

**TRANSLATING HUMOUR IN CHILDREN'S LITERATURE:  
DAHL AS A CASE STUDY**

by

**Helene Verster**

Submitted in accordance with the requirements for the degree of

**MASTER OF ARTS**

In the subject

**LINGUISTICS**

at the

**University of South Africa**

Supervisor: Dr J.E. Wehrmeyer

March 2019

# DECLARATION

Student number: 8376417

I declare that

Translating humour in children's literature: Dahl as a case study

is my own work and that all the sources consulted for the purposes of this study have been acknowledged in the list of sources provided.

.....

.....

Signature

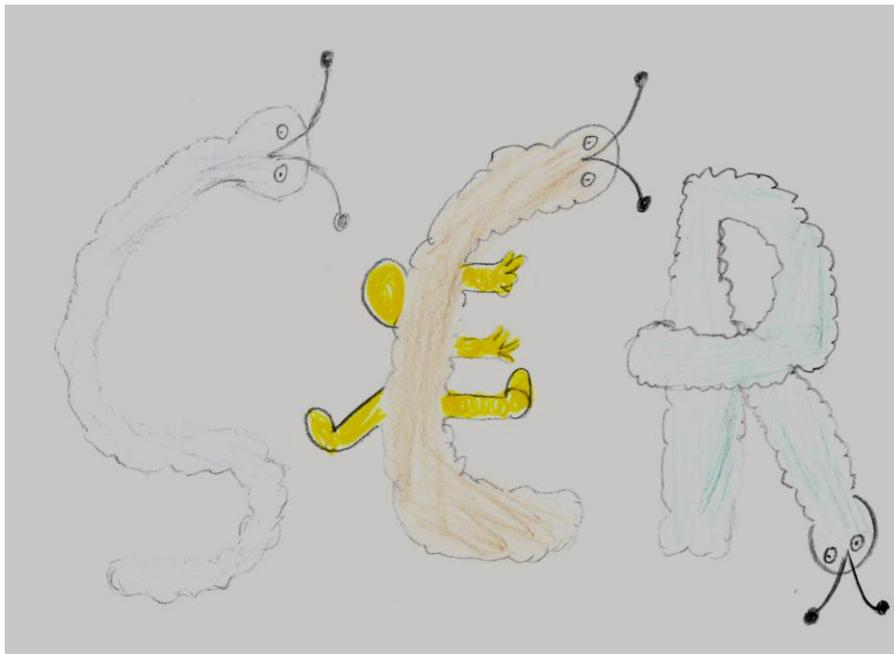
Date

Ms H Verster

## DEDICATION AND ACKNOWLEDGEMENTS

I would like to dedicate this dissertation to my husband, Jacques, and children, Pieter, Jandré and Lana. Thank you for your support and patience during this whole process. Also, of course, to God for granting me the time and opportunity to embark upon a project like this during my lifetime.

I would like to take this opportunity to thank everyone who guided and supported me through the process of my MA research project. Special thanks to Dr Ella Wehrmeyer, who supported me throughout this process with words of motivation and sharing her knowledge and wisdom, as well as Dr Jacqui Baumgardt for the language editing. I would also like to thank the primary school for granting me the time and venue to do recording sessions with Afrikaans and English mother tongue speakers from their school in order to gain insight into children's sense of humour. Here I want to express my gratitude to Ms Elze-Marie Pieters for her delightful and entertaining readings to the children. I would also like to thank Ms Elsa Crafford, Head of Department: Languages at my reader audience school for co-ordinating the whole process for my recording sessions as well as creating a safe and comfortable environment in her classroom for us to read to the children. Last but not least, I want to thank the children for their wonderful co-operation and responses as well as the beautiful drawings I received from them. I thoroughly enjoyed the time I was granted to work with them.



Source text audience: Vermicious Knids

## ABSTRACT

This study focuses on the strategies and devices used to create humour in children's literature. No language is a replica of another language and it is generally accepted that a translator has to be creative in order to make the Source Text (ST) meaning available to the Target Text (TT) reader. The research conducted in this study aims to fill a gap regarding the application of humour in the rather under-researched field of children's literature. A descriptive framework was used to conduct this qualitative study in order to be able to describe the linguistic strategies and devices used to translate the English source text by Roald Dahl, *Charlie and the Great Glass Elevator* into the Afrikaans Target Text, *Charlie en die Groot Glashyser* by Kobus Geldenhuys. Literary devices to create humour, employed by both the writer and the translator, were identified and analysed. Interviews and reading sessions with ST learners (English) as well as TT learners (Afrikaans) were conducted in order to observe their non-verbal reactions as well as document their verbal comments to complement the data obtained from the textual analysis. The textual analysis showed that the literary device most frequently applied in the ST was the simile and the main trend regarding the transference of humorous devices to the TT was to retain the device with formal equivalence. The most popular translation strategy was direct translation with the most important shifts identified on morphological and lexical level and shifts in expressive and evoked meaning were relatively low. With regard to the reading sessions, the most positive results from both groups of learners regarding humorous devices in the ST and TT were obtained for the device of inappropriate behaviour.

Keywords: Children's literature; translating humour, humorous devices, Roald Dahl.

## TABLE OF CONTENTS

<b>DECLARATION.....</b>	<b>I</b>
DEDICATION AND ACKNOWLEDGEMENTS .....	II
ABSTRACT.....	III
LIST OF TABLES .....	VII
LIST OF FIGURES.....	VIII
ABBREVIATIONS AND ACRONYMS .....	IX
<b>CHAPTER 1: INTRODUCTION.....</b>	<b>1</b>
1.1 INTRODUCTION TO THE RESEARCH PROJECT .....	1
1.1.1 <i>Defining humour</i> .....	2
1.1.2 <i>Defining children’s literature</i> .....	3
1.1.3 <i>The child reader</i> .....	4
1.1.4 <i>Humour in children’s literature</i> .....	5
1.2 ISSUES IN TRANSLATING HUMOUR IN CHILDREN’S LITERATURE.....	5
1.2.1 <i>Linguistic issues</i> .....	5
1.2.2 <i>Cultural and ideological issues</i> .....	7
1.2.3 <i>Educational issues</i> .....	10
1.2.4 <i>Agency issues</i> .....	11
1.3 RESEARCH QUESTIONS AND OBJECTIVES .....	11
1.4 RESEARCH FRAMEWORK .....	12
1.4.1 <i>Research paradigm</i> .....	12
1.4.2 <i>Theoretical framework for textual analysis: Descriptive Translation Studies</i> .....	13
1.4.3 <i>Theoretical framework for response analysis: audience response theory</i> .....	14
1.4.4 <i>Source and target texts</i> .....	14
1.4.5 <i>Data collection</i> .....	16
1.4.6 <i>Data analysis</i> .....	16
1.5 ETHICAL CONSIDERATIONS .....	17
1.6 CONTRIBUTION OF THE RESEARCH.....	17
1.7 SCOPE AND LIMITATIONS OF THE RESEARCH .....	17
1.8 ORGANISATION OF THE RESEARCH .....	17
<b>CHAPTER 2: LITERATURE REVIEW .....</b>	<b>20</b>
2.1 INTRODUCTION.....	20

2.2 DEFINING ASPECTS OF HUMOUR .....	20
2.3 THEORETICAL MODELS FOR TRANSLATING HUMOUR IN CHILDREN’S LITERATURE.....	22
2.3.1 <i>Linguistic equivalence</i> .....	23
2.3.2 <i>Functional equivalence</i> .....	27
2.3.3 <i>Discourse analysis</i> .....	30
2.3.4 <i>The polysystems theory</i> .....	32
2.3.5 <i>Descriptive translation studies</i> .....	33
2.4 THE DEVELOPMENT OF HUMOUR .....	35
2.5 AUDIENCE RESPONSES .....	38
2.6 CONCLUSION .....	41
<b>CHAPTER 3: RESEARCH METHODOLOGY .....</b>	<b>43</b>
3.1 INTRODUCTION.....	43
3.2 THE THEORETICAL FRAMEWORK.....	43
3.2.1 <i>The DTS Framework</i> .....	44
3.2.2 <i>The Tertium Comparationis (humorous devices)</i> .....	47
3.2.2.1 Narrative perspective .....	48
3.2.2.2 Wordplay.....	49
3.2.2.3 Pragmatic devices .....	50
3.2.2.4 Imagery .....	52
3.2.2.5 Devices of rhythm.....	53
3.2.2.6 Devices pertaining to theme and character .....	54
3.2.3 <i>Theoretical framework for reader-response analysis</i> .....	57
3.3 ANALYTICAL FRAMEWORK .....	57
3.3.1 <i>Data collection</i> .....	58
3.3.1.1 Textual data.....	58
3.3.1.2 Audience Reactions .....	58
3.3.2 <i>Data analysis</i> .....	59
3.3.2.1 Categorising shifts in humorous devices .....	60
3.3.2.2 Categorising translation strategies .....	61
3.3.2.3 Audience response analysis .....	62
3.4 CONCLUSION .....	63
<b>CHAPTER 4: RESULTS .....</b>	<b>65</b>

4.1 INTRODUCTION.....	65
4.2 NARRATIVE PERSPECTIVE.....	65
4.3 WORDPLAY .....	68
4.4 PRAGMATIC DEVICES.....	81
4.5 IMAGERY .....	99
4.6 RHYTHM .....	107
4.7 THEME AND CHARACTER .....	111
4.8 FREQUENCY DISTRIBUTIONS FOR LITERARY DEVICES .....	126
4.9 FREQUENCY DISTRIBUTION OF TRANSLATION STRATEGIES .....	130
4.10 FREQUENCY DISTRIBUTION OF MEANING SHIFTS .....	131
4.11 FREQUENCY DISTRIBUTION OF AUDIENCE REACTIONS.....	135
4.12 CONCLUSION .....	138
<b>CHAPTER 5: CONCLUSION.....</b>	<b>141</b>
5.1 INTRODUCTION.....	141
5.2 LITERATURE REVIEW.....	142
5.3 METHODOLOGY.....	143
5.4 FINDINGS .....	144
5.5 CONTRIBUTIONS OF THIS STUDY .....	147
5.6 SCOPE AND LIMITATIONS .....	147
5.7 RECOMMENDATIONS FOR TRANSLATORS .....	147
5.8 RECOMMENDATIONS FOR FURTHER RESEARCH.....	148
5.9 CONCLUSIONS.....	149
LIST OF SOURCES .....	151
APPENDIX A: GDE APPROVAL AND ETHICS COMMITTEE APPROVAL .....	161
APPENDIX B: PERMISSION LETTER FROM THE SCHOOL PRINCIPAL .....	165
APPENDIX C: ASSENT AND CONSENT FORMS .....	169
APPENDIX D: TRANSLATION SHIFTS .....	174
APPENDIX E: RESULTS OF READING SESSIONS WITH SOURCE TEXT READERS AND TARGET TEXT AUDIENCE .....	184

## LIST OF TABLES

Table 4.1: Backstory in CGGE .....	66
Table 4.2: Breaking the fourth wall in CGGE .....	68
Table 4.3: Alliteration in CGGE .....	69
Table 4.4: Assonance in CGGE .....	71
Table 4.5: Onomatopoeia in CGGE .....	73
Table 4.6: Polypoton in CGGE .....	75
Table 4.7: Puns in CGGE .....	77
Table 4.8: Creative lexis, neologisms and unusual words in CGGE .....	79
Table 4.9: Amplification in CGGE .....	81
Table 4.10: Repetition in CGGE .....	84
Table 4.11: Bathos in CGGE .....	85
Table 4.12: Hyperbole in CGGE .....	89
Table 4.14: Understatement in CGGE .....	93
Table 4.15: Irony in CGGE .....	95
Table 4.16: Sarcasm in CGGE .....	98
Table 4.17: Descriptive imagery in CGGE .....	100
Table 4.18: Similes in CGGE .....	102
Table 4.19: Metaphors in CGGE .....	104
Table 4.20: Juxtaposition in CGGE .....	106
Table 4.21: Asyndeton in CGGE .....	108
Table 4.22: Polysyndeton in CGGE .....	110
Table 4.23: Repartee in CGGE .....	112
Table 4.24: Mistaken identity in CGGF .....	114
Table 4.26: Zoomorphism in CGGE .....	117
Table 4.27: Inappropriate behaviour in CGGE .....	118
Table 4.28: Role reversal in CGGE .....	120
Table 4.29: Brazen lies in CGGE .....	122
Table 4.30: Humorous body parts in CGGE .....	123
Table 4.31: Humorous character names in CGGE .....	125

## LIST OF FIGURES

Figure 1.1: Target text audience: Miss Tibbs .....	19
Figure 2.1: Source text audience: Vermicious Knid .....	42
Figure 3.1: Target text audience: Mrs Taubsypuss .....	64
Figure 4.1: Frequency distribution of literary devices in CGGE.....	127
Figure 4.2: Main device category distribution in the ST .....	128
Figure 4.3: Frequency distribution of device shifts in CGGE .....	129
Figure 4.4: Frequency distribution of translation strategies in CGGE .....	130
Figure 4.5: Distribution of meaning shifts .....	131
Figure 4.6: Distribution of propositional meaning shifts .....	132
Figure 4.7: Distribution of expressive meaning shifts .....	133
Figure 4.8: Distribution of evoked meaning shifts .....	134
Figure 4.9: Frequency of changes in evoked meaning .....	134
Figure 4.10: Audience reactions in CGGE .....	136
Figure 4.11a: STA positive reactions.....	138
Figure 4.11b: TTA positive reactions .....	138
Figure 4.12: Target text audience: President Gilligrass .....	140
Figure 5.1: Target text audience: The Great Glass Elevator.....	150
Source text audience: Grandma Georgina turns into a minus.....	160

## ABBREVIATIONS AND ACRONYMS

The following abbreviations are used in this study:

BT	Back translation
CGGE	<i>Charlie and the Great Glass Elevator</i>
CGGH	<i>Charlie en die Groot Glashyser</i>
CS	Creative substitution
DT	Direct translation
DTS	Descriptive Translation Studies
EM	Expressive meaning
EVM	Evoked meaning
GDE	Gauteng Department of Education
H1	Formal equivalence
H2	Dynamic equivalence
H3	Device replaced with another device
H4	Device omitted
LE	Less expressive word
PM	Propositional meaning
PR	Paraphrase with related words
PU	Paraphrase with unrelated words
O	Omission
SL	Source language
ST	Source text
STA	Source text audience
SO	Superordinate
TC	<i>Tertium Comparationis</i>
TL	Target language
TT	Target text
TTA	Target text audience

## CHAPTER 1: INTRODUCTION

The communication which informs the transactions between writers and readers is a specialised aspect of socio-linguistic communication in general. The forms and meanings of reality are constructed in language: by analysing how language works, we come nearer to knowing how our culture constructs itself, and where we fit into that construction. Language enables individuals to compare their experiences with the experiences of others, a process which has always been a fundamental purpose of children's fiction (Stephens 2004:74).

### 1.1 INTRODUCTION TO THE RESEARCH PROJECT

Why would one study children's literature, when so many other possibilities for research projects exist and when this subject often ends up beneath the radar of researchers as a meaningful area of interest? Lathey (2010) observes that one of the reasons why children's literature was a neglected area of study is because in the past, children were not considered an important audience other than to receive books on school work, courtesy and social behaviour. O'Connell (2006:13) says in this regard:

Children's literature has long been the site of tremendous translation activity and so it has come as something of a surprise to me to discover recently the extent to which this area remains largely ignored by theorists, publishers and academic institutions involved in translation research and training.

Hunt (2005:1) argues that

If private delight seems a somewhat indefensible justification for a study, then we can reflect on the direct or indirect influence that children's books have, and have had, socially, culturally, and historically. [Children's literature] is overtly important educationally and commercially — with consequences across the culture, from language to politics: most adults, and almost certainly the vast majority in positions of power and influence, read children's books as children, and it is inconceivable that the ideologies permeating those books had no influence on their development.

One only needs to think of the popular movies *Shrek*, *Alice in Wonderland*, *Charlie and the Chocolate Factory* and *Despicable Me*, to realise the extent to which the conveyance of humorous content to children has economic implications.

Children's literature has only recently become an important research area and the subject of humour in children's literature still remains underexplored. Humour plays an important role in the lives of humans and therefore deserves understanding. Studies to enhance the accessibility of humour for children, as well as the adults who equally enjoy these humorous texts, can, therefore, contribute to fill a research gap in this field.

Apart from translation studies, related disciplines in children's literature and humour studies can also draw from this study. Zabalbeascoa (2005:186) views translation studies as an interdisciplinary field of research. He states that it is not surprising that humour studies and translation research overlap and believes that linguistics, psychology and sociology can also benefit from these studies. Zabalbeascoa's (2005:186) notes:

What is surprising is that the link between translation and humor has not received sufficient attention from scholars in either field, with a handful of honorable exceptions (most recently, Vandaele 2002). The translatability of humor, how well humor travels across languages, and the nature of the barriers, these are the kinds of issues that need to be addressed from both sides of the area where humor and translation overlap.

Zabalbeascoa (2005:186) explains that translators can benefit from the knowledge gained regarding the "decoding and reconstructing of humoristic patterns" and that translation scholars and humour researchers can also benefit from insight gained from other studies such as linguistic, social and psychological factors regarding humour.

In this chapter, the research problem is contextualised in terms of concepts relating to humour and challenges in translating humour in children's literature. Following these discussions is an outline of the research questions and research framework for this study. Ethical considerations, contributions, the scope and limitations and the organisation for this research are then presented.

In the following section, the concept of humour in the context of children's literature is discussed.

### **1.1.1 Defining humour**

That humour is a relatively underexplored area in research, is even more alarming when its value for children on a psychological, educational, cultural and ideological level and social level is taken into account. Humour and laughter are universal aspects of human experience (Apte 1985; Lefcourt 2001; Martin 2007). Martin (2007:2) notes that developmentally, laughter is one of the first social vocalisations produced by babies. From a research point of view, the importance and complexity of humour is often underestimated. Martin (2007:1) explains that "because humour is so familiar and is such an enjoyable and playful activity, many people might think they already understand it and do not need research in psychology to explain it." Vandaele (2010) believes that the difficulty in defining humour as a concept discourages researchers from pursuing this topic, which may explain the lack of empirical

studies of humour in children's literature. Although it is described as a type of mental play involving a non-serious, happy-go-lucky attitude towards ideas, humour also has serious social, emotional, and cognitive purposes, making it a valuable subject for scientific research.

### **1.1.2 Defining children's literature**

Lesnik-Oberstein (1999:15) defines children's literature by its relationship with children: "A category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children". She believes that the definition of children's literature lies in its purpose: the connection it makes with its reading audience. The concept of the 'child' seems to be arbitrary and differs from culture to culture preventing a specific definition for children's literature due to the "extent to which differences of opinion exist and threaten the coherence of children's literature criticism" (Lesnik-Oberstein 1999:21).

Mallan (2017) postulates that criticism of children's literature is increasingly responding to what is called the *cognitive turn*, i.e. "how readers construct or bring to a text mental functions which make knowledge possible". Mallan (2017:1) argues that "while some books may have been intended for child readers, adults too are also readers – not just as co-readers with children, but as voluntary readers in their own right". She refers to this as a "crossover phenomenon" which also works in the opposite direction – books aimed at adult readers are enjoyed by children.

Hunt (1999) views children's literature as a social practice that can be done in different modalities e.g. print, visual, film and multimodal. He regards the primary purpose of children's literature as entertainment: "Reading children's literature can tell us something about our world, how people live, interact with each other. The subject matter is limitless and its object of study includes both literary and extra-literary media (such as films and games)" (Hunt 1999:1).

Hunt's (1999) view that interpreting children's literature is no simple process is supported by Kertzer (1984), who explains that what is regarded as children's literature today, may have been viewed quite differently in the past and may change status again in the future. She regards children's literature not so much a distinct type of literature but as a way of reading literature. Somers and Gibson (1994:39) highlight the importance of narratives in constructing our own identities:

Narratives help us to construct our identities and guide our actions: people are guided to act in certain ways and not others, on the basis of projections, expectations and memories derived from a multiplicity but ultimately limited repertoire of available social, public and cultural narratives.

Archakis and Tsakona (2012) note that both humour and the narrative exist because of their deviation from what people see as acceptable or what is expected. The difference between them is that the narrative aims at *managing divergence* and placing emphasis on the group's values and convictions, whereas humour contributes to the *critical enhancement* of divergence (their italics), which "also draws out corresponding values and convictions" (Archakis & Tsakona 2012:n.p.), thereby contributing to the child's learning process.

Kertzer's (1984:12) view is that in order to understand how to read children's books, one should either "look for the child reader within the work or discover whether children do indeed read differently from adults". She postulates that it is much simpler to look for the child reader created by the work and that the "text specifies a certain kind of reader".

### **1.1.3 The child reader**

To attempt to define children's literature is a fruitless process if the concept of the child reader remains undefined. Larkin-Lieffers (2010:76) draws attention to the possibility that the implied reader is constructed "as a reflection of the author's conscious and unconscious thoughts and images of childhood", achieved through a variety of literary strategies such as the portrayal of the protagonist, use of narration etc. These images include childhood in formal education, the child as co-constructer, the child as cultural reproducer, and childhood as a time of innocence and play. Larkin-Lieffers believes that, like childhood, these images are universal. Her view derives from theories by Iser (1974) within the realm of phenomenology regarding reader-response when the concept of the implied reader first started to take form. According to Iser (1974), one should not try to find meaning within the text itself, but rather an event that occurs somewhere between the text and the reader, whereas the focus of Larkin-Lieffers's study is on the construction between the author and the implied reader. Larkin-Lieffers (2010) suggests that the real reader should assume the role of the implied reader for the duration of the book. Oittinen (2000:4) perceives the child image as a very complex issue: although it is something unique, based on each person's own history, it is also something "collectivized in all society." Oittinen (2000) believes that translators bring their cultural heritage, their own reading experience, their image of childhood and their own child image into the translation process.

The concept of the child reader as a universal, objective entity, as well as the notion of children's literature as books that are 'good for children', is challenged by Lesnik-Oberstein (1999:16). She postulates that this universalist child image conflicts with its descriptions in different cultures, and criticises the focus on defining the child reader in terms of "emotional responses and consciousness" and the resulting neglect of cognitive issues.

#### **1.1.4 Humour in children's literature**

Van Niekerk and Van der Westhuizen (2004:151) highlight the psychological value of humour in children's literature: "*Die ontwikkeling van 'n sin vir humor ontsluit emosionele, intellektuele en normatiewe wêrelde en kan bydra tot die ontwikkel van 'n gesonde lewens- en wêreldbeskouing*".<sup>1</sup>

Likewise, Landsberg (1992:34) observes that:

Children, like all the powerless, find their best release and choicest weapon in humor; they are always ready to drop an armload of tension or anger to indulge in a liberating shout of laughter. And, as teachers we are well aware, laughter is the reward that lures the most reluctant reader.

Van Niekerk and Van der Westhuizen (2004:151) observe that humour also stimulates creativity. Fantasy and imagination, key concepts when it comes to humour, provide a child with the tools to face reality with more creativity and preparedness. Similarly, Wells (1986) notes that it is easier for children to learn new information when it is presented in the form of a story.

### **1.2 ISSUES IN TRANSLATING HUMOUR IN CHILDREN'S LITERATURE**

In this section, linguistic, cultural and ideological, educational and agency issues in translating for children are discussed.

#### **1.2.1 Linguistic issues**

A major challenge in translating humour is the translation of the literary devices that are used to express humour (Low 2011; Vandaele 2002; Lathey 2006).

The literary devices applied in humorous texts are listed by Cart (2005) as *essential incongruity, frustration of expectation, wit, nonsense, wordplay, satire, slapstick, exaggeration of character and situation, the rude, the polished, the crude and the polite*. He notes that

---

<sup>1</sup> The development of a sense of humour opens up emotional, intellectual and normative worlds and can contribute towards the development of a healthy view on life and the world as a whole (own translation.)

characters perceived as funny because of eccentricities or exaggerated characteristics are also devices applied in humorous texts and devices originating in a physical context (*the outrightly funny, zany, grotesque and slapstick*) as the “poor cousin of wit, which is clearly more cerebral” (Cart 2005:390).

The appreciation of humour creating literary devices is age-dependent: young children prefer slapstick and older children prefer pragmatic devices. The ample use of neologisms and nonsense verse in Dahl’s work add to the linguistic challenges facing any translator of his work. According to Rennie (2016: n.p), Dahl invented over 500 words and character names, “from the famous Oompa Loompas and whizpopping to lesser known Dahlims like humplecrimp, lixivate, sogmire and zoonk”. Srničková (2014) investigates Dahl’s use of nonsense and how Czech translators managed or failed to transfer this device. She finds that none of the translators transferred the device of nonsense consistently, the narrative voice is subdued and the style and language ordinary. Mallan (1993) contends that children are interested in how language works. Younger children have for generations found the nonsense rhymes of Dr Seuss and the playful imagery of nursery rhymes humorous. Older children are attracted to the more sophisticated forms of wordplay like riddles, puns and jokes (often gross) and state they use it as social interaction and a way of achieving acceptance by their peers.

In his study on the translation of humorous subtitling, Seghers (2017) also finds that linguistic elements prove the most challenging for translators. Kianbakht (2015) mentions puns and role play as the biggest challenge to translate especially if no equivalent exists in the target language. Alharthi (2016) finds that a variety of factors contribute to the difficulty of translating humour, namely linguistic differences between source and target languages, cultural differences, intersemiotic redundancy, media-specific constraints, audiences’s background knowledge and the simplicity of the humour in the ST. Cultural references, wordplay and catchphrases seem to pose the greatest challenge (Alharthi 2016). Irony also presents considerable challenges to translators because it always involves interpretation that is not found within the text itself. Hirsch (2011:191) proposes that explicitation, especially in the case of irony, can assist to achieve the same effects in the TT as are presented in the ST. Puurtinen (1998) proposes that humorous irony is brought about by a *dynamic or marked tenor*, i.e. the level of formality or politeness is inconsistent with the described situation.” Puurtinen (1998:160) explains that tenor “reflects the relationship between discourse participants, and also the attitude of the speaker or writer to the text and subject matter.” Regarding the challenge of translating tenor, Puurtinen (1998:163) states that conventions regarding informality and

politeness do not only depend on the situation, but also on the culture. The choice of the translator to keep the tenor or not is affected by the norms that regulate translated literature and these norms will differ from one genre to the next. Van Breuk (2014:79) finds that “situational irony is more typical of English humour” and that passages containing dramatic irony translated into Dutch were less ironic or the irony lost entirely.

Williamson and de Pedro Ricoy (2008) observe that verbal humour (jokes) are difficult to translate. Chiaro (1992:4) agrees that wordplay is a particular problem for translators “as it exploits linguistic features against a background of culturally shared knowledge.” Vandaele (2010) states that a device like ‘parody’ is only accessible to persons who are at least familiar with the parodied discourse and agrees that irony and comedy are possible issues when translating humour stemming from register incongruities. Lastly, Vandaele believes that clashes between registers, dialects, sociolects and idiolects may occur on a broader discursive level when there is no straightforward equivalent in the target language.

### **1.2.2 Cultural and ideological issues**

Although humour is considered to be a universal phenomenon, Chiaro (2010:3) considers humour to “travel badly” across cultural boundaries. She refers to history, events, customs and specific references to people within a particular culture as some of the most difficult challenges of translating humour from one culture to another.

The translation of cultural elements e.g. social views, gender relations, history or traditional customs is difficult because a translator must have a basic knowledge of the source text culture and the target text culture to be able to transport the message effectively. Vandaele (2010:147) points out that the translator has to deal with “rules, expectations, solutions and agreements on social play” that are often group- or culture-specific. Asiain (2016:7) stresses the importance of the translator’s awareness of “historical and social subtleties of a text’s humour” in order to transfer the linguistic features of a text successfully.

Xeni (2010) recognises children’s literature as a vital vehicle for cultural content and a powerful tool for understanding the world and human experience. Xeni (2010: 157) also emphasises the psychological value of humorous children’s literature:

Being able to identify with heroes from foreign lands, who have the same needs they have (e.g. the need to overcome anxieties, worries and fears, the need for humour, etc.) children, laugh, enjoy and learn throughout reading and experiencing heroes’ problematic situations with less stress and more joy, learning in such ways to face their own worries with less stress, anxiety and fear.

Epstein (2017:n.p.) finds that contact with other cultures reduces the phenomenon of stereotyping, “because when we see people who initially seem different, we learn about them and get closer to them through their story”. Regarding children’s need to read and learn about other countries, Epstein (2015:n.p) states:

Many people have told me that children are essentially conservative readers and that they don’t want to read about people from other countries. That definitely hasn’t been my experience. In fact, I think children are curious and interested in the world beyond their homes and their countries.

Mallan (2017) finds that ideologies of the authors and illustrators of a text are embodied within children’s literature. She believes that “texts are never innocent” even if this happens unintentionally. However, she concludes that these ideologies in the text are not automatically absorbed by readers.

The importance of learning about other cultures draws attention to the challenge of transporting the otherliness to provide a text that is accessible to its target audience. In this regard, translators have to decide whether to transport the ST culture into the target language (i.e. to produce a foreignised translation) or whether to domesticate these concepts and lend a more local feeling to the TT. When a child’s understanding of a foreign text may be enhanced or in cases where the world views of the source text audience and target text audience cultures differ considerably, domestication would be a good option.

Lathey (2006) believes that a child’s limited world knowledge should be taken into consideration by the translator. Mallan (2006:7) explains that because footnotes are not a satisfactory solution to this problem, “localisation or domestication is a frequently used but contentious tactic in children’s texts”. The domestication strategy assumes that a child reader will have difficulty with foreign concepts like names, coinage, cuisine or locations. Klingberg (1986) recommends minimum adaptation, restricted to details only.

Cultural notions and concepts are the most difficult challenges the translators come across (Kianbakht 2015). He finds that where cultural elements related to humour are “neutralised or generalised” the cultural gist of the original is lost and with it the humour. Therefore, the transference of cultural signs is a focal issue in humour translation.

Cultural issues become even more complicated with multilingual countries. According to Kruger (2009:171), “the majority of readers in South Africa are, to some degree, caught up in cultural and linguistic multiplicity”. Echoing Epstein (2015), she believes that whenever

emphasis is placed on intercultural tolerance and understanding, foreignising translation approaches have an important role to play. Inggs (2009:xvi) focuses on the challenge of translating for children in post-apartheid South Africa. She finds that “new trends indicate the attempt to pursue a project of national unity and identity” resulting in “hybridized texts in which difference is synthesised”.

Vandaele (2010) identifies culture-specific norms, sociolects and dialects as particularly challenging for translators. Vandaele (2010:147) also believes that “communication breaks down when the levels of prior knowledge held by the speaker/writer and by the listener/reader are not similar”. Although this is true for any communication, it is particularly obvious with translated humour. Furthermore, he believes that groups may have different agreements on the acceptability of what or who can be targeted in social play. Another issue described by Vandaele is the linguistic untranslatability of humour. The example provided here is with denotation and connotation in the case of dialects, sociolects and idiolects. The use of dialect or slang is likewise singled out by Lathey (2006) because of the large proportion of dialogue in children’s texts. Inggs (2009) and Antonopoulou (2004) identify the challenges of translating proper names. Antonopoulou (2004) states that replacing culturally-bound proper names may jeopardise their humorous effect. She also points out that proper names representing cultural stereotypes as a humorous device are challenging for translators.

Vangelisti (2016) explores the changes that have taken place in the goals for and uses of children’s books through the centuries. Books written for children have traditionally been placed on the fringes of the polysystem, but recently it has been proven that cultural identity and ideological affiliations are indeed shaped by literature and its translated works. Vangelisti (2016:5) stresses the importance of focussing on elements “that make a clear reference to the source culture” because children lack the necessary knowledge and experience to understand it. Vangelisti (2016:7) postulates that translators are often forced to adapt their translations to suit the needs and the conventions of the target culture, “respecting the ideological norms at the time they are translating the text” and keeping the understanding of the child in mind. Elements that bear the strongest relationship to culture pose the biggest challenge to the translator, e.g. “food, names, units of measurement, social institution, titles, idiomatic expressions, onomatopoeias, customs, TV programmes and nursery rhymes supported by examples from the texts” (Vangelisti 2016:6). Vangelisti (2016:119) concludes that it is often “inevitable for translators to look for an equivalent in the target language and culture” to make the text more accessible. She states that though the domesticating option distances the text from

its original cultural context, the child readers are still reminded of the foreign country thanks to the elements that represent the setting, potentially leading to further curiosity regarding the foreign culture.

Since both domestication and foreignisation have their own benefits and disadvantages, the translator may compromise by applying both these strategies depending on the purpose and target audience of the text.

### **1.2.3 Educational issues**

A third challenge in translating humour in children's literature is the commonly perceived didactic function of children's literature.

The didactic value of children's literature is well-established (cf. Mallan 2017; Gruner, 2011). Bradford (2001:20) notes that "a significant purpose of children's literature is to model for children "socially sanctioned ways of understanding their world".

Similarly, the cognitive value of translations for children has been shown (Xeni 2011; Pinsent 2006; Wells 1986). Xeni (2011:2) contends that translations not only provide children with a global heritage, but also activate their cognitive skills as they try to make sense of the unfamiliar culture. She states that skills such as thinking, analysing and making comparisons are stimulated and applied in this process. The mocking and challenging of authority figures and institutions within the adult world (parents, teachers, political and religious institutions) teaches children to critically evaluate social norms (Asiain 2016).

This means that translation is unavoidably influenced by pedagogical considerations in the selection of the source texts and in the choice of the style and in the changes made to the source text. This function operates in the selection of texts and power relationships within children's literature and education, including the perceived literary register. According to Shavit (2006: 39):

As long as this didactic concept of children's literature prevails, as long as it is assumed that 'books can and do influence outlook, belief and conduct' and that 'for this reason, the writer for children will weigh his words carefully ... then children's literature will not be able to liberate itself either from its didactic aims or from this specific norm of high style.

She contends that the translation of texts for children has "traditionally been mediated by pedagogical and didactic considerations that affect the so-called translation norms". Shavit believes *literariness* will still dominate children's literature if the perceptions that it is 'good'

for children on an educational level persist. She postulates that these constraints dominate the selection of texts for translation, how it will be portrayed and the choice of models. Shavit (2006) concedes that translators are still prepared to change the source text in order to have the revised version serve ideological purposes.

#### **1.2.4 Agency issues**

Agency is another important issue in children's humour studies because texts are never translated in isolation.

Oittinen (2000:3) highlights agency as a key aspect in translating for children. She states that the translator "enters into a dialogic relationship that ultimately involves readers, the author, the illustrator, the translator, and the publisher."

The role of power in the translation process is highlighted by Knowles and Malmkjaer (1996) who concede that readers are continually reminded of the fact that adults are more powerful than children socially, economically and physically. Oittinen (2006:36) agrees with Knowles and Malmkjaer when she states that adults still control the process of the selection and sales of books even though translators translate the books for children as their target market. Similarly, Tabbart (2002) observes that children could only be commissioners of translations in a figurative sense and that the publishers are the real commissioners.

According to Asiain (2016), the decision-making processes of both the editor and the translator impact on the final published product and do not always lead to the successful re-creation of humour in the TT.

The following section presents the research questions and objectives for this study.

### **1.3 RESEARCH QUESTIONS AND OBJECTIVES**

An important challenge when researching the translation of humour in children's literature is to identify the strategies implemented to translate the humour and to determine whether shifts and contrasts have taken place during the translation process. In the light of the discussion above, the main research question is formulated as follows:

- **How are literary devices pertaining to humour translated in children's literature?**

Sub-research questions formulated from the main research question are as follows:

- What literary devices are used by Dahl to create humour?
- Have the literary devices used in the ST been repeated, replaced or omitted in the TT?
- Which translation strategies were used to translate the ST segments containing literary devices?
- Did the strategies applied by the translator lead to shifts during the translation process?
- Was humour gained, matched or lost during the translation process?

The objectives for this research are as follows:

- To identify the literary devices implemented in the ST to create humour;
- To determine how these literary devices are transferred to the TT;
- To categorise the translation strategies applied by the translator;
- To identify and describe shifts that took place in the translation process;
- To use reader responses to determine whether humour has been gained, matched or lost during translation.

## **1.4 RESEARCH FRAMEWORK**

A qualitative study with a descriptive design (DTS) is used during the research process to compare and describe the linguistic strategies and mechanisms applied to translate the source text humour into the Afrikaans target text using the genre of children's literature as a platform.

The study embraced two main aspects. Firstly, the ST is compared with the TT at microtextual level to analyse the strategies applied to translate humour. Secondly, reader responses were elicited for selected passages of both ST and TT from their respective audiences.

An overview of the research paradigm, the DTS framework, the research design, the source and target texts and the research procedure for this study are discussed in this section.

### **1.4.1 Research paradigm**

After examining research approaches for the framework of this study, it was decided to follow a heuristic-inductive approach because it is embarked upon without any pre-conceived expectations and the findings of the research are deduced from the results of the investigation. In this research, *inductive* refers to reasoning which “seeks to supply strong evidence for (not absolute proof of) the truth of the conclusion” (Copi, Cohen & Flage 2007:30). With reference

to the heuristic purpose of this research, a descriptive methodology is followed where a definite solution is non-quantitative or where the aim is non-evaluative.

Qualitative research is an “interpretive, naturalistic approach to the world” where themes are studied in their “natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them” (Denzin & Lincoln 2005:3). Merriam (2009) states that qualitative researchers try to understand how people make sense of the world and the experiences they have. Research methods include participant observation or case studies that produce a narrative, descriptive view of a situation (Parkinson & Drislane 2011).

An explanation of the descriptive research method is provided in the following section.

#### **1.4.2 Theoretical framework for textual analysis: Descriptive Translation Studies**

Keeping in mind that there is no “one-to-one correspondence between orthographic words and elements within or across languages” (Baker 1992:11), the researcher focused on applying a model which can describe the relationship between two communication systems namely, that of the ST and the TT. A Descriptive Translation Studies (DTS) framework is used to compare and describe the strategies used to translate the ST devices.

As part of the broader realm of systems theories, Descriptive Translation Studies originates from the polysystem theory. Even-Zohar (2004) advocates the study of translated works as a system which functions within and reacts to a larger literary system, which, in turn, operates within a broader historical, social and cultural system of the target audience in question. Toury expands on this idea by developing a general theory of translation, leading to a “systematic descriptive branch of this discipline to replace isolated free-standing studies that are commonplace” (Toury 1995:10). Toury’s (1995:36) method comprises firstly positioning the text within the culture system, secondly comparing the ST and TT to identify shifts and thirdly deriving norms of translation. Lambert and Van Gorp (1985) add to this by proposing the researcher conduct both a micro- and macro-analysis comparison of the ST and TT. During the micro-analysis process, linguistic shifts can be identified.

One of the most important instruments proposed by Toury is a tool named the *tertium comparationis* (TC) that can be applied as a means of comparing the ST and the TT. Kruger and Wallmach (1997:123) propose that the TC should constitute “an independent, constant (invariable) set of dimensions in terms of which segments of the target text(s) and source text

can be compared or mapped onto each other”. This basis of comparison forms the model for the present study, in which the TC constitutes linguistic devices.

### **1.4.3 Theoretical framework for response analysis: audience response theory**

Reader-response methods investigate children’s social attitudes to the content of the literature that they are reading or that is read to them. The lack of research on children’s responses to literature was identified by Shannon (1999) and even earlier by Monson (1978). Monson (1978:16) states that “most of the research reported by psychologists has been based on responses to cartoons and jokes and has not really dealt with literary responses.” Many studies are based on excerpts of books to analyse children’s responses, and only a few studies use the entire book to evaluate children’s responses (Monson 1978; Shannon 1999; Wendelin 1980).

Benton (2004:115) examined children’s responses to fiction and poetry and also to picture books. Benton (2004:115) notes that most reader-response studies to study children’s literature still use concepts based on adult reader-responses.

Within the principles of reader response theory (also known as reception theory), Mallan (2017) states that researchers who study the educational applications of children’s literature, may ask questions like “what do readers think this text is about? or “how do readers read this text?” She refers to research using children’s reading of picture books to obtain insight into the responses and interactions involved during the reading process.

### **1.4.4 Source and target texts**

In this study, the work of Roald Dahl served as a platform to endeavour to answer the research question posed in this research project. Although Dahl is also famous for his adult short stories and screenplays, this research focuses only on his contribution to children’s literature, using *Charlie and the Great Glass Elevator* (CGGE) as the source text for this study. The target text is *Charlie en die Groot Glashyser* (CGGH). Excerpts from the source and target texts selected are analysed to answer the research questions posed. The reason for choosing these books is that the researcher could not find evidence that they have been included in other research studies although some of Dahl’s other work has been used for other research projects.

Roald Dahl, a Welsh novelist and short story writer became famous during the 1940s for his children’s and adult stories (Roalddahl s.a.). Dahl was born in Llandaff, Wales in 1916, to Norwegian parents, who immigrated to Wales in the 1880s (Roalddahl s.a.). Although Dahl

was also famous for his adult short stories and screenplays, this research focuses on his contribution to children's literature. Typical of his plots are adult villains who mistreat children with one "good" adult to counteract the villain(s). In 2008, *The Times* (2008) placed Dahl sixteenth on the list of great British writers. Dahl's first children's book, *The Gremlins*, appeared in 1953 and *James and the Giant Peach* in 1961. The latter appeared as an animated film in 1996. *Charlie and the Chocolate Factory* was published in 1964 and appeared as two film versions, *Willy Wonka and the Chocolate Factory* in 1971 and *Charlie and the Chocolate Factory* in 2005. *Charlie and the Great Glass Elevator* appeared in 1973. Other children's books written by Dahl include *Fantastic Mr Fox* (1970), *Danny, the Champion of the World*, (1975) and *The BFG* (1982). Loots (2005: n.p.) states that Dahl's stories are "*makabere kinderboeke; swart en onheilspellend soos 'n maanlose nag vol mensvreterreuse. Soos sy lesers weet, raak die remme in die negentien kinderboeke wat hy in sy leeftyd geskryf het, behoortlik los*".<sup>2</sup>

The translator of the target text, Kobus Geldenhuys, is a South African scriptwriter, editor, producer and translator. He translates into both English and Afrikaans as well as from German, Italian and French into English and has been responsible for television dubbing and translation of animation as well as TV series and documentaries. Geldenhuys is also responsible for the translation of JK Rowling's *Harry Potter and the Half-Blood Prince* (*Harry Potter en die Halfbloed Prins*), *Harry Potter and the Deathly Hallows* (*Harry Potter en die Skatte van die Dood*) and Dahl's *Matilda* and *James and the Giant Peach* (*James en die Reuse-Perske*) (Geldenhuys s.a.). He is also the winner of the 2018 SATI award for translating children's literature (Litnet 2019). Geldenhuys prefers to translate youth novels and children's literature, as he enjoys the playful language and adventures of the young characters in children's books as well as the excitement and the colourful imaginations of the writers (Protea 2015).

Geldenhuys (2006) notes that earlier translations of Dahl's work into Afrikaans were characterised by a trend to change the names of the characters to Afrikaans-sounding names, e.g. Charlie Bucket to 'Kalie Emmer', but that this has changed. He explains that because Afrikaans children know the English names of the characters in the Hollywood films, he decided to retain the English character names as well as the British currency. Geldenhuys (2006) stresses the importance of studying the style, sentence structures and language use thoroughly before translating: *Ek glo daarin om 'n boek klaar te vertaal en dan weer van voor*

---

<sup>2</sup> Macabre children's books; black and mysterious like a moonless night filled with man-eating giants. As the readers of his books know very well, Dahl does not put on the brakes when it comes to the nineteen children's books that he has written (own translation).

*af daarmee te begin, my eie werk drasties te redigeer en te verander en dit dan (as daar tyd is!) 'n paar dae te laat lê en "ryp word" voor ek dit dan 'n laaste keer deurwerk.*<sup>3</sup>

Geldenuys (2006) observes that sometimes it is frightening to translate a well-known work. Initially one feels as if treading on eggs, but gradually one starts to relax and to get into the rhythm and language use of the writer. When asked about his view on the translation process, Geldenuys (2015) states: *“respekteer die bronteks en die skrywer... Jy skryf nie die boek nie – iemand anders het. Jou werk is om dit toeganklik vir nuwe lesers in 'n nuwe taal te maak. As jy iets iewers moet verloor, maak seker jy wen dit op 'n ander plek terug”.*<sup>4</sup>

#### **1.4.5 Data collection**

The data collection phase for the first part of the research comprised identifying and tabulating all literary devices in the ST. To achieve this, a TC comprising literary device categories was compiled from the literature. This was used to identify devices in the ST. The correlating segments from the TT were then collected and tabulated next to their ST segments for comparison on an Excel worksheet.

The second part consisted of video-recording and direct observation of reading sessions of selected excerpts from the respective texts, firstly of the ST with an English mother-tongue audience (STA) and secondly of the TT with an Afrikaans mother-tongue audience (TTA). The excerpts were read aloud, and the audience responses to the humorous devices were documented according to the following categories: positive reactions (laughter, smiles), amusement, and boredom.

#### **1.4.6 Data analysis**

This study consists of a textual analysis and an audience response analysis. The textual analysis comprises comparison of the literary devices in the ST with corresponding segments from the TT, to determine how these devices are transferred to the TT. In order to determine the translation strategies applied by the translator and the nature of the shifts between ST and TT, Baker's (1992) and Nida's (1964) lists of strategies were used.

---

<sup>3</sup> I believe in completing the translation of the book and then starting again from the beginning, editing my work drastically and making the changes. Then (if time permits) to let it mature for a couple of days before finally working through it again (own translation).

<sup>4</sup> Respect the source text and the writer. You did not write the book – someone else did. Your work as translator is to make it as accessible as possible for readers in a new language. If you have to lose something somewhere, be sure to win it back somewhere else (own translation).

In the second part of the research, the recorded reactions of the source text audience and target text audience are analysed and quantified. This data was triangulated with the results from the textual analysis to determine whether humour was matched, gained or lost during the translation process.

In the following section, ethical considerations for this research are discussed.

### **1.5 ETHICAL CONSIDERATIONS**

Because the source text audience and target text audience are minors, permissions, consent and assent was obtained from the ethics committee of Unisa, as well as from the GDE, the school principal, the head of the department of languages at the school, the parents and the participants themselves. The participants of this phase of the research are anonymised to protect their identities.

The following section outlines the contributions of this research.

### **1.6 CONTRIBUTION OF THE RESEARCH**

Despite recent studies conducted in the field of children's literature and humour, it is evident that humour in children's literature is still under-researched. I aim to fill this research gap by identifying and categorising literary devices used to convey humour, in order to enhance the accessibility of ST humour for a target audience.

The scope and limitations of this research are discussed in the following section.

### **1.7 SCOPE AND LIMITATIONS OF THE RESEARCH**

Although the text analysis research is conducted to include all humorous devices from the complete ST and TT, due to the limited scope and the time available for the study, the reader response data are limited to one school where 20 learners participated. It is, therefore, a small sample, which is common in qualitative research, and the results cannot be generalised to other settings, cultures or communities. Therefore, due to the limited time for the reading sessions with the source text audience and target text audience, only selected excerpts from the ST and TT are used for these sessions.

### **1.8 ORGANISATION OF THE RESEARCH**

The research in this study consists of 6 chapters.

Chapter 1 provides a discussion of the context of the research questions in terms of key concepts relating to humour in children's literature and issues pertaining to the translation of humour, namely definitions of humour, children's literature and the child reader. This is followed by linguistic, cultural, educational and agency issues for humour translation in children's literature. Thereafter an overview of the research framework and procedure is given. Ethical considerations, research contributions as well as the scope and limitations for this study are discussed.

In Chapter 2, theoretical models for translating children's literature are discussed. This is followed by a discussion on defining humour, the development of humour, issues in translating humour and audience response theory.

In Chapter 3, a discussion on the research methodology for this study is outlined. The research purpose, design, framework and instruments are discussed in this chapter. A detailed discussion on the various devices which form the TC is provided in this chapter. The categorisation of literary devices, translation strategies and shift analysis is provided here in order to explain the data collection and analysis process for this research.

Chapter 4 presents the findings and results obtained from the data analysis processes. The text analysis results as well as the results from the source text audience and target text audience reading sessions are provided here. The results for each device from the TC are provided in separate columns as well as results for the device analysis, the translation strategy analysis, shift analysis and the source text audience and target text audience analysis.

Chapter 5 provides an overview of the literature review, the main findings of this study, the contributions, scope and limitations, the conclusions, recommendations for translators and the recommendations for further research.

Chapter 6 provides a list of sources consulted during this research project.

Appendices include ethics-related letters of approval, permissions, consents and assents, together with summaries of data.



Figure 1.1: Target text audience: Miss Tibbs

## CHAPTER 2: LITERATURE REVIEW

A wise person once told me that you can either view life as a comedy or a tragedy.  
Katherine Applegate (2017)

### 2.1 INTRODUCTION

This chapter examines whether previous research conducted on the subject of the translation of literature for children can shed light on the research problem.

- How are literary devices pertaining to humour translated in children's literature?

The main themes of this literature review are research in children's humour, the development of humour, issues in translating humour and humorous devices. Research in audience responses is also presented in this chapter. Theoretical models addressing translatability, functional and linguistic equivalence are discussed in this chapter because of their relevance to the translation issues and challenges of translating humour.

### 2.2 DEFINING ASPECTS OF HUMOUR

Attardo (1994:1) notes that numerous attempts to define humour have often ended up as "epistemological hairsplitting". Most definitions focus on the effect of humour, so that linguists conclude that whatever "evokes laughter" (Jaskanen 1999:25) is considered to be humorous. Attardo (1994) prefers the definition of humour by Kerbrat-Orecchiono (1981) as a text "whose perlocutionary, i.e. intended, effect is laughter". Mallan (1993) agrees that humour should not be confused with laughter because one can be amused without laughing, and that the reverse is also true – some children laugh when they are in trouble or to relieve tension.

Vandaele (2010) points out that to the casual eye, humour is easy to define as that which causes cheerfulness and laughter and is possibly a distinctly human phenomenon. He suggests that a way to define humour is to analyse its relation to laughter, observing that whereas laughter does not require mental representation, humour does, and that laughter is not unique to man, whereas humour seems to be a specifically human form of social play (Martin 2007; Deacon 1997). Another aspect of humour is incongruity. Vandaele (2010:147) observes that the definition of incongruity includes aspects of expectation: "comical incongruities flout expectations which are set up through well-known or constructed cognitive rules". Vandaele (2010:147) explains the incongruity as follows:

Humor occurs when a rule has not been followed, when an expectation is set-up and not confirmed, when the incongruity is resolved in an alternative way. Humor thereby produces superiority feelings which may be mitigated if participants agree that the humor is essentially a form of social play rather than outright aggression. And the humor event is very visible due to physiological correlates: laughter, smiling, arousal.

He notes that the same incongruency must operate in the target culture for it to be translated.

It is evident that the definition of humour focuses on the effect that it has on its audience and the resulting mental processes involved (Martin 2007:1). More focus areas in humour studies are why laughter is so enjoyable, the role humour plays in our interactions with others, development of a sense of humour in children and whether a good sense of humour is beneficial to mental and physical health. According to Martin (2007), these questions point to a need for further studies on humour in literature.

The question then arises: how do we identify humour? Hirsch (2011:182) proposes the identification of humour through cues like wordplay, nonsense, punchlines, script opposition and the challenging of expectations. She proposes the following steps for the detection of humour: firstly, search for “divergence from expectations and incongruity, or the existence of two compatibly opposed scripts”; secondly, the “structure of the humorous or ironic utterance is examined” (for example, puns or nonsense); and thirdly, the utterances are analysed with the cues “the flouting of the maxims and echoic mention”, keeping in mind that criticism is specific to irony, but not always to humour. With the focus on irony as a form of humour, Hirsch (2011:183) recommends that “identifying the target of the criticism implied by the utterance” can help to interpret the utterance.

Chiaro (2014) notes that humour is paralinguistic and singles out five features that she believes form an integral part of humour: cognitive, emotional, social, expressive and physical aspects. Firstly, she explains that the cognitive feature comprises incongruity which takes place in a non-serious environment with a playful mood where things are perceived as unimportant. Secondly, the emotional feature of humour is described as a positive affective reaction which is stirred following the perception of humour. Thirdly, the physical feature of humour is the response, i.e. laughter. The social feature refers to the fact that humour is a social phenomenon which also functions as a communication strategy. The fifth feature (expressiveness) is explained as the manner in which humour is presented, e.g. verbally or nonverbally. Thomas (2016) identifies a further function, in that humour is used to create a countermeasure for

solemnness in literary works, thereby creating a balance between contemplative and light-hearted tones.

Martin and Sullivan (2013:n.p) add the dimension of context to the intended purpose of humour. They agree with Ruch and Forabosco (1996), who note that although humour is a universal phenomenon, “national and cultural differences exist in the qualitative and quantitative use of humour and how it is expressed”. Fiss (2013:1) observes that humour plays on notions of physical proximity. In her study of Victorian humour in British and Irish literature, Fiss postulates that a joke usually implies physical proximity, but that Victorian humour consists of a specifically literary humour that plays on distance. She explains this phenomenon as a “self-reflective humour served to strengthen reader relationships, in part – somewhat counter intuitively – by interrupting them”. This interruptive humour “preserves the cycle of readerly attention yet creates premature breaks in the cycle, a surprising gesture that is akin to humor and leads easily to it”. She also recognises the function of incongruity as a unique way of “reconciling contradictions”: “readers can see the comfortable incongruity of feeling a personal relationship through a mass-circulated form” (Fiss 2013:n.p).

Kappas (1967) concurs with McGhee (1979) that incongruity is the basis of all forms of humour. Mallan (1993) notes that research has resulted in the following basic list of the most effective humorous devices for children’s literature: exaggeration, human predicaments, surprise, ridicule, slapstick, defiance, the absurd, and incongruity (Kappas, 1967; Klause 1987). Van Niekerk and Van der Westhuizen (2004) identify four types of humour found in children’s literature, namely situational humour, word humour, text typography (the style and arrangement of letters, numbers or symbols) and illustrations.

The following section presents theoretical models for translating humour in children’s literature.

### **2.3 THEORETICAL MODELS FOR TRANSLATING HUMOUR IN CHILDREN’S LITERATURE**

Zabalbeascoa (2005) postulates that some of the traditional theories of translation relegate the role of the translator to “issue a series of do’s and don’ts”. He believes that every translator has different strengths and weaknesses which ultimately influence the quality of the product, and that there is no such thing as a perfect translator or translation. However, Chesterman (2003:3) believes that a translator must have a theory of translation because “to translate without theory

is to translate blind”. Chesterman (2000) believes that theoretical concepts are vital in assisting the translator with decision-making when faced with challenges.

Venuti (2004:5) refers to the history of translation theory as “a set of changing relationships between the relative autonomy of the translated text, or the translator’s actions, and two other concepts: equivalence and function”. Translation theories developed as far back as the first century BCE, where the concept of *word-for-word* (literal) and *sense for sense* (free) translations were introduced by Cicero (Munday 2016). However, Venuti (2004) notes that the most important trends in translation theory developed in the early 20<sup>th</sup> century. These trends originated from German literary and philosophical traditions of Romanticism, hermeneutics and existential phenomenology. Modernism brought about a change from traditional writing to experimenting with language and innovative trends for literary translation. These trends created the need for new theories and models to help translators to cope with issues like faithfulness to the ST or accommodating the TT reader. These theories tried to accommodate modernist aims of using the literary form to provide a platform for the aspect of culture in translation.

After the functional and communicative analysis approach of the 1970s and 1980s, new approaches in the form of the discourse and register analysis models followed in the 1990s. Lang (2001) refers to discourse analysis as a holistic model which looks at translation in its entirety instead of only at single words or sentences.

The polysystems theory approach which accepts the translation as an independent work and not a derivative of the original has its roots in the work of Even-Zohar in the 1970s. The polysystems theory approach gave impetus to the development of the DTS theory as a response to the traditional prescriptive models and provided descriptive analyses of translations by focussing on the differences between the ST and the TT.

### **2.3.1 Linguistic equivalence**

As discussed in Chapter 1.2, the translation of humorous devices presents particular challenges to a translator in terms of linguistic equivalence. Translation equivalence has been one of the most controversial issues in translation theory. As discussed in Chapter 1.2.1, the translation of literary devices and wordplay borders on linguistic relativity. Similarly, as discussed in Chapter 1.2.2, cultural differences also add to the intranslatability of humour. Venuti (2004:68) defines translatability as “the impossibility of reproducing a foreign literary text in another language which is sedimented with different literary styles, genres and traditions”. Venuti

(2004:69) states that the field of linguistics approaches the problem of translatability by trying to solve translation problems and describing methods created by translators to solve them. Nida (1964) investigated the problem of translating between realities and argues that solutions for translating need to be ethnologically based on the translator's attainment of sufficient cultural knowledge. Catford (1965) regards finding translation equivalents as one of the most challenging problems of translation practice. Baker (1992) states that it is almost impossible to determine fixed guidelines for the problem of non-equivalence and suggests strategies that can be applied only within certain contexts.

The issue of translatability provokes a discussion on the Sapir-Whorf Linguistic Relativity Hypothesis first formulated in the 19<sup>th</sup> century by the American linguist, Edward Sapir. In Whorf's reformulation of Sapir's hypothesis in 1940, the influence of language on thought and perception is emphasised. The hypothesis emphasises how different speakers experience reality in different ways and that each language has its own worldview. Sapir (1929b:207) concludes that there is a close relationship between language and culture and that the one cannot be understood without the other:

It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the 'real world' is to a large extent unconsciously built up on the language habits of the group...

On the other hand, Chomsky rejected the Whorf-style relativist views in favour of a universalist approach which embraces the general principles of language. In Chomsky's generative-transformational model, the sentences are sorted according to corresponding levels determined by a set of rules referred to as *phrase structure rules* and *transformational rules* which "relates the one *underlying structure* to the other and a *final surface structure* which is subject to phonological and morphemic rules" (Munday 2016:63).

The challenge of non-equivalence has led to the development of theories and paradigms by translation scholars such as Jakobson, Pym, Nida, Newmark and Koller. Venuti (2004:69) believes that Jacobson's key achievement is the introduction of "a semiotic reflection on translatability". Jacobson (2004:114) presents three ways of interpreting a verbal sign: intralingual translation or rewording by means of other signs of the same language; interlingual translation or translation proper by means of another language; and intersemiotic translation by means of signs or nonverbal sign systems. Jacobson's concept of the *signifier* (the spoken and written signal) and the *signified* (the concept signified) is derived from a relation set out by

Saussure which comprises a signifier and signified forming the arbitrary linguistic sign (Saussure 1916/83:67). Jacobson (2004:114) says that “there is no *signatum* without the *signum*” and that a whole arrangement of linguistic signs is required to present an unknown word. He points out that even synonymy does not ensure complete equivalence. Jacobson (2004:114) states that on the level of interlingual translation, “there is ordinarily no full equivalence between code-units while messages may serve as adequate interpretations of alien code-units or messages”. Jacobson’s key contribution regarding the problem of equivalence is therefore his focus on the differences in the structure and terminology of languages rather than on the impossibility of a language rendering a message written in another language (Munday 2016:37).

Nida’s (1964) contribution to translatability stems from his work on the translation of the Bible. Nida (2004:127) explains that differences in translations can be accounted for by the nature of the message, the purpose of the author and the type of audience. He believes that messages differ according to the priority of form and content and that there can be no absolute correspondence between two languages (Nida 2004:153). Nida (2004:160) believes that it is no easy task to produce what he calls a “natural translation”. He explains that especially in cases where the original writing is of a very high standard, uses creative idiomatic expressions and ingenious language, the translation proves even more challenging. He also emphasises the importance of the audience’s capacity to decode the message as well as their potential interest in the content. He concedes that since there is no identical equivalence between two languages, one must attempt to find the closest one. Nida believes there are essentially two types of equivalence, namely dynamic and formal equivalence. Formal equivalence is defined by Nida (1964:159) as “focus[ing] attention on the message itself in both form and content”, where one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. According to Nida (1964:159), dynamic equivalence exists where “the relationship between the receptor and message should be substantially the same as that which existed between the original receptors and the message”.

Nida applies features of Chomsky’s model into his method of translation and regards it as a tool for decoding the ST and encoding the TT (Nida 1964). Nida categorises meaning according to linguistic meaning, referential meaning and emotive meaning. Nida’s strategies for the determination of referential and emotive meaning include the analysis of the structure of words and differentiating similar words in related lexical fields. Nida’s (1964:107) techniques are called the *hierarchical structuring* (according to superordinates and hyponyms), *componential*

*analysis* (identifying the features of a range of related words) and *semantic structure analysis* (separating different meanings according to their characteristics). A key issue emphasised in Nida's work is the importance of the context for communication, especially where metaphorical language is concerned.

Vinay and Darbelnet (1995) state that translation should be viewed as a discipline rather than an art which relates to the skill of writing that guides the production of the original text. Hence, for these scholars, it only becomes an art once the basic skills of translation have been mastered.

Important work on equivalence was also done by Koller (1979) who believed that research into the science of translation investigates the notion of equivalence and correspondence. By *correspondence*, Koller refers to the field of contrastive linguistics which provides the differences and similarities of two language systems and the term *equivalence*, to the items that occur in specific ST-TT pairs and contexts. Pym (1997:2) posits that since equivalence is the common ground of many theorists, equivalence must be what is most specific to translation.

Baker (1992) also provides important guidelines regarding different kinds of equivalence at and above word level; however, she emphasises that linguistic and cultural factors play an important role in equivalence and therefore it is always relative.

Oittinen (2000) explains older, more traditional approaches to translating children's books focussed on abstract structures of equivalence, matches or fidelities between texts (in words), and that the translator-centred approach is relatively recent. However, Vandaele (2010:147) perceives the challenge of translating humour as "a paradigm of 'untranslatability'", i.e. that issues of linguistic and cultural equivalence still present the greatest challenge.

Scholtes (2016) finds that audio-visual translation of humour in subtitles tends to be literal, with resulting loss of both the original word-play and the humour, and that dubbing is more successful in retaining and adding wordplay and humour when the dubbed versions deviate more from linguistic equivalence towards functional models, which are discussed in the next section.

The notion that linguistic equivalence still presents a major aspect of translating humour is also confirmed in Kianbakht's (2015) study which investigates subtitling translation strategies applied in the Persian translation of Woody Allen's *Annie Hall*. Kianbakht (2015:28) identified the following strategies applied to translate humour: "transfer, dislocation, resignation, imitation, condensation, paraphrase, expansion, transcription, deletion and decimation". His

results reveal that the most frequently used strategy was transfer, but that translators also attempted to provide the closest natural equivalent, similar to Nida's approach.

Despite the challenges, Low (2011) believes that almost all verbally expressed humour is translatable if the proper strategies are applied. Vandaele (2002:150) supports this notion and states that despite these problems, translators can work towards constructing "an elicited basis for the comparison, justification or evaluation of target texts" when they analyse the structures that are found in humorous effects. Translators therefore essentially embrace a universalist approach even when faced with the untranslatability of humour.

### **2.3.2 Functional equivalence**

It was only in the 1950s that theorists realised that language does not revolve around structure alone, but that language is also concerned with its application in a given context (Munday 2016). This forms the basis for functional linguistics which includes the work of scholars like Reiss, Vermeer and Nord. With the functional approach, comes a new focus on the TT through the *skopos* theory. The work of the functionalist and communicative translation theories moved translation from being perceived as only a linguistic process to that of an intercultural process. The era of the 1970s and 1980s saw the break from linguistic typologies to a new paradigm in which theories of equivalence are set aside in favour of functional and communicative approaches.

Reiss (2004:162) believes that where two natural languages and the medium of a translator are used, a change of message is unavoidable and hence the translator should aim rather to create a functionally equivalent translation. She explains that this can be done in a three-stage process, which may be carried out either by starting from the smallest unit and ending with the text as a whole or by beginning with the text as a whole and ending with the analysis of the smallest unit. She stresses the importance of determining the text type or communicative situations within the translation process. Reiss (1977/2004:163) distinguishes between informative, expressive and operative text types. Vermeer (2004:238) states that the ST variety does not necessarily determine the TT variety. This means that the translator can move from one genre to another depending on the *skopos* or function of the translation. Reiss (1977/89:109) explains that "the transmission of the predominant function of the ST is the determining factor by which the TT is judged". Reiss's (1971) *intralinguistic criteria* (semantic, lexical, grammatical and stylistic characteristics) and *extralinguistic criteria* (situation, subject field, time, place, receiver, sender and 'affective implications') are guidelines to determine the adequacy of a TT.

Reiss's contribution moved translation theory beyond merely words on a page to the consideration of the whole communicative purpose of translation.

Holz-Mänttari's (1984) "translation action" approach views translation as a purpose-driven, outcome-based human interaction. With the focus on function, *skopos* became a technical term in translation theory. Vermeer (2004) placed *skopos* theory within a theory of translation action.

Nord's (1991) contribution to functional equivalence is her detailed model which includes elements of text analysis and her concept of loyalty. In the case of children's books, Oittinen (2000:3) believes that it is more important to be "loyal" towards the target language readers than "faithful" to the source text. Nord (1991:72) distinguishes between two basic types of translation, namely *documentary translation* (a document of source culture communication between author and the ST recipient) and *instrumental translation* (an independent message in a new communicative action in the target culture). Nord shares the views of Reiss and Vermeer but places more focus on features of the ST.

Van Coillie (2014:124) states the notion of 'functions' has also received a lot of attention in the translation of children's literature recently, but that 'function' here refers more to textual function than to apply it at sentence or word level. He distinguishes between six functions in children's literature. The *informative function* educates children readers; the *formative function* "confronts readers with standards and values and/or provides a moral compass"; while the *emotional function* "speaks to the emotions of children"; the *creative function* stirs the imagination of children; the *divertive function* helps them relax; and the *aesthetic function* provides aesthetic entertainment.

With regard to the translator as part of the intercultural process in functional equivalence Stolze (2013:n.p.) states:

The translator does not stand in between two cultures, but he or she is rooted in one culture, and by having access to the other, s/he has cognitively a part in both. The two culture systems make contact within his or her mind, in other words: the translator's cognition as an expert reaches out into two different cultures, and into various discourse fields of scientific and academic knowledge.

However, the question remains whether a text should then be adapted to suit the target language to fulfil the above-mentioned functions. Although Klingberg (1986:47) emphasises the importance of adapting a text for children to consider their needs and abilities, he believes that translating should not only aim at domesticating the text (i.e. adapting the textual language and

culture to that of the target audience) but that in terms of the function of the text, the translator may decide to rather “take the reader to the foreign text”, i.e. to foreignise the translation. In this case, the translator emphasises the unknown culture and allows the child readers to learn about the foreign country and rituals (Klingberg 1986). Therefore, translators’ choices can also influence the function of a text and shifts may consequently occur in the informative, educational, emotional, aesthetic and creative function of the text (Van Coillie 2014). Van Coillie (2014:132) adds that, in practice, the translator’s choices are also influenced by the translator’s training or reading and influence from “other translators, reviewers, statements by authors, publishers and other actors in the literary field”.

Lathey (2011:199) believes that “translators should be aware of the stylistic features and modes of address appropriate for different age groups” when translating for children. Klingberg (1986) agrees that language adaptation may be necessary to suit the capacity of the target readers. Some scholars agree that translation is in itself a form of adaptation (Puurtinen 1995, 1998; Oittinen 2000; Tabbert 2002; Shavit 2006; Lathey 2011). Kruger (2013:180) comments that the issue of foreign versus domestic elements in children’s texts results in tension that is “particularly strongly felt in the translation of children’s literature and has been a key issue in many studies of such literature”. She states:

There is little existing empirical research investigating how child (and adult) readers of translated children’s books process and respond to foreignised elements in translation. This means that scholars’ arguments in favour of either domestication or foreignisation in the translation of children’s literature are often based on intuition and personal experience, with no substantial empirical basis.

Kruger conducted a reading study involving children and adults reading manipulated domesticated and foreignised versions of pages from two picture books translated from English to Afrikaans. Kruger (2013:180) finds that “while there are perceptible effects on processing and comprehension associated with the use of foreignising strategies, these effects are not straightforward or uniform”.

Ultimately the key objectives for the translator are readability and naturalness in the translations of children’s literature – this may also lead to more opportunity for creativity for translators (Oittinen 2000).

### 2.3.3 Discourse analysis

A discussion on discourse analysis is relevant to this study as it forms part of the analytical framework for this research. The way in which meaning is conveyed in language received renewed attention from translators through the perspectives provided by discourse and register analysis in the 1990s. Lang (2001) describes discourse analysis as a holistic approach that focuses on the entire communication situation and not only words and sentences.

The model with the greatest influence on the discourse analysis approach is Halliday's systemic functional grammar model. This model focuses on the meaning behind the linguistic choices made by the writer. These linguistic choices are systematically linked to a larger sociocultural framework. Halliday and Matthiessen (2014:3) single out two main aims: firstly, they posit that focus should be placed on the text as an object in its own right, and secondly, to focus on text as an investigative tool. They perceive these two perspectives to be complementary:

We cannot explain why a text means what it does, with all the various readings and values that may be given to it, except by relating it to the linguistic system as a whole; and, equally, we cannot use it as a window on the system unless we understand what it means and why. But the text has a different status in each case: either viewed as artefact, or else viewed as specimen.

Halliday's model takes into account that the genre of a text may be conditioned by a certain sociocultural environment, which again determines other elements in the systemic framework. The first element, namely, register, comprises field, tenor and mode. Each of these variables of register then comprises a thread of meaning that ultimately forms the *discourse semantics* of a text. The discourse semantics then form the *metafunctions* (ideational, interpersonal and textual) which are constructed from the wording and syntax of the text. The *ideational function* represents the world or event, the *interpersonal function*, the social relationships and the *textual function*, the coherence of the text. Analyses of the metafunctions form the basis for the Hallidayan model. The socio-cultural focus in the Hallidayan systemic functional grammar approach is of greater importance than the lexico-grammar. The value of this model lies not only in the realisation that the translator should consider the context in which the text operates but also provides a valuable grammatical framework within which a translator can analyse translations. Halliday and Matthiessen (2014:4) state:

In deciding what parts of the grammar to cover, and how far to go in discussion of theory, we have had in mind those who want to use their understanding of grammar in analysing and interpreting texts. This in turn means recognizing that the contexts for analysis of discourse are numerous and varied – educational, social, literary, political, legal, clinical and so on; and in all these the text may

be being analysed as specimen or as artefact, or both (specimen here might mean specimen of a particular functional variety, or register, such as ‘legal English’).

Although House’s work as a discourse and register scholar shows similarity to functional analysis, she disagrees with the “target-audience oriented notion of translation appropriateness” (House 1997:159). She bases her model on comparative ST-TT analysis which focuses on the quality of the translation and exposes mismatches or errors. House (1997:45) notes that whereas “overtly erroneous errors have traditionally been given more attention, covertly erroneous errors, which demand a much more qualitative in-depth analysis, have often been neglected”. House’s later model (2015) shows similarities to the Hallidayan model of register analysis of field, tenor and mode. House’s model consists of a systematic comparison of the textual profile of the ST and the TT. Her comparative model comprises a register analysis which is realised through lexical, syntactic and textual means. House categorises translations into *overt translations* (no intention of being the original) and *covert translations* (it has the status of an original translation in the target culture).

Another scholar to apply Halliday’s model is Baker (1992), whose influential book on translation equivalence has made its mark in the area of translator training. Her emphasis on equivalence on and above word level and on grammar, thematic structure, cohesion and pragmatic levels is mainly aimed at enhancing textual function. Baker (2011:4) underlines the importance of linguistics as an instrument to create meaning and to equip translators with an understanding of the nature of language. Therefore, Baker’s text and pragmatic level analysis model presents a bottom-up rather than a top-down view of analysis. Baker takes both linguistics and equivalence into consideration in her work and stresses that differences in the grammatical structures of a ST and TT will often lead to a degree of change in the message.

Regarding children’s literature, discourse and register analysis is the impetus for the investigation of important issues like the transformations children’s literature undergoes during the translation process and the way in which ideological manipulation of the original cause translation shifts (Kaniklidou & House 2016). House and Kaniklidou (2016) explore the liberties that translators take in their covert translations. Similarly, Stamou (2018) investigates the way that register variation is constituted in children’s literature and how it could be utilised to create language awareness. She states while previous sociolinguistic studies employed more authentic representations of linguistic variation, inaccurate versions of register variation as a humour resource can still be used to stir childrens’ language awareness. Stamou (2018:313)

believes that discourse studies can contribute to equip children as future adults to “adopt a reflexive stance towards linguistic conventions”.

#### **2.3.4 The polysystems theory**

The polysystems theory is discussed in this section because it was the impetus for the development of the descriptive translation studies theory which forms the framework for this study. “The polysystem is conceived as a heterogeneous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole” (Shuttleworth & Cowie 1997:176). The value of the polysystems theory framework lies firstly in the possibilities of studying literary works as a product within the target polysystem. Secondly, this framework rejects the old views of a translation being a derivative of the original and accepts it as an independent work.

The polysystem theory developed by Even-Zohar in the early 1970s rekindled awareness for translation, especially regarding literary works. Even-Zohar (2004) believes that translated texts should be considered as an independent literary subsystem which forms part of the target literary polysystem, and not merely as a static collection of independent texts. Even-Zohar (2004:193) states that “to say translated literature maintains a central position in the literary polysystem means that it participates actively in shaping the center of the polysystem”. He maintains that the canonised and non-canonised works enter a permanent struggle for domination. Although the polysystems theory also has its critics, it made a major contribution towards the establishment of translation being viewed less prescriptively within its various contexts.

The question remains about where translated children’s literature fits into the polysystem of a language. Ebrahimi (2007) investigated the position of translated children’s literature within the Iranian polysystem and found that translated books constitute a considerable portion of children’s literature. He stresses the important role of children’s literature in the development of children and believes that children’s literature is not just a peripheral genre, but that it plays a core role in the literary system if one takes into account the history and influence of translated works.

### 2.3.5 Descriptive translation studies

A discussion on the Descriptive Translation Studies (DTS) framework is relevant to this study because it is used to compare and describe the linguistic strategies and mechanisms used to translate the ST humour into the Afrikaans TT.

Inspired by a collection of papers called '*The Manipulation of Literature: Studies in Literary Translation*' (1985), the Manipulation School theorists shared the notion that literature is a complex and dynamic system. They believed that there should be a continual interplay between theoretical models and practical case studies - "an approach to literary translation which is descriptive, target-orientated, functional and systemic" (Hermans 1985:10). Resulting from the Manipulation School's papers, Toury (1978) and Van Gorp (1985) presented methods for comparing and describing relations between a ST and its TT, as well as the respective literary systems.

Toury (2012), who worked with Even-Zohar on polysystems theory, focused on the sociocultural conditions that govern the translation of foreign literature into Hebrew. The main focus of DTS is to present an analysis of translations by identifying the differences between an ST and its TT. Toury proposed a properly systematic descriptive branch of translation to replace free-standing studies. Holmes (2004) identifies three areas of research for the descriptive component of translation studies: *product-orientated* (describes existing translations); *function-orientated* (describes how translations function in their target polysystems); and *process-orientated* (describes how translators translate). Toury's model is based on the product-oriented area of translation studies. This methodology helps to determine whether a target text is a literary translation or not. Although Toury's views received criticism (Gentzler 2001), DTS has the value of placing a translated text within its target-culture context.

Drawing on the early work of Toury and Even-Zohar, Lambert and Van Gorp's (1985) paper '*On describing translations*' puts forward a model for the comparison of a ST and its TT which also catered for the relations that occurs between them and is applied as a useful tool for the comparison of a ST and TT. This scheme is divided into four sections. The first section called the *preliminary data phase* refers to non-textual information such as the title page and the preface. The second section called the *macrotextual level* refers to the title, chapters and the structure of the text. The third section, referred to as the *microtextual level* investigates linguistic shifts. The fourth level is called the *systemic context* and identifies shifts on different

linguistic levels. According to Lambert and Van Gorp (1985), it is accepted that not all relationships within the translation process can be identified or summarised, but they do encourage a systematic approach whereby superficial and intuitive commentaries will be excluded.

An important element of Toury's work is his identification of norms that operate in various stages of the translation process. Toury (1995:55) defines norms as "The translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations". Toury (1995:57) argues that "norms can be expected to operate not only in translation of all kinds, but also at every stage in the translation event, and hence to be reflected on every level of its product." Toury identifies three sets of norms, namely *preliminary norms*, *initial norms* and *operational norms*. Preliminary norms comprise pre-translation policies or principles. Initial norms reflect a general choice made by the translator to either accurately follow the ST or to adapt the TT to the target audience's linguistic or cultural norms. Operational norms deal with the linguistic matter of the TT (Toury 1995:58) and include *matricial norms* (referring to the completeness of the TT) and textual-linguistic norms that "govern the selection of the TT linguistic material".

Chesterman (1993:1) states that translation studies must accommodate both the elements of "description and evaluation". He postulates that this can be achieved by studying translation norms. The norms outlined by Chesterman (1993:1) include *professional norms* concerning the translation process ("norms of accountability, communication and target-source relation"); and *expectancy norms* regarding the form of the translation product which he describes as the "expectations of the prospective readership". Wehrmeyer (2014:376) explains that Chesterman's (1997) norms distinguish "between the target audience's expectations of what a translation product should be like (i.e. product or expectancy norms) and those constraints underlying the translator's choices (i.e. professional norms)".

A controversial but very useful tool is Toury's (1995) proposal of an intermediate invariant called the *tertium comparationis* (TC) as a tool for comparing a ST and its TT (Munday 2016). This concept later paved the way for his model which is described as the "'mapping' of the TT onto the ST" which "yields a series of (ad hoc) coupled pairs" (Toury 1995:77). Although Toury received criticism for his concept of a TC, it still remains an important tool for the description process within translation methodology.

DTS and the notion of a TC are discussed in detail in Chapter 3. The tenets of DTS provide optimal instruments for a descriptive analysis and support the objectives of this study, i.e. comparing the ST with the TT to reveal differences between them.

The following section outlines the development of a sense of humour in children.

## **2.4 THE DEVELOPMENT OF HUMOUR**

Two important schools of thought regarding humour have their roots in the areas of psychoanalysis and the cognitive perspective.

In the study area of psychoanalysis, Wolfenstein (1954) contends that children's humour is based on their repressed feelings and emotions which are expressed through their physical play or play of words. She explains that humour serves as a coping mechanism for children to face the challenges of daily life as well as to cope with authority. Wolfenstein (1954:11) believes that "joking is a gallant attempt to ward off the oppressive difficulties of life" and that there is even an element of "humble heroism" which provides a relief for the moment that it succeeds.

Kuchner (1991) agrees that unacceptable feelings like sex and aggression are channelled through the medium of humour. These feelings are hidden behind what Kuchner calls a façade or the masking of humour (Freud 1960). Freud describes this masking phenomenon with three stages: the *play phase* (up to two years), the *jesting phase* and the *final phase*. The phases are firstly, the incongruous combinations of words (play); secondly, experimenting with different formats for jokes (jesting); and thirdly, the masking of sexual or aggressive feelings with humour (final). Freud's humour theories formed the impetus for further research on humour development. Billig (2002:452) states that people are more willing to share the unaccepted sexual and aggressive thoughts described by Freud if presented as a joke. He explains that "humour then becomes a way of rebelling against the demands of social order".

Three main views regarding the early stages within the cognitive realm of humour studies are identified in humour development literature. Firstly, Piaget (1962) describes the symbolic play of children as the ability to pretend and to apply familiar schemas to new, unfamiliar objects and events on a symbolic level. Following Piaget, the symbolic play is identified by Schultz (1976) as the onset of humour which begins at about 18 months. Schultz says that younger children at this stage are not able to recognise incongruity, because they are too young to form expectations about future events. Children then start to create and perceive incongruity as a deviation from the norm once they start to take part in symbolic play. Thirdly, McGhee

(1979:38) also sees symbolic play as a necessary skill as an onset for the development of humour. His studies focus on the notion that children's humour is based on incongruity. He perceives "prior cognitive mastery or a firmly established expectation of 'how things should be'" as a basic requirement for humour. McGhee identifies four stages of children's humour. The first stage is called incongruous actions towards objects (around two years of age) when children's fantasy play starts. In this phase, children are aware and find it humorous that their games are not on par with reality. In the second stage, incongruous labeling of objects and events (end of their second year), children start to become verbal and start to play around with language (conceptual incongruity) – they will point to an object and call it something different to make a joke, for example, calling a cat a dog and adding a sound like "moo" which adds another dimension to the humour. McGee states that typical of this phase is the child's seeking of approval for 'play signals' from adults to confirm that the game they want to play is acceptable. Multiple meanings, or the first step toward adult humour, is found by McGhee to happen around the age of seven. He describes this phase as when children understand that language may have two meanings. McGhee (1979:76) explains: "A child then understands that, although this second meaning does make sense in one respect, it nonetheless creates an incongruous set of circumstances – which of course, is exactly what makes it funny".

Many theorists have since then agreed with the views and different stages of humour development identified by McGhee. Kuchner (1991:1) believes humour is mainly a social skill: "Humor evolves through a social experience. It emerges as a form of play: language play, play with and on ideas, and play with social rules and relationships". Vygotsky (1979) concurs with the view that children also learn through social interaction. Jalongo (1985:109) agrees that the perceptions of adults and children regarding humour differ considerably. She emphasises the importance of understanding the differences in adult and child humour in the selection, sharing and evaluation of children's literature and states that when books fail to amuse children, the problem is usually "a poor match between children's cognitive-developmental level and the reading material". Jalongo's views on children's humour development concur with the first two stages of McGhee's work. Honig's (1988:61) stages are also similar to the ones described by McGhee. She adds "laughs, bodily wriggles and smiles predominantly in response to tickling, bodily contact and a warm-up" as the first stage of humour, thereby adding a fifth stage to McGhee's four stages.

Crystal's (1996) focus on the development of humour pertaining to humorous language revealed that phonetic play (from around 1 year) seems to be the first step. Crystal (1996:331)

states that long sequences of vocal modulation (with no one around) have been recorded and “interpreted as a primitive form of vocal play”. He states that between the ages of one and two, vocalisations with accompanying motor activities are identified (“melodic strings of syllables, humming, chanting, singing”). This is followed by increasing symbolic noises and sounds which represent actions, e.g. ambulances and police cars. Children begin to “talk funny” (often in pairs) and start to deviate from normal articulation described as talking in a “squeaky or gruff way”. The phonological play becomes more structured and from around two years of age, syllable structure becomes varied using “reduplication, sound swapping and the addition of pause within a word”. Crystal (1996) citing Bryant and Bradley (1985) explains that rhyme and rhyming sentences are recognised by two-and-a-half-year-olds with ease. He explains that this usually happens as solitary behaviour often heard as monologues before bedtime. He says that these monologues can become very complex quite quickly but contends that this is not to be confused with communicative language because the tone is sing-song and meditative with no logic to the sequence.

Mallan (1993) describes the development phases of children as pre-school child’s humour, primary school child’s humour and high school humour. Mallan (1993) concurs with Kuchner on the issue of humour being a social skill. She believes that the appreciation and understanding of humour are not only linked to a specific age range but that children of the same age will not necessarily laugh at the same things. Intellectual ability, past experiences and the level of sophistication of comic material are factors that influence the individual child’s response. She notes that very young children do and say things that they themselves find serious but adults find very humorous. She provides the example of putting a potty on their heads as just part of young children’s play that adults will be amused by because of the incongruity. When adults then do something incongruous like pretending to suck a baby bottle, small children will be amused by it. Between the ages of three and four, children are said to begin to use each other’s play language as a trigger to vary the language play (e.g. “A says Go up high; B says High in the sky” (Crystal 1996:332). Crystal (1996:332) explains that children may change initial sounds to make new words or nonsense words. The humorous language play can become quite sophisticated by the age of five with morphological play, e.g. “endings added to various nouns: teddy leads to fishy, snakey and others”. Verbal games such as “Knock knock” become popular by the age of seven and the games become more intellectual “often of great intricacy”. Crystal (1996:333) says that finally more pseudo-intellectual games are played by children around the age of 10. Mallan (1993:4) describes the primary school child’s (six to eight years) humour as

a phase where role reversal and visual incongruity still amuses the child, but that their “appreciation of conceptual incongruity becomes wider”. Mallan (1993:6) explains that from eight years of age, “children begin to appreciate that riddles have two possible answers: the straight one (to be ignored) and the joking one”, and notes that riddles that contain puns invite children to explore multiple meanings, e.g. “what goes up and down the stairs without moving? (a carpet).”

Gesell, Ilg and Ames (1956) find that slapstick humour appeals to children around the age of 10 and that themes enjoyed by this age group include taboo subjects and poking fun at authority. These scholars also find that as they grow older, children’s uses of humour become more subtle and sophisticated. At the later stages, they are even able to laugh at themselves and participate in ‘adult jokes’, referring to jokes that are developmentally appropriate for adults. Mallan (1993:7) describes the high school humour phase as subtle and sophisticated:

Teenagers are able to engage in puns and spontaneous forms of wit more readily than younger children, and this more sophisticated humour provides them with intellectual challenges as well as a congenial means of interacting with their peers. Parodies and allusions are appreciated as long as they fall within the realm of children's experience.

Theories of audience responses are discussed in the following section.

## **2.5 AUDIENCE RESPONSES**

Mallan (2013) remarks that a list of humorous devices like those discussed in the previous section does not necessarily explain why children of different ages find certain things funny and others not. Mallan (2013:3) believes that what we need to understand is how children of different ages respond to humour “even if the extent to which such responses can be seen as a product of cultural conditioning rather than as a marker of cognitive and emotional development is yet to be resolved”. In her study of reader response to humorous literature, Shannon (1999) discovered that, apart from reader response studies, not many studies have focussed on humour response as a topic.

The first studies of humour and children are described by Monson (1978:16) as limited to the use of cartoons, jokes and excerpts from a story. She notes that “most of the research reported by psychologists has been based on responses to cartoons and jokes and has not really dealt with literary responses”. Monson’s work consists of a summary of studies conducted on children’s responses from 1966 to 1972. In her research, Shannon (1999) examines the responses of fourth and fifth graders to nine different humorous books. The children provided

her with the following devices that they found humorous: competence, superiority and sense of accomplishment; physical events; taboo or crude events; and language and wordplay. Criticism of Shannon's work by Munde (1997) included her book selection as well as the important aspect of allowing the children to have a choice in the selection of humorous texts. Munde (1997) examined the differences in preferences of what adults and children perceive as humorous book choices for children and found a big difference between the selections of adults and children. The most important finding was that children respond differently to a funny book chosen by an adult than they do to those chosen by children. Following the children's responses, Munde (1997:230) provides the following categorisation as a guide for the selection of books for children:

5–8-year-olds: a greater overall proportion of humorous books – diverse themes and reading levels; more books with children than animals as main characters; books with underdog themes.

8–10-year-olds: Storylines that have child-satisfying but relatively harmless outcomes of defiant behaviour; children rather than animals as main characters; fewer folk and fairy tales; preference for joking insults and bad puns.

10–13-year-olds: fewer books that depict the transitional tasks of facing young adults as threatening, difficult or involving loss; shorter page length; fewer books that demand an adult's literary background in order to be appreciated.

Munde (1997:230) says:

It is understandable that adults want children to have only the most productive reading experiences with the most worthy books, just as they want children to eat more vegetables than chocolate, but if the objective is to see that child readers develop into adult readers, then an abundance of chocolate can be consumed without harm.

Iser's (1974) research cited in Schwab (2003:170) shifts the focus from the text to the meaning that is created by the reader or child reader "somewhere between the text and the reader". Iser's studies regarding reader-response theories within the area of phenomenology gave impetus to the concept of the 'implied reader'. Iser's concept of the implied reader, therefore, indicates written and unwritten portions of a text. This process implies that the sentences in a text only serve to guide the reader who will then produce certain expectations within his/her mind (Iser 1972).

Apart from the response to humorous content, with regard to the influence of literature on its audience, Hunt (2004:163) postulates:

The question of how texts influence their audience has always been of particular interest for those in the field of children's books. The books have always had a strong element of the didactic, and they have generally been assumed to have directly beneficial effects on their readers. Hugh Crago's discussion of the question of whether, or how, books can be used as a mode of psychotherapy relates to reader-response theory, psychology, and literacy.

Here, Hunt refers to Crago's (1979) *bibliotherapy* which refers to a broad range of methods for helping human beings in distress. Crago (1979:635) explains that the word bibliotherapy already suggests a specific therapeutic modality. He explains that art therapy, occupational therapy or dance therapy were all developed specifically "to meet the needs of patients perceived to be wholly or partly beyond the reach of mainstream psychotherapeutic methods". Furthermore:

if bibliotherapy is to fulfil its promise, its practitioners must learn to diagnose, their clients' patterns of preferred reading through careful observation and questioning over time' and 'if bibliotherapy is understood as a way of affirming and extending an individual personality rather than as a way of 'curing' or 'changing' a person, then its chances of being useful will be far greater.

Mallan (1993:18) believes that, when readers begin to explore humorous literature, they are challenged to play with language which results in greater linguistic sophistication. She continues that they then view people and their actions in "ways which tend to reveal discrepancies between expectations and reality". The result is that expected and accepted sequences of things are often turned upside down as they are confronted by deviations from that which is considered conventional social behaviour. Therefore, regarding the influence of humorous literature on children and their responses, Mallan (1993:18) notes that "humorous literature can be seen as quite subversive, demanding critical readers who do not passively accept what they read". Whatever the method applied in obtaining reader response data, Schwartz (1977:282) notes that "children tend to be more playful than adults; as a result, they are inclined to laugh more readily and more frequently". However, this notion is challenged by Martin and Kuiper (1999) who state that studies do not support the notion that adults' and children's responses to humour differ significantly. They observe that both adults and children laugh more during social interactions as well as those who have more extraverted personalities.

Shannon's (1993) study regarding children's responses to humour concurs with Mallan's views that children do not passively absorb the texts that they read, but are active participants in the process. Her study revealed that children found that humour in books made them easier to read and demanded less background knowledge to understand the humour. Children responded to name-calling and funny-sounding words better than the more subtle forms of humour. Her

study also revealed that children responded better to subtle forms of humour when read to aloud.

The following section provides conclusions made from this literature review.

## **2.6 CONCLUSION**

In conclusion, a literature review was presented in this chapter to determine how previous research had addressed the issues pertaining to the translation of humour in children's literature.

As an introduction to this chapter, an overview of translation theory was presented because of its significance to this study. Theoretical models for translating humour in children's literature; e.g. linguistic and functional equivalence, influences on the decision-making processes of the translator and approaches to the problem of translatability were outlined. Discourse analysis, the polysystems theory and the tenets of DTS were also described as methods created by translators to solve translation problems. It also forms part of the analytical framework for this research. As Chesterman (2003:3) states "to translate without theory is to translate blind", and it, therefore, forms the core of any research project.

This chapter revealed that scholars focus on different aspects of humour. While some scholars focus on the intended purpose of humour, others argue that context is an important aspect of humour and the intended effect is laughter as a form of social play. Most scholars agree that incongruity is a universal element for humour. The literature has established the importance of humour in our interactions with others and the fact that creativity is stimulated by the use thereof. The cognitive aspect of 'getting a joke' is also the focus of studies revealing the effect of humour on its audiences. Humour can be identified in devices like wordplay, nonsense, punchlines, script opposition and the challenging of expectations or looking for features which are believed to lie at the core of humour like the cognitive, emotional, social, expressive and physical aspects thereof. Literature has established the value of humour from studies on the psychological effect of humour to humour as a countermeasure for solemnness.

Regarding the development of humour discussed in this literature review, 'the joke' has been depicted as a way to cope with the difficulties of life and humour is a social skill that develops through social experience. Some scholars also believe that unaccepted feelings are masked by humorous behaviour and language. It has been found that humorous language starts to develop from as young as one year of age when phonetic play is first identified and that a sense of

humour later develops to include the understanding that a word has more than one meaning – language may even be distorted to create humour.

Audience response theory presented in this chapter reveals the importance of understanding how children of different ages respond to humour. The selection of texts and books for children remains a crucial issue since it has been proven that preferences of adults and children differ considerably. Humour also plays a valuable role as a countermeasure for anxiety and plays an invaluable role in the development of social skills, while the challenge of humour in literature can result in greater linguistic sophistication in a child. The literature also indicates that children not only absorb the texts that they read passively, but that they are active participants in the reading process.

The following chapter provides the theoretical and analytical frameworks applied to this study.

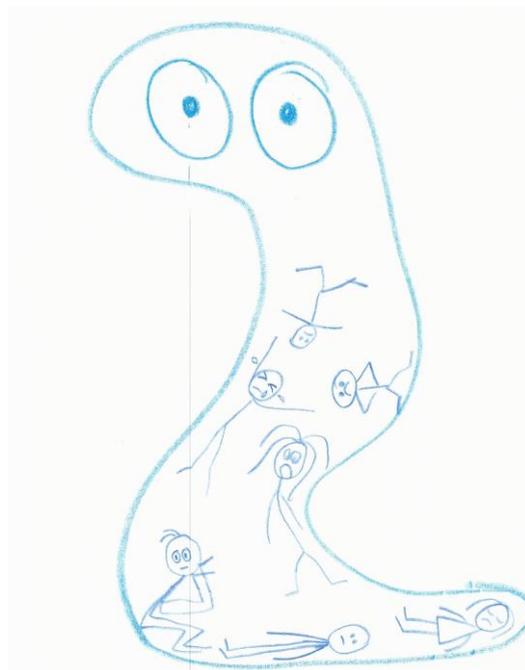


Figure 2.1: Source text audience: Vermicious Knid

## **CHAPTER 3: RESEARCH METHODOLOGY**

### **3.1 INTRODUCTION**

This chapter is devoted to an overview of the theoretical and analytical frameworks applied for this study.

Discussions in Chapters 1 and 2 revealed the daunting task of translating humour as well as the challenges a translator faces when translating for children. Keeping in mind that there is no direct or “one-to-one correspondence between orthographic words and elements within or across languages” (Baker 1992:11), the researcher focussed on applying a model which can be used in the description of the relationship between two communication systems namely that of the ST and the TT systems. The objective of this chapter is to outline the theoretical and analytical frameworks applied in the development of a model which could be used to answer the research question and sub-questions formulated in Chapter 1:

The research question is:

- How are literary devices pertaining to humour translated in children’s literature?

Sub-research questions formulated from the main research question are as follows:

- What literary devices are used by Dahl to create humour?
- Have the literary devices used in the ST been repeated, replaced or omitted in the TT?
- Which translation strategies were used to translate the ST segments containing literary devices?
- Did the strategies applied by the translator lead to shifts during the translation process?
- Was humour gained, matched or lost during the translation process?

In the theoretical framework, key tenets of DTS and reader response theory are explored. Following the theoretical framework, the analytical framework outlines the main procedures for this study. This includes a text analysis triangulated with analysis of audience responses.

### **3.2 THE THEORETICAL FRAMEWORK**

A theoretical framework should support the goals and objectives of a study and provides a methodological structure. This research seeks to identify and describe the strategies and devices implemented by the writer of the ST to create humour, and to determine which literary devices

and strategies were used by the translator to reproduce the humour in the TT. This purpose is heuristic-inductive in that the study is mainly exploratory and qualitative. With reference to the *heuristic* purpose of this research, a descriptive methodology is followed. *Inductive* refers to the fact that deductions are made based on the results of the findings of this investigation. The qualitative approach was chosen for the reason that qualitative research focuses on the “socially constructed nature of reality, the intimate relationship between the researcher and what is studied and the situational constraints that shape inquiry” (Denzin & Lincoln 2005:10), which is applicable to the present investigation. The novel, *Charlie and the Great Glass Elevator* (2013), was used as a ST and Kobus Geldenhuys’s translation, *Charlie en die Groot Glashyser* (2006) is the TT. The reason I chose these books is because I could not find evidence that these specific texts have been included in other research studies, although Dahl’s work has been used for other research projects.

A detailed discussion on the DTS model follows, with special focus on the notions of norms, translation shifts and the concept of a TC.

### **3.2.1 The DTS Framework**

The Descriptive Translation Studies (DTS) framework is used to compare and describe the linguistic strategies and mechanisms used to translate the ST humour into the Afrikaans TT using the genre of children’s literature as a platform.

DTS arose from polysystems theory devised by Even-Zohar in the 1970s, which focuses on the relationships between systems. This was a key decision for the field of translation studies, because, up to that point, translated literature was mostly dismissed as a derivative and second-rate form. Wehrmeyer (2014) observes that DTS models do not follow a prescriptive approach. Wehrmeyer (2014:375) explains that “the translation product is accepted as a *de facto* equivalent of the ST and the features of the translation are described and explained in terms of underlying principles or norms”. In DTS models, descriptive analysis is undertaken within the context of norms (Wehrmeyer 2014). This is achieved by identifying the differences between the ST and the TT, referred to as shifts (Toury 1980). The DTS model is the optimal choice for this research because it provides a descriptive analysis that exposes the shifts that have taken place during the translation process.

Translation shifts will be analysed in this study. Shifts are an important notion within the realm of translation studies since Catford’s coining of the term in *A Linguistic Theory of Translation*

(1965). Catford (2000:141) defines a translation shift as “departures from formal correspondence in the process of going from the source language to the target language”. Catford (2000:143) distinguishes between *level shifts* and *categorical shifts* which are subdivided into *structural shifts*, *class shifts*, *unit or ranks shifts* and *intra-system shifts*. A level shift is “expressed by grammar in one language and lexis in another” (Munday 2016:60) and categorical shifts outlined as structural (shifts in grammatical structure); class (shifts in parts of speech); unit/rank (units of sentence, clause, group, word and morpheme) and intra-system (“translation involves a non-corresponding term in the target language system”) (Catford 2000:146).

Other theorists who proposed a classification system for translation shifts are Vinay and Darbelnet (1995) who differ from Catford regarding their approach with their focus being on ‘procedure’. They devised two translation methods that can be compared to literal and free methods of translation. The two methods consist of seven procedures. *Direct translation* comprises *borrowing* i.e. the source language word is transferred to the target language directly; *calque* refers to the source language expression being transferred to the target language literally and *literal translation* is a “word-for-word translation” (Vinay & Darbelnet 1995:84). In situations where the literal translation is not feasible, Vinay and Darbelnet (1995) propose *oblique translation*. This method comprises four steps: transposition (the transposition of parts of speech without changing the meaning); modulation (a change in the semantics and point of view of the source language); equivalence (same situation with structural change) and adaptation (changing the cultural references). *Servitude* and *option* are two important concepts in their work and refer to compulsory changes (servitude) and the translator’s choices (option).

Levý (1967/2000:122) believes that translators operate according to “selective instructions” influenced by their motivation or external reasons and that this may limit them with regard to their translation choices and that this notion is based on “game theory in cognitive psychology rather than empirical data”. Levý (1967/2000:122) proposes that the *minimax strategy* is used instinctively which may lead to the “maximum effect with minimum effort” and that shifts can elucidate and generalise meaning which can lead to a change in the style of a text resulting in an “uninspiring description of things and actions”. Leuven-Swart (1990) draws on Vinay and Darbelnet as well as Levý’s categories for the descriptive analysis of a translation. Leuven-Swart uses small comprehensible textual units from selected passages called *transemes* in her analysis focused on microtextual shifts. The *Architranseme*, a tool for comparison of two texts

is then identified and a comparison established of each transeme with its Architranseme after which a correlation between the transemes is determined.

For the present study, Baker's (1992) systemic approach to equivalence as part of the discourse and register analysis approaches provided an important tool in the analysis of shifts and strategies. Using Baker's system, shifts are identified in terms of meaning (propositional, expressive, and evoked meaning). *Propositional meaning* arises from the relation between the segment or word and what it refers to or describes; *expressive meaning* relates to the speaker's feelings or attitude; while *evoked meaning* refers to *dialect* and *register* (Baker 1992:13). Dialect can either refer to *geographical dialect* (e.g. Afrikaans people use 'liters' and British people use pints or gallons), *temporal dialect* (e.g. language used by different age groups within a community or different periods in history) or social dialect (e.g. different social classes) (Baker 1992:15). Register refers to the *field of discourse* (language appropriate for specific social situations, e.g. office language) or *tenor of discourse* (language reflecting the relationships between people, e.g. doctor/patient) (Baker 1992:16). For the categorisation of shifts, Nida's (1964) definition of formal and dynamic equivalence was also used where the message or segment resembles the ST segment closely regarding form and content (formal equivalence) or where the relationship between the receptor and message is substantially the same, but where creative changes may occur (dynamic equivalence).

Previous studies on humour translation have focussed on shift categories of additions, omissions or changes of semantic content, which is the main focus of DTS in terms of shifts (Wehrmeyer 2014). In a study on subtitle translation of humour, Seghers (2017) attempted an in-depth comparison of each humorous ST segment with its corresponding TT segment, using Asimakoulas's (2004) model. In this model, humorous elements in the TT are categorised according to their omission, presence, changes or loss, combined with a pragmatic-intercultural analysis of humour to explain loss of humour. The model is based on principles of script theory developed by Attardo and Raskin (1991: 297) (cf. Attardo 2002; Raskin 1983), who recognise the following categories: "language, situation, narrative strategy, target, logical mechanism and script opposition". Language refers to choices on the phonetic, phonological, morphophonemic, morphological, lexical, syntactic, semantic and pragmatic levels, which determine the entire makeup of the joke (Attardo & Raskin 1991:297). Asimakoulas (2004:822) explains that script refers to an "organised chunk of information about something, a cognitive structure internalised by the speaker" as knowledge of how the world is organised. Raskin and Attardo's model is built on Fillmore's (1985) framework theories which proposes

that we link certain linguistic forms e.g. words, patterns or phrases with cognitive structures or frames which facilitates our interpretation of these forms.

Srničková (2014) investigates nonsense as a literal device in terms of narrative voice in nine translations of Dahl's work. She categorised four types of innovation: lexical, phonological, typographical, and semantic innovation which she then arranged into subcategories. Srničková (2014:55) explains that the focus was on the style as applied on lexical, semantic and phonological levels. The linguistic devices were manually collected and analysed in Excel tables to determine the translator's choices. She finds that none of the translators transferred the device of nonsense with consistent equivalence or non-equivalence, and that the narrative voice is subdued and the creative style translated into regular language.

The TC as a crucial part of the analytical framework for this research is discussed in the following section.

### **3.2.2 The *Tertium Comparationis* (humorous devices)**

For the purpose of comparing the ST with the TT, the researcher constructed a TC as “an independent, constant (invariable) set of dimensions in terms of which segments of the target text(s) and source texts can be compared or mapped onto each other” (Kruger & Wallmach 1997:123). In this study, literary devices formed the TC for this research. Hence the first research objective for this study was to draw up a set of literary devices related to humour, based on the literature review in Chapters 1.2.1, 1.2.2 and 2.4. This very large set was eventually refined to include only those literary devices implemented in the ST. The second research objective was to collect all ST instances of humorous literary devices to compare with their corresponding TT segments by means of the TC. This can be visualised graphically as follows:

Table 3.1 *Tertium comparationis*

SOURCE TEXT	<i>TERTIUM COMPARATIONIS:</i> DEVICES TO CREATE HUMOUR	TARGET TEXT
CGGE	Set of variables for example: <ul style="list-style-type: none"> <li>• Figurative language</li> <li>• Wordplay</li> <li>• Nonce words</li> <li>• Humorous character names</li> </ul>	CGGH

For ease of management, the literary devices comprising the TC were grouped into six main categories, namely narrative perspective, wordplay, pragmatic devices, imagery, devices of rhythm and devices pertaining to theme and character.

### 3.2.2.1 Narrative perspective

The three devices pertaining to narrative perspective are the narrator, backstory and ‘breaking the fourth wall’.

A third-person omniscient **narrator**, mostly unaffected by the events in the story is employed in CGGE. He occasionally addresses the readers directly in the first chapter of the novel and sometimes steps out of his unaffected role by introducing bias in his description of characters and events. The narrator also occasionally steps out of his omniscient role when he second-guesses himself or gives descriptions the way a child would, e.g.:

“He jiggled furiously on the little thing you jiggle when you want the operator” (ST 2013:32).

In this example, the narrator communicates with the child reader on his level instead of giving the correct term for ‘the little thing you jiggle with.’ This brings the narrator closer to the child-reader. Regarding Dahl’s narrative voice, Chambers (1980:256) postulates “what [Dahl] aims to achieve – and does – is a tone of voice which is clear, uncluttered, unobtrusive, not very demanding linguistically, and which sets up a sense of intimate, yet adult-controlled, relationship between his second self and his implied child reader”. Rudd (2012) disagrees when he describes Dahl’s narrative voice as often adamant and intrusive, echoing Dahl’s own voice and often addressing the audience directly.

**Backstory** refers to “a story that tells what led up to the main story or plot (as of a film)” (Merriam-Webster 2019), providing meaningful background information to current circumstances. In the first paragraph of CGGE, the narrator reminds the reader of previous events e.g.:

“The last time we saw Charlie, he was riding high” (ST 2013:1).

**Breaking the fourth wall** refers to the strategy of an author to address the audience or readers directly. The term is described to have its roots in theatre. The ‘wall’ indicates the ‘invisible wall’ that stands between the stage and its audience. In CGGE, the narrator addresses the readers of the book directly, e.g.:

“The passengers in the Lift (just to remind you) were...” (ST 2013:1).

### 3.2.2.2 Wordplay

Dahl’s love of rhymes and wordplay provides many examples of wordplay in his work, with no exception in CGGE. Devices found in the ST include alliteration, assonance, onomatopoeia, polyptoton, puns and neologisms.

**Alliteration** occurs when the first or second consonant is repeated in a series of words placed close together, e.g.

“He’s cracked as a crab” (ST 2013:4).

**Assonance** refers to “similarity in sound between two syllables that are close together, created by the same vowels, but different consonants” (Cambridge 2019), e.g.:

“That’s not a bed, you drivelling thickwit!” (ST 2013:17)

**Onomatopoeia** is defined as “the naming of a thing or action by a vocal imitation of the sound associated with it” (Merriam-Webster 2019). This device mimics the sound of an object to make the description more interesting e.g.:

“They’re going to blow it up!” cried the Chief of the Army. ‘Let’s blow *them* up first, crash bang wallop bang-bang-bang-bang.’ (ST 2013:29)

**Polyptoton** is described as words derived from the same root in a sentence, e.g.:

“Have you noticed that all the carpets are wall-to-wall, Mr Walter Wall? said the President. (ST 2013:76).

**Puns** usually appeal to older children or readers, because they rely on prior knowledge. Merriam-Webster (2019) defines pun as “the usually humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound”, e.g.:

“It’s very difficult to phone people in China, Mr President,’ said the Postmaster General. ‘The country’s so full of Wings and Wongs, every time you wing you get the wong number” (ST 2013:34).

**Creative lexis** refers to stunt words, nonce words, spoonerisms or words applied in unusual ways. The **nonce word** is a word “coined and used apparently to suit one particular occasion sometimes independently by different writers or speakers but not adopted into use generally” (Merriam Webster 2019), e.g. the “Vermicious Knids” (ST 2013:67). **Spoonerisms** are wordplay where the first sounds of words are changed to create a humorous result (Collins 2019), e.g. “mideous harshland” (ST 2013:54) instead of hideous marshland. **Stunt words** are words created to attract attention or to produce special effects, e.g. “Kirasuku malibuku” (ST 2013:42). **Words used in an unusual way** are accepted words in a language applied in a unique way, e.g. “what-iffing” (ST 2013:21).

Many examples of these devices are found in Dahl’s work. He knew exactly how to entice his reading audience with his language play. Rennie (2016:n.p) notes:

Dahl knew how much children (*and* their grown-ups) love words like these, with letter combinations that are fun to pronounce, such as *-ozz* or *-izz*, or *-iggle* or *-obble*: hence creations like the fizzwiggler, the whiffswiddle and the grobblesquirt (who *wouldn’t* like saying *grobblesquirt?*), as well as gobblefunk itself, the name we now give to the lexicon of words he invented. He often built new words from old, swopping prefixes and blending syllables to create words like mispise, poppyrot and sogmire; and he particularly loved the word play of alliteration (good for insults such as *grizzly old grunion*) and spoonerisms, such as mideous harshland or the inspired Dahl’s Chickens (aka Charles Dickens).

### 3.2.2.3 Pragmatic devices

Pragmatic devices found in the ST include amplification, repetition, bathos, hyperbole, parody, understatement, irony and sarcasm.

**Amplification** exaggerates certain statements to enhance comedic or serious intentions. In creative writing, “amplification draws attention to the most compelling, vivid, or thought-provoking sections of a narrative” (Literary Terms 2019).

The following example from the ST describes the threatening ‘Vermicious Knids’ (shape-shifting aliens) in which tension and expectation are created with Mr Wonka’s amplified description:

“The door of the one on the left was sliding open and the watchers could see that there was something ... something thick ... something brown ... something not exactly brown, but greenish brown ... something with slimy skin and large eyes ... squatting inside the lift!” (ST 2013:55).

Although amplification can also be produced through repetition it does not necessarily always contain repetition. **Repetition** occurs when the same words or phrases can be repeated to highlight or emphasise an idea or to enhance style, tone and rhythm while amplification always serves to amplify or exaggerate an idea, e.g.:

“He had a false moustache, a false beard, false eyelashes, false teeth and a false voice.” (ST 2013:30).

**Bathos** is described as an ‘abrupt transition in style from the exalted to the commonplace, often producing a ludicrous effect’ (Abrams & Harpham 2009:24). e.g.:

“But the president himself kept a cool head and a clear brain. ‘Nanny!’ he cried. ‘Oh, Nanny, what on earth do we do now?’” (ST 2013:45)

Bathos here lies especially in the first sentence describing an adult and the response sounds like a child.

A **hyperbole** or overstatement is an exaggerated statement or ‘to evoke strong feelings or create an impression which is not meant to be taken literally’ (Abrams & Harpham 2009:24), e.g.:

“Grandma Georgina clutched Grandpa George so tight that he changed shape” (ST 2013:5).

**Parody** is “writing, art or music that intentionally copies the style or a particular situation making the features of the original more noticeable in a way that is humorous” (Cambridge

2019). Examples are where comedians parody people in powerful positions appearing in the public eye. In CGGE, the nurse's "ode to the president" is a parody of "the great man" e.g.:

The fault was mine the little swine became the President (ST 2013:75).

**Understatement** serves to minimalise or to make an issue seem less important. This is usually done to achieve ironic effect, as in the following example where Grandma Georgina was overdosed with Mr Wonka's medicine and turned more than 352 years old:

"But my dear old muddleheaded mugwump," said Mr Wonka, turning to Mrs Bucket.  
'What does it matter that the old girl has become a trifle too old?' (ST 2013:157).

**Irony** is said to be one of the most elusive forms of figurative language and often proves a challenge to identify. It is often confused with sarcasm and defined as "incongruity between the actual result of a sequence of events and the normal or expected result" (Merriam-Webster 2019). The characters in the novel perceive their predicament as serious, but the narrator and the readers are aware that the situation is absurd or ridiculous. "The author is not committing himself to a single view: he relies upon irony to imply that there is no simple way of summing up an experience, that there is no single correct perspective" (Pope & Coyle 1984:136). For example: "Baked or boiled? *Baked* of course, you will ruin a Mars Bar by boiling!" (ST 2013:75).

Sinclair (2004:1336) describes **sarcasm** as "mocking or ironic language intended to convey scorn or insult", e.g.:

"This is the President of the United States,' said the voice. 'And this is the Wizard of Oz,'" said Shanks (ST 2013:16).

With sarcasm, expression is given to an attitude, which may appear ambiguous. Boxer (2002) notes that only people can be sarcastic, whereas only situations can be ironic.

#### 3.2.2.4 Imagery

Devices pertaining to imagery found in the text are descriptive imagery, simile, metaphors and juxtaposition. **Descriptive imagery** is the "use of pictures or words to create images" (Cambridge 2019). The function of imagery is to help the reader to visualise images created by the author more clearly. Imagery is not limited only to visual sensations, but also ignites

kinaesthetic, olfactory, tactile, gustatory, thermal and auditory sensations (Literary Devices 2019), e.g.:

“the toe-nail clippings from a 168-year old Russian farmer called Petrovitch Gregorovitch” (ST 2013:144).

**Simile** is an explicit comparison between two unlike things through the use of connecting words, usually “like” or “as” (Merriam-Webster 2019), e.g. “dotty as a doughnut” (ST 2013:17). The technique of simile is known as a rhetorical analogy, as it is a device used for comparison.

**Metaphors** are described as “a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness” (Merriam-Webster 2019). It is a comparison that is not literally true, e.g.: “You miserable old mackerel” (ST 2013:24).

**Juxtaposition** is defined as ‘the act or an instance of placing two or more things side by side often to compare or contrast or to create an interesting effect’ (Merriam-Webster 2019). e.g.:

“The entire Cabinet was present. The Chief of Army was there, together with four other generals. The Chief of the Navy and the Chief of the Air-Force and a sword-swallower from Afghanistan, who was the President’s best friend” (ST 2013:28).

### 3.2.2.5 Devices of rhythm

Devices pertaining to rhythm found in the ST are asyndeton and polysyndeton. With **asyndeton**, the words in a list are “separated by commas and no conjunctions are used to join the words in a list’ (Literary Devices n.d.). The function is described as to “change the rhythm of the text, either faster or slower, and can convey either a sense of gravity or excitement.” This results in mixing inappropriate things together e.g.:

“Oh my sainted pants! Oh, my painted ants! Oh, my crawling cats!” (ST 2013:62).

**Polysyndeton** refers to the concept of being “bound together” and “makes use of coordinating conjunctions (mostly *and* and *or*) ...in such a way that these conjunctions are even used where they might have been omitted” (Literary Devices n.d.). Polysyndeton is the opposite of asyndeton, e.g.:

“...and then curling over the top to the right and coming down in half circle ... and then the bottom end began to grow...” (ST 2006:58).

### 3.2.2.6 Devices pertaining to theme and character

The following devices enhancing character and theme were found in the ST: repartee, mistaken identity, personification, zoomorphism, inappropriate behaviour, role reversal, a brazen lie, physical humour (humorous body parts) and humorous character names.

**Repartee** is “a succession or interchange of clever retorts: amusing and usually light sparring with words” (Merriam-Webster 2019). In the following example from the ST, Grandma Georgina’s own words to Mr Wonka, is repeated by him to her:

“‘Out of my way!’ shouted Grandma Georgina, blowing herself back and forth. ‘I’m a jumbo jet!’ ‘You’re a balmy old bat!’” said Mr Wonka (ST 2013:25).

The device of **mistaken identity** is said to have been used “as a plot device in writing comedies which date back at least to the times of the Greeks and Romans in the writings of Menander and Plautus” (Kiryakakis 1998:n.p.). The device of mistaken identity is a literary device which is described as a centuries-old humorous device which was used by Shakespeare in many of his plays. The ‘mistake’ can be “either an intended act of deception or an accident”. In CGGE, humour is created by the device of mistaken identity when the innocent company of Mr Wonka, The Buckets, four old grandparents and a boy are mistaken for a sinister group of astronauts and later aliens. In the following example, humour is created when the astronaut, Shanks, addresses the President in a disrespectful manner, not realising that it is indeed the president he is speaking to, e.g.:

“‘How dare you butt in? Keep your big nose out of this. Who are you anyway?’ (Shanks to the President).

‘This is the President of the United States,’ said the voice. ‘And this is the Wizard of Oz,’ said Shanks. ‘Who are you kidding?’” (ST 2013:16).

**Personification** is described as awarding human traits to animals or objects to create imagery, e.g. the talking sentient insects in Roald Dahl's *James and the Giant Peach* and the spider in *Charlotte's Web* (Carswell 2012). An example from the ST: “When they had all stopped stretching and bending, this was how they finished up: SCRAM” (the Knids) (ST 2013:60).

**Zoomorphism** is depicted as having a literary device whereby “animal attributes are imposed upon non-animal objects, humans, and events; and animal features are ascribed to humans, gods, and other objects” (Literary Devices 2019). This is therefore the opposite of anthropomorphism, e.g.: ““What in the world keeps this crazy thing in the air?” croaked Grandma Josephine” (ST 2013:2).

**Inappropriate behaviour** refers to poking fun at authority figures. Mallan (1993:9) notes that “teachers are the obvious choice for exaggerated portraiture in children’s books, for children are experts when it comes to telling tales about this group”. Dahl’s contempt for adult hypocrisy is obvious and many of his adult characters are irresponsible and cruel. Dahl (2013:191) writes to his target audience in the CGGE afterword:

All good books have to have a mixture of extremely nasty people – which are always fun – and some nice people. In every book, there has to be somebody you can loathe. The fouler and more filthy a person is, the more fun it is to watch him getting scrunched.

Self (2009:n:p) states in the “Dahl-world, political institutions are shoved well to the background, while the notion of an orderly society is never seriously entertained”. In CGGE, the American president is an object of ridicule, e.g.:

“The President threw the phone across the room at the Postmaster General. It hit him in the stomach” (ST 2013:34).

In Baker (1992:16), ‘tenor of discourse’ is referred to as “an abstract term for the relationship between the people taking part in the discourse”. When this relationship or what is perceived as ‘appropriate’ for a specific situation is disturbed, humour is created as in the case of adults behaving inappropriately.

Inappropriate behaviour is further enhanced by **role reversal**. Adults behave like children and the child protagonists are the ones who keep presence of mind. The following example pertains to the president and his nanny: “‘I’ll get you a nice warm glass of milk,’ said Miss Tibbs. ‘I hate the stuff,’ said the President. ‘Please don’t make me drink it!’” (ST 2013:46).

‘The innocent’ is a type of comedy character whose humour lies in his/her honest view of life (Mallan 1993). Mallan notes that readers find this character humorous because they can identify with it. She says that not all innocents are children, toys or animals and adults are also portrayed in this way, e.g. the grandparents in CGGE.

The **brazen lie** is another literary device associated with role reversal. The telling of a brazen lie is possibly even more humorous when it comes from the President of the USA e.g.:

“‘Floating?’” (President).

“We’re outside the pull of gravity up here, Mr President. Everything floats. We’d be floating ourselves if we weren’t strapped down. Didn’t you know that?” (Shanks).

‘Of course I knew it,’ said the President.” (ST 2013:17).

The readers realise the President’s ignorance and his insincerity as well as the concept that adults can also make mistakes (and deny it).

**Physical humour or humorous body parts** exaggerates the visual appearance of the character to create humour, e.g. in CGGE, the vice-president is described as a “huge lady of eighty-nine with a whiskery chin” (ST 2013:29). McGhee (1979) found that especially younger children tend to laugh at a person whose physical appearance differs from the norm. Mallan (1993) illustrates the use of grossness in Dahl’s work. *The BFG* contains examples of burping and farting and CGGE also uses ‘potty talk’ to entertain its readers. Smith (1967:271) states that this type of humour is enjoyed by young and old: “Obviously, physical humor causes people of all ages to laugh—instinctively, unreasoningly, with unintellectual belly laughs”. McGillis (2009) states that “forbidden behaviour” often has to do with the body, therefore the body itself becomes an object of humour.

Mallan (1993) views the **humorous character** as one of the key strategies to create humour in children’s literature. This is achieved by exaggerating human traits. Mallan finds that this is more successful as a humorous device when the reader is familiar with the traits of the person the character is supposed to satirise. Authors often create names to reflect the personalities of their characters. Rennie (2016 n.p.) states “Roald Dahl delights in creating names that hint at the nature of his characters, and often his nastiest characters have the funniest names”. She states that Dahl uses alliteration to create humorous names for his good and bad characters. Apart from funny sounding names, e.g. “President Gilligrass” (ST 2013:16) is the curiosity of Charlie (in CGGE) having a grandpa Joe, married to a grandma Josephine and his grandpa George married to grandma Georgina.

In the next section, the theoretical framework for reader response analysis is presented.

### **3.2.3 Theoretical framework for reader-response analysis**

In Reader-Response Criticism, reception theorists and reader-response critics perceive the reader as a crucial part of the process (Newton 1988). Iser (1978) believes that the meaning of a text is not determined by a specific reader, but that it implies an ideal reader and that literary meaning therefore entails a partnership between the author and the reader. He concedes that a literary text is an outcome of the author's intentional acts and therefore to a certain extent influences the reader's response. Newton (1988) concedes that contemporary literary theorists have taken major departures from earlier critical theorists e.g. Russian Formalism, the New Criticism and French Structuralism. He states that reception theories mostly resided in Germanic literary criticism while reader-response theory was mainly grounded in American criticism. Jauss, a prominent figure in reception theory, (cited in Newton 1988) argues that a literary text cannot be grasped sufficiently if only the production is taken into account and not the original reception. He proposes a fresh view on literary history where the critic's role is to "mediate between how the text was perceived in the past and how it is perceived in the present" (Newton 1988:219). Prominent reader-response critics, Bleich and Fish (cited in Newton 1988) posited that an object does not have an existence separate from the object and investigated possible influences of this notion on literary criticism. While Jauss's reception theory focuses on a work's original reception, it is of little importance to reader-response theory critics who disagree with the notion that a text places "objective constraints" on the reader, as opposed to the views of Iser (cited in Newton 1988). Iser perceives a text as with the potential to be "concretised" by the reader through each individual's own "extra-literary standards, views, values or personal experiences" (Shi 2013:985).

Many scholars have attempted to monitor reader response with methods ranging from ethnography with participant observers to interviews (e.g. Roy 1959; Seckman & Couch 1989; Vinton 1989). Most studies regarding the humorous content for children are either a content analysis of humour in children's literature (Kappas 1967) or an analysis of children's responses to humorous content e.g. through laughter, smiles or bodily movement (Monson 1978; Honig 1988; Landsberg 1992; Swartz 1977; McGee 1979).

### **3.3 ANALYTICAL FRAMEWORK**

This section explains the analytical framework for this study. The data collection and data analysis processes are presented in this section.

### **3.3.1 Data collection**

Data collection consisted of two parts, corresponding to the two aspects of the research question. The first part of the process comprised the data obtained from the text analysis and the second part, data obtained from audience responses.

#### **3.3.1.1 Textual data**

The analytical framework of this research was executed according to the tenets of DTS where the main objective was to provide a description of the translation choices made during the translation of CGGE to transfer humour to the TT as well as the audience's responses. Hence, the TC described in Section 3.2.2 above was constructed as a tool to compare the ST and TT to achieve the research goal. Various hard copy and online dictionaries were used to obtain definitions and make back-translations. ST segments containing literary devices and their corresponding TT segments were transferred to Excel tables for textual analysis.

#### **3.3.1.2 Audience Reactions**

Permission to read selected excerpts to children was obtained from the Gauteng Department of Education (GDE), the school principal and the Department Head: Languages (see Appendices A and B). A teacher assisted in video-recording the reading sessions. Consent and assent forms were forwarded to the parents and the children respectively (see Appendix C) prior to the sessions.

Two groups of participants were selected for two sessions each. Excerpts from the ST were read to ten English mother tongue speakers (STA) who were receiving first-language instruction in English at the school. Excerpts of the TT were read to a second group consisting of ten Afrikaans mother tongue speakers (TTA) who were also receiving first-language instruction in Afrikaans at the school. The selection was done in consultation with the respective language teachers, in order to ensure that the children in each group were adequately able to understand what was read to them. All the learners were carefully selected according to their mother tongue languages and their academic performance in the two languages respectively. The average age of the English group was 11, with ages ranging from 11 to 12. Similarly, the average age of the Afrikaans group was selected from the 11 to 12 age group. The groups comprised participants from different race and gender groups with more girls (STA: 6, TTA: 7) than boys (STA: 4, TTA: 3). As discussed in Chapter 2.4, children of this age group can appreciate literary devices e.g. incongruent behaviour, humorous body parts, poking fun at

authority (Gesell, Ilg and Ames 1956) and wordplay (Shannon 1999), but are not quite able to appreciate more sophisticated forms of humour e.g. all the nuances of irony and sarcasm. The sessions were conducted in the computer classroom with tables removed and chairs arranged next to one another, in short rows to ensure a comfortable and relaxed setting. Because of time constraints, it was not possible to read the whole ST and TT to the groups and the missing parts of the story were included with the aid of summaries. Approximately 60% of the story was read to the children with excerpts taken from all twenty chapters. During the recording sessions, an informal atmosphere was encouraged in order for the children to feel relaxed and to enjoy the sessions. Apart from video-recording their reactions, the children were also encouraged to comment on the humour after each excerpt was read. In this way, they actively participated in the research process. Creativity was encouraged and the children who enjoyed drawing were welcome to make drawings of their favourite characters or objects from the novel. (Drawings by the children are included at the end of the chapters). A video camera and cell phone were used to record the reading sessions and to take photographs of the sessions.

The data analysis is presented in the next section.

### **3.3.2 Data analysis**

Data analysis comprised two parts. In the first part, the literary devices in the ST and TT are compared and categorised according to shifts and strategies. In the second part, the reader responses are categorised. Some ST segments contained multiple devices, e.g. some segments containing alliteration also contained assonance and therefore decisions had to be made regarding their categorisation. Instances of assonance were only categorised as assonance if they did not contain alliteration. Instances of polyptoton can also contain assonance, but where the whole root of the segment is repeated and not only the vowel-sounds, the instance is categorised as polyptoton. Instances of polyptoton that contain puns and are less functional regarding rhythm are categorised under the puns category. Segments that contain polyptoton, but not necessarily polysemy (two different word meanings) are classified as polyptoton. Some instances of alliteration, assonance, onomatopoeia and polyptoton contain repetition. These were only categorised as repetition if they contained larger repeated segments (e.g. repeated words or phrases).

### 3.3.2.1 Categorising shifts in humorous devices

The second research objective following the identification of the literary devices which formed the TC for this study was to analyse whether the device applied in the ST was also applied in the TT as well as to determine the way in which the device was applied in the TT. Shifts are identified with regards to form, propositional meaning, expressive meaning and evoked meaning (dialect and register). This objective was carried out according to a system using the following categorisation: formal equivalence (H1), dynamic equivalence (H2), device replaced with another device (H3) and device omitted (H4).

The category **device retained – formal equivalence (H1)** lists the instances where the humorous device applied by the ST author has been transferred to the TT in a manner which resembles the ST instance closely in respect of literal meaning and form (lexical details and grammatical structure). Formal equivalence is more ST orientated and therefore influences the accuracy and correctness. Instances in this category retain the humorous device and match the propositional meaning of the ST.

The second category **device retained with dynamic equivalence (H2)** is used where the same humorous devices are retained, but creative adaptations are made to retain the expressive meaning of the segment while the propositional meaning differs. Instances in this category retain the humorous device, striving to match the expressive meaning but not the propositional meaning.

The third category **device replaced with a different device (H3)** contains instances where the humorous devices are not retained, but replaced with another humorous device. This category is more TT orientated. Shifts of propositional meaning, expressed meaning and evoked meaning occur in this category.

The fourth category **device omitted (H4)** contains instances where the ST device was omitted from the TT segment without replacing it with another humorous device. Shifts of propositional meaning, expressed meaning and evoked meaning occur in this category.

The fifth category name **segment omitted (H5)** contains instances where the ST segment was omitted in the TT. No instances could be found in the story section of the TT. The only omissions identified were on macrotextual level and therefore could have been the decision of the publisher and not the translator.

### 3.3.2.2 Categorising translation strategies

To answer the third research sub-question, strategies of Baker (1992) and Vinay and Darbelnet (1995) are drawn on. The strategies are categorised by Baker (1992) as strategies on and above word level. Shifts are identified with regard to form, propositional meaning, expressive meaning and evoked meaning (dialect and register).

**Direct translation (DT)** refers to instances where the TT item retains the propositional meaning. This strategy also includes instances of borrowing e.g. “gnoolies” (ST 2013:148) translated as “gnoelies” (TT 2006:135), calque, e.g. “weebee wize, yubee kuku” (ST 2013:42) translated with “onsa slimma, jullie koekoe” (TT 2006:42) and literal translation, e.g. “barbequed like beefsteaks” (ST 2013:95) is translated as “gebraai soos braaivleis” (TT 2006:88) (cf. Vinay & Darbelnet 1995). Since both propositional meaning and form are maintained, this strategy therefore correlates mainly with the formal equivalence category discussed above e.g.:

“He had a false moustache, a false beard, false eyelashes, false teeth” (ST 2013:30).

“Hy het ’n vals snor, ’n vals baard, vals ooghare, vals tande” (TT 2006:27). [BT: He has a false moustache, a false beard, false eyelashes, false teeth].

**Creative substitution (CS)** refers to where the TT item has a similar effect or impact on the target reader with regards to expressive meaning, although shifts of expressive meaning and evoked meaning may occur. The ST segment and TT segment do not share the same propositional meaning in this category. Creative substitution is often the translation strategy of choice in the dynamic equivalence category, e.g.:

“Crazy as a crumpet” (ST 2013:96).

“So kens soos ’n kraai” (TT 2006:89) [BT: as crazy as a crow].

The alliteration in the ST segment is preserved in the TT segment but a different simile is used. This instance relates to the dynamic equivalence category of device shifts because of a difference in propositional meaning between ‘crow’ and ‘crumpet’ while the expressive meaning of ‘being crazy’ is retained.

**Use of a more general word or superordinate (SO)** occurs where a ST word is translated with a more general word which stands for an entire class of words or “covers the core

propositional meaning of the missing hyponym” in the target language (Baker 1992:28). e.g. “bitty little girl” (ST 2013:162) is translated as “klein-klein dogtertjie” [BT: small small little girl] (TT 2006:147). Less expressive words (LE) that are not exclusively superordinates are treated as part of this category, because of their rare occurrence in this analysis. These words refer to translation with a more neutral or less expressive word (Baker 1992:28) eg.: “Swerved violently to the right” (ST 2013:25) translated as “swenk wild na regs” (TT 2006:23) [BT: turn to the right wildly] being less expressive than ‘violently’.

**Paraphrase with related words (PR).** The translation strategy here is to replace the ST segment with paraphrasing which contains words related to the ST expression or words e.g. “the man’s a madman” (ST 2013:11) translated with “die man is mal verby” (TT 2006:10) [BT: the man is beyond crazy]. In this category, the TT propositional meaning is related to the ST meaning, but not literally translated whereas expressive meaning and evoked meaning may differ. This instance relates to the device replaced with another device shift category, but instances of paraphrasing using related words may also relate to the dynamic equivalence and device omitted shift categories.

**Paraphrase with unrelated words (PU).** The ST expression is translated with words unrelated to the ST words e.g. “madder than a maggot” (ST, 2013:32) translated as “wild van woede” (TT, 2006:30) [BT: wild with rage]. This category differs from Creative Substitution regarding propositional meaning of the ST and TT segments. Paraphrasing with unrelated words aims to match propositional meaning closely if not exactly, while sometimes sacrificing expressive meanings and evoked meanings. This instance relates to the device replaced with another device shift category, but instances of paraphrasing with unrelated words may also relate to the dynamic equivalence and device omitted categories.

**Omission (O).** The ST word or excerpt is omitted in the TT.

### 3.3.2.3 Audience response analysis

The participant observation method was applied for the audience response analysis. The value of participant-observation relies as much on participation as on observation (Laurier 2014: n.p.). Although this method “cannot test a hypothesis, we can change our perspectives”. Observations assist the researcher in describing a certain setting using the five senses (Erlandson et al. 1993). The participant observation method also provides researchers with ways of evaluating or recording nonverbal data (Schmuck 1997). As variables, Schensul et al.

(1999) suggest participant numbers demographics such as age group, gender and race, and a description of the setting and activities being observed.

To answer the fourth research sub-question, this section presents an analysis of the audience's responses. Humorous excerpts from the ST were read aloud in two sessions and the children's reactions regarding the excerpts were observed according to the categories: laughter, (L) smiles (S), amusement (A), neutral reactions (N) or boredom (B). The first two categories are positive reactions (laughter, smiles). The category 'Amusement' was recorded if we received frowns or indications that the participants were paying attention or concentrating. 'Boredom' was recorded when the children fidgeted, looked away, were distracted by other sounds, activities or movements or began to distract other children.

These reactions were then quantified to identify trends regarding the devices. For each device, the reaction of the majority was recorded. To quantify the percentages of positive reactions per device, the tallies for the categories smiles and laughter were added together, e.g. if three out of ten instances of a device were recorded as laughter and two as smiling, then the overall positive reaction for that device is tallied as  $5/10 = 50\%$  (calculated separately for the source text audience and target text audience to determine differences between the two groups).

### **3.4 CONCLUSION**

This chapter presented the theoretical and analytical frameworks for this project. This precipitated a discussion of the research design and theory regarding the DTS framework and shift analysis theory. For the analytical framework, the tenets of the DTS framework were followed to meet the research objectives set for the purpose of this study. Four processes were discussed of which the first three pertained to the text analysis process and the last process to audience responses. Firstly, humorous devices in the ST were identified and categorised. Secondly, device shifts in the TT were categorised using Nida's model of formal and dynamic equivalence and Baker's (1992) model in regard to propositional, expressive, or evoked meaning. The third process involved the identification of translation strategies applied by the translator using Baker's (1992) translation strategies at and above word level. The last process involved analysis of audience reactions, which was used to triangulate data derived from the textual analysis, and to identify whether humour was matched, gained or lost during the translation process.

The next chapter provides the results obtained from the data analysis.

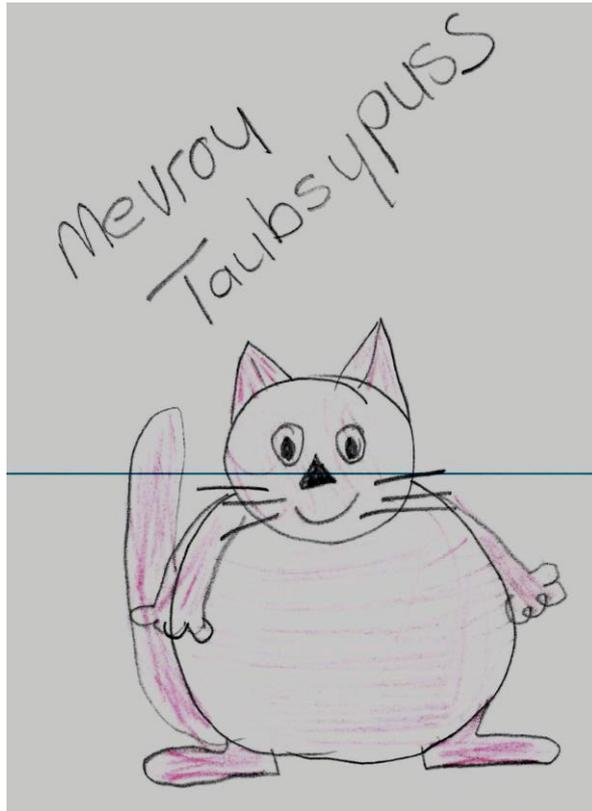


Figure 3.1: Target text audience: Mrs Taubsypuss

## CHAPTER 4: RESULTS

A humorist is not simply a joker, who thinks about men sitting on pats of butter or smelly cheese. He is a man with an unusual mental make-up, who is held in a curious sort of balance, for while he is intellectually very acute and perceives that life is incongruous and men are pretentious and absurd, he is also usually sympathetic and warm hearted ... (The English Journal 1929).

### 4.1 INTRODUCTION

Analysis of CGGE as the ST and CGGH as the TT formed the basis for this research. Although the textual analysis is based on all instances identified from the complete source text (ST) and target text (TT), in the case of audience reactions, only selected excerpts were read to the learners, due to time constraints. In sections 4.2 to 4.7, the findings for each main device category are discussed and examples are provided in tables. The complete datasets are available in Appendix D. Sections 4.8 to 4.11 provide the frequency distributions for the text analysis and the conclusions are presented in Section 4.12.

As discussed in Chapter 3.3.2, the device shifts are annotated as formal equivalence (H1), dynamic equivalence (H2), device replaced with another device (H3) and device omitted (H4). The translation strategies are annotated as direct translation (DT), use of a more general word or superordinate (SO), creative substitution (CS), paraphrased with related words (PR) and paraphrased with unrelated words (PU), and Omission (O). In the discussion below, the percentages of laughter and smiles (L) (S) are combined for the audience reactions. Amusement (A), neutrality (N) and boredom (B) do not form part of the source text audience (STA) and target text audience (TTA) percentages although comments regarding these reactions are included in the discussions.

### 4.2 NARRATIVE PERSPECTIVE

Altogether 12 instances of **backstory** were identified in the ST. The main shift categories are formal equivalence (91%) with one instance of dynamic equivalence (9%), where the device was retained with creative substitution. Hence the most frequent translation strategies are direct translation (91%) and creative substitution (9%). Of the instances of backstory, eight appeared in the excerpts read to the audiences. Audience reactions were mainly neutral, indicating that this device is more effective as an informative than a humorous device for this audience (STA 22%; TTA 22%).

Instances of backstory, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.1 below:

Table 4.1: Backstory in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
The last time we saw Charlie, he was riding high above his home town in the Great Glass lift (in <i>Charlie and the Chocolate Factory</i> (CCF:221)	Toe ons Charlie laas gesien het, was hy besig om in die Glashyser hoog bokant sy tuisdorp te ry (CCF:221)	H1	DT	N	N
and now our small friend was returning in triumph with his entire family (CCF:221)	en nou is ons klein vriend triomfantelik saam met sy hele gesin op pad terug (CCF:221)	H1	DT	--	--
the passengers in the lift (just to remind you) were (CCF:221)	Die passasiers in die hyser (net om jou te herinner) is (CCF:221)	H1	DT	--	--
Charlie Bucket, our hero (also in CCF:2)	Charlie Bucket, ons held (CCF:2)	H1	DT	N	N
Mr Willy Wonka, chocolate maker extraordinary (CCF:2)	Meneer Willy Wonka, 'n meesterlike sjokolademaker (CCF:2)	H1	DT	N	N
Mr and Mrs Bucket, Charlie's father and mother (CCF:1)	Meneer en mevrou Bucket, Charlie se pa en ma (CCF:1)	H1	DT	N	N
Grandpa Joe and Grandma Josephine, Mr Bucket's father and mother (CCF:1)	Oupa Joe en ouma Josephine, meneer Bucket se pa en ma (CCF:1)	H1	DT	N	N
Grandpa George and Grandma Georgina, Mrs Bucket's father and mother (CCF:1)	Oupa George en ouma Georgina, mevrou Bucket se pa en ma (CCF:1)	H1	DT	N	N
Grandpa Joe, as you remember, had got out of bed to go around the Chocolate Factory with Charlie (CCF:1)	Soos jy sal onthou, het oupa Joe uit die bed geklim om saam met Charlie na die Sjokoladefabriek te gaan (CCF:1)	H1	DT	N	N
you gave to Violet Beauregarde (CCF:18)	u vir Violet Beauregarde gegee het (CCF:21)	H1	DT	--	--
Oompa-Loompas (CCF:18)	Oempa Loempas (CCF:18)	H1	DT	S	S
Vermicious Knids (CCF:18)	Wurm-wroete (CCF:18)	H2	CS	S	S

\*CCF refers to the relevant page number in the novel *Charlie and the Chocolate Factory* or its translation.

Example 1:

“The last time we saw Charlie, he was riding high above his home town in the Great Glass Lift ...” (ST 2013:1).

“Toe ons Charlie laas gesien het, was hy besig om in die Glashyser hoog bokant sy tuisdorp te ry” (TT 2006:1). [BT: When we saw Charlie last, he was busy riding in the Glass Elevator high above his home town.]

In this example, the device is retained with formal equivalence and the translation strategy is direct translation. No shifts of propositional, expressive or evoked meaning occur in this example and the functional value of the segment is matched.

Example 2:

“I was thinking of the gum you gave to Violet Beauregarde.” (ST 2013:121).

“Ek het gedink aan die kougom wat u vir Violet Beauregarde gegee het.” (TT 2006:110). [BT: I was thinking of the gum you gave Violet Beauregarde.]

The character Violet Beauregarde does not appear in CGGE, but in CGGH. The device is retained in the TT with formal equivalence and translated with direct translation, but a shift takes place with regard to the evoked meaning (register) with a difference in the tenor of discourse (Baker 1992:16) in ‘you’ (Charlie to Mr Wonka) in the ST and ‘u’ in the TT. ‘U’ is a more formal and respectful tenor in the target language than ‘jy’ (you) in the source language. The character name, Violet Beauregarde, was translated directly from the ST and correlates with the ST regarding form. No shifts of propositional meaning or expressive meaning occur in this segment, but a shift of evoked meaning is identified. The functional value of the segment is matched in the TT.

Altogether four instances of **breaking the fourth wall** were identified in the ST. In all four instances, the device shift category is formal equivalence (100%) and the translation strategy is direct translation (100%). All four instances also appeared in the excerpts read to the audiences. Audience reactions were neutral (STA 0%; TTA 0%), indicating that this device is also more effective as an informative than a humorous device.

Instances of breaking the fourth wall, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.2 below:

Table 4.2: Breaking the fourth wall in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
The last time we saw Charlie	Toe ons Charlie laas gesien het	H1	DT	N	N
and now our small friend was returning in triumph	en nou is ons klein vriend triomfantelik saam met sy hele gesin	H1	DT	N	N
the passengers in the lift (just to remind you) were	Die passasiers in die hyser (net om jou te herinner) is	H1	DT	N	N
as you remember	soos jy onthou	H1	DT	N	N

Example 3:

“The last time we saw Charlie ...” (ST 2013:1).

“Toe ons Charlie laas gesien het...” (TT 2006:1). [BT: The last time we saw Charlie.]

In this example, the device is retained with formal equivalence and the translation strategy is direct translation. The device of ‘breaking the fourth wall’ is illustrated where the readers are addressed as ‘we’ to ‘include them in the narrator’s company’. No shifts of propositional meaning, expressed meaning or evoked meaning occur in this example. The functional purpose of the segment is matched in the TT.

Example 4:

“The passengers in the Lift (just to remind you) were ...” (ST 2013:1).

“Die passasiers in die hyser (net om jou te herinner) is ...” (TT 2006:1). [BT: The passengers in the lift (just to remind you) are].

In this example, the translator repeats the device in the TT. Direct translation is applied here and the message of the TT segment correlates with the ST segment, i.e. formal equivalence. No shifts of propositional meaning, expressive meaning or evoked meaning occur. The functional purpose of the segment is therefore matched in the TT.

### 4.3 WORDPLAY

Altogether 34 instances of **alliteration** were identified in the ST. The main device shift categories are dynamic equivalence (49%), formal equivalence (28%), device replaced with

another device (17%) and device omitted (6%). The most frequent translation strategies are creative substitution (54%), direct translation (28%), paraphrasing with unrelated words (12%) and paraphrasing with related words (6%). With wordplay, the devices applied the most in this category were alliteration (31%) and creative lexis (25%). Fifteen instances of alliteration appeared in the excerpts read to the source text audience and target text audience. Audience responses revealed that in most instances, both groups reacted positively with smiles or laughter (STA 80%; TTA 73%). Hence the learners from both groups enjoyed Dahl's matching inappropriate things together, but humour was lost with this device with instances where higher language was applied.

All the instances of alliteration identified in CGGE are available in Appendix D. Examples of alliteration, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.3 below:

Table 4.3: Alliteration in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
cracked as a crab	gek soos 'n gans	H2	CS	S	L
sizzling speed	sissende spoed	H2	CS	N	S
you balmy old bat	kens ou kraai	H2	CS	L	S
screaming scorpions	skellende skerpioene	H1	DT	S	S
troculated like turkeys	soos kalkoene gekalkoeneer	H2	CS	S	S
muddleheaded mugwump	warkop wat so dwarsskop	H3	PR	S	S
through slubber slush and sossel	deur die woud, deur die nag maak gou	H4	CS	--	--
slimy and soggy and squishous	slymerig en slobberig en modderig	H2	CS	S	S
Poppyrot and pigwash	Bog, snert en twak	H3	PR	S	S
great garbage	goeie gemors	H1	DT	S	S
Shuckworth, Shanks, Showler	Shuckworth, Shanks, Showler	H1	DT	S	S
Jumping jackrabbits	Springende sprinkane	H2	CS	S	S
Meddling old mackerel	Mislike makriel	H2	CS	N	N
Chiselling old cheeseburger	Liegende lieplapper	H2	CS	S	N
Devilish dumpery	Duiwelse duisterhede	H2	CS	N	N
Whistling whangdoodles	Fluitende flotillas	H2	CS	S	N

Example 5:

“He’s cracked as a crab” (ST 2013:4).

“Hy’s so gek soos ’n gans” (TT 2006:4). [BT: He is as crazy as a goose.]

In this example, which also contains simile, the translator retains the device with dynamic equivalence of alliteration in the TT, but using a different animal (i.e. creative substitution). ‘Cracked as a crab’ makes just as little sense on a semantic level as ‘gek soos ’n gans’, but both the ST and TT reader can deduce that reference is being made to the concept of ‘crazy’. Shifts of propositional meaning occur where ‘gans’ (goose) is used instead of ‘crab’ and ‘gek’ (crazy) instead of ‘cracked’. No shifts of expressive meaning or evoked meaning occur in this example. The target text audience found the segment funnier than the source text audience. Humour is gained in this segment following a better response from the target text audience than the source text audience for this example who found it humorous that Mr Wonka is depicted as ‘crazy as a goose’ by Grandma Georgina.

Example 6:

“Be quiet, you balmy old bat!” said Grandma Josephine” (ST 2013:21).

“Siejy stilbly, jou kens ou kraai!” sê ouma Josephine” (TT 2006:20) [BT: Will you keep quiet, crazy old crow.]

In this example, the translator’s use of an original expression retains alliteration (dynamic equivalence) with creative substitution, but with a different animal. Grandpa Joe is referred to as an animal ‘bat’ in the ST and ‘kraai’ (‘crow’ in the TT). The words ‘bat’ and ‘kraai’ usually refer to older women in a derogatory way. ‘Siejy’ is a more old-fashioned, archaic form of ‘sal jy’ (BT: ‘will you’) and can be regarded as a temporal dialect (Baker 1992:15) befitting the language a grandmother would use. Shifts of propositional meaning and evoked meaning occur in this example. The expressive meaning of the ST and TT segments correlate. Although both audience reactions were positive, ‘balmy old bat’ received a more positive reaction from the source text audience than ‘kens ou kraai’ from the target text audience who were unsure of the meaning of ‘kens’, therefore humour is lost in this segment.

Example 7:

“Poppyrot and pigwash” (ST 2013:89).

“Bog, snert en twak” (TT 2006:82) [BT: nonsense, rubbish and trash.]

In this example, the device is replaced with another device. The alliteration of the ST is replaced with amplified language in the TT by using paraphrasing with related words. ‘Poppyrot and pigwash’ is a source language expression which has the propositional meaning of ‘nonsense’ while ‘bog, snert en twak’ also means ‘nonsense’ (nonsense, nonsense and nonsense). No shifts of propositional meaning, expressive meaning or evoked meaning occur in this example. Humour is matched following similar source text audience and target text audience reactions.

Altogether nine instances of **assonance** were identified in the ST. As discussed in Chapter 3.4.2, instances of assonance that include alliteration are categorised under alliteration. The main shift categories for this device are dynamic equivalence (67%), device omitted (22%) and device replaced with another device (11%). The most frequent translation strategies are creative substitution (45%), paraphrasing with unrelated words (22%), paraphrasing with related words (22%) and superordinate (11%). Four instances of assonance appeared in the excerpts read to the source text audience. A more positive audience reaction was received from the source text audience than the target text audience (STA 100%; TTA 50%) for this device meaning that some of the humour was lost in translation.

Instances of assonance, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.4 below:

Table 4.4: Assonance in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
drivelling thickwit	nikswerd niksnuts	H2	CS	S	L
glissing, hissing o’er the slubber	Kyk hoe kwyl hul bekke	H4	PU	--	--
oily boily	blink snoete	H4	PU		
oozy-woozy	jiggie-iggie	H2	CS	S	S
A little footling round about will stop you going up the spout	’n Bietjie ginnegaap vermaak menige aap en swaap	H2	CS	--	--
quite enough tubbles and trumbles	genoeg moeilikheid en verfoeilikheid	H2	CS	--	--

ST	TT	Device	Translation Strategy	STA	TTA
shakes, aches, all, wall	skete, vergete, bewe, lewe	H2	PR	S	N
bitty little girl	klein-klein dogtertjie	H3	SO	--	--
If you're a grump and full of spite, if you're a human parasite	Is jy knorrig en vol verdriet, is jy 'n menslike parasiet	H2	PR	S	N

Example 8:

“glissing, hissing o’er the slubber” (ST 2013:54).

“Kyk hoe kwyl hul bekke” (TT 2006:51) [BT: See how their mouths/snouts drool.]

In this example, the assonance is omitted and translated with sense translation adding to the propositional meaning of the ST segment by using paraphrasing with unrelated words as a translation strategy. Shifts of propositional and expressive meaning occur in this segment while the evoked meanings of the segments correlate.

Example 9:

“A little footling roundabout will stop you going up the spout” (ST 2013:100)

“’n Bietjie ginnegaap vermaak menige aap en swaap” (TT 2006:92). [BT: A little foolishness amuses many monkeys and idiots.]

Mr Wonka’s witty poem by which he reacts to complaints from Grandma Josephine is translated retaining the assonance with dynamic equivalence using creative substitution to produce a poem in the TT too. Shifts of propositional meaning occur in this segment. The expressive and evoked meanings of the TT segment correlate with the ST segment.

Example 10:

“If you’re a grump and full of spite, if you’re a human parasite” (ST 2013:114).

“Is jy knorrig en vol verdriet, is jy ‘n menslike parasiet” (TT 2006:105) [BT: Are you grumpy and full of sadness, are you a human parasite.]

In this example, the device is retained with dynamic equivalence and translated with creative substitution. The assonance is retained in the TT segment. The noun ‘grump’ becomes an adverb in the TT, knorrig (grumpy) and a change in propositional meaning occurs between

‘spite’ (malice) and ‘verdriet’ (sadness). ‘Verdriet’ is also a form of higher language where ‘hartseer’ is a more general word for ‘sadness’, therefore a change in evoked meaning regarding field of discourse (used for a specific situation) is identified which also influences the expressed meaning in this example. Shifts of propositional meaning, expressive meaning and evoked meaning occur. Humour is lost in this example following a more positive reaction from the source text audience than the target text audience, because of the uncertainty of the meaning of ‘verdriet’.

Altogether twelve instances of **onomatopoeia** were identified in the ST. The main device shift categories are dynamic equivalence (50%) and formal equivalence (50%). In the formal equivalence category, the segments were translated with direct translation. The most frequent translation strategies are creative substitution (50%) and direct translation (50%) with this device. Six instances of onomatopoeia appeared in the excerpts read to the audience. Audience reactions were positive for this device (STA 83%; TTA 100%), with a more positive response from the target text audience, meaning that humour was gained with this device.

Instances of onomatopoeia, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.5 below:

Table 4.5: Onomatopoeia in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
Crash bang wallop	Kadwarra-kadwarra	H2	CS	S	S
bang-bang-bang-bang	kaboem-boem-boem-boem.	H1	DT	S	S
Woomph-woomph	Kadoef-doefff	H2	CS	S	S
Ssshh-ssshh-ssshh	Sj-sj-sjuut	H1	DT	--	--
Crash!	Kadwar!	H2	CS	--	--
Wham! Crash!	Kadwar! Kawharra!	H2	CS	--	--
Wham! Crash! Bang!	Kadwar! Kawham! Kadwarrawham!	H2	CS	N	S
Boom! Boom! Boom! Boom!	boem-boem! Boem-boem!	H1	DT	--	--
‘Wa! Wa! Wa!’ she said. ‘Wa! Wa! Wa! Wa! Wa!’	Wha! Wha! Wha!’ sê sy. ‘Wha! Wha! Wha! Wha! Wha!’	H1	DT	L	L
ping!	whoeff!	H2	CS		
SWOOSH	geSWIESJ	H1	DT	S	S
Pinging of bedsprings	gePIENG van matrasse	H1	DT	S	S

Example 11:

“‘They’re going to blow it up!’ cried the Chief of the Army. ‘Let’s blow *them* up first, crash bang wallop bang-bang-bang-bang.’” (ST 2013:29).

“‘Hulle gaan dit opblaas!’ skree die Hoof van die Leër. ‘Kom ons blaas *hulle* eerste op, kwadarra-kwadarra-kaboem-boem-boem-boem.’” (TT 2006:27). [BT: They’re going to blow it up! cried the Chief of the Army. Let’s blow *them* up first, kabang-kabang-bang-bang-bang-bang.]

In this example, the device is retained with dynamic equivalence and creative substitution was applied as a translation strategy enhancing the characterisation of the Chief of the Army for the first part of the example (crash bang wallop) which differs in propositional meaning from (kwadarra kwadarra). The ST ‘bang-bang-bang-bang’ part of the device is retained with formal equivalence and translated directly with ‘boem-boem-boem-boem’ and, in this part of the segment, the English and Afrikaans onomatopoeia is matched. In the first part of the example, a shift in propositional meaning occurs while the expressive and evoked meanings correlate. In the second part of the example, no shifts of propositional meaning, expressive meaning or evoked meanings occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 12:

“Suddenly behind them, there was a great SWOOSH of blankets and sheets and a pinging of bedsprings as the three old people all exploded out of bed together.” (ST 2013:180).

“Skielik is daar agter hulle ’n geSWIESJ van komberse en lakens en ’n gePIENG van matrasse soos wat die drie oumense almal uit die bed spring” (TT 2006:163). [BT: Suddenly behind them, there was a swoosh of blankets and sheets and a pinging of mattresses as the three old people all jump out of the bed.]

In this example, the two devices are retained with formal equivalence and the segment is direct translation. The propositional meaning, expressed meaning and evoked meaning of the segments correlate. Humour is matched as audience reactions are similar.

Altogether nine instances of **polyptoton** were identified in the ST. As discussed in Chapter 3.4.2, instances of polyptoton that include puns are categorised under puns. As polyptoton

always contains repetition, instances where the root of a word is repeated, are categorised under polyptoton and not under assonance. The main device shift categories are dynamic equivalence (78%), device replaced with another device (11%) and formal equivalence (11%). The most frequent translation strategies are creative substitution (45%), paraphrasing with related words (33%), paraphrasing with unrelated words (11%), and direct translation (11%). Four instances of polyptoton appeared in the excerpts read to the audience. Positive audience reactions from the source text audience and target text audience were received for the examples of polyptoton that appeared in the excerpts read to the groups (STA 100%; TTA 100%). Humour is matched for this device.

Instances of polyptoton, together with data on device shifts, translation strategy and audience reactions are presented in Table 4.6 below:

Table 4.6: Polyptoton in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
they gasped, too flabbergasted to speak	hulle staar verstar, te verslae om te praat	H2	PR		
the man's a madman	die man is mal verby	H3	PR	--	--
the President turned white as the White House	die President raak so wit soos die Withuis	H1	DT		
shockproof, waterproof, bombproof, bulletproof, and Knidproof	bomvas, koeëlvas, skokbestand, waterbestand en wroetbestand	H2	CS	--	--
Have you noticed that all the carpets are wall to wall, Mr Walter Wall? said the President. The wallpaper is all wall-to-wall, too, Mr Walter Wall	Het jy agtergekom die matte is muur-tot-muur, meneer Martin Matt?' vra die President. Al die muurpapier is ook muur-tot-muur, meneer Martin Matt	H2	CS	L	L
wart from a warthog	'n eelt van 'n vlakvark se sitvlak	H2	CS	L	L
a corn from the toe of a unicorn	ses eenhorings se liddorings	H3	CS	L	L
the hip (and the po and the pot) of a hippopotamus	'n dinosourus se dino (los die sou en die rus)	H2	CS	S	S
Suddenly with a suddenness	150 skielik, so skielik	H2	CS	--	--

Example 13:

“Have you noticed that all the carpets are wall-to-wall, Mr Walter Wall?” said the President. ‘All the wallpaper is all wall-to-wall, too, Mr Walter Wall.’” (ST 2013:76).

“Het jy agtergekom die matte is muur-tot-muur, meneer Martin Matt?’ vra die President. ‘Al die muurpapier is ook muur-tot-muur, meneer Martin Matt.’” (TT 2006:70). [BT: Have you noticed the mats are wall-to-wall, Mr Martin Mat? said the President. All the wallpaper is also wall-to-wall, Mr Martin Mat.]

In this example, the device has been retained with dynamic equivalence regarding the repetition of the root ‘muur’ (wall) in the TT segment and the propositional meaning of the segment correlates with the ST segment, except for the surname. Creative substitution has been applied in the translation of ‘Walter Wall’ which becomes ‘Martin Matt’ in the TT strengthened by retaining the alliteration. This is also a good example of repetition. The propositional meaning, expressive meaning and evoked meanings of the segments correlate (propositional meanings differ for ‘wall’ and ‘mat’). Humour is matched as audience reactions are similar.

Example 14:

“the hip (and the po and the pot) of a hippopotamus” (ST 2013:119).

“n dinosourus se dino (los die sou en die rus)” (TT 2006:109). [BT: a dinosaur’s dino (leave the saur - (sou and rus).]

In this example, the device is retained with dynamic equivalence, but translated with creative substitution. Hippopotamus (seekoei) is replaced with dinosaur, which leaves more scope for wordplay in the target language. Shifts of propositional meaning occur. The expressive and evoked meanings of the ST and TT segments correlate. As source text audience and target text audience reactions are similar, the humour is matched.

Altogether nineteen instances of **puns** were identified in the ST. The main shift categories are formal equivalence (32%), dynamic equivalence (26%), device replaced with another device (26%) and device omitted (16%). The most frequent translation strategies for this device are creative substitution (36%), direct translation (32%), paraphrasing with related words (16%) and paraphrasing with unrelated words (16%). Twelve instances of puns and wordplay appeared in the excerpts read to the audience. A more positive audience reaction was received from the source text audience than the target text audience for this device which indicates that some of the humour was lost in translation (STA 75%; TTA 50%). Many reactions of amusement were received for this device.

All the instances of puns identified in CGGE are available in Appendix D. Examples of puns, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.7 below.

Table 4.7: Puns in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
trying to balance the budget on top of his head	Probeer die begroting op sy kop balanseer	H1	DT	A	A
springing two feet with two feet	twee voet hoog spring met sy twee voete	H1	DT	--	--
Warren Peace by Leo Tolstoy	Oorlog en vrede deur Leo Tolstoy	H4	PR	S	A
every time you wing you get the wong number	by 'n Wong uitkom as jy 'n Wing soek, en andersom	H4	PR	S	N
Okay, Chu-On-Dat	Toe nou, Kou-Da-An.	H1	DT	A	N
Let me speak to Premier How-Yu-Bin	Laat my met President Hoe-Ga-Dit praat	H1	DT	A	A
where you get off, Yugetoff	ons gaan jou 'n dure les moet leer, Yugetoff	H4	PU	S	N
the horn of a cow (it must be a loud horn)	'n halwe kelkie van 'n kelkiewyn se wyn	H3	CS	L	L
the mole from a mole	twaalf mossies se moesies	H3	PU	S	L
the trunk (and suitcase) of an elephant	'n olifant se olie (en remvloeistof)	H2	CS	L	L
two hairs (and one rabbit)	Twee hare (en ook syne)	H2	CS	L	L
the hide (and the seek) of a spotted whangddoodle	'n naaldekker se naald (sonder 'n sigaar in sy koker)	H3	CS	L	L
the three feet of a snoozwanger (if you can't get three feet, one yard will do)	'n Brulpadda se brul (en sy bril)	H3	PU	L	L
the fangs of a viper (it must be a windscreen viper)	'n Ietermagô se gort wat gaar is	H3	CS	L	L

Example 15:

“Warren Peace by Leo Tolstoy” (ST 2013:32).

“Oorlog en vrede deur Leo Tolstoy” (TT 2006:30) [BT: War and peace by Leo Tolstoy.]

In this example, the device is omitted and translated with paraphrasing with related words where the propositional meaning is similar, but the double meaning of the ST segment is lost. No shifts of propositional meaning or evoked meaning occur in this segment, but shifts of expressive meaning occur. Humour is lost in this example as a better response was received from the source text audience than the target text audience for this segment due to the playfulness of the segment that was not repeated.

Example 16:

“The mole from a mole” (ST 2013:119)

“Twaalf mossies se moesies” (TT 2006:109). [BT: Twelve sparrows’ moles].

In this example, the pun is not reproduced (device replaced with another device), but alliteration and assonance are recreated in the TT using creative substitution as a translation strategy. Shifts of propositional meaning occur but the expressive and evoked meanings of the ST and TT segments correlate. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 17:

“the fangs of a viper (it must be a windscreen viper)” (ST 2013:119).

“n Ietermagô se gort wat gaar is” (TL expression) (TT 2006:109) [BT: an ant-eater whose oats are cooked.]

In this example, device is replaced with a target language expression (die gort is gaar) containing alliteration in the target language. The translation strategy is creative substitution. Shifts of propositional and expressive meaning occur. No shifts of evoked meaning occur. The playfulness as well as the humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether twenty-eight instances of **creative lexis, neologisms and malapropisms** (nonce words, stunt words, spoonerisms and existing words used in an unusual way) were identified in the ST. The main device shift categories for this device are dynamic equivalence (50%), formal equivalence (29%), device replaced with another device (14%) and device omitted (7%). The most frequent translation strategies are creative substitution (57%), direct translation (29%), paraphrasing with related words (6%), paraphrasing with unrelated words (4%) and superordinate (4%). Nineteen instances of neologisms appeared in the excerpts read to the audience. The audience reactions revealed that neologisms were one of the devices that received the most positive feedback from the source text audience and target text audience (STA 80%; TTA 80%). The humour is matched for this device as source text audience and target text audience reactions are similar.

All the instances of creative lexis, neologisms and malapropisms identified in CGGE are available in Appendix D. Examples of neologisms, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.8 below:

Table 4.8: Creative lexis, neologisms and unusual words in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
lixivated	verbrysel	H4	SO	S	S
bunkum and tummyrot	twak, snert en strooi	H3	PR	L	L
what-iffing	ge-sênou	H2	CS	L	L
fimbo feez; bungo buni; dafu duni; yubee luni! (4) (stunt)	fimbou feez; boengou boenie; dafoe doenie; joebie loenie	H1	DT	L	L
kirasuku malibuku, weebie wize and yubee kuku!	kierasoekoe malieboekoe, onsa slimma jullie koekoe!	H1	DT	L	L
fuikika kanderika, wee bee stronga yubee weeka	foeikiekka kanderakka, onsa sterka jullie swakka	H1	DT	L	L
alipenda kakamenda, pantz forldun ifno suspenda	alliependa kakkamenwa, broekka valla asnie swenwa	H2	CS	L	L
kitimbibi <i>zoonk!</i> fumboleezi <i>zoonk!</i> gugumiza <i>zoonk!</i> fumikaka <i>zoonk!</i> anapolala <i>zoonk</i>	kietiembiebie <i>zoenk!</i> foemboliezie <i>zoenk!</i> goegoemieza <i>zoenk!</i> foemiekakka <i>zoenk!</i> annapolalla <i>zoenk</i>	H1	DT	L	L
troculated	Gekalkoeneer	H2	CS	--	--
quelchy, quaggy sogmire	mammery en poddery	H2	CS	--	--
Mashy mideous harshland	Meurweekte doeras	H2	PR	--	--
vermicious knids	wurm-wroete	H2	CS	S	S
poozas	poezas	H1	DT	S	S
squishous	slobberig	H2	CS	--	--
wonka-vite	wonka-jonka	H2	CS	A	A
Slimescraper	Slymskraper	H1	DT	S	S
Wilbatross	Wilbatros	H1	DT	L	L
Proghopper	Wildebees	H4	CS	L	S
gnoolies	gnoelies	H1	DT	S	S
vita-wonk	wonka-oua	H2	CS	A	N

ST	TT	Device	Translation Strategy	STA	TTA
devilish dumpery	duiwelse duisterhede	H2	CS	N	N
Snozzwangers	snosselvangers	H2	CS	A	A

Example 18:

“We’ll be lixivated, every one of us!” (ST 2013:5)

“Ons gaan verbrysel word, elke enkele een van ons!” (TT 2006:5) [BT: We’ll be smashed, every single one of us.]

In this example, the device is omitted and replaced by a superordinate ‘verbrysel’ (to smash) (Bosman et. al. 1995:537). ‘Lixivate’ (“to extract a soluble constituent from (a solid mixture) by washing or percolation” (Merriam-Webster 2019)), is not a nonce word, but here, Dahl uses malapropism to express Grandma Georgina’s clumsy way of speaking. ‘Verbrysel’ is on a higher language level and ‘lixivate’ is an example of malapropism, therefore a shift of evoked meaning with regard to social dialect (social class) occurs. Shifts of propositional meaning and evoked meanings occur. Expressive meaning is retained. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 19:

“What if my beard were made of green spinach?’ cried Mr Wonka. ‘Bunkum and tummyrot! You’ll never get anywhere if you go about what-iffing like that.’” (ST 2013:21).

“Sê nou my bokbaardjie is van groen spinasie gemaak?’ lag meneer Wonka. ‘Twak, snert en strooi! Julle sal nooit nêrens kom met julle ge-sênou nie.’” (TT 2006:20) [BT: Say now my beard was made of green spinach? Nonsense, rubbish and trash! You will never get nowhere with your past-say-now.]

Two examples of neologisms occur in this segment. Although ‘bunkum’ (meaning nonsense) is not a nonce word, ‘tummyrot’ is not applied as part of general source language and hence is categorised as a nonce word. The device is replaced with another device (target language amplification in this example) and the translation strategy is paraphrasing with related words using target language synonyms (‘twak, snert en strooi’), all referring to ‘nonsense’. ‘What-iffing’ is categorised as a nonce word because of its original application as a verb in this

segment. The device is retained in the TT segment with dynamic equivalence and translated with creative substitution with adaptation to the form to suit the target language morphology with ‘ge-sênou’. No shifts of propositional meaning, expressive meaning or evoked meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

#### 4.4 PRAGMATIC DEVICES

Altogether nine instances of **amplification** were identified in the ST. The main shift category for amplification is formal equivalence (100%) and the translation strategy is direct translation (100%) in all of the instances. Within the pragmatic devices category, the largest device group was irony, which comprised 30% of the instances of pragmatic devices. Seven instances of amplification appeared in the excerpts read to the audience. Audience responses pertaining to amplification revealed similar reactions from the source text audience and target text audience, with neutral reactions for segments where the device is used to create tension rather than humour (STA 57%; TTA 57%).

Instances of amplification, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.9 below:

Table 4.9: Amplification in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
something ... something thick ... something brown ... something not exactly brown	iets ... iets diks ... iets bruins ... iets nie heeltemal bruin nie	H1	DT	N	N
taller and taller, thinner and thinner	langer en langer, dunner en dunner	H1	DT	--	--
down they came ... down ...down	hulle kom af ... af ... af ...	H1	DT	N	N
brutal, vindictive, venomous, murderous	is die brutaalste, wraaksugtigste, giftigste, moordlustigste	H1	DT	N	N
‘Shanks!’ cried the President. ‘Where are you, Shanks? ...Shuckworth! Shanks! Showler! Showlworth! Shucks! Shankler! ...Shankworth! Show! Shuckler! Why don’t you answer me?!	“Shanks!” roep die President. “Waar is jy, Shanks? ...Shuckworth! Shanks! Showler! ... Showlworth! Shucks! Shankler! ...Shankworth! Show!	H1	DT	S	S

ST	TT	Device	Translation Strategy	STA	TTA
	Shuckler! Hoekom antwoord julle my nie?!”				
terror-struck, stupefied, stunned, their mouths open, expressions frozen like fishfingers.	angsbevange, verbyster, verstom, hulle monde oop, hul uitdrukkings gevries soos visvingers	H1	DT	L	L
He started emptying the pockets and placing the contents on the bed – a homemade catapult ... a yo-yo...a trick fried-egg made of rubber...a slice of salami...a tooth with a filling in it...a stinkbomb...a packet of itching powder... (Mr Wonka)	Hy begin sy sakke leegmaak en pak die inhoud op die bed uit – ’n tuisgemaakte kettie ... ’n klimtol ... ’n gebakte poets-eier van rubber ... ’n snytjie salami ... ’n tand met ’n vulsel in ... ’n stinkbom ... ’n pakkie jeukpoeier ...	H1	DT	L	L
I suppose ... I suppose ...	ek veronderstel ... ek veronderstel ...	H1	DT	--	--
old and ancient animals and took an important little bit of something from each one ...	baie ou en antieke diere en dinge opgespoor en ’n belangrike klein deeltjie van iets van elkeen ...	H1	DT	L	L

Example 20:

“Because those creatures, my dear ignorant boy, are the most brutal, vindictive, venomous, murderous beasts in the entire universe!” (ST 2013:62).

“Want daardie goed, my liewe oningeligte seun, is die brutaalste, wraaksugtigste, giftigste, moordlustigste ongediertes in die hele heelal!” (TT 2006:57). [BT: Because those things, my dear uniformed boy, are the most brutal, avenging, poisonous, murderous creatures in the whole universe!]

In this example, the device is retained with formal equivalence and the amplified language translated with direct translation. This is an example of literal translation where existing target language equivalents are used. No shifts of propositional meaning, expressive meaning or evoked meaning occur in this example.

Example 21:

“‘Shanks!’ cried the President. ‘Where are you, Shanks? ... Shuckworth! Shanks! Showler! Showlworth! Shucks! Shankler! ... Shankworth! Show! Shuckler! Why don’t you answer me?!’” (ST 2013:85).

“‘Shanks!’ roep die President. “Waar is jy, Shanks? ...Shuckworth! Shanks! Showler! ... Showlworth! Shucks! Shankler! ...Shankworth! Show! Shuckler! Hoekom antwoord julle my nie?!’” (TT 2006:77) [BT: ‘Shanks!’ calls the President. ‘Where are you, Shanks? ... Shuckworth! Shanks! Showler! Showlworth! Shucks! Shankler! ... Shankworth! Show! Shuckler! Why don’t you answer me?’]

In this example, the device is retained with formal equivalence and the segment translated with direct translation by borrowing the ST names. The confusion of the American president is amplified by the alliteration, as well as the repetition of the names of the three astronauts. The expressiveness with the mixing up of the names is transferred to the TT segment. No shifts of propositional meaning, expressive meaning or evoked meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether twelve instances of **repetition** were identified in the ST. Although instances of repetition of morphemes are also identified in alliteration, assonance, polyptoton, some examples of amplification and onomatopoeia, instances of repetition categorised here are larger segments repeated. Two types of repetition occur in the examples: repetition of phrases and clauses and the repetition of the same word in a clause or phrase. The main device shift categories are formal equivalence (84%), dynamic equivalence (8%) and device replaced with another device (8%). The most frequent translation strategies are direct translation (84%), paraphrasing using related words (8%) and creative substitution (8%). Four examples of repetition appeared in the excerpts read to the audience. The audience reactions regarding repetition from the source text audience and target text audience were not as positive – boredom, neutrality and at most amusement were the responses received (STA 17%; TTA 17%). Hence, it can be deduced that this device is mainly used to create tension rather than humour.

Instances of repetition, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.10 below:

Table 4.10: Repetition in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
louder and louder and shriller and shriller	harder en harder en skriller en skriller	H1	DT	--	--
There were managers, assistant-managers, desk-clerks, waitresses, bell-boys, chamber maids, pastry chefs and hall porters.	Daar is bestuurders, assistentbestuurders ontvangsklerke, kelnerinne, hoteljoggies, kamermeisies, kokke en portiers.	H1	DT	B	B
Shuckworth, Shanks and Showler, as well as the managers, assistants managers, desk-clerks ...	Shuckworth, Shanks en Showler, sowel as al die bestuurders, assistentbestuurders, ontvangsklerke, kelnerinne ...	H1	DT	N	N
managers, assistants managers, desk-clerks ...	die bestuurders, assistentbestuurders, ontvangsklerke, kelnerinne ...	H1	DT	--	--
What if, what if, what if	Sê nou, sê nou, sê nou	H1	DT	S	S
He had a false moustache, a false beard, false eyelashes, false teeth and a falsetto voice.	Hy het 'n vals snor, 'n vals baard, vals ooghare, vals tande en 'n falsetstem.	H1	DT	A	A
taller and taller, thinner and thinner, stretching and stretching	langer en langer, dunner en dunner, en gaan op en op	H2	PR	--	--
Shuckworth, Shanks and Showler, as well as the managers, assistants managers, desk-clerks ...	Shuckworth, Shanks en Showler, sowel as al die bestuurders, assistentbestuurders, ontvangsklerke, kelnerinne ...	H1	DT	--	--
longer and longer and thinner and thinner	langer en langer en dunner en dunner	H1	DT	--	--
we are going such a long way down, such a long way down we are going	ons gaan ver af ondertoe, sommer baie ver af ondertoe	H1	DT	--	--
down and down and down	affer en affer en affer	H2	PR	--	--
Deeper, deeper and deeper	Dieper, dieper en dieper	H1	DT	--	--

## Example 22:

“This was the large Transport Capsule containing the entire staff for Space Hotel ‘U.S.A.’ There were managers, assistant-managers, desk-clerks, waitresses, bell-boys, chamber maids, pastry chefs and hall porters.” (ST, 2013:13).

“Dit is die yslike Vervoerkapsule met al die Ruimtehotel VSA se personeel. Daar is bestuurders, assistentbestuurders ontvangsklerke, kelnerinne, hoteljoggies, kamermeisies, kokke en portiers.” (TT, 2006:12) [BT: This is the massive Transport Capsule with all the Space Hotel U.S.A. staff. There are managers, assistant-managers, desk-clerks, waitresses, bell-boys, chamber maids, cooks and porters.]

This segment is repeated four times in the ST and the device is retained with formal equivalence using direct translation. This list of personnel destined to man the Space Hotel U.S.A. hints at

the excessiveness of the American way of going about business. No shifts of propositional meaning, expressive meaning or evoked meaning occur. Both source text audience and target text audience groups seemed to be bored with this example of repetition.

Example 23:

“down and down and down” (ST 2013:140).

“affer en affer en affer” (TT 2006:127) [BT: downer and downer and downer.]

In this example, the device is retained with dynamic equivalence and the translation strategy of paraphrasing using related words is applied. ‘*Affer*’ (comparative degree) is an unusual way to apply the word ‘*af*’ (positive degree) which would qualify as a language mistake in the target language – applied here by the narrator as clumsy language like that of a child (malapropism), therefore identified as a shift of evoked meaning (social class). The propositional meaning of the segments correlate. The shift of evoked meaning leads to more expressiveness in the TT segment and therefore a shift of expressive meaning also occurs.

Altogether sixteen instances of **bathos** were identified in the ST. The main shift category is formal equivalence (69%) and dynamic equivalence (31%) the most frequent translation strategy is direct translation (69%) and paraphrasing using unrelated words (31%). Eleven instances of bathos appeared in the excerpts read to the audience. Mostly positive audience reactions were received from both the source text audience and target text audience groups regarding most instances of bathos (STA 73%; TTA 73%). The best reaction from both groups was received for the example: “‘But I’m glad you’ve grown up again George ... for one reason’ / ‘What’s that?’ asked Grandpa George/ ‘You won’t wet the bed anymore’”.

Instances of bathos, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.11 below:

Table 4.11: Bathos in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
President sucked in his breath. He also sucked in a big fly	President trek sy asem skerp in. En daarmee saam ook 'n groot vlieg	H1	DT	L	L

ST	TT	Device	Translation Strategy	STA	TTA
the president kept a cool head. 'Nanny!' he cried. 'Oh, Nanny, what on earth do we do now?'	die president bly koelkop. 'Nanna!' snak hy. 'O Nanna, wat op aarde doen ons nou?'	H1	DT	S	S
'Those oozy-whoozy grobes you were telling the President about. Oh no, I just made those up to scare the White House.'	'Daai jiggie-iggie Gruwelgrobbe waarvan jy die President vertel het. 'O nee, ek het hulle net uitgedink om die Withuis bang te maak.'	H1	DT	N	N
The President himself remained calm and thoughtful. He sat at his desk rolling a small piece of wet chewing-gum between his finger and thumb. He was waiting for the moment when he could flick it at Miss Tibbs without her seeing him	Die President self bly kalm en diep ingedagte. Hy sit by sy lessenaar en rol 'n klein stukkie nat kougom tussen sy vinger en duim. Hy wag vir die oomblik wanneer hy juffrou Tibbs daarmee kan skiet sonder dat sy hom sien	H1	DT	S	S
Go and wash that nasty sticky chewing-gum off your fingers quickly.	Gaan was gou daardie vieslike taai kougom van jou vingers af.	H1	DT	--	--
Oompa-Loompas, enthralled by the sight of this ancient object, were all edging closer and closer to the bed. The two babies slept on.	Oempa-Loempas, gefassineer deur hierdie antieke voorwerp, beweeg al nader en nader aan die bed. Die twee babas slaap rustig voort.	H1	DT	S	S
'What, may I ask are those two silly babies doing at the other end of the bed? (Grandma Georgina) / 'One of them is your husband,' said Mr Bucket.	'Wat, mag ek vra, doen daardie twee simpel babas aan die voet van die bed?' (Ouma Georgina) / 'Een van hulle is Ma se man,' sê meneer Bucket.	H1	DT	S	L
Grandpa George had also made a successful comeback. 'You were better-looking as a baby,' Grandma Georgina said to him.	Oupa George het ook suksesvol teruggekeer. 'Jy't beter gelyk toe jy 'n baba was,' sê ouma Georgina vir hom.	H1	DT	L	L
'But I'm glad you've grown up again George ... for one reason. 'What's that?' asked Grandpa	'Maar ek is bly jy het weer grootgeword, George ... om een rede.' Wat is dit?' vra oupa	H1	DT	L	L

ST	TT	Device	Translation Strategy	STA	TTA
George. / ‘You won’t wet the bed anymore.’	George. / ‘Jy sal nie meer die bed natmaak nie.’				
It was unbelievable! It was also rather unfortunate.	Dit was ongelooflik! Dit was ook ietwat ramspoedig.	H1	DT	--	--
He almost jumped out of the Elevator! ‘Sorry’ said Mr Wonka ‘It’s only me.’	Hy spring amper uit die hyser uit! ‘Ekskuus,’ sê meneer Wonka. ‘Dis net ek.’	H1	DT	--	--
This mighty man of whom I sing; the greatest of them all, was once a teeny little thing; just eighteen inches long.	Die magtige man van wie ek sing; Ken ek al lewenslank...; Hy was eens ’n piepklein kleinding; Net agtien duim lank.	H2	PU	L	L
I knew him as a tiny tot; I nursed him on my knee. I used to sit him on the pot; And wait for him to wee.	Ek het hom vasgehou; Hom versorg as ’n seuntjie; Ek het sy doeke drooggehou; Hom geleer poef op sy potjie...’	H2	PU	L	L
I always washed between his toes, And cut his little nails. I brushed his hair and wiped his nose; And weighed him on the scales	Ek het hom tussen sy tone leer was; En sy naels mooi kort afgeknip Sy hare geborsel, sy klere gewas En hom op my knie rondgewip	H2	PU	S	S
Through happy childhood days he strayed, as all nice children should. I smacked him when he disobeyed, And stopped when he was good.	Hy was ’n oulike kleuter Soms was hy soet, soms was hy stout, Hy’t altyd met alles gepeuter. Dan het ek hom gepiets op sy boud.	H2	PU	S	S
And most important by the way, Is not to let your teeth decay, And keep your fingers clean.	Met naels en tande wat blink, met klere netjies gestryk, Met dienaars vinnig en flink, Met woorde verdraai en geyk.	H2	PU	--	--

Example 24:

“The President sucked in his breath sharply. He also sucked in a big fly that happened to be passing at the time” (ST 2013:36).

“Die President trek sy asem skerp in. En daarmee saam ook ’n groot vlieg wat toevallig net toe verbyvlieg” (TT 2006:34) [BT: The President sucked in his breath sharply. And with that also a big fly that incidentally then flew past.]

In this example, the device is retained with formal equivalence and the translation strategy is direct translation. No shifts of propositional meaning, expressed meaning or evoked meaning occur in this segment. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 25:

“Oompa-Loompas, enthralled by the sight of this ancient object, were all edging closer and closer to the bed. The two babies slept on” (ST 2013:159).

“Oempa-Loempas, gefassineer deur hierdie antieke voorwerp, beweeg al nader en nader aan die bed. Die twee babas slaap rustig voort” (TT 2006:145) [BT: Oompa-Loompas fascinated by this antique object, moved closer and closer to the bed. The two babies slept on peacefully.]

In this example, the device is retained with formal equivalence and the translation strategy is direct translation. The bathos occurs with the apparent indifference of the two babies (the grandparents who turned into babies) who sleep on while all the other characters are ‘enthralled’ by the ‘ancient object’ (Grandma Georgina, 358 years old). No shifts of propositional meaning or evoked meaning occur in this segment. The TT expressive meaning is enhanced with the addition of ‘rustig’ (peacefully). Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 26:

“This mighty man of whom I sing; The greatest of them all...; I knew him as a tiny tot; I nursed him on my knee. I used to sit him on the pot; And wait for him to wee” (ST 2013:73).

“Die magtige man van wie ek sing; Ken ek al lewenslank...; Ek het hom versorg as ’n seuntjie; Ek het sy doeke drooggehou; hom geleer poef op sy potjie...” (TT 2006:67). [BT: This mighty man of whom I sing, I have known all my life/ I nursed him as a little boy; I kept his nappies dry; taught him to poo on his potty.]

In this example, the device is retained with dynamic equivalence, but the translation strategy is paraphrasing with unrelated words. Because of the unique rhyme and words like ‘teeny’ and ‘tot’ which are specific to the source language, paraphrasing with unrelated words was applied as a translation strategy. ‘The greatest of them all’ is translated with ‘ken ek al lewenslank’ (I have known all my life) and ‘I knew him as a tiny tot’ with ‘ek het sy doeke drooggehou’ (I kept his nappies dry) which are unrelated words. The translator created original target language rhyme for the TT to transfer the toilet humour in this excerpt. ‘I used to sit him on the pot; And wait for him to wee’ differs from ‘I kept his nappies dry; taught him to poo on his pott’ although ‘wee’ and ‘poef’ in this sentence are related and belong to the same semantic field. ‘Poef’ in the target language is more expressive than ‘wee’ in the source language and a difference in propositional meaning is identified. Shifts of propositional meaning and expressive meaning occur in this example. No shifts of evoked meaning occur in this example. Humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether nine instances of **hyperbolic language** were identified in the ST. The main device shift categories are formal equivalence (56%), dynamic equivalence (33%) and device omitted (11%). The most frequent translation strategies are direct translation (56%), creative substitution (22%), with one instance each of superordinate (11%) and paraphrasing with unrelated words (11%). Seven instances of hyperbole appeared in the excerpts read to the audience. Very positive audience reactions were received from the source text audience and target text audience regarding hyperbolic language (STA 89%; TTA 89%).

Instances of hyperbolic language, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.12 below:

Table 4.12: Hyperbole in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
Pulpified	papperny wees	H1	DT	S	L
he changed shape	van vorm verander	H1	DT	S	S
swerved violently to the right	swenk wild na regs	H2	SO	--	--
Let’s blow them up first, crash bang wallop bang-bang-bang-bang	kom ons blaas hulle eerste op, kwadarra-kwadarra kaboem-boem-boem-boem	H2	CS	L	L
troculated like turkeys, mashed like potatoes	soos kalkoene gekalkoeneer, soos aartappels fyngeKAPOK	H2	CS	--	--

ST	TT	Device	Translation Strategy	STA	TTA
fossilized with fear, glued to the ground, a cooked cucumber	van vrees versteen, vasgenael en –gegom, gekookte komkommer	H1	PR	L	L
boil for a further twenty-seven days	kook jy die mengsel vir 'n verdere sewe-en-twintig dae	H1	DT	L	L
Bristlecone Pine, over four thousand years old! ...Ask any dendrochronologist	steekkeëlden wat teen die hange meer as vierduisend jaar oud is! Vra maar vir enige dendroloog	H1	DT	N	L
She must have got pints and pints of it? ‘Gallons!’ cried Mr Wonka	Sy moes te veel daarvan ingekry het! “Gans te veel!” skree meneer Wonka.	H4	PU	S	S

Example 27:

“We’ll all be pulpified” (ST 2013:5).

“Ons gaan almal ’n papperny wees” (TT 2006:5). [BT: We’ll all be mush.]

In this example, the device is retained with formal equivalence and the translation strategy is direct translation. The verb ‘pulpified’ means ‘to be reduced to a pulp’ (Collins Dictionary, 2004) and is translated as a noun in the target language with direct translation. The expressive and propositional meaning of the segment correlates. Humour is gained in this segment as a more positive reaction is received from the target text audience than the source text audience possibly because they might not be familiar with the strange sounding word ‘papperny’.

Example 28:

“‘Why did you spray her three times? She must have got pints and pints of it?’/ ‘Gallons!’ cried Mr Wonka” (ST 2013:153).

“‘Hoekom het jy haar drie keer gespuit? Sy moes te veel daarvan ingekry het!’/. ‘Gans te veel!’ skree meneer Wonka (TT 2006:140). [BT: ‘Why did you spray her three times? She must have got too much of it? / Far too much!’ cried Mr Wonka.]

In this example, the device is not retained, and the segment is translated with paraphrasing with unrelated words. The British metric system (pints and gallons) used in the ST segment is translated with the general concept ‘gans te veel’ which retains the propositional meaning of overdosing Grandma Georgina. ‘Pints and pints’ and ‘gallons’ is more expressive than ‘gans te veel’ and a shift of evoked meaning occurs as geographical dialect is translated using

standard Afrikaans. Hence, shifts of expressive and evoked meaning occur in this segment. Humour is matched in this example as source text audience and target text audience reactions are similar.

Six instances of **parody** were identified in the ST. The main device shift categories for the parody are dynamic equivalence (100%) and the most frequent translation strategies are paraphrasing with related words (66%) and paraphrasing with unrelated words (33%). None of the instances of parody appeared in the excerpts read to the audience. Instances of parody, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.13 below:

Table 4.13: Parody in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
'Aha', I said. 'This little clot could be a politician.'	'Wag 'n bietjie', sê ek toe op 'n dag. Dié knaap is uitgeknip vir 'n politikus!'	H2	PR	--	--
'Nanny', he cried. Oh Nanny, what a super proposition.'	'Nanna!' juig hulle en huil en lag. 'Nou's al ons siele sag en salig kan rus.'	H2	PU	--	--
'Okay', I said. 'Let's learn and note the art of politics.'	Reg, sê ek. Kom ons begin leer hom dadelik die kuns van politiseer.'	H2	PR	--	--
'Let's teach you how to miss the boat and how to drop some bricks, and how to win the people's vote and lots of other tricks.'	Kom ons leer hom hoe om stemme te werf, Hoe om oornag onverdiend te roem te verwerf, hoe om mense 'n gat in die kop te praat, hoe om almal te laat glo jy is paraat	H2	PU	--	--
'Let's learn to make a speech a day upon the TV screen, In which you never never say exactly what you mean.'	'Kom ons leer hom toesprake maak op radio en wêreldwye televisie.' 'Kom ons leer hom beloftes maak en spog oor sy vredesmissie.'	H2	PR	--	--
And now that I am eighty-nine, It's too late to repent. The fault was mine the little swine became the President	Maar nou is ek 'n stokou vrou En ek erken ek het innig berou, Want hy hét toe President geword. En wat gaan nou van ons landjie word?	H2	PR	--	--

Example 29:

“‘Aha,’ I said. ‘This little clot could be a politician.’” (ST 2013:74).

““Wag ‘n bietjie,’ sê ek toe op ‘n dag. Dié knaap is uitgeknip vir ‘n politikus!” (TT 2006:68). [BT: Wait a little bit, said I then on a day. This fellow is cut out for a politician!]

In this example, the device is retained with dynamic equivalence and translated with paraphrasing using related words. ‘Aha’ and ‘wag ‘n bietjie’ have the same propositional meanings in this segment, but with ‘little clot’ (blockhead in British English (Merriam-Webster 2019)) a shift of evoked meaning occurs as geographical dialect is translated using standard Afrikaans. It is also slang for ‘stommerik’ (idiot (Bosman et al. 1995:756)). Although ‘clot’ and ‘knaap’ belong to the same semantic field in this context, ‘little clot’ has a more negative expressive meaning than ‘knaap’ (chap or fellow (Bosman et al. 1995:257)). No shifts of propositional meaning are identified, but shifts of expressive and evoked meaning occur.

Example 30:

“Let’s teach you how to miss the boat and how to drop some bricks, and how to win the people’s vote and lots of other tricks” (ST 2013:74).

“Kom ons leer hom hoe om stemme te werf, Hoe om oornag onverdiend te roem te verwerf, hoe om mense ‘n gat in die kop te praat, hoe om almal te laat glo jy is paraat” (TT 2006:68). [BT: Let us teach him how to gain votes; how to overnight achieve unmerited fame, how to talk people a hole in the head, how to let everyone believe you are ready.]

In this example, the device is retained with dynamic equivalence and translated with paraphrasing using unrelated words. The overall concept of politicians that are exposed as insincere, correlate in the ST and the TT, but the words and expressions applied are unrelated. The rhyme in the ST parody is recreated in the TT with words that are unrelated to the ST words or expressions. The ST expression ‘to miss the boat’ is not applied in the TT, but the target language expression ‘om iemand ‘n gat in die kop te praat’ (to talk a person into a foolish thing (Bosman et al. 1995:146)) is applied in this segment to recreate the concept of trickery applied in the ST. Shifts of propositional meaning occur in this segment. No shifts of expressive meaning or evoked meaning are identified.

Altogether 15 instances of **understatement** were identified in the ST. The most frequent shift category is formal equivalence (87%) and two instances with dynamic equivalence (13%) were identified. The most frequent translation strategies are direct translation (87%) and paraphrasing with related words (13%). Eight instances of understatement appeared in the excerpts read to the source text audience and target text audience. Mostly neutral and amused audience reactions were received from the source text audience and target text audience rather than laughter and smiles indicating that this device requires more interpretative skills from the audience (STA 13%; TTA 25%). A better reaction from the target text audience indicates that humour was gained with this device.

Instances of understatement, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.14 below:

Table 4.14: Understatement in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
I don't think I trust this gentleman very much	Ek dink nie ek vertrou hierdie man nie	H1	DT	--	--
I guess we lost maybe a couple of dozen people altogether	Ek skat ons het altesaam maar net so twee dosyn mense verloor	H1	DT	N	N
I admit I was a trifle alarmed out there	Ek erken ek was 'n bietjie begaan daar	H1	DT	--	--
I saw a big six-foot-tall assistant manager being swallowed up just like you'd swallow a lump of ice-cream, Mr President! No chewing – nothing! Just down the hatch	Ek het gesien hoe word 'n groot ses voet lange assistentbestuurder ingesluk soos wat mens 'n roomys sal insluk, Meneer die President! Geen gekou nie – niks nie! Net so heel ingesluk	H1	DT	A	A
for the first time in my life I find myself at a bit of a loss	ek weet vir die eerste keer in my lewe nie wat om te doen nie	H1	DT	--	--
I haven't the faintest idea what's been going on. But whatever it is, I don't like it (after a vicious alien attack)	Ek het nie die vaagste benul wat aangaan nie. Maar wat dit ookal is, ek hou nie daarvan nie	H1	DT	N	N
But didn't we come rather a long way round?	Maar het ons nie 'n taamlike ompad langs gekom nie?	H1	DT	S	S
You call it nothing! When my old mother's gone and my father's a howling baby	Jy noem dit niks! My ou moeder is skoonveld en my pa is 'n skreeuende baba	H1	DT	A	A
You mean he's got to wait eighty-seven years before he can come back? That's what kept bugging me, my boy.	U bedoel hy moet nou sewe-en-tagtig jaar wag voor hy kan terugkom? Dis wat so aan my bly vreet het, ou seun.	H2	PR	--	--

ST	TT	Device	Translation Strategy	STA	TTA
there's something wrong with my inside	Daar's iets fout met my binnegoed	H1	DT	--	--
You mean... there might be swarms of them all around us this very moment? There might	Jy bedoel... daar is op hierdie oomblik dalk swerms van hulle hier oral om ons? Moontlik	H1	DT	A	A
You mean Grandma may have got too much? I'm afraid that's putting it rather mildly	Jy bedoel Ouma het dalk te veel ingekry? Ek's bevrees dis effens sagkens gestel	H1	DT	N	N
she's bound to be just a teeny bit over-plussed	Sy's maar net 'n klein-klein bietjie oorplus	H1	DT	--	--
what does it matter if the girl has become a trifle too old?	wat maak dit saak as die ou tante 'n tikkie te oud geword het?	H1	DT	A	A
You gave me too much!	Jy het my te veel daarvan ingegee	H1	DT	--	--

#### Example 31:

“I saw a big six-foot-tall assistant manager being swallowed up just like you'd swallow a lump of ice-cream, Mr President! No chewing – nothing! Just down the hatch!” (ST 2013:78).

“Ek het gesien hoe word 'n groot ses voet lange assistentbestuurder ingesluk soos wat mens 'n roomys sal insluk, Meneer die President! Geen gekou nie – niks nie! Net so heel ingesluk” (TT 2006:72). [BT: ‘I saw how a big six-foot-tall assistant manager is swallowed like one would swallow an ice-cream, Mr President. No chewing – nothing! Swallowed in one piece, just like that.’]

In this example, the device is retained formal equivalence and translated with direct translation. Shifts regarding of form and expressive meaning occur. The ST segment ‘lump of ice-cream’ is translated with ‘roomys’ and ‘down the hatch’ with ‘heel ingesluk’ (swallow whole) which is less expressive than the ST segment. Propositional and evoked meaning of the segments correlate, but shifts of expressive meaning occur.

#### Example 32:

“You mean he's got to wait eighty-seven years before he can come back? / That's what kept bugging me, my boy.” (ST 2013:143).

“U bedoel hy moet nou sewe-en-tagtig jaar wag voor hy kan terugkom? / Dis wat so aan my bly vreet het, ou seun.” (TT 2006:131) [BT: ‘You mean he's got to wait eighty-

seven years before he can come back? / That’s what kept gnawing away at me, old boy.’]

In this example, the device is retained with dynamic equivalence and translated with paraphrasing with related words. ‘That’s what kept bugging me’ (‘aan my bly vreet’) means ‘eating, consuming me’ in this example of understatement. The source language expression is translated with a target language expression with the same propositional and expressive meaning with dissimilar form (Baker 1992:74). Both the ST and TT segments mean ‘that’s what’s been bothering me’. The propositional, expressive and evoked meanings of the segments correlate.

Altogether 35 instances of **irony** were identified in the ST. The main device shift categories are formal equivalence (89%), dynamic equivalence (5.5%) and device replaced with another device (5.5%). The most frequent translation strategies are direct translation (89%), creative substitution (8.5%) and paraphrasing with related words (2.5%). Sixteen instances of irony appeared in the excerpts read to the audience. Humour is gained in this category as a more positive reaction was received from the target text audience than from the source text audience for this device (STA 63%; TTA 69%). Excerpts with irony that contained a lot of detailed descriptions seemed to evoke neutral or bored reactions from the source text audience and target text audience learners.

All the instances of irony identified in CGGE are available in Appendix D. Examples of irony, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.15 below:

Table 4.15: Irony in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
the higher we are, the faster we’ll all be going when we hit	hoe hoër ons opgaan, hoe vinniger sal ons afkom en hoe harder gaan ons dit tref	H1	DT	L	L
Two holes are better than one. Any mouse will tell you that	Twee gate is beter as een. Enige muis sal dit vir jou sê	H1	DT	S	S
It was called ‘Space Hotel “U.S.A.” and it was the marvel of the space age.	dit word Ruimtehotel V.S.A. genoem en word as die grootste wonder van die ruimte-eeu beskou	H1	DT	N	N
This is serious!	Dis ’n ernstige saak!	H2	CS	S	S
They’re all in disguise!	Hulle is almal vermom!	H1	DT	S	S
Whoever heard of a bed in a spacecraft!	Wie’t nou al ooit gehoor van ’n bed in ’n ruimtetuig!	H1	DT	S	S

ST	TT	Device	Translation Strategy	STA	TTA
No wonder you're the President	G'n wonder u is die President nie	H1	DT	N	N
But it was the sinister glass box itself that everyone was staring at and the cargo of sinister creatures inside	Maar almal staar net na die onheilspellende glaskas en die onheilspellende wesens binne-in	H1	DT	A	A
They knew that the great man was about to give the world yet another of his brilliant inventions	Hulle weet hierdie man der manne is op die punt om nog een van sy briljante uitvindings aan die wêreld te skenk	H2	PR	A	A
so he falls and breaks his neck.	val hy en breek sy nek	H1	DT	L	L
the sinister little glass box	die onheilspellende klein glaskas	H1	DT	S	S
baked of course, you will ruin a Mars Bar by boiling!	gebak natuurlik, mens ruïneer 'n Mars Bar as jy dit kook	H1	DT	A	S
Grandpa Joe, with the help of an Oompa-Loompa, was feeding his three-month-old wife, Grandma Josephine	Oempa-Loempa help oupa Joe om sy drie maande oue vrou, ouma Josephine, uit 'n bottel te laat drink.	H1	DT	--	--
She's gone crazy! / Not at all. She's going through the nineteenth century	Sy raak van haar kop af / 'Glad nie. Sy gaan deur die negentiende eeu.'	H1	DT	B	B
What are those two silly babies doing at the other end of the bed? / One of them is your husband	Wat doen daardie twee simpel babas aan die voet van die bed? / Een van hulle is Ma se man	H1	DT	L	L
The hoof of a Manticore	'n Mantikoor se pens (en pootjies)	H3	CS	L	L
The front tail of a cockatrice	'n Basilisk se hanekam (ongekam)	H3	CS	S	S

Example 33:

“It’s not easy to punch a hole in a roof as strong as that’ (Willy Wonka) / ‘But there’s a hole in it already’ / ‘We made it when we came out’ (Charlie) / ‘Then we shall make another,’ said Mr Wonka. ‘Two holes are better than one. Any mouse will tell you that.’” (ST 2013:6).

“Dis nie maklik om ’n gat in so ’n sterk dak te maak nie.” / ‘Maar daar is klaar ’n gat in,’ sê Charlie. ‘Ons het dit gemaak toe ons daaruit is.’ / ‘Dan maak ons nog een,’ sê meneer Wonka. / ‘Twee gate is beter as een. Enige muis sal dit vir jou sê.’” (TT 2006:6)  
 [BT: ‘It’s not easy to make a hole in such a strong roof’ (Willy Wonka) / ‘But there’s already a hole in it.’ / ‘We made it when we came out’ (Charlie) / ‘Then we make another one.’ (Mr Wonka) ‘Two holes are better than one. Any mouse will tell you that.’]

In this example, the device is retained with formal equivalence and translated with direct translation. This example of irony illustrates Dahl's fondness of creating humour by matching inappropriate things together. No shifts of expressive, evoked or propositional meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 34:

“His advisors waited eagerly. They knew that the great man was about to give the world yet another of his brilliant inventions” (ST 2013:36).

“Sy raadgewers wag gretig. Hulle weet hierdie man der manne is op die punt om nog een van sy briljante uitvindings aan die wêreld te skenk.” (TT 2006:34) [His advisors wait eagerly. They know this formidable man was on the verge of donating to the world yet another one of his brilliant inventions.]

In this example, the device is retained with dynamic equivalence, but paraphrasing with related words is used to translate this segment. The ‘great man’ has been translated with ‘man der manne’ which is a target language fixed expression which is the archaic form of ‘formidable man’ (formidable, powerful) and can also be considered as an example of higher language and changes the evoked meaning (temporal dialect). ‘Give’ and ‘skenk’ (to present with or donate) differ in propositional meaning slightly. Shifts of propositional and evoked meaning occur in this segment. The expressive meaning of the segments correlate. More amused reactions than laughter is recorded for this segment for both groups.

Altogether sixteen instances of **sarcasm** were identified in the ST. The main device shift categories are formal equivalence (88%) and dynamic equivalence (12%). The most frequent translation strategies are direct translation (88%) and paraphrasing with related words (12%). Audience reactions revealed that neither the source text audience nor the target text audience found the sarcasm of the selected excerpts very humorous (STA 25%; TTA 38%). Although the reactions for this device was not very positive, humour was gained as more positive reactions were recorded for the target text audience than the source text audience in this category.

Instances of sarcasm, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.16 below:

Table 4.16: Sarcasm in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
Dear lady, it is not a lift any longer	Mevrou, dit is nie 'n gewone hyser hierdie nie	H2	PR	A	A
Dear lady, you are new to the scene.	Liewe dame, u is nuut op die toneel.	H1	DT	N	N
Every day, I get deafer and deafer. Remind me, please, to call up my ear doctor when we get back	Ek raak by die dag dower en dower, Herinner my asseblief om my oordokter te bel sodra ons tuis kom.	H1	DT	A	S
You can't swim in this stuff. It isn't water, you know.	Jy kan nie hier wil swem nie. Jy's mos nie in die water nie.	H1	DT	N	N
eight desperadoes had climbed into the Space Hotel and taken their bomb with them	agt booswigte het in die Ruimtehotel geklim en hulle bom saam met hulle geneem	H1	DT	A	L
You look as much like a man from Mars as a bedbug	Jy lyk so min na 'n Marsmanneltjie as 'n weeluis!	H1	DT	L	A
Dear lady, it can't possibly get in here	Geagte dame, hy kan onmoontlik hier inkom	H1	DT	--	--
Dear lady, this isn't a car on the motorway. When you are in orbit, you cannot stop and you cannot go backwards	Geagte dame, ons is nie in 'n motor op die snelweg nie. Wanneer jy in 'n wentelbaan is, kan jy nie stop nie en jy kan ook nie na trurat oorskakel nie	H1	DT	A	A
That's easy enough, isn't it?	Dis maklik genoeg, of hoe?	H1	DT	--	--
You didn't think of that, did you?	Julle het nie daaraan gedink nie, het julle?	H1	DT	--	--
But we all know how to swim, do we not?	Maar ons almal kan swem, of hoe?	H1	DT	--	--
May I go on Madam? Thank you.	Mag ek aangaan, mevrou? Dankie	H1	DT	--	--
The older I get, the deafer I become	Hoe ouer ek word, hoe dower raak ek	H1	DT	--	--
Don't you know any arithmetic at all?	Kan jy dan nie Wiskunde doen nie?	H1	DT	--	--
Surely you know what a minus looks like	Jy weet tog seker hoe lyk 'n minus	H1	DT	L	L
Patience, dear lady	Geduld, geagte dame	H1	DT	--	--

Example 35:

“‘Dear lady,’ said Mr Wonka. ‘This isn’t a car on the motorway. When you are in orbit, you cannot stop and you cannot go backwards.’” (ST 2013:81).

“‘Geagte dame,’ sê meneer Wonka, ‘ons is nie in 'n motor op die snelweg nie. Wanneer jy in 'n wentelbaan is, kan jy nie stop nie en jy kan ook nie na trurat oorskakel nie.’” (TT 2006:75). [BT: ‘Dear lady,’ said Mr Wonka. ‘We are not in a car on the motorway. When you are in orbit, you cannot stop and you can also not switch to reverse.’]

In this example, the device is retained with formal equivalence and the segment translated with direct translation. Grandma Georgina is addressed in the TT segment as ‘geagte dame’

(esteemed / learned) dame (lady)' where 'liewe dame' is another option, closer to the ST segment. The translator's choice is a slightly more formal and respectful address in the target language and creates a shift in evoked meaning with regards to the tenor of discourse (Baker 1992:16). No shifts of propositional or expressive meaning occur in this example. A slight shift of evoked meaning occurs. More amusement than laughter was recorded for this segment for both groups.

Example 36:

“‘Because she is a Minus, Charlie. Surely you know what a minus looks like ... Like that ...’ Mr Wonka drew a horizontal line in the air with his finger.” (ST 2013:150).

“‘Want sy is ’n Minus, Charlie. Jy weet tog seker hoe lyk ’n minus ... Só ...’ Meneer Wonka teken ’n horisontale strepie in die lug met sy vinger.” (TT 2006:137). [BT: ‘Because she is a minus, Charlie. Surely you must know what a minus looks like ... like this ...’ Mr Wonka draws a little horizontal line in the air with his finger.]

In this example, the device is retained with formal equivalence and translated with direct translation. Grandma Georgina's floating lengthwise is explained by Mr Wonka as being a logical phenomenon for Minusland with 'surely' (tog seker) as the word which depicts the sarcasm in this segment. No shifts of propositional, evoked or expressive meaning occurs. Humour is matched in this example as source text audience and target text audience reactions are similar.

#### 4.5 IMAGERY

Altogether seven instances of **descriptive imagery** were identified in the ST. The main device shift categories are formal equivalence (55%) with two instances of dynamic equivalence (45%). Translation strategies are direct translation (55%) with two instances of paraphrasing with related words (23%) one instance of paraphrasing using unrelated words (11%) and one with creative substitution (11%). Although the imagery category only comprised 17% of the total distribution of devices, it contained the device most applied in the ST, namely simile (48 instances). Six instances of descriptive imagery appeared in the excerpts read to the audience. Audience reactions for imagery created in the ST and TT were positive for both groups (STA 100%; TTA 100%). Similar reactions were received for the examples read to the groups.

Instances of descriptive imagery, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.17 below:

Table 4.17: Descriptive imagery in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
three old birds in nightshirts	drie stokou fossiele in nagklere	H2	PU	S	S
crazy glass box	vreemde glaskas	H2	PR	S	S
funny little guy with a pointed beard	snaakse klein mannetjie met 'n gepunte bokbaardjie	H2	PR	S	S
toe-nail clippings from a 168-year old Russian farmer called Petrovitch Gregorovitch	knipsels van 'n 168-jarige russiese boer genaamd Petrowietsj Gregorowietsj se toonnaels	H1	DT	L	L
an egg laid by a 200-year-old tortoise belonging to the king of tonga	'n eier gelê deur 'n 200-jarige skilpad wat aan die koning van Tonga behoort	H1	DT	L	L
the whiskers of a 36-year old cat called Crumpets	'n 36-jarige kat genaamd Kietsie se snorbaard	H2	CS	L	L
pint of sap from a 4000-year old Bristlecone Pine	'n pint sap van 'n 4000-jarige steekkeëlden	H1	DT	L	L
no bones, one huge muscle, stretchy and squishy	geen bene, een reusagtige spier, rekbaar en sag	H1	DT	S	S
egg-shaped, slimy, greenish-brown	eiervormig, slymerig, groenerig bruin	H1	DT	--	--
bald, wrinkled, toothless, wheelchair	bles, vol plooië, tandloos, in 'n rolstoel	H1	DT	--	--
silence overpowering, no sound, no whisper of wind, no voice of creature or insect	stilte oorweldigend, geen geluid, die wind fluister nie, geen mens of insek se stem	H1	DT	--	--
tiny face like a pickled walnut, masses of creases and wrinkles, hair pure white	verrimpelde gesiggie soos 'n gepekeld okkerneut, vol plooië en voue, hare spierwit	H1	DT	S	S

Example 37:

“There’s these three old birds in nightshirts floating around in this crazy glass box and there’s a funny little guy with a pointed beard wearing a black top hat and a plum-coloured velvet tail coat and bottle green trousers ...” (ST 2013:15).

“Daar’s drie stokou fossiele in nagklere wat in ’n vreemde glaskas rondsweef en daar’s ’n snaakse klein mannetjie met ’n gepunte bokbaardjie wat ’n swart pluiskeil dra en ’n pruimkleurige swaelstertbaadjie en ’n bottelgroen broek ...” (TT 2006:14). [BT: There’s three very old fossils in nightshirts floating in a strange glass box and there’s a funny little guy with a pointed goatee wearing a black top hat and a plum-coloured velvet coat and bottle green trousers.]

Three instances of descriptive imagery appear in this example. In the first instance, the device is retained with dynamic equivalence and translated with paraphrasing using unrelated words.

The expression ‘three old birds’ is slang, i.e. there is a shift of evoked meaning (social class dialect) as well as shifts of propositional meaning. The expressive meanings correlate, because ‘fossiele’ is also slang, but a different social dialect than ‘birds’ in this context. With ‘crazy glass box’, the device is retained with dynamic equivalence, but translated with paraphrasing with related words. The propositional meanings of the words are not the same although the expressive and evoked meanings correlate. In the third part of the segment, the device is retained with dynamic equivalence, but translated with paraphrasing with related words. The propositional meanings of ‘pointed beard’ correlate with bokbaardjie (goatee), but was not translated with ‘gepunte baard’, which look slightly different (‘a goatee is a very short pointed beard that covers a man’s chin but not his cheeks’ (Collins 2018)); therefore, shifts of propositional meaning occur in this segment. The expressive and evoked meanings of the segments correlate. Humour is matched in this example as source text audience and target text audience reactions are similar for all three parts of this segment.

Example 38:

“‘I jumped into the great glass elevator and rushed all over the world collecting special items from the oldest living things...a pint of sap from a 4000-year old bristlecone pine; the toe-nail clippings from a 168-year old Russian farmer called Petrovitch Gregorovitch; an egg laid by a 200-year-old tortoise belonging to the king of tonga; the whiskers of a 36-year old cat called Crumpets” (ST 2013:144).

“‘Ek het in die groot glashyser gespring en regoor die wêreld gereis om spesiale monsters van die oudste lewende dinge bymekaar te maak ...’n pint sap van ’n 4000-jarige steekkeëlden; knipsels van ’n 168-jarige russiese boer genaamd Petrowietsj Gregorowietsj se toonnaels; ’n eier gelê deur ’n 200-jarige skilpad wat aan die koning van Tonga behoort; ’n 36-jarige kat genaamd Kietsie se snorbaard...” (TT 2006:132)  
[BT: I jumped into the great glass elevator and travelled all over the world collecting special items from the oldest living things...a pint of sap from a 4000-year old bristlecone pine; clippings from a 168-year old Russian farmer called Petrovitch Gregorovitch’s toenails; an egg laid by a 200-year-old tortoise that to the king of Tonga belong; a 36-year-old cat called Kitty’s Whiskers.]

Four instances of descriptive imagery are identified in this segment. The imagery created in this segment of extremely old and improbable items are listed here to create Mr Wonka’s Vita-Wonk. In the first instance (a pint of sap from a 4000-year old bristlecone pine) the device is

retained with formal equivalence and translated with direct translation. The British metric system (pint) is repeated in this segment. No shifts of propositional, expressive or evoked meanings are identified in this example. In the second instance (toe-nail clippings from a 168-year old Russian farmer called Petrovitch Gregorovitch), the device is retained with formal equivalence with direct translation borrowing the ST proper name Petrovitch Gregorovitch with a slight adaptation (Petrowietsj Gregorowietsj) to suit the target language spelling. The propositional, expressive and evoked meanings correlate in this example. In the third instance (an egg laid by a 200-year-old tortoise belonging to the king of Tonga), the device is retained with formal equivalence and translated with direct translation. The propositional, expressive and evoked meanings correlate in this example. In the fourth instance (the whiskers of a 36-year old cat called Crumpets) the device is retained with dynamic equivalence and translated with creative substitution. ‘Crumpets’ is translated with ‘Kietsie’ (Kitty). A shift of propositional and expressive meanings is identified in this segment. Humour is matched in this example as source text audience and target text audience reactions are similar for all four parts of this segment.

Altogether 48 instances of **simile** were identified in the ST. The main device shift categories are formal equivalence (58%), dynamic equivalence (36%) and three instances of device replaced with another device (6%). The most frequent translation strategies are direct translation (58%), creative substitution (30%), paraphrasing using related words (8%) and paraphrasing using unrelated words (4%) and one instance where a superordinate was used. Eighteen of the instances of simile appeared in the excerpts read to the audience. Similar reactions were received for the examples read to the groups – the device of simile was one of the most popular devices with the audience (STA 81%; TTA 81%).

All the instances of simile identified in CGGE are available in Appendix D. Examples of simile, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.18 below:

Table 4.18: Similes in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
like fish in a tank	soos visse in 'n tenk	H1	DT	S	S
they're older than Moses	hulle's ouer as Moses!	H1	DT	L	L
dotty as a doughnut	van jou verstand, jou trollie en jou wysie af	H3	PR	S	S

ST	TT	Device	Translation Strategy	STA	TTA
like a thermometer	soos 'n koorspen	H1	DT	S	S
like a huge bird	soos 'n yslike voël	H1	DT	S	S
spitting like a rhinoceros	spoeg soos 'n renoster	H1	DT	S	S
like insects in a glass box	soos insekte in 'n glaskas	H1	DT	A	A
like the tail of a parrot	soos 'n papegaaï se stert	H1	DT	S	S
like some tiny baby animal clinging to its mother	soos 'n babadiertjie wat aan sy ma vasklou	H1	DT	S	S
madder than a maggot	wild van woede	H3	PU	--	--
no bigger than the pips of the grapefruit	niks groter as die pomelo se pitte nie	H1	DT	S	S
troculated like turkeys	soos kalkoene gekalkoeneer	H2	CS	--	--
as thick as a whale	so wyd soos 'n walvis	H2	CS	S	S
long as a lorry	so lank soos 'n lorrie	H1	DT	S	A
as safe as sausages	so veilig soos vlooië	H2	CS	--	--
swallowed up like a lump of ice-cream	soos wat mens 'n roomys sal insluk	H2	PR	A	S
swarming like wasps	soos 'n swerm bye	H2	PR	--	--
splinter like spillikins	soos splinters versplinter	H2	CS	N	N
like a fleet of bombers	soos 'n vloot bomwerpers	H1	DT	--	--
like a parcel	soos 'n pakkie	H1	DT	--	--
frozen like fishfingers	gevries soos visvingers	H1	DT	S	S
like gazelles in springtime	soos bokkies in die lente	H2	SO	--	--
like a pickled walnut	soos 'n gepekelde okkerneut	H1	DT	A	A

Example 39:

“dotty as a doughnut” (ST 2013:17).

“van jou verstand, jou trollie en jou wysie af” (TT 2006:16). [BT: You are out of your mind, off your rocker, not all there.]

In this example, the device is replaced with another device. The ST segment is translated with amplification in the TT using paraphrasing with related words also correlating with the meaning of ‘being crazy’. Shifts of propositional meaning occur, but the expressive and evoked meanings of the segments correlate. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 40:

“‘It’s a steel rope,’ said Mr Wonka. ‘It’s made of re-inscorched steel. If they try to bite through that their teeth will splinter like spillikins!’” (ST 2013:87).

“‘Dis ’n staaltou,’ sê meneer Wonka. ‘Dis van brandstaal gemaak. As hulle daardeur byt sal hulle tande soos splinters versplinter’” (TT 2006:80). [BT: It’s a steel rope, made of reinforced steel. It they try to bite it their teeth will splinter like splinters.]

In this example, the device is retained with dynamic equivalence and translated with creative substitution with added polyptoton in the TT. The word ‘splinter’ is retained in the TT simile, but ‘hulle tande soos splinters versplinter’ differs from the ST propositional meaning. The word ‘spillikins’ is not well known among target language readers as is the word ‘knibbelspel’ which refers to the game of ‘pick up sticks’ referred to in the ST simile. Shifts of propositional meaning occur in this example with no shifts of expressive or evoked meaning. Similar audience reactions of neutrality were recorded for this example.

Altogether eleven instances of **metaphors** were identified in the ST. The main device shift categories are dynamic equivalence (55%) and formal equivalence (45%). The most frequent translation strategies in this category are direct translation (45%), creative substitution (37%), paraphrasing using related words (9%) and paraphrasing using unrelated words (9%). Ten instances of metaphors appear in the excerpts read to the audience. Similar reactions were received for the examples read to the groups (STA 60%; TTA 60%).

Instances of metaphors, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.19 below:

Table 4.19: Metaphors in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
three old birds in nightshirts	Daar’s drie stokou fossiele in nagklere	H2	CS	A	A
I’m a golden eagle	ek is ’n goue arend	H1	DT	S	S
you miserable old mackerel	jou mislike misbaksel	H2	CS	S	S
I’m a jumbo jet	ek is ’n superstraler	H1	DT	S	S
you’re a balmy old bat	U’s ’n kens ou kraai	H2	CS	S	S
you crafty old mandarin	jou slinkse ou mandaryn	H1	DT	A	N
My dear old dotty dumpling	My liewe ou kens kluitjie	H1	DT	--	--

ST	TT	Device	Translation Strategy	STA	TTA
ancient fossil	oeroue fossiel	H1	DT	N	S
muddleheaded mugwump	my liewe warkop wat so dwarsskop	H2	PU	S	S
meddling old mackerel	mislike makriel	H2	PR	N	N
you chiselling old cheeseburger	jou liegende lieplapper	H2	CS	S	N

Example 41:

“you crafty old mandarin” (ST 2013:35).

“jou slinkse ou mandaryn” (TT 2006:33). (BT: You cunning old mandarin.)

In this example, the TT segment is translated to correlate with the ST segment closely regarding meaning formal equivalence. The president of the U.S.A. calls the Chinese president a ‘mandarin’ which refers to a Chinese public official (Merriam Webster 2019) or even a poisonous fish (australiangeographic.com). ‘Mandarin’ is translated literally with ‘mandaryn’ which has the same expressive and propositional meaning in the TT segment. No shifts of propositional meaning, expressive or evoked meaning occurs in this segment. Amusement was received from the source text audience with neutrality from the target text audience, possibly because the target text audience was not certain of the meaning of ‘mandaryn’.

Example 42:

“you chiselling old cheeseburger” (ST 2013:166).

“jou liegende lieplapper” (TT 2006:151). [BT: ‘You lying loafer’.]

In this example, the device is retained with dynamic equivalence and creative substitution is applied. ‘Liegende lieplapper’ (lying loafer (Bosman et. al. 1995: 296) was received with neutral reaction from the target text audience because of the temporal dialect in ‘lieplapper’ belonging to an older age group within the target language community (originally comes from the Dutch ‘liplap’ before 1622 (Prinsloo, 2009:n.p). It suits the way a grandmother would talk, but falls outside of the frame of reference of the target text audience age group. Shifts of propositional meaning, expressive and evoked meaning occur in this example. Humour is lost in this segment following a more positive reaction from the source text audience possibly because the target text audience were not sure of the meaning of ‘lieplapper’.

Altogether four instances of **juxtaposition** were identified in the ST. The main device shift categories are formal equivalence (75%) and dynamic equivalence (25%) and the most frequent translation strategies are direct translation (75%) and creative substitution (25%). All four of the instances appeared in the excerpts read to the audience. The audience reactions analysis found that the examples of juxtaposition presented to the source text audience and target text audience were received with positive reactions of smiles and laughter for all three of the instances (STA 100%; TTA 100%).

Instances of juxtaposition, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.20 below:

Table 4.20: Juxtaposition in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
The entire Cabinet was present. ...and a sword-swallower from Afghanistan.	Die hele kabinet is teenwoordig ... 'n swaardslukker van Afganistan, is hier.	H1	DT	L	L
they're not shooting stars at all. They're shooting Knids.	dit is eintlik glad nie verskietende sterre nie. Dit is verskroeiende Wurm-Wroete.	H2	CS	S	S
Mrs Taubsypuss was also in the room.	mevrouw Taubsypuss is ook in die vertrek.	H1	DT	S	S
75 The Chief Cook was a Frenchman. He was also a French spy.	69 Die Hoofsjeff is 'n Fransman. Hy is ook 'n Franse spioen.	H1	DT	S	S

Example 43:

“The entire Cabinet was present. The Chief of Army was there, together with four other generals. The Chief of the Navy and the Chief of the Air-Force and a sword-swallower from Afghanistan, who was the President’s best friend” (ST 2013:28).

“Die hele kabinet is teenwoordig. Die hoof van die Leër is hier, saam met vier ander generaals. Die Hoof van die Vloot en die Hoof van die Lugmag en die President se beste vriend, 'n swaardslukker van Afghanistan, is hier” (TT 2006:26). [BT: The entire Cabinet is present. The Chief of Army is here, together with four other generals. The Chief of the Navy and the Chief of the Air-Force and the president’s best friend, a sword-swallower from Afghanistan, is here.]

In this example, the device is retained with formal equivalence and translated with direct translation. The juxtaposition creates humour in the ST segment with the presentation of the list of important members of the Cabinet and placing the ‘sword-swallower from Afghanistan’

right next to it. Dahl's matching inappropriate things together which disturbs the field of discourse (Baker 1992:16), creates a playful tone in both the ST and TT segments. No shifts of propositional, expressive or evoked meaning occur in this example. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 44:

“‘Have you ever seen a shooting star? Actually, they're not shooting stars at all,' said Mr Wonka. 'They're shooting Knids.'” (ST 2013:65).

“‘Het jy al ooit 'n verskietende ster gesien? 'Wel, dit is eintlik glad nie verskietende sterre nie,' sê meneer Wonka. 'Dit is verskroeiende Wurm-Wroete.'” (TT 2006:59).  
[BT: 'Have you ever seen a shooting star? Well, it is actually not a shooting star,' said Mr Wonka. 'It is scorching Worm-'Wroete'.]

In this example, the device is retained with dynamic equivalence and translated with creative substitution. The expectation of a serious answer creates humour when an unexpected reply is juxtapositioned next to it with Mr Wonka's remark that 'shooting stars' are in fact 'shooting knids.' 'Shooting Knids' becomes 'verskroeiende (singeing or scorching (Bosman et al. 1995:1170) Wurm-wroete' instead of its target language equivalent of 'verskietend' (shooting). Shifts of propositional meaning occur in this example with no shifts of expressive or evoked meaning. Humour is matched in this example as source text audience and target text audience reactions are similar.

#### 4.6 RHYTHM

Altogether fifteen instances of **asyndeton** were identified in the ST. The main device shift categories are formal equivalence (86%) and dynamic equivalence (14%). The most frequent translation strategies are direct translation (86%), creative substitution (7%) and paraphrasing using unrelated words (7%). Seven instances of asyndeton appeared in the excerpts read to the audience. Similar reactions were received for segments where asyndeton was applied (STA 43%; TTA 43%). Amusement was also received for parts of the excerpts that were tense; for example, where the grandparents became smaller and turned into babies.

All the instances of asyndeton identified in CGGE are available in Appendix D. Examples of asyndeton, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.21 below:

Table 4.21: Asyndeton in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
Oh, my sainted pants! Oh, my painted ants! Oh, my crawling cats	O, my genade ons! O klappende klerk! O, flappende vlerk! O, kermende katte	H2	PU	L	S
Houston called the Space Hotel; the President called Houston; Houston called the President ...	Houston probeer die Ruimtehotel kontak; Die President kontak Houston; Houston kontak die President'	H1	DT	--	--
Hold it ... I've got it ...That's it	Wag bietjie ... Het hom ... Daar's hy ...	H1	DT	--	--
Shanks? ... Shuckworth! Shanks! Showler! Showlworth! Shucks!	Shanks? ... Shuckworth! Shanks! Showler! Showlworth! Shucks!	H1	DT	S	S
fried-egg made of rubber ... a slice of salami ... a tooth with a filling in it ... a stinkbomb ... a packet of itching powder ...	'n gebakte poets-eier van rubber ... 'n snytjie salami ... 'n tand met 'n vulsel in ... 'n stinkbom ... 'n pakkie jeukpoeier	H1	DT	L	L
something ... something thick ... something brown ... something not exactly brown, but greenish brown	iets... iets diks ... iets bruins ... iets nie heeltemal bruin nie, meer groenerig bruin	H1	DT	N	N
Wait a minute! You look younger than thirty! You can't be a day more than twenty now! ...	Wag 'n bietjie! Jy lyk jonger as dertig! Jy kan nou nie 'n dag ouer as twintig wees nie ...	H1	DT	A	A
You can't be more than fifteen! ... You're ... you're ... you're ten ... you're getting smaller, Mother!	Niks meer as vyftien nie! ... Mammie ... is skaars ... skaars tien ... Mammie raak al hoe kleiner!	H2	CS	A	A
She's three ... two ... one ... Gracious me! What's happening to her! Where's she gone? Mother! Georgina! Where are you?	Sy's drie ... twee ... een ... Goeie genugtig! Wat gebeur met haar! Wat het van haar geword! Mammie! Georgina! Waar is Mammie?''	H1	DT	A	A
Men! ... What sort of men? ... yes, but do they look dangerous? ...	Mans! ... Watter soort mans? ... Ja, maar lyk hulle gevaarlik? ...	H1	DT	--	--

Example 45:

““Oh, my sainted pants! Oh, my painted ants! Oh, my crawling cats!”” (ST 2013:62).

““O, my genade ons! O, klappende klerk! O, flappende vlerk! O, kermende katte!”” (TT 2006:57) [BT: ‘Oh, my goodness me, Oh, flapping clerk! Oh, flapping wing! Oh, moaning cats!’]

In this example, the device is retained with dynamic equivalence, but the segment is translated with paraphrasing using unrelated words. The asyndeton where the clauses run into each other

and are only separated with punctuation (exclamation marks) are repeated in the TT segment but words unrelated to those of the ST segment, are applied. In this segment (also an example of a spoonerism) the anagramic language of the ST segment is not repeated. Shifts of propositional and expressive meaning occur with no shifts of evoked meaning. Humour was lost in this example following a more positive reaction from the source text audience than the target text audience, possibly because of the loss of the anagramic language and humour in ‘sainted pants’ and ‘painted ants’.

Example 46:

“‘I’ve got it written down somewhere ...’ He started digging around in the pockets of his coat-tails. ... He started emptying the pockets and placing the contents on the bed – a homemade catapult ... a yo-yo ... a trick fried-egg made of rubber ... a slice of salami ... a tooth with a filling in it ... a stinkbomb ... a packet of itching powder...”. (ST 2013:118).

“‘Ek het dit iewers neergeskryf ...’ Hy begin in sy swaelstertbaadjie se sakke rondsoek ... Hy begin sy sakke leegmaak en pak die inhoud op die bed uit – ’n tuisgemaakte kettie ... ’n klimtol ... ’n gebakte poets-eier van rubber ... ’n snytjie salami ... ’n tand met ’n vulsel in ... ’n stinkbom ... ’n pakkie jeukpoeier ...” (Meneer Wonka) (TT 2006:108). [BT: ‘I’ve written it down somewhere’ ... He starts digging around in the pockets of his coat-tails. ... He starts emptying his pockets and placing the contents on the bed – a homemade catapult ... a yo-yo ... a trick fried-egg made of rubber ... a little slice of salami ... a tooth with a filling in it ... a stinkbomb ... a packet of itching powder.]

In this example, the device is retained with formal equivalence and the sentences are linked only by ellipses repeated in the TT with direct translation. The expectations of more impossible and humorous items emerging from Mr Wonka’s pockets in his search for the recipe for Wonka-Vite is retained in the TT. No shifts of expressive, evoked or propositional meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether seven instances of **polysyndeton** were identified in the ST. The main shift categories are formal equivalence (100%) in all seven instances identified. The most frequent translation strategy is direct translation (100%) for all instances. Four instances of

polysyndeton appeared in the excerpts read to the audience. Although positive audience reactions were received for two of the seven instances (STA 29%; TTA 29%), both groups reacted with amusement rather than laughter for segments where tension is created.

Instances of polysyndeton, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.22 below:

Table 4.22: Polysyndeton in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
and then curling over the top to the right and coming down in half circle ... and then the bottom end began to grow...	en dan krul dit weer oor na regs en kom met 'n halfsirkel af ... en dan begin die onderpunt ook groei	H1	DT	--	--
fossilized with fear and glued to the ground! Then they'd have got you!	Jy sou van vrees versteen en aan die grond vasgenael en –gegom gewees het! Dan sou hulle jou gekry het!	H2	CS	S	S
wrapping its ropy body around the Elevator. Once around...then twice around	begin sy touerige lyf om die Groot Glashyser krul. Eenkeer om ... dan 'n tweede keer	H1	DT	A	A
mountains and forests...then fields and trees...then a small town	berge en woude ... dan velde en bome ... dan 'n klein dorpie	H1	DT	--	--
It was flabbergasting! It was unbelievable! Also rather unfortunate	Dit was verbluffend! Dit was ongelooflik! Ook ietwat ramspoedig!	H1	DT	--	--
Not the Douglas Fir. Not the Oak. Not the Cedar.	Nie die douglasden nie. Nie die eik nie. Nie die seder nie.	H1	DT	A	A
First you become subtracted ... a little later you are divided ... but very slowly ... it takes a long time ...	Jy word eers afgetrek ... 'n rukkie later word jy gedeel ... maar dis baie stadig ... dit neem nogal lank ...	H1	DT	L	S

Example 47:

“and then curling over the top to the right and coming down in half circle ... and then the bottom end began to grow” (ST 2013:58).

“en dan krul dit weer oor na regs en kom met 'n halfsirkel af ... en dan begin die onderpunt ook groei” (TT 2006:54) [BT: and then it curls over the top to the right-hand side and comes back in a half circle ... and then the bottom end also begins to grow.]

In this example, the device is retained with formal equivalence and the segment translated with direct translation. In both instances, the ‘and’ (en) is used as a conjunction to link the sentences.

An ellipsis is applied in both instances to add tension to this segment which describes the wormlike aliens, the Vermicious Knids (Wurmwroete) trying to attack the Great Glass Elevator. No shifts of propositional, expressive or evoked meaning occur in this example.

Example 48:

“‘You’d have been fossilized with fear and glued to the ground! You’d have been a cooked cucumber; flocculated alive!’ Then they’d have got you!’” (ST 2013:62).

“‘Jy sou van vrees versteen en aan die grond vasgenael en -gegom gewees het! Jy sou ‘n gekookte komkommer gewees het, lewendig geflokkuleer! Dan sou hulle jou gekry het!’” (TT, 2006:57). [BT: ‘You would have been fossilised with fear and fixated and glued to the ground! You would have been a cooked cucumber; flocculated alive! Then they’d have got you.’]

In this example, the device is retained with dynamic equivalence and translated with creative substitution. Expressive meaning is added in the TT segment with ‘glued to the ground’ (gegom) translated with direct translation and amplified with ‘vasgenael’ (fixated) which adds expression to the TT segment. In both the ST and the TT the conjunction ‘and’ and adverb ‘then’ (dan) are used to link the sentences. The propositional and evoked meaning of the segments correlate. Shifts of expressive meaning occur in this segment. Humour is matched in this example as source text audience and target text audience reactions are similar.

#### 4.7 THEME AND CHARACTER

Altogether eleven instances of **repartee** identified in the ST. The main device shift categories are formal equivalence (55%) and dynamic equivalence (45%). The most frequent translation strategies are direct translation (55%), creative substitution (36%) and paraphrasing with related words (9%). In the theme and character category, the devices most applied in the ST were inappropriate behaviour (23%) and humorous character names (22%). Seven instances of repartee appeared in the excerpts read to the audience. Although positive reactions were received for this category (STA 57%; TTA 86%), reactions of amusement and neutrality were also received for some of the instances. A more positive reaction for repartee was received from the target text audience than the source text audience which means that humour was gained in this category.

Instances of repartee, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.23 below:

Table 4.23: Repartee in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
landed ourselves in the biggest space operation of all time / landed ourselves in a nasty mess	in die middel van die grootste ruimteoperasie van alle tye / middel van die grootste gemors	H1	DT	--	--
I'm a jumbo jet! / You're a balmy old bat!	Ek's 'n superstraler! 'U's 'n kens ou kraai!	H2	CS	S	S
Ring off, your time's up	Genoeg, vraetyd is verstreke	H2	PR	N	A
But didn't we come a rather long way around? / We had to, to avoid the traffic	Maar het ons nie met 'n taamlieke ompad langs gekom nie? / Ons moes, om die verkeer te mis	H1	DT	S	S
A little nonsense now and then is relished by the wisest men - (proverb)	'n Bietjie bog nou en dan behaag 'n wyse man	H2	CS	A	S
A little footling round about, will stop you going up the spout	'n Bietjie ginnegaap vermaak menige aap en swaap	H2	CS	A	S
You've got us into tubbles and trumbles / I've got you out of them too	Jy't ons in genoeg moeilikheid en verfoelikheid laat beland / Ek het julle ook daaruit gekry	H2	CS	--	--
We never put our feet on the floor / Try it, you may surprise yourself	Ons het ons voete nie eenkeer op die vloer gesit nie / Probeer dit, julle sal dalk aangenaam verras wees	H2	CS	--	--
any idea? Of course, I don't – nor would you if you were as old as I am	geen benul nie? Natuurlik nie – jy sou ook nie gehad het as jy so oud soos ek was nie	H1	DT	S	S
If he ends up a caveman, I don't want him in <i>this</i> bed anymore	Maar as hy op die ou end 'n grotbewoner word, wil ek hom nie meer in <i>hierdie</i> bed hê nie	H1	DT	L	L
Any clothes at all? / Of course not, we haven't been out of that bed for twenty years/ Try it, you may surprise yourself	Geen klere by julle nie? / Natuurlik nie, ons was twintig jaar nooit uit daai bed nie/ Probeer dit doen, julle sal dalk aangenaam verras wees	H1	DT	--	--

Example 49:

“‘You’ve got us into tubbles and trumbles / I’ve got you out of them too” (ST 2013:104).

“‘Jy’t ons in genoeg moeilikheid en verfoeilikheid laat beland / Ek het julle ook daaruit gekry” (TT 2006:95). [BT: ‘You’ve got us in enough trouble and abominableness let end up/ I have also got you out of it.’]

In this example, the device is retained with dynamic equivalence and the segment translated with creative substitution. ‘Moeilikheid en verfoeilikheid’ which has a different propositional meaning than the ST segment expression, but the same expressive meaning of ‘getting them into trouble.’ ‘Tubbles and trumbles’ is one of Dahl’s nonsense expressions – ‘tubbles’ and ‘trumbles’ both nonce words. ‘Moeilikheid’ (trouble) is not a nonce word and neither is ‘verfoeilikheid’ (abominableness) (Bosman, et al. 1995:576), but the playfulness of the repartee is enhanced with use of in this example. Shifts of propositional and evoked meaning (higher language) occur in this segment. The expressive meaning of the segments correlate.

Example 50:

“‘We’re back, Mother!’ Charlie cried. ‘We’re in the Chocolate Factory!’ / ‘I’m very glad to hear it,’ said Mrs Bucket. ‘But didn’t we come rather a long way round?’ / ‘We had to,’ said Mr Wonka, ‘to avoid the traffic.’” (ST 2013:100)

“‘Ons is terug, Mamma!’ roep Charlie uit. Ons is in die Sjokoladefabriek!’ / ‘Ek is bly om dit te hoor,’ sê mevrou Bucket. ‘Maar het ons nie ’n taamlieke ompad langs gekom nie?’ / ‘Ons moes,” sê meneer Wonka. “Om die verkeer te mis.” (TT, 2006:92). [BT: We’re back, Mother! Charlie cried out. We’re in the Chocolate Factory! / ‘I’m glad to hear it, said Mrs Bucket. But didn’t we come a roundabout road round?’ / ‘We had to,’ said Mr Wonka, to avoid the traffic.]

In this example, the device is retained with formal equivalence and translated with direct translation. Mr Wonka’s witty response to Mrs Bucket’s understated question is transferred to the TT with no shifts of expressive, evoked or propositional meaning. Humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether three instances of **mistaken identity** were identified in the ST. The main device shift category is formal equivalence (100%) and the most frequent translation strategy is direct

translation (100%). Two of the instances of mistaken identity appeared in the excerpts read to the audience. Audience reactions revealed that the source text audience and target text audience both enjoyed the mistaken identity segments (STA 100%; TTA 100%).

Instances of mistaken identity, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.24 below:

Table 4.24: Mistaken identity in CGGF

ST	TT	Device	Translation Strategy	STA	TTA
It's a midget astronaut dressed up as a little boy! Those old people are astronauts too!	Dis 'n dwergruimtevaarder wat soos 'n seun aangetrek is! Daardie oumense is ook ruimtevaarders!	H1	DT	--	--
This is the President of the United States / And this is the Wizard of Oz	Ek is die President van die Verenigde State / En ek is die towenaar van Oz	H1	DT	L	L
what are those silly babies doing at the other end of the bed / one of them is your husband	wat doen daardie twee simpel babas aan die voet van die bed / een van hulle is Ma se man	H1	DT	L	L

Example 51:

“‘How dare you butt in? Keep your big nose out of this. Who are you anyway?’ / ‘This is the President of the United States,’ said the voice. / ‘And this is the Wizard of Oz,’ said Shanks. ‘Who are you kidding?’” (ST 2013:16).

“‘Hoe durf jy ons onderbreek? Hou jou neus hieruit. Wie’s jy in elk geval?’ / ‘Ek is die President van die Verenigde State’, sê die stem. / ‘En ek is die towenaar van Oz,’ sê Shanks. ‘Dink jy ek val vir jou grappie?’” (TT 2006:14). [BT: ‘How dare you interrupt us? Keep your nose out of this. Who are you anyway?’ / ‘This is the President of the United States,’ said the voice. / ‘And I am the Wizard of Oz,’ said Shanks. ‘Do you think I fall for you’re your little joke?’]

In this example, the device is retained with formal equivalence and the translation strategy is direct translation. Disturbance in the field and tenor of discourse (Baker, 1992:16) adds to the humour in this example of mistaken identity with Shank’s inappropriate way to address the president. A slight deviation occurs with the omission of ‘big’ in ‘keep your big nose’ in the ST segment. No shifts of expressive, evoked or propositional meaning occur in this example. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 52:

“‘That’s no boy, you idiot!’ shouted Ground Control. ‘That’s an astronaut in disguise! It’s a midget astronaut dressed up as a little boy! Those old people are astronauts too! They’re all in disguise!’” (Ground Control) (ST 2013:15)

“‘Dis nie ’n seun nie jou idioot!’ gil Grondbeheer. ‘Dis ’n ruimtevaarder in vermomming! Dis ’n dwergruimtevaarder wat soos ’n seun aangetrek is! Daardie oumense is ook ruimtevaarders! Hulle is almal vermom!’” (TT 2006:14). [BT: ‘That’s no boy, you idiot!’ shouted Ground Control. ‘It’s an astronaut in disguise! It’s a midget astronaut that is dressed up as a boy! Those old people are too astronauts! They’re all disguised.’]

In this example, the device is retained with formal equivalence and translated with direct translation. Mistaken identity in this ST segment is transferred to the TT with no shifts of propositional, expressive or evoked meaning.

Altogether four instances of **personification** were identified in the ST. The main device shift categories are formal equivalence (50%) and dynamic equivalence (50%). The most frequent translation strategies are direct translation (50%) and paraphrasing using related words (50%). Three of the four instances of personification appeared in the excerpts read audience. The source text audience and target text audience reactions were similar – more neutral and amused than entertained with smiles or laughter (STA 0%; TTA 0%).

Instances of personification, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.25 below:

Table 4.25: Personification in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
Chief Financial Adviser and Mrs Taubsypuss the cat, all stood tense and rigid.	die Hoof Finansiële Adviseur en mevrou Taubsypuss, die kat, almal gespanne en versteen.	H1	DT	A	A
When they (the Knids) had all stopped stretching and bending, this was how they finished up: SCRAM	Hulle is uiteindelik klaar gewriemel en gekriewel, en nou spel hulle lywe die woord: SKOERT	H2	PR	A	A
It’s the only word they know	Dis die enigste woord wat hulle ken	H1	DT	N	N
Having curled its body twice around the elevator, the Knid now proceeded to tie a knot with its two ends, a good strong knot	Noudat die Wroet sy lyf twee keer om die hyser gekrul het, maak hy ’n knoop met sy twee punte	H2	PR	--	--

Example 53:

“When they (the Knids) had all stopped stretching and bending, this was how they finished up: SCRAM” (ST 2013:60).

“Hulle is uiteindelik klaar gewriemel en gekriewel, en nou spel hulle lywe die woord: SKOERT” (TT 2006:55) [BT: They have eventually stopped wriggling and writhing and now they spell with their bodies the word: SCRAM.]

In this example, the device is retained with dynamic equivalence and translated with paraphrasing using related words. ‘SCRAM’ translated as ‘SKOERT’ is directly translated. Shifts of propositional meaning occur in this example. No shifts of expressive or evoked meaning occur in this example. Similar audience reactions of amusement were received.

Example 54:

“In the President’s study in the White House, Vice President Tibbs, the members of the Cabinet, the Chiefs of the Army and the Navy and the Air Force, the sword-swallower from Afghanistan, the Chief Financial Adviser and Mrs Taubsypuss the cat, all stood tense and rigid.” (ST 2013:45)

“In die President se studeerkamer in die Withuis staan Visepresident Tibbs, die kabinetslede, die Hoofde van die Leër en die Vloot en die Lugmag, die swaardslukker van Afghanistan, die Hoof Finansiële Adviseur en mevrou Taubsypuss, die kat, almal gespanne en versteen”. (TT 2006:43) [BT: In the President’s study in the White House, stand Vice President Tibbs, the members of the Cabinet, the Chiefs of the Army and the Navy and the Air Force, the sword-swallower from Afghanistan, the Chief Financial Adviser and Mrs Taubsypuss the cat, all tense and rigid.]

In this example, the device is retained with formal equivalence and translated with direct translation. No shifts of expressive, evoked or propositional meaning occur. Similar audience reactions of amusement were received.

Altogether nine instances of **zoomorphism** were identified in the ST. The main device shift categories are formal equivalence (44%), device omitted (34%) and dynamic equivalence (22%). The most frequent translation strategies are direct translation (44%), paraphrasing using related words (34%), creative substitution (11%) and paraphrasing using unrelated words

(11%). Eight out of the nine instances of zoomorphism appeared in the excerpts read to the readers. Mixed audience reactions were received from the audience (STA 55%; TTA 44%) for this device, but humour was lost in translation as a more positive reaction was received from the source text audience than the target text audience.

Instances of zoomorphism, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.26 below:

Table 4.26: Zoomorphism in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
croaked Grandma Josephine	ouma Josephine met 'n kraakstem	H4	PR	A	A
Charlie and Grandpa Joe were hooting with laughter	Charlie en oupa Joe kraai van die lag	H2	PR	--	--
'A bed!' barked the President	'n Bed!' blaf die President	H1	DT	A	A
Then switch it on, you nit	Nou skakel dit aan, jou stommerik	H4	PU	A	N
Be quiet, you balmy old bat	Sie jy stilbly, jou kens ou kraai	H2	CS	S	A
trumpeting and spitting like a rhinoceros	trompetter en spoeg soos 'n renoster	H1	DT	S	S
Well, well, well, it croaked	Wel, wel, wel, kwaak dit	H1	DT	S	S
croaked Grandma Georgina	kwaak ouma Georgina	H1	DT	S	S
'I don't know,' she croaked	'Ek weet nie,' sê haar krakerige stem	H4	PR	S	S

Example 55:

“Then switch it on, you nit, and let all of us down here get a look at the object!” (The President to the astronaut Showler) (ST 2013:18).

“Nou skakel dit aan, jou stommerik, sodat die res van ons hier onder daardie voorwerp ook kan sien!” (TT 2006:17) [BT: Then switch it on, you blockhead; the rest of us also want to see the object.]

In this example, the device is omitted and translated with paraphrasing using unrelated words. The propositional meaning of nit (the egg of a louse or a sheepish person) (Bosman et al. 1995:1042)) is translated with ‘stommerik’ (blockhead) instead of ‘nit’ (neet or luisseier). ‘Stommerik’ is a form of higher language and an example of temporal dialect (used by an older age group). Shifts of evoked, expressive and propositional meaning occur in this segment. Humour is lost in this example following a more positive reaction from the source text audience

than the target text audience, possibly because ‘stommerik’ is not such a well-known word amongst younger children.

Example 56:

“‘What in the world keeps this crazy thing in the air?’ croaked Grandma Josephine” (ST, 2013:2).

“‘Wat op dees aarde hou hierdie ding in die lug?’ vra ouma Josephine met ’n kraakstem” (TT, 2006:2). [BT: ‘What in the world keeps this thing in the air?’ asks Grandma Josephine with a rasping voice.]

In this example, the device is omitted and translated with paraphrasing using related words. To ‘croak’ like a toad in the ST segment is replaced with ‘vra’ (to ask) with the added description of ‘met ’n kraakstem’ (with a rasping voice). Shifts of expressive and propositional meaning occur in this segment. The expressive meanings of the segments correlate. Amusement rather than laughter was recorded for both audiences.

Altogether twenty instances of **inappropriate behaviour** were identified in the ST. The main shift categories are formal equivalence (70%) and dynamic equivalence (30%). The most frequent translation strategies are direct translation (70%) and creative substitution (25%) with one instance of paraphrasing with related words (5%). Thirteen instances of inappropriate behaviour appeared in the excerpts read to the readers. Very positive audience reactions from the audience (STA 100%; TTA 94%) were received for inappropriate behaviour. Mostly smiles and laughter were the reactions identified with this device.

All the instances of inappropriate behaviour identified in CGGE are available in Appendix D. Instances of inappropriate behaviour, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.27 below:

Table 4.27: Inappropriate behaviour in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
You must be loopy, Shanks	Jy is die kluts kwyt, Shanks	H2	CS	S	S
I didn’t say that. Yes, you did	Ek het nie so gesê nie, meneer. O ja, jy het.	H1	DT	L	L
Let’s blow <i>them</i> up first	Kom ons blaas <i>hulle</i> eerste op	H1	DT	L	L
The President threw the phone across the room at the Postmaster General.	Die President gooi die foon oor die vertrek na die Posmeester-Generaal	H1	DT	L	L
So chew on that, Chu-On-Dat!	So kou daaraan, Kou-Da-An!	H1	DT	S	A
Let’s blow everyone up	Kom ons blaas hulle flenters	H2	CS	S	S

ST	TT	Device	Translation Strategy	STA	TTA
Blow 'em up! cried the General;	Ons blaas hulle op, gil die Generaal	H1	DT	S	S
Oh, <i>please</i> let me blow them up! said the Ex-Chief of the Army	<i>Asseblief</i> , laat ek hulle opblaas	H1	DT	S	S
The President said a very rude word into the microphone	Die President sê 'n baie lelike woord in die mikrofoon	H1	DT	S	S
'The other one's Grandpa George!' Mr Bucket said, smiling happily.	'Die ander een is oupa George,' sê meneer Bucket en glimlag gelukkig.	H1	DT	L	S
'A lovely baby,' said Mr Wonka. 'I quite agree,' said Mr Bucket.	"'n Lieflike baba," sê meneer Wonka. "Ek stem saam," sê meneer Bucket	H1	DT	L	L
Mr Wonka, on the other hand, was as happy as ever	Maar meneer Wonka lyk so vrolik soos altyd	H1	DT	S	S
Could you please bring me a few Wonka Fudgemallow Delights. I love them so much but everybody around here keeps stealing mine. Don't tell Nanny.	Bring asseblief vir my 'n paar Wonka Fudgemalva-vingers saam. Ek is totaal versot daarop, maar almal hier rond steel myne. Moenie vir Nanna sê nie	H2	CS	S	S

Example 57:

“Let’s blow everyone up” (ST, 2013:35).

“Kom ons blaas hulle flenters” (TT, 2006:33) [BT: ‘Let’s blow them to smithereens.’]

In this example, the device is retained with dynamic equivalence and translated with creative substitution. The Ex-Chief of the Army’s inappropriate trigger-happiness in the ST (‘blow up’) is translated with ‘blaas flenters’ (blow them to smithereens) which is more expressive than the ST segment. No shifts of propositional or evoked meaning occur in this segment. A slight shift of expressive meaning occurs in this example. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 58:

“The President said a very rude word into the microphone and ten million children across the nation began repeating it gleefully and got smacked by their parents” (ST 2013:76).

“Die President sê 'n baie lelike woord in die mikrofoon en tien miljoen kinders reg oor die wêreld begin dit vrolik herhaal en kry 'n oorveeg by hulle ouers” (TT 2006:69). [BT: The President said a very ugly word into the microphone and ten million children across the world began to repeat it cheerfully and got smacked by their parents.]

In this example, the device is retained with formal equivalence and translated with direct translation. Disturbance in the tenor of discourse (Baker 1992:16) is identified with the president’s inappropriate language and behaviour compared to what is expected as proper behaviour for a president. No shifts of evoked, expressive or propositional meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether nine instances of **role reversal** were identified in the ST. The main device shift categories identified are formal equivalence (78%) and dynamic equivalence (22%). The most frequent translation strategies are direct translation (78%) and creative substitution (22%). All nine of the nine instances of role reversal appeared in the excerpts read to the audience. Positive source text audience and target text audience reactions were received for this device (STA78%; TTA 78%).

Instances of role reversal, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.28 below:

Table 4.28: Role reversal in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
‘Silence!’ said the President. ‘You’re muddling me up.’	‘Stilte!’ beveel die President. ‘Jy maak my deurmekaar.’	H1	DT	S	S
‘Look at me everybody. I’m flying! I’m a golden eagle!’	‘Kyk vir my, almal!’ roep ouma Josephine. ‘Ek vlieg! Ek is ’n goue arend!’	H1	DT	S	S
Let’s have some super-duper explosions!’	Kom ons verras hulle met ’n paar hipersuperontploffings!	H2	CS	S	S
‘Silence, you silly boy!’ said Miss Tibbs, and the Chief of the Army slunk into a corner.	‘Stilte, jou stuitige seun!’ sê juffrou Tibbs, en die Hoof van die Leër gaan kruip in ’n hoek weg.	H1	DT	A	N
Go on, sir! You’re getting warm!’	Gaan aan meneer! U word warm!	H1	DT	A	A
‘Knock-knock,’ said the President.	‘Tok-tok,’ sê die President.	H1	DT	S	S
‘I’ll get you a nice warm glass of milk,’ said Miss Tibbs.	‘Ek kry vir jou ’n glas lekker warm melk,’ sê juffrou Tibbs.	H1	DT	S	S
‘I hate the stuff,’ said the President. ‘Please don’t make me drink it!’	‘Ek haat die goed,’ sê die President. ‘Moet my asseblief nie dwing om dit te drink nie!’	H1	DT	L	L
Could you please bring me a few Wonka Fudgemallow Delights?	Bring asseblief vir my ’n paar Wonka Fudgemalva-Vingers saam.	H2	CS	S	S

Example 59:

“‘Brilliant!’ cried the Chief Spy. ‘Go on, sir! You’re getting warm!’ (Chief spy to the president) ‘You’re hot, sir! You’re boiling hot! Go on!’” (ST, 2013:31).

“‘Briljant!’ roep die Hoofspioen uit. Gaan aan meneer! U word warm!’ ‘U is nou baie warm, meneer! U’s kokend warm! Gaan aan!’” (TT, 2006:29). [BT: ‘Brilliant!’ cried the Chief Spy. ‘Go on, sir! You’re getting warm!’ (Chief spy to the president) ‘You’re hot now, sir! You’re boiling hot! Go on!’]

In this example, the device is retained with formal equivalence and translated with direct translation. The reference made to a children’s game is played by the members of President Gilligrass’ cabinet while in a cabinet meeting. No shifts of propositional, evoked or expressive meaning occur in this segment. More amusement than laughter from both audiences was recorded for this segment.

Example 60:

“‘PS. Could you please bring me a few Wonka Fudgemallow Delights. I love them so much but everyone around here keeps stealing mine out of the drawer in my desk. And don’t tell Nanny.’” (ST 2013:177).

“‘Ns. Bring asseblief vir my ’n paar Wonka fudgemalva-vingers saam. Ek is totaal versot daarop, maar almal hier rond steel myne aanhoudend uit my lessenaar se laai. En moenie vir Nanna sê nie.’” (TT 2006:161). [BT: PS. Please bring me a couple of Wonka Fudgemallow fingers. I am totally besotted with them, but everyone around here keeps stealing mine out of the drawer in my desk. And don’t tell Nanna.‘]

In this example, the device is retained with dynamic equivalence and translated with creative substitution. The inappropriate linguistic choices in the letter from the President to Mr Wonka are identified as a disturbance in the field of discourse (Baker, 1992:16) with regard to register and create humour. ‘I love them so much’ as well as ‘everyone around here keeps stealing mine’ and ‘don’t tell Nanny’ is translated rather literally, but creative substitution is applied to change ‘Fudgemallow Delights’ to ‘Fudgemalva-Vingers’ (‘Fudgemallow Fingers’). ‘Nanny’ becomes ‘Nanna’ in the TT. Shifts of propositional meaning occur in this example. The evoked and expressive meanings of the segments correlate. Humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether three instances of a **brazen lie** were identified in the ST. The main device shift category is formal equivalence (100%). The most frequent translation strategy is direct translation for all three instances (100%). All three of the instances appeared in the excerpts read to the audience. Reactions indicate that both groups enjoyed the brazen lies (especially by an adult) if he/she tries to avoid embarrassment (STA 66%; TTA 66%).

Instances of a brazen lie, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.29 below:

Table 4.29: Brazen lies in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
'Of course, I knew it,' said the President.	'Natuurlik weet ek dit,' sê die President	H1	DT	S	S
I mean I do know, Mr President.	Ek bedoel ek weet, Meneer die President.	H1	DT	S	S
'Oh, no he isn't,' said the President. 'You can't fool me, you crafty old mandarin!'	'O nee,' sê die President, 'jy kan my nie uitoorlê nie, jou slinkse ou mandaryn!'	H1	DT	A	N

Example 61:

“*Floating?*”(President) ‘We’re outside the pull of gravity up here, Mr President. Everything floats. We’d be floating ourselves if we weren’t strapped down. Didn’t you know that?’ (Shanks) / ‘Of course I knew it,’ said the President. (ST 2013:17).

“*Dryf?*” (President) / ‘Ons is só ver van die aarde af dat hier geen swaartekrag is nie, Meneer die President. Alles dryf hier. Ons sou ook rondgedryf het as ons nie vasgegordel was nie. Weet u dit nie?’ (Shanks) / ‘Natuurlik weet ek dit,’ sê die President” (TT 2006:15). [BT: *Floating?* We’re so far away from the earth we have no gravity here, Mr President, everything floats here. We’d be floating ourselves if we weren’t strapped down. Don’t you know that? / Of course, I know it,’ says the President.]

In this example, the device is retained with formal equivalence and translated with direct translation. The president tries to hide his ignorance of the facts surrounding gravity and his brazen lie is exposed with his answer ‘of course I knew it’ in the ST segment. No shifts of evoked, propositional or expressive meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 62:

“‘You mean you don’t know?’ / ‘I mean I do know, Mr President’” (ST 2103:31).

“‘Jy bedoel jy weet nie?’ / ‘Ek bedoel ek weet, Meneer die President’” (TT 2006:29).

[BT: You mean you don’t know? / I mean I know, Mr President.]

In this example, the device is retained with formal equivalence and translated with direct translation (DT). No shifts of evoked propositional or expressive meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Altogether nine instances of **humorous body parts** were identified in the ST. The main device shifts categories are formal equivalence (55%) and dynamic equivalence (45%). The most frequent translation strategies are direct translation (55%) and creative substitution (45%). Five instances of humorous body parts appeared in the excerpts read to the audience. Audience reactions were positive from both groups for this device (STA 100%; TTA 100%).

Instances of humorous body parts, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.30 below:

Table 4.30: Humorous body parts in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
pink toothless gums	pienk tandlose tandvleise	H1	DT	--	--
wrinkled old hand	verrimpelde ou hand	H1	DT	--	--
bare-legged and wearing night shirts	bene is kaal en hang by hul nagkabaai uit	H2	CS	S	S
two skinny bare legs sticking out	twee kaal spykerbeentjies	H2	CS	S	S
a huge lady of eighty-nine with a whisky chin.	'n yslike nege-en-tagtige dame met 'n harige ken	H1	DT	B	S
There’s something wrong with my inside! This was, we very greatly fear, the understatement of the year	daar’s iets fout met my binnegoed! Dis natuurlik baie sagkens gestel (no rhyme here)	H2	CS	--	--
the toenail clippings from a 168-year-old Russian farmer, Petrovitch Gregorovitch	knipsels van 'n 168-jarige Russiese boer genaamd Petrowietsj Gregorowietsj	H1	DT	L	L
a hair or an eyebrow or sometimes it was no more than an ounce or two of the jam scraped from between its toes	'n haar, 'n wenkbrou of soms was dit niks meer nie as 'n ons of twee konfyt wat ek tussen een se tone kon uitkrap	H1	DT	L	S
the puckered skin of her face gave a twitch and her little hands jerked up and down	nou en dan vertrek haar gesig se verrimpelde vel en haar hande ruk op en af	H2	CS	--	--

Example 63:

“Grandma Georgina, in her red flannel nightgown with two skinny bare legs sticking out” (ST 2013:23).

“Ouma Georgina, in haar rooi flennienagrok met twee kaal spykerbeentjies wat onder uitsteek” (TT 2006:22). [BT: Grandma Georgina in her red flannel nightgown with two bare spindly little legs sticking out.]

In this example, the device is retained dynamic equivalence and translated with creative substitution. ‘Skinny bare legs’ is translated with *spykerbeentjies* (little matchstick legs/spindly legs) (Bosman et al. 1995:498), the diminutive form in the target language, which is more expressive than the ST segment. No shifts of propositional or evoked meaning occur in this segment. Shifts of expressive meaning occur. Humour is matched in this example as source text audience and target text audience reactions are similar.

Example 64:

“Vice-President, a huge lady of eighty-nine with a whiskery chin” (ST, 2013:29).

“Visepresident, ’n yslike nege-en-tagtige dame met ’n harige ken” (TT, 2006:26). [BT: Vice-president, a huge lady of eighty-nine with a hairy chin.]

In this example, the device is retained with formal equivalence and translated with direct translation. ‘Whiskery chin’ is translated with ‘harige ken’ which brings to mind the traditional description of a witch in a fairy tale. No shifts of propositional, evoked or expressive meaning occur. Humour is gained in this example following a more positive reaction from the target text audience than the source text audience.

Altogether nineteen instances of **humorous character names** were identified in the ST. The main device shifts categories are formal equivalence (75%) and dynamic equivalence (25%). The most frequent translation strategies are direct translation (75%) and creative substitution (25%). Fourteen instances of humorous character names appeared in the excerpts read to the audience. Audience reactions revealed that both groups of learners reacted more positively towards character names that also contain wordplay (STA 73%; TTA, 60%). Names like Charlie Bucket and Mr Wonka are familiar to them through the exposure to the movie, ‘Charlie and the Chocolate Factory.’ Both groups enjoyed the name ‘Petrowietsj Gregorowietsj’, probably because of the strangeness thereof and missed the humour in Grandpa George,

married to a Grandma Georgina and Grandpa Joe married to Grandma Josephine. Humour was lost in this category as a more positive reaction was received from the source text audience than the target text audience, possibly because some of the character names are less expressive in the target language.

Instances of humorous character names, together with data on device shifts, translation strategy and audience reactions, are presented in Table 4.31 below:

Table 4.31: Humorous character names in CGGE

ST	TT	Device	Translation Strategy	STA	TTA
President Gilligrass	President Gilligrass	H1	DT	S	S
Charlie Bucket	Charlie Bucket	H1	DT	N	N
Miss Tibbs / Nanny	Juffrou Tibbs / Nanna	H1	DT	A	N
Helen Highwater	Helen Highwater	H1	DT	--	--
Shuckworth	Shuckworth	H1	DT	S	S
Showler	Showler	H1	DT	S	S
Shanks	Shanks	H1	DT	S	S
Mrs Taubsypuss (the cat)	Mevrou Taubsypuss	H1	DT	S	S
Premier Yugetoff	Premier Yugetoff	H1	DT	S	S
Assistant-premier Chu-On-Dat	Assistant premier Kou-Da-An	H2	CS	S	A
Premier How-Yu-Bin	Premier Hoe-Ga-Dit	H2	CS	S	A
Mr Walter Wall	Meneer Martin Matt	H2	CS	S	S
Goldie Picklesweet	Annie van As	H2	CS	--	--
Russian farmer called Petrovitch Gregorovitch	Russiese boer Petrowietsj Gregorowietsj	H1	DT	L	L
Crumpets	Kietsie	H2	CS	S	S
Grandma Georgina married to Grandpa George	Ouma Georgina	H1	DT	N	N
Grandma Josephine	Oupa George	H1	DT		
married to Grandpa Joe	Ouma Josephine	H1	DT		
	Oupa Joe	H1	DT		

Example 65:

Assistant-premier Chu-On-Dat (ST 2013:35).

Assistant premier Kou-Da-An (TT 2006:33) [BT: Assistant premier Chew on that].

In this example, the device is retained with dynamic equivalence and translated with creative substitution to suit the target language. ‘Chu-on-Dat’ which sounds like a Chinese name, was translated with ‘kou daaraan’ which has the same propositional meaning, but the Chinese accent was less effective for the TT segment. No shifts of propositional, evoked or expressive meanings occur in this example. Humour is lost in this example following a more positive reaction from the source text audience than the target text audience, probably because the Chinese name sounds more authentic in the ST.

Example 66:

Miss Tibbs (ST)

Juffrou Tibbs (TT)

In this example, the device is retained with formal equivalence and translated with direct translation. The wordplay with ‘Tibbs’ which refers to a well-known name for a cat (which also has a whiskery chin) in the source language is more humorous in the ST segment. ‘Miss Tibbs’ is not a cat’s name in the target language. Shifts of propositional, evoked (geographical dialect) and expressive meaning occur because of the source language meaning of ‘Miss Tibbs’. Although no laughter was recorded with either of the groups for this example, the source text audience was amused and the target text audience neutral. Therefore, a slight loss of humour is identified in this example following a more positive reaction from the source text audience than the target text audience, probably because Miss Tibbs is the name of a cat in the source language, but it has no significance in the target language.

#### **4.8 FREQUENCY DISTRIBUTIONS FOR LITERARY DEVICES**

It is important to note that some of the instances qualify for more than one device category. For example, ‘troculated like turkeys’ in the ST (‘soos kalkoene gekalkoeneer’ in the TT) contains a simile, alliteration and a neologism. The translator retained all three devices in the TT.

Figure 4.1 below presents the total distribution of devices in the ST.

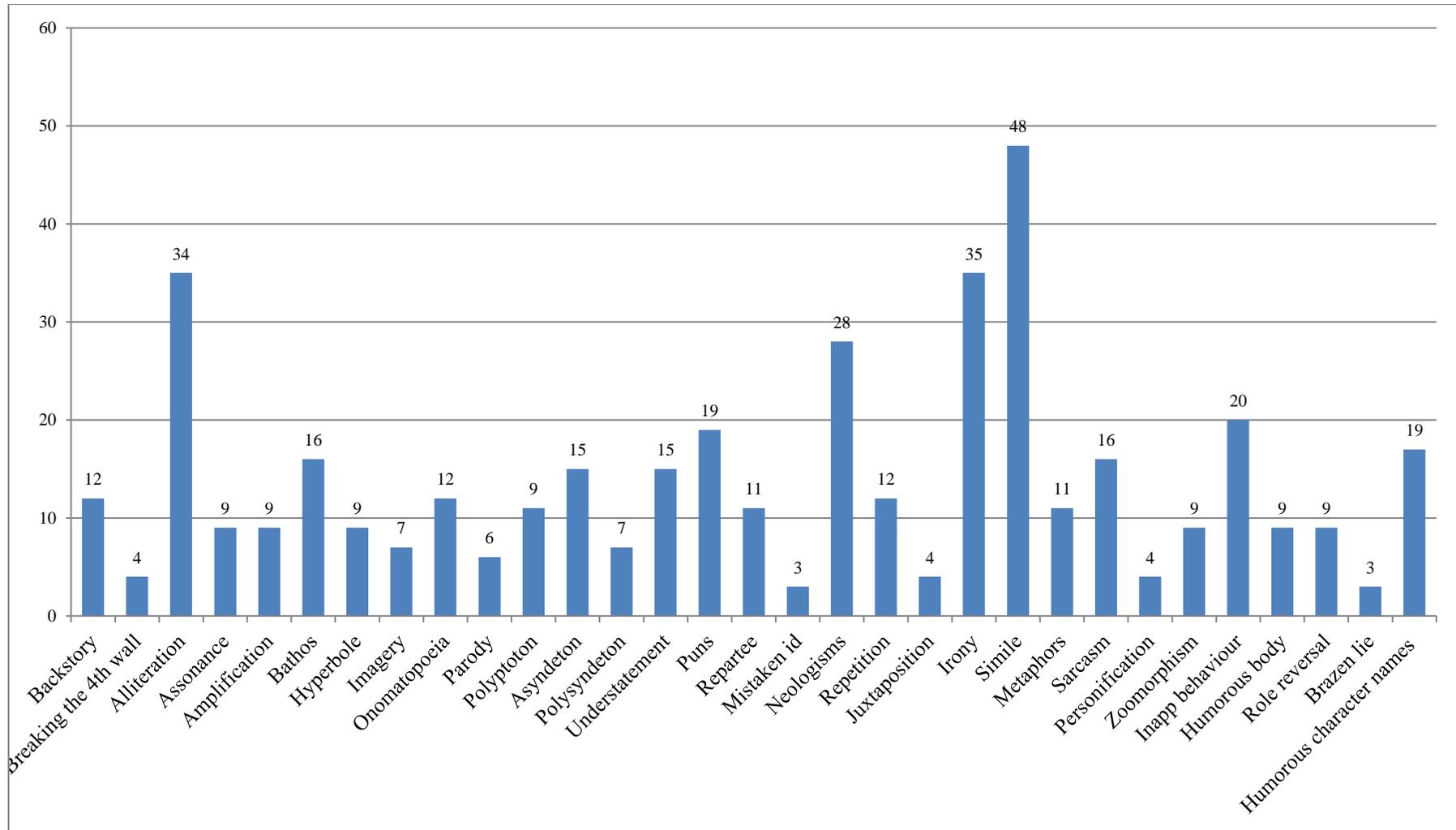


Figure 4.1: Frequency distribution of literary devices in CGGE

The device most frequently applied by Dahl in the ST is the simile (48), followed by irony (35), alliteration (34), creative lexis (28) and inappropriate behaviour (20). The least frequent devices are ‘breaking the fourth wall’ (4), personification (4), juxtaposition (4) mistaken identity (3) and brazen lie (3).

Figure 4.2 below presents the main device category distribution in the ST.

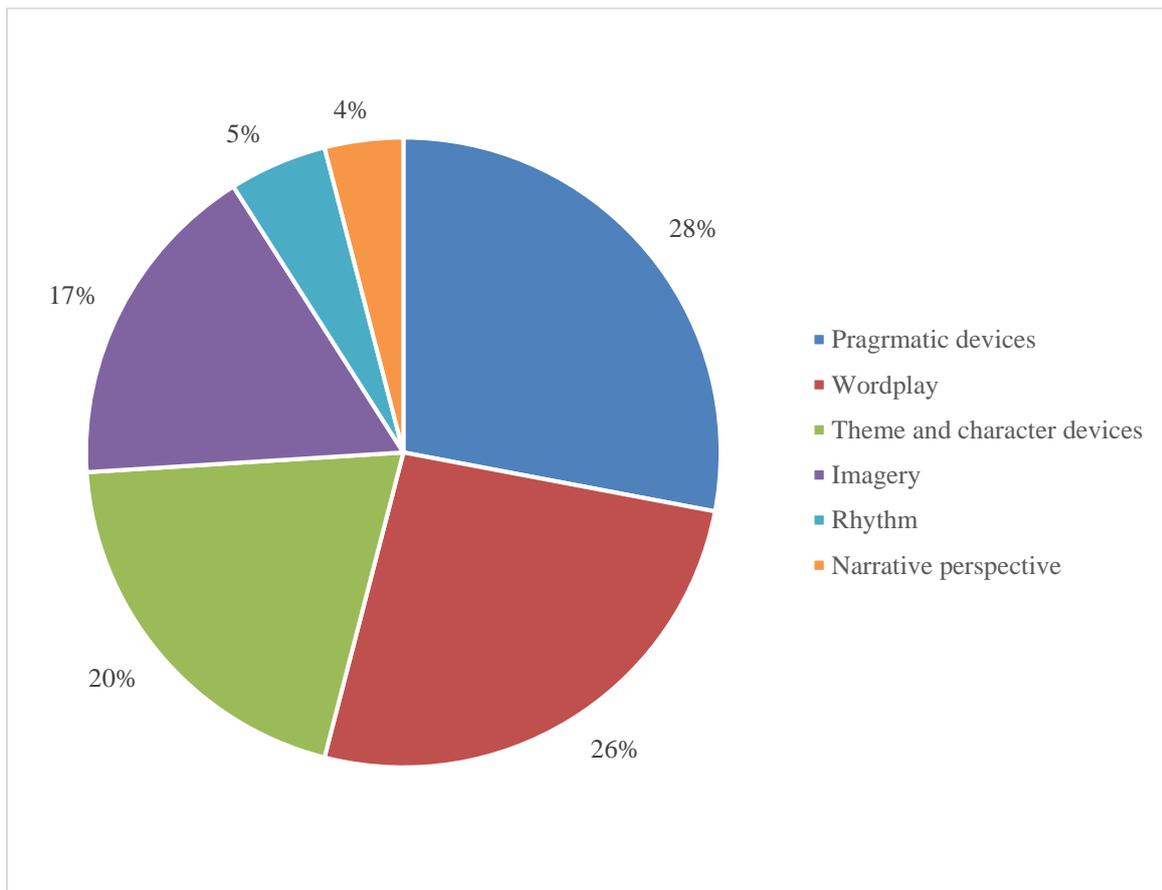


Figure 4.2: Main device category distribution in the ST

The categories most represented in the ST were pragmatic devices (28%), wordplay (26%) and theme and character devices (20%). This was followed by imagery (17%), rhythm (5%) and narrative perspective (4%). The results reflect Dahl’s preference to apply devices that demand the reader’s understanding of intended meaning (pragmatic devices) as well as his preference to apply playful language (wordplay) to amuse his audience.

Figure 4.3 below presents the results of the transference of devices by the translator from the ST to the TT.

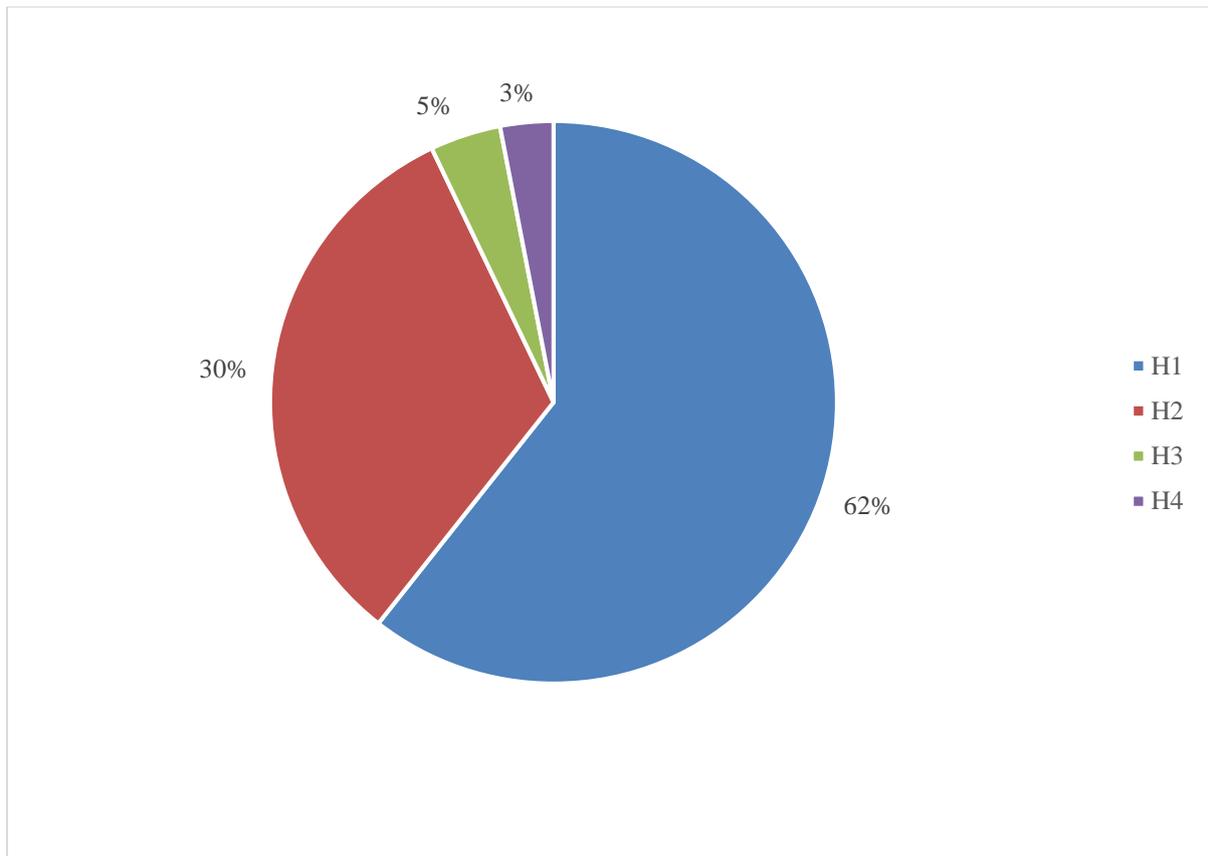


Figure 4.3: Frequency distribution of device shifts in CGGE

The chart above shows that of the 424 instances of humorous devices identified in the ST, 260 (62%) are retained with formal equivalence, 129 (30%) are retained with dynamic equivalence, 22 (5%) are replaced with another literary device and in 12 (3%) of the instances, the device is abandoned. No evidence of segments omitted was recorded. These results indicate that in most instances the translator retained the device or recreated the device to suit the target language.

#### 4.9 FREQUENCY DISTRIBUTION OF TRANSLATION STRATEGIES

Figure 4.4 below presents the distribution of translation strategies in CGGE.

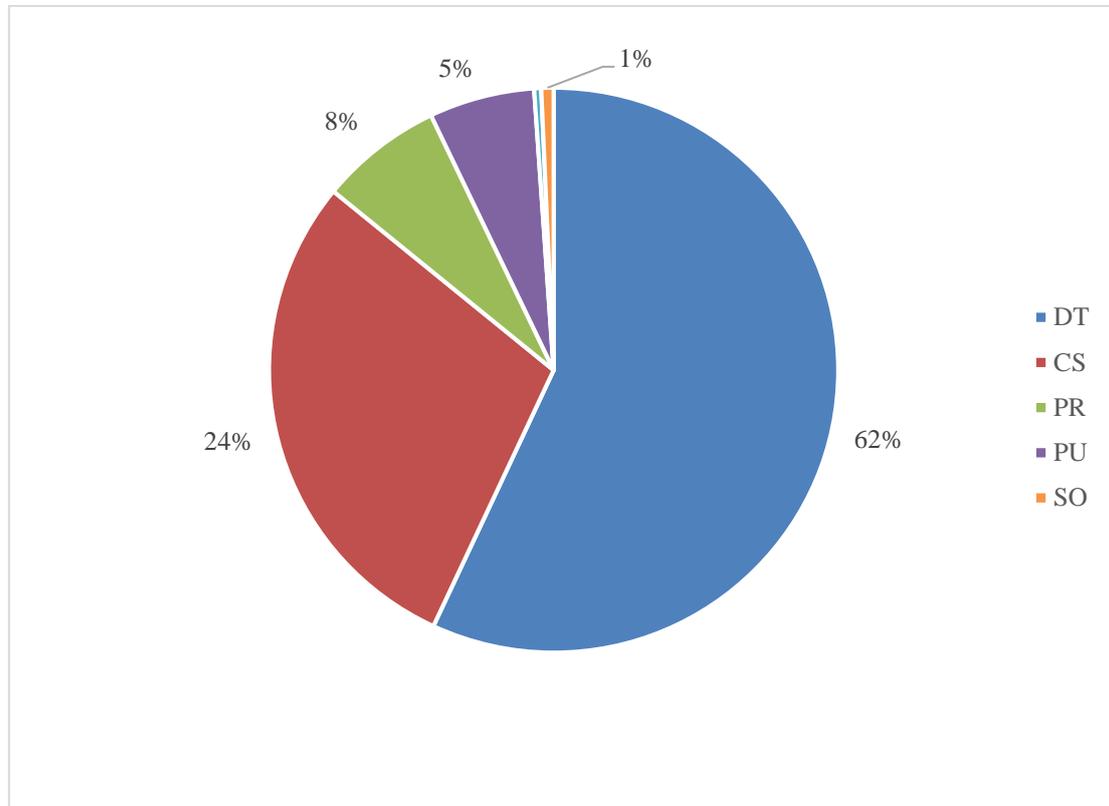


Figure 4.4: Frequency distribution of translation strategies in CGGE

Of the 424 instances where literary devices were applied in CGGE, 260 (62%) were translated with direct translation. Creative substitution was applied in 103 (24%) of the instances. Paraphrasing using related words was used in 33 (8%) of the instances and paraphrasing using unrelated words with 24 (5%) of the instances. In only 4 (1%) of the instances identified a superordinate or less expressive word was applied. The percentages indicate that the translator preferred to translate the segments with direct translation which means that the ST device worked equally well in Afrikaans. The high occurrence of creative substitution and low incidence of superordinates indicates the translator's preference for creative translation solutions, instead of just applying a more general word or phrase.

#### 4.10 FREQUENCY DISTRIBUTION OF MEANING SHIFTS

Figure 4.5 below presents the distribution of meaning shifts.

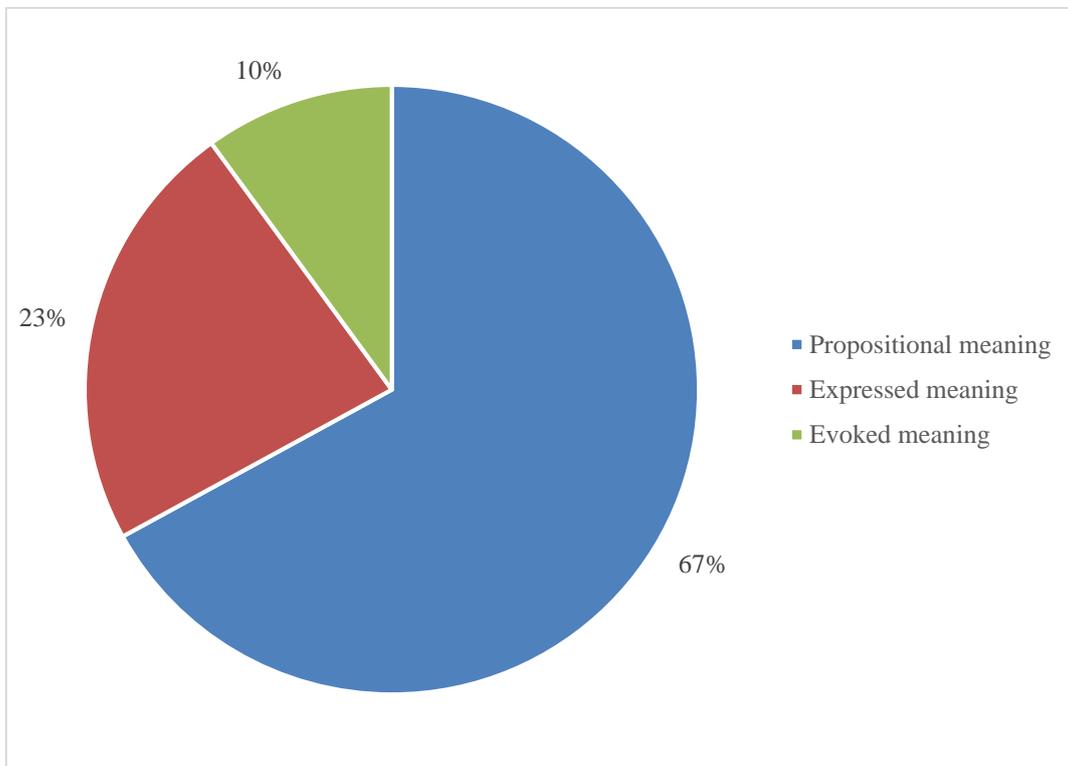


Figure 4.5: Distribution of meaning shifts

Shifts of propositional meaning constitute 67% of meaning shifts, while expressed meaning shifts constitute 23% and evoked meaning 10% of the shifts. Propositional meaning is mostly retained with breaking the fourth wall, amplification, mistaken identity, polysyndeton and a brazen lie and mostly changed with assonance, parody, polyptoton, alliteration and creative lexis. Expressive meaning is mostly retained with parody, assonance, polyptoton, metaphors, creative lexis and onomatopoeia. The most shifts of expressive meaning occur with puns and zoomorphism. Evoked meaning is mostly retained with breaking the fourth wall, onomatopoeia, polyptoton, puns, amplification, bathos, understatement, juxtaposition, rhythm, mistaken identity, personification, inappropriate behaviour and brazen lie. Evoked meaning shifts mostly occur with parody, hyperbole, assonance and humorous body parts. With propositional meaning the biggest shifts occur in the main device categories wordplay and imagery, with expressive meaning in wordplay and with evoked meaning in pragmatic devices and imagery.

Figure 4.6 below presents the distribution of propositional meaning shifts.

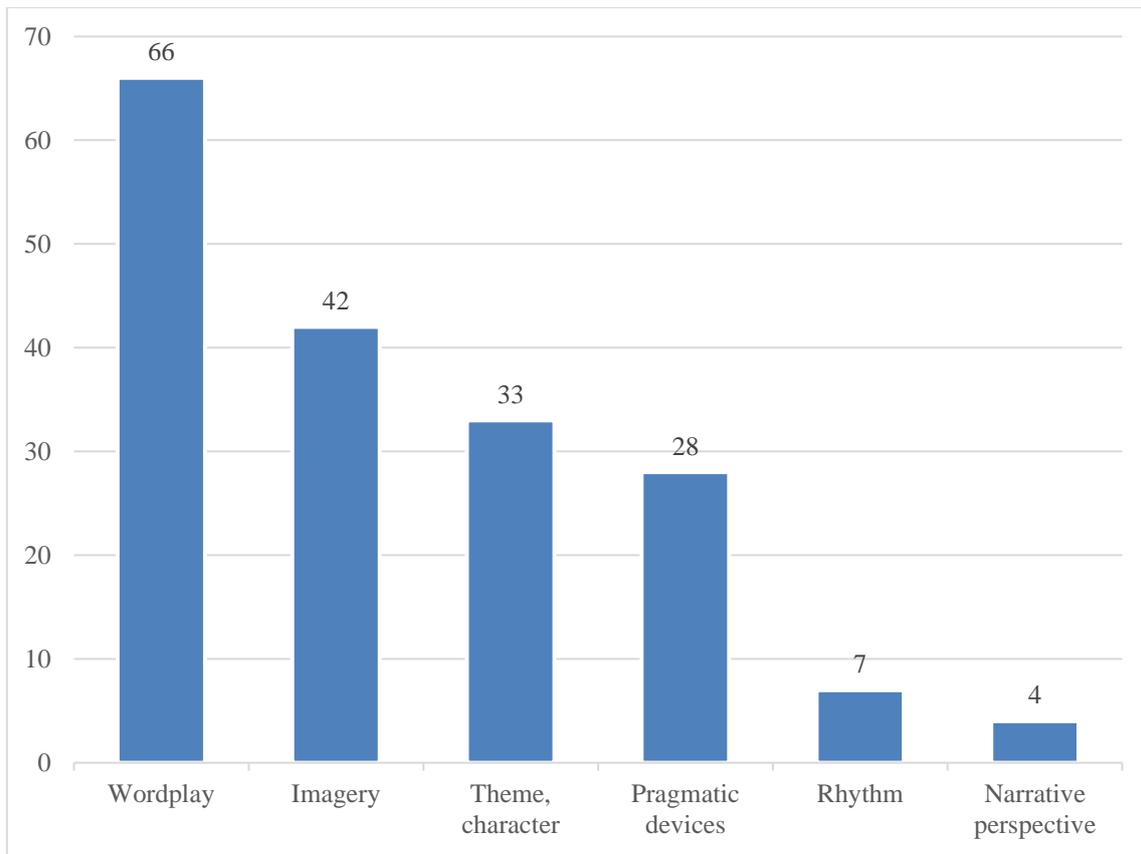


Figure 4.6: Distribution of propositional meaning shifts

Shifts of propositional meaning most often occurred with wordplay (75%), imagery (42%) and theme and character (30%). The low occurrence of changes in propositional meaning with narrative perspective, rhythm and pragmatic devices indicate that the source text propositional meaning works equally well in Afrikaans in these device categories. The higher frequency of propositional meaning shifts with wordplay, imagery and theme and character indicate that the propositional meaning is more difficult to match with these categories, especially with devices e.g. puns and creative lexis.

Figure 4.7 below presents the distribution of expressive meaning shifts

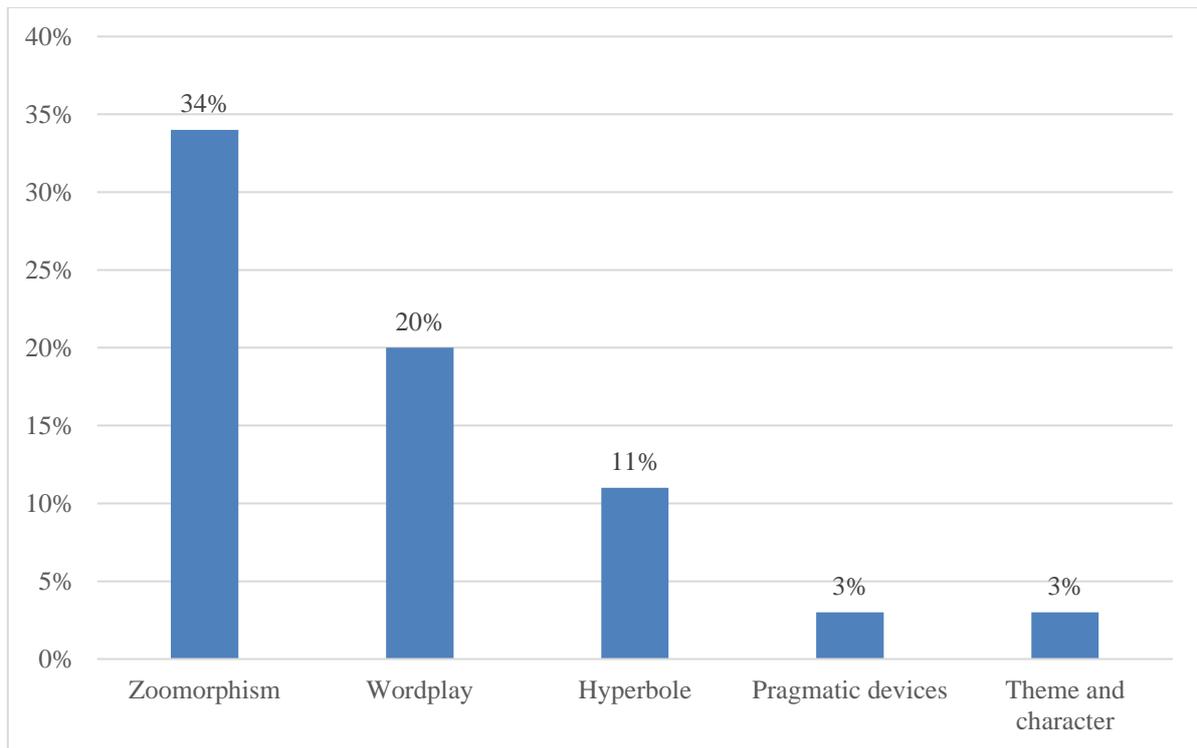


Figure 4.7: Distribution of expressive meaning shifts

Expressive meaning is retained in the categories of narrative perspective, imagery and rhythm. Shifts in expressive meaning were identified with wordplay (20%), pragmatic devices (3%) and theme and character (3%). The biggest shifts of expressive meaning for individual devices were identified with zoomorphism (34%) and hyperbole (11%). The percentages indicate that expressive meaning was mainly retained for the more informative device categories e.g. narrative perspective, imagery and rhythm and more shifts were identified where the creative devices were applied e.g. wordplay. The overall low percentages for shifts of expressive meaning indicate that source text expressive meaning could be transferred to the target text closely.

Figure 4.8 below presents the distribution of evoked meaning shifts.

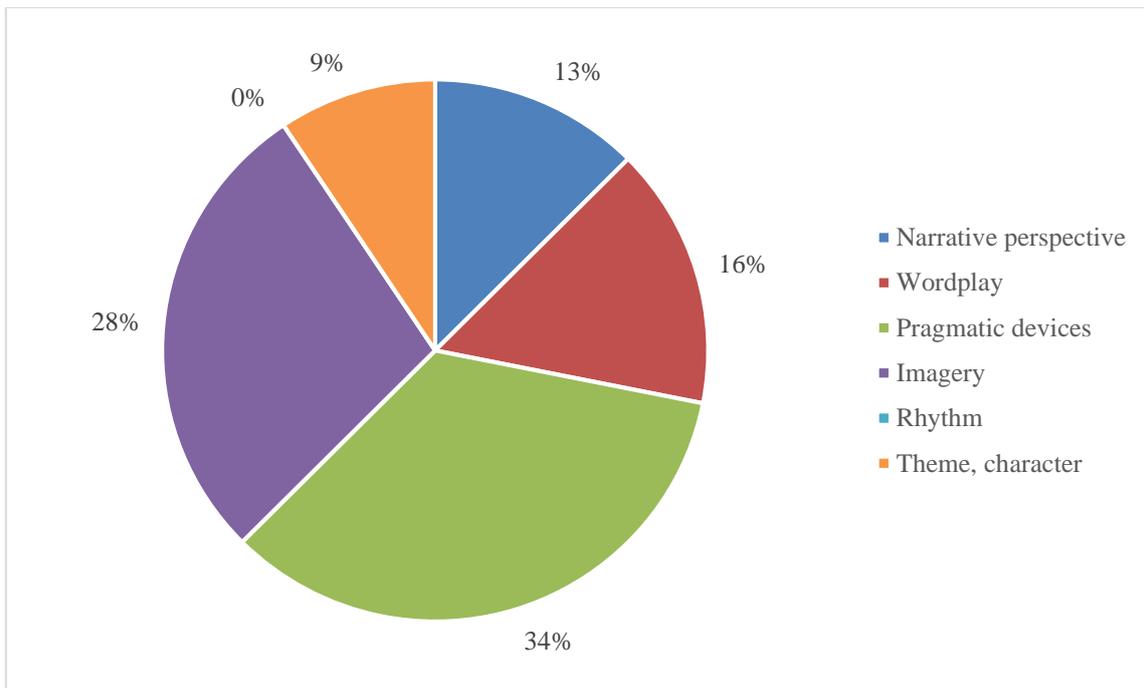


Figure 4.8: Distribution of evoked meaning shifts

Of the examples 424 instances, 24 (6%), shifts of evoked meaning were identified. Shifts of evoked meaning identified, are distributed in the main device categories as follows: narrative perspective (13%), wordplay (16%), pragmatic devices (34%), imagery (28%), rhythm (0%) and theme and character (9%). The highest frequency of changes in evoked meaning for individual devices were with parody (33%), hyperbole (22%) and descriptive imagery (14%) (Figure 4.9).

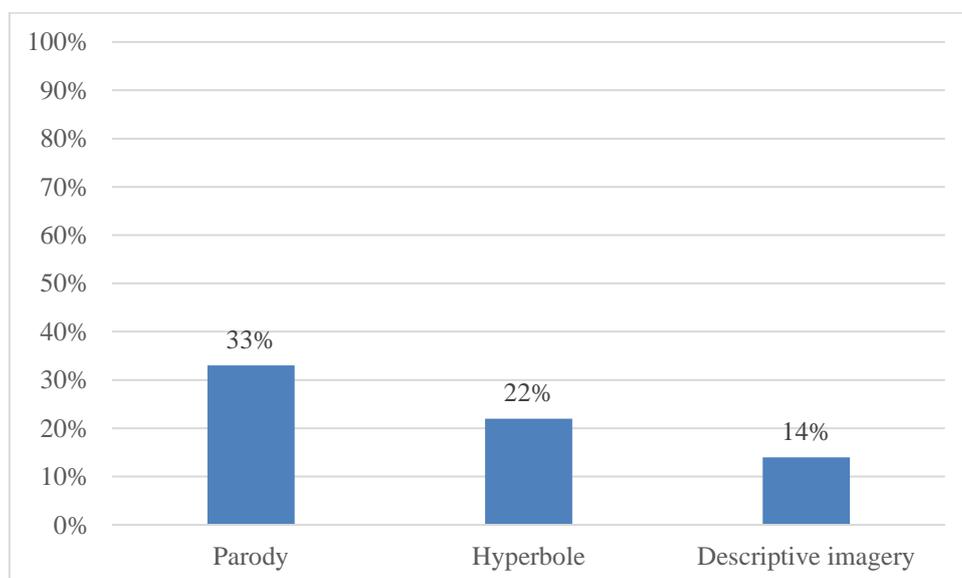


Figure 4.9: Frequency of changes in evoked meaning

Types of evoked meaning identified are temporal dialect (higher language) shifts, tenor of discourse, geographical dialect shifts, social dialect (social class) shifts, and field of discourse shifts. The shifts of evoked meaning regarding higher language indicate that some of Dahl's expressions and malapropisms were translated with what the audience regarded as higher language. The higher language translations also received less positive responses from the target text audience than the same segments in the ST. The geographical shifts of evoked meaning occur where differences between the English and Afrikaans concepts existed (for example pints and gallons in British English). With social class shifts, malapropism was also created for the TT ('affer' (comparative degree)) is an unusual way to apply the word 'af' (positive degree) which would qualify as a language mistake in the target language). Disturbances in the field of discourse and tenor of discourse were also received well by both the source text audience and target text audience and shows Dahl's unique way of matching inappropriate things together to create humour.

#### **4.11 FREQUENCY DISTRIBUTION OF AUDIENCE REACTIONS**

Figure 4.10 presents the distribution of positive results for the source text audience and target text audience reading sessions.

Of the 424 instances of literary devices identified in the ST, 246 (58%) appeared in the selected excerpts read to the source text audience and target text audience. The categories most enjoyed by both groups are imagery and wordplay. However, the single device that received the most laughter (L) from both groups is parody, which belongs to the pragmatic devices category.

As discussed in Chapter 3.3.2.3, the scores for the categories smiles and laughter for a particular device are tallied for each group, but the most positive results received from both audiences were for: polyptoton (STA 100%; TTA 100%), descriptive imagery (STA 100%; TTA 100%), juxtaposition (STA 100%; TTA 100%), mistaken identity (STA 100%; TTA 100%), humorous body parts (STA 100%; TTA 100%), inappropriate behaviour (STA 100%; TTA 94%) and onomatopoeia (STA 83%; TTA 100%). This indicates that these ST devices function equally well in the TT, and that the translator effectively transferred the device. This also supports the notion by Shannon (1999) that fifth graders find competence (inappropriate behaviour), physical events (humorous body parts); taboo or crude events (toilet humour); and language and wordplay humorous. It is also clear that the Afrikaans and English groups have backgrounds with culturally shared knowledge (Chiaro 1992).

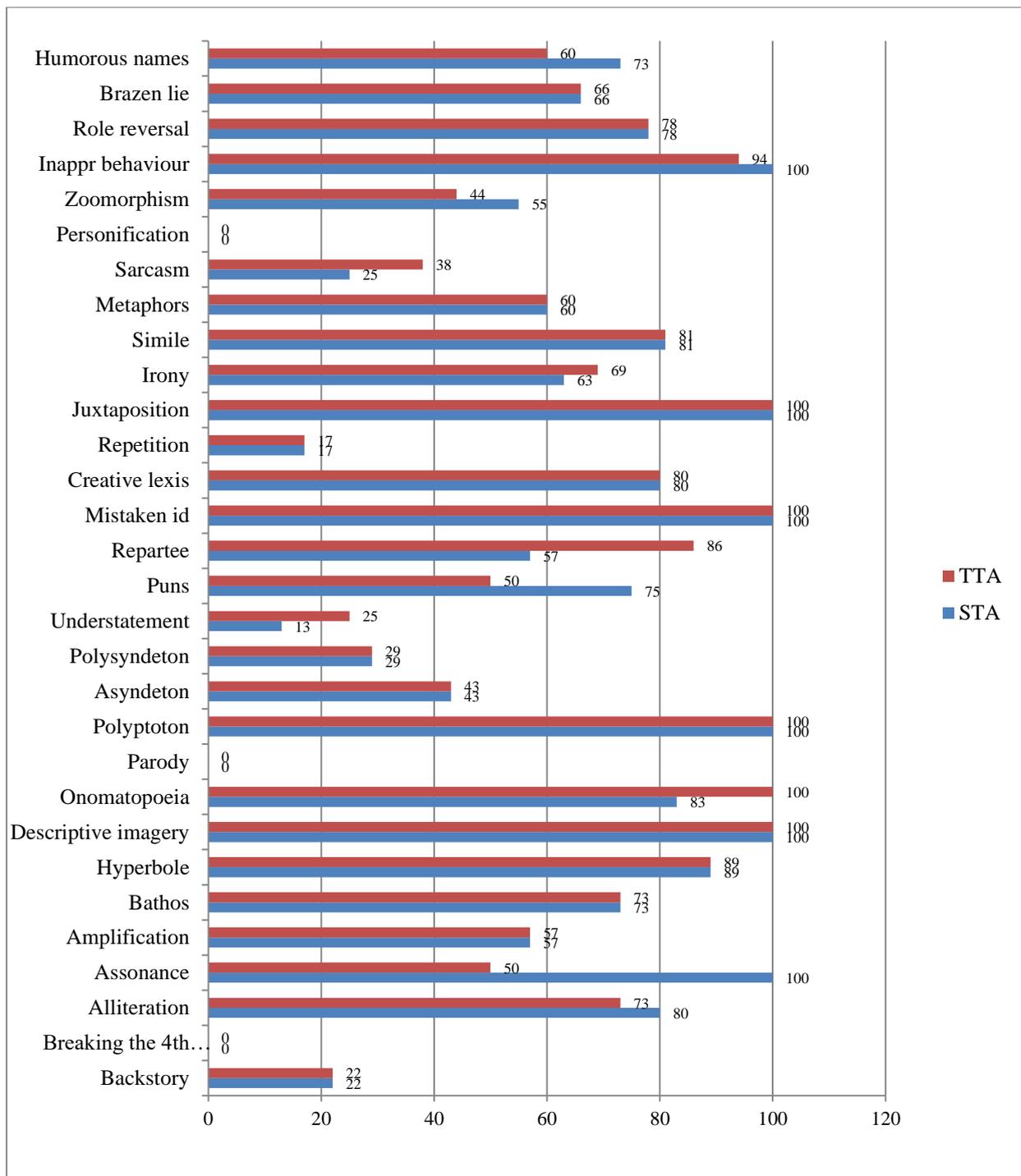


Figure 4.10: Audience reactions in CGGE

The least positive results were received for breaking the fourth wall (STA and TTA: neutrality), repetition (STA 17%; TTA 17%), backstory (STA 22%; TTA 22%); understatement (STA 13%; TTA 25%); polysyndeton (STA, 29%; TTA 29%), sarcasm (STA 25%; 38%), and asyndeton (STA 43%; TTA 43%). This indicates that these devices function better as informative devices or as devices that create rhythm or context, rather than as humorous devices. Because most of the children in South Africa are “to some degree, caught up in cultural

and linguistic multiplicity” (Kruger (2009:171) and therefore have cultural similarities, it comes as no surprise that both groups of children did not react well to sarcasm, irony, polysyndeton and asyndeton. It also confirms the notion that older children react better to the more subtle forms of humour (Mallan 1993; Shannon 1993) than the age group for this study.

Humour was lost with assonance (STA 100%; TTA 50%), puns (STA 75%; TTA 50%) and zoomorphism (STA 55%; TTA 44%), indicating that these devices do not work as well in Afrikaans. As discussed in 4.10, this study indicated that it was more difficult to match propositional meaning with a category e.g. wordplay than with some of the other categories. This echoes the findings of Kianbakht (2015) that especially puns present a great challenge for translators especially when no equivalent exists in the target language. Humour was gained with onomatopoeia (STA 83%; TTA 100%), understatement (STA 13%; TTA 25%), repartee (STA 57%; TTA 86%) and sarcasm (STA 25%; TTA 38%). The positive response for onomatopoeia indicates that the translator succeeded in reproducing the SL sounds for the TL effectively. Regarding the pragmatic devices, the translator effectively reflected the relationships between the characters and the context within which the devices function. A slightly better response was received for irony from the target text audience than the source text audience (STA 63%; TTA 69%). It is apparent that the translator succeeded in presenting the attitudes of the characters as well as the context of the irony in a way that was appreciated by the target text audience.

Figures 4.11a and 4.11b show the average positive responses for the ST audience and TT audience groups.

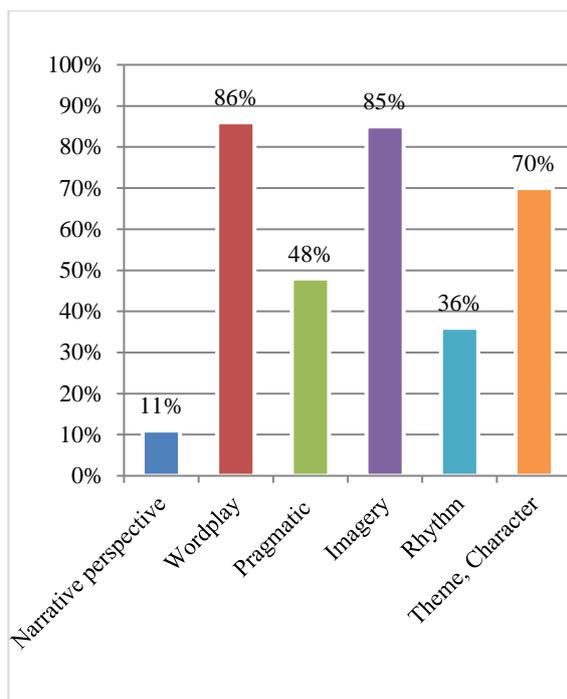


Figure 4.11a: STA positive reactions

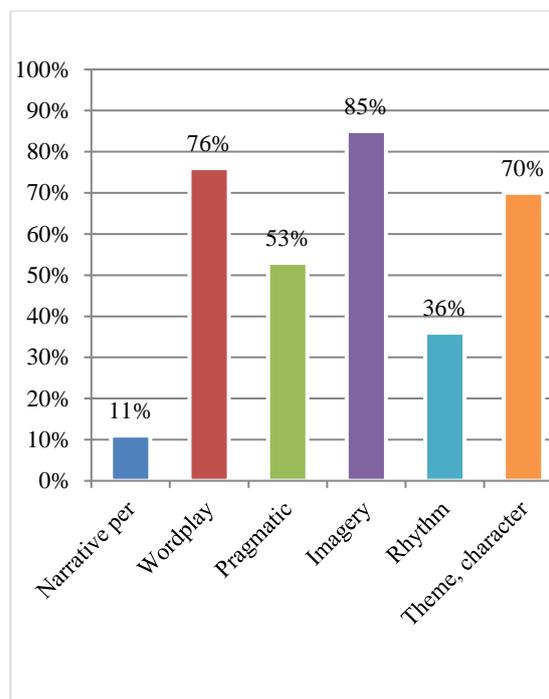


Figure 4.11b: TTA positive reactions

Both groups enjoyed the wordplay (STA 86%; TTA 76%), imagery (STA 85%; TTA 85%), and theme and character device (STA 70%; TTA, 70%) categories the most. The wordplay category received a better response from the source text audience than the target text audience. Narrative perspective (STA 11%; TTA 11%) and rhythm devices (STA 36%; TTA 36%) received the least positive reactions from both groups. This indicates that they are more important as functional devices than humorous devices. In the case of the pragmatic devices, the children responded better to irony than sarcasm with a better response from the target text audience (53%) than the source text audience (48%) for sarcasm. It may be that pragmatic devices received less positive responses from the audience because it is more difficult for children to interpret devices that demand understanding of the context. This proceeds from the arguments in Chapter 2 which state that older teenagers are able to engage in wit and more sophisticated forms of humour that are still lacking in younger teenagers.

#### 4.12 CONCLUSION

In this chapter the analysis of the ST, CGGE and the TT, CCGH was presented based on the all instances identified in the ST and TT. In section 4.1, a brief overview of the methodology used was provided, followed by the analysis of the ST and TT in sections 4.2 to 4.7.

In section 4.8, the frequency distribution of the ST literary devices was provided. The main categories most represented in the ST were pragmatic devices, wordplay and theme and character devices followed by imagery, rhythm and narrative perspective. The results regarding transference of devices from the ST to the TT indicate that the most important trend is to retain the ST device in the TT with formal equivalence. The second biggest trend is to retain the device with dynamic equivalence. No instances of segments omitted were identified and only rarely is the device replaced or omitted. Another important finding was that many of the segments analysed contain multiple devices. Therefore, where humour is sometimes lost with the omission of a particular device, it is regained in the recreation of a second device in the same segment.

In section 4.9, results regarding the distribution of translation strategies were presented. The most frequent trend regarding translation strategies is to apply direct translation. The second most frequent choice of translation strategy is to apply creative substitution, followed by paraphrasing using related words or unrelated words. The least frequent strategy identified is to apply less expressive words or superordinates.

In section 4.10, the distribution of meaning shifts was presented. This provided insight into the distribution of propositional, expressive and evoked meaning shifts that occur during the translation process.

Section 4.11 provided insights into the audience reactions for the source text and target text. The results are based on the selected excerpts read to the learners. Many similar reactions were received from the two reader groups, which shows that the ST humour could mostly be matched in the TT. The most popular device categories for both audience groups were imagery, wordplay and theme and character. Pragmatic devices, rhythm and narrative perspective received lower response averages. The results from this study confirm the findings of Gesell, Ilg and Ames (1956) and Shannon (1999) that children in the 10 to 12 age group enjoy wordplay, humorous body parts and inappropriate behaviour. Reactions to the humorous devices were mostly similar for both groups with the biggest differences identified with assonance and puns, the reason being the similar age group of the children, cultural similarities and because Afrikaans and English are cognate languages. This confirms the notion that these linguistic elements are some of the most challenging to translate (Seghers 2017; Kianbakht 2015) and often rely on childrens' prior knowledge for its effectiveness (Merriam-Webster 2019).

The following chapter presents the conclusions for this study.

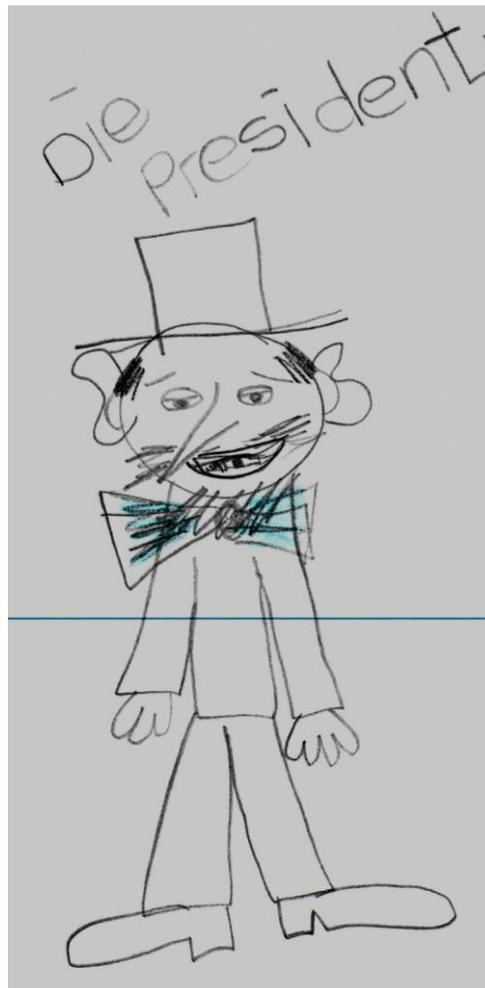


Figure 4.12: Target text audience: President Gilligrass

## CHAPTER 5: CONCLUSION

### 5.1 INTRODUCTION

The study of humour in children's literature is under-researched. It was this need that compelled me to address this gap in the field of Translation Studies by shedding light on the question of what strategies and devices successfully create humour in children's literature. Children's literature enhances emotional intelligence and creative development and therefore disciplines like psychology, linguistics and sociology can also benefit from this study.

The definition for children's literature lies in its purpose and connection with its audience. I therefore set out to include the audience whom the writer and translator had in mind for the ST and the TT, namely children. The ST and TT were chosen because almost no evidence of research on these texts could be found.

In order to conduct this research, a heuristic-inductive approach was followed because this study is essentially exploratory, and the findings of the research were deduced from the results. The study adopted a qualitative approach and the Descriptive Translation Studies (DTS) framework was applied to compare the humorous strategies and mechanisms in the ST and TT in the light of responses of the respective audiences in order to answer the research question:

- How are literary devices pertaining to humour translated in children's literature?

Sub-research questions formulated from the main research question were as follows:

- What literary devices are used by Dahl to create humour?
- Have the literary devices used in the ST been repeated, replaced or omitted in the TT?
- Which translation strategies were used to translate the ST segments containing literary devices?
- Did the strategies applied by the translator lead to shifts during the translation process?
- Was humour gained, matched or lost during the translation process?

Apart from the main aim of this research, which was to determine how humour was transferred from the ST to the TT, a number of objectives were formulated for this study. The first objective was to identify the literary devices implemented in the ST. Most of the literary devices identified were applied as humorous devices although some of the devices identified were more important as informative devices. The second objective was to determine how the device

applied in the ST was applied in the TT and whether these devices were repeated, replaced or omitted. The third objective was to identify the translation strategies applied by the translator. The fourth objective was to investigate whether shifts had occurred during the translation process. The final objective was to determine from the respective audience reactions, whether humour was gained, matched or lost during the translation process.

The main notions established in the literature review are discussed in the following section.

## **5.2 LITERATURE REVIEW**

The definition of children's literature lies in the connection that it makes with its audience (Attardo 1994). Children's literature is not necessarily a distinct type of literature but rather a way of reading literature; hence the importance of looking for the child reader within the work and discovering whether children do indeed read differently from adults (Kertzer 1984); alternatively, trying to find meaning within the text itself and creating an event that occurs somewhere between the text and the reader (Iser 1974), or considering Larkin-Lieffers's notion that the focus should rather be on the construction between the author and the implied reader. Vandaele (2010) states that children's humour is based on incongruity. Hirsch (2011) suggests that humour can be identified through cues like wordplay, nonsense, punchlines, script opposition and the challenging of expectations.

To put all of these notions from the literature review into context, the cultural, ideological, linguistic, educational and agency issues surrounding children's literature were investigated. Most scholars assume that children have a problem understanding other cultures and that humour "travel[s] badly" across cultural boundaries (Chiaro 2010:3). Linguistic issues like the translation of devices e.g. irony, incongruent use of register, wordplay or puns that express humour, pose major linguistic challenges (Hirsch 2011; Lathey 2006; Low 2011; Puurtinen, 1998; Vandaele 2002), especially if no equivalent exists in the target language (Kianbakht 2015). Likewise, the generous use of neologisms and nonsense verse in Dahl's work provides a linguistic challenge to any translator. The notion that older children are attracted to the more challenging forms of word play like riddles, puns and jokes, does not necessarily exclude them from enjoying grossness (Mallan 1993). However, the younger children often miss the humour in the more challenging forms of wordplay. Scholars concur that humour supports learning, as it challenges children to play with language, which eventually results in greater linguistic sophistication (Mallan 1993). Translations not only provide children with a global heritage, but

also activate their cognitive skills as they try to make sense of an unfamiliar culture (Xeni 2011). Humour therefore has social, emotional and cognitive purposes.

Humour development studies established that from eight years of age, children begin to appreciate polysemy (Mallan 1993) and from the ages of 10 to 16, children enjoy slapstick humour, taboo subjects and poking fun at authority (Gesell et al. 1956). Furthermore, parody and allusions are appreciated only when they fall within the child's frame of reference and sarcasm and other subtler forms of humour develop in children after the age of about 10 (Mallan 1993; Shannon 1993). It was also established that children respond better to subtle forms of humour when read to aloud (Shannon 1993). Therefore, humorous literature can demand critical readers who do not passively accept what they read (Mallan 1993).

In the following section, the methodology of this study is outlined.

### **5.3 METHODOLOGY**

The methodology of this study involved the implementation of a qualitative study utilising a descriptive design as a framework for the research. The Descriptive Translation Studies (DTS) framework was applied to compare and describe the ST and TT devices and the translation strategies applied. Based on the definition of humour above, audience reactions are incorporated in this study as a measure to determine whether humour is gained, retained or lost in the manner in which the device is translated.

Based on the literature review, the following literary devices associated with humour were used to construct the TC: backstory and breaking the fourth wall (narrative perspective); alliteration, assonance, onomatopoeia polyptoton, puns and creative lexis (wordplay); amplification, repetition, bathos, hyperbole, parody, understatement, irony and sarcasm (pragmatic devices); descriptive imagery, simile, metaphors and juxtaposition (imagery); asyndeton, polysyndeton (rhythm) and theme and character devices: repartee, mistaken identity, personification, zoomorphism, inappropriate behaviour, role reversal, brazen lie and humorous character names. Device shifts in the TT were categorised as follows: formal equivalence (H1), dynamic equivalence (H2), device replaced with another device (H3) and device omitted (H4). Translation strategies applied were categorised as direct translation (DT), creative substitution (CS), superordinate (SO), paraphrasing with related words (PR), paraphrasing with unrelated words (PU) and omission (O). In trying to match the device or apply a literal translation strategy, Geldenhuys is mainly applying a linguistic translation model (Catford 2000; Vinay &

Darbelnet 1995) and adhering to Toury's (1980) initial norms of keeping close to the ST. In creative substitution, he is applying dynamic equivalence and a functionalist approach (Nida 1964; Nord 1988; Reiss 2004) which focuses on the importance of the application of language and not structure alone.

Shifts in propositional meaning, expressive meaning and evoked meaning were analysed to determine whether humour was possibly gained, matched or lost during the translation process (Baker 1992). The findings of the text analysis indicate that the biggest shifts with propositional meaning occur in the main device categories wordplay and imagery, with expressive meaning in wordplay and with evoked meaning in pragmatic devices and imagery.

Apart from the text analysis process, excerpts from the ST were read to English mother tongue speakers (STA) and the same excerpts from the TT to Afrikaans mother tongue speakers (TTA). The reactions of the source text audience and target text audience regarding the examples presented during the reading sessions were compared to determine where humour was matched, gained or lost during the translation process. Unfamiliar words were explained to both groups when they had questions confirming that agency issues and the role of power (Knowles & Malmkjaer 1996) in both the translation process and the reading of the text is a factor in children's literature.

Special permission to conduct reading sessions with the children was requested. Permission was granted by the Gauteng Department of Education as well as the Department of Linguistics and Modern Languages Research Ethics Review Committee (RERC) of the University of South Africa to approach two primary schools in Gauteng for the purpose of this research.

## **5.4 FINDINGS**

To answer the main research question of how literary devices pertaining to humour are translated in children's literature, the following steps were taken.

The first research question dealt with what literary devices are used by Dahl to create humour. The study found that the main device categories most frequently applied in the ST are pragmatic devices (28%), wordplay (26%) and theme and character devices (20%). These results confirm Dahl's fondness for applying devices that demand the reader's understanding of the context of humour or the intended meaning (pragmatic devices) and his preference for applying creative lexis and playful language (wordplay) to amuse his audience. This study

confirms that Dahl's work is replete with creative language. This reaffirms the linguistic challenges facing any translator of his work.

The second research question dealt with whether literary devices used in the ST had been repeated, replaced or omitted in the TT. The study found that the main trend was to retain the device using either formal equivalence (62%) or dynamic equivalence (30%). In cases where segments contained multiple devices, at least one device was usually retained in translation. The frequent use of formal equivalence indicates the translator's loyalty to the ST, whereas the frequent application of dynamic equivalence confirms the challenge of translating literary devices used to express humour (Lathey 2006; Low 2011; Vandaele 2002).

The third research question deals with which translation strategies were used to translate the literary devices. Direct translation was the most popular translation strategy (62%) followed by creative substitution (24%), paraphrasing (13%). The translator's frequent use of direct translation indicates the devices worked equally well in Afrikaans. The translator's frequent application of creative substitution indicates his preference for retaining expressiveness and recreating language for the TT instead of replacing it with a superordinate or less expressive word. Hence, the results indicate that the translator consciously aimed at retaining the humour (Nida 1964; Nord 1988; Reiss 2004).

The fourth research question asked if strategies applied by the translator led to meaning shifts during the translation process. The study found that the main shifts in meaning resulted from shifts of propositional meaning (67%), followed by shifts in expressive meaning (23%) and shifts in evoked meaning (10%). Propositional meaning was mostly retained with breaking the fourth wall, amplification, mistaken identity, polysyndeton and a brazen lie, and mostly changed with assonance, parody, polyptoton, alliteration and creative lexis, indicating that propositional meaning is more difficult to match with these categories (Vandaele 2010). Ultimately, the overall high percentage of retained propositional meaning confirms the translator's ST orientation (Toury 2012). Expressive meaning was mostly retained with parody, assonance, polyptoton, metaphors, creative lexis and onomatopoeia and less so with puns and zoomorphism. The overall low percentages for shifts of expressive meaning (only 23%) indicate the translator's overall initial norm (Toury 2012) to retain expressive meaning. Evidence of dialect was found in alliteration, hyperbole, parody, irony, descriptive imagery and zoomorphism. The study found that the translator domesticated these categories, leading to shifts in evoked meaning. Evoked meaning shifts included differences between cultural

concepts (pints and gallons in English), social class (malapropisms) where there is no equivalent in the target language (Vandaele 2010) and the level of politeness or formality, which cannot be matched (Puurtinen 1998).

The fifth research question dealt with whether humour was matched, gained or lost. The study found that the most positive results from both the source text audience and target text audience were received for polyptoton, descriptive imagery, juxtaposition, mistaken identity and inappropriate behaviour. This indicates that these ST devices function equally well in the TT and confirmed findings in the literature in terms of inappropriate behaviour (Vandaele 2010), slapstick humour and poking fun at authority figures (Gesell et al. 1956). The least positive results for both audiences were received for narrative perspective; understatement, polysyndeton, sarcasm and asyndeton. This indicates that these devices function better as informative devices or as devices that create rhythm or context. The low response for sarcasm confirms Mallan's (1993) findings that more subtle humour is only appreciated by older children. The target text audience responded better than the source text audience to onomatopoeia and repartee and therefore humour was gained in these categories. At the same time, humour was lost with assonance and puns where a better response was received by the source text audience confirming the difficulty of translating such devices (Lathey 2006; Low 2011; Vandaele 2002). This study found that the most positive audience responses were received for the main categories of imagery, wordplay and theme and character. While laughing at one's own expense, dry humour and laughing in the face of adversity (Toerien 2013) is said to be typical of Afrikaans humour, English humour contain irony, sarcasm, understatement and teasing (often with a straight face) (Scott 2016). However a recent study comparing Afrikaans and English jokes shows that all South African children laugh at jokes with more or less the same content: unlucky incidents, comic soliloquies, inappropriate humour, children's actions and foolish situations (Wood et al. 2018). In other words, there is sufficient cultural similarity between the groups that both enjoy the same kind of humorous situations.

Therefore, to answer the main research question, the findings of the study show that children's humorous literature abounds in literary devices pertaining to humour. Translators should be aware of these devices and should consciously orient their strategies accordingly. The choice of a translation strategy may lead to shifts during the translation process which in turn affect whether humour is matched, gained or lost in the translation. The high occurrence of direct translation as a translation strategy may be the result of Afrikaans and English being cognate

languages both developed as West Germanic languages which means that many words in Afrikaans have the same root as its English counterpart.

## **5.5 CONTRIBUTIONS OF THIS STUDY**

This study contributes to research on children's literature, specifically with regard to the field of Descriptive Translation Studies and research in children's literature. Firstly, the study categorises literary devices applied to create humour and the translator's approach regarding the transference of these devices. Secondly, the study provides a clear outline of strategies for translating humour. Thirdly, the analysis of meaning shifts provides an analysis of aspects of meaning that need to be considered when translating for children. Finally, the audience responses provide an analysis of responses towards the ST and the TT literary devices.

## **5.6 SCOPE AND LIMITATIONS**

This study attempted to be as thorough as possible but there were limitations that could not be avoided.

Firstly, the scope of the study was limited to only one of Dahl's books, where more representative results would have been obtained had more books been read. Secondly, the reading sessions with the children were conducted in a school classroom kindly provided by the school, which meant the occasional interruption, where interruptions with a session in e.g. a library could have been avoided. Thirdly, the reactions of the majority of the children were recorded for the reading sessions and a more rigorous method of determining audience reactions could be considered e.g. by tallying individual reactions and following up with focus group interviews. Fourthly, the examples for the text analysis process often contained multiple humorous devices, so some of the instances belonged to multiple categories. This was unavoidable since it is impossible to study ST segments containing only one humorous device. Finally, one group was used for each text, and it would have been better to have used multiple groups. However, these are unavoidable limitations given the scope of a masters thesis.

## **5.7 RECOMMENDATIONS FOR TRANSLATORS**

Given the huge task of translating literary devices pertaining to humour, the following recommendations can be made, based on Kobus Geldenhuys's translation of Dahl's CGGE:

- a) The translator worked hard on finding creative funny Afrikaans equivalents for the ST instances e.g. creative funny sounds for onomatopoeia which gained humour. Therefore, if

direct translation does not work, the humorous sounds should be recreated to suit the target language.

- b) With understatement, repartee and sarcasm, the translation strategy of direct translation and paraphrasing with related words, worked very well and humour was gained. With repartee, creative substitution also worked well. A strategy should be used which retains the humour for that instance, if direct translation or creative substitution is impossible, the translator proved that paraphrasing the concept with related words works just as well.
- c) In some instances the device was retained, but a less positive response was received from the target text audience because of higher or more old-fashioned language the children did not understand e.g 'liegende lieplapper' for 'chiselling cheeseburger'. The cheeseburger concept is in the audience's frame of reference where 'lieplapper' was not. Remain within their frame of reference of the target audience i.e 'krakende kaasburger' to retain the alliteration instead of using higher language or archaic language. Higher language enhances learning but sometimes humour is sacrificed. With zoomorphisms, for example, 'nit' becomes 'stommerik' where the target text audience was unsure of the meaning, the translation for 'nit' with 'luisseier' (nit) or even 'bosluis' (tick) would have sufficed knowing that children find disgusting concepts humorous.

## **5.8 RECOMMENDATIONS FOR FURTHER RESEARCH**

This study makes the following four recommendations for future research. Firstly, more descriptive studies with a bigger corpus can be considered for similar studies. Secondly, for a future study involving reading sessions with children, a venue like a library or after hour sessions should be considered where uninterrupted sessions can be guaranteed. Thirdly, a method could be devised where more indicators than laughter and smiles are used as a method for audience analysis e.g. follow-up interviews after the reading sessions. Fourthly, new methods for identifying and categorising literary devices could be devised; for example, focussing on a particular device; e.g., repetition only and refining ways in which different types of repetition can enhance humour or rhythm. Fifthly, it would be interesting to compare the responses of boys and girls with regard to humour and the screening of participants could be done with e.g. individual comprehension tests. Finally, studies between unrelated languages to ascertain what percentages of devices are transferred could be considered.

## 5.9 CONCLUSIONS

In the course of constructing the literature review and the theoretical framework for this study, it became apparent that studies on the translation of humour in children's literature are relatively scarce. Sources revealed differences in the way children's literature and child images are perceived. The investigation revealed that far more issues, not just linguistic ones, need to be considered when translating for children and that translation is more complicated than simply transferring text from one language to another. Furthermore, this study revealed that apart from the role of the translator and the context within the translation process, the development of humour in children and their various stages of development also form a crucial part of the process. The textual analysis revealed that the devices used to create humour differed in respect of the frequency in which they were applied and the way in which the translator decided to transfer them. It also revealed the translator's preference for direct translation as a strategy, which reflect his choice of remaining loyal to the source text. However, his frequent use of creative substitution and adherence to expressive meaning revealed a strong desire to preserve humour and expressiveness for the target audience. This thesis provides a detailed categorisation of devices and strategies applied in the translation of humour in children's literature, thereby laying the groundwork for future studies.

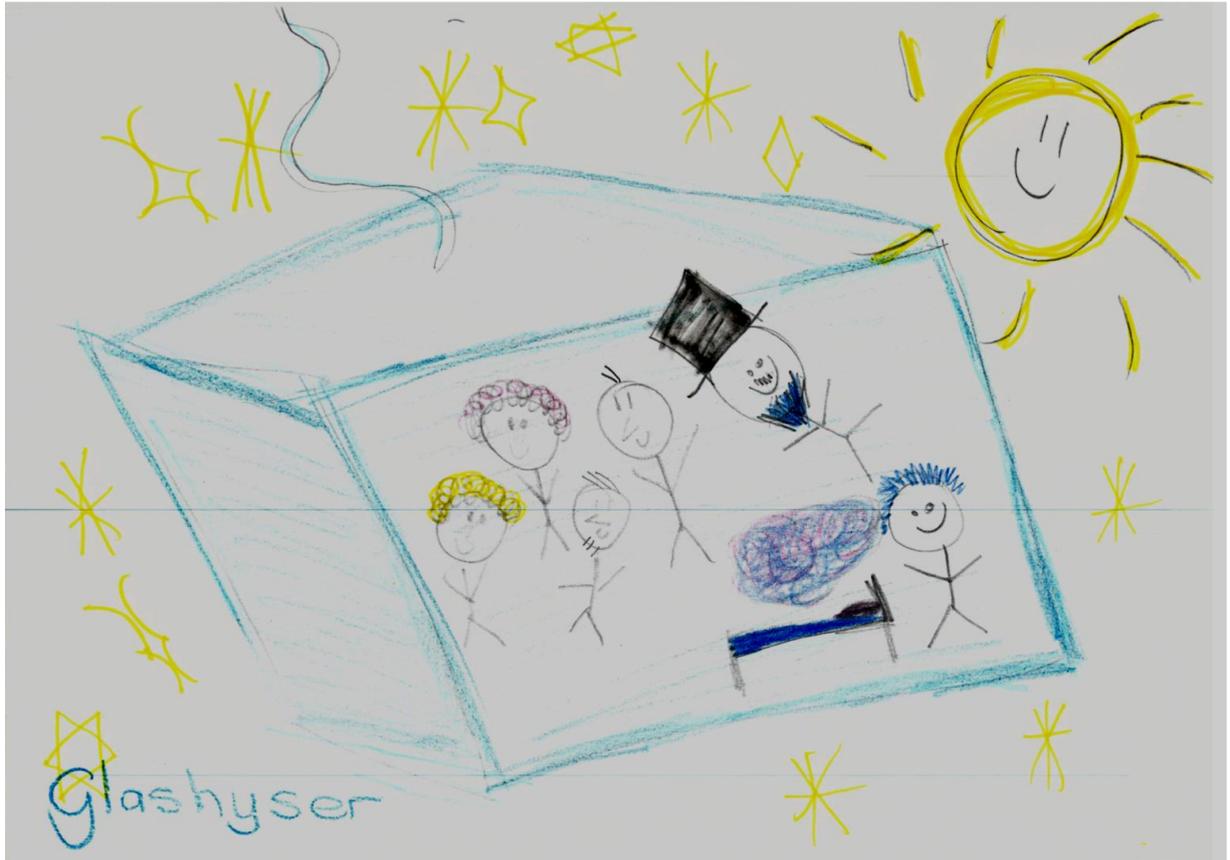


Figure 5.1: Target text audience: The Great Glass Elevator

## LIST OF SOURCES

- Abrams, M. & Harpham, G. 2009. *A glossary of literary terms* (9<sup>th</sup> ed.). Boston: Wadsworth Cengage Learning.
- Alharthi, A. 2016. *Challenges and strategies of subtitling humour: a case study of the American sitcom Seinfeld, with particular reference to English and Arabic*. Manchester: University of Salford. Unpublished doctoral thesis.
- Antonopoulou, E. 2004. Humor theory and translation research: Proper names in humorous discourse. *Humor* 17(3): 219-255.
- Archakis, A. & Tsakona, V. 2012. *The narrative construction of identities in critical education*. London: Palgrave MacMillan.
- Asiain, T. 2016. *The translation of children's literature: Ideology and cultural adaptations. Captain Underpants as a case study*. Bristol: University of the West of England. Unpublished doctoral dissertation.
- Asimakoulas, D. 2004. Towards a model of describing humour translation: a case study of the Greek subtitled versions of Airplane! And Naked Gun. *Meta* 49(4): 822-842.
- Attardo, S. 1994. *Linguistic theories of humor*. New York: Mouton de Gruyter.
- Baker, M. 2011. *In other words*. (2<sup>nd</sup> ed.). London: Routledge.
- Benton, M. 2004. Reader-response criticism. In Hunt, P. (Ed). *International companion encyclopedia of children's literature*. (2<sup>nd</sup> ed.). London: Routledge, 112-128.
- Billig, M. 2002. Freud and the language of humour. *The Psychologist* 15(9): 452-455.
- Borris, C. 2017. Author Q&A: Katherine Applegate. *Scholastic Teacher. Back to School* 127(1): 52-53.
- Bosman, D. Van der Merwe, W. & Hiemstra, L. 1995. *Bilingual dictionary*. (5<sup>th</sup> ed.). Cape Town: Tafelberg.
- Carswell, B. 2012. *Come to life: It narratives and anthropomorphism*. Victoria: Abebooks. Cambridge Dictionary. s.a. Cambridge: Cambridge University Press.
- Cart, M. 2005. Humour. In Cullinan, B. & Person, D. (Eds.). *The continuum encyclopedia of children's literature*. London: Continuum, 389-391.
- Catford, J. 2000. *A linguistic theory of translation*. London: Oxford University Press.
- Chesterman, A. 1993. From “is” to “ought”: Laws, norms and strategies in translation studies. *Target* 5(1): 1-20.
- Chiaro, D. 1992. *The language of jokes. Analyzing verbal play*. London: Routledge.

- Chiaro, D. (Ed.). 2010. *Translation, humour and literature*. London: Continuum International.
- Chiaro, D. 2014. Laugh and the world laughs with you: tickling people's (transcultural) fancy. In De Rosa, G. L. Bianchi, F. De Laurentiis, A. & Perego, E. (Eds.). *Translating humour in audiovisual texts*. Bern: Peter Lang, 15-24.
- Chomsky, N. 2002. *Syntactic structures*. (2<sup>nd</sup> ed.). Berlin: Mouton de Gruyter.
- Crago, H. 1997/2004. Bibliography and psychology. In Hunt, P. (Ed.). *International companion encyclopedia of children's literature*. London: Routledge, 826-835.
- Crystal, D. 1996. Language play and linguistic intervention. *Child language teaching and therapy* 12(3): 328-344.
- Crystal, D. (Ed). 2004. *The Cambridge encyclopedia of the English language*. Cambridge: Cambridge University Press.
- Copi, I. Cohen, C. & Flage, D. 2007. *Essentials of logic* (2<sup>nd</sup> ed.). London: Routledge.
- Dahl, R. 1993. *Die GSR*. Translated from English by K. Geldenhuys. Cape Town: Tafelberg.
- Dahl, R. 1995. *Charlie and the chocolate factory*. London: Penguin.
- Dahl, R. 2006. *Charlie en die groot glashyser*. Translated from English by K. Geldenhuys. Cape Town: NB Publishers.
- Dahl, R. 2013a. *Charlie and the great glass elevator*. London: Penguin.
- Dahl, R. 2013b. *Matilda*. London: Penguin.
- Deacon, T. 1997. *The symbolic species: The co-evolution of language and the brain*. New York: Norton.
- Denzin, N. & Lincoln, Y. 2005. Introduction: The discipline and practice of qualitative research. *The Sage Handbook of Qualitative Research*. (3<sup>rd</sup> ed.). Thousand Oaks: Sage.
- Ebrahimi, B. 2007. The polysystem theory. An approach to children's literature. <http://www.researchgate.net>. [Accessed 10 March 2019].
- Epstein, B. 2015. Brave new words. [brave-new-words.blogspot.com](http://brave-new-words.blogspot.com). [Accessed 10 March 2019].
- Epstein, B. 2017. Why children's books that teach diversity are more important than ever. *The Conversation*. <http://theconversation.com> [Accessed 25 February 2019].
- Erlandson, D.A., Harris, E.L, Skipper, B.L. & Allen, S.D. 1993. *Doing naturalistic inquiry: a guide to methods*. Newbury Park: Sage.
- Even-Zohar, I. 2004. The position of translated literature within the literary polysystem. In Venuti, L. (Ed.). *The translation studies reader*. London: Routledge, 192-197.

- Fillmore, C.J. 1985. Frames and the semantics of understanding. *Quaderni di Semantica* (6): 222-254.
- Fiss, L. 2013. *Laughing with the Victorians: Humor and interrupted reading*. Bloomington: Indiana University. Doctoral dissertation.
- Halliday, M. & Matthiessen, C. 2014. *An introduction to function grammar*. (4<sup>th</sup> ed.). London: Routledge.
- Hermans, T. (Ed.). 1985. *The manipulation of literature: Studies in literary translation*. Beckenham: Croom Helm.
- Hirsch, G. 2011. Explications and other types of shifts in the translation of irony and humor. *Target* 23(2): 178-205.
- Holmes, J. 2004. The name and nature of translation studies. In Venuti, L. (Ed.). *The translation studies reader*. London: Routledge, 172-185.
- Holz-Mänttari, J. 1984. *Translatorisches Handeln: Theorie und Methode*. Helsinki: Suomalainen Tiedeakatemia.
- Honig, A. 1988. Research in review. Humor development in young children. *Young children* 43(4): 60-73.
- House, J. 1997. *Translation quality assessment: A model revisited*. Tübingen: Gunter Narr.
- House, J. 2015. *Translation quality assessment. Past and present*. London: Routledge.
- Hunt, P. (Ed). 2005. *Understanding children's literature. Key essays from the international companion encyclopedia of children's literature*. London: Routledge.
- Hunt, P. 1999. Introduction: The world of children's literature studies. In Hunt, P. (Ed.). *Understanding children's literature*. New York: Routledge, 1-14.
- Inggs, J. 2009. Transgressing boundaries? Romance, power and sexuality in contemporary South African English young adult fiction. *International Research in Children's Literature* 2(1): 101-114.
- Inggs, J. & Meintjies, L. (Eds). 2009. *Translation studies in Africa*. London: Continuum.
- Inggs, J. 2016. *Transition and transgression*. Cham: Springer International.
- Iser, W. 1972. The reading process: A phenomenological approach. *New literary history* 3(2): 279-299.
- Jacobson, R. 2004. On linguistic aspects of translation. In Venuti, L. (Ed.). *The translation studies reader*. (2<sup>nd</sup> ed.). London: Routledge, 126-132.
- Jalongo, M. 1985. Children's literature: There's some sense to its humour. *Childhood Education* 62(2): 109-114.

- Jaskanen, S. 1999. On the inside track to Loserville, USA: Strategies used in translating humour in two Finnish versions of Reality Bites. Helsinki: University of Helsinki. Unpublished master's thesis.
- Kaniklidou, T. & House, J. 2018. Discourse and ideology in translated children's literature: a comparative study. *Perspectives* 26(2): 232-245.
- Kappas, K. 1967. A developmental analysis of children's responses to humor. *The Library Quarterly* (1): 67-77.
- Kay, P. & Kempton, W. 1984. What is the Sapir-Whorf hypothesis? *American anthropologist* 86(1): 65-79.
- Kertzer, A. 1984. Inventing the child reader: how we read children's books. *Children's Literature in Education* 15(1): 12-21.
- Kianbakht, S. 2015. Humor translation revisited: The case of Woody Allen's "Allen Hall" subtitled into Persian. *International Journal of Comparative Literature & Translation Studies* 3(4): 27-31.
- Kiryakakis, F. 1998. *Mistaken identity in Shakespeare's comedies*.  
<http://www.oocities.athes/delphi/5804/comedy.htm> [Accessed 20 January 2019].
- Klingberg, G. 1986. *Children's fiction in the hands of the translators*. Lund: CWK Gleerup.
- Knowles, M. & Malmkjaer, K. 1996. *Language and control in children's literature*. London: Routledge.
- Kruger, A. & Wallmach, K. 1997. Research methodology for the description of a source text and its translation(s) – a South African perspective. *South African Journal of African Languages* 12(4): 119-126.
- Kruger, H. 2009. The concepts of domestication and foreignisation in the translation of children's literature in the South African educational context. In Inggs, J. and Meintjies, L. (Eds.). *Translation studies in Africa*. London: Continuum, 161-178.
- Kruger, H. 2013. Child and adult readers' processing of foreignised elements in translated South African picture books. *Target* 25(2): 180-227.
- Kruger, H. 2010. *The translation of children's literature in the South African educational context*. <http://wiredspace.wits.ac.za>. [Accessed 23 January 2019].
- Kruger, H. 2012. *Postcolonial polysystems. The production and reception of translated children's literature in South Africa*. Amsterdam: John Benjamins.
- Kuchner, J. 1991. The humor of young children. *Paper presented at the national association for the education of young children*. Carbondale: New York.

- Lambert, J. & Van Gorp, H. 1985. On describing translations. In Hermans, T. (Ed.). *The manipulation of literature: studies in literary translation*. Beckenham: Croom Helm, 42-53.
- Landsberg, M. 1992. Liberating laughter. *American Education* 16(3): 34-48.
- Larkin-Lieffers, P. 2010. Images of childhood and the implied reader in young children's information books. *Literacy* 44(2): 76-82.
- Lathey, G. 2010. *The role of translators in children's literature: Invisible storytellers*. New York: Routledge.
- Lathey, G. 2011. The translation of literature for children. In Malmkjær, K. & Windle, K. (Eds.). *The Oxford handbook of translation studies*. Oxford: OUP, 198–213.
- Laurier, E. 2014. Participant observation. In Clifford, N., Cope, M., French, S. & Gillespie, T. (Eds.) *Key Methods in geography*. (3<sup>rd</sup> ed.) London: Sage. 116-130.
- Lesnik-Oberstein, K. 1999. Essentials: What is children's literature? What is childhood? In Hunt, P. (Ed.). *Understanding children's literature. Key essays from the international companion encyclopedia of children's literature*. London: Routledge, 15-29.
- Litnet. 2019. *Protea Boekhuis skrywersfunksie: Kaapse funksie 2018*. www.litnet.co.za. [Accessed 5 March 2019].
- Loots, S. 2005. *Dol op Roald Dahl*. <http://152.111.1.87/argief/berigte/rapport/2005/06/19/RP/5/01.html>. [Accessed 20 January 2019].
- Mallan, K. 1993. *Laugh lines: Exploring humour in children's literature*. Newton: Ambassador Press.
- Mallan, K. 2017. Children's literature in education. In Noblit, G. (Ed.). *Oxford research encyclopedias*. Oxford: Oxford University Press.
- Martin, R. & Kuiper, N. 1999. Daily occurrence of laughter: Relationships with age, gender, and type A personality. *Humor: International Journal of Humor Research* 12(4): 355-384.
- Martin, G. & Sullivan, E. 2013. Sense of humour across cultures: A comparison of British, Australian and American respondents. *North American Journal of Psychology* 15(2): 375-384.
- Martin, R. 2007. *The psychology of humor: An integrative approach*. Burlington: Elsevier Academic Press.
- McGhee, P. 1979. *Humor. Its origin and development*. San Francisco: W. H. Freeman.
- McGillis, R. 2009. Humour and the body in children's literature. *The Cambridge companion to children's literature*. Cambridge: Cambridge University Press, 258-272.

- Merriam, S. 2009. *Qualitative research: A guide to design and implementation*. San Francisco, CA: Jossey-Bass.
- Merriam-Webster, 2019. <http://Merriam-Webster.com>. [Accessed 3 March 2019].
- Monson, D. 1978. A look at humor in literature and children's responses to humor. *Paper presented at the annual meeting of the International Reading Association*, Hamburg, Germany.
- Munday, J. 2016. *Introducing translation studies*. (4<sup>th</sup> ed.). London: Routledge.
- Munde, G. 1997. What are you laughing at? Differences in children's and adults' humorous book selections for children. *Children's Literature in Education* 28(4): 219-233.
- Netwerk24.com. 2016. *Roald Dahl: Nuwe boeke op pad*.  
<http://www.netwerk24.com/Vermaak/Boeke/nuwe-boeke-op-pad-20160705> [Accessed 20 February 2019].
- Newton, K. (Ed.). 1988. *Twentieth century literary theory: A reader*. London: Macmillan.
- Nida, E. 1964. *Towards a science of translating*. Leiden: E.J Brill.
- Nida, E. 2004. Principles of correspondence. In Venuti, L. (Ed.). *The translation studies reader*. London: Routledge, 126-140.
- Nord, C. 1988/91. *Text analysis in translation: Theory, methodology and didactic application of a model for translation-oriented text analysis*. Amsterdam: Rodopi.
- O'Connell, E. 2006. Translating for children. In Lathey, G. (Ed.). *The translation of children's literature*. London: Cromwell, 15-25.
- Oittinen, R. 2000. *Translating for children*. New York: Garland.
- Parkinson, G., & Drislane, R. 2011. *Qualitative research*. In Online dictionary of the social sciences. <http://bitbucket.icaap.org> [Accessed 10 February 2019].
- Piaget, J. 1962. *Play, dreams and imitation in childhood*. New York: Norton.
- Prinsloo, A. 2009. *Spreekwoorde en waar hulle vandaan kom*. Cape Town: Pharos.
- Puurtinen, T. 1998. Tenor in literary translation. *Perspectives* 6(2): 159-173.
- Pym, A. 1997. Koller's Äquivalenz Revisited. *The Translator* 3(1): 71-79.
- Reiss, K. 1977/89. Text types, translation types and translation assessment. Translated from German by A. Chesterman. In Chesterman, A. (Ed.) (1998). *Readings in translation theory*. Helsinki: Finn Lectura, 105-115.
- Reiss, K. 2004. Type, kind and individuality of text. In Venuti, L. (Ed.). *The translation studies reader*. London: Routledge, 60-171.

- Rennie, S. 2016. Roald Dahl: the best gobblefunk words. *The Guardian*.  
<http://www.theguardian.com> [Accessed 10 January 2019].
- Rennie, S. 2016. *What do we learn from Roald Dahl's creative use of language?*  
<https://www.britishcouncil.org>. [Accessed 20 January 2019].
- Rudd, D. 2012. Don't gobblefunk around with words: Roald Dahl and language. Alston, A. & Butler, C. (Eds.). *New casebooks: Roald Dahl*. New York: Palgrave Macmillan, 51-69.
- Sapir, E. 1929/1949. The status of linguistics as a science. Reprinted in Mandelbaum, D. (Ed.) *Selected writings*. New York: Harcourt, 207-214.
- Saussure, F. de. 1919/83. *Cours de linguistique générale*, Paris: Éditions Payot, translated (1983) by R. Harris as *Course in General Linguistics*. London: Duckworth.
- Schäffner, C. (Ed). 2000. *Translation in the global village*. London: Short Run Press.
- Schensul, S.L. LeCompte, M. D. & Schensul, J. J. 1999. Essential ethnographic methods: Observations, interviews and questionnaires. In LeCompte M.D. & Schensul, S.L. (Eds.) *Ethnographer's Toolkit (Vol. 2)*. Walnut Creek: Sage.
- Schmuck, R. 1997. *Practical research for change*. Arlington Heights: IRI/Skylight Training and Publishing.
- Scholtes, E. 2016. Translating humour: A case study of the subtitling and dubbing of wordplay in animated Disney films. Leiden: Leiden University. Unpublished master's thesis.
- Schultz, T. 1976. A cognitive-developmental analysis of humour. In Chapman A.H. & Foot, H.C. (Eds.). *Humor and Laughter: Theory, Research and Applications*. Piscataway: Transaction, 11-36.
- Schwáb, Z. 2003. Mind the gap: The impact of Wolfgang Iser's reader-response criticism on biblical studies: A critical assessment. *Literature & Theology* 17(2): 170.
- Schwartz, A. 1977. Children, humor and folklore. *The Horn Book* 53: 281-287.
- Scott, K. 2016. British humour: What exactly is it and how does it work?  
<https://www.thesouthafrican.com>. [Accessed 15 March 2019].
- Seghers, M. 2017. The translation of humour in subtitling: An analysis of the Dutch subtitles of The Big Bang Theory. Ghent: University of Ghent. Unpublished master's thesis.
- Self, W. 2009. *Tales of the unexpected*. <https://www.theguardian.com>. [Accessed 20 January 2019].
- Shannon, D. 1999. What children find humorous in the books they read and how they express their responses. *Humor: International Journal of Humor Research* 12(2): 119-150.

- Shavit, Z. 2006. Translation of children's literature. In Lathey, G. (Ed.). *The translation of children's literature: A reader*. Clevedon: Multilingual Matters, 25-41.
- Shi, Y. 2013. Review of Wolfgang Iser and his reception theory. *Theory and Practice in Language Studies* 3(6): 982-986.
- Shuttleworth, M. & Cowie, M. 1997. *Dictionary of translation studies*. Manchester: St Jerome.
- Sinclair, J. 2004. *Collins concise dictionary*. (5<sup>th</sup> ed.). Glasgow: HarperCollins.
- Smith, J. 1967. *A critical approach to children's literature*. New York: McGraw Hill.
- Srničková, V. 2014. Translating nonsense in Roald Dahl's children's books. Czechia: Masaryk University. Unpublished Masters thesis.
- Stamou, A. 2012. Representations of linguistic variation in children's books: register stylisation as a resource for (critical) language awareness. *Language Awareness* 21(4): 313-329.
- Stephens, J. 2005. Analysing texts: Linguistics and stylistics. In Hunt, P. (Ed.). *Understanding children's literature. Key essays from the international companion encyclopedia of children's literature*. London: Routledge, 73-85.
- Tabbert, R. 2002. Approaches to the translation of children's literature: A review of critical studies since 1960. *Target* 14(2): 303-351.
- The Times. 2008. *The 50 greatest writers since 1945*. <https://www.thetimes.co.uk> [Accessed 20 March 2019].
- Toerien, H. 2013. Is daar iets soos 'n eiesoortige Afrikaanse humor? [www.litnet.co.za](http://www.litnet.co.za) [Accessed 15 March 2019].
- Thomas, T. 2016. The arc of the rope swing: humour, poetry and spirituality in *Charlotte's Web* by E.B White. *International journal of children's spirituality* 21(3-4): 201-215.
- Toury, G. 1995. *Descriptive translation studies – and beyond*. Amsterdam: John Benjamins.
- Vandaele, J. 2002. Introduction: (Re) constructing humor: meanings and means. *The Translator* 8(2) 149-172.
- Vandaele, J. 2010. Humor in translation. In Gambier, Y and Van Doorslaer, L. (Eds.) *Handbook of translation studies* (Vol. 1). Amsterdam: John Benjamins, 147-150.
- Van Brenk, Y. 2014. *Below the surface: Translating ironies in Stephen Fry's making history*. Utrecht: Utrecht University. Unpublished master's thesis.
- Vangelisti, M. 2016. From 'Diary of a Wimpy Kid' to 'Diario di una Schiappa': A case study in the translation of children's literature. Unpublished masters thesis. <http://tesi.cab.unipd.it/53331>.

- Van Niekerk, J. & Van der Westhuizen, B. 2004. Humor in kinderverhale in die tersiêre en intermediêre fases van taalonderwys. *Literator* 25(3): 151-179.
- Vermeer, H. 2004. Skopos and commission in translational action. Translated by A. Chesterman. In Venuti, L. (Ed.). *The translation studies reader*. London: Routledge, 221-232.
- Venuti, L. 2004. *The translation studies reader*. London: Routledge.
- Vinay, J. & Darbelnet, J. 1995. *Comparative stylistics of French and English: A methodology for translation*. Amsterdam: John Benjamins.
- Vygotsky, L. 1978/1997. *Mind in society*. Cambridge: Harvard University Press.
- Wendelin, K. 1980. Taking stock of children's preferences in humorous literature. *Reading Psychology* 2(1): 34-41.
- Wolfenstein, M. 1954. *Children's humor: A psychological analysis*. Bloomington: Indiana University Press.
- Wood, L., Van der Spuy, A., Jayakrishnan, L. & Pienaar, V. 2017. Humour in multicultural South African texts: Finding common ground. *Paper presented at the Atiner 10<sup>th</sup> international conference on literature*. <http://www.researchgate.net>. [Accessed 5 February 2019].
- Wu, Y., Mallan, K. & McGillis, R. 2013. Introduction: The world is never too much with us. In Wu, Y., Mallan, K. & McGillis, R. (Eds.). *(Re)imagining the world: children's literature's response to changing times*. New York: Springer-Verlag, xi-xvii.
- Xeni, E. 2011. *Issues of concern in the study of children's literature*. Keimena 13: n.p. [http://keimena.ece.uth.gr/main/t13/Xeni final text English.pdf](http://keimena.ece.uth.gr/main/t13/Xeni%20final%20text%20English.pdf). [Accessed 14 February 2019].
- Zabalbeascoa, P. 2005. Humor and translation - An interdiscipline. *International Journal of Humor Research* 18(2):185-207.



Source text audience: Grandma Georgina turns into a minus

## APPENDIX A: GDE APPROVAL AND ETHICS COMMITTEE APPROVAL



For administrative use only:  
Reference no: D2017 / 087  
enquiries: Diane Buntting 011 843 6503

**GAUTENG PROVINCE**

EDUCATION  
REPUBLIC OF SOUTH AFRICA

### GDE RESEARCH APPROVAL LETTER

Date:	2 June 2016
Validity of Research Approval:	2 June 2016 to 30 September 2016
Name of Researcher:	Verster H.
Address of Researcher:	P.O. Box 32604; Glenstantia; 0010
Telephone / Fax Number/s:	012 993 5781; 082 855 5145
Email address:	helene@lancap.co.za
Research Topic:	The translation of humour in children's literature
Number and type of schools:	TWO Primary Schools
District/s/HO	Tshwane South

#### **Re: Approval in Respect of Request to Conduct Research**

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved. A separate copy of this letter must be presented to the Principal, SGB and the relevant District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted. However participation is VOLUNTARY.

The following conditions apply to GDE research. The researcher has agreed to and may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

#### **CONDITIONS FOR CONDUCTING RESEARCH IN GDE**

1. The District/Head Office Senior Manager/s concerned, the Principal/s and the chairperson/s of the School Governing Body (SGB.) must be presented with a copy of this letter.
2. The Researcher will make every effort to obtain the goodwill and co-operation of the GDE District officials, principals, SGBs, teachers, parents and learners involved. Participation is voluntary and additional remuneration will not be paid;

*Helene D  
2016/06/07*

1

Making education a societal priority

**Office of the Director: Education Research and Knowledge Management ER&KM)**

9<sup>th</sup> Floor, 111 Commissioner Street, Johannesburg, 2001  
P.O. Box 7710, Johannesburg, 2000 Tel: (011) 355 0506



DEPARTMENT OF LINGUISTICS AND MODERN LANGUAGES:  
RESEARCH ETHICS REVIEW COMMITTEE

11 July 2016

Ref #: HV\_TS019\_2016

Ms H. Verster

Student #: 0837 6417

Dear Ms Verster

**Decision: Ethics Approval**

**Name:** Ms H. Verster  
390 Bruce Street  
Waterkloof Glen  
Pretoria

Tel: 082 855 5145

**Supervisor:** Dr E Wehrmeyer

**Proposal:** THE TRANSLATION OF HUMOUR IN CHILDREN'S LITERATURE

**Qualification:** MA – Translation Studies

Thank you for the application for research ethics clearance first received on 22 February 2016 and then on 23 June 2016 by members of the Department of Linguistics and Modern Languages Research Ethics Review Committee (RERC) for the above-mentioned research. Now that the Gauteng Department of Education has granted approval for you to work in two primary schools to collect data for your study, final approval is granted for the research undertaken for the duration of your master's studies.

*For full approval: The application was reviewed in compliance with the Unisa Policy on Research Ethics by the Department of Linguistics and Modern Languages Research Ethics Review Committee in February and again on 11 July 2016.*

*The proposed research may now commence with the proviso that:*

- 1) The researcher will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.*

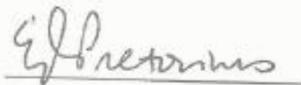
- 2) Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study, as well as changes in the methodology, should be communicated in writing to the
- 3) Department of Linguistics and Modern Languages Research Ethics Review Committee. An amended application could be requested if there are substantial changes from the existing proposal, especially if those changes affect any of the study-related risks for the research participants.
- 4) The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study.

*Note:*

*The reference number (top right corner of this communiqué) should be clearly indicated on all forms of communication (e.g. Webmail, e-mail messages, letters) with the intended research participants, as well as with the Department of Linguistics and Modern Languages RERC.*

On behalf of the departmental RERC, we wish you everything of the best with your research study. May it be a stimulating journey!

Kind regards



Prof EJ Pretorius

Chair: Department of Linguistics and Modern Languages RERC  
Tel: (012) 429 6028  
[pretoej@unisa.ac.za](mailto:pretoej@unisa.ac.za)

## APPENDIX B: PERMISSION LETTER FROM THE SCHOOL PRINCIPAL

August 2016

Dear Mr Oosthuizen

At present I am conducting research for my Masters Degree regarding the strategies and devices used to create humour in children's literature. This may contribute the process of making humour more accessible to children and will hopefully enhance their interest in reading as well as encourage them to want to include reading as part of their leisurely activities.

I aim to include Grade 5-6 children in this research by using reading sessions where humorous excerpts from Roald Dahl's *Charlie and the Great Glass Elevator* will be read to English home language children. The same excerpts will be read from the translated version of the novel, *Charlie en die Groot Glashyser*, to Afrikaans Grade 5-6 children. During these sessions the children's non-verbal reactions as well as some of their comments and questions will be documented and later compared and included in the research. This information will then be used to describe similarities, differences and possible shifts that may have taken place during the translation process.

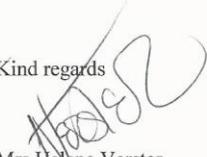
These sessions will take place directly after school or at an appropriate time granted by the school for not more than 40 minutes per session. Two to three of these sessions with more or less 10 learners at a time, will be sufficient to establish the reactions of the children for the purpose of this research. Participation is entirely voluntary and will be informal and enjoyable. Letters of permission will be made available to learners and parents.

The children will not be required to take part in any activity that may be difficult, harmful or different during any of these sessions. There will be no pressure on them in any way and they can change their minds whether they want to participate or not at any stage.

The results of this study are available from November 2016. Further questions regarding this study can be directed to Helene Verster at 082 855 5145 or at the Department of Linguistics and Modern Languages, Unisa at 012-429 2736.

Thanking you in advance.

Kind regards



Mrs Helene Verster

BA(HED) Hons

Augustus 2016

Beste Mnr Oosthuizen

Ek is op die oomblik besig met navorsing vir my meestersgraad by die universiteit van Suid-Afrika. Die onderwerp van my navorsing is die strategieë en instrumente wat gebruik word in die skep en vertaal van humor by kinderliteratuur. Dit mag bydra daartoe om kinderliteratuur vir kinders meer toeganklik te maak in hulle eie taal en sodoende ook 'n inspirasie te wees om lees by kinders aan te moedig.

Ek beoog om die data vir my navorsing in te samel met die hulp van Gr 5-6 leerders waartydens humoristiese gedeeltes van Roald Dahl se *Charlie and the Great Glass Elevator* se Afrikaanse vertaling, *Charlie en die Groot Glashyser*, voorgelees word. Ek sal graag Afrikaanshuistaal- sowel as Engelshuistaalleerders vir die navorsing wil insluit. Uit die kinders se aanmerkings en reaksies word taalverskuiwings dan getoets en vorm dit uiteindelik deel van die beskrywende studie wat hier beoog word.

Twee tot drie sessies direk na skool, of 'n tyd wat deur die skool bepaal word, vir nie langer as 'n halfuur tot 40 minute nie, met nagenoeg 10 leerders op 'n slag, sal genoeg wees om die nodige data in te samel. Die sessies is vrywillig en die leerders behoort dit te geniet. Toestemmingsvorme sal aan die ouers en die kinders beskikbaar gestel word. Die sessies sal informeel wees en daar sal nie druk op enige leerder wees om iets te doen wat anders, moeilik of skadelik kan wees nie. Die leerders is welkom om te enige tyd van plan te verander as hulle nie meer wil deelneem nie.

Resultate van hierdie studie behoort teen November 2016 beskikbaar te wees indien enigiemand belangstel daarin. Navrae oor hierdie studie kan gerig word aan Helene Verster by 082 855 5145 of by die Departement van Linguistiek en Moderne Tale, Unisa by 012-429 2736. Toestemming vir hierdie studie verkry, van die Gauteng Departement van Onderwys word ook aangeheg.

By voorbaat dankie.

Vriendelike groete



Helene Verster

BA (HED) Hons

## Helene Verster

---

**From:** Louisa Grobler <admin@lscp.co.za>  
**Sent:** 05 August 2016 01:03 PM  
**To:** Helene Verster  
**Subject:** RE: Navorsing met CP Leerders

Goeie dag Me

Dankie vir die voorlegging. Mnr Oosthuizen het dit net gou na sy Afrikaanse departement verwys, en gevra hulle moet met hom kom gesels. Sodra hulle by hom was sale k u laat weet om die skrywe te kom afhaal.

Groete



*Me. Louisa Grobler*  
*Hoof: Administratief*  
*012 761 9500*

---

**From:** Helene Verster [mailto:helene@lanacap.co.za]  
**Sent:** 05 August 2016 12:29 PM  
**To:** Louisa Grobler <admin@lscp.co.za>  
**Subject:** Navorsing met CP Leerders

Vir aandag: Assistent van Mnr At Oosthuizen

Aangeheg vind asb 'n brief wat toestemming verleen vir navorsing met 10 leerders van Constantiapark wat deur die Universiteit van Suid-Afrika plaasvind soos bespreek gister met Mnr At se sekretaresse. Toestemming van die Gauteng Departement van Onderwys vir hierdie navorsing word ook aangeheg.

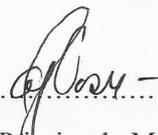
Ek is ook self 'n CP ouer, so ek ken die kinders en ouers wat mondelinge toestemming vir navorsing verleen het goed, maar moet die regte kanale volg en kan hulle nje nader met toestemmingsbriewe sonder die skool se formele toestemming nie.

Baie dankie by voorbaat,

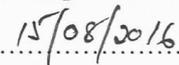
**Letter of permission from the principal**

I hereby give Mrs Helene Verster, student at the University of South Africa, permission to read excerpts from a children's novel, *Charlie and the Great Glass Elevator* by Roald Dahl, to children from this school as part of the research for her MA Degree.

Ek gee hiermee vir Me Helene Verster, student by die Universiteit van Suid-Afrika toestemming om gedeeltes van *Charlie en die Groot Glashyser* aan leerders van Laerskool Constantiapark voor te lees, om sodoende data te versamel vir 'n navorsingsprojek vir haar meestersgraad.



Prinsipaal : Mnr A Oosthuizen



Datum

## APPENDIX C: ASSENT AND CONSENT FORMS

Departement van Linguistiek: Vertaalstudies  
Universiteit van Suid-Afrika  
Augustus 2016

Liewe Ouer

Ek is op die oomblik besig om 'n navorsingsprojek te loods met die oog op 'n Meestersgraad in Linguistiek, wat sal handel oor die strategieë en middele wat by kinderliteratuur gebruik word om humor te skep. Hierdie navorsing kan 'n bydrae lewer tot die proses om humor vir kinders meer toeganklik te maak in hulle eie taal en om sodoende hulle belangstelling in lees aan te vuur en hulle aan te moedig om lees as deel van hulle ontspanningsaktiwiteite in te sluit.

My doelwit is om Graad 4/5-kindere in hierdie navorsing in te sluit deur gebruik te maak van leessessies, wat sal bestaan uit die voorlees van humoristiese gedeeltes uit Roald Dahl se *Charlie en die Groot Glashyser*. Die Engelse *Charlie and the Great Glass Elevator* word aan Engelssprekende Gr 4/5's voorgelees en die vertaalde weergawe van dieselfde gedeeltes aan Afrikaanssprekende Gr 4/5's. Gedurende hierdie sessies word kindere se nie-verbale reaksies sowel as hulle opmerkings en vroe gedokumenteer en later in die navorsingsproses vergelyk. Hierdie inligting word dan gebruik om die verskille, ooreenkomste en moontlike verskuiwings wat tydens die vertaalproses plaasgevind het, te dokumenteer.

Hierdie sessies sal direk na skool plaasvind tydens 'n gepaste tyd vir nie meer as 40 minute op 'n slag nie. Drie van hierdie sessies behoort voldoende te wees om die reaksies van die kindere vas te stel vir die doel van hierdie navorsing. Deelname is heeltemal vrywillig en sal informeel en prettig wees.

Die kindere sal op geen manier aan enige gevaarlike, moeilike of stresvolle situasies blootgestel word nie. Hulle kan ook op enige stadium besluit om nie meer deel te neem nie.

Die uitslae van hierdie studies sal beskikbaar wees vanaf Oktober 2016. Verdere navrae ten opsigte van hierdie studie kan na Helene Verster by 082 855 5145, of die Departement van Linguistiek en Moderne Tale by Unisa verwys word (012) 429 2736.

Voltooi asseblief die volgende:

Ek het die voorafgaande inligting rakende hierdie navorsing gelees en gee toestemming dat my kind aan hierdie sessies mag deelneem.

.....(Naam in gedrukte letters)  
.....(Handtekening)  
.....(Datum)

Department of Linguistics: Translation Studies  
University of South Africa  
August 2016

Dear Parent

At present I am conducting research for my Masters Degree regarding the strategies and devices used to create humour in children's literature. This may contribute the process of making humour more accessible to children and will hopefully enhance their interest in reading as well as encourage them to want to include reading as part of their leisurely activities.

I aim to include Grade 4/5 children in this research by using reading sessions where humorous excerpts from Roald Dahl's *Charlie and the Great Glass Elevator* will be read to English speaking Grade 4/5 children. The same excerpts will be read from the translated version of the novel, *Charlie en die Groot Glashyser*, to Afrikaans Grade 4 children. During these sessions the children's non-verbal reactions as well as some of their comments and questions will be documented and later compared and included in the research. This information will then be used to describe similarities, differences and possible shifts that may have taken place during the translation process.

These sessions will take place directly after school at an appropriate time for not more than 40 minutes per session. Three of these sessions will be sufficient to establish the reactions of the children for the purpose of this research. Participation is entirely voluntary and will be informal and enjoyable.

The children will not be required to take part in any activity that may be difficult, harmful or different during any of these sessions. There will be no pressure on them in any way and they can change their minds whether they want to participate or not at any stage.

The results of this study may be available from October 2016. Further questions regarding this study can be directed to Helene Verster at 082 855 5145 or at the Department of Linguistics and Modern Languages, Unisa at 012-429 2736.

Please complete the following:

I have read the above information regarding this research study and consent to my child's participation in the reading sessions.

.....(Printed Name)

.....(Signature)

.....(Date)

## **Participant assent form**

Title of the research project:

The translation of humour in children's literature

Researcher: Helene Verster

Address: 390 Bruce St, Waterkloof Glen

Contact number: 082 855 5145

### **What is this research all about?**

It is about trying to find the funny parts of the story and to see if we can find out why these jokes in the book are funny.

### **What will I have to do in this study?**

You will not have to do anything difficult or different when we read the book. Your teacher or I will read *Charlie and the Great Glass Elevator* to you and you will help us to find out what is funny in this book and why it is strange or funny.

I understand that I will help to find the funny parts of this book for 3 times for only 30 minutes. I will not do anything scary, strange or anything that I do not want to do. I can change my mind at any time when I feel I do not want to participate anymore. About 10 children will take part in this study and no one will have my name or details after we have finished reading the story.

.....  
**Signed (Participant)**

## **Toestemmingsvorm vir deelnemers**

Titel van navorsing:

Die vertaling van humor by kinderliteratuur.

Navorsers: Helene Verster

Adres: Brucestr. 390, Waterkloof Glen

Kontaknommer: 082 855 5145

### **Waaroor gaan hierdie navorsing?**

Ons gaan kyk of ons die snaakse dele van die boek kan kry en probeer om te sien hoekom dit snaaks is.

### **Wat sal ek moet doen tydens hierdie studie?**

Daar sal nie van jou verwag word om enigiets te doen wat anders of moeilik is tydens die sessies nie. Ek of jou onderwyser sal gedeeltes uit *Charlie en die Groot Glashyser* vir jou lees en jy kan net luister en ons help om uit te vind hoekom die grappies in hierdie boek snaaks is.

Ek verstaan dat ek sal deelneem aan 3 leessessies van omtrent 30 minute elk. Ek sal niks snaaks, gevaarlik of enigiets moet doen wat ek nie wil doen nie. Ek kan enige tyd van besluit verander as ek voel dat ek nie meer wil deelneem nie. Omtrent 10 kinders sal deelneem aan hierdie leessessies en my naam of details sal nie nadat ons klaar gelees het aan enigiemand gegee word nie.

.....  
**Geteken (Deelnemer)**



## APPENDIX D: TRANSLATION SHIFTS

### Wordplay

Table D1: Alliteration (34)

4: cracked as a crab	4: gek soos 'n gans	H2	CS
5: sizzling speed	5: sissende spoed	H2	CS
13: Shuckworth, Shanks and Showler	12: Shuckworth, Shanks, en Showler	H1	DT
17: dotty as a doughnut	16: kluts kwyt, van jou verstand, jou trollie en jou wysie af (TL expressions)	H2	CS
21: you balmy old bat (not culture specific)	20: kens ou kraai (not culture specific)	H2	CS
24: miserable old mackerel	23: mislike misbaksel	H2	CS
32: madder than a maggot	30 wild van woede	H3	PU
33 great garbage	31 Goeie gemors	H1	DT
47 screaming scorpions	45 skellende skerpioene	H1	DT
48 troculated like turkeys	45 soos kalkoene gekalkoeneer	H2	CS
54 quelchy quaggy sogmire (nonce quelchy, sogmire)	51 marmery en poddery (nonces)	H3	CS
54 mashy mideous harshland	51 meurweekte doeras	H2	PR
54 through slubber slush and sossel	51 deur die woud, deur die nag maak gou	H4	CS
62 crawling cats	57 kermende katte	H2	CS
62 fossilized with fear	57 van vrees versteen	H1	DT
62 cooked cucumber	57 gekookte komkommer	H1	DT
62 vindictive venomous beasts	57 brutaalste, wraaksugtigste ongediertes	H4	PU
67 great green greasy Knid	61 groot groen glibberige Wroet	H1	DT
67: vile and vermicious	61: walglik en <u>wurmlik</u> (nonce 'wurmagtig')	H1	DT
67: slimy and soggy and squishous (nonce)	61: slymerig en <u>slobberig</u> (nonce) en modderig	H2	CS
87 splinter like spillikins	80 soos splinters versplinter	H2	CS
89 Poppyrot and pigwash	82 Bog, snert en twak	H3	PR

93 hold your hats	86 Hou vas julle hoedens	H1	DT
93 grab your gizzards (krop)	86 Gryp wat julle te grype het	H2	PU
95 frizzled to a fritter	88 so gaar soos garras, so raar soos rarras	H3	PU
95 barbequed like beefsteaks	88 Gebraai soos braaivleis	H1	DT
157 muddleheaded mugwump	143: warkop wat so dwarsskop	H3	PR
161: Jumping jackrabbits	147: Springende sprinkane	H2	CS
165: meddling old mackerel	151: mislike makriel	H2	CS
166: chiselling old cheeseburger	151 liegende lieplapper	H2	CS
166 in the flick of a fly's wing	151 vinniger as wat 'n vlieg sy vlerke klap	H1	DT
167: devilish dumpery	152 duiwelse duisterhede	H2	CS
168 batty as a bullfrog	153 so mal soos 'n malhaas	H2	CS
174 whistling whangdoodles	158 Fluitende flotillas	H2	CS
175 Snorting snozzwangers	158 Snorkende snosselvangers	H2	CS

Table D2: Puns (19)

4 We have so much time and so little to do	4 Ons het so baie tyd en so min om te doen.	H1	DT
28 trying to balance the budget on top of his head	26 begroting op sy kop balanseer	H1	DT
31 Courteney who? Courteney one yet?	28 Allie wie? Allie vyand gevang?	H2	CS
32 Warren Peace by Leo Tolstoy	30 Oorlog en vrede deur Leo Tolstoy	H4	PR
33 where you get off, Yugetoff	30 ons gaan jou 'n dure les moet leer, Yugetoff	H4	PU
34 every time you wing you get the wong number	32 by 'n Wong uitkom as jy 'n Wing soek, en andersom	H4	PR
35 Okay, Chu-On-Dat.	33 Toe nou, Kou-Da-An.	H1	DT
35 Let me speak to Premier How-Yu-Bin	33 Laat my met President Hoe-Ga-Dit praat	H1	DT
119 the trunk (and suitcase) of an elephant	108 'n olifant se olie (en remvloeistof) wordplay and polyptoton	H2	CS
119 two hairs (and one rabbit)	109 Twee hare (en ook syne	H2	CS
119 the horn of a cow (it must be a loud horn)	109 'n halwe kelkie van 'n kelkiewyn se wyn	H3	CS

119 the mole from a mole	109 twaalf mossies se moesies	H3	PU
119 the square-root of a south american abacus	109 'n Suid-Amerikaanse abakus se vierkantswortel	H1	DT
119 the hide (and the seek) of a spotted whangdoodle	109 'n naaldekokker se naald (sonder 'n sigaar in sy koker)	H3	CS
119 the three feet of a snozzwanger (if you can't get three feet, one yard will do)	109 'n Brulpadda se brul (en sy bril)	H3	PU
119 the fangs of a viper (it must be a windscreen viper)	109 'n Ietermagô se gort wat gaar is	H3	CS
119 the chest (and the drawers) of a wild grout	109 Twee krismisrose se mis (en raak)	H2	CS
131 she's bitten off more than she could chew!	120 Sy het meer afgehap as wat sy kon inkry!	H2	PR
176 teaching me to eat my words	160 leer om my woorde te sluk	H1	DT

Table D3: Creative lexis: neologisms and unusual words (28)

5 lixivated	5 verbrysel	H4	SO
21 bunkum and tummyrot	20 Twak, snert en strooi	H3	PR
21 what-iffing	20 ge-sênou	H2	CS
22 what-iffers	20 sênouers	H2	CS
42-44 fimbo feez; bungo buni; dafu duni; yubee luni! (4) (stunt)	40 fimbou feez; boengou boenie; dafoe doenie; joebie loenie (stunt)	H1	DT
kirasuku malibuku; weebee wize , yubee kuku!; (3) (stunt)	42 kierasoekoe malieboekoe; onsa slimma jullie koekoe! (stunt)	H1	DT
alipenda kakamenda, pantz forldun ifno suspenda; (3) (stunt)	Alliependa kakkamenwa; broekka valla asnie swenwa (stunt)	H2	CS
fuikika kanderika; wee bee stronga yubee weeka! (3) (stunt)	!; Foeikiekka kanderakka; Onsa sterka jullie swakka! (stunt)	H1	DT
Popokota, Borumoka, veri riski yu, Provoka (3) (stunt)	Poppokokka Beroemaata; Pasoppa jullie onsa kwaata! (stunt)	H2	CS
Kitimbibi Zoonk! Fumboleezi Zoonk! Gugumiza Zoonk! Fumikaka Zoonk! Anapolala Zoonk! (5) (stunt)	Kietiembiebie Zoenk! Foemboliezie zoenk! Goegoemieza Zoenk! Foemiekakka Zoenk! Anapolalla Zoenk ! (stunt)	H1	DT
48 troculated	Gekalkoeneer	H2	CS
54 quelchy, quaggy sogmire	51 mammery en poddery	H2	CS
54 skid and daddle	51 laat spat en spaander	H3	CS
54 Mashy mideous harshland	Meurweekte doeras	H2	PR

63 vermicious knids	58 wurm-wroete	H2	CS
64 poozas	59 poezas	H1	DT
67 squishous	61 slobberig	H2	CS
80 Vermes	73 Wurmus	H2	CS
104 tubbles and trumbles (nonce)	Moeilikheid en verfoeilikheid (not nonce, assonance)	H3	CS
114 wonka-vite	114 wonka-jonka	H2	CS
119 Slimescraper	109 Slymskraper	H1	DT
119 Wilbatross	109 Wilbatros	H1	DT
119 the hide (and the seek) of a spotted whangdoodle	109 naaldekker se naald	H3	PU
119 Proghopper	109 Wildebees	H4	CS
148 gnoolies	135 gnoelies	H1	DT
151 vita-wonk	139 wonka-oua	H2	CS
167: devilish <u>dumpery</u>	152 duiwelse duisterhede	H2	CS
175 Snozzwangers	158 snosselvangers	H2	CS

**Pragmatic devices**

Table D4: Irony (35)

5 the higher we are, the faster we'll all be going when we hit	5 hoe hoër ons opgaan, hoe vinniger sal ons afkom en hoe harder gaan ons dit tref	H1	DT
6 Two holes are better than one. Any mouse will tell you that	Twee gate is beter as een. Enige muis sal dit vir jou sê	H1	DT
12 It was called 'Space Hotel "U.S.A." and it was the marvel of the space age.	11 dit word Ruimtehotel VSA genoem en word as die grootste wonder van die ruimte-eeu beskou	H1	DT
13 Shuckworth, Shanks and Showler, all of them handsome, clever and brave.	12 Shuckworth, Shanks en Showler, al drie aantreklik, intelligent en dapper.	H1	DT
14 This is serious!	13 Dis 'n ernstige saak!	H2	CS
15 They're all in disguise!	14 Hulle is almal vermom!	H1	DT
16 This is a national emergency!	15 Dit is 'n nasionale noodtoestand hierdie!	H1	DT
17 'Of course I knew it	15 Natuurlik weet ek dit	H1	DT
17 Whoever heard of a bed in a spacecraft!	16 Wie't nou al ooit gehoor van 'n bed in 'n ruimtetuig!	H1	DT
18 No <i>wonder</i> you're the President	17 G'n <i>wonder</i> u is die President nie	H1	DT
18 But it was the sinister glass box itself that everyone was staring at and the cargo of sinister creatures inside	17 Maar almal staar net na die onheilspellende glaskas en die onheilspellende wesens binne-in	H1	DT
24 Looks like some kind of wardance	22 Lyk soos 'n soort oorlogsdans	H1	DT
24 Silence, you silly boy!	27 Stilte, jou stuitige seun!	H1	DT
36 They knew that the great man was about to give the world yet another of his brilliant inventions	34 Hulle weet hierdie man der manne is op die punt om nog een van sy briljante uitvindings aan die wêreld te skenk	H2	PR
36 so he falls and breaks his neck.	34 val hy en breek sy nek	H1	DT
38 They've gone on board and taken the bomb with them!	35 Hulle het aan boord gegaan en die bom saam met hulle geneem	H1	DT
38 the sinister little glass box	36 die onheilspellende klein glaskas	H1	DT
38 All eight of the desperadoes had climbed into the Space Hotel and they have taken their bomb with them	36 Al agt booswigte het in die Ruimtehotel geklim en die bom saam met hulle geneem	H1	DT
71 the eight mysterious astronauts	65 die agt geheimsinnige ruimtevaarders	H1	DT

71 The president himself remained calm and thoughtful	65 Die President self bly kalm en diep ingedagte	H1	DT
75 'Bravo Nanny!' cried the President, clapping his hands. Hoora! Shouted the others. Well done, Miss Vice President, ma'am! Brilliant! Tremendous!	69 Bravo Nanna! gil die President en klap hande. Hoera! skree die ander. Pragtig, Mejuffrou die Visepresident! Brilljant! Voortreflik!	H1	DT
75 baked of course, you will ruin a Mars Bar by boiling!	69 gebak natuurlik, mens ruïneer 'n Mars Bar as jy dit kook	H1	DT
100 I have never met a man who talks so much absolute nonsense	92 Ek het nog nooit 'n man ontmoet, wat so baie bog praat nie!	H1	DT
103 I never joke, said Mr Wonka	95 Ek maak nooit grappe nie, sê meneer Wonka	H1	DT
119 The hoof of a Manticore	109 'n Mantikoor se pens (en pootjies	H3	CS
119 The front tail of a cockatrice	109 'n Basilisk se hanekam (ongekam)	H3	CS
129 I've got a screaming baby for a wife	118 My vrou is 'n skreeuende baba	H1	DT
130 A lovely baby	118 'n Lieflike baba	H1	DT
131 She'd win a prize in any baby competition	119 Sy sal 'n prys in enige babakompeisie wen	H1	DT
138 Grandpa Joe, with the help of an Oompa-Loompa, was feeding his three-month-old wife, Grandma Josephine	126 Oempa-Loempa help oupa Joe om sy drie maande oue vrou, ouma Josephine, uit 'n bottel te laat drink.	H1	DT
139 I end up being a mother to my father-in-law	126 nou moet ek vir my skoonpa ma speel	H1	DT
156 And how are <b>you</b> feeling	142 En hoe voel <b>u</b> (different register)	H1	DT
164 She's gone crazy!/Not at all. She's going through the nineteenth century	150 Sy raak van haar kop af/"Glad nie. Sy gaan deur die negentiende eeu	H1	DT
166 What are those two silly babies doing at the other end of the bed?/One of them is your husband	151 Wat doen daardie twee simpel babas aan die voet van die bed?/Een van hulle is Ma se man	H1	DT
169 I'll hold Grandma Josephine	154 Ek sal ouma Josephine vashou	H1	DT

## Imagery

Table D5: Simile (48)

4 He's cracked as a crab	4 Hy's so gek soos 'n gans	H2	CS
9 floating around like balloons	8 sweef soos ballonne	H1	DT
10 like a bubble	10 soos 'n borrel	H1	DT
14 like fish in a tank	13 soos visse in 'n tenk	H1	DT
15 they're older than Moses	13 hulle's ouer as Moses!	H1	DT
17 dotty as a doughnut	16 van jou verstand, jou trollie en jou wysie af (Amplification, TL expressions)	H3	PR
21 like a thermometer	20 soos 'n koorspen	H1	DT
22 like a huge bird	21 soos 'n yslike voël	H1	DT
23 like a drowning swimmer	21 soos iemand wat verdrink	H1	DT
23 like a spacecraft	23 soos 'n ruimteskip	H1	DT
23 spitting like a rhinoceros	22 spoeg soos 'n renoster	H1	DT
24 like insects in a glass box	22 soos insekte in 'n glaskas	H1	DT
24 no bigger than the pips of the grapefruit	23 niks groter as die pomelo se pitte nie	H1	DT
24 like the tail of a parrot	23 soos 'n papegaai se stert	H1	DT
32 madder than a maggot	30 wild van woede	H3	PU
38 like some tiny baby animal clinging to its mother	36 soos 'n babadiertjie wat aan sy ma vasklou	H1	DT
48 troculated like turkeys	45 soos kalkoene gekalkoeneer	H2	CS
48 mashed like potatoes	45 soos aartappels fyngeKAPOK	H2	CS
56 eyes as big as teacups	52 oë so groot soos teekoppies	H1	DT
54 white as the White House	51 wit soos die Withuis	H1	DT
64 eaten like peanuts	59 soos grondboontjies opgeëet	H1	DT
65 as thick as a whale	60 so wyd soos 'n walvis	H2	CS
65 long as a lorry	60 so lank soos 'n lorrie	H1	DT
66 leaped forward like a stung horse	61 soos 'n perd wat deur 'n by gestek is	H2	PR

67 like some monstrous bullet	62 soos 'n monsteraagtige koeël	H1	DT
67 like a rubberball	62 soos 'n rubberbal	H1	DT
67 as safe as sausages	62 so veilig soos vlooië	H2	CS
78 swallowed up like a lump of ice-cream	72 soos wat mens 'n roomys sal insluk	H2	PR
82 swarming like wasps	75 soos 'n swerm bye	H2	PR
87 splinter like spillikins	80 soos splinters versplinter	H2	CS
87 like a battleship	80 soos 'n oorlogskip	H1	DT
87 like a leaf	80 soos 'n blaar	H1	DT
88 as cool as two cubes of ice	81 so koel soos twee komkommers	H2	CS
89 like a fleet of bombers	82 soos 'n vloot bomwerpers	H1	DT
90 like a parcel	83 soos 'n pakkie	H1	DT
90 frozen like fishfingers	83 gevries soos visvingers	H1	DT
94 popping like popcorn	87 soos springmielies begin spring	H1	DT
95 barbequed like beefsteaks	88 gebraai soos braaivleis	H1	DT
95 hotter than a fizzgig	88 warmer as 'n braaipan	H2	CS
96 crazy as a crumpet	89 so kens soos 'n kraai	H2	CS
96 cracked as a crayfish	89 koekoes soos 'n koekoek	H2	CS
101 bogged as a beetle	92 hy's dol soos 'n dolos	H2	CS
101 dotty as a dingbat	92 so gek soos 'n geitjie	H2	CS
111 bright as two stars	102 blink soos twee sterre	H1	DT
112 frisky as a froghopper	102 lewendig soos 'n leeuwelpie	H2	CS
112 happy as a horse in a hay-field	103 so gelukkig soos 'n gans in ganshemel	H2	CS
156 like a pickled walnut	142 soos 'n gepekelde okkerneut	H1	DT
180 like gazelles in springtime	163 soos bokkies in die lente	H2	SO

## Rhythm

Table D6: Asyndeton (15)

55 something ... something thick ... something brown... something not exactly brown, but greenish brown	51 iets... iets diks ... iets bruins ... iets nie heeltemal bruin nie, meer groenerig bruin	H1	DT
58 The indicator numbers above the door were flashing...6...5...4...3...2...1...L (for lobby).	53: Die nommers bokant die deur flits...6...5...4...3...2...1...P (vir portaal).	H1	DT
58 down they came ...down ...down... down	54 hulle kom af...af...af...	H1	DT
58 doors slid open ...five open doors now ... one creature in each ...five in all...and five pairs of eyes	54 en die deure gly oop... ses deure is nou oop ...en daar is 'n ding in elke hyser...ses altesaam...en ses paar oë (six vs five in ST?)	H1	DT
62 Oh my sainted pants! Oh, my painted ants! Oh my crawling cats (anagram)	57 O, my genade ons! O klappende klerk! O, flappende vlerk! O, kermende katte	H2	PU
77 Houston called the Space Hotel; the President called Houston; Houston called the President ...	71 Houston probeer die Ruimtehotel kontak; Die President kontak Houston; Houston kontak die President'	H1	DT
85 Shanks? ... Shuckworth! Shanks! Showler! Showlworth! Shucks!	77 Shanks? ... Shuckworth! Shanks! Showler! Showlworth! Shucks!	H1	DT
88 Hold it...I've got it...That's it	81 Wag bietjie...Het hom...Daar's hy...	H1	DT
118 fried-egg made of rubber...a slice of salami...a tooth with a filling in it...a stinkbomb...a packet of itching powder...	108 'n gebakte poets-eier van rubber ... 'n snytjie salami ... 'n tand met 'n vulsel in ... 'n stinkbom ... 'n pakkie jeukpoeier	H1	DT
127 Wait a minute! You look younger than thirty! You can't be a day more than twenty now!...	115 Wag 'n bietjie! Jy lyk jonger as dertig! Jy kan nou nie 'n dag ouer as twintig wees nie...	H1	DT
127 You can't be more than fifteen! ... You're...you're...you're ten...you're getting smaller, Mother!	116 Niks meer as vyftien nie! ... Mammie...is skaars...skaars tien...Mammie raak al hoe kleiner!	H1	DT
128 She's three...two...one...Gracious me! What's happening to her! Where's she gone? Mother! Georgina! Where are you?	117 Sy's drie ... twee ... een ...Goeie genugtig! Wat gebeur met haar! Wat het van haar geword! Mammie! Georgina! Waar is Mammie?"	H1	DT
149 what hell must be like...hell without heat... something unholy	136 seker hoe die hel is...die hel sonder hitte...Daar is iets onheiligs	H1	DT
161 something beautiful ... something so beautiful about that name ...	146 ...Hy't 'n lieflike naam gehad, daardie skip...Daar was iets moois...iets baie moois	H2	CS
173 Men! ...What sort of men? ...yes, but do they look dangerous? ...	157 Mans! ... Watter soort mans? ...Ja, maar lyk hulle gevaarlik? ...	H1	DT

**Theme and character**

Table D7: Inappropriate behaviour (20)

17 You must be loopy Shanks	16 Jy is die kluts kwyt Shanks	H2	CS
17 Oh, shut up!	16 Man, hou jou mond	H1	DT
24 I didn't say that. Yes you did	22 Ek het nie so gesê nie, meneer. O ja jy het.	H1	DT
29 Let's blow <i>them</i> up first	27 Kom ons blaas <i>hulle</i> eerste op	H1	DT
31 who is so madly jealous of our wonderful hotel of ours and wants to blow it up? Miss Tibbs, said the President	29 wie is so waansinnig jaloers op hierdie wonderlike hotel van ons dat hy dit wil opblaas? Juffrou Tibbs, sê die President.	H1	DT
34 The President threw the phone across the room at the Postmaster General.	31 Die President gooi die foon oor die vertrek na die Posmeester-Generaal	H1	DT
35 he outside mending a puncture on his bicycle;	33 buite sy fiets pap wiel legmaak	H2	CS
35 So chew on that, Chu-On-Dat!	33 So kou daaraan, Kou-Da-An	H1	DT
35 Let's blow everyone up	35 Kom ons blaas hulle flenters	H2	CS
48 Blow 'em up! cried the General;	44 Ons blaas hulle op, gil die Generaal	H1	DT
54 Oh, <i>please</i> let me blow them up! said the Ex-Chief of the Army	51 <i>Asseblief</i> , laat ek hulle opblaas	H1	DT
76 The President said a very rude word into the microphone	69 Die President sê 'n baie lelike woord in die mikrofoon .	H1	DT
123 She cupped her hands around them so the others couldn't reach out and snatch them	112 Sy maak haar hande bak om die pille sodat die ander dit nie kan bykom en gryp nie.	H1	DT
125 I got them first! Grandma Georgina was shouting	114 Ek het hulle eerste gekry, skree ouma Georgina	H1	DT
126 I'll share them out if you stop twisting my arm;	114 Ek sal hulle uitdeel as jy ophou om my arm seer te maak	H2	PR
129 The other one's Grandpa George!' Mr Bucket said, smiling happily.	118 Die ander een is oupa George," sê meneer Bucket en glimlag gelukkig.	H1	DT
130 A lovely baby,' said Mr Wonka.I quite agree,' said Mr Bucket.	118 "'n Lieflike baba," sê meneer Wonka. Ek stem saam," sê meneer Bucket	H1	DT
134 Its blast effect was quite uncanny	123 Dit laat jou soos 'n kanon skiet	H2	CS
156 Mr Wonka on the other hand, was as happy as ever	142 Maar meneer Wonka lyk so vrolik soos altyd	H1	DT
177 Could you please bring me a few Wonka Fudgemallow Delights. I love them so much but everybody around here keeps stealing mine. Don't tell Nanny.	161 Bring asseblief vir my 'n paar Wonka Fudgemalva-vingers saam. Ek is totaal versot daarop, maar almal hier rond steel myne. Moenie vir Nanna sê nie	H2	CS

## APPENDIX E: RESULTS OF READING SESSIONS WITH SOURCE TEXT READERS AND TARGET TEXT AUDIENCE

Coding: Laughter (☺☺☺); Smiles (☺☺); Amused (☺); Neutral (N); Bored (B); Disgusted (☹) with added comments (C) and Afrikaans translations (T)

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
<b>Chapter 1 Mr Wonka goes too far/ Meneer Wonka gaan te ver</b>					
The last time we saw Charlie, he was riding high above his home in the Great Glass Lift. P1	Backstory – refers to <i>Charlie and the Chocolate</i> factory  Breaking the fourth wall – narrator addresses the readers directly to possibly to make them feel included in the story	N  C: The writer talks as if he is part of the story	Toe ons Charlie laas gesien het, was hy besig om in die Glashyser hoog bokant sy tuisdorp te ry. P1	Backstory Breaking the fourth wall	N C: Dit voel asof ek in die storie is.  T: Feels as if I am part of the story
What in the world keeps this crazy thing in the air? croaked Grandma Josephine p2	Zoomorphism	☺  C: The grandma croaks like a frog.	Wat op dees aarde hou hierdie ding in die lug? vra ouma Josephine met 'n kraakstem. P2	'Croak' (toad) in relation to grandma Josephine, translated with the superordinate 'to ask' (vra) with the added description of the way in which it is done (met 'n kraakstem) to correlate with SL. Also humorous, but less expressive and humorous in TL	☺ C: Dom vraag van die ouma. Die kraakstem klink soos 'n ouma.  T: The grandmother asks a dumb question. Her voice sounds like that of a grandmother.
Dear lady, you are new to the scene. P3	Sarcasm	Neutral  C: He is sarcastic – she is not a dear lady	Liewe dame, u is nuut op die toneel. P3	Sarcasm. TL expressive meaning and form correlates with the ST	Neutral. Not experienced as humorous. They either do not pick up sarcasm or they don't find it humorous
'Every day,' said Mr Wonka, 'I get deafer and deafer. Remind me, please, to call up my ear doctor when we get back.' p3	Sarcasm	☺ He is lying – he does not want to hear what the grandma is saying	Ek raak by die dag dower en dower, sê meneer Wonka. Herinner my asseblief om my oordokter	Sarcasm Difference in form, but expressive meaning is preserved.	☺☺They detect the sarcasm C: Hy wil nie hoor wat die ouma sê nie.

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
			te bel sodra ons tuis kom. P3		T: He does not want to listen to the grandmother
'He's cracked as a crab' p4	Simile with alliteration	☺☺ C: Crabs are not cracked	Hy's so gek soos 'n gans	The TT simile applied with TL alliteration to preserve the playful element of the expression 'Cracked as a crab' is replaced by 'gek soos 'n gans'. TL expressive function correlates with SL meaning (crazy), but difference in semantic meaning	☺☺ C: Die ouma sê vir Willy Wonka hy is gek, maar sy is ook eintlik gek. T: The grandmother tells Willy Wonka he is crazy while she herself is crazy.
'We've got to be going at an absolutely sizzling speed' p5	Alliteration	Neutral C: Sizzling means something is very hot. This is very fast	Ons moet dit teen 'n absolute sissende spoed tref. P5	Alliteration. Expressive meaning retained.	☺ C: Slange sis T: Snakes hiss
'You must be whackers' said Grandma Josephine. 'We'll all be pulpified.' p5	Hyperbole	☺ C: What is pulpified?	Jy moet kens wees, sê ouma Josephine. Ons gaan almal 'n papperny wees.	Hyperbole	☺☺ C: Wat is kens? Dit klink asof hulle 'gemash' gaan word. T: What does the word 'kens' mean? Sounds like they are going to be 'mashed'.
'We'll be lixivated, every one of us p5	Creative lexis Hyperbole Lixivate – clumsy use of the word by Grandma Georgina creates humour  'Lixivate' to extract a soluble constituent from (a solid mixture) by washing or percolation Miriam-Webster.com	☺ C: What is lixivated?	'Ons gaan verbrysel word, elke enkele ene van ons!' p5	Creative lexis Hyperbolic language TL superordinate.	Neutral C: Wat is verbrysel? T: What does 'verbrysel' mean?

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
Grandma Georgina clutched Grandpa George so tight that he changed shape p5	Hyperbole	☺☺ C: He cannot change shape	Ouma Georgina klou so styf aan oupa George vas dat hy skoon van vorm verander.	Hyperbole	☺☺ C: Mense kan nie vorm verander nie. T: People cannot change form.
'It's not easy to punch a hole in a roof as strong as that' (Willy Wonka) 'But there's a hole in it already' (Charlie) 'Then we shall make another,'said Mr Wonka. 'Two holes are better than one. Any mouse will tell you that.'p6	Understatement  Irony – matching inappropriate things together	☺☺ C: A mouse cannot speak	'Dis nie maklik om 'n gat in so 'n sterk dak te maak nie.' Maar daar is klaar 'n gat in,' sê Charlie. 'Ons het dit gemaak toe ons daaruit is.' 'Dan maak ons nog een,' sê meneer Wonka. 'Twee gate is beter as een. Enige muis sal dit vir jou sê.'p6	Semantic meaning is similar in the TL.  Ironic statement and understatement for the situation creates humour. Matching inappropriate things together	☺☺ C: Hoe weet hy (Willy Wonka) dat 'n muis dit sal sê? T: How would he know what a mouse would have said?
<b>Chapter 2 Space Hotel U.S.A./ Ruimtehotel VSA</b>					
It was called 'Space Hotel "U.S.A."' and it was the marvel of the space age. P12 But as yet there was nobody on board at all, not even an astronaut. The reason for this was that no one had really believed such an enormous thing would ever get off the ground without blowing up. p12 (Narrator)	Irony - a 'marvel' but nobody really has faith in it	Neutral  C: What is marvel?	'...dit word Ruimtehotel VSA genoem en word as die grootste wonder van die ruimte-eeu beskou. Maar tot dusver was daar nog niemand aan boord nie, nie eens 'n ruimtevaarder nie. Die rede hiervoor is dat niemand regtig geglo het sò 'n enorme ding kan van die grond af kom sonder om te ontplof nie.'	Irony	Neutral
This was the large Transport Capsule containing the entire staff for Space Hotel "U.S.A." There were managers, assistant-managers, desk-clerks, waitresses , bell-	Repetition  Exaggeration – hints at the USA's excessiveness.	Neutral and seem to be bored  C: There cannot be that many people in a space ship.	Dit is die yslike Vervoerkapsule met al die Ruimtehotel VSA se personeel. Daar is bestuurders, assistentbestuurders ontvangsklerke,	Repetition	Neutral and bored

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
boys, chamber maids, pastry chefs and hall porters p13 (Narrator)			kelnerinne, hoteljoggies, kamermeisies, kokke en portiers. P12		
The capsule they were travelling in was manned by the three famous astronauts, Shuckworth, Shanks and Showler, all of them handsome, clever and brave p13 (Narrator)	Alliteration  Humour in the character names Showler: to show off Shuckworth: Shucks: exclamation of disappointment Shanks: cut of meat/shin  Irony – description of the narrator in sharp contrast to their foolish remarks in the text	N	Die kapsule waarin hulle reis, word beman deur die drie beroemde ruimtevaarders Shuckworth, Shanks en Showler, al drie aantreklik, intelligent en dapper. P12	Alliteration repeated in the TL translation creates humour. Character names preserved in TL  Ironic description of the three astronauts	☺☺ C: Hulle name is snaaks. T: Their names are funny.
Shuckworth, Shanks and Showler, as well as the managers, assistants managers, desk-clerks, waitresses, bell-boys, chambermaids, pastry chefs and hall porters, all stared excitedly through the windows (Narrator) p14	Repetition: enhances the concept of exaggeration	N  STA don't seem to find the humour in the repetition	Shuckworth, Shanks en Showler, sowel as al die bestuurders, assistentbestuurders, ontvangsklerke, kelnerinne, hoteljoggies, kamermeisies, kokke en portiers staar opgewonde deur die vensters.p13	Repetition of the astronauts' names as well as the long list of personnel in TL creates humour.	N TTA do not realise the humour in the repetition.
'They're all floating about like fish in a tank' (Shuckworth) p14	Simile	☺☺	'Hulle dryf almal soos visse in 'n tenk rond!'	TL simile correlates with the SL simile semantically	☺☺C: Dis snaaks omdat hulle soos visse dryf. T: It is funny that they float about like fish.
'Don't be a fool, Shuckworth!' snapped Ground Control. "Pull yourself together man! This is serious!"	Irony – the 'serious situation' is a hilarious situation. Grandparents enjoying the loss of gravity like children	☺	'Moenie laf wees nie, Shuckworth!' bulder Grondbeheer. 'Ruk jou reg, man! Dis 'n ernstige saak!'	Ironic statement. The SL and TL expressions have the same semantic meaning (to not be stupid) but differ syntactically.	☺C: Hy dink die ruimtevaarder jok. T: He thinks that the astronaut is lying.

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
				Instead of using 'moenie 'n idioot wees nie' the translator used 'moenie laf wees nie. 'Bulder' also not a direct translation of 'snapped' in the TL	
'There's three of them in nightshirts! Two old women and one old man! I can see them clearly! I can even see their faces! Jeepers, they're older than Moses!' (Shuckworth) p15	Disturbance in field of discourse: nightshirts inappropriate for the 'seriousness' of the situation  Simile	☺☺☺They smiled at 'older than Moses'	'Drie van hulle dra nagklere! Twee ou vrouens en een ou man! Ek kan hulle duidelik sien! Ek kan selfs hul gesigte sien! Maggies, hulle's ouer as Moses! P13	Disturbance in field of discourse: nightshirts inappropriate for the 'seriousness' of the situation  TL simile correlates with SL simile	☺☺☺ C: Hulle is ouer as Moses T: They are older than Moses.
'Now listen here Houston. There's these three old birds in nightshirts floating around in this crazy glass box and there's a funny little guy with a pointed beard wearing a black top hat and a plum coloured velvet tail coat and bottle green trousers ...' (Shanks) p15	Descriptive imagery  Metaphor  Disturbance in the field of discourse and tenor of discourse – unusual situation	☺ STA don't think 'three old birds' is that funny	Luister Houston. Daar's drie stokou fossiele in nagklere wat in 'n vreemde glaskas rondswaef en daar's 'n snaakse klein mannetjie met 'n gepunte bokbaardjie wat 'n swart pluiskiel dra en 'n pruimkleurige swaelstertbaardjie en 'n bottelgroen broek ...'	Descriptive imagery  Metaphor – slang expression is culture specific for SL. Replaced by a humorous TL expression meaning 'fossils'.  Disturbance in the field of discourse and tenor of discourse – unusual situation	☺☺ C: Wat is 'n pluiskiel? Dis snaaks dat hulle fossiele is. Dis snaaks omdat hy 'n bokbaardjie het. T: What is 'pluiskiel'? It is funny that they are called 'fossils' and it is funny because he has a pointed beard.
'That's no boy, you idiot!' shouted Ground Control. 'That's an astronaut in disguise! It's a midget astronaut dressed up as a little boy! Those old people are astronauts too!	Irony – it is a boy Mistaken identity	☺☺	'Dis nie 'n seun nie jou idioot!' gil Grondbeheer. 'Dis 'n ruimtevaarder in vermomming! Dis 'n dwergruimtevaarder wat soos 'n seun aangetrek is! Daardie oumense is ook	Irony and mistaken identity	☺☺ C: Hulle dink dis gevaar maar dis net oumense. T: They think there is danger but they are only old people.

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
They're all in disguise! (Ground Control) p15			ruimtevaarders! Hulle is almal vermom!'p14		
'How dare you butt in? Keep your big nose out of this. Who are you anyway?' (Shanks to the President) p16	Field of discourse and tenor of discourse – inappropriate way to address the president	☺☺STA enjoy the rudeness and inappropriate behaviour	Hoe durf jy ons onderbreek? Hou jou neus hieruit. Wie's jy in elk geval?' p14	Field of discourse and tenor of discourse – inappropriate way to address the president. Translated with a less expressive expression in TL – 'hou jou ( <b>groot</b> ) neus hieruit' would have been more expressive.	☺☺ C: Shanks dink dis iemand wat 'n grappie met hom maak. Mens praat nie so met die president nie. T: Shanks thinks that someone is trying to joke around with him. One doesn't talk to the president in such a way.
'This is the President of the United States,' said the voice. 'And this is the Wizard of Oz,' said Shanks. 'Who are you kidding?' p16	Mistaken identity Field of discourse and tenor of discourse – inappropriate way to address the president Metaphor	☺ ☺ STA enjoy the mistaken identity	'Ek is die President van die Verenigde State,' sê die stem. 'En ek is die towenaar van Oz,' sê Shanks. 'Dink jy ek val vir jou grappie?' p15	Mistaken identity Field of discourse and tenor of discourse – inappropriate way to address the president Metaphor. 'Dink jy ek val vir jou grappie?' semantically correlates with SL version but syntactically adapted to have the same expressive effect.	☺ ☺ TTA enjoy the mistaken identity
President Gilligrass p16	Humorous character name disturbing tenor of discourse	N. STA don't find this as funny as the TT learners	President Gilligrass p15	Humorous name will definitely be appreciated by SL target audience more than the TL target group.	☺ ☺ TTA find this name humorous C: Sy naam klink soos 'girly' grass T: His name sounds like 'girly' grass
'Cut the piffle, Shanks,' snapped the President. 'This is a national emergency!'	Irony	N	'Basta bog praat, Shanks,' snou die President hom toe. 'Dit is 'n nasionale noodtoestand hierdie!'	Irony. 'Basta bog praat' is an archaic choice of words considering the TL reader	N C: Verstaan nie 'basta' of 'bog' nie. T: TTA do not understand the words 'basta' or 'bog'
'Floating?' (President)	Irony	☺ STA enjoy a brazen lie	<i>Dryf?</i> (President)	Irony	☺ TTA enjoy the brazen lie

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
'We're outside the pull of gravity up here, Mr President. Everything floats. We'd be floating ourselves if we weren't strapped down. Didn't you know that?' (Shanks) 'Of course I knew it,' said the President. P17	Humour in the brazen lie		'Ons is só ver van die Aarde af dat hier geen swaartekrag is nie, Meneer die President. Alles dryf hier. Ons sou ook rondgedryf het as ons nie vasgegordel was nie. Weet u dit nie?' (Shanks) p15 "Natuurlik weet ek dit," sê die President.	Brazen lie	C: Die president is dom en het gejok T: Die president is dumb and lied.
'A bed!' barked the President. 'Whoever heard of a bed in a spacecraft!' p17	Zoomorphism  Irony – it really is a bed in a spacecraft	☺	'n Bed!' blaf die President.'Wie't nou al ooit gehoor van 'n bed in 'n ruimtetuig!' p16	Zoomorphism repeated in the TL version.  Irony	☺ C: Die president blaf T: The President barks
'You're dotty as a doughnut!' (President to Shanks) p17	Simile, alliteration	☺	Jy's die kluts kwyt, Shanks,' kondig die President aan.'Van jou verstand, jou trollie en jou wysie af. P16	The TL expression not translated with a simile, but replaced with a TL idiomatic expression, combined with more culture	☺ C: Wat is 'kluts kwyt'? Dis snaaks want hy sê Shanks is mal. T: What is 'kluts kwyt'? It is funny because he says that Shanks is crazy.
'That's not a bed you drivelling thickwit! yelled the President. 'Can't you understand it's a trick! It's a bomb disguised as a bed! They're going to blow up our magnificent Space Hotel!' P17	Assonance in sarcastic expression  Irony – great national threat only harmless old people	☺ Smiles and frowns. STA not sure what 'drivelling thickwit is'	"Dis nie 'n bed nie jou niksword niksnuts!" gil die President.  "Kan jy nie verstaan dis oëverblindery nie! Dis 'n bom. Dis 'n bom vermom as 'n bed! Hulle gaan ons manjefieke Ruimtehotel opblaas!"p16	'Kwylende domkop' direct translation - difference in propositional meaning. Repetition of 'niks' creates humour: Nikswoord Bosman et al. 1995:342).  Irony	☺☺ C: 'Nikswoord' en 'niksnuts' is snaaks. Dis snaaks want hulle dink die bed is 'n bom. T: Nikswoord en niksnuts is funny. It is funny that they think the bed is a bomb. Humour gained
Showler waited tensely. So did Shanks and Shuttleworth. So did the	Repetition	STA don't really enjoy this humour - neutral	Showler wag gespanne. So ook Shanks en Shuckworth. So ook die	Repetition	N C: Hulle sê weer alles oor.

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
managers and assistant managers ... (Narrator) p17			bestuurders en assistentbestuurders, ontvangsklerke, kelnerinne ...p16		T: They are repeating everything.
'Then switch it on, you nit, and let us ...' p18	Zoomorphism Tenor of discourse disturbance Sarcasm	☺	"Nou skakel dit aan, jou stommerik, sodat ..." p17	Zoomorphism Tenor of discourse disturbance Sarcasm translated with 'stommerik' – different propositional meaning than 'nit' (neet in TL). 'Nit' more expressive in the SL although both mean 'stupid person'	Neutral C: Wat is stommerik? T: What is 'stommerik'?
'I never thought of that,' said Showler. 'No wonder you're the President.' P18	Irony	N	"Ek het nooit daaraan gedink nie," sê Showler. "G'n wonder u is die President nie."p17	Irony	N
But it was the sinister glass box itself that everyone was staring at and the cargo of sinister creatures inside it – eight astronauts so tough and strong they didn't even bother to wear space-suits. (Narrator) p18	Irony Repetition of 'sinister' (which is actually harmless)	☺☺	Maar almal staar net na die onheilspellende glaskas en die onheilspellende wesens binne-in – agt ruimtevaarders wat so sterk en taai is dat hulle hul nie eens verwerdig om ruimtepakke te dra nie. P17	Irony TL translation 'onheilspellende' has the same propositional and expressive meaning	☺☺ C: Die mense in die glaskas is nie gevaarlik nie want hulle is oupas en oumas. T: The people in the glass elevator are not dangerous because they are grandpas and grandmas.
<b>Chapter 3 The Link-up/ Die koppeling</b>					
He grabbed Mr Wonka's hand and started shaking it like a thermometer. (Narrator about Grandpa Joe). p21	Simile	☺☺	Hy gryp meneer Wonka se hand en begin dit soos 'n koorspen skud. P20	Simile	☺☺ I ask them wat 'koorspen' means and they don't know (archaic)
'Be quiet you balmy old bat!' said Grandma Josephine. P21	Repartee with SL slang Alliteration	☺☺	"Siejy stilbly jou kens ou kraai!" p20	Repartee Metaphor replaced by a TL item more familiar in the	☺☺ C: Wat is 'kens' ou kraai? T: What does 'kens ou kraai' mean?

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
	Metaphor and zoomorphism			TL culture. Alliteration and zoomorphism preserved. “Kraai” is a cultural slang for a woman in the TL as is “bat” in the SL	
‘What if my beard were made of green spinach?’ cried Mr Wonka. ‘Bunkum and tummyrot! You’ll never get anywhere if you go about what-iffing like that.’ P21	Creative lexis Humorous body parts (beard of green spinach) Humoristic choice of words – bunkum and tummyrot - appropriate to the age group of the SL reader Nonce word (what-iffing)	☺☺☺ STA find ‘beard of spinach’ humorous	“Sê nou my bokbaardjie is van groen spinasie gemaak?” lag meneer Wonka. “Twak, snert en strooi! Julle sal nooit nêrens kom met julle <b>ge-sênou</b> nie.” P20	Creative lexis Humorous body parts  Bumkum and tummyrot – replaced by TL cultural expressions meaning ‘nonsense’.  Ge- sênou - recreated for TL	☺☺☺ C: Mens se baard kan nie van spinasie gemaak wees nie. T: One’s beard cannot be made out of spinach.
Mr Wonka made a funny blowing noise with his mouth and glided effortlessly, like a huge bird, across the Elevator ... (Narrator ) p22	Simile Role reversal – adults behave like children	☺☺	Meneer Wonka maak ‘n snaakse blaasgeluid met sy mond en gly geluidloos soos ‘n yslike voël deur die hyser...	Simile Role reversal – adults behave like children	☺☺
‘My dear boy,’ said Mr Wonka. ‘You can’t <i>swim</i> in this stuff. It isn’t water, you know. It’s air and very thin air at that. p23	Sarcasm	N	“My liewe seun,” sê meneer Wonka, “jy kan nie hier wil <i>swem</i> nie. Jy’s mos nie in die water nie. Jy’s in die lug, en dis boonop baie dun lug.” P21	Sarcasm	N. No humour in sarcasm
So you have to use jet propulsion. p23	Metaphor – they are not jets in real life	N	“So jy moet straalaandrywing gebruik.” P22	Metaphor	N C: Wat is straalaandrywing? C: What is ‘straalaandrywing?’ (jet propulsion)
Grandma Georgina, in her red flannel nightgown with	Grandma’s behaviour and nightgown –disturbance in	☺☺ STA enjoy the funny body parts	Ouma Georgina, in haar rooi flennienagrok met	Disturbance in what would be considered	☺☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
two skinny bare legs sticking out of the bottom, was trumpeting and spitting like a rhinoceros and flying from one side of the Elevator to the other ... p23	what would be considered 'normal'(field of discourse) and funny body parts Zoomorphism (trumpeting)  Simile		twee kaal spykerbeentjies wat onder uitsteek, trompetter en spoeg soos 'n renoster en vlieg van die een kant van die hyser na die ander kant. P22	'normal'(field of discourse) and funny body parts – 'spykerbeentjies' more expressive in TL than in SL Zoomorphism (trompetter)	TTA enjoy the funny body parts
The Great Glass Elevator was only about the size of a grapefruit on their screens, and the people inside, slightly blurred through the glass, were no bigger than the pips of the grapefruit. Even so, the watchers below could see them buzzing about wildly like insects in a glass box. P24	Metaphor  Simile  Simile	☺	Die Groot Glashyser is omtrent maar so groot soos 'n pomelo op hul skerm en die mense binne-in is effens dof agter die glas en niks groter as die pomelo se pitte nie. Maar nogtans kan die kykers doer onder sien hoe hulle wild rondzoem soos insekte in 'n glaskas. P22	Metaphor – TL correlates with the propositional and expressive meaning  Simile  Simile	☺
'Looks like some kind of war-dance, Mr President,' answered astronaut Showler ...p24	Irony – harmless childish fun interpreted as threatening	☺	"Lyk soos 'n soort oorlogsdans, Meneer die President," antwoord ruimtevaarder Showler ...p22	Irony – harmless fun interpreted as threatening	☺☺ VR: Hulle is mos nie gevaarlik nie. T: They are not dangerous.
'Silence!' said the President. 'You're muddling me up.' P24	Irony – the 'great' man acts like a child	☺☺	"Stilte!" beveel die President. "Jy maak my deurmekaar." P22	Irony	☺☺
'You miserable old mackerel!' said Grandma Georgine, sailing past him. 'Just when we were having a bit of fun, you want to stop it!' p24	Alliteration  Contrast in tone: serious Ground Control and playfulness of the passengers in the Glass Elevator	☺	"Jou mislike misbaksel! Sê ouma Georgina en seil verby hom. "Nes ons dit begin geniet, wil jy ons stop!" p23	Alliteration with 'm' repeated in the TL but 'mackerel' replaced with 'misbaksel' which again refers to being useless. Different propositional meaning from SL.	☺☺ C: Die ouma sê hy is 'n suur hoop mis. (They do not understand 'misbaksel'.) T: The grandmother says he is a smelly heap of dung.

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
'Look at me everybody! Shouted Grandma Josephine. 'I'm flying! I'm a golden eagle!' p24	Role reversal Adults behave like children - field of discourse disturbance Metaphor	☺☺	"Kyk vir my, almal!" roep ouma Josephine. "Ek vlieg! Ek is 'n goue arend!" p23	Role reversal Adults behave like children - field of discourse disturbance Metaphor	☺☺ C: Die ouma speel soos 'n kind. T: The grandmother plays like a child.
'I can fly faster than any of you!' cried Grandpa George, whizzing round and round, his nightgown billowing out behind him like the tail of a parrot. P24	Characterisation: Grandpa George's childlike behaviour sets a playful tone  Simile	☺☺	"Ek vlieg vinniger as julle almal!" skree oupa George en sirkel óm en óm sodat sy naghemp soos 'n papegaai se stert agter hom aan fladder." P23	Characterisation: Grandpa George's childlike behaviour sets a playful tone  Simile in TL has the same propositional meaning only different syntactic structure	☺☺
'Out of my way! shouted Grandma Georgina, blowing herself back and forth. 'I'm a jumbo jet!' 'You're a balmy old bat!' said Mr Wonka (to Grandma Georgina) p25	Metaphor  Repartee - repetition of Grandma's words to him, characterization of witty demeanor of Mr Wonka in metaphor	☺☺	"Uit my pad! Skree ouma Georgina en blaas haarself heen en weer. Ek's 'n superstraler!" 'U's 'n kens ou kraai!' sê meneer Wonka (aan ouma Georgina) p23	Metaphor  Repartee - repetition of Grandma's words to him, characterization of witty demeanor of Mr Wonka in metaphor	☺☺
<b>Chapter 4 The President/ Die President</b>					
The entire Cabinet was present. The Chief of Army was there, together with four other generals. The Chief of the Navy and the Chief of the Air-Force and a sword-swallower from Afghanistan, who was the President's best friend. P28	Juxtaposition – Sharp contrast with serious company – disturbs field of discourse which creates playful tone	☺ STA start to see humour in the repetition of this phrase	Die hele kabinet is teenwoordig. Die hoof van die Leër is hier, saam met vier ander generals. Die Hoof van die Vloot en die Hoof van die Lugmag en die President se beste vriend, 'n swaardslukker van Afganistan, is hier. P26	Sharp contrast with serious company – disturbs field of discourse which creates playful tone	☺ TTA realise the humour here Die swaardslukker pas nie by die ander mense nie. T: The sword swallower does not fit in with the other people.

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
There was the President's Chief Financial Advisor, who was standing in the middle of the room trying to balance the budget on top of his head, but it kept falling off. p28	Characterisation - creates humorous tone. Inappropriate behaviour and word play  Pun – balancing the budget	☹ STA don't understand the pun yet but enjoy the inappropriate behaviour.	Die Hoof Finansiële Adviseur staan in die middel van die vertrek en probeer die begroting op sy kop balanseer, maar dit val aanhoudend af. P26	Characterisation - creates humorous tone. Inappropriate behaviour and word play  Pun – balancing the budget	☹ TTA don't understand the pun but enjoy the inappropriate behaviour.
Standing nearest of all to the President, was the Vice-President, a huge lady of eighty-nine with a whiskery chin. She had been the President's nurse when he was a baby and her name is Miss Tibbs. P29	Humorous body parts – whiskery chin like a cat Humorous characterisation of the 'great man' who has his nurse as the Vice President of the USA. Word play 'Tibbs' cat's name in SL	Neutral and look bored. STA do not find whiskery chin as funny as TTA	Naaste van almal aan die President staan die Visepresident, 'n yslike nege-en-tagtige dame met 'n harige ken. Sy is al die President se oppasser vandat hy 'n baba was en haar naam is juffrou Tibbs. P26	Humorous body parts – whiskery chin like a cat (harige ken) Baby nurse as Vice President The humour with the use of 'juffrou Tibbs' will probably be lost on the TL readers as it is a cat's name in the SL, but not the TL.	😊😊 Humour gained
'They're going to blow it up!' cried the Chief of the Army. 'Let's blow <i>them</i> up first, crash bang wallop bang-bang-bang-bang.' P29	Adults behaving like children - exaggerating the trigger happy character of the Chief of the Army, childish behaviour strengthened by choice of words	😊😊	"Hulle gaan dit opblaas!" skree die Hoof van die Leër. "Kom ons blaas <i>hulle</i> eerste op, kwadarrakwadarra-kaboem-boem-boem-boem." 27	Adults behaving like children - exaggerating the trigger happy character of the Chief of the Army, childish behaviour strengthened by choice of words	😊😊 C: Dit klink soos kinders wat speel. T: It sounds like children playing.
'Let's have some super-duper explosions!' p29 (Chief of Army)	Role reversal Choice of words appropriate for a child – characterisation Tenor of discourse	😊😊	"Kom ons verras hulle met 'n paar hipersuperontploffings!" p27	Role reversal  Tautology	😊😊
'Silence, you silly boy!' said Miss Tibbs, and the Chief of the Army slunk into a corner.	Role reversal Alliteration Irony – the Chief of the Army is dealt with as a naughty boy. Role reversal	😊 C: They are like children	"Stilte, jou stuitige seun!" sê juffrou Tibbs en die Hoof van die Leër gaan kruip in 'n hoek weg. P27	Role reversal Alliteration Irony – the Chief of the Army is dealt with as a naughty boy. Role reversal	😊

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
He had a false moustache, a false beard, false eyelashes, false teeth and a falsetto voice. (The Chief Spy) p30	Humorous body parts. Repetition, alliteration and unexpected humorous use of 'falsetto' which has a different meaning from the other use of 'false'	☺ Repetition	Hy het 'n vals snor, 'n vals baard, vals ooghare, vals tande en 'n falsetstem. P27	Repetition, alliteration and unexpected humorous use of 'falsetto' which has a different meaning from the other use of 'false'	☺
'Knock-knock,' said the President. 'Who's there?' said the Chief Spy. 'Courtney.' 'Courtney who?' 'Courtney one yet?' said the President.p31	Role reversal President's 'knock-knock' jokes inappropriate to the 'serious' situation Field of discourse Creates a playful tone within a serious situation	☺☺ STA know the game	Tok-Tok, sê die President. 'Wie's daar?'" vra die Hoofspioen. "Allie." "Allie wie?" "Allie vyand gevang?" vra die President. P28	Role reversal  President's 'knock-knock' jokes inappropriate to the 'serious' situation.	☺☺ C: Die president is kinderagtig T: The president is childish
'Brilliant! cried the Chief Spy. 'Go on, sir! You're getting warm!'p31 (Chief spy to the president)  'You're hot, sir! You're boiling hot! Go on!' p31	Role reversal  Dialogue creates a humorous tone - reference to a children's game	☺	Briljant! Roep die Hoofspioen uit. Gaan aan meneer! U word warm!" p29  "U is nou baie warm, meneer! U's kokend warm! Gaan aan!" p29	Role reversal  Dialogue creates a humorous tone - reference to a children's game also known to the TL readers	☺ C: Hulle speel 'n speletjie T: They are playing a game
Madder than a maggot p32	Alliteration, simile	☺	Wild van woede p30	Alliteration	N
'By gum, we'll soon fix this!' snapped the President...p32	'By gum' – only used in the Northern parts of the UK. Perceived as an archaic expression. www.phrases.org.uk	N – children probably do not say 'by gum' (archaic)	"So by my kool, ons sal hierdie saak vinnig regstel!" blaf die President ...p30	Translated with a culture specific phrase which is also quite archaic Zoomorphism in TL	☺ C: Die president blaf T: The president 'barks' – they do not know 'by my kool' (archaic)
Great garbage p33	Alliteration	☺	Goeie gemors p31	Alliteration	☺
'Premier Yugetoff speaking,' said the voice from Moscom. 'What's on your mind, Mr President?' 'Knock-Knock,' said the President. Who's there?	Role reversal  Repetition - again playing the children's game President plays the 'knock-knock' game with the Russian Premier p32	☺☺ ☺ STA enjoy wordplay	"Premier Yugetoff wat praat,' sê die stem uit Moskou. "Wat het jy op die hart, Meneer die President?" "Tok-tok," sê die President.	Role reversal  Humour in the TL preserved with the concept of a children's game being played by the President, but the wordplay with	☺TTA do enjoy the fact that the President is playing the 'Knock knock -game'

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
‘Warren.’ ‘Warren who?’ ‘Warren Peace by Leo Tolstoy,’ said the President.			“Wie’s daar?” sê die Russiese Premier. “Oorlog.” “Oorlog waar?” “Oorlog en vrede deur Leo Tolstoy,” sê die President.	‘Warren’ hinting at ‘War and (peace)’ could not be translated to preserve the humour	
‘Mister Who?’ screamed the President. ‘Mr Wong, assistant stationmaster, Chungking, and if you asking about ten o’clock tlain, ten o’clock tlain no lunning today. Boiler burst.’ P33	Wordplay : Imitating the Chinese accent Mr Wong ( sounds like Mr ‘Wrong’) Tlain, lunning (train running)	☺☺ STA understand wordplay	“Meneer Wie?” gil die President. “Meneer Wong, assistentstasiemeester, Chungking, en as jy van tienuul-tlein wil weet, tienuul-tlein loop nie vandag nie. Stoomketel ontplof.” P31	Wordplay with Mr Wong – imitating Mr ‘Wrong’ could not be effectively translated in TL. Humour of Chinese accent (tienuul-tlein) preserved in the rest of the excerpt by ‘n TL version of the accent	☺☺C: Hy het ‘n snaakse aksent T: He has a funny accent – they don’t realise wordplay
The President threw the phone across the room at the Postmaster General. It hit him in the stomach. P34	Tenor of discourse, inappropriate behaviour by a president	☺☺☺Laughter at inappropriate behaviour	Die President gooi die foon oor die vertrek na die Posmeester-Generaal. Dit tref hom in die maag. P31	Tenor of discourse, inappropriate behaviour by a president	☺☺☺ C: Die president is soos ‘n baba T: The president acts like a baby
‘It’s very difficult to phone people in China, Mr President,’ said the Postmaster General. ‘The country’s so full of Wings and Wongs, every time you wing you get the wong number.’ P34	Wordplay with the words ‘ring’ and ‘wrong’ and imitation of the Chinese accent.	☺☺☺ They enjoy ‘wing and wong’	“Dis baie moeilik om mense in China te bel, Meneer die President,” sê die Posmeester-Generaal. “Daar is so Wings en Wongs dat ‘n mens elke keer by ‘n Wong uitkom as jy ‘n Wing soek, en andersom.” P32	Wordplay with the words ‘ring’ and ‘wrong’ and imitation of the Chinese accent could not be translated as effectively the second sentence of this excerpt. In TL as ‘ring’ and ‘wrong’ have different translations which do not correspond with the TL verbs ‘bel’ en ‘verkeerde’	N
‘Okay, Chu-On-Dat. Let me speak to Premier How-Yu-Bin,’ p35 So chew on that, Chu-On-Dat	Puns and wordplay with the character names Inappropriate behaviour	☺	Toe nou, Kou-Da-An. Laat my met President Hoe-Ga-Dit praat.” P33 So kou daaraan, Kou-Da-An	Puns and wordplay with the character names cleverly transferred in the TL translation Inappropriate behaviour	N

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
'Much regret Premier How-Yu-Bin not here just this second, Mr Plesident.' 'Where is he?' 'He outside mending a puncture on his bicycle.'p35	Field of discourse and imitation of Chinese accent	☺	"Jammer baie, Premier Hoe-Ga-Dit hielie oomblik nie hie, Meneer die Plesident." "Waar is hy?" "Buite sy fiets pap wiel legmaak." P33	Field of discourse and imitation of Chinese accent	☺
'Oh, no he isn't,' said the President. 'You can't fool me, you crafty old mandarin!'p35	Brazen lie Tenor of discourse Metaphor Not sure if either the SL or TL readers will realise that 'mandarin' refers to Chinese	☺	"O nee," sê die President, "jy kan my nie uitoorlê nie, jou slinkse ou mandarin! P33	Brazen lie "Uitoorlê" perhaps too sophisticated In the TL the humour lies in the disturbance in the tenor of discourse	N – TTA do not understand the 'mandarin' part or find it humorous
'I've done it!' cried the Chief Financial Adviser. 'Look at me, everybody! I've balanced the budget!' And indeed he had. He stood proudly in the middle of the room with the enormous 200 million dollar budget balanced beautifully on top of his bald head. Everyone clapped. P35	Wordplay with 'balancing the budget' Disturbance in tenor of discourse – inappropriate childlike behaviour by an adult	☺☺☺ STA find 'bald' funnier than the wordplay	"Ek het dit reggekry!" skree die Hoof Finansiële Adviseur. "Kyk vir my, almal! Ek het die begroting laat balanseer!" En hy het inderdaad. Hy staan trots in die middel van die vertrek met die enorme 200 biljoen dollar-begroting perfek op sy bles kop gebalanseer. Almal klap hande. P33	Wordplay with 'balancing the budget' in TL corresponds with the SL. Disturbance in tenor of discourse – inappropriate childlike behaviour by an adult	☺☺☺ C: Dis snaaks dat hy die boek op sy bles kop balanseer T: It's funny that he tries to balance the book on his bald head (They do not understand the pun yet)
The President sucked in his breath sharply. He also sucked in a big fly that happened to be passing at the time. p36 (Narrator)	Disturbance in tenor of discourse – inappropriate event for the 'seriousness' of the situation while discussing the attack on the Space Hotel.  Bathos – abrupt transition in style to create humour	☺☺☺- STA find this part very humorous and disgusting (☹)	Die President trek sy asem skerp in. En daarmee saam ook 'n groot vlieg wat toevallig net toe verbyvlieg. P34	Disturbance in tenor of discourse – inappropriate event for the 'seriousness' of the situation correlates with the SL  Bathos – abrupt transition in style to create humour	☺☺☺: Laughter – very humorous Comment: Die president het 'n vlieg ingesluk T: The president swallowed a fly

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
His advisors waited eagerly. They knew that the great man was about to give the world yet another of his brilliant inventions. (Narrator of the President) p36	Irony – the narrator (and the President himself) has exposed him as an idiot Narrator uses a hint of sarcasm – his brilliant inventions are useless	N They don't realise it is sarcasm or don't see the humour in it	Sy raadgewers wag gretig. Hulle weet hierdie man der manne is op die punt om nog een van sy briljante uitvindings aan die wêreld bekend te skenk. P34	Ironic humour translated with cultural substitution instead of using the TL equivalent 'groot/beroemde man', 'man der manne, is used which is closer to the expressive meaning of 'great' in SL Sarcasm – briljante uitvindings	N They do not understand 'man der manne' expression and the fact that 'brilliant' is ironic here.
'The fly climbs up the ladder on the left, said the President. 'He walks along the plank. He stops. He sniffs. He peers over the edge and sees the sugar-lump. "Ah-ha!" he cries. "Sugar!" He is just about to climb down the string to reach it when he sees the basin of water below. "Ho-ho" he says. "It's a trap! They want me to fall in! So he walks on, thinking what a clever fly he is. But as you see, I have left out one of the rungs in the ladder he goes down by, so he falls and breaks his neck.' p36	Irony	☺☺☺	Die vlieg klim by die leer links op, sê die President. Hy loop al met die plank langs. Hy gaan staan. Hy snuif. Hy ruik iets lekkers. Hy loer oor die rand en sien die suikerklontjie. 'Aha!' roep hy uit. 'Suiker!' Hy wil net mooi met die toutjie afklim om daarby te kom wanneer hy die bak water onder sien. 'Oho!' sê hy. 'Dis 'n lokval!' Hulle wil hê ek moet inval!' So loop hy verder en dink aan wat 'n slim vlieg hy is. Maar soos julle kan sien, het ek een van die leer waarmee hy afklim se sporte uitgelaat en daarom val hy en breek sy nek." p34	Irony	☺☺☺ Laughter VR: Dis baie snaaks. Die plan van die president is dom. T: It is very funny. The president's plan is really a stupid one.
'They've gone on board and taken the bomb with them!' (Shuckworth	Irony	☺ – they understand the irony	"Hulle het aan boord gegaan en die bom saam met hulle geneem!" p35	Correlates with the ironic situation in the SL	☺ – they understand the irony C: Dit is nie 'n bom nie T: It's not a bomb

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
speaking of the grandparents' bed) p38					
The picture on their screens in vivid colour showed the sinister little glass box securely linked up to the underbelly of the gigantic Space Hotel. It looked like some tiny baby animal clinging to its mother. (Narrator of the Glass Elevator compared to the Space Hotel) P38	Simile and wordplay 'underbelly' with the simile Irony in 'sinister'	☺	Die prentjie op hulle skerms wys, in helder kleur, hoe die onheilspellende klein glaskas stewig onderaan die reusagtige Ruimtehotel se maag vasgekoppel is. Dit lyk soos 'n babadiertjie wat aan sy ma vasklou. P36	Correlates with the SL simile and irony	☺ (after an explanation of 'onheilspellende') C: Dit is nie onheilspellend nie – dit is net die glashyser. T: It's not sinister – it is just the Glass Elevator
All eight of the desperadoes had climbed into the Space Hotel and they have taken their bomb with them. (Narrator of the Mr Wonka and company who have taken the bed of the old people with). P38	Irony	☺	Al agt booswigte het in die Ruimtehotel geklim en die bom saam met hulle geneem. P36	Irony	☺☺☺ 'booswigte' explained Dit is nie boewe nie, dis Charlie-hulle T: They are not thugs, they are Charlie and company
<b>Chapter 5 Men from Mars/ Manne van Mars</b>					
Mr Wonka's 'Alien language' used to patronise US Space Control in Houston in a 'fenzied unearthly sort of scream' P42 fimbo feez P44 bungo buni, Dafu duni Yubee luni!	Nonce words written in poem format with a hidden language to patronise The White House and the US Space Control  <i>Yubee luni</i>	☺ ☺ ☺ Laughter – this was the part they found most humorous	Meneer Wonka se 'marsmannetjie taal' waarmee hy spot met die President en VSA ruimtestasie in 'n waansinnige onaardse soort stem' p40 P40 fimbou feez P40 boengou boenie Dafoe doenie joebie loenie	Nonce words written in poem format with a hidden language to patronise The White House and the US Space Control  Translation on a more functional level with a hint of semantic correlation in 'joebie loenie' (jy is 'loenie of mal)	☺ ☺ ☺ Laughter – this was the part they found most humorous
P44 kirasuku malibuku,	Creative lexis	☺ ☺ ☺ Nonsense language or Roald Dahl	P42 kierasoekoe malieboekoe	Creative lexis	☺ ☺ ☺ Nonsense language or Roald Dahl

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
<p>Weebee wize and yubee kuku!</p> <p>Alipenda kakamenda, Pantz forldun ifno suspenda</p> <p>Fuikika kanderika, Wee bee stronga yubee weeka!</p>	<p>More examples of Dahl's unique use of neologisms in rhyme form to amuse and entertain his readers.</p> <p>Creative lexis</p>	<p>found very humorous by the ST readers. Most laughter and reaction received here</p>	<p>Onsa slimma jullie koekoe!</p> <p>Alliependa kakkamenwa, Broekka valla asnie swenwa!</p> <p>Foeikiekka kanderakka, Onsa sterka jullie swakka!</p>	<p>Rhyming translated to correlate with the semantic meaning of Mr Wonka's 'hidden message' to the President.</p>	<p>found very humorous by the TT readers as well. . Most laughter and reaction received here</p>
<p>P45 kitimbibi <i>zoonk!</i> Fumboleezi <i>zoonk!</i> Gugumiza <i>zoonk!</i> Fumikaka <i>zoonk!</i> Anapolala <i>zoonk zoonk zoonk!</i></p>	<p>Creative lexis</p>	<p>☺☺☺ Most laughter and reaction received here</p>	<p>P42 Kietiembiebie zoenk! Foemboliezie zoenk! Goegoemieza zoenk! Foemiekakka zoenk! Anapolalla zoenk zoenk zoenk!</p>	<p>Creative lexis</p>	<p>☺☺☺ Most laughter and reaction received here</p>
<p>In the President's study in the White House, Vice President Tibbs, the members of the Cabinet, the Chiefs of the Army and the Navy and the Air Force, the sword-swallower from Afghanistan, the Chief Financial Adviser and Mrs Taubsypuss the cat, all stood tense and rigid.P45</p>	<p>Repetition</p> <p>Personification (Human-like characteristic to animals or objects)</p>	<p>☺</p>	<p>In die President se studeerkamer in die Withuis staan Visepresident Tibbs, die kabinetslede, die Hoofde van die Leër en die Vloot en die Lugmag, die swaardslukker van Afghanistan, die Hoof Finansiële Adviseur en mevrou Taubsypuss, die kat, almal gespanne en versteen. P43</p>	<p>Repetition correlates with ST.</p> <p>Personification correlates with ST.</p>	<p>☺</p>
<p>But the president himself kept a cool head and a clear brain. 'Nanny!' he cried. 'Oh, Nanny, what on earth do we do now?'</p>	<p>Bathos: An abrupt transition in style producing a ludicrous result. The President acts in the opposite way as depicted by the narrator</p>	<p>☺</p>	<p>Maar die president bly koelkop en helder van verstand. 'Nanna!' snak hy. 'O Nanna, wat op aarde doen ons nou?' p43</p>	<p>Bathos. Contrast between the calm description of the narrator and the erratic reaction of the President. Translation correlates with ST</p>	<p>☺</p>

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
P45					
‘I’ll get you a nice warm glass of milk,’ said Miss Tibbs. ‘I hate the stuff,’ said the President. ‘Please don’t make me drink it!’ P46	Role reversal  Disturbance in tenor of discourse – inappropriate childlike behaviour by an adult	☺☺ C: the president acts like a baby	“Ek kry vir jou ‘n glas lekker warm melk,” sê juffrou Tibbs. “Ek haat die goed,” sê die President. “Moet my asseblief nie dwing om dit te drink nie!” p43	Role reversal  Disturbance in tenor of discourse – inappropriate childlike behaviour by an adult	☺☺ C: the president acts like a baby
What do we do now, General? said the President. ‘Blow ‘em up!’ cried the General. ‘You’re always wanting to blow things up,’ said the President crossly. ‘Can’t you think of something <i>else</i> ? ‘I like blowing things up,’ said the General. ‘It makes such a lovely noise. <i>Woomph-woomph!</i> P48	Disturbance in tenor of discourse – inappropriate childlike behaviour by an adult  Satiric depiction of the General who wants to blow everything up  Onomatopoeia	☺ STA understand the inappropriate behaviour	“Wat doen ons nou general?” vra die President. “Ons blaas hulle op!” gil die Generaal. “Jy wil altyd alles opblaas, sê die President vies. ‘Kan jy nie aan iets anders dink nie?’ “Ek hou daarvan om dinge op te blaas,” sê die Generaal. Dit maak so mooi geluid. <i>Kadoeff-doeffff</i> ”	Disturbance in tenor of discourse – inappropriate childlike behaviour by an adult  Satiric depiction of the General who wants to blow everything up  Onomatopoeia translated with a TL version with the same expressive meaning	☺ TTA understand the inappropriate behaviour
<b>Chapter 6 Invitation to the White House/ Uitnodiging na die Withuis</b>					
‘I want to go to the White House and stay with the President.’ (Grandma Josephine). ‘My dear old dotty dumpling,’ said Mr Wonka. ‘You look as much like a man from Mars as a bedbug! They’d know at once they’d been fooled.’ (Mr Wonka) p52	Metaphor with alliteration  Sarcasm	☺☺Laughter – the grandmother is like a child	“Ek wil na die withuis toe gaan en by die President bly.” (Ouma Josephine). “My liewe kens ou kluitjie,” sê meneer Wonka. “Jy lyk so min na ‘n Marsmannetjie as ‘n weeluis! Hulle sal ons arresteer nog voor ons aangename kennis kan sê.” (Meneer Wonka) p49	Metaphor with alliteration	☺ TTA not sure what ‘kens’ (crazy – archaic) means
The door of the one on the left was sliding open and	The third person narrator steps into the shoes of the	N	Die een aan die linkerkant (hyser) se deur gly effens	The third person narrator steps into the shoes of the	N

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
the watchers could see that there was something ... something thick ... something brown ... something not exactly brown, but greenish brown ...something with slimy skin and large eyes ... squatting inside the lift! P55	unreliable narrator for a moment when he corrects himself as if part of the story  Amplification		oop en almal kan duidelik sien daar is iets... iets diks ... iets bruins ... iets nie heeltemal bruin nie, maar groenerig bruin ... iets met 'n slymerige vel en groot oë ... iets in die hyser!" (Verteller p 51)	unreliable narrator for a moment when he corrects himself as if part of the story. It correlates with the ST.  Amplification	They do not see the humour in the narrator's approach here
<b>Chapter 7 Something nasty in the lifts/ Iets grillerigs in die hysers</b>					
When they (the Knids) had all stopped stretching and bending, this was how they finished up: SCRAM	Personification. The wormlike creatures spell a word like a human would	☺ STA do not seem to find it unusual for an animal to write	Hulle is uiteindelik klaar gewriemel en gekriewel, en nou spel hulle lywe die woord: SKOERT P55	Personification. The wormlike creatures spell a word like a human would 'Skoert' has the same expressive and semantic meaning in the TL	☺ TTA do not find it unusual for an animal to write
<b>Chapter 8 The Vermicious Knids/ Die Wurm-Wroete</b>					
'Oh my sainted pants! Oh, my painted ants! Oh my crawling cats! (Mr Wonka p62	Asyndeton. Clauses run into each other only separated with punctuation. Hyperbolic language as a type of anagram to entertain the readers	☺☺☺ STA enjoy it very much when an adult makes a slip of the tongue	"O, my genade ons! O klappende klerk! O, flappende vlerk! O, kermende katte! (Meneer Wonka, p57)	Asyndeton. Clauses run into each other only separated with punctuation. Hyperbolic language repeated, but anagramic language was not translated. It was substituted with rhyming having the same expressive meaning but differing in semantic meaning	☺☺☺ TTA seem to enjoy when an adult gets muddled up
'If you'd had even the faintest idea of what horrors you were up against, the marrow would have run out of your	Hyperbolic language used to create tension as well as characterisation of Mr Wonka	☺☺ STA enjoy the hyperbolic language used by Dahl	As jy selfs die vaagste benul gehad het van die gruwels wat ons in die gesig gestaar het, sou al die murg uit jou pype geloop	Hyperbolic language used to create tension as well as characterisation of Mr Wonka. TT correlates with ST.	☺☺ TTA enjoy the translated hyperbole

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
bones! You'd have been fossilized with fear and glued to the ground! You'd have been a cooked cucumber! You'd have been rasped into a thousand tiny bits, grated like cheese and flocculated alive! P62	polysyndeton		het! Jy sou van vrees versteen en aan die grond vasgenael en –gegom gewees het! Jy sou gekookte komkommer gewees het! Hulle sou jou in 'n duisend klein stukkies gerasper het, gerasper soos kaas en lewendig geflokkuleer! P57	polysyndeton	
Because those creatures, my dear ignorant boy, are the most brutal, vindictive, venomous, murderous beasts in the entire universe! (Mr Wonka p62)	Sarcasm Amplification	N	Want daardie goed, my liewe oningeligte seun, is die brutaalste, wraaksugtigste, giftigste, moordlustigste ongediertes in die hele heelal! (Meneer Wonka) p57	Sarcasm Amplification translated to have the same expressive and semantic meaning	N They seem to find no humour in the amplification of the language.
'VERMICIOUS KNIDS!' he cried. "That's what they were!' He sounded the K ...K'NIDS, like that. (Mr Wonka) p63  'I thought they were grobes,' Charlie said. 'Those oozy-whoozy grobes you were telling the President about.' P 63  'Oh, no, I just made those up to scare the White House.' (Mr Wonka) P63	Knid – nonce word, neologism. (sounds like nit) Vermicious – meaning 'of or pertaining to worms; wormy' Webster's Dictionary (1913) Bathos	N	"WURM-WROETE. Dis wat hulle is. Wurm-Wroete!" (Meneer Wonka) p57  "Ek dog hulle is Gruwelgrobbe," sê Charlie. "Daai jiggie-iggie Gruwelgrobbe waarvan jy die President vertel het. P58  "O nee, he het hulle net uitgedink om die Withuis bang te maak" (Meneer Wonka) p58	Bathos Iggy-jiggy imitates the expressive meaning of 'oozy-woozy' – Creative lexis - 'Gruwelgrobbe' neologism created by the translator for the TT.	N

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
P63 Ring off, your time's up	Repartee	N	Genoeg, vraetyd is verstreke	Repartee	A
There used to be some rather nice creatures living on the moon a long time ago. They were called Poozas. But the Vermicious Knids ate the lot. (Mr Wonka) p64	Creative lexis - nonce	☺	"Lank gelede het daar nogal aangename wesens op die maan gebly. Hulle is Poezas genoem. Maar die Wurm-Wroete het hulle almal opgeëet." (Meneer Wonka)P59	Creative lexis	☺
'Have you ever seen a shooting star? Actually, they're not shooting stars at all,' said Mr Wonka. 'They're shooting Knids.' P65	Juxtaposition	☺☺☺	"Het jy al ooit 'n verskietende ster gesien? "Wel, dit is eintlik glad nie verskietende sterre nie," sê meneer Wonka. "Dit is verskroeiende Wurm-Wroete. P59	Juxtaposition	☺☺☺
'But why say scram when they wanted to catch us and eat us?' (Charlie) 'It's the only word they know' (Mr Wonka)	Irony Personification	N	"Maar hoekom sê hulle skoert as hulle ons wil vang en opeet?" "Dis die enigste woord wat hulle ken," sê meneer Wonka. P60	Irony Personification	N
<i>Oh you Knid, you are vile and vermicious You are slimy and soggy and squishous</i> (Mr Wonka) p67	Creative lexis Poem	☺	" <i>Sies jou Wroet, jy's walglik en wurmlik! Jy's slymerig en slobbering en modderig!</i> " P61	Creative lexis	☺
<b>Chapter 9 Gobbled up/ Opgeslurp</b>					
The President himself remained calm and thoughtful. He sat at his desk rolling a small piece of wet chewing-gum between his finger and thumb. He was waiting for	Bathos and inappropriate behaviour	☺☺☺	Die President self bly kalm en diep ingedagte. Hy sit by sy lessenaar en rol 'n klein stukkie nat kougom tussen sy vinger en duim. Hy wag vir die oomblik wanneer hy juffrou Tibbs	Bathos and inappropriate behaviour	☺☺☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
the moment when he could flick it at Miss Tibbs without her seeing him. He flicked it and missed Miss Tibbs but hit the Chief of the Air Force on the tip of the nose. P71			daarmee kan skiet sonder dat sy hom sien. Hy kry kans, maar skiet juffrou Tibbs mis en tref die hoof van die Lugmag op die punt van sy neus. P65		
The Nurse's Song: <i>This mighty man of whom I sing The greatest of them all...</i>  <i>I knew him as a tiny tot. I nursed him on my knee. I used to sit him on the pot And wait for him to wee.</i> p73	Satiric song sung by Nanny to the President, irony in 'greatest of them all'	☺☺☺ They enjoyed the toilet humour very much	Die Oppasster se lied: <i>Die magtige man van wie ek sing Ken ek al lewenslank... Ek het hom versorg as 'n seuntjie Ek het sy doeke drooggehou Hom geleer poef op sy potjie..."</i> p67	Satiric song sung by Nanny to the President, irony in 'greatest of them all'  bathos	☺☺☺ The TT readers also enjoyed the toilet humour – stronger humour in difference between 'wee' and 'poef'. Children enjoy the grossness
'Chief Cook,' said the President. 'What do men from Mars eat for lunch?' 'Mars Bars,' said the Chief Cook. 'Baked or boiled?' asked the president. 'Oh, baked of course, Monsieur le President. You will ruin a Mars Bar by boiling!'	Ironic – a Mars Bar will be ruined cooked in any way	☺	"Hoofsjef," sê die President. "Wat eet Marsmanne vir middagete?" "Mars Bars," sê die Hoofsjef. "Gebak of gekook?" vra die President. "O, gebak natuurlik, Monsieur le President. Mens ruïneer 'n Mars Bar as jy dit kook." P69	Irony  Translated by a loan word 'Mars Bar'. Brand name known by TT readers	☺
The President said a very rude word into the microphone and ten million children across the nation began repeating it gleefully and got smacked by their parents. P76	Disturbance in tenor of discourse – inappropriate language and behaviour	☺☺	Die President sê 'n baie lelike woord in die mikrofoon en tien miljoen kinders reg oor die wêreld begin dit vrolik herhaal en kry 'n oorveeg by hulle ouers. P69	Disturbance in tenor of discourse – inappropriate language and behaviour	☺☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
Have you noticed that all the carpets are wall-to-wall, Mr Walter Wall?' said the President. 'All the wallpaper is all wall-to-wall, too, Mr Walter Wall.' (president) p76,77	Alliteration and wordplay Polyptoton – the words derive from the same root (wallpaper and wall)	☺☺	“Het jy agtergekom die matte is muur-tot-muur, meneer Martin Matt?” vra die President. “Al die muurpapier is ook muur-tot-muur, meneer Martin Matt.” P70	Polyptoton	☺☺
'I guess we lost maybe a couple of dozen people altogether, pastry chefs, hall porters, that sort of thing.' (Astronaut Shuckworth) p78	Understatement	N	“Ek skat ons het altesaam maar net so twee dosyn mense verloor, kokke, portiers, daai soort van ding.” (Ruimtevaarder Shuckworth) P72	Understatement	N
'I saw a big six-foot-tall assistant manager being swallowed up just like you'd swallow a lump of ice-cream, Mr President! No chewing – nothing! Just down the hatch!' p78	Understatement	☺	“Ek het gesien hoe word 'n groot ses voet lange assistentbestuurder ingesluk soos wat mens 'n roomys sal insluk, Meneer die President! Geen gekou nie - niks nie! Net so heel ingesluk.” P72	Understatement	☺
<b>Chapter 10 Transport Capsule in Trouble – Attack No. 1/ Vervoerkapsule in gevaar – Aanval no. 1</b>					
'Reverse!' yelled Grandma Georgina. 'Dear lady,' said Mr Wonka. 'This isn't a car on the motorway. When you are in orbit, you cannot stop and you cannot go backwards.' P81	Sarcasm	☺ They enjoy the silliness of the grandparents	“Sit die ding in trurat!” gil ouma Georgina. “Geagte dame,” sê meneer Wonka, “ons is nie in 'n motor op die snelweg nie. Wanneer jy in 'n wentelbaan is, kan jy nie stop nie en jy ka nook nie na trurat oorskakel nie,” p75	Sarcasm	☺ They enjoy the silliness of the grandparents
'Shanks!' cried the President. 'Where are you, Shanks? ...Shuckworth!	Alliteration and amplification	☺ They enjoy the confusion of the president	“Shanks!” roep die President. “Waar is jy, Shanks? ...Shuckworth!	Alliteration and amplification	☺ They enjoy the confusion of the president

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
Shanks! Showler! Showlworth! Shucks! Shankler! ...Shankworth! Show! Shuckler! Why don't you answer me?!' (The President) p85	Humorous when the Presidents starts to mix up the names of the astronauts.		Shanks! Showler! ... Showlworth! Shucks! Shankler! ...Shankworth! Show! Shuckler! Hoekom antwoord julle my nie?!' p77	Humorous when the Presidents starts to mix up the names of the astronauts.	
<b>Chapter 11 The Battle of the Knids/ Die Slag van die Wroete</b>					
'It's a steel rope,' said Mr Wonka. 'It's made of re-inscorched steel. If they try to bite through <i>that</i> their teeth will splinter like spillikins!' 87	Simile	N	"Dis 'n staaltou," sê meneer Wonka. "Dis van brandstaal gemaak. As hulle daardeur byt sal hulle tande soos splinters versplinter." P80	Simile translated with 'splinters' instead of spillikins.	N
'Poppyrot and pigwash!' said Grandma Joshephine. P89	Neologisms with alliteration	☺	"Bog, snert en twak!" sê ouma Josephine. p82	Neologisms not translated, but substituted with TL words having the same expressive meaning. Overstatement or amplification transferred to TT	☺ The children enjoy this expression
'The sheet-white faces of Shuckworth, Shanks and Showler were pressed against the glass of the little windows, terror-struck, stupefied, stunned, their mouths open , their expressions frozen like fishfingers.'p90	Simile  Amplification	☺☺	"Shuckworth, Shanks en Showler se lakenwit gesigte is teen die klein venstertjies se glas vasgedruk; hulle lyk angsbevange, verbyster, verstom, hul monde oop, hul uitdrukings gevries soos visvingers." P83	Simile correlates with ST  Amplification	☺☺
'I haven't the faintest idea what's been going on,' said Mrs Bucket, making one of her rare speeches. 'But whatever it is, I don't like it.' P96	Understatement	N	"Ek het nie die vaagste benul wat aangaan nie," maak mevrou Bucket een van haar seldsame opmerkings. "Maar wat dit ook al is, ek hou nie daarvan nie." p88	Understatement	N

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
<b>Chapter 12 Back to the Chocolate Factory/ Terug in die Sjokoladefabriek</b>					
'We're back, Mother!' Charlie cried. 'We're in the Chocolate Factory!' 'I'm very glad to hear it,' said Mrs Bucket. 'But didn't we come rather a long way round?' p100	Repartee Understatement	☺☺	"Ons is terug, Mamma!" roep Charlie uit. Ons is in die Sjokoladefabriek!" "Ek is bly om dit te hoor," sê mevrou Bucket. "Maar het ons nie 'n taamlike ompad langs gekom nie?" (Mevrou Bucket)p91	Repartee Understatement	☺☺
'We had to,' said Mr Wonka, 'to avoid the traffic.' P100	Understatement and sarcasm	☺☺	"Ons moes," sê meneer Wonka. "Om die verkeer te mis." P92	Understatement and sarcasm	☺☺
'I have never met a man, said Grandma Georgina, 'who talks so much absolute nonsense.' 'A little footling round about, will stop you going up the spout.' (Mr Wonka) P100	Repartee	☺	"Ek het nog nooit 'n man ontmoet," sê ouma Georgina, "wat so baie bog praat nie!" "n Bietjie ginnegaap vermaak menige aap en swaap," sê meneer Wonka. p92	Repartee	☺
<b>Chapter 13 How Wonka-Vite was invented/ Hoe Wonka-Jonka uitgevind is</b>					
WONKA-VITE p114	Creative lexis - nonce word	N	WONKA-JONKA p104	Creative lexis - nonce	N
Oompa-Loompas p114	Nonce word	Neutral – they know the characters from <i>Charlie and the Chocolate Factory</i>	Oempa-Loempas 104	Raold Dahl's unique creation of these characters are adapted by the translated to sound the same, but adapted it by giving it TL spelling	Neutral – they know the characters from <i>Charlie and the Chocolate Factory</i>
<i>If you are old and have the shakes</i> <i>If all your bones are full of aches</i> <i>If you can hardly walk at all,</i>	One of Roald Dahl's favourite humorous devices: his poetry. Assonance in his rhyme	☺	"Is jy oud en vol skete, Is jou jeug lankal vergete? Is jy alewig aan die bewe, Is jy al moeg vir die lewe? Is jy knorrig en vol verdriet, Is jy 'n menslike parasite?"	Translated to have more or less the same semantic meaning, but a new poem is created by the translator for the TL. New assonance and rhyme created.	N

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
<i>If living drives you up the wall, If you're a grump and full of spite, If you're a human parasite, THEN WHAT YOU NEED IS WONKA-VITE!</i> P114			DRINK DAN WONKA-JONKA!..." p105		
<b>Chapter 14 Recipe for Wonka-Vite/ Die resep vir Wonka-Jonka</b>					
'I've got it written down somewhere' ...He started digging around in the pockets of his coat-tails. ... He started emptying the pockets and placing the contents on the bed – a homemade catapult ... a yo-yo...a trick fried-egg made of rubber...a slice of salami...a tooth with a filling in it...a stinkbomb...a packet of itching powder... (Mr Wonka) p118	Asyndeton and amplification. Sentences linked not by conjunctions, but only by punctuation to create the hilarious impossibility of all these items being in Mr Wonka's pockets. Amplification – items all belong to the frame of reference of children.	☺☺☺	(Meneer Wonka soek die resep vir Wonka-Jonka) "Wag 'n bietjie ... Ek het dit iewers neergeskryf ..." Hy begin in sy swaelstertbaadjie se sakke rondsoek... Hy begin sy sakke leegmaak en pak die inhoud op die bed uit- 'n tuisgemaakte kettie ... 'n klimtol ... 'n gebakte poets-eier van rubber ... 'n snytjie salami ... 'n tand met 'n vulsel in ... 'n stinkbom ... 'n pakkie jeukpoeier ...p108	Asyndeton and amplification. Sentences linked not by conjunctions. Amplification	☺☺☺
ingredients for the recipe for wonka vites:  'the hoof of a manticore the trunk (and the suitcase) of an elephant the yolks of three eggs from a whiffle-bird a wart from a warthog  the horn of a cow (it must be a loud horn)	Polyptoton - Words used derive from the same root in a sentence.  Pun  polyptoton  Wordplay - pun	☺☺☺	Die resep vir Wonka-Jonka:  'n mantikoor se pens (en pootjies) 'n olifant se olie (en remvloeistof) drie van 'n wippelvoël se eierwipgele 'n eelt van 'n vlakvark se sitvlak	Polyptoton - Words used derive from the same root in a sentence.  KELKIE VAN 'N KELKIEWYN  Wordplay - Pun TWEE HARE (EN OOK SYNE)	☺☺☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
<p>the front tail of a cockatrice</p> <p>six ounces of sprunge grom a young slimescraper</p> <p>two hairs (and one rabbit) of a hippopotamus... p119</p> <p>corn from the toe of a unicorn</p> <p>mole from a mole</p> <p>wilbatross</p>	<p>irony</p> <p>Metonymy, Creative lexis</p> <p>Pun</p> <p>Polyptoton</p> <p>Pun</p> <p>Creative lexis</p>		<p>'n halwe kelkie van 'n kelkiewyn se wyn</p> <p>'n Basilisk se hanekam (ongekam)</p> <p>'n ons van 'n jong slymskraper se dons</p> <p>twee hare (en ook syne) van 'n seekat se kop ...p108</p> <p>ses eenhorings se liddorings</p> <p>Twaalf mossies se moesies wilbatros</p>	<p>polyptoton</p> <p>pun</p> <p>irony</p> <p>Pun, Creative lexis</p> <p>pun</p> <p>Polyptoton</p> <p>Pun</p> <p>Creative lexis</p>	
<p>The method for making Wonka Vite:</p> <p><i>“When all the above are thoroughly dissolved, boil for a further twenty-seven days but do not stir. At the end of this time, all liquid will have evaporated and there will be left in the bottom of the cauldron only a hard brown lump about the size of a football. Break this open with a hammer and in the very centre of it you will find a small round pill. This is WONKA-VITE. P120</i></p>	<p>Hyberbole – improbable for potion to boil for twenty seven days, recipe impossibly overstated for the entertainment of readers</p>	<p>☺☺☺</p>	<p>Hoe om Wonka-Jonka te maak:</p> <p><i>“Wanneer al die bogenoemde bestanddele deeglik opgelos is, kook jy die mengsel vir 'n verdere sewe-en-twintig dae, maar sonder om dit te roer. Aan die einde van hierdie tydperk sal al die vloeistof verdamp het en al wat onder in die kookpot sal oor wees, is 'n harde bruin klont, omtrent so groot soos 'n sokkerbal. Kap dit met 'n hamer oop en reg in die middel sal jy 'n klein, ronde pilletjie aantref.</i></p>	<p>Hyberbole</p>	<p>☺☺☺</p>

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
			<i>Hierdie pil is WONKA-JONKA.</i> ” p109		
<b>Chapter 15 Goodbye Georgina/ Tot siens, Georgina</b>					
Charlie to Mr Wonka ‘...but are you really absolutely sure you’ve got it quite right?’ ‘I was thinking of the gum you gave to Violet Beauregarde,’ p121	Backstory: past events that add meaning to current circumstances. Referring to <i>Charlie and the Chocolate factory</i> .	N	Charlie aan meneer Wonka “... maar is u regtig absoluut seker u het dit perfek reggekry?” “Ek het gedink aan die kougom wat u vir Violet Beauregarde gegee het,” p110	Backstory. Refers to the novel ‘ <i>Charlie en die Sjokoladefabriek</i> ’.	N
Six scrawny hands shot out and started scrabbling to get hold of it. Grandma Georgina got it. She gave a grunt of triumph and unscrewed the cap and tipped all the little brilliant yellow pills on the blanket ... ‘All right!’ she shouted excitedly, counting them quickly. ‘There’s twelve pills here! That’s six for me and three each for you!’ p123	Disturbance in field of discourse Inappropriate behaviour	☺☺	Ses benerige hande skiet uit en skarrel om dit eerste beet te kry. Ouma Georgina wen. Sy snork triomfantelik, skroef die doppie af en gooi al die blink klein geel pilletjies op die kombes op haar skoot uit. Sy maak haar hande bak om die pille sodat die ander dit nie kan bykom en gryp nie. “Reg!” sê sy opgewonde en tel die pille vinnig. “Hier is twaalf van hulle! Dis ses vir my en drie vir elkeen van julle!” p112	Disturbance in field of discourse Inappropriate behaviour	☺☺
‘What’s it feel like Josie? asked Grandpa Joe excitedly. ‘Tell us what it feels like to be back at thirty again! ...Wait a	Polysyndeton	☺	“Hoe voel dit, Josie?” vra oupa Joe opgewonde. “Vertel ons hoe voel dit om weer dertig te wees! ... Wag ‘n bietjie! Jy lyk	Polysyndeton	☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
minute! You look younger than thirty! You can't be a day more than twenty now!... But that's enough, isn't it!...I should stop there if I were you!...p127			jonger as dertig! Jy kan nou nie 'n dag ouer as twintig wees nie! ... Maar dis nou genoeg! ...As ek jy is, sal ek nou ophou!" p115		
'Mother's no more than four now!' Mrs Bucket cried out. 'She's three...two...one... Gracious me! What's happening to her! Where's she gone? Mother! Georgina! Where are you? P128	Polysyndeton	☺☺	"Mammie is nou niks meer as vier nie!" roep mevrou Bucket uit. "Sy's drie ... twee ... een ...Goeie genugtig! Wat gebeur met haar! Wat het van haar geword! Mammie! Georgina! Waar is Mammie?" p117	Polysyndeton	☺☺
Mr Wonka looked first at Grandma Josephine. She was sitting in the middle of the huge bed, bawling her head off. 'Wa! Wa! Wa! She said. 'Wa!Wa!Wa!Wa!Wa!' She's a screaming baby! cried Grandpa Joe. 'I've got a screaming baby for a wife!' p129	Onomatopoeia	☺ ☺☺The children enjoy onomatopoeia	Meneer Wonka kyk eers na ouma Josephine. Sy sit in die middel van die yslike bed en skree haar longe uit. "Wha! Wha! Wha!" sê sy. "Wha! Wha! Wha! Wha! Wha! Wha! "Sy's 'n skreeuende baba!" roep oupa Joe uit. "My vrou is 'n skreeuende baba!" p118	Onomatopoeia	☺☺☺ The children enjoy onomatopoeia
'The other one's Grandpa George!' Mr Bucket said, smiling happily. P129	Inappropriate behaviour	N	"Die ander een is oupa George," sê meneer Bucket en glimlag gelukkig. P118	Inappropriate behaviour	N
'You call it nothing! cried poor Mrs Bucket. 'When my old mother's gone down the drain and my father's a howling baby...'	Inappropriate behaviour  Irony	☺	"Jy noem dit niks! " gil arme mevrou Bucket "My ou moeder is skoonveld en my pa is 'n skreeuende baba ..."	Inappropriate behaviour	☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
<p>‘A lovely baby,’ said Mr Wonka. P130</p> <p>‘A great improvement, sir,’ said Mr Wonka, ‘don’t you agree?’ (Mr Wonka to Grandpa Joe about Grandma Josephine). p130</p>	Understatement		<p>“‘n Lieflike baba,” sê meneer Bucket.</p> <p>Dis ‘n groot verbetering, meneer,” sê meneer Wonka. “Stem u nie saam nie?” (Meneer Wonka aan oupa Joe oor ouma Josephine) p118</p>		
<p>‘My dear madam,’ said Mr Wonka. ‘If she was only seventy-eight and she took enough Wonka-Vite to make her eighty years younger, then naturally she’s vanished. She’s bitten off more than she could chew! ...’ p131</p>	Pun	☺	<p>“My liewe mevrou,” sê meneer Wonka, “as sy net agt-en-sewentig was en sy het genoeg Wonka-Jonka gedrink om haar tagtig jaar jonger te maak, is dit vanselfsprekend dat sy verdwyn het. Sy het meer afgehap as wat sy kon inkry! ... p120</p>	Pun	☺
<b>Chapter 16 Vita-Wonk and Minusland/ Wonka-Oua en Minusland</b>					
<p>Behind her (Mrs Bucket), Grandpa Joe, with the help of an Oompa-Loompa, was feeding his three-month-old wife, Grandma Josephine, with a bottle. Alongside them, Mr Bucket was spooning something called ‘Wonka’s Squdgemallow Baby Food’ into one-year-old Grandpa George’s mouth but mostly over his chin and chest. P138</p>	<p>Ironic situation</p> <p>Inappropriate behaviour</p>	☺	<p>Agter haar help ‘n Oempa-Loempa oupa Joe om sy drie maande oue vrou, ouma Josephine, uit ‘n bottle te laat drink. Langs hulle voer meneer Bucket vir die eenjarige oupa George lepels vol van “Wonka se Wonder-Babakos”, maar die meeste daarvan beland op sy ken en bors. p126</p>	<p>Ironic situation</p> <p>Inappropriate behaviour</p>	☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
'You can find Bristlecone Pines on Wheeler Peak today that are over four thousand years old! ...Ask any dendrochronologist you like.' (Mr Wonka) p144	Hyperbole	N	"Dis 'n boom genaamd die steekkeëlden wat teen die hange van Wheeler-piek in Nevada in die VSA groei. Jy kry vandag steekkeëldenne teen Wheeler-piek wat meer as vierduisend jaar oud is! Vra maar vir enige dendroloog." (Meneer Wonka) p132	Hyperbole	☺☺
'I jumped into the Great Glass Elevator and rushed all over the world collecting special items from the oldest living things... A PINT OF SAP FROM A 4000-YEAR OLD BRISTLECONE PINE THE TOE-NAIL CLIPPINGS FROM A 168-YEAR OLD RUSSIAN FARMER CALLED PETROVITCH GREGOROVITCH AN EGG LAID BY A 200-YEAR-OLD TORTOISE BELONGING TO THE KING OF TONGA THE WISKERS OF A 36-YEAR OLD CAT CALLED CRUMPETS...' (Mr Wonka) p144	Descriptive imagery Overstatement to entertain the children  Descriptive imagery  Descriptive imagery  Descriptive imagery	☺☺☺  They enjoy the humorous body parts very much and also find it disgusting (☹)	Ek het in die Groot Glashyser gesprink en regoor die wêreld gereis om spesiale monsters van die oudste lewende dinge bymekaar te maak ... 'N PINT SAP VAN 'N 4000-JARIGE STEEKKEëLDEN KNIPSELS VAN 'N 168-JARIGE RUSSIESE BOER GENAAMD PETROWIETSJ GREGOROWIETSJ SE TOONNAELS 'N EIER GELê DEUR 'N 200-JARIGE SKILPAD WAT AAN DIE KONING VAN TONGA BEHOORT 'N 36-JARIGE KAT GENAAMD KIETSIE SE SNORBAARD ..." p132	Descriptive imagery  Overstatement to entertain the children  Descriptive imagery  Descriptive imagery  Descriptive imagery	☺☺☺  They enjoy the humorous body parts very much and also find it disgusting (☹) especially the toenail clippings (toonnaels)

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
...All over the world, Charlie, I tracked down very old and ancient animals and took an important little bit of something from each one of the – a hair or an eyebrow or sometimes it was no more than an ounce or two of the <b>jam</b> scraped from between its toes while it was sleeping.’ P145	Amplification and humorous body parts	☺☺☺	...Regoor die wêreld het ek baie ou en antieke diere en dinge opgespoor en ‘n belangrike klein deeltjie van iets van elkeen van hulle gevat – ‘n haar of ‘n wenkbrou of soms was dit niks meer nie as ‘n ons of twee <b>konfyt</b> wat ek tussen een se tone kon uitkrap terwyl hy slaap. P133	Amplification and humorous body parts  Toe jam translated with ‘konfyt’ in the TT. The TL lacks this specific term - usually refers to preserve in the TL and not used in this context	☺ C: Toonkonfyt?
<b>Chapter 17 Rescue in Minusland/ Redding in Minusland</b>					
‘Do any other creatures live here, Mr Wonka?’ (Charlie) ‘Plenty of Gnoolies.’ (Mr Wonka) p148	Creative lexis Nonce word	☺	“Bly daar enige ander wesens hier, meneer Wonka?” (Charlie) “‘n Hele horde Gnoelies.” Meneer Wonka) p135	Creative lexis	☺
Charlie felt his skin beginning to creep. ‘Do you die at once?’ he asked. (If bitten by a Gnoolie) ‘First you become subtracted...a little later you are divided...but very slowly...it takes a long time...it’s long division and it’s very painful. After that, you become one of them.’ (Mr Wonka) p 149	Polysyndeton Wordplay on the concept of Minusland	☺☺☺	Charlie voel hoe hy hoendervleis raak. “Gaan mens dadelik dood?” vra hy (aan meneer Wonka). “Jy word eers afgetrek ... ‘n rukkie later word jy gedeel ... maar dis baie stadig ... dit neem nogal lank ... dis langdeling en dis baie pynlik. Daarna word jy een van hulle. p136	Polysyndeton Wordplay on the concept of Minusland	☺☺☺
She was floating lengthwise in the swirling vapour. (Grandma Georgina).	Sarcasm	☺☺	Sy lê op haar rug en dryf in die misnewels. (Grandma Georgina) “Hoekom lê sy dan?” fluister Charlie.	Sarcasm	☺☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
‘Why is she lying down?’ Charlie whispered. ‘Because she is a Minus, Charlie. Surely you know what a minus looks like...Like that...’ Mr Wonka drew a horizontal line in the air with his finger. P150			“Want sy is ‘n Minus, Charlie. Jy weet tog seker hoe lyk ‘n minus ... Só ...” Meneer Wonka teken ‘n horisontale strepie in die lug met sy vinger. P137		
Vita-Wonk 151	Creative lexis	Neutral	Wonka-Oua p139	Creative lexis	Neutral
‘You mean Grandma may have got too much?’ (Vita-Wonk to make her older) asked Charlie, turning slightly pale. ‘I’m afraid that’s putting it rather mildly,’ said Mr Wonka.p153	Understatement	Neutral	“Jy bedoel Ouma het dalk te veel ingekry?” vra Carlie en word effens bleek. “Ek’s bevrees dis effens sagkens gestel,” se meneer Wonka. p140	Understatement	Neutral
‘Why did you spray her <i>three times</i> ? She must have got pints and pints of it?’ (Charlie) ‘ <i>Gallons!</i> cried Mr Wonka... The important part of it is we’ve got her back! She’s a Minus no longer! She’s a lovely Plus! p153	Hypberbole	☺	“Hoekom het jy haar <i>drie</i> keer gespuit? Sy moes te veel daarvan ingekry het!” (Charlie) “Gans te veel!” skree meneer Wonka. Die belangrikste is ons het haar teruggekry! Sy’s nie meer ‘n Minus nie! Sy’s ‘n pragtige Plus!” p140	Hypberbole	☺
<b>Chapter 18 The Oldest Person in the World/ Die oudste mens in die wêreld</b>					
Her tiny face was like a pickled walnut. (Grandma Georgina)p156	Simile	☺	Haar verrimpelde gesiggie lyk soos ‘n gepekeldde okkerneut. P142	Simile	☺
‘But my dear old muddleheaded mugwump,’ said Mr	Alliteration	☺	“Maar my liewe warkop wat so dwarsskop,” sê	Alliteration and assonance repeated, but with TL related expression.	☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
Wonka, turning to Mrs Bucket. 'What does it matter that the old girl has become a trifle too old?' p157	Understatement		meneer Wonka en draai na mevrou Bucket. "Wat maak dit saak as die ou tante 'n tikkie te oud geword het?"p143	Understatement translated word similar expressive function	
'I don't want to be a Minus!' croaked Grandma Georgina. 'If I ever have to go back to that beastly Minusland again, the Gnoolies will knickle me!' p158	Grandma Georgina whines like a child Zoomorphism Gnoolies, knickle – alliteration and neologisms	☺☺	"Ek wil nie 'n Minus wees nie," kwaak ouma Georgina. "As ek ooit weer terug na daai liederlike Minusland toe moet gaan, sal die Gnoelies my gnielie!" p144	Zoomorphism translated with the same expressive and semantic meaning as in the ST. Alliteration translated with the same letters (Gn), but with a slight difference in semantic meaning	☺☺
The tiny old wrinkled brown walnut face wrinkled itself up more than ever. The others stood waiting. The Oompa-Loompas, enthralled by the sight of this ancient object, were all edging closer and closer to the bed. The two babies slept on. p159	Descriptive imagery Alliteration  Bathos: Abrupt change in style	☺	Die verrimpelde ou bruin okkerneutgesiggie verfrommel selfs nog meer. Die ander staan en wag. Die Oempa-Loempas, gefassineer deur hierdie antieke voorwerp, beweeg al nader en nader aan die bed. Die twee babas slaap rustig voort. p145	Descriptive imagery Alliteration not repeated here – similar propositional meaning  Bathos: Abrupt change in style	☺
Any idea? Of course I don't – nor would you if you were as old as I am p159	Repartee	☺☺	Geen benul nie? Natuurlik nie – jy sou ook nie gehad het as jy so oud soos ek was nie p145	Repartee	☺☺
'Jumping jackrabbits!' yelled Mr Bucket. She's three hundred and fifty-two years old.' (Mr Bucket) p161	Alliteration	☺	"Springende sprinkane! Sy's driehonderd twee-en- vyftig jaar oud!" (Meneer Bucket) p147	Alliteration repeated but with the same expressive meaning, but with a difference in propositional meaning.	☺
Suddenly, with a suddenness that made		No reaction – they looked rather bored here	Skielik, só skielik dat almal wip, sit die ou vrou		No reaction – they looked rather bored here

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
everyone jump, the old woman sat bolt upright in bed and shouted, 'Did you hear the news! Admiral Nelson has beaten the French at Trafalgar!' (Grandma Georgina) 'She's gone crazy!' said Mr Bucket. 'Not at all,' said Mr Wonka. 'She's going through the nineteenth century.' P164	Irony		kiertsregop in die bed en gil: "Het julle gehoor? Admiraal Nelson het die Franse by Trafalgar verslaan?" (Ouma Georgina) "Sy raak van haar kop af," sê meneer Bucket. "Glad nie," sê meneer Wonka. "Sy gaan deur die negentiende eeu." P150	Irony	
'I feel tolerable,' she said. 'Just tolerable. But that's no thanks to you, you meddling old mackerel!' There she was again, the same cantankerous grumbling old Grandma Georgina... p165	Alliteration	Neutral	"Ek voel skaflik," sê sy. "Heel skaflik. Maar dis nie danksy jou nie, jou mislike makriel!" p151 Daar is sy weer, dieselfde brommerige, iesegrimmige ou oma Georgina ..." p151	Alliteration	Neutral
'What, may I ask are those two silly babies doing at the other end of the bed?' (Grandma Georgina) 'One of them is your husband,' said Mr Bucket. P166	Mistaken identity Irony	☺	"Wat, mag ek vra, doen daardie twee simpel babas aan die voet van die bed?" "Een van hulle is Ma se man," sê meneer Bucket. P151	Mistaken identity Irony	☺☺
'You...you chiselling old cheeseburger!' she shouted, pointing a fierce finger at Mr Wonka. P166	Alliteration	☺☺	"Jou ... jou liegende lieplapper!" skree sy en beduie kwaai na meneer Wonka. p151	Alliteration repeated but the TT expression and the ST differs in propositional meaning	Neutral – what is lieglapper?
<b>Chapter 19 The Babies Grow Up/ Die babas word groot</b>					
'What sort of devilish dumpery are you up to	Creative lexis Alliteration	Neutral	"Watse duiwelse duisterhede voer julle nou in die mou?" (Ouma	Creative lexis	Neutral

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
now?' (Grandma Georgine to Mr Wonka) p167			Georgina aan meneer Wonka) p152	Alliteration repeated in TT with similar propositional and expressive meaning	
If he ends up a caveman I don't want him in <i>this</i> bed anymore p168	Repartee	☺☺☺	Maar as hy op die ou end 'n grotbewoner word, wil ek hom nie meer in <i>hierdie</i> bed hê nie p153	Repartee	☺☺☺
'Josie!' cried Grandpa Joe, running forward. How marvellous! You're back!' Grandpa George had also made a successful comeback. 'You were better-looking as a baby,' Grandma Georgina said to him. P171	Bathos	☺☺	"Josie!" roep oupa Joe uit en kom haastig nader. "Dis wonderlik! Jy's terug!" Oupa George het ook suksesvol teruggekeer. "Jy't beter gelyk toe jy 'n baba was," sê ouma Georgina vir hom. P156	Bathos	☺☺
'But I'm glad you've grown up again George ... for one reason.' 'What's that?' asked Grandpa George. 'You won't wet the bed any more.' P172	Bathos	☺☺☺ They enjoy toilet humour	"Maar ek is bly jy het weer grootgeword, George ... om een rede. "Wat is dit?" vra oupa George. "Jy sal nie meer die bed natmaak nie."	Bathos	☺☺☺ ☺☺☺ They enjoy toilet humour
<b>Chapter 20 How to Get Someone out of Bed/ Hoe om iemand uit die bed te kry</b>					
'Great <i>whistling whangdoodles!</i> ' cried Mr Wonka. P174	Alliteration with nonce word expression	☺☺	"Fluitende flotillas!" roep meneer Wonka. p158	Alliteration with nonce word expression. Translated with a new TT nonce word	Neutral
' <i>Snorting snozzwangers!</i> ' he yelled, picking himself up and waving the letter about as though he were swatting mosquitoes. (Mr Wonka) P175	Creative lexis Alliteration with nonce word expression	☺	"Snorkende snosselvangers!" gil hy terwyl hy opstaan en die brief rondswaai asof hy muskiete verwilder. P158	Creative lexis Alliteration with nonce word expression. This nonce word is not identical to the ST expression, but sounds similar. Similar expressive function.	☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
Letter from the President of the USA:  ...the most important persons in the land will be present at this gathering to salute the heroes whos dazzling deeds will be ...among those attending will be the Vice-President (Miss Elvira Tibbs), all the chiefs of the army, ... a famous sword swallower from Afghanistan who is now teaching me to eat my words (what you do is you take the s off the beginning of sword and put it on the end before you swallow it). P176	Juxtaposition – the most important persons in the land – and the sword swallower from Afghanistan  Wordplay and pun with to ‘eat my words’ and then to take off the ‘s’ and ‘put it on the end before swallowing it.	☺☺	Brief van die President van die VSA:  ... Al die belangrikste persone in die land sal hierdie geleentheid bywoon om hulde te bring aan die helde wie se dapperdade ... die visepresident (mejuffrou Elvira Tibbs), al my kabinetslede, die hoofde van die leër, ... asook ‘n beroemde swaardslukker uit Afganistan wat my tans leer om my woorde te sluk om orde te skep (wat jy doen, is jy sluk die eerste twee letters in en sê dan net die vier wat nog oorbly)	Juxtaposition – the most important persons in the land – and the sword swallower from Afghanistan  Wordplay not translated – ‘sword and word’ cannot be punny in the TT in way in can in the ST. ‘Swaard’ and ‘woord’ will not have the same effect.  This sentence was translated by ‘what you do is you swallow the first two letters and just say the four remaining ones’	☺☺
Lancelot R. Gilligrass	Irony in name of ‘Lancelot’ – knight valour - in strong contrast	Neutral	Lancelot R. Gilligrass	Irony in name of ‘Lancelot’ – knight valour - in strong contrast	☺☺
Ps. Could you please bring me a few wonka fudgemallow delights. I love so much but everyone around here keeps stealing mine out of the drawer in my desk. And don’t tell nanny. (president Gilligrass to Mr Wonka) p177	Role reversal  Disturbance in field of discourse: inappropriate linguistic choice from the President	☺☺	Ns. Bring asseblief vir my ‘n paar wonka fudgemalva-vingers saam. Ek is totaal versot daarop, maar almal hier rond steel myne aanhoudend uit my lessenaar se laai. En moenie vir Nanna sê nie. (pres gilligrass vir meneer Wonka) p161	Role reversal  Disturbance in field of discourse: inappropriate linguistic choice from the President. ‘Nanny’ translated with ‘Nanna’	☺☺
Suddenly behind them , there was a great SWOOSH of blankets and	Onomatopoeia  Hypberbole	☺☺	Skielik is daar agter hulle ‘n geSWIESJ van komberse en lakens en	Onomatopoeia translated with a target language version with the same	☺☺

ST example	Humorous device	STA analysis:	TT Example	Humorous Device	TTA analysis
<p>sheets and a pinging of bedsprings as the three old people all exploded out of bed together.</p> <p>...It was amazing how fast they were running across the floor ...They leaped across paths and over little bushes like gazelles in springtime, with their bare legs flashing and their night shirts flying out behind them. P180</p>	Simile		<p>'gePIENG van matrasse soos wat die drie oumense almal uit die bed spring... Dit is ongelooflik hoe vinnig hulle oor die groot Sjokoladesaal se vloer hardloop... Hulle spring oor voetpaadjies en oor bossies soos bokkies in die lente, met hulle kaal bene wat flits en hul nagkabaie wat agter hulle opwapper. P163</p>	<p>expressive meaning. Onomatopoeia repeated with 'gePIENG'</p> <p>Simile</p>	