Audiovisual Translation and language-specific humour: A case study of How I Met Your Mother in Spanish

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Table of Contents

ABSTRACT.......................................................................................................................... 4
1 INTRODUCTION ............................................................................................................... 5
2 GENERAL ASPECTS OF THE SERIES .......................................................................... 5
   2.1 How I Met Your Mother: characteristics .................................................................. 5
   2.2 Plot ............................................................................................................................. 6
   2.3 Audience ................................................................................................................... 6
   2.4 Critical reception ....................................................................................................... 7
   2.5 Vocabulary ................................................................................................................ 7
3 TRANSLATING LANGUAGE-SPECIFIC HUMOUR .......................................................... 9
   3.1 Verbally Expressed Humour (VEH) in audio-visual works ........................................ 10
   3.2 Definition of wordplay ............................................................................................. 10
   3.3 The complexity of audiovisual works ........................................................................ 11
   3.4 Humour instances through language ......................................................................... 13
4 METHODOLOGY ............................................................................................................. 14
   4.1 Objectives .................................................................................................................. 14
       4.1.1. General objective ............................................................................................... 14
       4.1.2. Specific objectives ............................................................................................. 15
   4.2. Description of the corpus ........................................................................................ 15
   4.3. Research stages ....................................................................................................... 16
5 EMPIRIC STUDY OF THE PUNS OF THE CORPUS ...................................................... 17
   5.1 Translation solution-type .......................................................................................... 18
       5.1.1 Pun>pun ................................................................................................................ 18
       5.1.2 Change of pun ..................................................................................................... 21
       5.1.3 Pun>no pun .......................................................................................................... 24
       5.1.4 Punoid .................................................................................................................. 29
       5.1.5 Direct copy .......................................................................................................... 30
       5.1.6 Compensation (No pun>pun) ............................................................................... 30
6 RESULTS .......................................................................................................................... 31
   6.1 General overview ....................................................................................................... 31
   6.2 Discussion ................................................................................................................... 32
7 CONCLUSIONS ............................................................................................................... 34
8 BIBLIOGRAPHY ............................................................................................................... 36
9 APPENDICES

9.1 Corpus table

9.2 Excel broadsheet
“El lector ideal es un traductor. Es capaz de desmenuzar un texto, retirarle la piel, cortarlo hasta la médula, seguir cada arteria y cada vena y luego poner en pie a un nuevo ser viviente.”

Alberto Manguel

Cómo definir al lector ideal. EL PAÍS, Sábado, 29 de noviembre de 2003

ABSTRACT
This paper aims to analyse the strategies for the translation of language-specific humour in an audiovisual text. The corpus is made up of the different puns which can be found in the first season of the popular American TV series, *How I Met Your Mother* and their translation in the Spanish subtitles. The translation solutions adopted to render wordplay in the target text range from the reproduction of a congenial pun in Spanish to the translation of the punning textual fragment by means of a textual fragment which does not contain any pun. Those cases in which there is lack of correspondence between form and meaning across source and target language are particularly interesting, since the translator will have to decide whether prevalence should be given to meaning or to the effects produced by wordplay. According to the results of this study, in the vast majority of cases ST puns have a punning counterpart in the target text, even if that involves a sacrifice in (part of) the meaning of the source text.

Keywords: audiovisual translation; humour; jokes; puns; translation solutions.

RESUMEN
El objetivo de este trabajo es analizar las estrategias de traducción del humor específicas de un idioma en un texto audiovisual. El corpus está conformado de los diferentes juegos de palabras encontrados en la primera temporada de la popular serie de televisión estadounidense *Cómo Conocí a Vuestra Madre* y su traducción al español. Las soluciones de traducción adoptadas para procesar los juegos de palabras (JP) en el texto meta (TM) varían desde la reproducción de un juego de palabras idéntico en español a la traducción del fragmento por medio de un fragmento que no contenga ningún JP. En esos casos en los que hay una falta de correspondencia en la forma y el significado entre el texto origen (TO) y el TM son particularmente interesantes, puesto que el traductor
1 INTRODUCTION

In this paper we will take as a corpus twenty two chapters from the first season of the situation comedy *How I Met Your Mother* in order to study the translation of humour, focusing specifically on language-specific humour.

We aim to carry out a study that reveals the translation problems encountered in humour-related contexts as well as the solutions available to the translator. After a general introduction about the TV series and literature review focusing on the translation of language-specific humour, the empirical study will be presented. This series was selected out of the infinitude of possibilities due to its sharp and witty dialogues, in which humorous effects to a large extent are generated by the employment of play on words. Therefore, the choice of this corpus is very suitable to research into the translation of puns.

2 GENERAL ASPECTS OF THE SERIES

2.1 How I Met Your Mother: characteristics

The American TV show *How I Met your Mother*, also known by its acronym *HIMYM*, has been classified as a situation comedy or sitcom, a romantic comedy and a comedy-drama. It was produced in the United States and the original language is American English.

The series was created by Carter Bays and Craig Thomas, and originally aired on CBS from September 19, 2005 to March 31, 2014. This popular show consists of nine seasons and 208 episodes. Each episode lasts around 20 minutes, except for the final one, which is 40. It is starred by five main characters: Ted Mosby, the protagonist,
performed by Josh Radnor; Robin Scherbatsky, by Cobie Smulders, Marshall Eriksen, by Jason Segel, and Lily Aldrin, by Alyson Hannigan.

2.2 Plot
The scenario is set in Manhattan, New York. The series revolves around Ted Mosby narrating to his children his own story in year 2030 from a first person perspective, but including the points of view and stories of the other main characters. The story starts in 2005 at a bar called Maclaren's, in the moment he met Robin Scherbatsky, a Canadian TV reporter. Then, he begins searching for his dream wife. It takes a total of 84 women to finally meet her. He uses plenty of flash-backs and flash-forwards in the narration of his story, which goes up to the moment he starts telling the story to his kids, which coincides with the beginning of the first episode. During this time, Ted is accompanied by his old and loyal university friend and roommate from that moment, Marshall Eriksen, and his girlfriend, whom he met at the university, Lily Aldrin. In the first episodes he meets Barney Stinson, who from that moment considers him his best friend.

The main focus of the story, as we mentioned before, is Ted Mosby trying to tell his two children the story of how he got to meet their mother in a much extended manner, so we know that in the end, there must be some kind of hope for the unlucky Ted, who takes everything in a surprisingly optimistic manner. The issue is that viewers will have to wait a high amount of episodes to even take a first glimpse of the abovementioned mother of his children, who appears in the final season.

2.3 Audience
This TV series is not oriented to a specific type of audience or community; from people in their teens to a more mature group, independently of their gender, can perfectly watch the series. However, as it is loaded with plenty of sex-related jokes, lots of flirting and references to polygamy almost in every episode, the ideal audience would have to be mature enough to get the play on words. Otherwise, a great amount of the humorous effects of the series would be lost.

Hence, due to the topics dealt with in the series, i.e. friendships, relationships, maturity, sex, career, family and any issue in relation of flirting and finding the perfect woman in the 2000’s, it can be assumed that the intended target audience is very likely to be someone from their teens to their thirties in order to be able to relate to some of the experiences and situations in which the characters are involved. This broadness in
the age of the audience is due to the fact that the protagonist, Ted, starts telling his story when he is already a mature man, in his forties, and goes back to his twenties in the narration. The fact that the targeted audience is very likely to be young and English-speaking, it is fair to assume that the main part of it has a fair knowledge of the source language (English), which does not necessarily happen in Spain, a prototype of a dubbing country, in contrast with those other countries who prefer subtitling. As a consequence, more often than not, the Spanish viewer is unable to understand English spoken texts, as dialogues in TV series or films.

This leads us to think that on most occasions the Spanish audience will not be able to appreciate the effect of the ST pun, as they will normally view the dubbed version. Thus, the availability of the humorous effects to the Spanish audience will depend on the translator’s ability to recreate them in the TT.

2.4 Critical reception
The sitcom obtained a mark of 8.4 over 10, as we have previously said, but it finishes with a disappointing 5.3\(^1\) due to the severe change of style and poor character development, as well as much feared ending that reveals a purposeless production of several previous episodes without any meaning.

2.5 Vocabulary
The lexicon and jargon correspond to a quite average use of English, plain and generally informal, adorned with typical expressions and pet words fashionable from the 90’s to the 2000’s. It is not very specific, if we compare it with other series as *The Big Bang Theory* (TBBT), which according to Balirano (2013:566) is very geek-oriented and has many “geeky in-jokes” and specialised lexicon as he explains here:

(Sheldon) speaks in paragraphs, using polysyllabic words derived from the very specialised written jargon of physics. Idiomatic expressions and metaphors such as ‘a bio-social exploration with a neuro-chemical overlay’, referring to a date with a girl culminating in a French kiss, are typical instances of the male protagonists’ idiolect. (Baliriano, 2013:566)

He explains that the objectivity of the character and his lack of emotions (since the characters is said to suffer from the Asperger’s syndrome) mark linguistically his speech and many of his friends’ speech as specialised discourse. He continues by describing the jargon in TBBT:

Instances from the language of science, mathematics, technology, but also trading cards, comic books, television programmes, films, role-playing games, video games, fantasy, science fiction, and memorabilia reveal that the geeky language displays functions as a means of construing a specific shared identity. (Baliriano 2013:566)

This happens in the same way in *How I Met Your Mother (HIMYM)*, there are the same type of instances, but they are perceived much positively since they occur less often than in TBBT and they mention popular references as Star Wars, Jurassic Park, Pirates of the Caribbean, Predator, Frankenstein, the Breakfast Club, sword fights, videogames, sports, plenty of music groups and even historical characters like Meriwether Lewis and William Clark. The only time we have a more technic jargon is when Ted talks about his architecture projects or classes or when Marshal explains some legal fact since he studied Law, but the cases where this happens are minimum. In the case of *How I Met Your Mother*, there is a specific character whose sex jokes are notoriously abundant, but also, jokes that refer to women as sexual objects. See two examples:

<table>
<thead>
<tr>
<th>(1) (Season 1, Ep1 “Pilot”, 00:18:13)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barney yelling at Ted for waiting to have sex with a woman:</td>
</tr>
<tr>
<td>BARNEY: The only reason to wait a month for sex is if she’s 17 years, 11 months old.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(2) (Season 4, EP1 “Do I know you?”, 00:20:24)</th>
</tr>
</thead>
</table>
BARNEY: You know who is confused? Bimbos. They’re easily confused. It’s one of the thousand little things I love about them. I love their vacant, trusting stares; their sluggish, unencumbered minds; their unresolved daddy issues. I love them Lily, and they love me. Bimbos have always been there for me, through thick and thin-mostly thin. B-man don’t do thick crust, what up

This character, which is performed by Neil Patrick Harris, receives the sympathy of many followers of the sitcom because of the importance he gives to the physical appearance (always suited up), the value he gives to friendships and resistance against marriage or any type of formal relationship though his apparent disrespect towards the women he reifies. He is basically the star of the show, with his crazy plans and out of this world flirting strategies, which is now sold in a book as merchandising.

![Image](image.png)

**Figure 1: The Playbook and The Bro Code**

3 TRANSLATING LANGUAGE-SPECIFIC HUMOUR
Citing Zabalbeascoa (2005: 188):

Common sense, and even common practice, tells us that translation is about being faithful to the words, the meaning, the contents, the intention, the effect of a text. So the common practice and general rule, when it comes to translating humor, could be summed up as “translate the words

2 Bold type in the examples is used to highlight the cultural elements being discussed. Emphasis is mine.
and/or the contents and then keep your fingers crossed and hope that the humor will somehow come across with the rest”

3.1 Verbally Expressed Humour (VEH) in audio-visual works

In humoristic texts, Verbally Expressed Humour (VEH) has been described according to Chiaro (2005:198-210) as “the most challenging factor in producing good quality translations for the screen” (Benincà, 1999: 58-59 and 83-85), highlighting its difficulty to be translated. It is in fact considered a problem area from the perspective of practical and theoretical translation since it challenges equivalence and translability (Vandaele, 2002; Chiaro, 2005:198-210). Chiaro affirms that the difficulty of translating increases notoriously if the text occurs in an audiovisual format such as films or episodes of series.

Play on words depends from how humour is created. Here we will provide a definition of Raskin’s Semantic Script Theory of Humor in order to relate it to the main focus of our study, which goes on puns. Balirano employs Raskin’s studies on humour to explain how humour can be created:

Raskin’s (1985:99) main hypothesis of the ‘Semantic Script Theory of Humor’, which establishes two necessary and sufficient conditions for a text to be funny, is therefore proved:

(a) the text is compatible, fully or in part, with two distinct scripts; and (b) the two distinct scripts are opposite (i.e. the negation of each other, if only for the function of a given text) on a list of dichotomies, such as real/unreal, possible/impossible, normal/abnormal, etc. (Balirano 2013:567)

3.2 Definition of wordplay

We will specifically focus on the use and analysis of play on words, also called puns. For this, Delabastita (1996: 128) provides a definition:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.
In this definition we can find that in play on words there is a difference between two possible meanings puns can have: a literal one and a figurative one. This, as Díaz-Perez (2008:37) explains, puns are textual phenomena that imply intentional and potentially ambiguous associations of words that in order to be effective, they will need to be employed on particular textual settings. He points out as possible purposes for those puns, a humorous, persuasive or attention-getting aim, and Delabastita (1994:223) notes that the semantic and pragmatic effects on the ST may include “homophones, near-homophones, polysemic clusters, idioms or grammatical rules.” Schröter, (2004:159) marks that play on words may comprise the creative use of language in the form of rhyme, alliteration, play with grammar, etc.

There is certain inconsistency on the use of terminology in order to call those phenomena. We will use indistinctively “pun” or “play on words”, since the term “pun” has been defined as a complex and diverse phenomenon, but for authorities in this field such as Delabastita (1993:55), “there is not even a consensus as to how the term pun should be understood.” In this paper, both terms are interchangeable. They will all refer to double meanings in the context in which they are employed. They show differences in meaning, but will have similarities in pronunciation or spelling with another words.

3.3 The complexity of audiovisual works

Audiovisual translation (AVT), as it is defined by Chiaro (2005:135-145) is the term which was employed to transfer from one language to a second one the verbal components contained in audiovisual works. Those are made to be seen and heard simultaneously, hence the name, but they are primarily meant to be seen. A vast array of products contains both audio and image and are contemplated under this term.

Audiovisual works are multifaceted semiotic entities that communicate verbal and non-verbal signs simultaneously: acoustically and visually. Here, they are included dialogues, song lyrics, letters, newspaper headlines, banners, music, background noises, actors’ movements, facial expressions, settings, etc. Baliriano expresses that the meaning in audiovisual productions is made of a wide amount of semiotic devices:

In audiovisual productions the meaning-making process is created by the juxtaposition of a composite array of semiotic resources (e.g. language, visual imagery, gesture, sound, music, etc.) and therefore integrated
practices are required for analysing the meaning arising from the combination of these resources. (Baliriano, 2013:567)

Baliriano (2013: 567) explains that “the analysis of humour cannot be based merely on scientific examination.” This is due to the multimodality of the nature of the text, which creates a multifaceted structure. This analysis, as he says, must be completed with a semiotic study of the references in order to be able to integrate visual script oppositeness in the video-narrative structure. As he says: “some important extra-linguistic aspects of multimodal texts including action, objects, visual images, voice, pitch, facial expressions and gestures can be seen as fundamental markers in this kind of investigation.”

The two channels of communication in audiovisual translations are simultaneous and complementary, and both present a simultaneous and complementary combination made of diverse signification codes, such as the linguistic, paralinguistic and visual, as Martinez Sierra (2004:22) says. This means that different channels of communication entail different problems and restrictions, though the visual channel more often than not, “contributes to a better understanding in the visual components.” By restrictions we mean the set of obstacles and problems that affect the priority choices (objectives when translating) and the solutions chosen in the translation. On the other side, it can also be a restrictive element due to the impossibility to manipulate it, unlike other linguistic aspects, which can be modulated according to the necessity to change it. Agost (1998: 226) says that the high degree of difficulty is worsened with the need for a visual synchrony with the audio translation. Citing Baliriano (2009: 9), “if the visual frame does not correspond to the actual words on the screen, humour does not work.”

In fact, translation studies and humour studies are quite interdisciplinary and complex, according to Zabalbeascoa (1996:243), since “both draw from linguistics, psychology and sociology, among other disciplines, for their theoretical models and constructs. It is not surprising, then, that humor and translation studies overlap.” Zabalbeascoa explains that the place where this occurs is in the translability of humour, how well language travels across languages, and the nature of barriers. The study of those factors would lead to the search of universals, as he says, by resorting to the test of translation both experimentally and descriptively.

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3 Zabalbeascoa (1996:243)
3.4 Humour instances through language

Jokes and puns are instances of humor that can be told in different ways and all convey the same message and effect. The below recommendation of “being faithful to the words” from Zabalbeascoa is in fact an orientation, but the underlying message is to preserve the semantic value of the message, and in the specific case of jokes, and nonsense humour, reconsider the importance of meaning and content. Whether if humor is an essential part of the author’s goals in the original text, or a mere social intercourse are elements which define if it is “mandatory” for the translator to make the joke appear in the TT. The nature of the joke and the awareness of the presence of humor have different importance in different context, points Zabalbeascoa. Mayoral et al. (1988: 356) points out that “when translation is required not only of written texts alone, but of texts in association with other communication media (image, music, oral sources, etc.), the translator’s task is complicated and at the same time constrained by the later.”

Anyway, the translated version of an audiovisual text constitute an extreme case of “hybrid humour” which is halfway between two worlds and in which there is an unbalance between the two channels, sound (subtitling is included here too) and the visual channel. (Martinez Sierra, 2004) This phenomenon corresponds a term coined by Fuentes (2001) called “inverse cultural noise.” This, according to Martinez Sierra, is “the degree of presence of cultural elements that are external to the cultural context of the receptor.” He expresses the possibility of this being a possible restriction.

Following the same recommendation as Whitman (2001:147-148) considering to famous, well known referents, such as famous people, Zabalbeascoa (1996:244) recommends with jokes to adapt them into the target language so that they can still work as jokes due to their priority status. Martinez Sierra (2004) quotes Rowe (1960:120) to draw attention to the fact that “the intensity of the audience reaction to a comic line is far more important than any literary fidelity to the original sense” and suggests that functionalist translation and domesticating solutions could be related with the purpose of maintaining the same humoristic effect. He does not forget about foreignization as a possible strategy for translation too, but talks about a tendency of relating the first two concepts.

Zabalbeascoa (1996) coincides with Chaves (2000:147), who in the mouth of Martinez Sierra (2004), would opt for changing the reality of the text referred the source
language and justify it by saying that the important thing about humour translation is not reproducing the form of the joke, or simply a joke that does not work in the TL, but one which reproduces the effect on the public, so that laugh occurs at the same moment that it would in the ST. Then, it would not be a translation of the content, but the function. He also expresses the possibility of the joke not having a correspondent or an alternative appropriate enough in terms of form. In this case, it is better to opt for being creative and looking for new jokes, though they are not close to the ST. Of course, here the translator is very limited in terms of creative possibilities since the context and the narrative frame conditions the translator choices.

4 METHODOLOGY
Through the contrast of a bilingual corpus, we aim to examine exhaustively which strategies are implemented by the translators when it comes to deal with the transfer of puns from English (ST) to Spanish (TT) and evaluate its maintenance, change or loss in the Spanish version. This will be carried out throughout an empirical analysis of the data, which will be a comparative one between the ST and TT.

It is not the purpose of this paper to evaluate the abilities of the translator, nor to praise them or to criticise them. Hence, this is a descriptive analysis, versus a more prescriptive oriented one which would consider whether the techniques employed in translation are successful or not. Here, the translating strategy will be classified in terms of whether a pun has been reproduced in the TT or not.

4.1 Objectives

4.1.1. General objective
We are going to analyse the translation of language-specific jokes based on puns in all the episodes from the first season of How I Met Your Mother. Each humoristic reference has been classified from the point of view of the punning strategy employed by the translators in the TT. We include the name or role of the character who utters the words, plus the information about the location in the series: episode and time code where it appears.

4 From this point, we will refer to ‘target language’ as ‘TL’; ‘target text’ as ‘TT’, ‘source text as ‘ST’ and ‘target text’ as ‘TT’.
4.1.2. Specific objectives

1. To identify and classify puns in the corpus.
2. To analyse the solutions used to translate those puns.

4.2. Description of the corpus

The instances we are going to classify and compare belong to the spoken speech in the original version and the Spanish counterpart, just the dubbed version. The original script can be downloaded for free from the website [http://transcripts.foreverdreaming.org/viewforum.php?f=177](http://transcripts.foreverdreaming.org/viewforum.php?f=177) or from iTunes if preferred. A link can be found in the bibliography. The Spanish script, however, is unavailable online. The way of collecting the data in Spanish for the corpus for me was to carefully watch each episode and read its script and, afterwards, extract the relevant information in the form of examples from the series. As we have previously said, this corpus contains only the script from the audios from the original version in English and the Peninsular Spanish one, further varieties were not analysed, nor were the subtitles.

The selected episodes for the study were:

1. Pilot
2. Purple Giraffe
3. Sweet Taste of Liberty
4. Return of the Shirt
5. Okay Awesome
6. Slutty Pumpkin
7. Matchmaker
8. The Duel
9. Belly Full of Turkey
10. The Pineapple Incident
11. The Limo
12. The Wedding
13. Drumroll, Please
14. Zip, Zip, Zip
15. Game Night
16. Cupcake
For these 22 episodes that constitute the corpus, a total of 71 puns were identified, which account for a total of 1.853 words for the Spanish script and a total of 1.945 for the English one. Those will be available in the appendix.

4.3. Research stages

1: Identification of the cultural references and puns in the ST
2: Classification of the identified elements.
3: Identification of the fragments in the TT that correspond to the identified cases in the ST.
4: Identification of the solution in the text that was employed in each case.
5: Codification of all the extracted data in an Excel broadsheet in order to analyse the data from a quantitative point of view. (See figure 2)
6: Drawing of conclusions.

5 Includes a reference to the episode “Unpause” (s9 ep15).
5 EMPIRIC STUDY OF THE PUNS OF THE CORPUS

We identified and classified the solutions the translators opted for to render the ST pun in the Spanish versioned text. In order to do so, the puns found in the corpus were analysed case by case. Each instance is provided with its translation, as it appears in the English and Spanish audio versions of the show HIMYM. A contextualisation is also provided if it is considered necessary, with the name or initials of the character who utters the words. After the analysis, a representative graph with every item of the classification has been provided.

In order to accomplish those aims, it was necessary to adopt a theoretical framework. Accordingly, Delabastita’s studies on the translation of puns were essential to describe the translation solutions and provide empiric proof of them in our corpus.
5.1 Translation solution-type

There have been several approaches as to how puns should be classified, but due to the limited scope of this paper, we will solely focus on the classification of puns according to their permanence, change or loss in the TT. It is important to reinforce that the basis of the pun is the dissimilarity in meanings between linguistic structures that can be manifested in terms of spelling and pronunciation, whose confrontation gives rise to ambiguity in a semantic layer (Sanderson 2009:125). The effectiveness of the pun is accomplished if the context allows a double reading of the text. Puns can be classified as phonologic, polysemic, idiomatic, morphologic, and syntactic (Delabastita 1996:130-131). Puns can also have their components arranged “horizontally” or “vertically”. A “vertical” pun is that in which both meanings are simultaneously contained in the same portion of text (Delabastita 1993:78-79). On the other hand, in “horizontal” puns, the two possible meanings are present in the text occur one after another; the repetition of a word in context is what triggers the secondary meaning. Following Delabastita (), the solutions identified in our corpus for the translation of puns are the following ones:

5.1.1 Pun > pun (Punning correspondence)
5.1.2 Pun > pun (Change of pun)
5.1.3 Pun > no-pun
   5.1.3.1 Selective
   5.1.3.2 Non selective
   5.1.3.3 Diffuse paraphrase
5.1.4 Punoid
5.1.5 Direct copy: Pun ST = Pun TT
5.1.6 Compensation (No-pun > Pun)

5.1.1 Pun>pun (Punning correspondence)

Difficult as it may seem, on some occasions a ST pun may have a TT counterpart which is based on the same linguistic mechanism and which reproduces the same meanings. In those cases, there is “punning correspondence,” or a “congenial pun” according to Delabastia, (1993:196). This is thanks to the fact that there is a coincidence in the relation between signifier and signified across SL and TL. (Díaz-Pérez, 2014:112-113)

In episode 6 we find an example where the characters talk about their disguises and Barney, dressed like a demon, says to a guy dressed like an angel who is talking to
the girl he likes “go to hell”. The Spanish version presents a perfect correspondence with the idiom “vete al infierno.”

Meaning 1 (M1), literal meaning: Hell as a place.
Meaning 2 (M2), figurative meaning: Stop bothering me and get lost.

The English idiomatic expression means exactly the same as the Spanish one: ‘get lost’ or ‘stop bothering me’. The literal meaning implies telling someone to go to hell, which in this context works, since a “demon” is talking to an “angel.” The effect the character provokes is one of surprise, since it would be more appropriate to see an angel telling to go back to hell to a demon, but Barney actually wants to switch places with the angel, so it would be better if he were the angel, and the angel went to hell, like demons do. This reinforces the humorous effect. This example involves a vertical pun, since both meanings are contained in a single expression, and makes use of an idiomatic expression. In this case both ST and TT produce the same humorous effects.

In the corpus, we find several cases of punning correspondences. Some of the most representative ones are:

(3) (S1, EP 6, 00.12.15) (Barney gets mad at a guy dressed like an angel, while he is dressed as the devil)

<table>
<thead>
<tr>
<th>BARNEY: (to the angel) Oh, go to hell.</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARNEY: (a el ángel) Vete al infierno.</td>
</tr>
</tbody>
</table>

In the corpus, we find several cases of punning correspondences. Some of the most representative ones are:

(4) (S1, EP19, 00. 16.55)

<table>
<thead>
<tr>
<th>LILY: You know, Barney, for anyone else this would be a new low, but sadly, for you, it’s just a new middle.</th>
</tr>
</thead>
<tbody>
<tr>
<td>LILY: Sabes, Barney, en cualquiera hubiese sido caer hasta el fondo, lamentablemente en ti es caer hasta el medio.</td>
</tr>
</tbody>
</table>
For this example, there is no a literal meaning and a figurative meaning that provides two different readings of the text, though it is clear that there is a play on words. It implies taking a common idiomatic expression (be a new low- caer hasta el fondo) and take it was a literal thing, measurable and divisible. The word “low” is changed by “middle” and constitutes a horizontal pun since each meaning is present in a different part of the text. The second element of the pun (be a new middle) mimics the original idiomatic expression but adds a touch of originality to it; the pun takes a new meaning here, what Lily means by uttering these words, is that the very worst thing an ordinary person can do, which would be expressed as ‘be a new low’, is half of the worst thing Barney is able to do in his life, so she is emphasizing the evilness of Barney. The semantic content and form of the puns in the ST and TT is the same, so we are in front of another case of punning correspondence.

<table>
<thead>
<tr>
<th>(5) (S1, EP15, 00. 1.08)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARNEY: BARNEY: You make me promise to be on my best behavior around your girlfriend, yet you have been lying to her since day one. Excuse me. (Pretends to make a phone call) Hi, Leg Warehouse? Yeah, my friend Ted needs something to stand on. …So, nothing for him to stand on? Okay, thanks so much.</td>
</tr>
<tr>
<td>BARNEY: A mí me pides que me compored de manera impecable con tu novia cuando tú le has estado mintiendo desde el primer día. (Coge el móvil y hace como que llama) Disculpad. Hola, ¿Es la tienda de muletas? Es que mi amigo Ted necesita algo en lo que apoyarse. ¿No hay nada para que se apoye? Vale, gracias.</td>
</tr>
</tbody>
</table>

M1: “stand on”: to be supported on something physical, like a crutch

M2: “stand on”: to stand your ideas on arguments

Here we see a case of a horizontal pun since both of the possible readings (M1 and M2) are present in different sentences in the text and it is constituted by the repetition of the first element (stand on). The obvious signification is to “maintain one’s ideas”, so the figurative meaning is the main one we would think of considering the context; Barney is complaining about the egoistic attitude and hypocrisy of Ted, but he innovates and makes of a literal meaning the second possible reading incorporating the element ‘Leg Warehouse’, which corresponds to ‘tienda de muletas’. In addition, both meanings of
the verb *stand on* exist like that in Spanish, then, since the form and functions of the pun are equivalent in both texts, this is another instance of punning correspondence.

<table>
<thead>
<tr>
<th>(6) (S1, EP20, 00.07.50)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARNEY: your outfits are missing just one thing (...): (Takes two flowers and put them in Robin’s and Lily’s wrists) Two beautiful <strong>flowers</strong> for two beautiful <strong>flowers</strong>.</td>
</tr>
<tr>
<td>BARNEY: A esos vestidos les falta algo (...): (Coge dos flores y se las pone en la muñeca a Robin y a Lily) Dos <strong>flores</strong> preciosas para dos preciosas <strong>flores</strong>.</td>
</tr>
</tbody>
</table>

M1: “flower” as a part of a plant.
M2: “flower” as a compliment towards a young and beautiful woman.

This horizontal pun is based on a relation of polysemy of the word “flower”, a literal and a figurative one, both of which may be represented by “flor” in Spanish. However, in the Spanish text we observe that the order of the elements has been changed in order to achieve a more poetic effect. The translator has decided to alternate the order of adjective and noun for a stylistic effect.

### 5.1.2 Change of pun

This is another pun to pun strategy. The change of pun solution is resorted to when there is a lack of correspondence between the signifiers and the contents of puns across languages, so they fail to reproduce a pun in the. In fact, this is a quite common case in which the translator has to decide whether to give priority to the content or to the form due to the impossibility to keep both. If the decision is to favour the effect over the content, it would be necessary to look for a different pun in the TL (Díaz-Pérez, 2014:115). We see an example of this solution in the following text:

<table>
<thead>
<tr>
<th>(7) S1, EP 6 (00.09.50) (Barney is at a Halloween party and says to a Hawaiian chick, who wears a lei, which is a Hawaiian flower necklace)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARNEY: So, what does a fella have to do to get <strong>lei-ed</strong> around here?</td>
</tr>
<tr>
<td>GIRL: Right. ’Cause I’m wearing a <strong>lei</strong>.</td>
</tr>
</tbody>
</table>
BARNEY: ¿Bueno, qué hay que hacer en esta fiesta para **comerse un rosco**?
CHICA: Claro, ¿lo dices por el **rosco de flores**?

M1: “lei”: a typical Hawaiian flower necklace -&gt; rosco de flores (collar de flores).
M2: “lei-ed”: invented word that sounds like “laid” -&gt; comerse un rosco.

In this type of solution we see that the phonetic similarity between the “lei” and “lay” was not reproduced in the TT, and the solution was to make a pun on “rosco”, though it is not the typical way to design a necklace, it was possible to reproduce the effect of the pun. Thus, in Spanish the word “rosco” is repeated with different meanings: the literal meaning referring to the necklace, and the idiomatic meaning, which makes reference to ‘sex’. The ST pun on “lei” and “lay” would not be reproduced in Spanish if translated literally, so a new solution had to be found, which was to use another expression that at the same time, could relate to the current situation: Barney flirting with hawaiian-dressed girl and making references to her flower ring. Both of the meanings are contained in that expression, so the linguistic pun adaptation was considered “successful”, though in Spanish it might need a bit of the intervention of the girl to recognise what was Barney referring to when he said ‘rosco’. She also clarifies the meaning in English, but the effect was much clearer in the ST.

We find a quite curious case in the following example: Here, they play on the words “Dynamic Uno.” We find that the translation of a cultural reference, the **Dynamic Duo**, which refers to the popular characters Batman and Robin, and is translated into Spanish as “El Dúo Dinámico,” which in Spanish refers to a famous pop music duo from the 50’s (Manuel de la Calva Diego and Ramón Arcusa Alcón).

<table>
<thead>
<tr>
<th>(8) (S1, E3, 00.19.00)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARNEY: We're a team. Without you, I'm just the Dynamic Uno</td>
</tr>
<tr>
<td>BARNEY: Formamos un equipo! Sin ti soy como…el Uno Dinámico</td>
</tr>
</tbody>
</table>

The play on words is based on the word “duo”, which is something made up of two parts, and without one of them, it would be a “uno.” The difference involves that the referent, with the same form, designs two different groups of people, in English it
designs two fiction heroes, and in Spanish it designs two singers. This is an exceptional case of a pun that preserves the form, but just by chance, means two completely different things and it is still perfectly intelligible in both languages. It is a change of pun since the designated element refers to different entities.

![Figure 3: The American Dynamic Duo; Figure 4: The Spanish Dúo Dinámico](image)

Other changes of pun usually look towards reproducing some kind of phonetic device that was present in the ST. We find here an example where the there is a pun on “karaoke” and “Carrie Okie”, but as it is pronounced in English and in Spanish in different manners, the solution was to change the second element in the pun, replacing it by Carla Roberts, which would be identified by Spanish viewers more easily and then related to “karaoke.”

<table>
<thead>
<tr>
<th>(9) (S1, EP 10, 00.16.40)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TED: Why do they call it ‘karaoke,’ anyhow? Was it invented by a woman named Carrie Okie?</td>
</tr>
<tr>
<td>TED: ¿Por qué lo llamarían “karaoke”? ¿Porque lo inventó una mujer llamada Carla Roberts?</td>
</tr>
</tbody>
</table>

This is a pun based on the phonetic similarity between the noun and the proper noun, which tries to reproduce the sonority of the word ‘karaoke’ differently in English and
Spanish. Hence, different names in the different versions are proposed in order to make up for it.

In the corpus we find other examples where the same referent in both languages produces two different readings in each language. In this case, one is common to both versions and another one is particular to each language:

<table>
<thead>
<tr>
<th>(10)</th>
<th>(S1, EP 8, 00.10.18)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARNEY: But just know that this Victoria's Secret party is on a yacht. And what will be sticking to that yacht? <strong>The Barnacle</strong>”</td>
<td></td>
</tr>
<tr>
<td>BARNEY: pues que sepas que la fiesta de Victoria’s Secret es en un barco, ¿y sabes quien se va a pegar a ese barco? <strong>El Percebe</strong>.⁶</td>
<td></td>
</tr>
</tbody>
</table>

M1: “Barnacle”: “a sea creature that sticks firmly to rocks and to the bottom of ships.”⁷

M2 in English: Barnacle: word that has phonetic similarity to the proper name of the character, Barnie.

M2 in Spanish (percebe): silly or clumsy person

Here the pun Barnie – Barnacle in the translation is lost, but only one of the meanings remain since “Barnacle” and “Percebe” are pet names for the character from that moment onwards. Of the two meanings of the ST pun, the Spanish translation only reflects the meaning of the animal, but fortunately, it also has another meaning in colloquial speech: “a silly or clumsy person.” Hence, each play on words has two meanings, but the only share one of them, whereas the other one is particular to each language.

5.1.3 Pun>no pun

As Díaz-Perez (2008:37) explains, this solution involves the presence of pun in the ST which does not have a punning counterpart in the TT. Three semantic structures can arise:

⁶As all of those examples appear in the classification chart below, the season, episode and time code will be provided there.

⁷http://www.macmillandictionary.com/dictionary/british/barnacle
5.1.3.1 Selective
It happens quite often that the effects of the pun cannot appear in the TT, but one of the meanings of the ST pun is preserved in the TT, because it is considered more relevant than the other one. The textual fragment then, which used to contain a pun in the ST, is reduced to just a semantic part of it in the TT. The pun, hence, is lost by definition. (Díaz-Pérez, 2014:118)

We find some examples in the corpus that serve to illustrate this solution.

(11) (S1, EP 6, 00.12.10)

(At a costume party, Barney is dressed as a devil)

BARNEY: I'm also a **horny devil**. (points at the **horns** of his mask)

BARNEY: Gracias, también soy un **diablo salido** (se apunta a los cuernos de la máscara).

Figure 5. Barney dressed as a Devil (S1, EP 6, 00.12.10)

M1: “horny”: with horns

M2: “horny”: someone with sexual desire

Here, with the image support we see the original speech and the plot of the episode are not perfectly represented in the TT, so the viewer is very likely to see mismatches like this, where the meaning “salido” has nothing to do with the horns. We might think that “salido” can have another possible interpretation if we consider that “salido” also makes reference to the fact that the horns “stick out” the character’s head, this sounds rather artificial and far-fetched. In this case, it is hard for the viewer to make a connection
between what the character says and the visual component and even the plot. However, we find other cases where, even though some nuances are lost, the translation still fits the plot.

<table>
<thead>
<tr>
<th>(S1, EP21, 00. 16.20) - (Ted tells Robin the list of characteristics a girl he likes has)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBIN: I read that. More like, “Love in the time of don't bothera.”</td>
</tr>
<tr>
<td>ROBIN: ¡Lo he leído! Es más bien el “Amor en los Tiempos del ni-te-molestes.”</td>
</tr>
</tbody>
</table>

In the example above, it is easy to identify a relation between the two elements, they are connected by a phonetic relation, but the similarity of sounds was not reproduced in the TT (Cholera-Othera; cólera-ni te molestes). This effect was triggered by the repetition of words with similar pronunciation and even the use of altered words (bothera) in order to mimic the syllable division of cholera and make them rhyme.

Same happens in S1, EP4, (00.08.10), where the relationship between the pronunciation of ‘six’ and ‘sex’ is closer than ‘sexo’ and ‘seis’ or any other number, so the play word is a bit “smudged.”

<table>
<thead>
<tr>
<th>(12) S1, EP4, (00.08.10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARNEY: You know what else? ‘My younger sister just got married and I’m about to turn 30’ sex.</td>
</tr>
<tr>
<td>BARNEY: ¿Sabes? mi hermana pequeña acaba de casarse, y yo voy a cumplir treinta y sexo.</td>
</tr>
</tbody>
</table>

This is a typical vertical pun based on the phonetic similarity of ‘six’ and ‘sex’, which are near homophones. This type of play on words is quite frequent in the series, since anything is a good excuse to introduce the topic of sex, especially by Barney. We cannot affirm that the pun in Spanish achieves the same effect since the mechanism does not provide a close enough homophone in Spanish, ‘sexo’ and ‘seis’ do not sound
alike, so the ST pun is translated by a non-punning TT fragment which keeps only one of the meanings contained in the original pun.

<table>
<thead>
<tr>
<th>(13)</th>
<th>(S1, EP 6, 00.13.50) (Robin and his boyfriend are having a fight over an Italian restaurant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARSHALL: So, this Italian place... How is their <em>cannoli</em>?</td>
<td>MARSHALL: Y en ese restaurante italiano... ¿Qué tal están los canelones?</td>
</tr>
</tbody>
</table>

M1: “cannoli” as an Italian plate

M2: “cannoli” as an informal manner to refer to someone’s bad temper.

In English, the opportunity to call her friends the attention on an avoidable fight is transmitted with that pun in which they introduce the reference of an Italian restaurant, but the main content is not transmitted in the Spanish version. Marshall is only making an incise in the fight, but it does not make sense, and the humor is lost. As the M2 makes reference to an idiomatic expression in English that does not have a translation into Spanish, the ST humorous effects are not reproduced in the TT.

5.1.3.2 Non-selective
A non-selective non-punning solution implies a non-punning phrase sequence retaining all the initial senses of the ST. There are no examples for this type of strategy.

5.1.3.3 Diffuse paraphrase
Diffuse paraphrase strategies for translation do not keep any of the meanings contained in the ST pun and do not produce any punning effect.

In (14) we have an interesting case where a pun in English contains not two, but three possible readings, out of which none has been conveyed to the Spanish text.

<table>
<thead>
<tr>
<th>(14)</th>
<th>(S1, EP20, 00. 11.05)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Robin is at a prom party. His partner instead of bringing alcohol, brings cough syrup, which she accidentally drinks)</td>
<td>A GUY: So, you buzzing, baby?</td>
</tr>
</tbody>
</table>
ROBIN: My **phlegm** feels looser.

CHICO: ¿Estás pedo, nena?

ROBIN: Estoy flipando en colores.

M1: “phlegm” as a physiological secretion in the respiratory passages; as defined in the *Oxford English Dictionary*, “Mucus as produced in or eliminated from the body, esp. when excessive in quantity or abnormal in quality; (in later use) spec. bronchial mucus brought up by coughing; sputum.”

M2: “phlegm” as one’s mood of calmness, composure, indifference and even apathy. As defined in the *OED*, “Phlegmatic disposition; absence of excitability or enthusiasm; calmness, imperturbability, self-possession, evenness of temper; (also, in negative sense) dullness, sluggishness, stolidness, apathy.”

M3: “My phlegm feels looser” as a part of the urban lexicon, which has its origin in a sentence from the Simpsons, uttered when a customer has a drink (a Flaming Moe’s) which contains cough syrup. Cough syrup is also sometimes employed by inexperts when preparing cocktails due to the ease the syrup dissolves and also because of the effects it produces in the body combined with alcohol.

In this case the translator has decided to reproduce no pun in the TT and to reflect none of the meanings of the original pun. The example relates to the original version to an episode of The Simpsons, "Flaming Moe's" (Season 3 / Episode 10 (7:48)), where the Barman, Moe, copies Homer’s recipe for a new alcoholic drink whose secret ingredient was cough syrup.

---


In the Spanish dubbed, none of the three meanings conveyed in the ST pun was present. Moreover, there are no references to colours in the plot or in the Spanish text, so the translation looks out of place.

5.1.4 Punoid
This translation strategy mimics the effects of puns, without being one, through rhetoric devices. Those effects can be repetition, alliteration, rhyme, ect. It implies some kind of rhetorical compensation for the loss of a pun.

We see an example of this kind (both versions rhyme) in:

<table>
<thead>
<tr>
<th>(15)</th>
<th>(S1, EP2, 19.35)</th>
</tr>
</thead>
<tbody>
<tr>
<td>My name is <strong>Rufus</strong> and that's the <strong>Troofus</strong>.</td>
<td></td>
</tr>
<tr>
<td><strong>Me llaman Rufus y eso es un Hechus</strong>.</td>
<td></td>
</tr>
</tbody>
</table>

Most of the cases in the corpus reproduce rhyme

<table>
<thead>
<tr>
<th>(16)</th>
<th>(S1, EP 1, 00.09.50)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(Marshall thinks Ted would have a date with Robin)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>MARSHALL:</strong> Oh, it is <strong>on</strong>! It is <strong>on</strong> till the break of <strong>dawn</strong>!</td>
<td></td>
</tr>
<tr>
<td><strong>MARSHALL:</strong> ¡Es <strong>tuya</strong>! ¡Aleluya!</td>
<td></td>
</tr>
</tbody>
</table>
5.1.5 Direct copy

Direct copy implies that the pun in the ST is the same in the TT. The ST punning sequence is conveyed to the TT untranslated, in the SL. The translator’s solution is a foreignizing one, since s/he keeps the original word or expression without any translation, which approaches the receptor to the SL and source culture. There are not many examples of this kind in the text:

<table>
<thead>
<tr>
<th>(17)</th>
<th>(S1, EP16, 00. 10.13)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Lily is trying on a wedding dress and Robin gives her opinion)</td>
<td></td>
</tr>
<tr>
<td>ROBIN: Short in the front, long in the back. That is the <em>Mullet</em> of wedding dresses.</td>
<td></td>
</tr>
<tr>
<td>ROBIN: Corto por delante y largo por detrás, es el <em>Mullet</em> de los vestidos de novia.</td>
<td></td>
</tr>
</tbody>
</table>

The translator chose keeping the original words, even though the reference for Spaniards might be unknown.

5.1.6 Compensation (*No pun*>pun)

This is one of the most difficult tasks for the translator. It involves compensating possible losses that may have happened during the translation, improving the overall aspect of the text with some fragments that add style and dynamism to it. The translator has to look for opportunities to achieve new puns corresponding to non-punning ST textual fragments.

In this corpus, there are no examples of this strategy.
6 RESULTS

6.1 General overview

After analysing the data collected for this study, it may be said that, as reflected in the graph below, in the majority of cases a ST is translated by means of a TT pun, either a congenial or a completely new one.

![Translation strategies](image)

<table>
<thead>
<tr>
<th>Translation strategy</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pun&gt;pun</td>
<td>77.46%</td>
</tr>
<tr>
<td>Pun&gt;no pun</td>
<td>14.08%</td>
</tr>
<tr>
<td>No pun&gt;pun</td>
<td>0%</td>
</tr>
<tr>
<td>Punoid</td>
<td>7.05%</td>
</tr>
<tr>
<td>Direct copy</td>
<td>1.41%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Puns:</td>
<td>55</td>
</tr>
<tr>
<td>2 Pun&gt;pun</td>
<td>10</td>
</tr>
<tr>
<td>3 Pun&gt;no pun</td>
<td>0</td>
</tr>
<tr>
<td>4 No pun&gt;pun</td>
<td>5</td>
</tr>
<tr>
<td>5 Punoid</td>
<td>1</td>
</tr>
<tr>
<td>6 Direct copy</td>
<td>71</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>
In the following table we provide the data on which the graph above is based:

<table>
<thead>
<tr>
<th>TRANSLATION TECHNIQUE</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pun&gt;pun: Punning correspondence</td>
<td>30</td>
<td>42.25</td>
</tr>
<tr>
<td>Pun&gt;pun: Change of pun</td>
<td>25</td>
<td>35.21</td>
</tr>
<tr>
<td>Pun&gt;no pun: selective translation</td>
<td>8</td>
<td>11.26</td>
</tr>
<tr>
<td>Pun&gt;no pun: Non-selective translation</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Pun&gt;no pun: Diffuse paraphrase</td>
<td>2</td>
<td>2.82</td>
</tr>
<tr>
<td>Punoid</td>
<td>5</td>
<td>7.05</td>
</tr>
<tr>
<td>Direct copy</td>
<td>1</td>
<td>1.41</td>
</tr>
<tr>
<td>No pun&gt;pun</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL</td>
<td>71</td>
<td>100</td>
</tr>
</tbody>
</table>
6.2 Discussion

As a result of the analysis of puns identified in our corpus, we get that in 77.46% of the cases ‘pun>pun’ solution has been applied, 14.08% of the cases correspond to a ‘pun>no pun’ solution, 7.05% of the puns have been translated by means of punoids and in 1.41% of the cases a direct copy solution has been resorted to. The ‘no pun>pun’ strategy got a 0%, so we are not considering it here. Therefore, the commonest technique is pun>pun without any doubt.

The most employed techniques have been ‘punning correspondence’ (42.25%, from pun>pun), followed by ‘change of pun’ (35.21%, from pun>pun) and then ‘selective’ (11.26%, from pun>pun). ‘Diffuse paraphrase’ (2.82%, pun>no pun), ‘Direct copy’ (1.41%) and ‘non-selective’ (0%, from pun>no pun) techniques have been employed the least.

The reasons why we have obtained these results could be due to a TT-oriented approach where the translator tries to produce an effect on the TT audience which would be as close as possible to the one intended for the ST audience. The translators for this text favour the so-called ‘equivalent effect’ (Nida, 1964:159). This concept, which has been widely discussed, is focused on achieving equivalence in terms of form and function between the ST and the TT. The purpose of this approach to translation is to give to any audience, a text that reproduces the same effect in the TL as that the ST intended. This corresponds to Schjoldager’s (2008:70) functional approach to translation. Some scholars as Nida propose different types of equivalence that detach themselves from the typical word-by-word equivalence. The first is ‘formal equivalence’, which focuses on the message in terms of form and function and to produce a message which is as close as possible to the ST. The other concept is ‘dynamic equivalence’, which focuses on creating the ‘equivalent effect’, above mentioned. This aims to create a relationship between the TT audience and the TT that is as close as possible to the ST audience and the ST. Naturalness is preferred for this type of equivalence.

In this text, both types of equivalence are represented in the vast amount of examples that correspond to the ‘pun>pun’ strategy. Dynamic equivalence would correspond to the amount of examples that were labelled under ‘punning correspondence’, since form and function have been preserved in a number close to half.
of the examples (42.25%), and in the cases when it was not possible to achieve perfectly matching form and function in the TT, the solution was to try to reformulate the text so that it still had a punning element for the TT audience.

As a matter of fact, I have found a strange result when contrasting the data. This is the lack of elements labelled as non-selective, in the pun>no pun classification. I think this is the hardest technique to detect in this type of format. Due to time constraints affecting audiovisual translation, this solution is very rarely applied when dubbing or subtitling an audiovisual text in a TL.

I think techniques such as ‘no pun>pun’ are not really contemplated by the translator since it may suppose a “violation” of the integrity of the ST, and moreover, I do not think there are plenty of opportunities for the translator to slip a pun where there was none in the ST.

I feel the worst thing it could happen to a text is to undergo a pun>no pun change since most of the times, the sense of what is being said is lost and the plot sometimes becomes incomprehensible. I think this happens at such a high rate (14.08%) because of the format our corpus is; what is being shown at the screen forces the language to be related with it to achieve intersemiotic cohesion. The added difficulty that the utterances need to be timed in order to fit in with every character’s dialogue are sometimes elements that force the TT too much, so that a tenth part of the puns in the ST are not able to make it to the TT. In other type of format, such as a novel may constitute a better format since the word counting is not that relevant and there is not a visual semiotic channel interfering.

7 CONCLUSIONS
In order to conclude this paper I find essential to highlight that apart from the language specific constraints that take place in the translation of puns from a SL to a TL, the challenge of translating puns increases its difficulty when dealing with audiovisual translations due to the polysemiotic nature of audiovisual texts. Other alternative creative translation solutions do not usually have the same opportunities to occur as in monosemiotic texts, since the translator will try to keep intersemiotic coherence. The constraints imposed by media formats will condition the choice of translation solutions.
This series is a perfect example and this paper provides the empiric proof of this: language is an essential element of comedy series. Moreover, it is vital for a text to preserve its identity even if the language has been changed to a different one: the recreation of humorous effects in a target language is the quality marker of this type of TV series in countries in which the ST needs to be translated. According to Gottlieb, the puns that are most likely to survive translations are those based on paronymy and homonymy because those are less language-specific than, for example, homophonic puns (Gottlieb 1997:190).

The results of the present study reveal that the translators tend to choose translation solutions which reproduce the humorous effects of the ST, but in a vast part of the examples these humorous effects are only partially preserved in the TT. This is the case for those cases in which the ‘change of pun’ solution has been applied, very frequently used in this corpus.

The main limitations of this study are related to the number of examples analysed. However, the findings help the field of translation by indicating the preferred tendencies regarding the translation of puns in this type of text, which is a prototype of a humorous text in an audiovisual format.

As suggestions for further research, I propose making analysing the effect variables on the choice of translation solutions, such as the type of pun or the modality of audiovisual translation, dubbing or subtitling.
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