative overview illustrates the frequency of omission and retention. After this, the omission strategy was subdivided into categories, or 'reasons'. These are reasons for which the Rickyism was omitted and were determined as follows: an alternative translation where the Rickyism is retained was coined. If this was not possible due to the different linguistic properties of the SL and the TL, this instance of omission was classified as 'no suitable Dutch equivalent'. If an alternative was linguistically possible, but could not be rendered in the subtitles due to it consisting of too many characters, it was classified as 'temporal/spatial restrictions'. If both of these reasons were not an issue and an alternative translation where the Rickyism was retained was possible, it was classified as 'unjustified'. Additionally, a trend was discovered: all errors that were of a grammatical nature, were omitted. Therefore, 'grammatical' is an additional category. An overview presenting the frequency of these reasons was made as well. Since retention is a rather broad strategy, it is subdivided into more specific strategies as well. An alternative model of strategies was coined for this; the translation of a Rickyism involves two strategies rather than one. The first strategy applied to the translation of the phrase as if it were correct, and the second to the transfer of the error in the phrase. Therefore, a two-phase model of strategies was developed, resulting in a combination of strategies. During the analysis, the data was categorised according to the strategy used in phase one (the translation of the phrase as if it were correct). The following phase one strategies were uncovered: literal translation, adaptation, and equivalence. Then, an analysis with regard to phase two (the translation strategy used to translate the error) was performed, which led to the identification of the strategies literal and substitution. This resulted in the following two-phase strategies: Literal-Literal, Literal-Substitution, Adaptation-Substitution, and Equivalence-Substitution. A quantitative overview of the frequency of these strategies revealed that equivalence occurred so infrequently, that it was considered an anomaly and was grouped together with adaptation. The combination of these strategies was named substitution, resulting the final strategies to be: Literal-Literal, Literal-Substitution, and Substitution-Substitution. These quantitative

overviews illustrate that the reasons and strategies did not just occur a couple of times, but occur consistently and are therefore rightfully established as categories. As for the quantitative overview of omission and retention, this reveals the significant loss of Rickyisms (and consequently humour) in the Dutch subtitles.

4. Analysis and Results

In this section both the qualitative results (the reasons and strategies that were identified in the data) and the quantitative overview (in the form of tables and graphs) that stems from this will be discussed. The tables and graphs provide an overview on several things: the rate of omission and retention, the reasons for omission, and the strategies used to achieve retention. The qualitative results will be discussed alongside specific examples of the data; these will be used to clarify the process that resulted in the identification of the reasons for omission and the two-phase strategies. The examples are provided with a season and episode number respectively (SxEx) and a timestamp. A key with elaboration of symbols that represent, for example, a line break can be found in Appendix A. A brief review of the quantitative overview with regard to omission and retention will be followed by a discussion of the motivations for the use of omission as a translation strategy in light of the various contexts in which the Rickyisms appear in section 4.1. After this, an analysis concerning the additional translation strategies which result in the retention of the Rickyisms will be presented in section 4.2. A quantitative overview of the general two strategies is presented in figure 3 and 4:

Results	Omission	Retention	Total
S4	19	10	29
S5	31	20	51
S6	15	6	21
Total	65	36	101

Figure 3: Table quantitative results of omission and retention

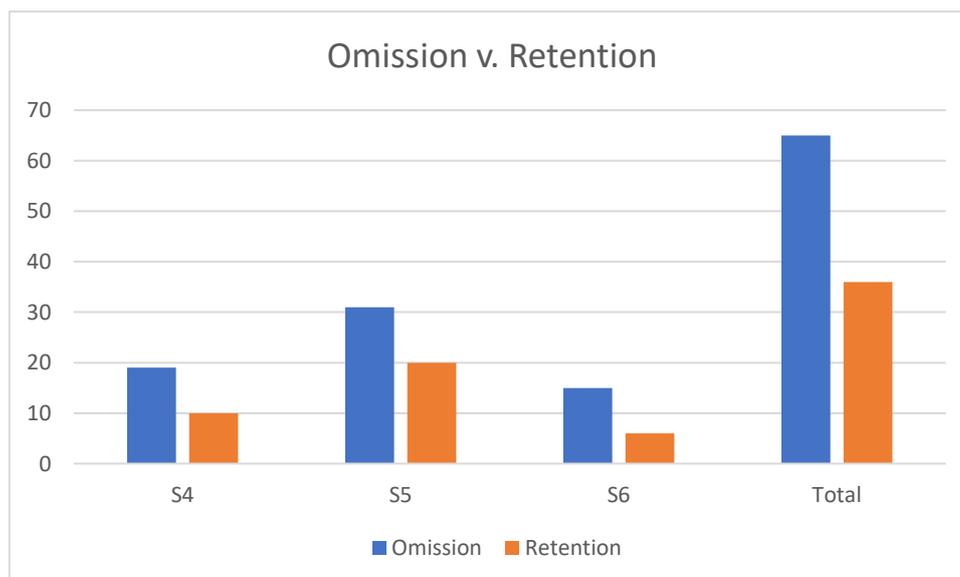


Figure 4: Graph with quantitative results of omission and retention

The results of the corpus study reveal that the most frequently used strategy is omission, which is used 64.4% of the time. This is substantially consistent per season, 65.5%, 60.8% and 71,4% omission in season 4, 5 and 6 respectively. This high rate of omission suggests that either the translatability of Rickyisms is rather low or that the translator was not able find creative solutions to solve the translation problems surrounding Rickyisms. The following section will shine more light on this. Regardless of the reason, there is a significant loss of Rickyism, and consequently humour, in the Dutch subtitles.

4.1 Omission

Different reasons for which omission is applied have been identified during the qualitative analysis of the data. This section will discuss some examples that illustrate the various reasons for omitting the Rickyisms that occur in the data. The categories in which these reasons have been grouped are the following:

Om1: No suitable Dutch equivalent

Om2: Temporal/spatial restrictions

Om3: Grammatical errors

Om4: Temporal/spatial restrictions and grammatical errors

Om5: Unjustified

For these strategies, a quantitative analysis has been performed as well. The results can be found in the figures below:

Omissions	Om1	Om2	Om3	Om4	Om5	total
S4	6	4	2	3	4	19
s5	4	4	13	4	6	31
s6	4	2	7	2	0	15
total	14	10	22	9	10	65

Figure 5: Table quantitative results omission

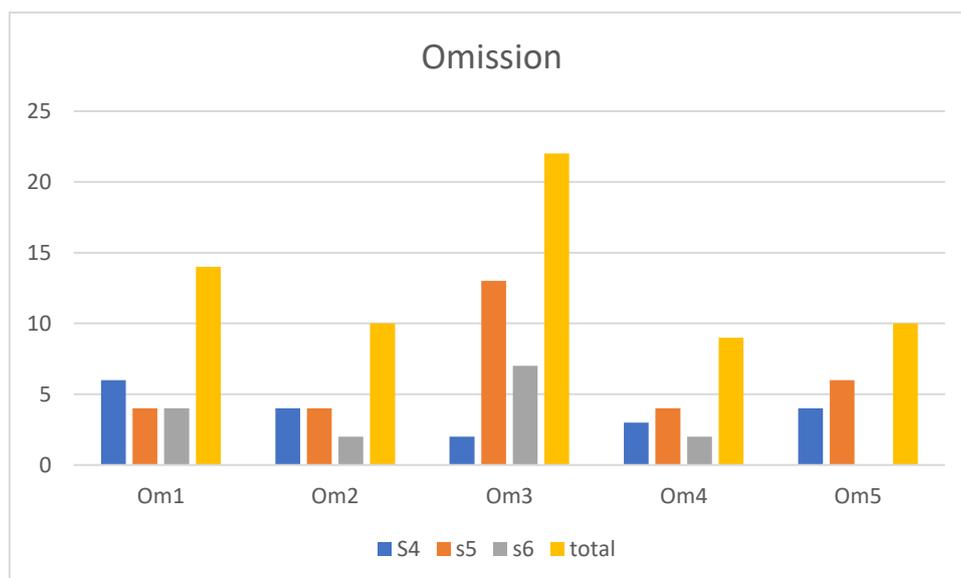


Figure 6: Graph quantitative results omission

One category that stands out is Om3: Grammatical errors. The reason that this makes up a relatively high percentage (33,8% of all instances of omission) is that all Rickyisms that are based on grammatical errors were omitted. This will be elaborated on in section 4.1.3

4.1.1 Om1: No suitable Dutch equivalent

Example 1.1 will illustrate the cases where a Dutch equivalent for the idiom exists, but this equivalent does not lend itself for an eggcorn or malapropism that has the same amount of logical semantic and/or phonetic connections to the original phrase. Essentially, only phase one could be applied, and the differences between the linguistic properties of the SL and the TL made it undesirable to apply phase two as well. This is the reason behind omission in 21.5% (14/65) of all cases where omission is applied. The following example and discussion thereof will illustrate how the analysis led to the creation of this category and why potential translations where phase two was applied were deemed inadequate.

Example 1.1

Julian: Bubs, Bubs, did you get it?

Ricky: Man, he passed with flying fucking carpets.

Bubs. Heb je het gehaald?

Ja, met vlag en wimpel

S4E7 11.00 mins

The original idiom from which the eggcorn ‘he passed with flying fucking carpets’ is derived, is ‘to pass with flying colours’. This original and correct phrase does not pose a translation problem, since the Dutch equivalent ‘slagen met vlag en wimpel’ exists. The problem lies in phase two. There are two logical connections between the original idiom and the eggcorn; first, there is the semantic connection between colours and carpets. Flag (which is what ‘colours’ refers to) and carpet are defined as follows:

flag, noun

a. A piece of cloth or stuff (usually bunting), varying in size, colour, and device, but most frequently oblong or square, attached by one edge to a staff or to a halyard, used as a standard, ensign or signal, and also for decoration or display.

Carpet, noun

a. A similar fabric, generally worked in a pattern of divers colours, used to spread on a floor or the ground, for standing, sitting, or kneeling on, or (now usually) to cover a floor, or stair. Also the material, as in ‘a piece of carpet’.

(Oxford English Dictionary, n.d.)

Flags and carpets are both made from fabric, are coloured, and (although not mentioned in the definition of ‘carpet’) are often square or oblong. This is an example of the interconnectedness between the domains of human knowledge as described by Alexeiva (1997) in section 2.3.3. Second, there is a phonetic connection, since colours and carpets alliterate. Thus, this Rickyism has emerged from a logical, deductible thought process. The Dutch equivalent for this idiom is ‘slagen met vlag en wimpel’. In this context, it is the only idiomatic phrase that can be used here. However, this phrase does not lend itself for an eggcorn that has both a semantic and a phonetic connection. Some options would be: ‘met vlag en rimpel’ or ‘met vlag en vaandel’. The first option has a phonetic connection regarding rhyme. It could be argued that a semantic connection exists, since a flag may have some ‘rimpels’ when it waves in the wind. However, this connection is much more semantically distant than the eggcorn in the original dialogue. The option ‘met vlag en vaandel’ creates an alliteration between the first and second part, but not between the original ‘wimpel’ and the replacing ‘vaandel’, which makes the mistake a less logical deduction.

Ultimately, the decision to omit this eggcorn in the subtitles was most likely a judicious one, since it would not have the same humoristic effect; as discussed in the literature review, the interconnectedness between the knowledge domains determines the comic effect and how quickly the audience will grasp the wordplay. When these factors deviate too much in the potential subtitles, the risk-reward ratio regarding the audience’s understanding of the joke is too high. This lack of understanding consequently means that there is a higher risk of the audience missing the subsequent

subtitles, disrupting their viewer experience and the flow of the audio visual text. The fact that this reason for omission was identified 13 out of 66 times indicates a pattern, which is why this reason was established as a category.

4.1.2 Om2: Temporal/spatial restrictions

In some cases, time restrictions result in the Rickyism being omitted. This typically occurs in a long string of uninterrupted dialogue, usually during a talking head. A translation of phase one and two would have been possible in these situations, but the amount of characters prevents it from being rendered in the subtitles. Temporal and spatial restrictions are there reason behind omission for 15.4% (10/65) of all omissions. This is an example of such a situation:

Example 2.1

Ricky: Something or something is fucking around here
and it's pissing me off

Er loopt hier iets
de boel te verkloten en ik ben woest.

S4E6 0.50

This sentence is the last one of a much longer talking head, where Ricky monologues uninterrupted. He talks rather quickly and ends his talking head with this sentence. Less than a second after this sentence the camera cuts to a different scene. In other words, the subtitles of this sentence have no extra time before or after the utterance (since it is preferred that subtitles do not cross over a scene change). The utterance itself is 3.08 seconds (this was recorded with a stopwatch). If we take the Netflix average of 17 characters per second (including spaces), this means there are 52 characters available. The subtitles in the example count 55 characters, and thus already exceeds this limit. Options where the Rickyism is maintained are:

Iets of niemand loopt hier de boel te verkloten en ik ben woest. (64 ch)

Iets of iets loopt hier de boel te verkloten en ik ben woest. (61 ch)

Or, if choosing to omit some information ('hier') in order to create more space:

Iets of niemand loopt de boel te verkloten en ik ben woest. (59 ch)

Iets of iets loopt de boel te verkloten en ik ben woest. (56 ch)

Either way, the characters exceed the maximum even more so than the original subtitles. Evidently, there was no other option than to omit the Rickyism.

In some cases, temporal and spatial restrictions overlap with another category: grammatical errors. This overlap category will be discussed in section 4.1.4. The data in this category are solely subtitles where the reason for omission is temporal or spatial constraints and no other. Therefore, the actual number of omissions due to temporal/spatial restrictions is higher than presented here. A more accurate overview of this will be presented in section 4.1.4.

4.1.3 Om3: Grammatical errors

A large portion of the Rickyisms found in the data are not malapropisms or eggcorns, but rather grammatical errors (e.g. incorrect conjugations). All grammatical errors are omitted in the subtitles. Furthermore, these make up 33.8% (22/65) of all omissions. A few examples of these are shown below accompanied by a discussion of potential motivations behind this complete omission of grammatical errors.

Example 3.1

I know they're stupid as fuck, but they're getting a lot smarter and they can do this.

Ze zijn achterlijk,
maar ze worden slimmer //en ze kunnen het wel.

S4E8 5.30

Example 3.2

Ricky: I do trust his judgemental

Ik vertrouw op zijn oordeel,

S5E3 0.30

Example 3.3

Ricky: cause I got responsibles now. I growed up, got kids

Ik heb verantwoordelijkheden. //Ik ben volwassen, heb kinderen.

S6 E4 0.33

Example 3.1 shows an incorrect combination of the word ‘smart’ and the ending -able, where it should be the comparative of ‘smart’. In example 3.2, the adjective ‘judgemental’ is mistaken for the noun ‘judgement’. Example 3.3 contains two mistakes. Again, a noun (responsibilities) is switched out with an adjective (responsible) and, additionally, this adjective is conjugated in the plural form. The second mistake is a wrong conjugation of the past tense of the irregular verb ‘grow’. Evidently, there are some patterns in these grammatical errors regarding the exchange of adjectives and nouns and conjugation errors. Additional errors that occur repeatedly are errors regarding tense:

Example 3.4

Ricky: Which maybe I shouldn’t have did

Wat ik niet had moeten doen

S5E2 6.22

And the random insertion of the letter ‘n’:

Example 3.5

Ricky: I think Bubbles should stop being so fucking selfnish

Bubbles moet ‘s niet zo eigenzuchtig doen

S6E3 3.52

An explanation for the consistent omission of these errors could be that these might be regarded as typographical errors made by the translator (rather than the character in the show); other eggcorns and malapropisms, which were included in the translation, are more substantive. In other words, semantics play a larger role, which reduces the risk of the audience perceiving them as typographical errors. Moreover, these are more common in the show than they are in natural conversation. Therefore, these are more easily recognisable as an intentional error and a characterisation device used by the show writers. However, if the incorrect comparative ‘smartable’ in example 1 was to be retained, it could be

rendered as ‘slimmerder’. The chance that this would be perceived as a typographical error is smaller than the random insertion of the letter ‘n’. An additional factor could be the impact of word recognition on reading comprehension; unfamiliar words are read and comprehended more slowly than familiar ones. Schotter and Rayner (2012) state that eye-tracking studies revealed that unfamiliar words yield a longer fixation time than familiar words. Furthermore, the fixation time is also longer for anomalous words that do not make sense in the text (p. 78). An eye-tracking study that is specific to grammatical errors in subtitles might confirm that the fixation time is longer in this context as well. Moreover, a perception study could clarify whether the viewer does or does not perceive these grammatical errors to be intentional. The translator may have chosen for the total omission of grammatical errors to avoid this disruption in reading flow.

It should be noted that the Netflix style guide explicitly states that: “deliberate misspellings and mispronunciations should not be reproduced in the translation unless plot pertinent”. This raises the question whether characterisation through the tool of intentional errors should be considered plot pertinent.

4.1.4 Om4: Temporal/spatial restrictions and grammatical errors

A predominant phenomenon when it comes to translation strategies is overlap. A significant overlap between two reasons behind omission was found in the data. It has already been established that all grammatical errors were omitted. However, sometimes these grammatical errors occur in a context where temporal and spatial restrictions are at play. It would therefore not be justified to state that grammatical errors is the only reason for omission in these cases. In the following example, Ricky is speaking to the audience in one of his talking heads, monologuing at a rapid pace:

Example 4.1

Yes, I mean, marriage is a big deal and everything, but I don’t think it’s as big of a deal if you’re not the one proposing it, because you’re not the one who thought of it in the first place and asked the other person to do it.

Ja, trouwen is niet niks,
 maar het is minder belangrijk //als jij niet het aanzoek doet,
 omdat jij niet met het idee kwam
 en de ander erom vroeg.

S4E7 17.40

The word ‘proposaling’ is another mix-up in word classes and suffixes. Ricky uses the noun ‘proposal’ rather than the verb ‘propose’ and adds the present continuous suffix ‘-ing’ to this noun. For the reasons discussed in the previous section, it is undesirable to adapt this grammatical error in the Dutch subtitles. Additionally, because of the temporal and spatial restrictions, omission becomes an even more appropriate as a strategy. The sentence is uttered in 7.74 seconds. With a few seconds between this utterance and the next one that gives the translator approximately 8 seconds and thus 136 available characters to subtitle the entire utterance. The subtitles in the example consist of 143 characters and thus already exceeding this limit. It is not viable to spend any of this limited space on a grammatical error with a high risk of being misinterpreted, increasing the fixation time on a single word and thus decreasing the reading speed. Since there is some overlap between the categories, figure 5 and 6 do not accurately represent the number of occurrences in full. Therefore, the following table will give a more detailed account of the amount of omissions due to temporal restrictions and grammatical errors:

	Only temporal/spatial	All temporal/spatial	Temporal/spatial and grammatical	All grammatical	Only grammatical
S4	4	7	3	5	2
S5	4	8	4	17	13
S6	2	4	2	9	7
Total	10	19	9	31	22

Figure 7: Overview of the overlap of temporal/spatial restrictions and grammatical errors

‘Only temporal/spatial’ refers to data samples where this is the only reason for their omission. ‘All temporal/spatial’ refers to those where temporal spatial was the only reason, or was one of two reasons. ‘Temporal/spatial and grammatical’ refers to the samples where both temporal/spatial restrictions and a grammatical errors played a role. A visual representation of this aspect of the data has been provided by means of a Venn diagram:

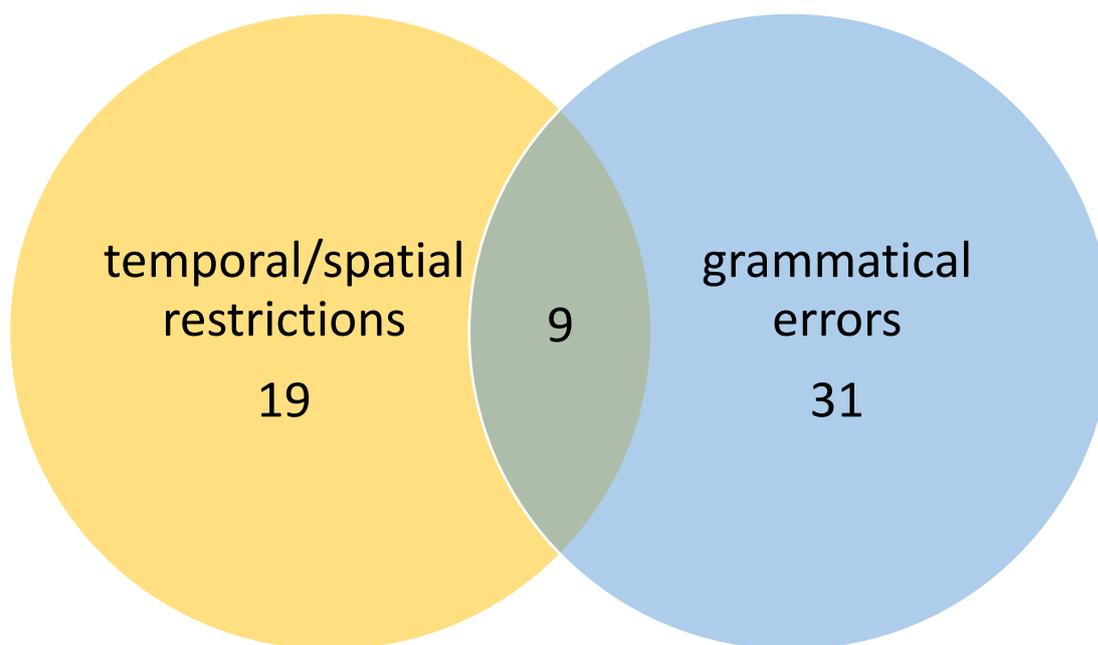


Figure 8: Visual representation of the overlap of temporal/spatial restrictions and grammatical errors

4.1.5 Om5: Unjustified

Although most omissions are warranted, some Rickyisms seem to have been omitted without any apparent reason. Rather, the translator either could not devise humorous wordplay that fit into the context, or was not willing to accept any risk of misinterpretation at all. A few examples will be discussed extensively in an attempt to uncover the thought process of the translator, and viable options which retain the Rickyism are presented. The remaining data in this category will be presented with suggestions for retention in order to demonstrate why those were categorized as unjustified omissions.

Example 5.1

I'm not trying to be mean, I'm just stretched out.

Ik wil niet gemeen zijn. //Ik heb gewoon stress.

S4E8 9.55

In example 5.1, the Rickyism could have been literally translated to ‘Ik ben gewoon gestrekt’. Time restrictions would not have been an issue for the single additional characters in the potential translation; this sentence does not occur in the context of a long monologue and it is delivered at a moderate pace, with pauses in between the sentences. The translator may have decided that the risk of it being mistaken for a typographical error was too high. Whether this is the case or not, translators could benefit greatly from reception studies concerning this topic.

Example 5.2

No fucking way you got us a lemonzine

Heb je echt een limo voor ons?

S5E1 5.19

Here, the word ‘limozine’ is pronounced ‘lemonzine’. A possible translation where the Rickyism is maintained would be ‘Heb je een limoenzine voor ons?’, adding only two extra characters. This sentence is uttered in isolation and time or space restrictions would not be an issue. Again, the translator may not want to risk the audience perceiving this as a typographical error, although chances of this are relatively low in this context.

Example 5.3

Do unto others as you do unto you

Behandel anderen zoals je wilt //dat ze jou behandelen

S4E1 12.15

A possible translation for example 5.3 is ‘Behandel anderen zoals je jezelf behandelt.’. This translation contains less characters than the original translation and time/space restrictions are, therefore, not a justifiable reason for the omission. Likewise, typographical errors are not an issue here either. The only remaining reason for the omission is that the translator is concerned the audience will perceive this as an error on the translators part. If this really is the reasoning behind the omission of these data samples, the question whether this reasoning is well-founded remains. On one hand, the possibility always exists. On the other hand, the data is taken from the 4th, 5th and 6th season. It has already been established that Ricky regularly slips up linguistically and it is not untenable to assume that the audience expects this to happen when they have already watched as much as 3 seasons. Regardless, the eye-tracking and receptions studies proposed in section 4.1.3 could be greatly beneficial to translators when they are faced with this decision.

Additional Suggestions

Original:

Ricky: but apparently it's clear to see who makes the pants here.

Maar het is duidelijk wie hier de baas is.

Suggestion:

Maar het is duidelijk wie hier de broek maakt.

S4E6 5.36

Original:

Ricky: well look, you gotta remember every kid goes through phrases, and I did

Je moet niet vergeten
dat elk kind fases doormaakt, zoals ik.

Suggestion:

dat elk kind vazen doormaakt

S5E2 9.40

Original:

Ricky: I need to talk to her in private about some financial stuff, childamony, a bunch of other stuff

Ik wil haar alleen spreken, //over financiën en zo, alimentatie, en andere dingen

Suggestion:

Ik wil haar alleen spreken, //over financiën en zo, kindermantatie, en andere dingen

S5E3 16.51

Original:

Ricky: Let's make toast, boys.

Laten we proosten.

Suggestion:

Laten we proesten
[the visual aid of them raising their glasses avoids confusion]

S5E5 16.35

Original:

Ricky: “oh, I don’t have assurance on my car” like I don’t have assurance for my car

“Mijn auto is niet verzekerd”

Mijn auto is ook niet verzekerd

Suggestion:

Mijn auto is niet gezekeerd

S5e9 0.55

There next two examples are Rickyisms that actually occurred in the show elsewhere too, where they were retained in the subtitles:

Original:

Ricky: I’m gonna get you a fake license and what Julian doesn’t grow won’t burn him, alright?

We krijgen wel een neprijbewijs
en Julian hoeft nergens van te weten.

Retention elsewhere:

Wat [X] niet weet, wat niet leert [X] niet.

We krijgen wel een neprijbewijs
en wat Julian niet weet, wat niet leert.

Alternatively:

We krijgen wel een neprijbewijs
en wat Julian niet deed, wat niet weert.

S4E7 10.54

Original:

Ricky: But now all they let you do is play fucking bagmitten.

Maar nu mag je alleen maar badmintonnen.

Retention elsewhere:

Bedmunten

S5E1 0.58

In summary, the various contexts in which the strategy of omission was applied entail different reasons. Some of these reasons are evidently justifiable, other might not be. However, to uncover whether suspicions regarding the audiences perception of the Rickyisms in the subtitles are correct, further research regarding the perception of intentional errors in subtitles is necessary.

4.2 Retention

The broad category of ‘retention’ can be subdivided into more specific translation strategies. This section aims to clarify the strategies that were identified during the qualitative analysis alongside examples from the data. The strategies that were identified are all a combination of two phase; the first phase is the translation of the idiom or phrase as if it were correct. The second phase is the translation of the error in these idioms or phrases. The strategies that were identified are thus combinations of strategies. The analysis of the data ultimately resulted in the distinction of the following two-step strategies:

Ret1: Literal-literal

Ret2: Literal-substitution

Ret3: Substitution-substitution

	Ret1	Ret2	Ret3	Total
S4	7	0	3	10
S5	11	2	7	20
S6	3	3	0	6
Total	21	5	10	36

Figure 9: Table qualitative results retention

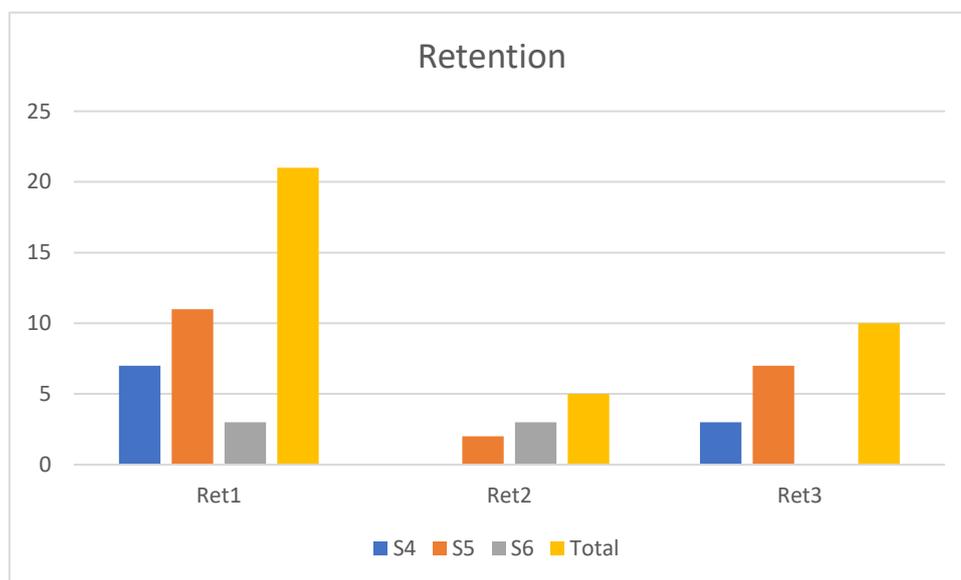


Figure 10: Graph qualitative results retention

Evidently, Ret1 (literal-literal) is the most predominant strategy within the context of retention. Certainly, when the opportunity for a literal-literal transfer is possible, it is logical

the translator opts for that strategy. When this was not a possibility, due to dissimilarities of vocabular in the SL and TL, a substitution in phase two is necessary. When a literal translation in phase one is not available, phase two consequently requires a substitution as well. In the situation where a substitution in phase two is not achievable, the Rickyism is omitted as discussed in section 4.1.

4.2.1 Ret1: Literal-literal

In this category, the two phases consist of a literal translation. That is, both the original phrase and the error are translated literally. This makes up 58.3% (21/36) of the strategies within the category retention, and 20.8% (21/101) of all data. A lot of this data consists of words that are pronounced wrong, for example ‘rabies’ → ‘radies’, and ‘sasquatch’ → ‘saskewantch’. Since these words exist in Dutch as well, a literal translation of the word and consequently the error is possible. Using an alternative strategy here is both unnecessary and illogical. The following example illustrate this type of data:

Example 6.1

Ricky: I’m gonna try to refuckulate it and land on juniper.

Ik probeer ‘m opnieuw aan te kloten //om te landen op Juniper.

S5E5 17.32

Example 6.2

Ricky: J-roc, I’m not a pessimist, I’m an optometrist

J-Roc, ik ben geen pessimist, //ik ben een optometrist.

S6E5 6.57

Example 6.3

Ricky: what if he has radies?

Bubbles: Ricky, it’s rabies, with a b, not radies

Wat als hij radiës heeft?

Het is rabiës met een “b”, niet radiës.

S4E6 8.35

In example 6.2, the fact that the term ‘optometrist’ is opposed to the term ‘pessimist’ clarifies that he is confusing it with ‘optimist’. Furthermore, in example 6.3, Ricky’s slip of the tongue is even addressed by another character. These circumstances decrease the chance that the audience will perceive this as a (typographical) error made by the translator. Consequently, the context and similarities in vocabulary between the SL and TL create the perfect opportunity for this strategy to be applied.

Likewise, if the Dutch equivalent of the idiom in question happens to be literal, then the error can, in most cases, be transferred literally as well:

Example 6.4

What Lucy doesn’t know won’t learn her

Wat Lucy niet weet, leert haar niet.

[italics due to voiceover]

S5E8 15.20

The Dutch idiom ‘wat niet weet, wat niet deert’ corresponds to the English ‘what X doesn’t know, won’t hurt them’. The error can be translated literally as well; ‘hurt’ and ‘learn’ are somewhat phonetically similar, and ‘deert’ and ‘leert’ even more so.

An additional context in which this strategy is applied are distorted words or combinations of words. Again, when these word are similar in the SL and TL, a literal translation is possible:

Example 6.5

Ricky: I’m self-smarted basically by myself

Ik ben zelf-geslimd, helemaal zelf gedaan.

S5E10 21.00

The overall trend seems to be that when it is possible due to linguistic similarities between the SL and TL, a literal-literal strategy is preferred. Due to English and Dutch both being Germanic languages, a significant amount of words share their etymology to a certain degree and have similar contemporary versions. It is therefore not surprising that 21 out of 36 retentions are due to the possibility of a literal translation. Essentially, there is no actual translation ‘problem’ in these cases. If it is considered a problem, the solution is quite conspicuous and it would be illogical to apply an alternative strategy.

4.2.2 Ret2: Literal-substitution

Literal-substitution is used 13.9% (5/36) of the time regarding the strategies within the category retention, and 5% (5/101) regarding all data. Although this strategy occurs relatively infrequently, the samples from the data were unique in the sense that they could not be categorised as Ret1 or Ret3. Therefore, this strategy was established as a separate one. This will be illustrated by the examples and discussion of the analysis below. This strategy pertains to situations where a literal translation of the correct phrase is possible, but where a literal translation of the error is not. Under these circumstances, the translator did find an adequate substitution of the error:

Example 7.1

Ricky: Bubbles what are you talking about. Of course I'll use demoracum on the tv.

Waar maar je je nou druk om? //Natuurlijk fatsoen ik me.

S6E3 12.34

Example 7.2

Ricky: Do you have any of that bee suave?

Lucy: salve?

-Heb je ook wat van dat bijensap? //-Zalf?

S6E1 1.37

Example 7.1 shows the literal translation of 'decorum' to 'fatsoen'. However, instead of applying the error to the pronunciation of the word itself, the error is transferred in the form of an incorrect grammatical construction. In example 7.2, the error is transferred by using a completely different word than the source word 'suave'. The translator opted for a word that is phonetically similar to the correct target term 'zalf'. Furthermore, the fact that the mistake is addressed and corrected by another character give the translator some leeway with regard to the risk of the audience's understanding of the joke. The errors in these examples are substituted in terms of the type of error (pronunciation to grammatical construction) and in terms of vocabulary (use of a different word, which is semantically different from the SL error). Mainly this last type of substitution was found in the data where literal-substitution was applied.

4.2.3 Ret3: Substitution-Substitution

If a type of substitution is applied as a strategy in the first phase of the translation process, this strategy consequently has to be applied in the second phase as well. This strategy makes up 27.8% (10/36) of the strategies within the category retention, and 9.9% (10/101) of all data. Types of substitutions in phase one that have been identified are predominantly adaptation and two instances of equivalence.

Because of this limited occurrence of equivalence, they have been grouped together under the umbrella term substitution.

Example 8.1

Ricky: Two fucking cheeseburgers, take it and leave it.

Twee cheeseburgers, verdomme.

Hebben of niet

S4E2 16.28

Example 8.2

Ricky: Exactly, get two birds stoned at once.

Precies. Twee vliegen in één mep.

S4E3 8.46

Example 8.1 shows the one instance of equivalence in phase 1; the phrase ‘graag of niet’ is a functional equivalent for the English phrase ‘take it or leave it’. Due to the terminological dissimilarities between the Dutch and English phrase, a literal translation of the error is not possible. Whereas ‘take it and leave it’ still makes sense semantically, this would not be the case for ‘graag en niet’. The error is substituted in terms of relocation. It can also be argued that the error has been substituted in another manner; the ST error is a replacement of a preposition by another preposition, whereas the TT error constitutes of the replacement of an adverb by a verb. In example 8.2, the phase one substitution consists of the equivalent ‘twee vliegen in een klap’. The ST error is quite complex and consists of both semantic and syntactic changes. The noun ‘stone’ in ‘to kill two birds with one stone’ is used as a verb instead of ‘kill’, changing the meaning of the word and consequently the phrase. This is a rather typical instance of wordplay for the show, since the topic of marijuana is quite prevalent in all episodes. The TT error, on the other hand, is a synonym (‘mep’) of the correct word (‘klap’). This type of substitution, i.e. the use of a synonym, occurs three times in total within the category substitution-substitution. Thus, this trend, which could be labelled ‘use of synonym’, can be distinguished. The ST errors in the other two cases where a mispronunciation (‘capeek’ instead of ‘capiche’) and the use of a phonetically similar but incorrect phrase in the wrong context (‘au gratin’ instead of ‘gratis’). In other words, the TT errors may all be synonyms, the ST errors are not similar. Therefore, the transfers or shifts themselves (verb change to synonym, mispronunciation to synonym, and incorrect context to synonym) are therefore all different. The fact the results are the same, but the transfer differs makes it dubious whether these can all be considered to be the same strategy.

Example 8.3

Ricky: dressed all over and zesty mordant

Peperika en Vieze Onion.

S5E8 14.56

8.3 is an example of an adaptation-substitution. When asked what flavour of crisps he would like, he replies ‘dressed all over and zesty mordant’. The first refers to the Ruffles chips flavour ‘all dressed’ and the second to Doritos ‘nacho cheese’. The latter contains the French Canadian words ‘Zesty’ and ‘Mordant’ on the package, which Ricky mistakes for the name of the flavour. These are cultural references and although nacho cheese crisps exist in the Netherlands, they would certainly not contain the same wording on the package. The first error is a different syntactic structure that changes the meaning slightly, and the second error is the use of the wrong (but related) phrase to refer to a concept (in this case the flavour of crisps). The translator opted for the flavours ‘paprika’ and ‘cheese and onion’ as an adaptation. They then substituted the errors by an implied wrong pronunciation. A logical deduction can be identified in the mispronunciations; the vegetables ‘peper’ and ‘paprika’ are mashed together, and mistaken for one and the same vegetable. The words ‘cheese and’ and ‘vieze’ are phonetically similar. This quasi-logical deduction, or overlap of knowledge resources, gives the humour more layers than the use of a synonym (as discussed above). In other words, the strategy that is applied (substitution) may be the same, but the adequacy and consistency of the humorous effect are not.

Substitution remains a rather broad term for the many different manners in which errors can be substituted. Although it is evident that a substitution of error type takes place, the transfer of these error types differ greatly. Fundamentally, creativity is the most important concept at play here; the translator essentially has to solve a problem that is different every time due to the context in which it appears. This context includes linguistic restrictions and opportunities of the source and target language, visual material in the tv show, preceding and subsequent dialogue and subtitles, and formal restrictions. A larger data set might allow for discovering more trends regarding the types of errors and transfer thereof.

5. Conclusion

This thesis has aimed to provide a taxonomy of translation strategies for the translation of Rickyisms in the Dutch subtitles of the Netflix show *Trailer Park Boys*. The literature review reveals a significant gap in research when it comes to translation strategies that account for malapropisms, eggcorns and other slips of the tongue, especially in subtitles. Furthermore, no account for the translation of intentional errors has been proposed previously. A reason for this may be the paradoxical nature of translating errors when many official company style guides state that this should be avoided unless plot pertinent. The research in this thesis reveals that these intentional errors are translated 35.6% of the time in a data set of 101 samples, meaning that more than half were omitted. This indicates that there is a significant loss of Rickyisms and consequently humour for the Dutch-speaking viewership. Several different strategies for the transfer of the Rickyisms that were retained are identified and a taxonomy of translation strategies has been developed accordingly. The strategies are adapted from the taxonomies (both general taxonomies as well as subtitling and wordplay taxonomies) discussed in the literature review. These include similar categories and strategies that were presented under various aliases. Namely, the strategies omission, literal, adaptation, and equivalence formed a good basis for the purpose of this study. However, the research gap that has been established, the absence of translations strategies for intention errors, posed a problem. During the analysis of the data, a two-phase model has been created. Phase 1 pertains to the translation of the ST Rickyism as if the phrase was correct, and phase 2 to the translation of the error. Following this model the following two-phase strategies have been identified: Literal-Literal, Literal-Substitution, and Substitution-Substitution. Substitution is used as an umbrella term for both adaptation and equivalence. These are grouped together due to the very limited occurrence of equivalence. It has been established that when the linguistic properties of the TL allowed for this, a literal translation (in both phases) is preferred. If this is not the case, the translator seems to move on to the next option: substitution. Essentially, this requires creative problem solving, for example by shifting the error in terms of location or form (e.g. the shift from an error in pronunciation to an error in grammatical construction). If the correct phrase (phase 1) does not lend itself for a literal translation, both the correct phrase and the error are substituted. Substitution does, however, remain a broad term for a myriad of different error shifts. Although some trends in the results of the shifts (synonym, mispronunciation, etc) have been identified, these trends become insignificant when the error type of the ST is considered as well. In future research, a larger corpus might lead to the identification of trends in the error shifts that were established in this study (e.g. mispronunciation to synonym, mispronunciation to incorrect grammatical structure, incorrect context to synonym, etc.).

When these strategies were not applicable, the translator resorts to omission. This did occur quite frequently (64.4%), indicating that the translatability of Rickyisms in subtitles is relatively low. During the analysis, several reasons for omission have been identified: unsuitable Dutch equivalent,

temporal/spatial restrictions, and grammatical errors. Most omissions are grammatical errors. The reason for this lies in the perception of the audience; the risk of them perceiving this as a (typographical) error on the translator's part was most likely regarded too high by the translator. Additionally, research shows that unfamiliar words have a negative influence on reading speed. Eye-tracing and perception studies regarding intentional grammatical error in subtitles, might clarify if whether the fixation time is longer on grammatical errors in subtitles as well, and whether these errors are perceived as intentional and humorous. The category of unsuitable Dutch equivalent reveals that the linguistic dissimilarities between the source and target language is another significant reason for omission. Despite the fact that viable translation could be coined in some cases, these translations do not have the same overlap in domains of human knowledge or there is an absence of a quasi-logical deduction; this results in a significant inequivalence of humorous effect, which carries the risk of confusing the audience. The last reason that has been identified are temporal and spatial constraints. This reason was expected, since this is a common problem in subtitling. The audience's attention is divided between the visual action, the soundtrack, and the subtitles. Furthermore, spoken text is generally processed faster than written text. The temporal/spatial constraints overlap with grammatical errors in some cases. Remarkably, there was no overlap between the other reasons for omission. For 15.4% (10/65) of the omission, a reason for omission could not be uncovered. The translator was either unable to devise a suitable translation, or did not accept any risk of misinterpretation or interruption of reading flow. For this data, translations which retain the Rickisms have been suggested to illustrate why they were deemed unjustified.

All things considered, the research gap that has been established has been filled to some degree. The new two-phase model which takes into account the translation of intentional errors certainly approaches subtitling and the specific type of wordplay that constitutes Rickisms from a new perspective. For future research, a similar study with a larger data set might identify more trends regarding the error shifts in phase 2. A study that concerns the perception of intentional errors in the subtitles of TV shows and films in the comedy genre may reveal whether some of the identified reasons for omission, namely grammatical errors, are well-founded. This may be combined with an eye-tracking study that monitors the fixation time on incorrect words in subtitles.

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Appendix A: Omitted Rickyisms

Key

//	= second line
Enter/next line	= next subtitle
[]	= writer's note
Bold	= Rickyism in question

Om1: No suitable Dutch equivalent

Ricky: Oh, look who's despicably thinking about themselves, huh?

Kijk nou wie er een vuile egoïst is.

S4E3 3.49

Ricky: that wasn't my fault, but that's neither there nor here or anywhere

wat trouwens niet mijn schuld was.

Maar dat doet er verder niet toe.

S4E4 2.25

Ricky: Look, I know right now I'm supposed to swallow my prize, but I'm fucking pissed off, man.

Ik zou mijn trots moeten inslikken,
maar ik ben boos, man.

S4E4 18.25

Ricky: you're trying to fill my feet

Jij probeert mij na te doen

S4E6 12.50

Julian: Bubs, Bubs, did you get it?

Ricky: Man, he passed with flying fucking carpets.

Bubs. Heb je 't gehaald?

Ja, met vlag en wimpel.

S4E7 11.00

Ricky: Jesus, the hot tub saved me. It must be fire retarded or something.
It saved me.

Het bubbelbad heeft me gered. //Vast brandwerend.
Dat heeft me gered.

S4E8 0.50

Ricky: I got golds now.

Ik heb nu doelen.

S5E2 10.05

Ricky: You make my fucking words Julian

Let op mijn woorden.

S5E3 2.10

Ricky: I'm not the kind of person to say, "I toad a so," But you know what? I toad a so. I fucking Toad a so!

Ik ben niet zo iemand die zegt: //"Ik zie het toch?"

Maar weet je wat? //Ik zei het toch?

S5E3 2.50

Ricky: Dartmouth regional vocational school? [...] I can't go to fucking vocational school

Dartmouth Regionale Beroepsopleiden? [...]

Ik kan niet naar een beroepsopleiding.

S5E7 3.52

Ricky: Make my words.

Geloof me maar.

S6E2 5.19

Ricky: Like this big lite brite went on in my head.

Er ging een lampje branden.

S6 E4 19.16

Ricky: that's neither there nor here

Dat is niet belangrijk.

S6 E4 19.40

Ricky: He's throwing people out left and center

Hij gooit constant mensen uit hun wagens.

S6E5 6.40

Om2: Temporal spatial restrictions

Ricky: I dont have enough people words to make it understand you the way it understands me, but something's fucked up here.

Ik ken niet genoeg woorden //om duidelijk te maken...

Hoe ik het zie, //maar er klopt hier iets niet.

S4E2 19.33

Ricky: Yeah, it was like, even though Bubbles was Bubbles, he was two people at the same time as being bubbles. And you know, trying to act like this other person who wasn't Bubbles, but he was still Bubbles.

Bubbles was wel Bubbles,
maar tegelijkertijd twee mensen.

Hij probeerde die andere Bubbles te zijn,
maar was nog steeds Bubbles.

S4E5 3.58

Ricky: Something or something is fucking around here and it's pissing me off

Er loopt hier iets
de boel te verkloten en ik ben woest.

S4E6 0.50

Ricky: yeah, bubbles, I mean, look, we'll just take him and we'll let him go free. Just like a little test. And if he comes back, it forever was. Just like the saying

Ja, Bubbles, luister,
We nemen hem mee en laten hem vrij.
Een soort test.
Als hij terugkomt, is het voor eeuwig. //Zeggen ze.

S4E6 19.44

What the fuck is this legal-paper bull? Fucking word papers!

Wat is dit voor juridisch gelul?

Papieren met woorden.

S5E1 18.34

Ricky: I mean, worst case Ontario you just cancel the cheque.

En in 't ergste geval //annuleer je de cheque gewoon

S5E5 14.29

Ricky: and do a bit of booklearning at the same time.

En tegelijkertijd wat leren.

S5E7 3.48

Ricky: if i can get enough good brain thinking going at your school,
Maar als ik genoeg kan nadenken //met mijn hersenen op jullie school,

S5E7 6.02

Ricky: and hope that she'll get a passing grade learning.

Hopelijk krijgt ze dan een voldoende. [Italics due to voiceover]

S6 E4 1.04

Ricky: And it's about life. And trinity made this lifing thing basically out of this chicken. Started with a little eggie thing and heated it up under these **incu-baker-things** and it was borned

Het gaat om het leven.

En Trinity illustreerde het leven met die kip.

Het begon met een ei

dat ze onder zo'n incu-ding //uitbroedde tot het geboren werd.

S6 E4 19.22

Om3: Grammatical errors

Ricky: Did you just ask me if I want to get married by you?

Vraag je nou of ik met je wil trouwen

S4E7 14.38

I know they're stupid as fuck, but they're getting a lot smarter and they can do this.

Ze zijn achterlijk,
maar ze worden slimmer //en ze kunnen het wel.

S4E8 5.30

What do you want me to do, play a big song on the magdolin?

Moet ik soms een verdrietig nummer spelen?

S5E1 21.00

Ricky: Which maybe I shouldn't have did

Wat ik niet had moeten doen

S5E2 6.22

Ricky: okay, three synthesizers

Oké, drie synthesizers

S5E2 7.57

Ricky: and speakers

En speakers

S5E2 8.05

Ricky: I do trust his judgemental

Ik vertrouw op zijn oordeel,

S5E3 0.30

Ricky: so I'm gonna give you an **ultamarian** right now. It's either me, or gumby and pifuckio.

Dus ik stel je nu een ultimatum.
Het is ik, //of Gumby en Pifuckio.

S5E3 1.50

Ricky: I'm not gonna put my dad in a jeopardization with a hash driveway in his yard

Ik breng mijn pa
niet in een gevaarlijke situatie //met een hasj-oprit.

S5E3 1.27

Ricky: can you give me a bit of credudious?

Wil je me geloven?

S5E3 10.35

Ricky: the whole thing could have been preventeded

Hadden we dit kunnen voorkomen.

S5E5 2.30

Ricky: No way! Fucking decnals, man!

Shit, zeg. Stickers.

S5E5 16.29

Ricky: Aliens fucked over the carbunator in engine four.

Aliens hebben de carburator gemold in motor vier

S5E5 17.30

Ricky: fucking with a paralis guy in a fucking chair. He's got fucking paralisis

Beetje kloten //met 'n verlamde in en rolstoel.

Hij heeft 'n verlamming, hoor.

S5E6 21.48

Ricky: Maturinate into a better person.

En een beter persoon worden.

S5E8 2.57

Ricky: I don't run Lucy, she is for to be her own woman.

Ik ben niet haar baas. //Ze is helemaal vrij.

S6E3 0.27

Ricky: I think Bubbles should stop being so fucking selfish

Bubbles moet 's niet zo eigenzuchtig doen

S6E3 3.52

Ricky: cause I got **responsibles** now. I growed up, got kids

Ik heb verantwoordelijkheden. //Ik ben volwassen, heb kinderen.

S6E4 0.33

Ricky: cause I got responsibles now. I **grewed** up, got kids

Ik heb verantwoordelijkheden. //Ik ben volwassen, heb kinderen.

S6E4 0.33

Ricky: If Randy thinks he's smartlier than me, he's wrong.

Als Randy denkt dat hij slimmer is dan ik, //heeft hij het mis.

S6E5 10.50

Ricky: Since I was being born, my dad's always been there for me

Sinds ik een baby was, //was mijn vader er altijd voor me,

S6E6 1.22

Ricky: Can't you see I'm trying to do my eating with my family.

Zie je niet dat ik aan het eten ben?

S6E6 15.26

Om4: Overlap category (temporal and grammar)

Ricky: Well bubbles only plays basketball when he's really pissed off and stressed out, so I know it was a delicately situation that I approached, you know, and I approached him like an adult.

Bubbles spelt alleen basketbal //als ie pissig en gestrest is.

Ik wist dat het een gevoelige situatie was
en ik benaderde hem als volwassene.

S4E2 9.34

Ricky: being trailer park supervisor has been a fulfilment kind of reward.

Parkopzichter zijn is een bevredigende taak.

S4E4 2.00

Ricky: Yes, I mean, marriage is a big deal and everything, but I don't think it's as big of a deal if you're not the one proposaling it, because you're not the one who thought of it in the first place and asked the other person to do it.

Ja, trouwen is niet niks,
 maar het is minder belangrijk //als jij niet het aanzoek doet,
 omdat jij niet met het idee kwam
 en de ander erom vroeg.

S4E7 17.40

Ricky: The thing with kids and growings and getting learnings and stuff is that you can't lie to them.

Het probleem met kinderen //die opgroeien en leren en zo,
 is dat je niet tegen ze kunt liegen.

S5E3 9.40

Yeah, but the learning things that you get at fucking spoken out and trying to get up in there, and th en you gotta...fuck.

Ja maar de geleerde dingen //die je moet opzeggen,
 en dan daar zijn en je moet... Kut.

S5E7 4.04

Ricky: More than anything there ever has been gonna happen and can ever really ever happen, times ten.

Meer dan alles wat ooit gebeurd is
 en ooit kan gebeuren, keer tien.

S5E10 4.10

Ricky: Cause people say that books and college are for to be to make you smarter, but the can also be for to be to get you dead

Men zegt dat boeken en universiteiten //je slimmer maken,
 maar ze kunnen je ook dood maken,

S5E10 21.26

Ricky: And it's about life. And trinity made this **lifing** thing basically out of this chicken. Started with a little eggie thing and heated it up under these incu-baker-things and it was borned

Het gaat om het leven.
 En Trinity illustreerde het leven met die kip.
 Het begon met een ei
 dat ze onder zo'n incu-ding //uitbroedde tot het geboren werd.

S6 E4 19.22

Ricky: And it's about life. And trinity made this lifing thing basically out of this chicken. Started with a little eggie thing and heated it up under these incu-baker-things and it was **borned**

Het gaat om het leven.

En Trinity illustreerde het leven met die kip.

Het begon met een ei

dat ze onder zo'n incu-ding //uitbroedde tot het geboren werd.

S6 E4 19.22

Om5: Unjustified

Ricky: I've always believed, do unto others as you do unto you.

Behandel anderen zoals je wilt //dat ze jou behandelen, zeg ik altijd.

S4E1 12.15

Ricky: but apparently it's clear to see who makes the pants here.

Maar het is duidelijk wie hier de baas is.

S4E6 5.36

I'm gonna get you a fake license and what Julian doesn't grow won't burn him, alright?

We krijgen wel een neprijbewijs
en Julian hoeft nergens van te weten.

S4E7 10.54

Ricky:I'm not trying to be mean, I'm just stretched out.

Ik wil niet gemeen zijn. //Ik heb gewoon stress.

S4E8 9.55

But now all they let you do is play fucking bagmitten.

Maar nu mag je alleen maar badmintonnen.

S5E1 0.58

No fucking way you got us a lemonzine

Heb je echt een limo voor ons?

S5E1 5.19

Ricky: well look, you gotta remember every kid goes through phrases, and I did

Je moet niet vergeten
dat elk kind fases doormaakt, zoals ik.

S5E2 9.40

Ricky: I need to talk to her in private about some financial stuff, childamony, a bunch of other stuff

Ik wil haar alleen spreken, //over financiën en zo,
alimentatie, en andere dingen

S5E3 16.51

Ricky: Let's make toast, boys.

Laten we proosten.

S5E5 16.35

Ricky: "oh, I don't have assurance on my car" like I don't have assurance for my car

"Mijn auto is niet verzekerd"
Mijn auto is ook niet verzekerd

S5e9 0.55

Appendix B: Retained Rickyisms

Ret1:Literal-Literal

Adjust the fucking s squelch

Pas die esqualtch aan.

S4E1 4.50

Ricky: Man are you watching this documentary on **saskatchewance**.

Bubbles: It's samsquanch, Ricky.

Kijk je naar die docu over Saskatchewan?

Het is samsquanch, Ricky.

S4E3 1.16

Ricky: Man are you watching this documentary on saskatchewance.

Bubbles: It's **samsquanch**, Ricky.

Kijk je naar die docu over Saskatchewan?

Het is samsquanch, Ricky.

S4E3 1.16

Ricky: I probably got brain—whatever it's called or mental—fuck.

Ik heb waarschijnlijk hersen... //Hoe het ook heet. Of geestelijke...

S4E5 12.27

Wat als hij radiës heeft?

Het is rabiës met een "b", niet radiës.

S4E6 8.35

We got a serious deal lined up with **DVD**, T, and J-Roc

[His actual name is DVS (Detroit Velvet Smooth)]

We hebben een vette deal //met DVD, T, en J-Roc.

S4E7 1.19

Barb, it's a little fucking worse than it looks, so fuck it.

Barb, het is erger dan het lijkt, //dus laat maar.

S4E8 1.40

Ricky Me, him and you. We split it 50/50/50.
Ik, hij en jij, we delen 50-50-50.

S5E2 17.45

Ricky: Julian, I don't want Simple and Garfuckle in my fucking house.

Ik wil Simple en Garfuckle niet in mijn huis

S5E2 20.30

Ricky: so I'm gonna give you an ultimarian right now. It's either me, or gumby and pifuckio.

Dus ik stel je nu een ultimatum.

Het is ik, //of **Gumby en Pifuckio**.

S5E3 1.50

What Lucy doesn't know won't learn her

Wat Lucy niet weet, leert haar niet.

[italics due to voiceover]

S5E8 15.20

Ricky: Got any worchesner sauce?

Heb je Worchesneraus?

S5E3 13.52

Ricky: I'm gonna try to refuckulate it and land on **juniper**.

Ik probeer 'm opnieuw aan te kloten \\om te landen op Juniper.

S5E5 17.32

Ricky: getting my book thinking and learning again and stuff flowing better, more brainly in my head

En slim worden en leren en zo

en zorgen dat alles //herseniger gaat in m'n hoofd.

S5E7 21.26

Ricky: My fucking thoughts have feelings of their own too sometimes

Mijn gedachten hebben ook gevoelens

S5E8 3.19

Ricky: I think I'm having a hark attack, buddy

Ik krijg een harkaanval, maatje

S5E10 13.41

Ricky: I'm self-smarted basically by myself

Ik ben zelf-geslimd, helemaal zelf gedaan.

S5E10 21.00

Ricky: I have like self-learned myself.

Ik ben zelflerend geweest.

S5E10 21.07

Ricky: J-roc, I'm not a pessimist, I'm an optometrist

J-Roc, ik ben geen pessimist, \\ik ben een optometrist.

S6E5 6.57

Ricky: [...] is that one man's garbage is another man person's good ungarbage

is dat het afval van de een //het goede onafval van een ander is

S6E3 12.45

Ricky: Luke Skywalker or Dark Vader or something

Luke Skywalker of Dark Vader of zo,

S6E5 18.12

Ret 2: Literal-Substitution

Ricky: To be honest I fucking hate bagmitton

Ik heb eerlijk gezegd //een hekel aan bedmunten

S5E5 9.17

Ricky: I got that heart congestion shit again.

Ik heb weer indigestie.

S5E7 19.10

Ricky: Do you have any of that bee suave?

Lucy: salve?

-Heb je ook wat van dat bijensap?/ -Zalf?

S6E1 1.37

Ricky: We got a project here with valcano fiends here
[sign reads: VOLCANOES FRIEND OR FOE]

Dit is een project over fijne vulkanen.
VULKAAN/ VRIEND OF VIJAND

S6 E4 19.45

Ricky: Bubbles what are you talking about. Of course I'll use demoracum on the tv.

Waar maar je je nou druk om? \\Natuurlijk fatsoen ik me.

S6E3 12.34

Ret 3: Substitution-Substitution

Ricky: Two fucking cheeseburgers, take it and leave it.

Twee cheeseburgers, verdomme.

Hebben of niet.

S4E2 16.28

Ricky: Exactly, get two birds stoned at once.

Precies. Twee vliegen in één mep.

S4E3 8.46

Ricky: But before we do, you're going to fucking give us a hand. Au gratin.

Maar eerst ga je ons helpen. Voor noppes.

S4E5 16.30

Ray: Capeek?

Gesnopen?

S5E3 22.00

Ricky: and the cops came and when I got back here he trailer was golfing flames. There was nothing I could do buddy.

Ray: The trailer was golfing with flames?

Ricky: Yeah, like flames fucking golfing, golfing out the roof, out the fucking door. It was golfing.

De politie kwam, ik kwam terug //en de wagen ging met de vlammen mee.

-Ik kon niks doen. //-De wagen ging met de vlammen mee?

Ja, die kutvlammen gingen

het dak uit, de deur uit.

Overal heen. Ik kon niks doen.

S5E4 20.30

Ricky: I'm gonna try to **refuckulate** it and land on juniper.

Ik probeer 'm opnieuw aan te kloten //om te landen op Juniper.

S5E5 17.32

use the honourly system.

Het systeem draait op eer.

S5E7 4.49

Ricky I got 60 bucks for to say maybe you'll look after her

Sarah: for to say?

Ricky: Yeah, I got 60 dollars for to say that you'll babysit her

Sarah: Okay 80 bucks for to says I'll do it

60 dollar wedt erom //dat jij op haar past.

Die wedt erom?

Ja, \$60 wedt erom dat jij op haar past

Oké, \$80 wedt erom dat ik het doe.

S5E8 12.29

Ricky: dressed all over and zesty mordant

Peperika en Vieze Onion.

S5E8 14.56

Ricky: After you fucked me over with some stupid "p" spawn

Nadat jullie me naaiden //met dat bevel tot goed gedrag

S5E9 19.07

Appendix C: Netflix Dutch Timed Text Style Guide

1. Abbreviations

- Professor: prof
- Meneer: Mr/ M
- Mevrouw: Mrs / mevr or mw
- Juffrouw: Miss / mej or mv
- Jurist (for instance a lawyer): mr.
- Dokter/doctor: dr. (dokter is preferable for medical doctor)

2. Acronyms

- Acronyms should be written without periods between letters: BBC, CIA, USA, UK

3. Character Limitation

- 42 characters per line

4. Character Names

- Do not translate proper names (e.g. Peter, Suzanne), unless Netflix provides approved translations.
- Nicknames should only be translated if they convey a specific meaning.
- Use language-specific translations for historical/mythical characters (e.g. Santa Claus).
- Transliterate uncommon or unfamiliar letters/characters which appear in names or proper nouns when working from a Roman alphabet language into Dutch if they may cause confusion or be hard to understand or pronounce. Note that diacritics should be kept in proper nouns and names. For example: If the Icelandic name Þór appears, please transliterate as Thór (following relevant KNP and guidance about handling character names). If a German street name such as Torstraße appears in the source, please transliterate as Torstrasse (following relevant KNP and guidance about handling character names).

5. Continuity

- When including ellipses in subtitles, please use the single smart character (U+2026) as opposed to three dots/periods in a row.
- Use ellipses without spaces at the end and at the beginning of subtitles when an ongoing sentence is split between two or more continuous subtitles.

Subtitle 1 In Nederland gebruiken we puntjes...

Subtitle 2 ...als de ondertitel wordt gesplitst.

- Also use ellipses to indicate pauses (2 seconds or more) or abrupt interruptions.

Dat is vreemd...

- Use an ellipsis without a space to indicate that a subtitle is starting mid-sentence

...op hun eigen unieke manier.

6. Documentary/Unscripted

- Speaker's title: only translate the title. Do not include the speaker's name, company name or character name as these are redundant.
- Only translate a speaker's title once, the first time the speaker appears.

- When ongoing dialogue is interrupted by a speaker's title, use ellipses at the end of the sentence in the subtitle that precedes it and at the beginning of the sentence in the subtitle that follows it.

Subtitle 1 Ik heb zes jaar...

Subtitle 2 (FN) REGISSEUR

Subtitle 3 ...aan deze film gewerkt.

- Dialogue in TV/movie clips should only be subtitled if plot-pertinent and if the rights have been granted.
- News tickers/banners from archive clips do not require subtitles unless plot-pertinent.

7. Dual Speakers

- If two characters speak in one subtitle, use a hyphen **without** a space to denote the second speaker only. There should never be more than one speaker per line.
- The text of the first speaker should never be left out. If, during fast dialogue, the first speaker says something that seems unimportant (such as only a name, or "Yeah"), it is often better to spot the in-time to the audio of the second speaker. If that does not work, do translate the first speaker's text as leaving the text out would mean reading the second speaker's line before it is said.
- Text in each line in a dual speaker subtitle must be a contained sentence and should not carry into the preceding or subsequent subtitle. Creating shorter sentences and timing appropriately helps to accommodate this.

Wanneer kom je aan?

-Vandaag!

8. Font Information

- Font style: Arial as a generic placeholder for proportionalSansSerif
- Font size: Relative to video resolution and ability to fit 42 characters across screen
- Font color: White

9. On-screen Text

- Forced narrative titles for on-screen text should only be included if plot-pertinent.
- When on-screen text and dialogue overlap, precedence should be given to the most plot pertinent message. Avoid over truncating or severely reducing reading speed in order to include both dialogue and on-screen text.
- The duration of the FN subtitle should as much as possible mimic the duration of the on-screen text, except for cases where reading speed and/or surrounding dialogue takes precedence.
- Forced narratives that are redundant (e.g., identical to onscreen text or covered in the dialogue) must be deleted.
- Forced narratives for on-screen text should be in ALL CAPS, **except** for long passages of on screen text (e.g. prologue or epilogue), which should use sentence case to improve readability.
- Never combine a forced narrative with dialogue in the same subtitle.
- When a forced narrative interrupts dialogue, use an ellipsis at the end of the sentence in the subtitle that precedes it and at the beginning of the sentence in the subtitle that follows it.

Subtitle 1 Ik denk niet...

Subtitle 2 (FN) VERBODEN TOEGANG

Subtitle 3 ...dat we verder moeten gaan.

10. Foreign Dialogue

- Foreign dialogue should only be translated if the viewer was meant to understand it (i.e. if it was subtitled in the original version).
- When using foreign words, always verify spelling, accents and punctuation, if applicable.
- Foreign words should be italicized, unless they have become part of regular usage (e.g. in English, the following no longer need to be italicized: *bon appétit*, *rendezvous*, *doppelgänger*, *zeitgeist*, *persona non grata*) and unless they are proper names (e.g. a company name).

11. Italics

- Italicize the following:
 - Album, book, film and program titles (use quotes for song titles)
 - Foreign words (unless they are part of regular usage)
 - Song lyrics (if rights have been granted)
- Do not italicize the following:
 - Electronic media, such as a phone, television, or computer
 - Off-screen speech
 - Voice-overs
- Do not use italics to indicate emphasis on specific words.
- Emphasis on pronouns can be achieved by writing them in full (*mijn/zijn*) when they are stressed and contracting them when they are not (*m'n/z'n*), e.g. *Hij pakte z'n biezen*. As opposed to, *Omdat mijn auto niet wilde starten hebben we die van hem genomen*.

12. Line Treatment

- Maximum two lines.
- Text should usually be kept to one line, unless it exceeds the character limitation.
- Prefer a bottom-heavy pyramid shape for subtitles when multiple line break options present themselves, but avoid having just one or two words on the top line.
- If a subtitle has two lines, the break between the two lines should be at a logical point. The same goes when a sentence is divided over two subtitles: For example: *Ik ga graag aapjes kijken in de dierentuin... ..maar de leeuwen vind ik veel te eng.*

13. Numbers

- From 1 to 10, numbers should be written out: *één, twee, drie*, etc.
- Above 10, numbers should be written numerically: *11, 12, 13*, etc, except for the tens (twenty, thirty, etc.) unless they are combined with units or measures ('*Dat heb ik al twintig keer gezegd.*' versus '*De volgende afslag is 20 km verderop.*').
- When a number begins a sentence, it should be spelled out, unless the full form exceeds the number of characters allowed.
- Note that the above rules may be broken due to space limitations or reading speed concerns, as well as for consistency when listing multiple quantities, for example.
- Measurements should be converted to the metric system, unless the original unit of measurement is plot relevant.

14. Punctuation

- There should be no spaces before punctuation marks.
- Use an uppercase letter after a colon for quotes only; all other instances do not require an uppercase letter.

...en hij zei: 'Dit gaat goed.' **BUT** ...en je denkt: dit gaat goed.

- Thoughts, however, are never followed by an uppercase letter or quotation marks.

...en je denkt: dit gaat goed.

15. Quotes

- Use quotation marks at the start of the quotation and after the last line of the quotation, marking the beginning and end of the quotation (rather than the beginning and end of every subtitle within the quotation), e.g.
 - Subtitle 1: "Is this a dagger I see before me?"
 - Subtitle 2: The handle towards my hand.
 - Subtitle 3: Come, let me clutch thee."
- Use single quotation marks (' ') **without spaces** for regular quotations.

Hij zei: 'Kom morgen maar terug.'

- Use double quotation marks (" ") for quotes within quotes.

'Charlie zei het: "Alles is in orde."'

- Punctuation should be included within the quotation marks if the quote is an independent clause and outside if it's not.
- Song titles should be in quotes.
- Use quotation marks when a character is seen to be reading aloud.
- If an on-screen character does "air quotes" when speaking, please apply quotation marks to the equivalent word in the target language in order to retain creative intent and to help ensure clarity about which word or part of the sentence the air quotes apply to.

16. Reading Speed

- Adult programs: 17 characters per second
- Children's programs: 13 characters per second

17. Repetitions

- It is often better not to translate words or phrases repeated more than once by the same speaker.
- If the repeated word or phrase is said twice in a row, time the subtitle to audio, but translate only once.

18. Songs

- Only subtitle plot-pertinent songs **if the rights have been granted**.
- Opening and ending theme songs should only be subtitled if clearly plot pertinent (e.g. for children's content when the lyrics tell a story) or if instructed by Netflix. Normally, adult programs should not have the opening songs subtitled, except for SDH.
- Italicize lyrics.
- Use a lowercase letter at the beginning of each line, unless the first word is a proper noun.
- Use an ellipsis when a song continues in the background but is no longer subtitled to give precedence to dialogue.
- Punctuation: only question marks and exclamation marks should be used at the end of a line – no commas or periods. Commas can be used within the lyric line, if necessary.
- Album titles should be in italics.
- Song titles should be in quotes.
- Follow this approach for poetry also.

19. Titles

- Main titles: do not subtitle the on-screen main title card.
- Episode titles: do not subtitle episode titles if they do not appear on screen/are not voiced-over. If on-screen (either as part of the principal photography or burned into video) or voiced-over, please reference the KNP tool for approved translations.
- Titles of published works, existing movies and TV shows: use official or well-known translations. If none are available, leave titles in the original language.

20. Special Instructions

- Dialogue must never be censored. Expletives should be rendered as faithfully as possible.
- Plot-pertinent dialogue always takes precedence over background dialogue.
- Always match the tone of the original content, while remaining relevant to the target audience (e.g. replicate tone, register, class, formality, etc. in the target language in an equivalent way).
- In order to better meet the expectations of a Dutch audience, a condensed translation style is required. Subtitles should be merged as much as possible whenever a character's dialogue extends over several subtitles. Character names may be left out, once they have been clearly established, to avoid unnecessary repetition and to improve reading speed. Timings from the template can be adjusted to suit this requirement.
- Deliberate misspellings and mispronunciations should not be reproduced in the translation unless plot pertinent.
- Avoid using Anglicisms, but do not translate English words that have become part of regular usage in Dutch. For instance, *bucket list* is not a *loodjeslijst*. It should be kept in English.
- When brand names or trademarks appear, you may either; use the same name if it is known in the territory you are translating for; adapt to the name that the brand or product is known by that the territory you are translating for; or use a generic name for that product or item. Avoid swapping out names of brands, companies or famous people for other names.
- In exceptional cases (when there is not enough space or in cases of time constraint), the words *het*, *hem*, *eens* and *een* may be shortened to 't, 'm, 's and 'n respectively. *Hem* is also contracted when referring to animals and things:
 - Question: Wat was dat voor hond? Response: Geen idee, ik zag 'm niet. Question: Wat moet ik met die auto doen? Response: Ik zou 'm naar de sloop brengen. (It is also contracted in set expressions like: Hij is 'm gesmeerd.)

21. Subtitles for the Deaf and Hard of Hearing (SDH) Guidelines

- Include as much of the original content as possible.
- Do not simplify or water down the original dialogue.
- Where content has been dubbed into Dutch, please refer to the dubbing script or dubbed audio as the basis for the SDH file and ensure that the two match as much as reading speed and timings allow.
- Reading speed can be increased to:
 - Adult programs: 20 characters per second
 - Children's programs: 17 characters per second
- Truncating the original dialogue should be limited to instances where reading speed and synchronicity to the audio are an issue.

- For TV/movie clips, all audible lines should be transcribed, if possible. If the audio interferes with dialogue, please give precedence to most plot-pertinent content.
- All same-language audible songs that do not interfere with dialogue should be titled, if the rights have been granted.
- Use song title identifiers when applicable - song titles should be in quotes: ['Forever Your Girl' speelt]
- Song lyrics should be enclosed with a music note (♪) at the beginning and the end of each subtitle.
- Add a space between the music note and the preceding or subsequent text.
- When a dual speaker subtitle appears in a song, e.g. when there is a duet, each line of sung text should have a music note at the beginning and end to clearly indicate that both characters are singing.
- Use brackets [] to enclose speaker IDs or sound effects.
- Identifiers/sound effects should be all lowercase, except for proper nouns.
- Only use speaker IDs or sound effects when they cannot be visually identified.
- When characters are not yet identified, use [man], [vrouw], [vrouwenstem] so as not to provide information that is not yet present in the narrative.
- Gender-neutral identifiers like [nieuwslezer], [dokter] or [verkoper] can be used when appropriate.
- Use a generic ID to indicate and describe ambient music, e.g. [rockmuziek speelt] or [rustige jazzmuziek op de radio]
- Plot-pertinent sound effects should always be included unless inferred by the visuals.
- Subtitle silence if plot-pertinent. For example, when plot-pertinent music ends abruptly.
- Be detailed and descriptive, use adverbs where appropriate when describing sounds and music, describe voices, speed of speech, volume of sounds.
- Describe the sounds and audio as opposed to visual elements or actions.
- Sound effects that interrupt dialogue should be treated as follows:

Subtitle 1: De laatste tijd heb ik dit...

[hoest, snuift]

Subtitle 2: ...veel vaker gezien.

- Never italicize speaker IDs or sound effects, even when the spoken information is italicized.
- Speaker IDs and the corresponding dialogue should ideally be on the same line.

[verteller] Er was eens...

- In instances of foreign dialogue being spoken:
 - If foreign dialogue is translated, use [in language], for example [in het Spaans]
 - If foreign dialogue is not meant to be understood, use [speaking language], for example [spreekt Spaans] or [name in het Spaans]
 - Always research the language being spoken – [spreekt vreemde taal] should never be used

Appendix D: Auteursbond Guidelines for Subtitling in the Netherlands

There has always been a rich tradition in subtitling in the Netherlands. The Section Subtitle Translators of the *Auteursbond* feels that the time is right for drawing up general guidelines that serve as a starting point for conscientious subtitling.

We are here dealing mainly with subtitling for the small screen. Subtitling for feature films projected in cinemas are sometimes based on a faster reading speed and a longer line length.

LAYOUT

Subtitles consist of a maximum of two lines. If there are two speakers within one subtitle, they each get their own line. In that case the second speaker's words are preceded by a dash to indicate that another person is speaking. The dash is not followed by a space.

E.g.:

Where are you from?
-From Amsterdam.

The subtitles are centred. If a subtitle consists of two lines, the break between the two lines comes at a logical point. If possible, the two lines should be roughly of equal length.

E.g. not:

I said
that I didn't feel one bit like it any longer.

But:

I said that I didn't feel
one bit like it any longer.

If a sentence runs on into the next subtitle, we use three continuation dots. We only use continuation dots at the start if a speaker becomes audible halfway through a sentence.

E.g.:

If a speaker, for whatever reason
needs more than one subtitle...

we only use continuation dots
and start the second subtitle with a lower-case letter.

But:

...comes in halfway the sentence,
we use continuation dots at the start.

We try to allow a sentence to run on for no more than two or three subtitles.

LINE LENGTH

The maximum length of a subtitle line is usually around 42 characters, including spaces.

SPOTTING/TIMING

A subtitle appears on screen two to five frames before the sound; that creates the impression for the viewer that the two are synchronous. After the speaker has finished the subtitle remains on screen for about half a second.

If a speaker starts speaking on or immediately after a shot cut, the subtitle appears on screen on the shot cut. If a subtitle disappears from screen just before a shot cut (ten frames or less) we place the out cue one frame before the shot cut as long as there is no subtitle immediately following.

A subtitle may never stay on screen across a scene change.

Subtitles are on screen a minimum of one second and a maximum of eight seconds. Shorter exposure time is only allowed if the subtitle appears immediately before a scene change. Note: Subtitles that are on screen for less than one second are difficult to read. If necessary, we allow such a short subtitle to appear on screen a few frames early.

The average viewer needs around three seconds to mentally process one line of subtitle text. In most subtitling software this corresponds to a reading speed of 10 to 12 characters per second. Children read more slowly so for that target group a different reading speed applies.

There is always an interval of at least three empty frames between two subtitles.

If there is an interval of less than a second between two subtitles, we allow the two subtitles to link up.

THE TRANSLATION

A good subtitle should meet a number of requirements.

-No essential information must be lost in the translation. It will always be necessary to compress, but information that is vital for the story must be retained.

-A subtitle should be grammatically correct, even if the original is not. If substandard language is used for a comical effect, we prefer not to follow it up.

-It must be possible for the viewer to read and digest the subtitle at a glance. We therefore avoid complicated constructions and words that do not read easily.

-The style of the subtitle should correspond with the original. In costume dramas people speak in a different register from low comedy or gangster movies.

PUNCTUATION

We use normal interpunction for subtitles. Only the semicolon and the exclamation mark are banned. If characters are raising their voices, that is obvious enough.

The colon:

After a colon we use a capital letter only for direct speech. This includes the speaker's thoughts. In all other cases a lower-case letter follows.

E.g.:

He said: You'd better not go.

And also:

He thought: What is this all about?

But:

There was some finger food, too:
crisps, peanuts, and bits of toast with tapenade.

When quoting someone we only use quotation marks after the colon if not doing so might lead to confusion.

He said: 'Many people prefer it this way.'
Obviously not everybody does.

We try to limit the use of quotation marks and colons.

E.g. not:

I said: 'I thought it was great fun.'

But rather:

I said that I thought it was fun.

TITLES/TEXT ON SCREEN

This includes all elements of text visible on screen. It could be an indication of the location, a date and time, or a sign saying No Entry.

In the case of a short text ('No Trespassing', for instance) we use capital letters and no punctuation marks. If the text is longer, (for instance describing what happened to the character later, or an introduction) we use lower-case letters and the original punctuation marks as much as possible. If the translation is identical to the original, we do not produce a subtitle as in 'New York 1879'.

We translate only the text on screen that is vital to the story.

Spoken text always has priority. If there is text on screen while someone is speaking, the speaker is subtitled.

SONGS AND POEMS

In principle, poems are always translated; songs only if they are relevant to the story. In songs and poems, we do not use a capital letter at the start of the sentence and no punctuation marks apart from commas and question marks.

VOICE-OVER

A voice-over is translated exactly like an ordinary speaker. Normal punctuation marks, no quotation marks and no italics (if that should be an option). If the voice-over is interrupted by a speaker (as often happens in trailers), we use continuation dots in the voice-over titles.

This time...

Looking for trouble?

...it's serious.

SWEARWORDS

Swearwords and strong language have more impact in writing than when they are spoken. That is why we tend to tone them down a little. Words such as 'fuck' and 'shit' are so commonly used in Dutch that they do not need translating.

CONTRACTIONS

We use contractions in verb forms if the collocation is not stressed.

E.g.:

He's gone and left us.

But:

We thought he hadn't finished the job
but he has finished it.

Other contractions are only used in exceptional cases for reasons of space.

Contractions are also used for animals and objects.

E.g.:

What kind of dog was that?
-It's not a kind I know.

What shall I do with my old car?
-It's ready for the scrap yard.

Some standard expressions are always written in the contracted form.

E.g.: It's a piece of cake.

HYPHENS

If a long word is hard to read at a glance, we will use a hyphen to break it up. Readability is the prime concern. We may break off a word at the end of the line, but only in the case of a composite word.

E.g. not:

I had no idea he was so de-
termined to leave.

But what might be possible is:

I have always thought that the word xeno-
transplantation was self-explanatory.

NUMBERS

Numbers from one to twelve we write out in full. The same goes for tens, but not if they are used in combination with units or measures. We only start a subtitle with a digit if the full form exceeds the number of characters allotted.

E.g:

I've told you twenty times.

But:

It's about 20 km to the next exit.

WHAT DO WE LEAVE UNTRANSLATED?

Words like No, and Okay we often leave out, unless the speaker is off-screen, in which case it may be better to include them in the subtitles.

The same rule goes for names. We often leave them out (for reasons of space and reading time), but sometimes the name is required for clarity, especially when lots of people are speaking at the same time.

ITALICS

Many clients indicate that the use of italics is technically not possible. If, however, italics are allowed, we use them for the following:

Titles of books, films etcetera.

Names of newspapers and magazines.

Words in foreign languages if they are not established in the Dutch language and there is no Dutch equivalent available.

Do not italicise:

Voice-overs.

Thoughts and memories.

Off-screen voices.

SPELLING/GRAMMAR

For the spelling and meaning of words we base ourselves on the *Groene Boekje* and the *Van Dale* dictionary of the Dutch language

For points of grammar we consult the website *Onze Taal*.

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