

Vilnius University  
Faculty of Philology  
Department of English Philology

Daniel Bogdanovič

Humour Translation in the Animated Television Series “Sheep in the Big City”

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Supervisor: Dr Rita Juknevičienė

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## **2. Abstract**

Although humour, especially that which is based on wordplay, is commonly considered difficult or even impossible to translate, translations of wordplay-heavy works are still being put forward. Analyzing such translations provides major insights into highly nuanced challenges that translators face. For this reason, the present paper aims to study the translation of verbal humour from English to Polish in the animated television series *Sheep in the Big City*, which was chosen because it is notable for containing an especially high number of wordplay-based humorous instances. The paper uses a number of existing frameworks that focus on both monolingual and crosslinguistic analysis of verbal humour. The purpose of this paper is to discern the particular types of verbal humour used in the series, as well as to identify the methods and techniques of its translation and attempt to evaluate their quality. The results show that puns based on polysemy lend themselves to translation the most smoothly, and also that, while many of the instances of humour in the series are translated effectively, a substantial amount (approximately 50%) of the humorous value of the original is lost in translation.

### 3. Introduction

Sometimes, translation is easy.

*Aš myliu ją* translates to *I love her* – same meaning, same connotation, even same word order – and all it took was to just match the words with their dictionary translations and equivalent grammatical forms (indeed, this is how Google Translate translates it). Some things become different - the first person verb suffix disappears, and the number of syllables decreases, but for all intents and purposes, this translation is virtually flawless.

On the other hand, other translations may be more difficult - they may involve detecting connotational subtleties or circumventing lexical gaps between anisomorphic elements of the source text (ST) and the target text (TT). This phenomenon is called a *translation problem*, which is defined by Davies and Scott-Tennent (2005) as a “segment that can be present either in a text segment (micro level) or in the text as a whole (macro level) and that compels the student / translator to make a conscious decision to apply a motivated translation strategy, procedure and solution from amongst a range of options”. Some translation problems are so challenging that conventional wisdom sometimes outright declares them untranslatable. Among things often considered untranslatable are idioms, proverbs and certain types of humour, in particular humorous puns. The latter will be the subject matter of this paper.

The pun, as a concept in linguistics, is usually defined similarly to: “a variety of a usually humorous play on words involving [...] the multiple meanings of an expression, or [...] two expressions that sound similar” (Loos et al. 2004). A more succinct definition is provided by Redfern (1985) who claims that “to pun is to treat homonyms as synonyms”. However, my preference goes to a more mechanical definition that cogently describes the nature of the pun by Delabastita (2007b: 601) who defines the pun as a kind of rhetorical device whose central feature is “a specific combination of differences in meaning and likenesses of form”. This is the litmus test that will be used in the present study to differentiate between puns and non-puns.

While some scholars (Leppihalme 1997, cited in Korhonen 2008) categorize pun and wordplay as overlapping, but distinct concepts, it appears that the majority (Laviosa 2005, Delabastita 2007) use the terms interchangeably. The latter approach will be adopted in the present paper for the sake of simplicity and because I do not consider the nuance to be relevant to this paper. Henceforth: *puns, punning = wordplay, a pun = an instance of wordplay* etc.

When it comes to untranslatability, puns are one of the things most often used to illustrate this phenomenon. This is because puns are *metalinguistic* by nature - their referent is not a real-world situation, but the language itself - puns play with and mix up the relationships between signifiers and signifieds. Since these relationships are arbitrary and not likely to be based on factual or logical constraints, they are also likely to differ widely across linguistic cultures, which, in turn, therefore makes it more probable that two languages will possess two equivalent cultural concepts (e.g. the cheating wife, the corrupt politician) than two equivalent puns (e.g. the similarity of *beat* and *beet* are unlikely to be found outside of English), which is what makes them more likely to cause translation issues.

If the above reasons make puns untranslatable, then that may create major problems with translating texts that contain them. If puns are scarce in a text, e.g. in a political speech, then not translating them poses little trouble – sure, the witticism might be lost, but the overall meaning of the text will stay mostly intact. However, there are some texts, such as the works of William Shakespeare and Lewis Carroll, whose integral parts consist of puns – if puns are truly untranslatable, then translating those texts should be an entirely impossible task. Yet, paradoxically, translations of those texts exist nonetheless. How can this be true?

The above issue is the central concern of the present paper. My goal is to answer the questions: how are humorous puns in a pun-heavy text translated and can those translations be considered satisfactory?

I seek to answer these questions by analyzing the humorous elements in the animated television series *Sheep in the Big City* (2000) and its Polish dubbing translation produced by Studio Sonica. *Sheep in the Big City* is an American animated television series which ran on Cartoon Network for two seasons, between 2000 and 2002. It follows the adventures of the eponymous Sheep, a sheep, who lives in a big city called “the Big City”. Sheep is on the lam from the Secret Military Organization, led by the nefarious General Specific who wants to capture Sheep to use in his sheep-powered ray gun. Unlike most animated comedy series, which derive their humour from slapstick and situational narratives, *Sheep in the Big City* was notorious for creating humour based on parodying television broadcasting conventions, as well as a high occurrence of wordplay (indeed, it can be found even in the above synopsis). The latter is the main reason why this show has been deemed highly appropriate for this topic and chosen for analysis.

#### 4. Literature Review

Humour and wordplay, likely due to their inherently amusing nature, continue to attract the attention of many scholars in linguistics. Prominent examples include Raskin (1985) and his Script-based Semantic Theory of Humour (SSTH), the integration of the SSTH into the General Theory of Verbal Humour (GTVH) by Attardo and Raskin (1991), as well as the adaptation of the GTVH into translation (Attardo 2002).

In particular, when it comes to the subject of puns and their translation, one may notice that it has received more attention in the linguistics community in recent decades than before. Arguably the most prominent work done in this subfield is by Delabastita (1993; 2007a; 2007b), whose work appears to be almost ubiquitously cited by anyone who studies pun translation. His most noticeable contribution is his proposed systems of typological classification of puns. Among other things, he classifies puns by generic subtype (anagram, riddle, spoonerism, etc.) formal subtype (paronymy, homophony, homography, homonymy/polysemy) and textual function (creating humour, strengthening semantic coherence, bypassing taboo etc.). This paper will largely be concerned with the former function (creating humour).

In particular, I intend to make use of Delabastita's (2007b) classification of puns by formal subtype, where the following taxonomy is proposed:

1. puns derived from **paronymy** (similarity of sound) e.g. *tough/bluff*
2. puns derived from **homophony** (same sound but different spelling) e.g. *muscle/mussel*
3. puns derived from **homography** (same spelling, but different pronunciation) e.g. *therapist/the rapist*
4. puns derived from **homonymy/polysemy** (same sound and spelling, but different meanings) e.g. *(to) bear/(a) bear*

As the line between homonymy and polysemy appears to be quite blurred, and because the difference does not appear to be relevant for my purposes, in this study both terms will be considered a single category merely dubbed with the umbrella term *polysemy*.

Furthermore, Delabastita also provides a method of classifying different methods of translating puns (adapted directly from 2007a):

1. PUN → PUN: the ST pun is translated with a target language pun, which may be more or less different from the original wordplay in form or meaning;
2. PUN → NON-PUN: the pun is rendered by a non-punning phrase which may relay the full meaning of the pun or part of it;
3. PUN → RELATED RHETORICAL DEVICE (also called a PUNOID in Delabastita 1993: 207): the pun is replaced by a related rhetorical device, such as repetition, alliteration, rhyme, irony, paradox, which aims to recapture the effect of the ST;
4. PUN → ZERO: the portion of text containing the pun is simply omitted;
5. PUN ST = PUN TT: the translator reproduces the ST pun in its original formulation, i.e. without translating it;
6. NON-PUN → PUN: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for ST puns elsewhere, or for any other reason;
7. ZERO → PUN: totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the ST except as a compensatory device;
8. EDITORIAL TECHNIQUES: explanatory footnotes or endnotes or comments provided in the translator's preface.

Delabastita (1993) also subdivides PUN → PUN translations into parallel, semi-parallel and non-parallel translations. Parallel translations translate the source-text pun in a literal or semantically equivalent manner, preserving both senses of the original pun, while semi-parallel translations preserve only one of the senses and non-parallel translations preserve neither. Although, admittedly, Delabastita himself claims to believe this classification to be insufficiently precise, I find it highly applicable in my own study, as I believe that there is a significant difference between puns rendered directly and those replaced with original jokes to warrant giving them different subcategories of their own. Therefore, I have chosen to additionally subclassify parallel PUN → PUN translation as PUN → SAME PUN, and semi- or non-parallel translations as PUN → DIFFERENT PUN.

Delabastita's pun translation taxonomies have also been used by, among others:

- Korhonen (2008) to analyze the translation of wordplay in the Finnish subtitle translation of *The Simpsons*, concluding that while the wordplay is retained in a minority of cases, the humour is not lost in most of the translated jokes;
- Zavišić (2014) to analyze wordplay translation in the Croatian and Russian translations of *Alice's Adventures in Wonderland*, concluding that, despite similarities in the two target languages, the translators use different translation patterns;
- Verbruggen and Willems (2010) to analyze pun translations in fan-made subtitles (fansubs) and official subtitles of the Dutch translations of *Fawlty Towers*, *Monty Python's Flying Circus*, and the *Shrek* series, concluding that, contrary to their hypothesis, fansubs render fewer ST puns as puns in the TT than official subtitles;
- Lundquist (2014) to compare the translation of puns with the translation of cultural references in the Swedish translation of *The Very Best of British*, concluding that most puns were translated with the PUN → PUN strategy, and that the strategies for translating puns were significantly less source-oriented than the strategies for translating cultural references.

As one can see from the above, Delabastita's taxonomies function very well as a versatile descriptive methodology with diverse applications; for this reason I have decided to use them in my own research as well. However, one of my goals is to also make a qualitative critical evaluation of the wordplay translation of the text; in other words, to decide whether it can be considered good or bad in any particular instance or overall. Upon which criteria can one make this evaluation?

One of the largest conflicts in the history of translation theory is the conflict between the source-oriented and target-oriented approaches to translation (Chan 2004: 212, 227). The source-oriented approach uses techniques such as foreignization and formal equivalence to achieve goals such as authenticity and fidelity to the original formulation and cultural background of the ST; meanwhile the target-oriented approach uses techniques like domestication and dynamic equivalence: an attempt to recreate the original's semantic and aesthetic function and adapt it to the target culture. Both approaches achieve their goals at the cost of the other's, that is to say, to be more source-oriented means to be less target-oriented and vice versa. When it comes to translating humour, Zabalbeascoa (2005) uses the terms *sameness* and *funniness* when referring to the goals of source-

and target-oriented translation, these are the terms I will be using when referring to humorous wordplay translation.

Needless to say, both formal and functional fidelity are desirable and must be preserved whenever possible; however, if impossible (as it often is), the translator must make a sacrifice and jettison one in favor of the other. This is something that is sometimes called “betrayal” of the original’s form or function, such as in the Italian proverb *traduttore, traditore* (“translator, traitor”); however, Rabassa (2005) makes the case that such treason is acceptable if certain right goals are achieved, paraphrasing the famous speech by the American revolutionary Patrick Henry, “if this be treason, make the most of it”.

Having this in mind, it must be decided on the goals of which approach are more important than the other’s. Both sides of the debate provide their own arguments, e.g. Venuti (1995: 20, cited in Munday 2012) defends source-oriented translation claiming that foreignization must be chosen in favor of domestication because the latter is “an ethnocentric reduction of the foreign text to [...] target-language cultural values”. Indeed, in texts with religious, historical, academic or legal significance, it might be well-advised to translate their linguistic form closely in order to preserve accuracy and authenticity, even at the cost of making them sound weirder for foreigners.

However, when it comes to translating television comedy, Zabalbeascoa (2005: 202) puts funniness as a top priority, compared to other genres:

“Top [priority]: e.g. TV comedy, a joke-story, one-liners, etc.

Middle: e.g. happy-ending love/adventure stories, TV quiz shows.

Marginal: e.g. as pedagogical device in school, Shakespeare’s tragedies.

Prohibited: e.g. certain moments of high drama, tragedy, horror stories, laws, and any other inappropriate situations”

He also proposes a binary branching system to denote the algorithm a translator may use when prioritizing funniness (op. cit.: 200):

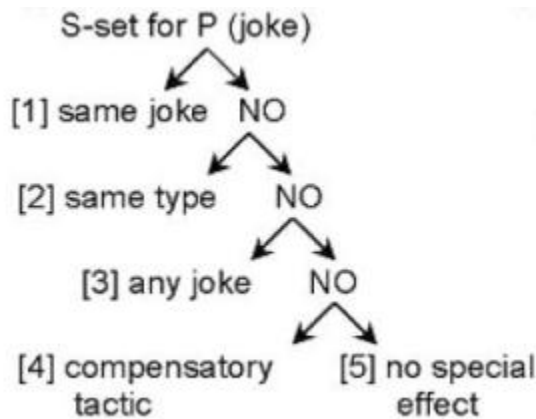


Figure 1. Zabalbeascoa's binary branching system for joke translation

As it can be seen in Fig. 1, Zabalbeascoa's system states that the same or similar joke in the TT is better than a different one, but any joke is better than no joke at all – in other words, funniness is more important than sameness. A similar position is taken by Díaz-Pérez (2013) who adapts Sperber and Wilson's (1986, cited in Díaz-Pérez 2013) Relevance Theory to analyze the pun translation of Spanish film titles into English, claiming that the translator "would use different strategies to try to recreate the cognitive effects intended by the source communicator with the lowest possible processing effort on the part of the target addressee" as well as Low (2011) who claims that "[i]f a joke is not translated as a joke, the translation is bad".

It must be noted that Zabalbeascoa does not use his system prescriptively, but merely claims that it ought to be used as a descriptive guide depending on one's priorities as a translator. Indeed, if I was writing a popular science book on English phonology, it would be my goal to educate first and entertain second; if said book were to be translated into another language, it would have to maintain this goal. For example, if I were to write the sentence *the schwa - unlike my wife - is never stressed*, and the target language did not have an equivalent pun, the translator's only appropriate option would be to sacrifice the humour but retain the vital information about the phonological qualities of the schwa.

However, in a television comedy, the main priority is exactly that – to make the viewers laugh. Therefore, for this paper's purposes, I will be taking the target-oriented approach to translation as a basis for evaluation. Unfortunately, I am not able to present a comprehensive review of both sides of the argument and present a case for my position that would remove all hypothetical doubt

because that would highly exceed the scope of this paper. I therefore hope it will suffice to say that, based on the scholarship described above and my own intuitions about translation, I take the position that:

- sameness is important in a humorous translation – a translator wishing to translate a book of 1001 jokes cannot merely write 1001 original jokes of his own and call it a translation even if the jokes happen to be just as good. This is because the reader expects to be getting “the same thing” and not merely a book in the same genre, and it is the translator’s responsibility to provide it as well as he can;
- however, funniness is more important – a comedy-centric media item without jokes is worthless, even if the translation is “correct” in a linguistic sense;
- other than sameness and funniness, it is also important for the translation to have *coherence*<sup>1</sup> – as will be demonstrated in the results & discussion section, I have found that some jokes can be translated as non-jokes that appear inoffensive and simply seem like a place in the script that did not contain a joke to begin with (which is what I consider *coherent* translation), while at other times, they can be translated as intrusive non-sequiturs that break the text’s coherence and confuse the viewer because they are unintelligible and make little sense within the narrative context (which is what I consider *incoherent* translation). As an example, if one were to translate the English ironic idiomatic expression *he kicked the bucket* into Lithuanian, the best choice would be to replace it with an equivalent euphemism for death, such as *atmetė kanopas* (‘he kicked off his hooves’); a more stylistically impoverished, but still coherent translation would be to remove the euphemism and translate it as *mirė* (‘died’), however, an incoherent (and the worst of the three) translation would be to translate it literally as *spyrė į kibirą* (producing the cognitive effect similar to “what bucket? what are you talking about!?”). Because of the strong negative effect of incoherent translation, I consider coherence to be less important than funniness (although in a production such as *Sheep in the Big City* that is very joke-centered

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<sup>1</sup> Note: the use of the word *coherence* in this paper is unrelated to and not to be confused with its other uses in linguistics, such as its usage in text linguistics by de Beaugrande and Dressler (1981).

and has a loose narrative, virtually all translations that satisfy the criterion of funniness also satisfy coherence) but more important than sameness.

I do not claim this reasoning to be unquestionable and I admit that it is largely based on my own cognitive experience (immediately upon viewing, my brain sending the signal “this translation is obviously good!” “this one’s obviously bad!”) with the arguments of scholars serving as (admittedly solid) post hoc rationalizations more than anything else. Nonetheless, my position seems self-evident to me and I hope the reader thinks the same; however, if not, then it should simply be kept in mind that this paper will have a degree of subjectivity.

With that being said, I hereby declare what I, for the purposes of this paper, will consider the evaluatory *principles* of pun translation in a pun-heavy television comedy:

1. The translation of a particular pun must be funny.
2. The translation of a particular pun, unless that contradicts Principle 1 (note: in a “pure” comedy such as the one I am analyzing, this virtually cannot happen).
3. The translation of a particular pun must be formally similar (“same”), unless that contradicts Principles 1 and 2.

Or, to put it more shortly, the principles of pun translation are, in order of priority:

1. Funniness
2. Coherence
3. Sameness

These are the principles upon which rests the evaluatory basis of my methodology, which will be described in the following section.

## **5. Materials and Methods**

The present study analyzes the first six episodes of the first season (2000-2001) of *Sheep in the Big City: Be Still My Bleating Heart, To Bleat or Not to Bleat, Belle of the Baaah, Going Off the Sheep End, Home for the Baa-lidays* and *Can't Live Without Ewe* and compares them to their dubbing translations produced by Studio Sonica (2001).

The episodes have been carefully viewed in the English original first, and in Polish afterwards, while keeping notes on instances of punning. The puns and their translations have then been collected into a text document.

While I was familiar with most vocabulary and cultural references contained in the material, some of them I had to verify using various online resources, including Dictionary.com (2016) for English and the PWN Dictionary of the Polish Language (*Słownik języka polskiego*) (SJP 2016) for Polish.

Afterwards, the puns have been sorted according to Delabastita's (2007b) formal subtype typology (cf. the literature review section):

1. (puns based on) paronymy
2. homophony
3. homography
4. polysemy

Furthermore, they have been sorted into Delabastita's (2007a) classification of pun translation techniques, which has been ordered by priority according to Zabalbeascoa's (2005) binary branching system as well as the aforementioned principles of translation. Note that only the PUN → NON-PUN technique has been split into coherent and incoherent subclassification because it is the only technique that yielded results that failed to meet the coherence principle, which was expected as the source material is very narratively loose and it would be difficult to break coherence using any other technique. Table 1 presents the order of priority of the pun translation techniques from most to least favorable, with the sameness principle being rated on a scale from 1 (lowest sameness) to 5 (highest sameness). Because the fulfilment of some of the principles, especially sameness, is not always self-evident, rationale is included for why a particular entry is higher on the list than the one below it.

Table 1. Arrangement of translation techniques by priority

Nr.	Delabastita (2007a) classification	Zabalbeascoa (2005) classification	Principles fulfilled:			Rationale for position
			funniness	coherence	sameness (1: lowest, 5: highest)	
1.	PUN → SAME PUN	same joke	yes	yes	5/5	Joke virtually identical to ST pun, the “perfect translation”
2.	PUN → DIFF. PUN	same type	yes	yes	4/5	Different joke, but same joke genre (pun)
3.	PUN → PUNOID	any joke	yes	yes	3/5	Different joke and joke genre, but same position in the text
4.	NON-PUN → PUN	compensatory tactic	yes	yes	2/5	Different joke in a different position in the text
5.	ZERO → PUN		yes	yes	1/5	Different joke in a different position in the text, but the formal similarity is lost through deletion
6.	EDITORIAL TECHNIQUES	no special effect	no	yes	4/5	Joke is lost, but explanation is retained

7.	PUN ST = PUN TT		no	yes	3/5	Joke is lost, but may be understood by audiences familiar with source language
8.	PUN → NON-PUN (coherent)		no	yes	2/5	No joke, but narrative coherence maintained
9.	PUN → ZERO		no	yes	1/5	No joke, formal similarity lost through deletion. Coherence maintained.
10.	PUN → NON-PUN (incoherent)		no	no	various	Least favorable translation, neither funny nor intelligible

After collection, the data points have been arranged into a spreadsheet and cross-referenced with each other, the results of which is what will be discussed in the following section.

## 6. Results and Discussion

This section will overview the general data achieved by the study, as well as its general trends, tendencies and implications.

In total, 107 translation pairs have been found in the six episodes, making for an average 17.8 puns per episode. The full list of translation pairs is given in the Appendix.

The following figure presents the results categorized by their formal properties:

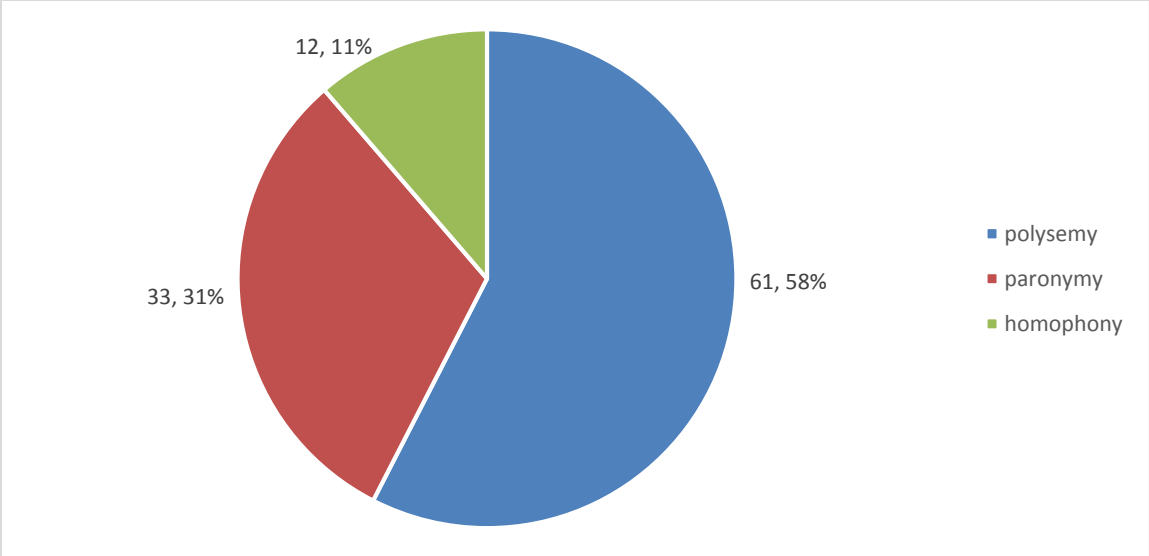


Figure 1. Formal subtypes of puns

It appears that polysemy is by far the largest category, consisting of 61 (58%) of all puns, followed by paronymy, with 33 (31%) and homophony, with 12 (11%) puns. No homographous puns were found in the material, as expected of a medium that does not rely much on written text. It ought to be noted that this classification concerns only English-language puns, not their translations; therefore the total number here is only 106 and not 107.

Regarding the actual translation pairs of puns, they are presented in Fig. 2:

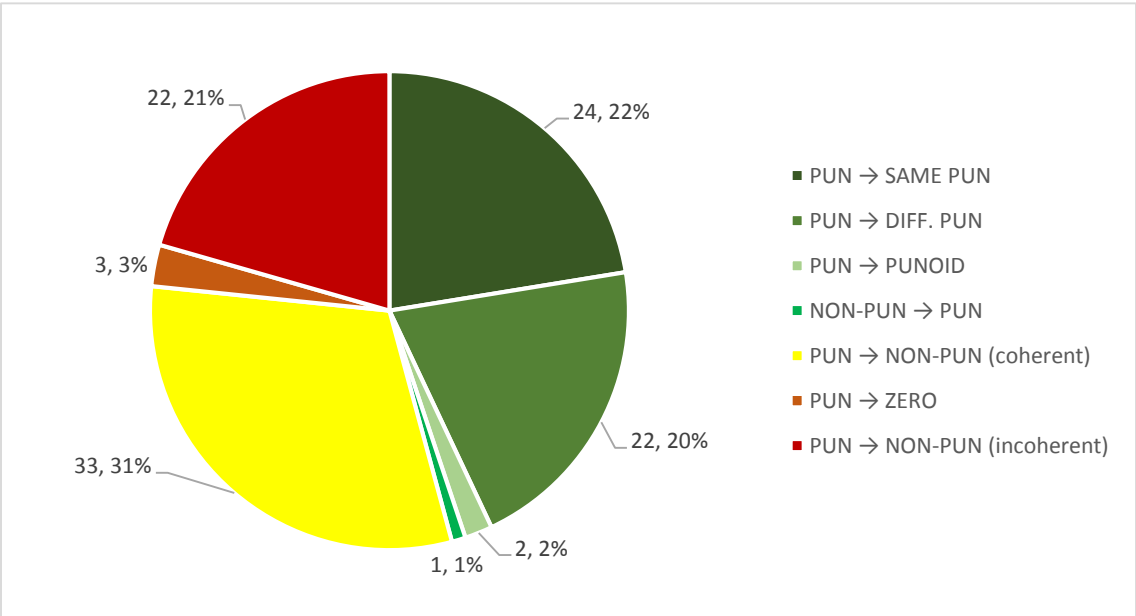


Figure 2. Pun translation techniques

As Fig. 2 shows, the most frequent translation technique used was PUN → NON-PUN (coherent), consisting of over 33 (31%) pairs. Puns translated as puns also comprise a sizeable part of the results, both PUN → SAME PUN with 24 (22%) of the pairs and PUN → DIFFERENT PUN with 22 (21%). Incoherent translations comprise over a fifth of the result, with the PUN → NON-PUN (incoherent) with 22 (21%) pairs. The other categories produced very scarce results, with PUN → ZERO, PUN → PUNOID and NON-PUN → PUN occurring in only 3 (3%), 2 (2%) and 1 (%) of the pairs, respectively. The rest of the categories (PUN S.T. = PUN T.T.; ZERO → PUN; EDITORIAL TECHNIQUES) did not yield any results, some of which, not unlike previously, could be explained by the constraints and conventions of the genre and medium – unlike in e.g. literature, it really is difficult to insert a compensatory pun into a cartoon as most of the “space” there is occupied by other content; it is also somewhat difficult and unusual to use any kind of editorial techniques, such as translator’s notes, in a televised animated series<sup>2</sup>.

Combining the two previous sets of information, Fig. 3 presents the distribution of the translation techniques across different formal subtypes of puns:

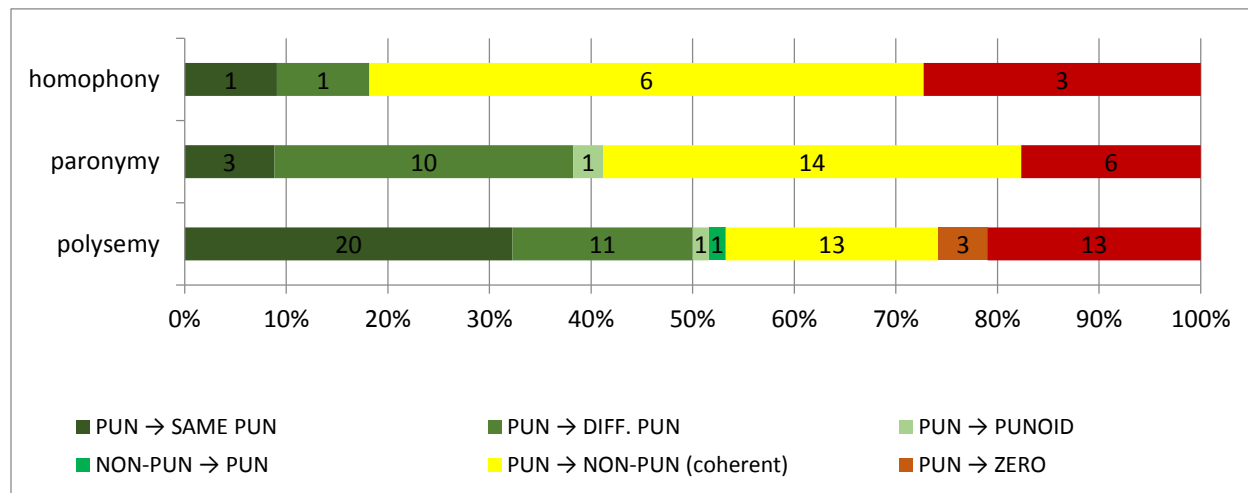


Figure 3. Distribution of translation techniques across formal subtypes

<sup>2</sup> Contrary to what one may think, the implementation of the EDITORIAL TECHNIQUES strategy in television animation is far from impossible. In fact, I know from personal experience that this is a strategy very often employed in fan-made subtitle translations of Japanese animation, where one would often see a very detailed translator’s note explaining how a particular piece of wordplay or cultural reference works in the original language, all described in an imposed subtitle on the screen. The reason for this, as I see it, is that these are non-profit translations created by and for enthusiasts, and therefore they do not concern themselves with marketing the show to a target audience and would rather choose a more source-oriented approach at translation which, as they believe, works better at preserving the integrity of the original.

Fig. 3 demonstrates that the vast majority of homophonous puns in the study have been translated as non-puns, while the proportion is lower for paronymous puns and yet lower for polysemous puns, both of which have been more likely to be translated as puns. In fact, almost one third of the polysemous puns have been translated equivalently, which was possible most likely because many of the polysemous puns were based on similar meanings of a single word that were more likely to correspond between languages because of their non-arbitrary logical affinity than the meanings of paronymous or homophonous puns, which more often were coincidental. It should be kept in mind, however, that the sample of homophonous puns in this study was too small to consider this a firm conclusion.

When it comes to the fulfilment of the aforementioned principles of pun translation, one may also divide the translation pairs into those which meet the funniness and coherence criterion, those that only meet the coherence criterion, and those that meet neither (cf. Table 1 and the literature review section). This classification is presented in Fig. 4:

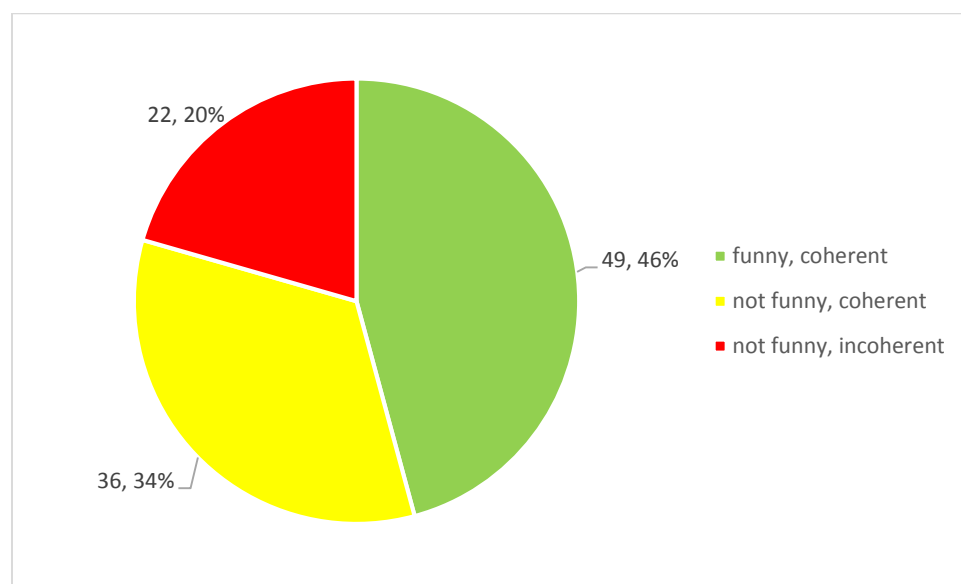


Figure 4. Classification of pun translations by funniness and coherence.

From the above data one may infer that only in the 49 (46%) of the puns the humorous value was retained, while in the 36 (34%) of them it was lost while still maintaining coherence; finally, in 22 (20%) are not only not humorous, but also confusing. Needless to say, it is not a fortunate result – one may even interpret it as saying that the translation is two times less funny than the original.

The following sections will deal with pun the categories of pun translation, providing examples and discussion of each category. The examples will present the English original followed by the Polish translation and the literal re-translation of said translation back into English (with the exception of character names unless mentioned in the dialogue). An example: *Rome wasn't built in a day/nie od razu Kraków zbudowano/Cracow did not get built instantly*. The particular instances of punning and their translations will be underlined.

### 6.1. PUN → SAME PUN

Consisting of 22% of the results, this category can be considered one of the most “basic” as it merely involves literally or equivalently translating a pun directly from the ST to the TT.

Context: Start of a chapter.

#### *EN original*

(1a) **Announcer:** Chapter 1: To Bleat or not to Bleat!

#### *PL translation*

(1b) **Announcer:** Część pierwsza: Beczeć albo nie beczeć!

#### *EN re-translation*

(1c) **Announcer:** Part One: to bleat or not to bleat!

(1) is a prototypical example of a pun being rendered directly and retaining its humorous value in both languages. (1a) is a paronymous pun on the word *bleat* combined with the famous Hamlet soliloquy *To be, or not to be*. The Polish translation in (1b) is quite identical in both form and meaning. Since Hamlet is a famous cultural reference to be understood by both English- and Polish-speaking audiences, the pun manages to retain its humorous value without needing any alteration.

### 6.2. PUN → DIFFERENT PUN

This technique, comprising 20% of the results, involves translating a pun with a semantically unrelated pun, yet retaining the humorous effect.

Context: Despite the holiday season, General Specific seems sulky.

*EN original*

(2a) **General Specific:** Bah, humbug!

**Private Public:** Let me get that for you, sir.

Private Public sprays a bug off the General's shoulder.

*PL translation*

(2b) **General Konkretny:** Coś mnie gryzie!

**Szeregowy Równoległy:** Zaraz to załatwię.

Private Public sprays a bug off the General's shoulder.

*EN re-translation*

(2c) **General Konkretny:** Something's biting me!

**Szeregowy Równoległy:** I'll fix that.

Szeregowy Równoległy sprays a bug off the General's shoulder.

(2a) is a pun on *bah, humbug* (an expression of annoyance parodying the well-known curmudgeon Scrooge from Charles Dickens' *A Christmas Carol*) and *bug* (actual insect). In the translation, (3b), instead the pun is *coś mnie gryzie* (literally "something's biting me", an expression meaning "I am irritated") that's also interpreted literally as something biting the speaker, in this case, the bug. It is a completely non-parallel translation of the original pun, and yet it creates a similar humorous effect. It would almost certainly be impossible to translate this pun literally and retain its original dual meaning, but cases like (3b) are possible creative solutions to retain the humour while adapting to the imagery presented by the film itself.

### 6.3. PUN → PUNOID

This technique involves translating the pun with a related rhetorical device (e.g. rhyme, alliteration etc.) that provides a similar humorous effect.

Context: Lady Richington is upset about her diminishing socialite clout.

*EN original*

- (3a) **Lady Richington:** My reputation, like my silverware, is tarnished!

*PL translation*

- (3b) **Pani Szmalska-Bogacka:** Moja sława gaśnie jak zużyta żarówka!

*EN re-translation*

- (3c) **Pani Szmalska-Bogacka:** My fame is extinguished like a used-up lightbulb!

This is the only occurrence of a punoid in the entire study. In (3a), the pun is using tarnished in the sense “become less respected” and literally “lose shine”. The translation does not provide an equivalent pun, but uses a simile instead; “my fame is extinguished like a used up lightbulb” provides a similar mildly humorous effect. Although I do admit this is an ambiguous case, I consider it to be appropriate to be classified as a punoid.

#### 6.4. NON-PUN → PUN

This technique is compensatory – it involves inserting puns into the TT where they weren’t found in the ST. Only one instance of it was found.

Context: introduction to a chapter.

*EN original*

- (4a) **Narrator:** The Big City! The centre of the rat race,

Two rats are racing.

- (5a) **Narrator:** the land of dog eat dog,

A dog bites another dog’s head.

- (6a) **Narrator:** headquarters of cat chase cat!

Two cats chase each other.

*PL translation*

**Narrator:** Wielkie Miasto! Miejsce wyścigu szczurów,

(4b) Two rats are racing.

**Narrator:** kraina psa ogrodnika,

(5b) A dog bites another dog's head.

**Narrator:** centrala kociokwiku!

(6b) Two cats chase each other.

***EN re-translation***

(4c) **Narrator:** The Big City! The place of the rat race,

Two rats are racing.

(5b) **Narrator:** the land of the gardener's dog,

A dog bites another dog's head.

(6c) **Narrator:** cat wail central!

Two cats chase each other.

The above (4-6) is the sole segment in my study in which there has been found an example of a pun being added to the TT where there has not been one in the original. This scene is actually a combination of three translation pairs in a single segment. In the first one, (9a), the polysemous pun *rat race* comes from the metaphorical/idiomatic meaning of the phrase (ruthless competition in an urban professional environment) as well as the literal interpretation provided by the imagery (racing rats). The translation technique used in (9b) is PUN → SAME PUN, where the pun is translated literally – the idiom *rat race* is present in Polish as well. (10a) exemplifies a similar pun – the phrase *dog eat dog*, which also means “ruthless competition with no mercy to others” is interpreted literally as well by the imagery of a dog biting another dog's head. (10b) translates this with PUN → DIFFERENT PUN, using the idiom *pies ogrodnika* (the gardener's dog, cognate of the English-language *dog in the manger*, meaning “someone who does not let others benefit from what he himself does not benefit”) in a metaphorical way but also exploits the imagery provided by the dog biting another dog to create a second, literal interpretation of the idiom, and therefore

a punning effect. However, in (11a), the ST presents a non-idiomatic phrase (*cat chase cat*) for the purpose of deceiving the viewer's expectation – after (9a) and (10a), the viewer would expect a third idiom-based pun that is analogous to the first two, but he is only provided with imagery of cats chasing each other instead. The translation, however, decided to choose a different path and translate the non-pun with a pun – it interprets the phrase *kociokwik* (commotion and chaos, literally “the wail of cats”) literally, exploiting the imagery of running cats and creating a pun analogous to (9b) and (10b). Although it is the only instance in the study where the NON-PUN → PUN technique is used, it nonetheless demonstrates that it is possible to add compensatory puns to instances where there are none in the ST, even in animated media.

### 6.5. PUN → NON-PUN (coherent)

Being present in almost a third of all the results in the study, this technique involves translating a pun with a non-punning phrase, usually not retaining the original's humorous value but maintaining coherence.

Context: The Angry Scientist and General Specific are arguing incessantly. A soldier pops up on the screen.

#### *EN original*

(7a) **Soldier:** You'd better come back. This could take a while.

**Narrator:** Thanks for the heads up, Major Television Event!

#### *PL translation*

(7b) **Soldier:** Włączymy się później. To potrwa chwilę.

**Narrator:** Dzięki za ostrzeżenie, panie majorze!

#### *EN re-translation*

(7c) **Soldier:** We'll tune in later. This will take a while.

**Narrator:** Thanks for the warning, mister major!

In (7a), the soldier's name is a pun on *major* (military title) and *major television event* (a fixed phrase denoting a television broadcast of high significance). (7b) translates the Narrator's reply as simply "thanks for the warning, [mister] major". This way, the pun is completely omitted, but the viewer does not notice anything missing, so there is no negative net effect on the entertainment value of the entire episode – the translation is coherent.

## 6.6. PUN → ZERO

This category involves omitting the part containing the pun altogether. Only 3 results of this appear in the study.

Context: it's the "historical television station".

### *EN original*

(8a) **Female anchor:** Hello, and welcome to the Historical Television Station, where historical characters come alive!

Someone breaks through a wall. A zombie Genghis Khan comes out.

**Genghis Khan:** Alive again! I, Genghis Khan, am alive, again!

### *PL translation*

(8b) This segment has been cut out from the translation.

The pun in (8a) is a polysemous pun on the metaphorical and literal interpretations of "come alive" – the usual meaning is "historical characters are depicted on the screen as if they were alive", but the second sense is "historical characters rise from the dead". This is one of several instances where the entire segment is omitted from the translation, the one at hand comes from before the opening credits, is not related to the episode's main plot and can therefore be easily cut out without the audience noticing. This particular instance is actually somewhat surprising as this pun comes from a two very close polysemous meanings and could quite easily be translated literally ("*historyczne postacie ożywają!*") without losing its original comedic value. It seems that this omission might have occurred due to reasons unrelated to translation, e.g. the Polish network wanting to cut time on the episode and remove what they see as a disposable scene – indeed, it appears that multiple pre-opening scenes have been removed from several episodes in the Polish version, even those that do not contain puns. While this is a speculative conjecture that cannot be proven for sure at

this point, it can be considered a real possibility and therefore raises an important point: the choice of translation technique depends not only on translator competence or the properties of the ST, but also on factors not directly influenced by translation, such as network executive decisions (the so-called “meddling execs”).

### 6.7. PUN → NON-PUN (incoherent)

Finally, a significant number of puns were translated as incoherent non-puns (21%). Here is a differing example of a PUN → NON-PUN translation from the one seen in section 6.5:

**Context:** A dramatization on how Farmer John got his name.

#### *EN original*

(9a) **Nurse:** Congratulations, Mr. and Mrs. John! It is a boy child!

**Mr. John:** What should we name him, wife?

**Mrs. John:** Well, we should name him after my father, Gontotha!

**Mr. John:** Gontotha John. Hm. I do not know.

#### *PL translation*

(9b) **Nurse:** Gratulacje, panie Jan i pani Jan! To dziecko to jest chłopiec!

**Pan Jan:** Jak go nazwiemy, droga żono?

**Pani Jan:** Wiesz, może nazwiemy go imieniem mojego taty, Gontata!

**Pan Jan:** Gontata Jan. Hm. Nie jestem pewien.

#### *EN re-translation*

(9c) **Nurse:** Congratulations, Mr. Jan and Mrs. Jan! This child, it's a boy!

**Pan Jan:** How will we call him, dear wife?

**Pani Jan:** You know, maybe we'll name him after my father, Gontata!

**Pan Jan:** Gontata Jan. Hm. I am not sure.

(5a) is a pun on an (apparently) made up name, Gontha, and the phrase *gone to the john* ('gone to the bathroom'). In (5b), however, the name is transferred phonetically as "Gontata Jan", which not only does not provide a humorous effect, but also serves to confuse the viewer as to why a gibberish name was used in the first place.

A similar example could be the following:

**Context:** A B-movie trailer plays.

***EN original***

(10a) **TEXT:** Attack of the 50 Foot Creature!

**Narrator:** Attack of the 50 Foot Creature!

People in a city are running away from an unseen gigantic monster.

**Narrator:** The tragic result of some horrible accident like, say, oh I don't know, falling into an open vat of radioactive ooze that someone accidentally left in a shoe store, the 50 Foot Creature is evil made entirely of fifty evil feet!

The Creature appears to be, in fact, made out of feet.

**Narrator:** Didn't see that coming, did ya? See the terror!

***PL translation***

(10b) **Narrator:** Atak pięćdziesięciostopowego potwora!

People in a city are running away from an unseen gigantic monster.

**Narrator:** Oto tragiczny owoc jakiegoś tragicznego wypadku, jak choćby, no nie wiem, wpadnięcie do kotłą z radioaktywną breją, którą ktoś zostawił w sklepie z butami. Pięćdziesięciostopowy potwór stworzony z pięćdziesięciu potwornych stóp!

The monster appears to be, in fact, made out of feet.

**Narrator:** Nie widzieliście go wcześniej? To teraz drżycie!

*EN re-translation*

(10c) **Narrator:** Attack of the fifty-foot monster!

People in a city are running away from an unseen gigantic monster.

**Narrator:** Here is the tragic result of some tragic accident, such as, for instance, I don't know, falling into a vat with radioactive ooze, which someone left in a shoe store. The fifty-foot monster made out of fifty monstrous feet!

The Creature appears to be, in fact, made out of feet.

**Narrator:** You didn't see it before? Then tremble now!

In (10a), this is a pun on *foot* (unit of measurement) and *foot* (part of body). The viewer is lead to believe that the monster is merely 50 feet tall (this is largely a reference to the well-known B-movie *Attack of the 50 Foot Woman*, which is about a city under attack by a female giant), but then it turns out that the word *foot* refers to it being made out of fifty feet. By contrast, the translation in (10b) does not contain such information and merely appears to be talking about a monster who just happens to be made out of 50 feet. This not only loses the original situation's comedic effect, but also presents elements of narrative and animation in an incoherent way, i.e. the translation's viewer does not understand why the monster appears only off-screen for most of the segment. This is, in fact, very well illustrated by the following continuation of the same segment:

**Context:** The movie's trailer continues.

*EN original*

(11a) **Narrator:** A creature so powerful, no sneaker can contain it! Attack of the 50 Foot Creature!

A text announcement appears.

**Announcer:** This movie is being released in Europe as "The Approximately 17 Meter Tall Creature That Funnily Enough Happens To Be Made Entirely Out Of Feet Movie".

***PL translation***

- (11b) **Narrator:** Potwór jest tak potężny, że nie mieści się w żadnym bucie! Obejrzyjcie atak pięćdziesięciostopowego potwora!

A text announcement appears.

**Announcer:** Dla osób, oglądających ten film w krajach o systemie metrycznym, podajemy informację, że potwór liczy w sobie w przybliżeniu siedemnaście metrów!

***EN re-translation***

- (11c) **Narrator:** The monster is so powerful that it doesn't fit into any shoe! See the attack of the fifty-foot monster!

A text announcement appears.

**Announcer:** We'd like to inform persons watching this in countries that use the metric system that the monster's height is approximately seventeen meters!

The pun in (11a) is an *implicit* polysemous pun that lampoons the fact that in countries that do not use feet as a unit of measurement, the creature's height and composition are unrelated elements. In other words, this is a *meta-pun* that makes fun of the fact that the original *feet/feet* pun cannot be translated into many languages. Its translation, however, is a complete non sequitur – it just seems to mention the monster's height in meters as an arbitrary fact. Once again, the humorous effect is not only lost, but confusion is also created.

Note that while it is possible that some viewers will recognize “foot” as being used in the meaning “unit of measurement” (indeed, the Polish did actually use feet (*stopy*) as a real unit of measurement in historical times), I consider said recognition to be too obscure of a possibility for most viewers and I would still insist on classifying it as a non-pun.

The fact that a fifth of pun translations in the material were incoherent means that a lot of the time the viewer was likely confused by the strange dialogue in the series, which was likely largely detrimental to the quality of the translation.

## 7. Conclusion

Multiple conclusions can be drawn from the present study. Firstly, it is quite surprising that a substantially higher than expected number of puns were able to be translated directly (PUN → SAME PUN) and retain their humorous value. While those who promote the truism “wordplay is untranslatable” usually accept that there might be exceptions to the rule, it seems that the exceptions can be more frequent than it might seem at a glance. Perhaps this is a case of selection bias in which people tend to notice puns that are difficult to translate, while taking those that are translatable easily for granted. Seeing that most of these translations are based on polysemous ST puns, it can be concluded that these puns, while still metalinguistic, are not as arbitrary as one may think, but rather are based on common phenomena such as conceptual metaphors that are likely to easily either travel across languages or be created independently in different languages. Indeed, further studies of polysemous puns and their translations may be an unexpected source of insights into contrastive linguistics, language change and perhaps even linguistic universals.

It is also a laudable result that quite so many puns have been successfully rendered into Polish as different, i.e. new, puns. The translators have certainly demonstrated their effort and ingenuity by applying very creative solutions to seemingly unsolvable problems. Many of them demonstrate how “thinking outside the box” can be immensely useful in translation challenges – many puns can be translated by exploiting linguistic or non-linguistic elements completely unrelated to the original pun. Perhaps it would be plausible to compile a corpus or archive of such creative solutions from various sources and use it as a database to train translators in the making.

Nonetheless, not all types of puns lend themselves to smooth translation. It is a fact that over half of the puns were translated as non-puns. This is quite an unfortunate finding, keeping in mind that many of the non-puns not only reduced the humorous value of the original, but also added negative value by adding incoherent and confusing material to the script. This compels me to evaluate the overall humour translation of *Sheep in the Big City* as rather lacking, to say the least.

Having that in mind, the overall conclusion of the study is rather pessimistic: even though, as we have seen above, the translators certainly put in much of their creative effort into the translation of wordplay and did not “phone it in”, it nonetheless seems possible that their endeavor had been, to some degree, doomed from the start. While it can be true that some of the translation challenges might have been possible to solve, it appears that most of the failures may have been unjumpable

hurdles. Does this imply that some instances of wordplay are truly untranslatable in any satisfactory manner by nature? I cannot answer this with certainty, but I believe that this claim can be falsified by further research – if a corpus of failed pun translations were to be compiled and a challenge were to be issued to professional translators everywhere to translate them satisfactorily (while conforming to the restrictions of the genre, medium, narrative and intellectual property) and, after the challenge had been issued, some puns would still remain untranslated, then the fact of untranslatability of particular puns would be confirmed. I believe this type of research would be highly productive.

Moreover, the fact that compensatory techniques (NON-PUN → PUN, ZERO → PUN) were used so scarcely is likely caused by the fact that the rigidity of the animated material did not lend itself to many opportunities to insert puns into the TT where there were none in the ST. This demonstrates that, while it may seem that translating an animated comedy is a less “serious” job than translating a work of literature, it seems that, in some instances, it can be actually harder due to more restrictions.

Although I have no reason to believe that this study’s results cannot be extrapolated to other contexts, it would still be immensely insightful to carry out research on other translations of *Sheep in the Big City* or the translations of different pun-heavy works, animated or otherwise, and compare them with this study. Possibly the results will be different and this study will have ended up a black sheep after all (no pun intended).

Furthermore, one of the main research insights I have received during this study is just how much humour is really dependent on immediate impression rather than prolonged reasoning. A lot of the time I instantly knew what kind of result I would get from a particular translation strategy before cross-referencing it with my chosen methodology, and, though I tried to be as objective as possible, I still cannot help but feel that some of the results might have been different if another person was analyzing the material – not because of error, but simply because of different conscious or unconscious predisposition towards potentially humorous stimuli. This therefore leads me to strongly suggest that, in addition to further corpus studies by dedicated researchers, the linguistic study of humour, wordplay and their translation may be highly enriched by studies done on test audiences and the cognitive effects that particular humorous media has on them.

Another somewhat surprising discovery for me was that, as it appears, viewing the translation alongside the original reveals new artistic merit that would not be seen when viewing only the original or only the translation; namely, the PUN → DIFFERENT PUN translation pairs which pleasantly surprised me by providing very creative translations to seemingly untranslatable puns. I enjoyed those TT puns not only on their own humorous merit, but also as an elegant demonstration of the translators' ingenuity – something that would not have happened had I not known about the ST pun they were trying to replace. This, in my opinion, lends evidence to the “art” side of the “is translation an art or a science?” debate, and also leads me to recommend others to consider viewing translations of their favorite books, films or TV shows, in particular if they have a lot of untranslatable elements such as idioms, cultural references or puns.

Finally, I believe that my study's moderately displeasing results have a silver lining – they may serve as motivation to teach people foreign languages in order for them to be able to appreciate works of culture and entertainment such as this one. Personally, I fondly remember watching *Sheep in the Big City* in the original English as a child and am now quite glad I was able to do that instead of relying on a now demonstrably inferior translation. Perhaps one may even promote this as a perk of foreign language learning – the user will not only be able to communicate with foreigners or view not yet translated foreign media, but also enjoy uniquely foreign cultural items (including, but not limited to, silly pun-heavy cartoons) that cannot be translated by nature.

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## 9. Appendix

The following is an abridged version of all 107 pun translation pairs that have been found in the study, including the timestamp of each occurrence. A more expanded version can be found on the attached CD.

Time	EN	PL
<i>E02: Be Still My Bleating Heart</i>		
00:59	Be still my bleat-ing heart!	Cicho beczące serce me
01:32	doesn't know the meaning of the word "fear"	Owca nie wie, co oznacza słowo "strach"
03:12	General Specific	Generał Konkretny
03:12	Private Public	Szeregowy Równoległy
07:08	Oxymoron/ox	Oksymoron
07:31	Oxymoron/Pour MORE on	można sypać do woli!
08:28	Mutton but love!	Jagnięca miłość!
09:37	Step on it! The gas pedal, I mean.	I przyciśnij! Chodzi mi o pedał.
10:15	Secret m.... Organizations	Tajna organizacja m...
12:26	Les Wiggles/Less is more!	Lesio Waleń/Im mniej, tym więcej
13:53	Inaudible man/silent grip	W milczącym uścisku
14:53	Dramatic reenactment	Rekonstrukcja
15:39	Wool you be mine?	Będiesz moją wełną?
15:54	We used the Plot Device!	Wiemy, do kogo uderzyć!
17:15	Don't just stand there!	No, co tak stoicie?

19:25	As we speak!	Gdy ja się odzywam, też?
20:08	of all poodles!	Słonku, rasy pudel
20:29	meatBALLS	Czemu pulpety formuje się w kulkę?
<i>E03: To Bleat or Not to Bleat</i>		
01:09	They were the baaa-st of times!	To były bycze dni!
01:11	if you want to survive here, you really have to hustle!	mieć siłę przebicia!
01:14	work hard to make ends meet!	ciężko pracować, żeby związać koniec z końcem!
01:50	buffoons	blaznami
03:08	little Lisa Rental	mała Liza Dzierżawa
03:29	Great Scott!	Wielki szkocie!
03:44	Look, men!	Patrzcie!
04:00	Sit!	Siadł!
04:05	Shake!	Trzęś się!
04:10	Play dead!	Zdechł pies!
08:40	Attack of the 50 Foot Creature!	atak pięćdziesięciostopowego potwora!
08:57	Complimentary sandwich	Chleb z galantyną!/Ale galant i pochlebca!
11:56	To Bleat or not to Bleat!	Beczeć albo nie beczeć!
12:35	thinking outside the box!	więcej przestrzeni do myślenia!
16:53	at the end of his tether!	nerwy ma już napięte jak postronki

17:28	I Lamb What I Lamb!	Owca wie, czego chce!
18:10	gotta get up pretty early in the morning!	wstać z łóżka bardzo wcześnie!
E04: <i>Belle of the Baaah</i>		
00:00	11 o'clock nose	nosformacjach o jedenastej
01:14	It's a dis-graze!	Zabeczeć w taką noc - nie grzech
01:03	centre of the rat race	Miejsce wyścigu szczurów
01:05	dog eat dog	kraina psa ogrodnika
01:06	cat chase cat	centrala kociokwiku
01:40	Empty-hooved	zupełnie goły!
01:40	ori-lambi	owczedzielo!
03:13	Sultan of Swing	Sułtan Szwungu
03:33	834 zillion dollars!	834 kwadryliony dolarów!
04:53	as much as the next sułtan	jak każdy normalny sułtan
05:48	bleated/beat it	zabeczal/zboczył
08:47	ewe fleece in the sky with diamonds!	Ej, przelecial ptaszek, brylantowy lasek!
08:50	Get that sheep... a pillow!	Dajcie temu owcy... poduszkę!
09:28	My reputation, like my silverware, is tarnished	Moja sława gaśnie jak zużyta żarówka!
09:40	I'll show him the meaning of pain, and I won't be using flashcards	pokażę mu, co to ból, i bynajmniej nie na obrazkach!
10:28	All that matters is what's inside (not the diamond)	pokażę mu, co to ból, i bynajmniej nie na obrazkach!

14:25	Gontha John	Gontata Jan
14:25	Farr Murr John	Far Mer Jan
14:25	Elton John	Elton Jan
17:33	Belle of the Baaah!	Owca na balu
<i>E05: Going Off the Sheep End</i>		
01:36	Wool ewe ever change?	Będą jakieś zmiany?
02:06	Swanky is a real dog!	jest suką rasy pudel
03:20	base/bakery	piekarnia
03:35	happy? No, I am angry!	Zadowolony?
04:25	steal wool/steel wool machine	nie potrzebuję wełny!
04:53	Major Television Event	Panie majorze
05:10	Sheep's all that and a bag of chips!	Owca jest warty więcej niż paczka czipsów!
06:28	thinking machine	komputery wyglądają inaczej
07:49	just press down and pres-to!	nacisnąć i proszę!
08:24	ANGORA get you!	przyczeszę cię, baranie
08:45	foiled/wool, not foil!	legł w gruzach
09:20	reading is FUNducational!	zabawne zajęcie
10:04	it stinks!	to śmierdzi! (nie znaczy że coś jest podejrzane)
15:01	going off the SHEEP end!	owczy pęd do miłości
16:00	clever and delicious = cleverlicious!	pysznie wymyślone!

16:19	awful (awe-inspiring; awfully good)	straszny (okrutny, mają zacząć bać)
17:00	Sheep's workout hasn't worked out!	nie poskutkował
17:08	impersonal trainer	specjalistki
20:38	herring/hearing	wątroba
E06: <i>Home for the Baa-lidays</i>		
00:11	historical characters come alive!	---
00:56	Tis the SHEEP-son to be jolly	wśród owczej ciszy
02:51	shopkeeper Clarence von Clearance	Ofert van Obniżka
04:02	bah-humbug!	coś mnie gryzie!
07:46	Holy Moly!	Słodka Adelo!
07:55	Jeff Camp!	Wielkie nieba!
08:00	Holiday for the entire family, except Jimmy	dla całej rodziny, z wyjątkiem tego drania Tima
08:45	"Flying" Sombrero Brothers	Latający bracia Sombrero
09:55	nothing says "Happy Clearance Day" like someone saying "Happy Clearance Day"	Nic nie mówi "Szczęśliwego Dnia Obniżki" jak "Szczęśliwego Dnia Obniżki"!
10:00	what's more traditional - a white wedding!	zupa dnia!
10:41	Home for the Baaa-lidays!	Powrót syna wełnotrawnego
10:50	Shlanta Clearance	Święty Cenołaj
13:45	Wondering Caterers (wandering)	Wędrownymi dostawcami jedzenia
14:01	What's on their menu?	Co zaserwują?
16:11	Behave, or you won't get MUTTON!	Wielki Owczy

17:24	Major Pain	panie majorze
<i>E07: Can't Live Without Ewe</i>		
00:00	Name that name!	---
01:10	Can't live without ewe!	Bez ciebie nie mogę żyć
03:09	Subcommittee/submarine	łódź podwodna
03:20	Major Appliance (only one of 3 majors to not appear earlier)	---
03:30	old business	zaległe sprawy
03:30	new business	coś nowego
03:52	the man of a thousand vases (faces)	człowiek o tysiącu wazach
07:42	Wool you let me finish?	Pozwólcie mi skończyć!
09:19	I guess it's walking for this farm animal	biedne zwierzę musi iść piechotą
11:30	family-style restaurant	potraktujemy was jak członków rodziny
15:22	I never herd of such a thing!	nigdy owcześniej tego nie słyszałem
15:43	The German Shepherd!	Niemiecki pasterz!
17:45	If only someone would give him a sign!	gdyby ktoś tylko dał mu jakiś znak!
19:00	just a costume	to tylko przebranie / wiele owiec

## 10. Summary in Lithuanian

Nepaisant to, jog žodžių žaismas dažnai yra laikytinas neišverčiamu, tekstų, kuriuose žodžių žaismas yra vienas dominuojančių elementų egzistuoja. Šis reiškinys atrodo paradoksalus, todėl šio darbo tikslas yra išsiaiškinti, kokiais metodais yra verčiami panašūs tekstai ir ar tuos metodus galima laikyti efektyviais. Šiam tikslui buvo pasirinktas amerikiečių animacinis serialas *Sheep in the Big City* (liet.: *Avis dideliam mieste*), žinomas dėl savo didelio žodžių žaismo atvejų skaičiaus, ir serialo vertimas į lenkų kalbą.

Tyrimui buvo panaudoti Delabastita (2007b) sukurti taksonominiai metodai žodžių žaismo atvejų paskirstymui pagal formą (homofoniniai, homografiniai, paroniminiai, poliseminiai) ir taip pat pagal vertimo strategiją (žodžių žaismas verčiamas ekvivalenčiu žodžių žaismu, žodžių žaismas verčiamas skirtingu žodžių žaismu, žodžių žaismas verčiamas ne žodžių žaismu, žodžių žaismas ištrinamas iš teksto ir kt.)

Tyrimas parodė, jog dauguma žodžių žaismo atvejų buvo polisemiški; juos lengviausia buvo versti tiesiogiai. Taip pat buvo parodyta, jog nemažai (22%) žodžių žaismo atvejų buvo išversti tiesiogiai, o tai iš dalies paneigia nuomonę apie jų neišverčiamumą. Taip pat nemažai (21%) žodžių žaismo atvejų buvo išversta netiesiogiai, panaudojant skirtingas kūrybiškas strategijas, pvz. skirtingų nei originale semantinių elementų panaudojimas.

Nepaisant to, daugiau nei pusė (51%) žodžių žaismo atvejų buvo išversti ne žodžių žaismu. Dėl to buvo prarastas komiškas originalo efektas, bet taip pat dėl tokio vertimo daugelyje vietų buvo sukurtos nesuprantamos situacijos, kurios gali suklaidinti žiūrovą.

Bendras tyrimo rezultatas, deja, patvirtina, jog daugelis žodžių žaismo atvejų yra neišverčiami, dėl to vertimo kokybė tekstų, kuriuose žodžių žaismas dominuoja, yra nepakankamai aukšta. Autorius rekomenduoja mokytis užsienio kalbų tiems, kurie nori tikrai įvertinti tokio pobūdžio tekstus.