CREATIVITY AND TRANSLATOR TRAINING: INVESTIGATING WORDPLAYS IN AMERICAN SITCOM *2 BROKE GIRLS* SUBTITLED INTO BRAZILIAN PORTUGUESE

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Abstract:
Translating wordplays has been considered a challenging task and an appropriate exercise for building (meta)linguistic awareness in translation students. By comparing wordplays from American sitcom *2 Broke Girls* translated from American English into Brazilian Portuguese, we discuss, in this article, the main mechanisms used to generate and translate wordplays. For solutions considered ineffective in the target language, suggestions are offered emphasizing the creative and pragmatic aspects surrounding this linguistic event. Our results show that it is possible to encourage creativity among translation students if suitable techniques, such as free association, are adopted in the classroom. Our discussion can be a useful didactic tool for reflecting on theoretical and practical aspects related to wordplays, (meta)linguistic awareness and creativity.

Keywords: wordplays, translation, subtitling, creativity, translator training

1. Introduction

In 2019, when Spinetti was still deciding what to research for her bachelor's thesis, she chanced upon Juntunen's master's thesis (2019), *I Look Like a North Pole – Dancer: Translation of Wordplay in the Television Series 2 Broke Girls*, in which wordplays translated from American English (AE) into Finnish (FI) were analyzed. As Spinetti knew the American sitcom was also being broadcast in Brazil, she immediately became interested in discovering how those wordplays had been rendered into Brazilian Portuguese (BP) subtitles. Our "no" knowledge of FI did not seem to be a problem, since only some of the original lines with the wordplays in AE were to be used for further comparison with their counterparts in BP.

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In this article[ii], we first explore the mechanisms employed to generate the wordplays from the original lines in AE; contrast them with the BP subtitles, verifying whether the solutions in the target language worked as wordplays and fulfilled their pragmatic function, and, for the cases that resulted in ineffective solutions, more suitable suggestions will be offered. Our discussion, apart from addressing issues related to wordplays, translation, and creativity, also touches on translator training.

Our theoretical framework basically draws on the ideas by Diaz Cintra (2010) and Remael (2010), about audiovisual translation (AVT); by Delabastita (1996); Giordadze (2014), Tagnin (2005), and Brezolin (2020), about the creation and translation of wordplays; and by Kussmaul (1991), about creativity, among others.

2. Theoretical framework

In this section, we present basic concepts related to subtitling; the creation and translation of wordplays, as well as creativity.

According to Diaz Cintas, subtitling "*consists in rendering in writing the translation into a TL of the original dialogue exchanges uttered by the different speakers, as well as of all other verbal information that is transmitted visually (letters, banners, inserts) or aurally (lyrics, voices off)*" (2010: 344). Apart from that, and due to the polysemiotic nature of preparing subtitles, professionals involved in this activity must bear in mind that it is intrinsically connected with two technical non-linguistic constraints: 1. time, the written text must remain on the screen time enough for viewers to read it, accompanying the original dialogue and other sounds, and 2. space, the text must be compacted, paraphrased, or adapted to fit into no more than two lines, in general (Remael, 2010).

In subtitling, translators may be faced with a variety of linguistic events, wordplays, for instance, as it is the case in this article. Wordplay is here defined as "*any clever and creative manipulation through the confrontation of meaning and forms of one or two words, or of multi-word combinations, capable of causing, in readers/listeners/viewers, a primary reaction of surprise; subsequently, bringing about amusing, comic, critical, dramatic, humorous, satirical, and other effects*". (Brezolin 2020: 214)[iii]

As we know, wordplays can serve different functions, for example: "*unique opportunities for the teaching of translation*" (Ballard 1996: 333); "*attract the attention of the reader or listener to a specific point in the text*" (Veisbergs 1997: 159); "*conceal taboo*" (Zirker & Winter-Froemel 2015: 1); "*as a didactic resource to be used with translation students*", and "*address taboo issues without sounding rude or inappropriate*" (Brezolin 2020: 215-219), just to mention a few. In the sitcom analyzed in this paper, the insertion of wordplays is clearly meant to cause a humorous effect. Here, however, we will highlight that the use of wordplays in translation classes can be a useful didactic tool for stimulating (meta)linguistic awareness (Zirker & Winter-Froemel 2015) and creativity.

[ii] A development from Spinetti's bachelor's thesis (2020).
[iii] Other definitions can be found in MacArthur (1992); Delabastita (1996); Veisbergs (1997); Moon (1998); Langlotz (2006), as well as Arnaud, Maniez & Renner (2015).

(Meta)linguistic awareness may then start when we expose translation students to the basic mechanisms employed to create wordplays. The mechanisms shown in Table 1 are more commonly used to produce wordplays based on one or two words.

Table 1: Basic mechanisms for the generation of wordplays

Mechanism	Example
homonymy: identical sound, identical spelling	*rock* (stone)/*rock* (verb – to sway)
homophony: identical sound, different spelling	*rain/rein*
homography: different sound, identical spelling	*bow* (verb *to bend*) \ˈbau̇\, and *bow* (arc) \ˈbō\];
paronymy: similar sound, similar spelling	
polysemy: same spelling, different, but related sense	*affect/effect*
(Delabastita 1996; Tagnin 2005; Giorgadze 2014)	*bed* (piece of furniture)/*bed* (ground for plants)]
synonymy: the same or nearly the same meaning in some or all senses (Brezolin 2020)	*body/corpus*
portmanteau words, lexical blending, blend: the act of coalescing several words into by clipping, overlapping, or both clipping and overlapping (Renner 2015)	*avigation* (avi + navigation – aerial navigation) *Brangelina* (Brad + Angelina) *underwhelm* (under + overwhelm)],

Source: Brezolin & da Silva Medeiros (2021).

Besides those mechanisms, others can be involved in the creation of wordplays based on larger linguistic units, phraseologies, or multiword combinations[iv], the so-called idiom-based wordplays (Veisbergs 1997: 157-158), which can be generated through structural transformations (addition, insertion, allusion, ellipsis, or substitution), and semantic transformations (sustained or extended metaphor, zeugma, and dual actualization).

After that, (meta)linguistic awareness will then intensify as students compare translated wordplays, a moment that requires extra linguistic processing since two languages are involved.

Translators always face challenging situations whenever rendering any type of text, a situation that can become more defying when they must translate wordplays since, in translation, "*there is no one-to-one interlingual correspondence, so, while authors produce creative combinations, relying on the morphological, phonological, lexical, syntactic, semantic, and pragmatic particularities of the source language, translators, as far as possible, must (or, at least, should) reproduce equally creative combinations, considering the characteristics and potentialities of the target language*". (Brezolin & Da Silva Medeiros 2021: 18).

Gottlieb's (1997) strategies for translating wordplays can be of great help for students to start thinking on how to carry out this challenging task. Although Gottlieb devised these strategies analyzing subtitles rendered from English into Danish, they seem perfectly suitable

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[iv] These comprise a wide range of fixed expressions such as: binomials, quotes, clichés, collocations, compounds, idioms, politeness formulae, stock phrases, proverbs, similes, among others (Granger & Paquot 2008; Tagnin 2013).

for the analyses of not only subtitlings, but also dubbings, operating in any linguistic pair.[v] For him, wordplays can be:

- "*rendered verbatim, with or without humorous effect;*
- *adapted to the local setting, to maintain humorous effect;*
- *replaced by non-wordplay;*
- *not rendered, using the space for neighbouring dialogue;*
- *inserted in different textual positions, where the target language renders it possible*" (1997: 210).

Recently, Brezolin & da Silva Medeiros expanded strategy (c), *replaced by non-wordplay*, branching it out "*into 'replaced by non-wordplay with omission, preserving or not the humorous effect', where the wordplay is omitted and the whole fragment in which it appears is (a) translated (almost) literally, or (b) replaced by something quite different from the source linguistic construction*" (2021 18-19).

As put by Juntunen, "*in an ideal situation*", a translator must create "*a wordplay that works in the target language*" (2019: 5) as the original structure worked in the source text; this way, creativity becomes a key factor.

According to Al-Ababneh, "*(c)reativity can be seen as the following: a divine quality, serendipitous activity, 'planned luck', endurance and 'method'*" (2020: 245, emphasis in the original). We tend to believe that creativity may be more easily understood as a "method", that is, as a way of accomplishing something. No matter how simplistic it may sound, but, in essence, that is what translating is all about. More importantly, if creativity is seen as a method, it means that it can be developed and improved.

We can expand this concept by getting help from psychology. Creativity "*encompasses the ability to discover new and original ideas, connections, and solutions to problems*"[vi]; "*the ability to generate, create, or discover new ideas, solutions, and possibilities*"[vii], and "*the ability to produce or develop original work, theories, techniques, or thoughts*"[viii].

Several aspects present in those definitions deserve attention. One is "ability", here seen as something that can be acquired, developed, and not as something "divine" or "serendipitous". Another is "solution to problems", considering that translation, in general, involves a problem-solving activity. And, last, but least, "to create, or discover new and original ideas" since the rendering of wordplays implies a process of creation or re-creation. As a result, these aspects underlying the concept of creativity are extremely important when translators are faced not only with ingenious linguistic constructions, but also with any type of translation assignment.

Spreading out the concept of creativity towards translation, O'Sullivan (2013: 42- 45), in a very illustrative article, discusses it by referring to a series of approaches that tried to define

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[v] Refer to Delabastita (1996), and Silva (2019) for other wordplay translating strategies.

[vi] Psychology Today. Creativity. Retrieved: June 10, 2021. Available at: https://www.psychologytoday.com/us/basics/creativity

[vii] Lumen – Introduction to Psychology (2021): Creativity. Retrieved: June 10, 2021. Available at: https://courses.lumenlearning.com/waymaker-psychology/chapter/reading-creativity

[viii] APA Dictionary Of Psychology. Creativity. Retrieved: June 10, 2021. Available at: https://dictionary.apa.org/creativity

or, at least, delimit its boundaries. After presenting the ideas of scholars oriented by different translation perspectives, she concludes that it is "*arguably, unhelpful to define*" creativity "*too closely*", since it is "*most usefully defined as something which happens in translation and is demanded of translators*". She also believes that "*as concepts of translation become enlarged*" (oriented by, for example, functional, pragmatic, and sociological approaches), and "*move away from equivalence-based models, it becomes easier to see translation as inherently creative*"; particularly important, when the activity involves literature, poetry, and wordplays, for instance. One scholar mentioned by her, Kussmaul (1991), is of great interest to us.

His ideas are in accordance with what psychologists say about this subject, as exposed above. For him, "*creativity can only be defined by including the creative product. The creative product must be both novel and useful, it must contain an element of surprise, but also must fulfil certain needs, it must be singular or at least unusual, but at the same time must fit in with reality*". (Kussmaul 1991: 92)

Correspondingly, his considerations are in line with what we believe the translation of wordplays must entail: creative manipulation of meaning and forms of varied types of linguistic constructions capable of causing, in readers/listeners/viewers, "an element of surprise", by means of "a novel and useful" product. This basic, but essential, perception gives rise to the creative process.

Kussmaul divides the creative process into three different stages: preparation, incubation, illumination, and evaluation (1991: 93). For our purposes, we will just focus on the incubation stage, in which "*combinations and reorganizations of knowledge occur*", and "*thinking seems to be mainly associative and subconscious*" (p. 93-94), stimulating students to engage in brainstorming activities, that is, intensive and extensive discussions to solve problems or produce ideas. No matter in what stage of the creative process the student is, we agree with Kussmaul (1991: 98), who reinforces that "*the most obvious observation is that we must take care that our student always preserve a critical and evaluative attitude toward the ideas that come to their minds, they must be able to step back and observe what they have been doing*".

If, during the creative process, Kussmaul understands thinking as "mainly subconscious", we believe it must become progressively more conscious. This change of orientation may be prompted, for example, by sessions of brainstorming when teachers should encourage students to "combine" and "reorganize" all types of knowledge and make all kinds of associations aiming at finding a reasonable and appropriate solution to a problem. Judgement should be put aside. In other words, students should give wings to their power of imagination.

3. Methodology

As already mentioned, the source of inspiration for both the bachelor's thesis and this article was Juntunen's master's thesis (2019), in which she analyzed wordplays out of the 138 episodes (6 seasons) of *2 Broke Girls*. Our selection of wordplays consists of ten (10) occurrences retrieved from the first season only (24 episodes). The series, created by Michael Patrick King and Whitney Cummings, was broadcast by CBS, from September 2011 to April 2017. The show is

centered around the lives of friends Max Black (Kat Dennings) and Caroline Channing (Beth Behrs), "*two young women waitressing at a greasy spoon diner*" who "*strike up an unlikely friendship in the hopes of launching a successful business - if only they can raise the cash*"[ix]. Caroline "*was raised as the daughter of a billionaire*", while "*Max grew up in poverty, resulting in differing perspectives on life, although together they work in a local diner while attempting to raise funds to start a cupcake business*"[x]. In Brazil, the series was broadcast by [Warner Channel](#) (subscription channel) and by SBT (open channel television).

The selection of wordplays extracted from the above-mentioned thesis was then manually retrieved from the 24 episodes of season 1, subtitled in BP (DVD, 2012). Next, we present the segments (S1 to S10), followed by a brief contextualization (within parentheses), and the mechanisms used to generate the wordplays:

S1- Earl: That car is **smoking** harder than Bob Marley on a Rasta holiday. (Earl comments on Oleg's car that is releasing excessive smoke). Mechanism: **polysemy** – to smoke= to draw in and exhale smoke/to emit smoke excessively;

S2- Max: I don't even let **men I sleep with me.** (Instead of sleeping on the sofa, Caroline tries to slide into Max's bed, but is stopped.) Mechanism: **polysemy –** to sleep= to be in the state of sleep)/ to sleep with= to have sexual relations with;

S3- Caroline: I call it my "**Ferris Heels**". (This is how Caroline used to call her closet, full of shoes and bags.) Mechanism: **substitution through paronymy –** Ferris Heels versus Ferris Wheels (a maker of giant wheels);

S4- Caroline: **Touché.**/ Max: **Douché.** (Caroline criticizes Max.) Mechanism: **paronymy –** touché= a witty point/douche= stupid;

S5- Caroline: Sounds exotic. Do I need **a travel shot**?/ Max: No, but there is a dicey underpass at Grand Central where we might **get a shot**. (Caroline overreacts to Max's plan: visiting a horse in countryside.). Mechanism: **homonymy –** shot= injection/action of shooting;

S6- Assistant: Paul Platt Parties, please **hold**./Max: Poor kid. If I had that job, I'd be asking someone to please **hold** a gun to my head. (Caroline and Max observe a receptionist while they wait for a meeting.) Mechanism: **polysemy -** to hold= to wait/to hold= to clench;

S7- Caroline: I don't know how to do any of that stuff, either, but I had a **staff** of 20./ Max: Yeah, I got **staph** at 20. (Caroline tells Max that she used to be helped by a big staff). Mechanism: **paronymy** – staff= personnel/staph= an infection;

S8- Caroline: I just had some **Cristal.**/ Max: Some **crystal** meth? (Max criticizes Caroline's excited behavior.) Mechanism: **homophony -** Cristal= champagne brand/crystal= drug.

S9- Earl: In 1987, I took a night off from Earth, Wind and Fire, and the next day, they Earth, Wind and **fired** my ass**.** (Earl complains that after he had a night off to attend a show, the next day he got the sack.) Mechanism: **homonymy -** fire= element /to fire= to dismiss

S10- Max: Closest I've come to **blades** on ice was when a pregnant girl pulled a **knife** on me at a hockey game. (Caroline asks Max if she used to ice skate when she was a child.). Mechanism: **synonymy** blade/knife

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[ix] IMDB (2019): 2 Broke Girls. Retrieved: June 7, 2021. Available at: https://www.imdb.com/title/tt1845307/

[x] Wikipedia. 2 Broke Girls. Retrieved: May 15, 2020. Available at: https://en.wikipedia.org/wiki/2_Broke_Girls

As expected, all the linguistic constructions have been considered creative since they fit into our definition of wordplay: "any clever and creative manipulation through the confrontation of meaning and forms of one or two words, or of multi-word combinations, …". As it can noticed from the segments above, paronymy (S3, S4, S7); polysemy (S1, S2, S6); homonymy (S5, S9); homophony (S8), and synonymy (S10) were the most used wordplay-generating mechanisms.

Now, we move on to our comparative analysis.

4. Analysis and results

Before we go into the analyses properly, it is important to mention that whenever we investigate a translated product or parts of it (especially those prepared by professionals, and later published elsewhere), our task is inevitably accompanied by a considerable amount of criticism, which, in general, tends to focus on the negative rather than on the positive points of the rendered text. It seems clear that any piece of translation can be improved, either being done by a professional translator, or by a translation apprentice; however, the latter is in a more comfortable working environment. Despite the inherent factors surrounding a classroom, a translation student is not put under so much pressure as a professional translator is in real-life situations, when he/she must meet tight deadlines, for example. If it is our intention to make a realistic and fair judgement about the work of professional translators, we must make allowances for them.

In Table 2, based on the same criterion, that is, on our definition of wordplay, we present the original lines along with the corresponding subtitles in BP, indicating whether a wordplay was also generated in the target language or not, and what mechanism was employed in the effective solutions.

Table 2: Wordplays in the original lines and in BP subtitles

	Original line	Subtitle	Wordplay? Yes / No	Mechanism
S1	Earl: That car is **smoking** harder than Bob Marley on a Rasta holiday.	Earl: *Esse carro está **fumando** mais que o Bob Marley num feriado rastafári.* (That car is smoking harder than Bob Marley on a Rasta holiday).	Yes.	polysemy
S2	Max: I don't even let **men I sleep with me.**	Max: *Eu não deixo nem os **homens com quem durmo, dormirem comigo**.* (I don't even let men I sleep with, sleep with me.)	Yes.	polysemy
S3	Caroline: I call it my "**Ferry Heels**".	Caroline: *Eu chamo de "Roda Gigante".* (I call it "Giant Wheel'.)	No.	-
S4	Caroline: **Touché.** Max: **Douché.**	Caroline: *Touché.* (Touché.) Max: *Idiota.* (Idiot)	No.	-
S5	Caroline: Sounds exotic. Do I need **a travel shot?** Max: No, but there is a dicey underpass at Grand Central where we might	Caroline: *Parece exótico. Preciso tomar vacina?* (Sounds exotic. Do I have need a shot?) Max: *Não, mas tem uma passagem subterrânea na Grand Central onde a gente pode levar um tiro.* (No, but there is a dicey underpass at Grand Central	No.	-

	get a shot.	where we might get a shot.)		
S6	Assistant: Paul Platt Parties, please **hold**. Max: Poor kid. If I had that job, I'd be asking someone to please **hold** a gun to my head.	Recepcionista: *Paul Platt Eventos, aguarde*. (Paul Platt Events, please wait.) Max: Coitado. *Se eu trabalhasse assim, quereria morrer.* (Poor boy, if I worked like that, I'd want to die.)	No.	-
S7	Caroline: I don't know how to do any of that stuff, either, but I had a **staff** of 20. Max: Yeah, I got **staph** at 20.	Caroline: *Digo, eu também não sei fazer nada disso, mas, eu tinha a ajuda de 20.* (Say I don't know how to any of that, but I had a staff of 20.) Max: *É, eu tive estafa aos 20.* (Yeah, I had a nervous breakdown at 20.)	No.	-
S8	Caroline: I just had some **Cristal.** Max: Some **crystal** meth?	Caroline: *Eu só tomei um pouco de **Cristal**.* (I just had some Cristal.) Max: *Era **cristal** ou pedra?* (Was it crystal or rock?)	Yes.	homonymy
S9	Earl: In 1987, I took a night off from Earth, Wind and Fire, and the next day, they Earth, Wind and **fired** my ass**.**	Earl: *Em 1987, eu tirei uma folga no Earth, Wind e Fire e no dia seguinte, eles jogaram terra, ar e fogo em mim.* (In 1987, I took a night off from Earth, Wind and Fire, and the next day, they threw earth, wind and fire on me.)	No.	-
S10	Max: Closest I've come to **blades** on ice was when a pregnant girl pulled a **knife** on me at a hockey game.	Max: *O mais perto de **lâminas** no gelo que cheguei, foi quando uma grávida apontou uma **faca** para mim em um jogo de hóquei.* (The closest I've come to blades on ice was when a pregnant girl pulled a **knife** on me at a hockey game.)	Yes.	synonymy

Source: Prepared by the authors (2021).

As far as the translation strategies proposed by Gottlieb (1997) and Brezolin & da Silva Medeiros (2021) are concerned, it can be observed from the table above that only 4 (S1, S2, S8, and S10) out of 10 occurrences (40%) were effectively translated into BP, that is, the source wordplays were adapted to the local setting, maintaining the humorous effect. Interestingly, although it may sound paradoxical since they clearly represent "literal" translations due to lexical and semantic similarities between AE and BP, the wordplays can still be considered effective solutions, as they fulfil their intended pragmatic function in the target language. The same does not apply to other solutions (S4, S5, and S9), in which the wordplays were rendered verbatim, containing no linguistic intervention capable of producing an equal or similar effect in BP. In S6 and S7, the wordplays were simply omitted. The translation in S3 deserves special attention, it omitted the wordplay by retrieving what had been the source of inspiration for it, that is, "Ferris Wheels" was rendered literally as *roda gigante* (giant wheel), thus, making no reference to the character's shoe collection, as it occurred in "Ferris Heels".

We now present and explain our suggestions for the occurrences considered ineffective, as shown in Table 3.

Table 3: Our suggestions for cases resulting in ineffective solutions

	Subtitle	Suggestion	Wordplay mechanism
S3	Caroline: *Eu chamo de "**Roda Gigante**"*.	Caroline: *Eu chamo de "**Sapateira Rolante**"*.	substitution through paronymy: *sapateira rolante* (moving shoe rack) X *escada rolante* (moving staircase)
S4	Caroline: ***Touché.*** Max: ***Idiota.***	Caroline: ***Na mosca****.* Max: ***Sua tosca****.*	paronymy: *(na) mosca* (on the spot) X *tosca* (rude)
S5	Caroline: *Parece exótico. Preciso **tomar vacina**?* Max: *Não, mas tem uma passagem subterrânea na Grand Central onde a gente pode **levar um tiro**.*	Caroline: *Parece exótico. A gente vai ter que **vacinar**?* Max: *Não, mas tem uma passagem subterrânea na Grand Central onde a gente não pode **vacilar**.*	paronymy: *vacinar* (to vacinate) X *vacilar* (to hesitate, to act recklessly)
S6	Recepcionista: *Paul Platt Eventos, **aguarde***. Max: *Coitado. Se eu trabalhasse assim, quereria morrer.*	Recepcionista: *Paul Platt Eventos, **pronto***. Max: *Coitado. Se eu tivesse um trabalho desse, estaria **pronta** pra morrer!*	paronymy: *pronto* (hello) X *pronta* (ready)
S7	Caroline: *Digo, eu também não sei fazer nada disso, mas, eu tinha a ajuda de 20.* Max: *É, eu tive **estafa** aos 20.*	Caroline: *Digo, eu também não sei fazer nada disso, mas, eu tinha um **estafe** de 20 funcionários.* Max: *É, e eu tive **estafa** aos 20.*	paronymy: *estafe* (staff) X *estafa* (fatigue)
S9	Earl: *Em 1987, eu tirei uma folga no **Earth**, **Wind** e **Fire** e no dia seguinte, eles jogaram **terra**, **ar** e **fogo** em mim.*	Earl: *Em 1987, tirei uma folga pra ver o show da minha **banda** favorita. No dia seguinte, levei um pé na **bunda**.*	paronymy: *banda* (band) X *bunda* (ass), in *levar um pé na bunda* (to get fired)

Source: Prepared by the authors (2021).

Based on these results, we can see that paronymy was by far the most productive mechanism used to recreate the wordplays, as it was in the source segments.

Now, as to creativity, the generation, and the translation of wordplays, we postulate that the type of creativity involved in translating inventive material is different from creative writing, for example. Whereas authors start from a more abstract, vaguer idea, translators may rely on the source text. Thus, it is evident that the elements of the source text are fundamental; however, as we will see, not only verbal, but also non-verbal elements can help, mainly if we are dealing with audiovisual translation.

To address the translation of wordplays exclusively dependent on linguistic elements, translators, or translation students, based on associative thinking (Kussmaul 1991) can resort to sessions of free association, defined here as "*a practice in psychoanalytic therapy, in which a patient talks of whatever comes into their mind. This technique involves a therapist giving a word or idea, and the patient immediately responds with the first word that comes to mind*"[xi].

This way, acting like a psychotherapist, teachers, in different translation assignments, not only when wordplays are involved, can encourage students to think of words and

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[xi] Simply Psychology. Free Association. Retrieved: June 11, 2021. Available at: https://www.simplypsychology.org/psychoanalysis.html

expressions that are somewhat related to a specific portion or item of the source text. At this moment, teachers must make sure students are willing to say/jot down whatever comes to their minds without repressing any possible idea. After meaningful lists of words are prepared, students are stimulated to look up for synonyms, antonyms, rhyming words in specific dictionaries.

To illustrate that, we take S9 (Earl: In 1987, I took a night off from Earth, Wind and Fire, and the next day, they Earth, Wind and fired my ass). As we know some proper names cannot be translated, the name of a band included, as in this case. In the subtitle, the translator tried to emulate the same effect by literally translating "earth, wind and fire", which viewers probably recognized as related to the name of band; however, it resulted in a combination (… *eles jogaram terra, ar e fogo em mim …* - they threw earth, wind, and fire on me) that did not refer to the idea of being fired as in the original line. Supposing then that the name of the band could be omitted, by means of free association, two lists of words based on "band" and "to fire/to be fired" were prepared in BP:

banda (band)	*demitir* (to dismiss)
conjunto (ensemble)	*despedir* (to discharge)
grupo (group)	*dar um pé na bunda* (to fire one's ass)
trio (trio)	*levar um pé na bunda* (to get the sack)

Then, the paronymous words *banda* (band) and *bunda* (ass) prompted us with the following: *Em 1987, eu tirei uma folga pra o show da minha **banda** favorita. No dia seguinte, levei um pé na **bunda*** (In 1987, I took a day off to attend a show of my favorite band, and the next day, they fired my ass).

Now, for wordplays that also depended on non-verbal elements, S3 ("Ferris Heels"/"Ferris Wheels"), for instance, Spinetti came out with an original solution after watching the scene in which the character shows off her "moving shoe rack". If, in the original, the author associated it with a "giant wheel", Spinetti, in her turn, associated it with an "escalator" (a moving staircase, or *escada rolante*, in BP), and her translation resulted in *sapateira rolante* (a moving shoe rack), a creative and effective solution by means of the strategy of substitution through paronymy.

Accordingly, Spinetti went through similar activities to produce other suggestions. During this creative process, she was constantly reminded to preserve her critical and evaluative attitude toward the ideas, and solutions that she had come with (KUSSMAUL, 1991), always reviewing what she had been doing to, as far as possible, achieve top-quality, appropriate, and effective results.

All in all, the wordplays obtained in BP can be considered as novel and original, since they also represent clever manipulations of words and expressions, and, as such, from the pragmatic point of view, function as effectively as their counterparts did in the source language.

5. Concluding remarks

As we have seen, the translation of wordplays is, in fact, a challenging task, not only because of verbal difficulties and non-verbal constraints, typically found in audiovisual translation, but also because of the possibility it gives translators, and translation students, for developing/increasing their (meta)linguistic awareness and creativity.

Creativity, naturally, depends, in great part, on certain innate abilities, but it also finds its roots in observing sources with different standards of quality. As it is a way of developing one's critical thinking, the object to be observed must contain all types of "virtues" and "defects", but the shrewd observer must stick to the virtues, and find inspiration only in them. Thus, activities involving the technique of free association, for example, can be pleasant, and produce the desired results. In a classroom, time is no villain, students are not pressured by tight deadlines, for instance, as professional translators usually are in real-life situations.

This way, after being exposed to activities in which students have the chance to observe their practice by making it more conscious, they will increasingly find ways to deal with certain problems and automatize ways to solve them more rapidly and effectively. As it becomes a systematic practice, a continuous exercise, the more creative structures the shrewd observer is exposed to/faced with, the more creative structures he/she will be able to produce.

At last, students must learn that it takes courage to translate, mainly creative texts: those who are afraid of making mistakes do not dare. Creativity demands audacity, fearlessness, enterprise, and a lot of perspiration. If creativity is associated with "genius", Thomas Edison's quote − "*Genius is one percent inspiration and 99 percent perspiration*" − fits perfectly in this case.

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Adauri Brezolin holds a doctoral degree in English Language from the University of São Paulo, Brazil. He taught in several translation undergraduate programs for more than 30 years. He is the co-author of the following dictionaries: *Pequeno Dicionário de Expressões Idiomáticas e Coloquialismos* (Fiuza, 2001), *Whatchamacallit? Novo dicionário português-inglês de idiomatismos e coloquialismos* (Disal, 2006), *Happy Couples - dicionário de colocações lexicais adjetivas* (Disal, 2010) e *The word is the thing*: *dicionário português-inglês de fórmulas situacionais, frases feitas e provérbios* (Lexikos, 2019). He has also published articles on the translation of wordplays, and other subjects (orcid.org/0000-0002-4990-0224). His research interests are the teaching of translation, idiomaticity, conventionality, terminology, and Corpus Linguistics. He is also a freelance translator.

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