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Translating Wordplay in the *Family Guy* Animated Sitcom

Bakalářská práce

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V Olomouci dne

.....

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Introduction

Wordplay and puns are a part of our everyday communication. They are “forms of speech play in which a word or a phrase unexpectedly and simultaneously combines two unrelated meanings” (Sherzer 1978, 336). The real issue arises when we try to convert puns and wordplay into a different language while trying to maintain the same effect. In this instance of puns in a comedy series the main focus is on keeping the humorous effect. As Dirk Delabastita mentions, the translator can get into a quandary about how to approach this situation – whether he will be faithful to the original text and get rid of this ambiguity or whether he will provide a free adaptation with the intent to keep the effect of the pun (Delabastita 1996, 135). He also states that the only way to be faithful to the original text is to be unfaithful to it.

While attempting to translate puns in a comedy series some problems will arise. Specifically it is a relation between different channels of discourse – verbal and non-verbal. These four channels are spoken language, written language, audio and visual channel (Gottlieb 1997, 143). The pun can occur simultaneously in two or more of these channels which can make it almost untranslatable. Therefore the translator has to employ a suitable strategy, for example using compensation, related rhetorical devices or absolute omission of the pun.

In the first part of this thesis I will define the pun and show several strategies which can be used when translating puns into another language, with a special focus on how these strategies work in audiovisual and intersemiotic translation. In the second part I will analyse puns in the *Family Guy* animated sitcom and their according translations into Czech subtitles, taken from titulky.com. In the analysis I will focus on whether the translator maintained both meaning and form of the pun and if not, what strategy he used in an attempt to preserve the humorous effect. Where necessary I will provide my own translations in an attempt to preserve the pun.

1 Defining the pun

A pun is a phenomenon that involves two meanings. As Attardo states, “all linguistic (and non-linguistic) analyses agree on the fact that puns involve two senses” (Attardo 199, 127-128). But as Partington mentions, the potential existence of two meanings does not automatically create a pun. He further says that “ambiguity in itself is not a sufficient condition for punning” (Partington 2008, 1795).

Many linguists offered different definitions of puns throughout the years. For example Koestler describes the pun as a “bisociation of a single phonetic form with two meanings – two strings of thought tied together by an acoustic knot” (Koestler 1964, 65) and Sherzer defines it as a “form of speech play in which a word or phrase unexpectedly and simultaneously combines two unrelated meanings” (Sherzer 1978, 336).

Winter-Froemel offers this working definition of wordplay:

“Wordplay is a historically determined phenomenon in which a speaker produces an utterance – and is aware of doing so – that juxtaposes or manipulates linguistic items from one or more languages in order to surprise the hearer(s) and produce a humorous effect on them.”

(Winter-Froemel 2016, 37)

But then she goes on to say that both wordplay and verbal humour are “inherently dynamic phenomena” (41) and that “all previous reflections and definitions are open to further discussion” (41).

Partington states that all puns are deliberate (knowingly constructed) but some are scripted and usually have a single author while others are unscripted and occur spontaneously. Consider the following examples:

A: “Why is a defective condom called a Welsh letter? Because it has a leak in it.”

A: "John found a shell on the beach."

B: "That's a coincidence. Yesterday, I found a hand grenade." (Partington 2008, 1796)

While the first example is obviously a scripted pun with a setup, the second pun only resulted from another participant realising a possibility of another interpretation of the word *shell*. Instead of the meaning "the hard outer part of some animals" (OALD) the second participant forced the shell to mean "a metal case filled with explosive" (OALD) and thus bringing the attention to the pun.

2 Types of puns

Alexander (1997, 17-18) talks about two senses in which the term *pun* is used:

- Narrow (exclusive) one, which refer to the real or genuine pun, which employs either a polysemy of a word (a form with multiple meanings) or homonymy or near homonymy of a word (lexical items having identical or, less often, similar phonetic or graphetic form but different meanings)
- Broad (inclusive) one, which employs a wider sense in which a strict homonymy is not necessary, rather an allusion to a word or its distant similarities is sufficient.

Delabastita (1996, 130) offers several means used by the punster to create a pun: phonological and graphological structure, lexical structure (polysemy), lexical structure (idiom), morphological structure and syntactic structure. He also argues that two or more of these features can be used simultaneously to create a single pun (1996, 131).

Partington distinguishes between an exact pun and a near pun. “In an exact pun, two sound sequences which are identical are called into play, whereas in the near pun, two sequences are involved which resemble each other phonologically (sometimes visually)” (Partington 2008, 1975). He then talks about ways how a wordplay can be created through an area of lexical grammar, namely, lexical priming, collocation, semantic preference, relexicalisation and delexicalisation, these will be discussed in Section 2.1.

2.1 Lexical priming, collocation and semantic preference

The users of language have certain expectations based on previous experiences and knowledge of language. When it comes to lexical items we are “primed to know which other lexical items it cooccurs with regularly (collocation), which semantic sets it cooccurs with (semantic association/preference), which grammatical categories it cooccurs with or avoids and which grammatical positions it favours or disfavours (colligation), and which positions in an utterance or sentence or paragraph or entire text it tends to prefer or avoid occurring in (textual collocation)” (Partington 2008, 1797). Partington further talks about a scripted

wordplay in which “primings are deliberately confused by the punster” (Partington 2008, 1798).

A: “Do you believe in clubs for young people?”

B: “Only when kindness fails.” (Partington 2008, 1797)

2.2 Relexicalisation of preconstructed phrases

The process of relexicalisation is the “freeing up of the parts of a normally fixed or semi-fixed, preconstructed lexical unit” (Partington 2008, 1799). Partington further states that a great part of wordplay is between switching between the two principles of language organisation – idiom and open-choice principles.

A: “What happens if the parachute doesn’t open?”

B: “That’s known as jumping to a conclusion.” (Partington 2008, 1799)

2.3 Delexicalisation

There is a type of relexicalisation pun which can occur in idioms or phrases containing a so called delexicalised verb. Partington cites examples of a delexicalised verb in following phrases: *take* a bath, *have* a meal, *do* a read through. He states that the verb “adds no separate meaning but is a kind of syntactic support for the phrase which functions as a single preconstructed unit” (2008, 1800).

A: “Have you taken a bath?”

B: “Why, is there one missing?” (Partington 2008, 1800)

2.4 Reworking and reconstruction of an original version

A kind of relexicalisation (and also delexicalisation) which occurs in puns that Partington classified as near puns, where “...(semi)-preconstructed phrase is presented in some modified form” (Partington 2008, 1802).

“Once the parents were out the way it was every child for itself.” (Partington 2008, 1802)

3 Translating puns

3.1 Environment

There are many different things to take into consideration while attempting to translate a joke or a pun on the screen. All of the four channels of discourse that Gottlieb mentions can be used to create a pun and all of them need to be examined when a pun is made to see if they play any role the pun. Chiaro (2010, 4-5) sums it up as follows:

The main setback regarding translating for film is the fact that screen products are polysemiotic; that is, they transmit messages by means of diverse codes (see Chaume 2004, Chiaro 2009a: 143). Viewers watch actors in action and simultaneously listen to what they say. At the same time, viewers read any written information they might see (signs, newspaper, headlines, notes, etc.) while also perceiving a variety sounds (noise from surroundings, for example traffic, birdsong, white noise, etc.; body sounds like breathing, coughing, etc. and background music). Audiences will also be aware of actors' facial expressions and gestures, their dress, make-up and hairstyles; they will take in the scenery and hear songs that may have lyrics that are significant to the storyline of the film.

Zabalbeascoa talks about the importance of relationships between various channels of discourse during translation. “When interpreting words, pictures and other text items during the translation process, it seems important to be aware of what types of relationships can be established between them, whether they appear simultaneously, contiguously or separated by a considerable lapse of time” (Zabalbeascoa 2008, 29). These relationships are:

- Complementarity: different elements on different channels are interpreted interdependently
- Redundancy: repetition (although repetition not always entail redundancy)
- Contradiction (or incongruity): defeated expectations to create irony, humour, parody, etc.
- Incoherence: inability to combine elements meaningfully

- Separability: elements manage to function autonomously or independently
- Aesthetic quality: combination of elements with intention to create something of beauty

(Zabalbeascoa 2008, 29-30)

Pedersen talks about interactions between semiotic channels and claims that they can interact in “more complex ways than merely copying the information present in the other channels” (Pedersen 2015, 168). The channels can copy each other to create redundancy but can also pull in opposite directions to create “semiotic tension” (2015, 168-169).

3.2 Strategies

Chiaro (2010, 6-7) talks about certain strategies that tend to be used when translating verbal humour. These strategies are:

- leave the verbally expressed humour (VEH) unchanged
- replace the source VEH with a different instance of VEH in the target language
- replace the source VEH with an idiomatic expression in the target language
- ignore the VEH altogether

However, these strategies do not consider audiovisual translation and puns, instead they opt to focus on all of the verbally expressed humour.

On the other hand, Delabastita (1996, 134) talks about eight strategies to follow when translating puns from one language to another but he does not take into consideration the fact of polysemiotic puns and limitations of audiovisual translation (see Díaz Cintas and Remael 2007), therefore some of the strategies are not ideal when subtitling. The strategies suggested by Delabastita are these:

3.2.1 PUN → PUN

“The source-text pun is translated by a target-language pun, which may be more or less different from the original in terms of formal structure, semantic structure, or textual function.”

This is the best possible outcome that may occur. If the source language and the target language share a similar pun which can be used in a specific way that fits the translation and the visual channel, this strategy should be used.

3.2.2 PUN → NO PUN

“The pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other; or course, it may also occur that both components of the pun are translated 'beyond recognition'.”

In a comedy series, such as the Family Guy, jokes and puns are highly important parts of each and every episode. Therefore, focusing purely on the sense or senses of the words in an attempt to transfer them correctly into the target language may result in losing the structure, function and the purpose of the pun. The only time when this strategy can be acceptable is if the pun has no exact or near equivalent in the target language and the translator will instead opt for keeping the sense with the intention of finding a suitable section in the source text near the pun, which can be transferred into a pun in the target language. This strategy is called NON-PUN → PUN and is mentioned further below.

3.2.3 PUN → RELATED RHETORICAL DEVICE

“The pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which aims to recapture the effect of the source-text pun.”

Any possible way to replicate the function of the pun and the humour it causes should be prioritised over simply trying to reproduce the pun in the best way possible in the target language by trying to keep the pun in, while losing the humorous effect and/or the sense in the context.

3.2.4 PUN → ZERO

“The portion of text containing the pun is simply omitted.”

This strategy is almost impossible to use with audiovisual translation. The main reason is the dependence of the target text on the source text with relation to the non-verbal channels of the series. While this strategy might work with a

translation of a book or a journal, several seconds of nothing when the main character of the series on the screen is clearly talking about something would raise a suspicion in the audience.

3.2.5 PUN ST = PUN TT

“The translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it.”

This strategy is sometimes used for example with puns containing proper names, which are impossible to transfer into target language for various reasons (for example the name is shown in the visual channel).

3.2.6 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 source-text puns lost elsewhere, or for any other reason.”

As mentioned above, the limitations of audiovisual translation make it very hard for the translator to create a pun and even harder to create a polysemiotic pun. However, this strategy and the ZERO → PUN strategy can be used as a compensatory strategy but only if its possible with the visual channel and does not feel unnatural.

3.2.7 ZERO → PUN

“Totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device.”

Delabastita (135) mentions that translators may encounter a dilemma between trying to be faithful to the original and providing a more or less free adaptation by trying to replicate the pun in a different position of the text and maybe altering the settings as well.

3.2.8 EDITORIAL TECHNIQUES

“Explanatory footnotes or endnotes, comments provided in translators' forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth.”

Explanations of jokes and puns in subtitles do not work well with the viewing experience but it is occasionally used either by translators with little experience in audiovisual translation or translators who failed to use any of the previous strategies to deal with the pun.

4 Puns in the *Family Guy* series

4.1. Family Guy

Family Guy is an American animated sitcom created by Seth MacFarlane which was first airing on Fox in 1999 when the first episode, *Death Has a Shadow*, was introduced. It was cancelled in 2000 after the third season due to a combination of multiple reasons – controversies regarding the adult content, airing in a difficult time slot (*Survivor* and *Friends* aired at the same time) and constant moving around to different timeslots at different days which subsequently lowered the views of the show. But in 2003, Adult Swim, which is a night time adult-oriented programming block, re-aired the first three seasons which re-sparked the popularity of the show and the first two seasons were even released on DVD. This led to FOX ordering 35 more episodes and the show has been airing ever since (season 18 is planned for September 29, 2019).

4.1.1. Story

The story is set in a fictional city called Quahog and the main focus is on the Griffin family: Peter (father), Lois (mother), Meg (daughter), Chris (older son), Stewie (infant son) and their anthropomorphic dog Brian. Peter is a bumbling, yet well-intentioned blue-collar worker; Lois is a stay-at-home mother and a piano teacher; Meg is their bullied, ridiculed and often ignored daughter; Chris is their overweight and unintelligent son, resembling his father, and Stewie is their infant son with archvillain tendencies.

4.1.2 Humour

The humour of the sitcom includes referential humour that references any cultural or historical person, event or place; cutaway gags that usually have nothing to do with the story of the episode but are inserted after a simile-like sentence for humorous effect (e.g. Peter: “Don’t drag the rest of us down like a mentally handicapped rooster” camera cuts away and a 5-6 second footage of a mentally handicapped rooster is inserted before continuation); catchphrases; breaking the fourth wall (for example in the first episode after the cancellation, Peter tells the family they have been cancelled by FOX to make room for numerous other shows) and punning. The show is rated TV-14 for sexuality/nudity, crude humour,

language including racial and religious epithets, drug use and comic violence (IMDB, accessed July 2019).

4.1.3 Translation

Family Guy was never broadcasted in the Czech Republic in the original language with subtitles but it has been dubbed and broadcasted on Prima Cool and subsequently on Prima Comedy Central. For my analysis I will be using subtitles taken from titulky.com and, if necessary, my own suggestions for the translation of the puns will be provided.

4.2 Puns in Family Guy

The examples presented below are taken from the first two series of Family Guy. Visual channel will be shown where necessary to illustrate the polysemiotic puns. I will be analysing how the puns were created, how did the translator manage to transfer the form and meaning of the pun and what strategy did he use. The main questions are if it is possible to convert polysemiotic puns, which work with verbal and visual channel, into a different language and if not what are the most common strategies to use instead. The examples listed as (a) are the original spoken language from the verbal audio channel, examples listed as (b) are the subtitles taken from titulky.com and examples listed as (c) are my own suggested solutions.

4.2.1 Examples based on lexical ambiguity

In Example (1) Peter and Lois encounter a random man while shopping and the man makes two remarks towards Lois about things she is holding in her hands (Figure A) and these remarks are misinterpreted by Peter.

(1a) Man: Nice melons.

Peter: Hey listen pal...

Lois: Peter, I'm holding melons.

Man: And her hooters ain't bad either.

Peter: Now hang on a second there!

Lois: Peter, I'm holding hooters.

(1b) Muž: Hezké melouny.

Peter: Poslouchej, kámo...

Lois: Petere, držím melouny.

Muž: A zobáky taky nejsou špatný.

Peter: Teď tu chvílku vydrž!

Lois: Petere, držím zobáky.



Figure A: Lois holding melons and hooters

Here Peter is convinced that the salient meaning for both, melons and hooters, is to refer to Lois' breasts but the visual channel proves him and the viewers wrong. The melons and hooters are connectors and the visual image of the vegetable and animals is the disjuncter that triggers the other meaning. Melons can work in the same way in Czech translation but hooters are more complicated as no Czech word associated with owls can be used to depict breasts. The translator chose the word *zobáky* only to follow formal equivalence in connection with the visual channel. Instead we can choose a verb *vejrat* which is a colloquial term of the verb *výrat* ('to stare') which is derived from the term *výr* (*výr velký* is horned owl). Therefore we can rework the man's second sentence to state that the man is staring at Lois' breasts by using the verb *vejrat*:

(1c) Muž: Hezké melouny.

Peter: Poslouchej, kámo...

Lois: Petere, držím melouny.

Muž: Fakt na ně vejrám.

Peter: Hele, nezačínej zas!

Lois: Petere, držím vejry.

In Example (2) Peter and Brian are talking about how Peter lost his job and Brian suggests that Peter should think of his family's welfare. After a cut, Figure (B) appears on the screen.

(2a) Brian: You really ought to think of your family's welfare.

Peter: Geez, Brian, that's a great idea!

(2b) Brian: Měl bys přemýšlet o sociálním zabezpečení rodiny.

Peter: Páni, Briane, to je skvělý nápad!



Figure B: Welfare offices

The translation does not take into consideration the sign on the screen which is crucial for understanding of the pun. Instead the translator omits the sign whatsoever. Also using the phrase *sociální zabezpečení* does not bring any ambiguity as it only has one collocation – social security, whereas welfare in English also means happiness and fortune. However, we can instead use the phrase *sociální podpora*, which is an office that oversees the distribution of benefits and

with it we can use the noun *podpora* ('support') which would refer to Peter's need to support his family:

(2c) Brian: Petere, musíš svou rodinu podporovat.

Peter: Podporovat, to je skvělý nápad, Briane!

Billboard: SOCIÁLNÍ PODPORA

Another Example (3) shows the Griffin family in an Indian casino where two talking Indian dolls are talking to each other and greeting the guests (Figure C). Eventually they talk about the restaurant and reservations.

(3a) Indian 1: Do you have reservations?

Indian 2: Only about the veal.

(3b) Indián 1: Máte rezervaci?

Indián 2: Jenom na hovězí!



Figure C: Two figurines of Native Americans

The first two meanings of the connector *reservation* are when something, especially a “seat or room, is reserved for a particular person” and “a feeling of doubt about a plan or an idea” (OALD). However, the visual channel might suggest that another meaning might come into play that is “an area of land in the US that is kept separate for Native Americans to live in” (OALD). While the first two meanings are most likely used in the English version, the translation has to differ,

as *rezervace* ('reservation') does not contain the second meaning (feeling of doubt) in Czech, but we can instead use the third meaning (land for Native Americans) in the Czech subtitles:

(3c) Indián 1: Máte rezervaci?

Indián 2: Ta je jen pro indiány!

In Example (4) Peter is playing what appears to be a strip poker game with several other superheroes in the room (Figure D). After he proclaims 'let's see your pair' Wonder Woman starts taking her bra off.

(4a) Peter: Sorry, Wonder Woman, I've got three kings.
Now let's see your pair

(4b) Peter: Promiň, Wonder Woman. Mám tři krále. Teď ukaž svůj pár.



Figure D: A game of strip poker

The salient meaning of *pair* here is “two things of the same type” (OALD) which is in this instance a pair of the same card. The other meaning which is provided via the visual channel is the pair of breasts. The Czech translation is appropriate, even though the word *pár* is usually only used in diminutive form when referring to breasts (*páreček*).

Example (5) takes place in an entertainment centre where Peter and Chris are making a reservation for Stewie's birthday party. They encounter a sign, which can be seen in Figure (E).

(5a) YOU MUST BE AT LEAST THIS HIGH TO RIDE

(5b) ABYS MOHL JET, MUSÍŠ BÝT ALESPON
TAKTO VYSOKÝ

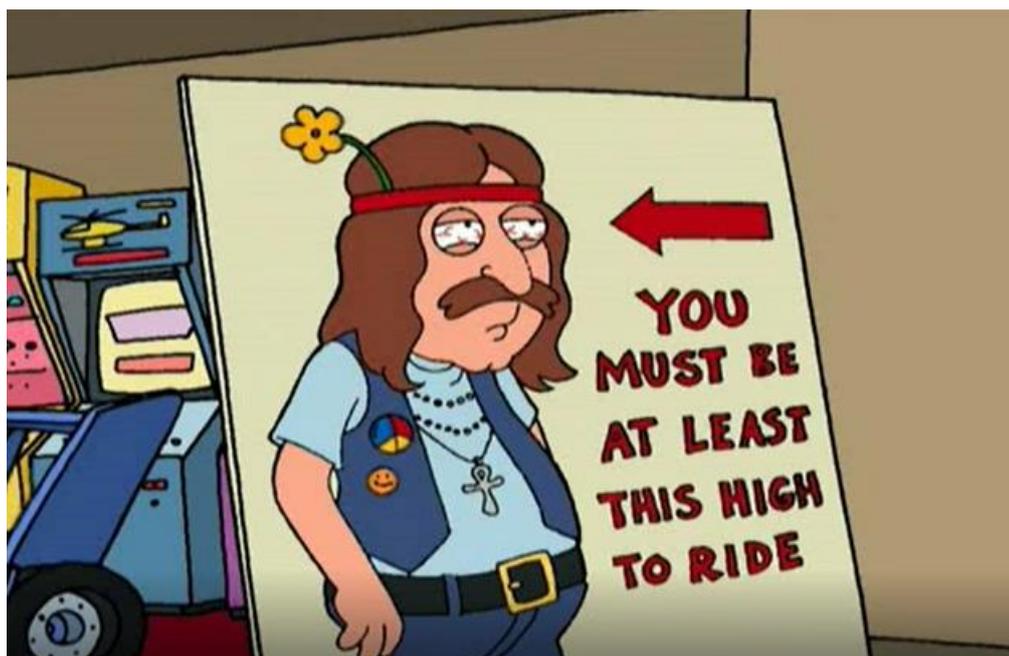


Figure E: A sign

The initial meaning refers to the traditional signs at amusement parks, usually next to the rollercoasters, which require some minimal height limit to enter to ensure the safety of young passengers. Another interpretation of the phrase ‘be high’, provided by the non-verbal visual channel, means “behaving in an excited way because of the effects of alcohol or drugs” (OALD), in this instance marihuana. The translator decided to avoid this pun because there is no correlation between Czech words for tallness and being under influence. However, there is one verb which can be connected both to rollercoasters and marihuana and that is *sjet*. *Sjet se* means ‘to get high’ and it is also used as a verb of getting down of somewhere, usually in a vehicle or on skis/rollerblades, as in *sjet z kopce* (‘go down the hill’). The problem is that one form connects with the reflexive pronoun *se* (*sjet se*) and the other connects with the preposition *si* (*sjet si kopce*). To focus on the main meaning of the sign (rollercoasters) the preferable choice would be *sjet si*, as in:

(5c) POJĎTE SI SJET!

Alternatively, we can use both forms with a slash in between to really pinpoint the wordplay, as in:

(5d) POJĎTE SI/SE SJET!

However, the cost of the pun in target language is that the sign loses its practical meaning and no longer mentions the necessary height limit to enter.

In another Example (6) two reporters, Diane and Tom, are talking about a parade going through Quahog. After Tom replies that he ‘has wood’ there is a short pause (about 1 second) and he pulls out a piece of wood with paper on it (Figure F)

(6a) Diane: Are you as excited as I am, Tom?

Tom: Are you kidding Diane? I got wood.

Tom: And clipped to this piece of wood is a list of this year’s float entries.

(6b) Diane: Jsi tak vzrušený, jak já, Tome?

Tom: Děláš si legraci, Diane? Mám dřevo.

Tom: A připnul jsem k němu seznam letošních alegorických vozů.



Figure F: Tom pulls out a wooden clipboard

The word *excited* leads the viewer to believe that the preferred meaning of the word ‘wood’ is an erection but this is ruled out by the visual channel where Tom

pulls out his wooden clipboard. The translation fails to produce a pun and focuses instead on the visual channel as there is no correlation in the Czech language between an erection and the material. However, the verb *stát* could be an appropriate compensation because it is used in phrases *stojí mi* (colloquial for ‘I have an erection’) and *tady stojí* (‘it is written here’). Therefore, Tom could first mention what would seem to be his erection and then, when he pulls out the clipboard, talk about what is written on the clipboard:

(6c) Diane: Taky jsi tak natěšený, Tome?

Tom: No jasně, Diane, něco mi tady stojí!

Tom: Tady stojí všechny důležité informace o letošních vozech.

In Example (7) Peter and Chris are talking about collecting badges for Chris’s scout group. After mentioning almost getting a badge for insect studies, a cutaway gag is inserted where Peter and Chris stalk a high-class family sitting at a dinner table (Figure G)

(7a) Peter: Well, we almost got that one for insect study.

Peter: Look Chris, it’s a whole family of WASPs.

(7b) Peter: Skoro jsme dostali toho za studium hmyzu.

Peter: Podívej, Chrisi. To jsou ti ze Včely.



Figure G: High-class family having dinner

The initial meaning we expect when knowing Peter and Chris are discussing getting a scout badge of insect study, is a “black and yellow flying insect that can sting” (OALD). However, other meaning comes into play when the cutaway gag is introduced in which Peter and Chris are spying on a family of WASPs, which is “the abbreviation for White Anglo-Saxon Protestant” (OALD). The Czech translation solves this pun by using the noun *včela* (‘bee’) which also has a proper noun *Včela* (consumer cooperative, existing in the Czech Republic from 1905 to 2009, information taken from wikipedia.org) and stating that the people sitting around the table are the members of this cooperative. This is a good solution to a translation problem, however, since the cooperative is quite old and the viewer base is rather young, some of the viewers might not know what *Včela* is. Instead we can use an informal word for a rich person, which is *zazobanec*, derived from the verb *zobat*, meaning ‘to peck’. Therefore we could change the badges from insect study to bird watching and Peter and Chris would spy on a family of rich people. Modifying the badge should not be a problem since it is never shown on the screen, it is only talked about.

(7c) Peter: Skoro jsme získali bobříka ptactva.

Peter: Hele, Chrisi, celá rodinka zazobanců.

In Example (8) Lois and Bonnie (her new neighbour) are talking about how exciting the life in Quahog can be. Lois then mentions that somebody lost an eye at bingo and a cutaway gag of an announcer holding a ball with I-17 is inserted after their conversation. The announcer proceeds to drop the ball and while reaching for it he hits his eye as can be seen in Figures (H) and (I):

(8a) Lois: Last week, someone lost an eye at bingo

Announcer: I-17

(8b) Lois: Minulý týden někdo při bingu ztratil oko.

Hlasatel: L-17



Figure H: Announcer holding the ball with I-17



Figure I: Announcer just hit his eye

When Lois is describing the dangers of Quahog, the viewer lead to believe that the phrase *lost an eye* is literal. But then, when the announcer drops the ball, it turns out that it is instead a phrase *lost an I* (ball with I-17 on it). But then the announcer hits his eye and the viewer realises that the original assumption of the salient meaning is correct. The translator failed to transfer the pun as it is once again impossible to connect the two meanings in the target language and he even made a mistake of confusing the I for lowercase letter L. One possible way to reproduce

the pun is to use the phrase *hlava nehlava* which means ‘to do something recklessly’, while the literal translation of the word *hlava* is ‘head’ and the visual channel will show the announcer hitting his head. Then Lois will say that bingo is played recklessly in Quahog and the pun will be partly compensated by using an idiomatic phrase.

(8c) Lois: Bingo se u nás hraje hlava nehlava.

In Example (9) Peter is peeking from behind the curtain before performing a large show. Peter and Lois had an argument beforehand about the production of the show, which made Lois leave the show and Peter was working on it by himself. After seeing Lois in the crowd, Peter exclaims ‘look who came crawling back’ and then Peter’s handicapped friend Joe appears without his wheelchair (Figure J)

(9a) Peter: Well, well, look who came crawling back.

Joe: Peter, have you seen my wheelchair?

(9b) Peter: Podívejme se kdo se připlazil zpátky.

Joe: Petere, neviděl jsi můj vozíček?



Figure J: Joe without his wheelchair

The salient meaning of the phrase *came crawling back* after seeing Lois in the audience would be “to go to someone for help or approval in a way that shows one is weak or sorry for what one has done” (Merriam-Webster dictionary). But

after Joe's appearance on the visual channel, the literal meaning is triggered. The translation provided works because the phrase *plazit se* ('to crawl') can be used with the same idiomatic meaning as the original – to return to someone.

In Example (10) Peter and Meg are talking after receiving a coupon for a free boat. After the conversation a cutaway gag is inserted with people holding a sign with *free Tibet* written on it (Figure K). Peter then approaches one of the protesters and exclaims: 'I'll take it.'

(10a) Meg: Dad, nobody gives things away for free.

Peter: That's not true, I know plenty of people who give things away.

FREE TIBET

Peter: I'll take it!

(10b) Meg: Tati, nikdo ti jen tak zadarmo něco nedá.

Peter: Zním spoustu takových lidí.

OSVOBOĎTE TIBET (doslova: Tibet zdarma)

Peter: Já ho беру.



Figure K: Peter and a person with a FREE TIBET sign

This pun revolves around the ambiguity of the connector *free* and the sign in the visual channel is the disjunctive that triggers the pun. The two meanings here

are “costing nothing” (OALD) and “not under the control or in the power of sb else” (OALD) respectively. The translator decided to transfer only the second meaning and added the first meaning in parentheses as an explanation of the joke as he was unable to find an appropriate pun in the target language or to compensate for the pun somehow. Delabastita mentions this strategy as EDITORIAL TECHNIQUES but it is not recommended when translating an audiovisual text. What could be used here is the word *volný* (‘free’) which could either mean ‘independent’ or ‘free of charge’ (SSJČ) but the problem is that the phrase *volný Tibet* (‘independent Tibet’) is not usual in the Czech language. But we could argue that since it is a protest sign people can write unusual phrases on it to bring more focus on the meaning of the sign. Therefore the translation (without editorial techniques and any parenthesis) can look like (10c).

(10c) Meg: Tati, nikdo nic nedává zadarmo.

Peter: To není pravda, znám hodně lidí, kteří nabízí věci jen tak volně.

VOLNÝ TIBET!

Peter: Pane, já ho беру!

In Example (11) Peter and Lois just had a very heated conversation in which Peter used bad language. After Lois confronts him, he comes back at her with ‘sometimes it’s appropriate to swear’. Then a cutaway gag with Peter in a courtroom (Figure L) is shown.

(11a) Peter: Lois, sometimes it’s appropriate to swear

Policeman: Do you swear to tell the truth, the whole truth and nothing but the truth, so help you God?

Peter: I do. You bastard.

(11b) Peter: Lois, někdy je vhodné si zanádat.

Policajt: Přísaháte, že budete mluvit pravdu, nic než pravdu, k tomu vám dopomáhej Bůh?

Peter: Budu. Ty hajzle.



Figure L: Peter in the courtroom

The connector *swear* in this example is first interpreted as “to use rude or offensive language, usually because you are angry” (OALD) but when the visual channel switches to the courtroom, another meaning “to make a public or official promise, especially in court” (OALD) is activated. At the end Peter returns to the first meaning when he curses at the policeman. The translator did not convert this pun into the target language and relied instead only on the swear word at the end to produce a humorous effect. However, this is an acceptable strategy as there is no correlation between the word for using the offensive language and any court terminology in the Czech language but it means that the pun is lost.

In Example (12) Peter and Chris want to get their favourite TV show back on air and are planning to go negotiate with the executive board. Peter tells Chris not to be intimidated by any ‘slick executive types’ after which a person (Figure M) walks by and after Peter’s next sentence, the person gets into a car and leaves (Figure N).

(12a) FIGURE M

Peter: Oh, look at Mr. suave

FIGURE N

(12b) FIGURE M

Peter: Koukni na pana Suava.

FIGURE N



Figure M: A slick man



Figure N: A reserved car space

Here the connector is the word *suave* which is first used with the meaning “confident, elegant and polite man, sometimes in a way that does not seem sincere” (OALD). But the visual channel in Figure (N) then reveals that Suave is a proper name of the man himself. This is an example of an intersemiotic pun that is impossible to transfer into target language as the verbal visual channel (the sign with the name on it) cannot be altered. The translator therefore decided to ignore the double meaning and only translated it as a proper name.

In Example (13) Peter is talking about getting some courage from his friend ‘Jack Daniels’ but after reaching for the glass with liquor in it (Figure O) he grabs the phone instead and attempts to call his friend, Jack Daniels.

(13a) Peter: Don’t worry, I’ll talk to her. After I get a little bit of courage from my old friend Mr Jack Daniels.

Peter (calling): Mrs Daniels? Mrs Daniels? Is Jack in?

(13b) Peter: Bez obav. Promluvím s ní. Ale až potom, co seberu trochu odvahy od starýho kámoše Jacka Danielse.

Peter (volá): Paní Danielsová? Paní Danielsová!? Je tam Jack!?



Figure O: Peter reaching for the phone

The pun here is based on the confusion between two possible meanings of the proper name *Jack Daniels*, one of which is a brand of whisky and the other is a regular male’s name and surname. The ambiguity is underlined by the visual channel, where Peter first seems to be reaching for the glass of liquor but instead takes the phone to call his friend, *Jack Daniels*. As the brand is not culturally bound to the United States and is also well known in the Czech Republic, it can be used in the same way. Therefore, after some alterations of the original subtitles, it can look like (13c).

(13c) Peter: Neboj, promluví s ní. Ale nejdříve potřebuju trochu odvahy od starého kámoše, Jacka Danielse.

Peter (volá): Paní Danielsová? Paní Danielsová? Je tam Jack?

In Example (14) Peter talks with Cleveland about having a hard time being without a car for a week. After talking about having to rent a mustang, Figure (P) is shown.

(14a) Peter: Lois has had the car all week and it has just been hell getting around. I actually had to rent a mustang.

(14b) Peter: Lois měla celý týden auto a je to peklo. Musel jsem si pronajmout Mustanga.



Figure P: Peter and the mustang

After hearing Peter rambling about Lois having the car for the week, the initial expectation when he mentions renting a mustang is that he means the *Ford Mustang* brand of car. This is then disproved by the visual channel where the mustang is interpreted as “a small American wild horse” (OALD). The problem with translating this pun is that it relies on the capital letter *m* in the noun *mustang* which cannot be heard or seen in the verbal original but is seen in the translated subtitles. But as the pun plays with reverted expectations, using the capitalised letter *m* is more appropriate to divert the expectations of the viewer into a different direction before seeing the horse in the visual channel. The verb *pronajmout*

(‘to rent’) is associated both with cars and horses so it is not a problem to use it. The first sentence needs to be altered as it does not sound Czech.

(14c) Peter: Poslední týden měla naše auto Lois a pro mě to bylo peklo. Musel jsem si pronajmout Mustanga.

4.2.2 Relexicalisation, delexicalisation and reconstruction

Example (15) is a typical case of relexicalisation triggered by the visual channel. Peter and Brian talk about an unsuccessful party and then the camera switches onto Figure (Q)

(15a) Peter: The only stuff I could get on such a short notice was a cake and that big-ass piñata.

(15b) Peter: To jediné, co jsem za tak krátko stačil zařídit, byl dort a tahle velká plyšová prdel.

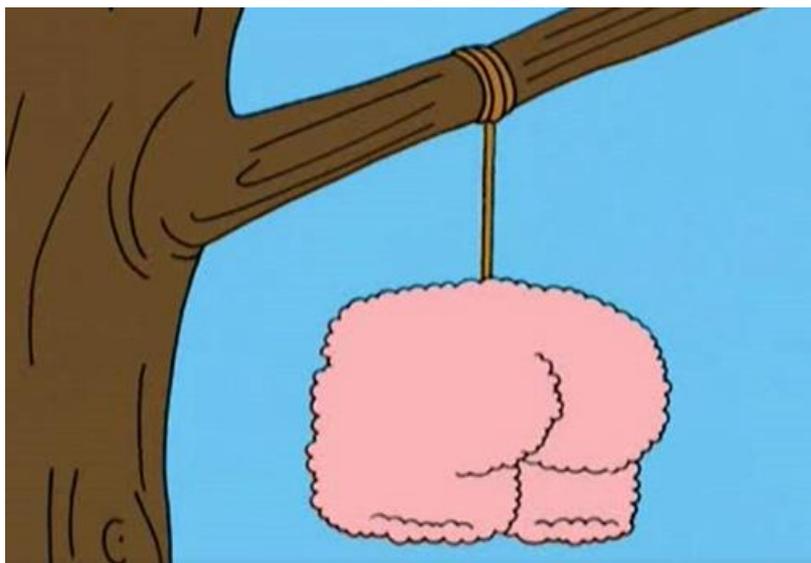


Figure Q: Piñata

The pun in this example was lost in translation because the translator only selected the compositional meaning of *big ass*, and ignored the other meaning which is “very large”. This could however be avoided because there is a colloquial phrase *bude prdel* (literally ‘it will be ass’) in Czech with idiomatic meaning ‘it will be fun’. So what Peter could say here is that at least it is going to be fun with the piñata while using the word *prdel* as can be seen in (15c).

(15c) Peter: Narychlo sehnaný dort se nepovedl, ale snad alespoň s piňatou bude prdel.

Another example of relexification can be seen in Example (16) where a jester is trying to entertain the Griffin family by telling a joke about New England:

(16a) Hey guys, good to be here in New England. And what's the deal with New England anyway, it's over 200 years old! Last time I checked, that's not that new.

(16b) Jsem rád, že mohu být v Nové Anglii. A vůbec, jak je to vlastně s tou /"novou/" Anglií? Existuje už více než 200 let! Naposledy co jsem se díval, tak nebyla zase tak nová.

This pun is replicated almost identically as *new* and *nová* work the same in this wordplay in English and Czech respectively. Only alteration I would make is to remove the slashes and quotation marks and capitalized the N in the word *novou*.

In Example (17) a teacher who has gone insane is throwing eggs of an endangered condor from the roof of the school (Figure R) and Peter and Lois are watching it live on television.

(17a) Lois: Oh my god, he's gonna wipe that species off the face of the earth.

Peter: No, no, Lois, the janitor will do that.

(17b) Lois: Ach, můj Bože. On setře ten druh z povrchu země!

Peter: Ne, Lois. To udělá školník.



Figure R: Teacher throwing eggs

Here an idiomatic phrase *to wipe something off the face of the earth*, meaning “to destroy or remove something completely” (OALD) is delexicalised by Peter who instead focuses on another meaning of the verb *wipe*, which is “to rub a surface with a cloth in order to clean it” (OALD) referring to the janitor who will have to clean the remains of the eggs off the ground. The translator used the word *setřít* which is a literal translation of *wipe* but in Czech it has no association with the idiomatic meaning *to remove something completely*. However, there is another word for cleaning – *smést* (‘to sweep’) – which can be used in the phrase *smést z povrchu zemského* (‘wipe off the surface off the earth’). There might be some problems with the visual channel since the inside of the egg is liquid and sweeping it would not be the most effective way to clean it off the ground. But as the original first utters the idiomatic phrase and then proceeds to the second meaning of ‘to wipe’ it would be more appropriate to use the phrase *smést z povrchu země* instead of the word *setřít* which focuses more on the second meaning (cleaning).

(17c) Lois: Ach můj bože, on ten druh snad smete z povrchu zemského!

Peter: Ne, Lois, to udělá školník.

In Example (18) Peter and Brian are floating upwards in the air after consuming a beer that magically turned off gravity for them. As they approach a giant fan they get emotional and Peter utters the phrase ‘that is why I was holding this in’ after which there is a short pause and then he farts (Figure S)

(18a) Brian: Peter, I want you to know I really cherished our friendship.

Peter: Me too buddy. That’s why I was holding this in, but since we’re gonna die anyway... (Peter farts)

(18b) Brian: Petere, opravdu jsem si vážil našeho přátelství.

Peter: Já taky, kamaráde. Proto zadržuju tohle, ale jestli stejně umřem... (Peter vypustí větry)



Figure S: Peter farts

This pun works on a verbal channel and the audio channel. The phrase *to hold something in* which means “to not express how you really feel” (OALD) is delexicalised to the literal meaning of holding something (in this instance a fart) in. The other meaning is then activated via the audio channel when Peter farts. The translator used the word *zadržovat* (‘to hold something’) which in Czech can be associated with holding farts or feces in, but is not usually used with holding in feelings. More appropriate phrase that can be used with containing emotions and also farts is *držet v sobě* (‘to hold something in’). Therefore the phrase can first evoke emotional and sentimental feelings but then the audio channel activated the other meaning.

(18c) Brian: Petere, naše přátelství pro mně moc znamenalo.

Peter: Pro mě taky, kamaráde. Dlouho jsem to v sobě držel, ale jestli stejně umřem...

An example of reworking and reconstruction of an original version could be seen in Example (19) where Peter talks about his new handicapped neighbour Joe (Figure T) who is very popular and Peter is not very fond of that.

(19a) Peter: My whole family worships a ground that guy cannot walk on.

(19b) Peter: Celá moje Rodina uctívá půdu, po které ten chlap nemůže chodit.



Figure T: Joe

Peter is using a reconstruction of an idiomatic phrase: *to worship a ground somebody walks on*, which means “to love or admire someone very much” (OALD). It is twisted around the fact that Joe is handicapped and cannot walk on the ground. The Czech version fails to provide an appropriate pun and instead opts for formal equivalence. A possible solution on how to keep the pun in translation would be to find a suitable Czech idiom which is somehow connected with walking but unfortunately there is none. However an idiom which can be used is *padnout do oka* (literally ‘fall into someone’s eye’) which means to catch someone’s attention. Therefore we can rework it and focus on the fact that as Joe cannot walk, he cannot fall either.

(19c) Peter: Padl mé rodině do oka a to ani nemůže chodit.

In Example (20) Stewie talks about his experience in the womb where he and the other sperms were racing to get inside the egg (Figure U)

(20a) Stewie: As I recall it was every potential man for himself.

(20b) Stewie: Jak si vzpomínám, bylo to každý potenciální muž sám za sebe.



Figure U: Stewie and other potential offspring

Here an idiom *every man for himself* which means “a situation in which people do not help each other and each person has to take care of himself or herself” (Merriam-Webster dictionary) is reworked by adding the adjective *potential* to it. Idioms are syntactically rather frozen, therefore modifying them makes them lose their idiomatic meaning which brings attention to that specific part. The visual channel then amplifies that by showing the sperms as the ‘*potential men*’. The translation solves this by taking the phrase *každý sám za sebe* (‘everyone for themselves’) and inserting the phrase *potenciální muž* (‘potential man’) into it.

Another reworking that creates a near pun happens in (21) where a worker in a toy factory is showing his boss his latest creation (Figure V):

(21a) Worker: Well, Mr Weed, I’ve been working on a new G. I. JEW line and as you can see, they look great!

Figure: You call these bagels?

(21b) Pracovník: Pane Weed, pracuji na nové sérii G.I.JEW a jak můžete vidět, vypadají skvěle.

Figurka: Tomuhle říkáte koblihy?



Figure V: G.I. Jew toy, holding a bagel in its hand

In this example G.I. Joe is reconstructed into G.I. Jew. G.I. Joe is an action figure line, which is very popular in the United States. The original figures resemble the members of the U.S. armed forces like soldiers, sailors, pilots, etc. The reworking created a near pun with exchanging the word ‘Joe’ with ‘Jew’. The translator avoided translating the pun and instead just transferred it in its original form. However there is a possibility to create a wordplay by using the Czech suffix *-áček* usually used with small figurines or toys for children (*panáček*, *vojáček*, *louskáček*) and connect it with the word *žid* (meaning ‘Jew’) to create *židáček*. It is a very pejorative and offensive term but considering the viewer base and the dark humour of the show, it would not stand out.

The translator also did not realise that bagel is also a reference to a bread product which originated in the Jewish communities in Poland (the figure is holding the bagel in his hand). The same cannot be said about *kobliha*, therefore using the word *bagel* in the target language is more appropriate than using *kobliha*. Therefore the translation can look like this:

(21c) Pane Weede, pracuji na nové akční sérii Židáček a jak vidíte, vypadají skvěle!

Figurka: Tomuhle říkáte bagel?

In example (22) Peter is talking with Brian about making up with Lois; this is immediately followed by Figure (W)

(22a) Peter: I gotta make things right for Lois and get this monkey off my back.

(22b) Peter: Kvůli Lois musím dát věci do pořádku a zbavit se té opice, co mi sedí na zádech.



Figure W: Monkey on Peter's back

These can be extremely difficult to translate, Pedersen uses the term “translation crisis points” or “TCPs” (Pedersen 2015, 166). The idiom in this example is *to get the monkey of one's back* which means “to free yourself of something that causes you worry or difficulty” (OALD). It is also reconstructed. The translator in this case chose to ignore the idiom to opt instead for formal equivalence of the translation. However, there is a possibility to also use an idiomatic phrase in Czech, and that is *mít něco z krku* (‘have something off one's neck’) which means getting rid of a problem. It is not perfect as it does not mention the monkey but one could argue that the monkey is almost sitting on Peter's neck and thus he would like to remove her from his neck. Therefore the following translation might work better:

(22c) Peter: Musím to vyřešit s Lois, chci už to mít z krku.

Another example of visualised idiom is Example (23) where Peter is driving with his family and his dad while trying to convince his dad to stay with them, since his dad was just fired from his job. To fully prove he means it seriously he uses the

idiom ‘put one’s foot down’ which means “to be very strict in opposing what sb wishes to do” (OALD) and then proceeds to step on the brake which makes Brian fly off his seat (Figure X).

(23a) Peter: Dad, now that you’re retired you’re gonna stay with us. No more excuses. I’m putting my foot down.

(23b) Peter: Teď když jsi v důchodu, tak budeš s námi bydlet. Žádné výmluvy. Šlápnu na to.



Figure X: Peter putting his foot down

Here the translator decided to ignore the idiom again and transferred the phrase with only its literal meaning. What he could have gone for is the phrase *došlápnout si na někoho* (literally ‘to step down on someone’) which means attempting to suppress someone, to evoke stepping down on the brake pedal. Therefore the translation can look like this:

(23c) Peter: Teď, když jsi v důchodu, tak můžeš konečně bydlet u nás. Už žádné výmluvy nebo si na tebe došlápnu.

Another example of a visualised idiomatic phrase with a longer setup is presented in Example (24). At the beginning of the episode, Peter survives a near death experience and later, Death comes to his house to take him. Death later slips on a pavement and injures his ankle and has to stay with the Griffins for a couple of days to heal (Figure Y). Death and Peter have a nice conversation in the living room and after that Peter goes to the kitchen to talk with Lois.

(24a) Lois: Peter, where are you going?

Peter: Lois, ten minutes ago I was staring Death in the face.

(24b) Lois: Petere, kam jdeš?

Peter: Lois, před deseti minutami jsem hleděl Smrti do tváře.



Figure Y: Death

While *to stare death in the face* is an idiomatic phrase, which refers to being in a near-death situation in this case Peter uses this phrase to refer to the conversation with Death he just had ten minutes ago. However, there is a problem with genders while translating the personification of death. In Czech the noun *smrt* ('death') is of female gender. But in this example, Death has a male voice and thus the usage of a female noun would be inappropriate. We could settle for a male personification of death, which is *Smrt'*, which occurs for example in translations of Terry Pratchett's *Amazing Discworld* but that would delete the idiomatic meaning the phrase has. Therefore the translation is appropriate.

Next Examples (25, 26, 27) contain a series of three puns, two of which are puns with names of famous people, where all of them contain – phonetically – the word *bow*. A young Indian is doing a stand up on stage and is using a bow as a prop, as can be seen in Figures (Z, AA, AB)

(25a) Indian: Look, a bow-tie.

(25b) Indián: Podívejte, motýlek



Figure Z: Indian holding a bow to his neck

(26a) Indian: Look, I'm David Bowie.

(26b) Indián: Jsem Karel Šíp.



Figure AA: Indian singing into the bow

(27a) Indian: Wow, Bo Derek!

(27b) Indián: Lukcie Bílá!



Figure AB: Indian holding a bow with a blonde wig on

This translation has multiple flaws in it. Firstly both of the name translations are not well made – *Lukcie Bílá* is taking the word *luk* (‘bow’) and putting it into the name *Lucie* and *Karel Šíp* contains *šíp* (‘arrow’) – secondly both of them do not fit the visual channel – *Šíp* is not a singer and *Bílá* has black hair unlike the wig on the bow, which is blonde – and nowadays younger viewers might not even recognize who these two people are. A more appropriate solution would be to search for names which naturally contain the word *luk* such as *Lukáš*, *Lukas*, *Luke*, *Luka*, etc. Visual channel constraints also force us to look for a singer and a person with blonde hair, respectively. The first name can be changed with *Lukas Graham*, a famous Danish pop band, with lead singer *Lukas Forchhammer* (their hit *7 years* has over 883 million views on Youtube, accessed July 2019). We could use the singer’s name directly but the band name is more well known. The second name could be swapped for *Luka Modrić* (famous footballer from Croatia, winner of Ballon d’Or 2018 – data taken from www.topendsports.com, accessed March 2019). It is difficult to search for a famous person with long blonde hair that also has a variation of a word *luk* in their name, therefore even though some viewers might not recognise who *Luka Modrić* is, since they do not watch or enjoy sports, it is an equivalent that is closest to the original pun as possible. Getting back to the first

pun – bow-tie is *motýlek* in Czech and if we rework the ending to include the word *luk*, we can create a near pun that can be used in its place:

(25, 26, 27c) Indián: Hele, mám motýluk. Jsem Lukas Graham. A
co třeba Luka Modrić?

Conclusion

Puns in a comedy television series are often, if not always, used to evoke humorous effect on the viewer. They are always intentional. Polysemiotic puns must be approached very carefully when attempting to translate them as the humorous effect could be lost if the translator opted for keeping only the formal equivalence.

Translation of polysemiotic puns highly depends on the relations between the different channels. Some of the puns may be impossible to translate due to various restrictions in various channels (e.g. Example 12 where a name on the screen is a part of the pun), some may be easy to translate due to the connector working the same way in both languages and others can be compensated in a way.

To analyse polysemiotic puns and their translation into Czech (taken from titulky.com) the American animated sitcom *Family Guy* was chosen. The analysis has shown that puns which occur in the sitcom are based on lexical ambiguity (homonymy, homophony, polysemy), relexicalisation, reworking and reconstruction of an original version and in some cases delexicalisation. All of the four channels of discourse in audiovisual translation (spoken language, written language, audio channel and non-verbal visual channel) were present in shown examples.

The analysis of the subtitles has shown that the translator in most of the examples shown did not manage to transfer the pun into the target language. When in doubt he chose to follow the literal meaning or the meaning that was shown in the visual channel. If we look at strategies by Delabastita, the most used strategy by the original translator of the subtitles was the strategy PUN → NON-PUN, which was used fourteen times in total. Then, the strategy PUN → PUN followed, with total number of twelve uses. Note that this strategy was used with mixed results and some of the translations had to be altered. Strategies PUN → RELATED RHETORICAL DEVICE, PUN ST → PUN TT and EDITORIAL TECHNIQUES were all used once. The rest of the strategies (PUN → ZERO, ZERO → PUN and NON-PUN → PUN) were not used.

Summary

Tato práce se zabývá slovními hříčkami – konkrétně jejich vznikem, rozdělením a překladem. Soustředí se na polysemiotické hříčky v audiovizuálních textech, v tomto případě na hříčky v americkém animovaném sitcomu *Family Guy*. Cílem práce je zjistit, zda jde při překladu polysemiotických slovních hříček zachovat formu a význam hříčky a také jaké strategie se při překladu dají použít.

První kapitola definuje slovní hříčky z více různých pohledů. Rovněž poukazuje na to, že slovní hříčky jsou dynamické a tím pádem jsou veškeré předchozí názory a definice otevřené k dalším diskuzím. Dále se zde zmiňuje existence připravených a nepřipravených slovních hříček. Připravené hříčky jsou řečeny jednou osobou, kdežto nepřipravené hříčky se mohou vyskytnout v běžné konverzaci, kdy si jeden člen konverzace, po vyslechnutí slova, které může mít více významů, tuto mnohoznačnost uvědomí a poukáže na ni vyslovením slovní hříčky.

Druhá kapitola pojednává o různých názorech na rozdělení slovních hříček. Důraz je zde kladen na Partingtona (2008, 1797-1802) a jeho lingvistické rozdělení typů hříček. Uvedeny jsou i příklady, které Partington u jednotlivých typů hříček uvádí.

Třetí kapitola pojednává o problematice audiovizuálního překladu s důrazem na různé kanály diskurzu. Řeší se zde vztahy mezi těmito kanály, komplikovanost těchto vztahů a důležitost při překladu slovních hříček. Dále jsou zde zmíněny strategie pro překlad hříček s hlavním soustředěním na strategie navržené Delabastitou (1996, 134) s analýzou, které z nich jsou nejvhodnější při audiovizuálním překladu humorného seriálu.

Čtvrtá, praktická část práce, se věnuje analýze příkladů slovních hříček ze sitcomu *Family Guy* a jejich českému titulkovému překladu (ze stránky titulky.com). Nejprve je stručně zmíněn příběh, hlavní postavy a styl humoru, stejně jako cílová skupina diváků. Zbytek práce se věnuje příkladům polysemiotických slovních hříček, jejich analýze a případnému doplnění vhodnějšího překladu, než byl použit v analyzovaných titulcích. U příkladů jsou také uvedeny obrázky, které hrají v polysemiotických slovních hříčkách neodmyslitelnou roli.

V závěru bakalářské práce je určen výsledek analýzy, v jakém množství hříček došlo k převodu formy i významu. Taktéž je zde uvedeno, které strategie od Delabastity byly použity a v jakém množství.

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Anotace

| | |
|----------------------------------|---|
| Autor: | Dominik Krayzel |
| Katedra: | Katedra anglistiky a amerikanistiky FF UPOL |
| Název česky: | Překlad slovních hříček z animovaného sitcomu Family Guy |
| Název anglicky: | Translating wordplay in the Family Guy animated sitcom |
| Vedoucí práce: | Mgr. Michaela Martinková, Ph.D. |
| Počet stran: | 53 |
| Počet znaků: | 55 066 |
| Počet titulů použité literatury: | 22 |
| Klíčová slova v ČJ: | slovní hříčky, víceznačnost, význam, intersemiotický překlad, kanály diskurzu v audiovizuálním překladu |
| Klíčová slova v AJ: | wordplay, puns, ambiguity, meaning, intersemiotic translation, channels of discourse in audiovisual translation |
| Anotace v ČJ: | Bakalářská práce se zabývá problematikou slovních hříček a jejich překladu s konkrétním zaměřením na polysemiotické hříčky, které probíhají na více kanálech diskurzu najednou. Příklady slovních hříček ze sitcomu Family Guy jsou analyzovány dle jejich vzniku a následně jsou analyzovány jejich české titulky (z titulky.com). U titulků se hodnotí, zda překladatel dokázal převést slovní hříčku do cílového jazyka nebo zda ji dokázal kompenzovat nějakou jinou strategií. |

Anotace v AJ:

This thesis deals with puns and their translations with particular focus on polysemiotic puns which are happening on more channels of discourse. The examples taken from the Family Guy sitcom are analysed and then their Czech translations via subtitles are analysed. The analysis examines if the translator transferred the puns into the target language or if he used another strategy to compensate for the pun.