



Kaunas University of Technology
Faculty of Social Sciences, Arts and Humanities

**Translation of Verbally Expressed Humour Elements in
Animated Films**

Master's Final Degree Project

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Summary

The successful translation of humour has been one of the most challenging, as well as the most targeted objectives within translation studies. In the case of audiovisual translation and family-friendly films, particularly animated films aimed at a younger audience, the task of effectively transferring humour between languages becomes imperative due to the specific cognitive features of children, including shorter attention spans. Taking into account these circumstances, the aim of the final degree project is to analyse verbally expressed humour elements and their translation to Lithuanian in selected animated films. The project contains an overview of the theoretical approaches regarding audiovisual translation, particularly dubbing, and verbal humour, as well as an analysis of selected examples containing verbally expressed humour (cultural references and wordplay) in animated films. The analysis of cultural references is based on translation strategies for extralinguistic cultural references by Jan Pedersen: generalisation, direct translation, official equivalent, substitution, specification, retention, and omission, as well as an additional strategy of insertion. The analysis of wordplay, on the other hand, is carried out by employing a modified taxonomy for the translation of puns by Delabastita: wordplay to wordplay, wordplay to zero, wordplay ST to wordplay TT, non-wordplay to wordplay, zero to wordplay, wordplay to non-wordplay, and editorial techniques. The results of the analysis of cultural references showed that the translation strategies were Retention and Substitution. With Retention, certain transcultural references familiar to the Lithuanian audience were retained to increase humourousness, while monocultural references may have been retained due to the necessity to adhere to information of the visual channel, or the cultural context of the film. In terms of the use of Substitution, cultural references were replaced with a cultural reference of the target language or with a different rhetorical device. The strategy of substitution, along with insertion, proved to be particularly effective in terms of humour retention. The remaining strategies were employed significantly less during the translation of selected examples containing cultural references, with the strategies of Direct Translation, Official Equivalent, Insertion and Omission among the least employed. Considering the analysis of the translation of wordplay, the most frequent translation strategy employed was Wordplay to Non-Wordplay, followed closely by Wordplay to Wordplay. In the case of the former, wordplay-based humour was replaced with a non-wordplay utterance, potentially due to linguistic differences between English and Lithuanian, as well as technical constraints imposed by the mode of dubbing. Wordplay to Wordplay strategy was employed to replace wordplay with different wordplay in the target language or a different rhetorical device. This strategy, along with the strategies of Zero to Wordplay and Non-Wordplay to Wordplay proved most effective in terms of humour retention as, rather than retaining or transferring wordplay originally present, a different type of wordplay would be inserted that would be more humourous to the target Lithuanian audience. However, the latter two strategies were among the least employed for the

translation of selected examples, potentially also pointing towards constraints imposed by dubbing or by linguistic differences.

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Santrauka

Sėkmingas humoro vertimas – vienas iš daugiausia iššūkių keliančių, tačiau taip pat ir siekiamiausių uždavinių vertimo studijose. Užduotis ir pastangos veiksmingai išversti humorą iš vienos kalbos į kitą tampa labai svarbi visai šeimai skirtų, o ypač vaikams skirtų animacinių filmų kontekste. Humoro vertimo svarbą animaciniuose filmuose lemia specifiniai kognityviniai jaunesnių žiūrovų bruožai, pavyzdžiui, trumpesnį laiką išlaikomas dėmesys. Atsižvelgus į šias aplinkybes, baigiamojo projekto tikslas yra išanalizuoti verbalinio humoro elementų vertimą pasirinktuose animaciniuose filmuose. Projekte apžvelgiami teoriniai požiūriai į audiovizualinį vertimą (išsamiau aptariamas dubliavimas) ir žodinį humorą, taip pat analizuojami atrinkti pavyzdžiai su verbalinio humoro (kultūrinių nuorodų ir žodžių žaismo) elementais animaciniuose filmuose. Kultūrinių nuorodų vertimo analizė atlikta taikant Jan Pedersen vertimo strategijas kultūrinėms nuorodoms versti: generalizavimą, tiesioginį vertimą, pripažintojo atitikmens pateikimą, pakeitimą, konkretizavimą, išlaikymą ir praleidimą, taip pat papildomą įterpimo strategiją. Žodžių žaismo atvejai tiriami ir lyginami taikant modifikuotą Delabastita strategijų klasifikaciją kalambūrams versti: žodžių žaismo vertimas į žodžių žaismą, žodžių žaismas į nulinį vertimą, originalo kalbos žodžių žaismo vertimas į žodžių žaismą vertimo kalboje, dialogo be žodžių žaismo keitimas į žodžių žaismą, nulinio originalaus teksto keitimas į žodžių žaismą, žodžių žaismo vertimas į dialogą be žodžių žaismo, ir kiti redagavimo metodai. Remiantis kultūrinių nuorodų vertimo į lietuvių kalbą analizės rezultatais, dažniausiai naudotos strategijos buvo išlaikymas ir pakeitimas. Naudojant išlaikymo strategiją, atitinkamos transkultūrinės realijos, gerai žinomos žiūrovams Lietuvoje, buvo išlaikomos siekiant padidinti humoro lygį atitinkamoje filmo scenoje. Svarstoma, kad monokultūrinės realijos buvo išlaikytos dėl poreikio atitikti vaizdinę filmo informaciją arba esamą kultūrinį jo kontekstą. Pakeitimas buvo naudotas siekiant pakeisti esamas kultūrinės nuorodas į kitokias nuorodas arba kitas retorines priemones vertimo kalboje. Remiantis analizės rezultatais, pakeitimo ir įterpimo strategijos buvo ypač veiksmingos humoro išlaikymo atžvilgiu. Kitos strategijos buvo naudotos gerokai rečiau: tiesioginio vertimo, oficialaus atitikmens, įterpimo ir praleidimo naudojimo atvejų nustatyta mažiausiai. Žodžių žaismo pavyzdžių animaciniuose filmuose vertimo analizės rezultatai parodė, jog žodžių žaismo vertimo į dialogą be žodžių žaismo strategija buvo naudota dažniausiai, taip pat dažnai naudota ir žodžių žaismo vertimo į žodžių žaismą strategija. Tiriant atvejus, kuriuose panaudota pirmiau minėta strategija, pastebėta, jog žodžių žaismu paremtas humoras buvo pakeistas frazėmis be žodžių žaismo. Tokį vertimą galėjo nulemti kalbiniai anglų ir lietuvių kalbų skirtumai, taip pat dubliavimui būdingi techniniai apribojimai. Naudojant žodžių žaismo keitimą žodžių žaismu, originalo kalboje esantis žodžių žaismas buvo keičiamas kitokiu vertimo kalbos žodžių žaismu, arba kita retorine priemone. Ši strategija, taip pat nulinio teksto į žodžių žaismą ir dialogo be žodžių žaismo vertimo į žodžių žaismą strategijos nustatytos veiksmingiausiomis humoro išlaikymo atžvilgiu, kadangi naudojant jas

buvo įterpiamas kitoks žodžių žaismas, kurį žiūrovai Lietuvoje laikytų juokingesniu, o ne išlaikomas originalo kalbos žodžių žaismas. Nepaisant to, pastebėta, jog pastarosios dvi strategijos buvo naudotos mažiausiai. Tokį rezultatą taip pat galėjo nulemti dubliavimo arba kalbinių skirtumų keliami iššūkiai ir apribojimai.

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List of abbreviations and terms

Abbreviations:

AVT – audiovisual translation;

ECR – extralinguistic cultural references;

VEH – verbally expressed humour;

VA – voice actor

Introduction

Films, particularly of the family-friendly type, have always played an important role as a cross-cultural communication medium for younger audiences, considering the continuously growing interest of children in the present digital environment, as well as the resulting consumption of many different types of multimedia material, including, as already established, films, phone applications, series, and more (O’Sullivan, 2013). As such, visual media has become particularly marketable, and efforts to promote multimedia products across languages and cultures have become prominent.

Child-orientated media has historically tried to balance providing both education and entertainment; however, entertainment appears to still be the primary interest of younger audiences. Provision of effective entertainment to a younger demographic is a difficult task, considering the cognitive characteristics present, including the shorter attention span of children, as well as their levels of engagement in activities (Bartan, 2020; BBAC, n.d.). Due to such circumstances, successful transfer and retention of humour in both visual and audio channels become imperative.

Although entertainment within the context of the visual channel for animated films may be ensured through creative character designs, appealing colour schemes, and effective video editing, in terms of the audio channel, it is greatly aided by verbal humour. Rhetorical devices such as rhymes, wordplay, and cultural references draw both children and adults through evoked amusement regardless of the genre and medium of a film. However, in regard to translation studies, the topic of verbal humour has been subject to ever-increasing discussion, particularly due to observed challenges in effectively transferring it between languages. While having to adhere to linguistic and semantic restrictions posed by present differences in languages, translators working with verbal humour have to ensure that the key purpose of such utterances – being humorous – is retained as well in the target product (Chiaro, 2017). What cultural or linguistic differences there are, they have to be bridged by the translator.

Among all methods of translating AV content, dubbing could be considered one of the more prominent forms of bringing such content to child audiences worldwide, since it does not require additional cognitive effort from children who, for example, may not yet possess necessity reading capabilities to follow text provided in the subtitles. However, in terms of translation, the AVT mode of dubbing poses particular challenges, as it is in itself subject to technical constraints, including the necessity to adhere to requirements of isochrony, lip synchrony, and more (Whitman-Linsen, 1992).

Having addressed the challenges as well as the necessity for translation of verbal humour for dubbed films, the **aim** of this paper is to analyse verbally expressed humour elements and their translation to Lithuanian in selected animated films. The **object** of the paper is thus the *units of verbally expressed humour elements in animated films*. In order to achieve the aim established, the following objectives were identified:

1. To provide an overview of the theoretical approaches to audiovisual translation and verbal humour.
2. To analyse the translation of cultural references to the target language based on translation strategies by Pedersen (2011).
3. To analyse the translation of wordplay to the target language based on translation strategies by Delabastita (1996a).

The paper also aims to provide relevant analytical data and conclusions that could serve as a contribution to ongoing research on the translation of humour elements in AV products, particularly dubbed animated AV products. Progress has been observed in researching the translation of cultural references in animated films (Pagrandytė and Astrauskienė, 2021; Huber and Kairys, 2021), as well as in the analysis of accent-based humour translation in animated films (Zabulionytė, 2021) into Lithuanian. However, in many cases of studies on the translation of verbal humour to Lithuanian, the scope is either limited to one film or film series, or the data for the analysis are gathered from live-action films rather than animation. It is hoped that this paper can further the current research on humour translation in dubbed animated films to Lithuanian by providing a comprehensive overview of the translation strategies employed and the effectiveness of humour retention in translated versions of multiple animated films of different release dates.

The first part of an paper is dedicated to an overview and analysis of theoretical material relevant to the present research. A discussion of audiovisual translation, its types, and market trends is carried out, with particular focus on dubbing as the AVT form chosen for this paper. The requirements and constraints of dubbing are also discussed in more detail. Following the analysis of audiovisual translation, an overview of theories, classifications, and other types of studies related to humour and its translation, focussing specifically on verbal humour as the object of this paper, is presented. Separate sections are dedicated to the translation of humour overall, as well as an overview of studies on humour transferrance in audiovisual mode (subtitling and dubbing).

The second part of the paper contains an analysis of selected examples containing verbally expressed humour elements in animated films. Initially, the methodology used for the analysis is discussed. Following the overview of methodology, a comparative analysis of the data in English and Lithuanian is then carried out based on the taxonomy for translation of extralinguistic cultural references by Pedersen (2011) for the discussion of selected cultural references and allusions, while the analysis of wordplay is carried out based on the adapted and modified taxonomy of pun translation by Delabastita (1996a). Finally, the conclusions are provided.

The research results in the field of translation studies were disseminated in KTU students' scientific conference 'Smiles 2021: social sciences, arts and humanities in contemporary society': <https://ktu.edu/events/smiles-2021-socialiniaihumanitariniai-mokslai-ir-menai-siuolaikineje-visuomeneje/>.

1. Theoretical considerations

This chapter discusses previous studies and other theoretical background in relation to audiovisual translation, with particular focus on the AVT mode of dubbing. Moreover, an overview of the types and application of humour, as well as translation of verbal humour, is provided, followed by a review of previous case studies of the translation of verbal humour in different audiovisual modes.

1.1. Types of audiovisual translation

Audiovisual translation (AVT) has been on the rise in popularity and applicability since the emergence of sound films in the 1920s, as the necessity for filmmakers to ensure exports arose. Various developments in the filmmaking landscape, such as the digitisation of AV products, the growing popularity of the Internet, and the globalisation of distribution and production systems, led to the development of new modes of audiovisual translation and even their simultaneous use (Remael, 2010). The new modes include voiceover, surtitling, SDH, and more; however, subtitling and dubbing are still widely considered the two main modes of AVT. For the purposes of the paper, a further overview of dubbing practises is given.

The distribution or preference for different AVT modes, including dubbing, varies by country. Gambier (2003) identified a certain division of European countries into ‘dubbing’ and ‘subbing’ countries. Dubbing was observed to be more prominent in western European countries, including Germany, France, Spain, and Italy, while subtitling was preferred in Scandinavian countries, as well as Ireland, the Netherlands, Greece, and Portugal (Gambier, 2003; Antonini and Chiaro, 2009). Similar tendencies were brought forth by Huber and Kairys (2021), who denoted that in 2010, dubbing practises were most prominent and preferred in western and central European regions – scholars identified such countries as Spain, Germany, Austria, Czech Republic, Hungary, France, and Switzerland as being ‘dubbing dominated’ (Huber and Kairys, 2021, p. 6). Eastern European countries such as Bulgaria, Poland, Latvia, and Lithuania are, instead, established as having a preference for the voiceover mode of AVT.

Scholars agree, however, that nowadays such a division may be oversimplified, as traditionally dubbing-dominated countries are starting to delve more into subtitling, and vice versa. The change can be attributed to the development of technology that allows the inclusion of several modes. For example, the emergence of DVD and Blu-ray discs allowed the inclusion of numerous versions of dubbing and subtitles, as well as broadcasting of dubbing and subtitles simultaneously (Gambier, 2003). Subtitling has also been discovered to be the more cost-effective mode of screen translation (Antonini and Chiaro, 2009). In addition, the growth of AV streaming networks, such as Netflix, has led to an increase in the popularity of subtitled media.

In Lithuania, cinema and television employ different AVT modes. In terms of dubbing, it is most frequently used in translating animated and live-action family-friendly films. In the majority of cases, films are fully dubbed, with the entirety of dialogue and soundtrack being translated into target language; however, for certain animated musicals, such as *My Little Pony: The Movie* (2017), the songs were left untranslated. Live-action films are usually shown in their original language with Lithuanian subtitles (Koverienė and Satkauskaitė, 2014). Considering the practises in television, there is a notable preference for the voiceover mode of translation, and both the national broadcaster and commercial channels employ this mode to provide translations of foreign films and documentaries.

However, the national broadcaster also provides closed captions in Lithuanian for most of the content in its media library, as well as interpreting news and press conferences in Lithuanian Sign Language.

As a mode of translation of AV products, dubbing provides a certain illusion of familiarity, as actors in an AV product start talking in the target language of the audience. Cary (1960; in Ranzato, 2015) considered dubbing as a form of *total translation*, detailing that the process involved not only the transfer of semantic and pragmatic aspects of the dialogue, but also the transfer of intonation and prosody, the latter containing elements such as the loudness, tempo, speech tension, and stress, which are some of the key features in expressing emotion in spoken texts. Moreover, the AVT practise of dubbing ensures faithfulness to the word length of the source material. Moreover, dubbing has the advantage of being a more viable mode of translation for children, since they do not yet possess the reading speed necessary to adequately follow subtitled media. Another advantage would be that unlike subtitled films, dubbed films do not require visual attention from the audience (Cintas and Remael, 2014), making it a potentially less distracting form of AVT.

The ability to convey intonation, prosody, or emotion through a translation may, from a certain perspective, be considered a disadvantage of dubbing. Loss of authenticity is commonly identified as a result of dubbed media. Tveit (2009) asserts that voice is an essential part of a character's personality, and when it is replaced with a different one, much of the intended emotion is lost. According to the scholar, replacing the voice is also a sacrifice to credibility: the intonation, stress, and rhythm of the speaker have a transnational and translingual quality to them; they are capable of conveying information on the atmosphere of a situation or the immediate context of it. Tveit (2009) provides politics as one of the examples for such a phenomenon, stating that a persuasive speech of a presidential campaign may be less effective when voiced over.

Moreover, in comparison to subtitling, dubbing is the more expensive and more time-consuming mode of translation. Aside from translators working with textual material, as well as technical staff, professional voice actors are employed to record the dialogue, which leads to greater production costs.

Aside from disadvantages in terms of possible diminished authenticity and increased costs, dubbing is subject to certain formal constraints as well. Translators producing a dubbed AV product for a target audience must take into consideration not only the textual coherence and equivalence of the dialogues and other elements, but also different synchronies for the spoken word. Synchronies that constrain the dubbing mode of AVT are lip synchrony, kinetic synchrony, and isochrony. Those were the most commonly observed terms; however, Whitman-Linsen (1992) provided two broader categories for dubbing synchrony to be taken into account, under which the aforementioned terms fall.

Table 1. Types of synchrony (Whitman-Linsen, 1992)

Visual / optical synchrony	Audio / acoustic synchrony
Lip / phonetic synchrony	Idiosyncratic vocal type
Syllable articulation synchrony	Paralinguistic elements (tone, timbre, pitch)
Length of utterance synchrony (isochrony)	Prosody (intonation, melody, tempo)
Gesture / facial expression synchrony (kinetic synchrony)	Cultural variations
	Accents and dialects

Taking into account the types of synchrony established in Table 1, visual synchrony must be ensured by the writer or translator of the dialogue. This category is concerned with having the voice actor match the bilabial consonants, labiodental consonants and lip-rounded vowels (*lip synchrony*) said by on-screen characters, particularly during close-up shots, as well as matching the length of an utterance and present pauses (*isochrony*) (Chaume, 2012; in Miggiani, 2021). Empirical research showed that poorly produced lip synchrony distracted viewers' attention, disturbing the viewing process (Smith et al. 2014; in Ameri and Khoshsaligheh, 2018). Kinetic synchrony is obtained when the dialogue spoken by an actor in the target language is coherent with gestures, facial expressions, and other types of body language performed by on-screen characters.

Acoustic synchrony, on the other hand, is largely related to the performance of the voice actors. The actors must take into consideration accents and dialects of characters present, as well as be mindful of intonation, tempo, and pitch to produce a dubbing of high quality. Visual and acoustic synchrony are of such importance and prominence that, according to Pettorino and Vitagliano (2003), the speed and tempo of the language the film is being dubbed into are altered to meet the restrictions imposed by the source language. The scholars assert that “dubbed speech is confirmed to be a particular kind of speech, with its own specific characteristics of rhythm and articulation rate. In fact, the target language is forced to be adapted to the speech tempo of the source language” (Pettorino and Vitagliano, 2003, p. 2867). Idiosyncratic vocal type is a broader concept that refers to the assignment of voice actors to certain characters based on their vocal features. According to Whitman-Linsen (1992), the voice of the respective voice actor must be compatible with the on-screen character, their personality, and appearance.

1.2. Types and application of humour

Humour could be considered a ‘universal human trait’ (Raskin, 1985, p. 2). While the ability to perceive humour, or the humour competence as established by Raskin (1985), may differ for each individual, in a broader sense, every society and culture is capable of experiencing laughter and finding a situation humorous. There are differing definitions and descriptions of humour; however, the phenomenon generally involves observing a certain incongruity within a situation; the incongruity could be linguistic / auditory (punning) or diegetic (irony) (Ylagan, 2019), leading to such a situation being perceived as humorous. Veale (2015; in Chen and Dewaele, 2019), meanwhile, proposed understanding humour as a thought experiment that involved subversions of cultural stereotypes, figures of speech, verbal meanings, and more.

Due to differing definitions of humour and its complexity in terms of form and features, there have been different taxonomies for types of humour have been proposed (Delabastita, 1996; Cintas and Remael, 2014; Chiaro, 1992, 2004, 2005). Berger (1998), for example, proposed four groups that any type of humour could fall under. The groups are as follows:

1. **Language.** The humour is verbal.
2. **Logic.** The humour is ideational.
3. **Identity.** The humour is existential.
4. **Action.** The humour is physical and non-verbal.

Each group is further subdivided into more specific subsections of humour. The in-depth classification of humour according to Berger (1998) is provided in Table 2.

Table 2. Classification of humour (Berger, 1998)

Language	Logic	Identity	Action
Allusion	Absurdity	Before / After	Chase
Bombast	Accident	Burlesque	Slapstick
Definition	Analogy	Caricature	Speed
Exaggeration	Catalogue	Eccentricity	Time
Facetiousness	Coincidence	Embarrassment	
Insults	Disappointment	Exposure	
Infantilism	Ignorance	Grotesque	
Irony	Mistakes	Imitation	
Misunderstanding	Repetition	Impersonation	
Puns, Word Play	Rigidity	Parody	
Repartee	Theme / Variation	Scale	
Ridicule		Stereotype	
Sarcasm		Unmasking	
Satire			

For the purposes of this paper, language-related humour, or verbal humour, will receive a more in-depth analysis in the following section.

Verbal humour is a type of humour produced by means of language and text (Raskin, 1985; Attardo and Raskin, 1991; Chiaro, 1992). Among the main theories that analyse verbal humour is Raskin's Semantic Script Theory of Humour (SSTH) (1985) and Attardo's General Theory of Verbal Humour (GTVH) (2002). Raskin's theory can be regarded as a tool to analyse humorous texts which was then expanded by Attardo's theory. Raskin analyses jokes as semantic networks formed by the linkage of scripts. A script is 'an enriched structured chunk of semantic information, associated with word meaning and evoked by specific words' (Raskin, 1985:99). The scholar raises the hypothesis that a text is to be considered as carrying a single joke based on two conditions:

1. The text is compatible with two overlapping scripts ("[...] the joke must be interpretable, fully or in part, according to two different scripts" (Ruch, Attardo, Raskin, 1993 p. 124).
2. The two scripts identified in the text 'must be opposed according to a list of basic oppositions, such as real / unreal, possible / impossible, etc.' (Ruch, Attardo, Raskin, 1993, p. 124).

Aside from the deliberately created ambiguity, the clash or opposition of the scripts present must be unexpected to be perceived as humorous (Attardo, 1994). Attardo (1994), however, pointed out that while SSTH is suitable for analysing and determining whether a text contains a joke, it cannot provide much insight into the similarity of different jokes. For this purpose, GTVH was developed, incorporating Raskin's SSTH. The theory relies on six Knowledge Resources (Attardo, 2002) to describe a joke:

1. Script Opposition (SO). The element of opposing scripts, incorporated from SSTH.
2. Logical Mechanism (LM). The Resource deals with the way that the two scripts are brought together and resolved. As Ruch, Attardo, and Raskin (1993) point out, LMs can range from juxtapositions to false analogies to create a humorous effect.

3. Situation (SI). The event or situation “surrounding” the joke – participants, objects, activities, etc.
4. Target (TA). Ruch, Attardo, and Raskin (1993) refer to the target as ‘the butt of the joke’, the person or object that the joke is ridiculing (in cases where such a target is present).
5. Narrative Strategy (NS). The narrative organisation, structure of the joke. Examples could be a question-answer, a riddle, etc.
6. Language (LA). The very verbalisation of the joke. This Resource is concerned with all the linguistic components of the text. Therefore, LA determines the position of the punchline of the joke.

Based on GTVH, two jokes differ from one another if at least two of their Knowledge Resources are different, and the more Resources the jokes have in common, the more similar they are. However, GTVH also provides an ordering of the Knowledge Resources, which is as follows: $SO \rightarrow LM \rightarrow SI \rightarrow TA \rightarrow NS \rightarrow LA$. The degree of similarity between jokes increases based on this ordering, with the possible exception of the LM resource. This means that the jokes that have all the Resources the same except Situation are less similar than the ones that only differ by Narrative Strategy, and so on. Moreover, the ordering of Knowledge Resources also determines the available choices for each Resource: for example, the choice of the opposing scripts (Script Opposition) limits the possibilities in resolution of the joke (Logical Mechanism). Limited options in resolution can, in turn, provide limited possibilities for the Situation, Narrative Strategy, and more.

Considering possible taxonomies, Chiaro (1992) provided a categorisation of types of language-related humour as identified by Berger (1998): Verbally Expressed Humour (VEH). VEH is defined as ‘any verbal form of attempt to amuse’ (Chiaro and Piferi, 2010: 285), and its taxonomy is as follows:

1. CRA: a joke based on cultural references and allusions;
2. L: humour based on linguistic elements:
 - W: wordplay;
 - LV: language variation humour (dialects, specific registers, accents).

Regarding Berger’s (1998) categorisation of language-related humour, cultural references (CR) refer to concepts particular to the source culture that are potentially unknown to the target culture. It can be defined as ‘any kind of expression [...] denoting any material, ecological, social, religious, linguistic, or emotional manifestation that can be attributed to a particular community [...] and would be admitted as a trait [...] by those who consider themselves to be members of it’ (González Davies and Scott-Tennent, 2005, p. 166). For example, songs, texts, brands, public figures, and institutions could be considered cultural references.

One of the more extensive taxonomies for translating or rendering of cultural references was proposed by Pedersen (2011). The scholar identified seven strategies for transferring what he referred to as Extralinguistic Cultural References (ECR), which can be defined as ‘references that are attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process’ (Pedersen, 2005, p. 2). Such expressions therefore refer to realia outside of the language system. The strategies are as follows:

1. **Retention.** The ST ECR may remain unchanged in the target product or slightly adapted to the linguistic or stylistic requirements of TL. Retained elements may be marked with italics or other types of highlighting.

2. **Specification.** More information is added, making the ECR more specific than it is in SL. A further subdivision of the strategy into Completion (fleshing out a name or an acronym) and Addition (adding more semantic content or explanation, such as someone's occupation or an evaluative adjective) is proposed as well.
3. **Direct Translation.** ECR is translated directly into TL with no semantic alterations. The strategy is sometimes applied to the translation of names of government agencies and similar institutions.
4. **Generalisation.** ST ECR is rendered less specific in TT either through the usage of a Superordinate Term, or by Paraphrasing.
5. **Substitution.** Replacement of ST ECR with another ECR, either from SL or TL. Alternatively, ST ECR may be replaced with something completely different.
6. **Omission.** The ST ECR is not reproduced in any way in TT. This is a fairly common strategy in subtitling due to the constraints of this practise.
7. **Official Equivalent.** The approved official equivalent of ECR in TL is used (Pedersen, 2011, p. 76).

Although the taxonomy itself was proposed within the context of ECR in the subtitling mode, it is extensive enough to be applied to other modes of AVT.

Another type of VEH is based on linguistic elements, particularly wordplay and puns. According to the Merriam-Webster dictionary, a *paronomasia*, more generally known as a pun, is 'a humorous way of using a word or phrase so that more than one meaning is suggested' ("pun", n.d.). The intention of punning is to create a homonymic lexical-semantic ambiguity, where a lexical item is perceived as simultaneously having several separate meanings or possessing a lack of clarity on which meaning is the intended one (Miller and Gurevych, 2015).

Delabastita (2004a) proposed certain taxonomies for possible classification of puns. Among systems put forth by the scholar are categorisations of puns based on their generic subtype (riddle, spoonerism, anagram, etc.), textual function (strengthening semantic coherence, creating humour, etc.), and formal subtype. While Miller and Gurevych (2015) emphasise homonymy when describing the structure of puns, Delabastita's classification by formal subtype is more extensive:

1. Puns derived from *paronymy* (similarity of sound);
2. Puns derived from *homophony* (the same sound, different spelling);
3. Puns derived from *homography* (the same spelling, different pronunciation);
4. Puns derived from *homonymy / polysemy* (the same sound and spelling, different meanings).

While the majority of puns found in media today are based on homonymy, Delabastita's research revealed a variety of linguistic techniques employed to create humorous wordplay.

Aside from classification of puns based on numerous criteria, Delabastita also proposed a taxonomy for the translation of puns (1996a). The strategies are as follows:

1. **Pun>Pun:** the pun is translated by a target-language pun;
2. **Pun>Non-Pun:** the punning aspect of the segment is removed, and the pun is rendered by a non-punning phrase;
3. **Pun>Rhetorical device:** the pun is replaced by a wordplay-related rhetorical device (alliteration, rhyme, irony, etc.);
4. **Pun>Zero:** the segment containing the pun is omitted;

5. **Pun ST→Pun TT:** the translator reproduces the source-text pun and possibly its immediate environment in its original formulation;
6. **Non-Pun>Pun:** a pun is introduced in textual positions with no wordplay in the source material;
7. **Zero>Pun:** a segment containing a pun is added that has no precedent in the source text;
8. **Editorial techniques:** a second level of communication is employed (e.g., footnotes) (Delabastita, 1996a, p. 136).

The last subsection of humour based on linguistic elements is the humour derived from accents, specific dialects, and registers. Regional variations are frequently used for humorous intent; however, translating this type of humour is challenging (Chiaro, 2010): “In dubbing, there is always the option of replacing a regional variety of the SL with a regional variety in the TL (though it may not be a particularly enlightening choice to make considering the connotations specific varieties convey), how can variety be accommodated in subtitled form?” (Chiaro, 2010: 9).

The categories of VEH tend to overlap, particularly in audiovisual products – the multimodality present in the content of such products results in multimodal humour. Within the context of AV, complex jokes involving simultaneous use of linguistic, cultural, and visual elements become quite frequent (Zabalbeascoa, 1996; Diaz-Cintas and Remael, 2014).

1.3. Cultural references and humour

Scholars agree that, although present in all cultures and social groups in its most general sense, humour is invariably context-based and context-dependent, be that context personal, linguistic, or sociocultural (Chiaro, 1992). According to Vandaele, humour relies on implicit knowledge, implicit cultural schemes, as well as “rules and taboos for targeting (telling what or whom may be laughed at)” (2010, p. 150). When considering verbal expressions of humour in media, a significant part of the sociocultural context is showcased through the use of cultural references, evoking amusement through certain incongruity or shock value, as well as familiarity perceived through the realia referenced. Cultural jokes may also serve as perpetuators of a certain cultural identity, as individuals belonging to the same sociocultural context can perceive the intended meaning of the joke and find it amusing, whereas people belonging to different social groups and / or contexts may find the joke ‘unfunny’ and difficult to understand. As such, culture-based humour in particular is nearly completely reliant on the context in which it is present.

Having considered the relation of the potential for amusement evoked by culture-bound jokes and the sociocultural context in which they are present, a distinction must be made between the concept of a cultural reference as a whole and the *national-sense-of-humour* type of jokes, as coined by Zabalbeascoa (1996). Pedersen (2010) divides cultural references into three categories: *infracultural*, *monocultural*, and *transcultural*. Transcultural references, Pedersen asserts, are based on realia within the knowledge of multiple cultures. Jokes based on transcultural references may include allusions to world- or region-famous public figures, locations, pop-culture elements, and more. For these types of jokes, the intended amusement is significantly less restricted to a specific sociocultural context, compared to the two remaining types of cultural references discussed in this section. Pedersen defines infracultural references to be those that are intended for one particular culture, however, are too specialised or local to be considered as the part of encyclopaedic knowledge of said culture (Pedersen, 2011), thus being relatively restricted in terms of humour and evoked amusement unless clarified. The last category, referred to as monocultural jokes by Pedersen, is described to include references

that would be effortlessly recognisable, thus amusing, near-exclusively to individuals of one culture or sociocultural context. If it is to be tailored to more than one culture, such cultures would have to be closely related and share specific cultural contexts. With this established, the term *cultural reference* as a whole can include an extralinguistic allusion to a particular concept, figure, location, or other realia that may be known to one or more cultures. By contrast, the previously established *national-sense-of-humour* type of jokes, as Zabalbeascoa details, are built on specific, culture-related themes that need to be either adapted or explained to other cultures to be considered humorous. Because of this, such a type of joke could fall under the *monocultural* category of jokes detailed by Pedersen. Having considered these categorisations, it would be a mistake to consider the very term *cultural reference* as a reference that is necessarily bound to only one or several closely related cultures, as certain realia, particularly if it is of popular culture, have become cross-cultured.

1.4. Translation of humour

Translation of humour is a subject of much discussion in translation studies and regarded as a challenging process. One of the reasons that makes humour so difficult to transfer between languages is, as established in the previous section, its dependence on sociocultural and sociolinguistic circumstances and restrictions. The implicit knowledge makes humour problematic to translate and transmit, the scholar emphasises. Connected to sociocultural differences are (socio)linguistic peculiarities which, too, create challenges for translators. Laurian (1989, in Vandaele, 2010) identifies problems that come with differences in linguistic denotation and connotation, while Del Corral (1988; in Vandaele, 2010) points out the specificities of humour in terms of different dialects, idiolects, and sociolects, as well as challenges of translating humour involving play on word form, i.e. puns and wordplay.

A joke may have different levels of reliance on specific cultural contexts, thus resulting in varying difficulty of translation or adaptation to a target culture. Some of the possible levels are provided in a taxonomy of jokes by Zabalbeascoa (1996):

1. The international joke that is not based on linguistic or cultural aspects of the source culture;
2. The bi-national joke: relatively unrestricted in terms of linguistic and / or cultural aspects;
3. The national-culture-institutions joke: certain aspects need to be changed in translation in order to retain humorousness;
4. The national-sense-of-humour joke: a type of joke usually used in a specific nationality or country. Such humour is built on culture-specific themes, and needs adaptation to be humorous in target language;
5. The language-dependent joke: based on aspects of the source language itself, frequently considered untranslatable or requires rewriting to be humorous in the target language;
6. The visual joke, which uses visual elements to create a humorous situation;
7. The complex joke, which may combine several of aforementioned aspects.

The first four types of jokes in Zabalbeascoa's taxonomy reflect the levels of presence of a cultural context within a joke, the first two types being relatively culturally independent and less challenging to translate. The third type contains certain elements particular to a culture, whereas the fourth type of joke completely relies on humour found only in specific national and cultural backgrounds. In such cases, the target and situation may need to be changed or adapted to a target culture before the joke is considered humorous.

The two remaining types of jokes in Zabalbeascoa's taxonomy are not related to cultural references, but rather to the play on the source language itself, as well as the visual material present in an AV product. The transfer of language-dependent jokes from ST to TT can be particularly challenging and frequently depends on the language pairs in question. However, it is quite often that languages that share the same language group have similar linguistic properties, thus making it easier to translate wordplay (Newmark, 1988; Delabastita, 1993). Moreover, the translatability of language-based humour tends to also be higher among languages that were historically in close contact, since such relations commonly lead to the borrowing of concepts and words from one another (Kristal, 2014).

Delabastita (1993) analysed a corpus of Shakespearean wordplay translations and identified certain tendencies regarding translation of various types of wordplay:

- Phonetic puns are likely to find congenial renderings if the languages are historically related;
- Paronymic puns are more likely to find congenial renderings than homonymic puns;
- The likelihood of polysemic puns finding a congenial rendering is slightly increased if the languages are genetically related;
- The cultural closeness of the linguistic communities increases the likelihood of reproducing a pun;
- Phonetic or polysemic puns are likely to find congenial renderings if interlingual borrowing takes place;
- Puns involving multiple linguistic features are less likely to find congenial renderings than those involving a single feature (Delabastita, 1993, p. 233-247).

The tendencies observed support the theory that linguistic and cultural closeness (or close contact) results in diminished difficulty of interlingual transfer of humorous content.

The method of translating verbal humour may also be determined on the basis of the structural components of the joke itself, as demonstrated by the General Theory of Verbal Humour (Attardo, 2002). In his study, Attardo asserts that once a deeper look has been given to each of the Knowledge Resources established, possible translation solutions can be proposed. For example, in terms of the Language Resource (LA), Attardo points out that "any of the Language variants of the specifications of the five higher Knowledge Resources is a paraphrase of a joke, hence it is a translation" (Attardo, 2002, p. 184). Thus, the linguistic choices themselves can be substituted or paraphrased in a number of ways, provided that the remaining Knowledge Resources are not altered.

Taking into account Narrative Strategies (NS), the resource is based on the exact type of joke, be it a riddle, a question-answer or other kind of humorous passage. Attardo (2002) asserts that there is little necessity to completely change the narrative structure of a joke due to lack of language dependency. However, a challenge and, possibly, the need for change in narrative arises from the latter being culture-specific; Attardo provides knock-knock jokes, as well as the Italian *colmi* as examples of the types of jokes not found in cultures other than where they are normally used. In general, Attardo suggests maintaining the narrative structure of the ST or looking for the closest translation (for example, translating an ST pseudo-riddle as a TT pseudo-riddle instead of selecting a completely different narrative).

In terms of Target (TA) or, rather, in jokes where a person, object, or group of people are explicitly targeted, Attardo highlights that each culture or national group chooses a different target of their stereotype-based jokes. It is also most commonly based on a single feature that is being mocked with

such humour (Attardo provides an example of the US residents targeting Poles and the French targeting Belgians with the stereotypical ‘stupid’ jokes). Thus, the most successful method of transferring the ‘aggressive’ jokes from ST to TT is to change the social group that would be targeted in terms of the same characteristic in the target culture, according to Attardo.

The Situation (SI) Resource refers to the situation or event itself that is happening within the joke. Attardo provides an example of ‘How many Poles does it take to screw in a light bulb? Five, one to hold the light bulb and four to turn the table’ (Attardo, 2002, p. 187). Within the context of this particular joke, changing the light bulb is the situation. The scholar suggests that during the translation process, if such a situation does not produce the same humorous effect if directly transferred from ST to TT, the translator should consider replacing with the situation that would be effective without sacrificing the other Knowledge Resources, such as the Target.

The Logical Mechanism (LM), Attardo argues, should not be challenging to translate from ST to TT, given that the concept, with the exception of puns, relies on abstract deductive processes and does not depend on language.

Based on GTVH, Script Opposition (SO) is the main Knowledge Resource determining the similarity between jokes. If the type of Script Opposition differs in two jokes, they are different jokes, Attardo asserts. Therefore, the translator should avoid changing the Script Opposition Resource, as it involves completely changing the joke. Possible exceptions to the rule are when the same Script Opposition would not yield the same humorous effect in TL, or is generally not found in the target language or culture, or present in the target culture yet not employed for humorous intent. In such cases an effective Script Opposition scheme is to be substituted.

Attardo, however, highlights that such a method of changing the very idea behind the joke, and thus the joke itself, may not be a translation in the semantic sense. Following this approach, an answer to the issue of humour translatability can be found: substitution of a joke with another may not be semantic translation and may not adhere to the more narrow understanding of the concept and process of translation, however, it achieves translatability on a perlocutionary level by achieving the goal of laughter, possessing the humorous effect itself.

1.5. Humour transferrance in audiovisual mode

Recent cases of humour translation in AV products showcase varying levels of joke retention in target texts, particularly when dealing with puns and wordplay. In this chapter, case studies of humour transfer in subtitled and dubbed media are detailed.

Minutella (2014) analysed the dubbing and subtitling of the animated film series *Shrek*, namely *Shrek* (2001), *Shrek 2* (2004), *Shrek the Third* (2007), and *Shrek Forever After* (2010), in Italian. The scholar carried out a qualitative analysis of humorous instances based on Chiaro’s (1992) taxonomy of Verbally Expressed Humour, thus identifying three subtypes of jokes: humour based on cultural references and allusions (CRA), humour based on Wordplay (W), and humour generated by language variation (LV). However, many of the instances, as the scholar highlights, are complex jokes that incorporate several aspects.

Overall, by comparison to subtitling, dubbing retains more of the humorousness of the films as it relies more on compensation of verbal humour, as well as retaining ethnolects when possible to

transfer ethnolect-based humorous instances to the target product. Subtitling, on the other hand, was observed by Minutella to rely more on language condensing, as well as literal, colloquial translation of wordplay and cultural reference-based jokes. Moreover, ethnolects are neutralised; however, as the scholar points out, the audience can still hear the original accents while watching the films; thus the loss of humour is negligible. Despite these findings, Minutella asserts, both audiovisual modes focus on achieving a suitable translation on a perlocutionary level, compensating for omitted humorous instances from the source material elsewhere in the films to maintain humorous effect.

Although Minutella did not perform a thorough quantitative analysis of translation strategies, the scholar observed that the most common strategies employed in both AV modes were ‘Substitution of VEH in the SL with an example of VEH in the TL and the Replacement of the SL VEH with an example of VEH in the TL elsewhere in the text (compensation)’ (Minutella, 2014, p. 84).

1.5.1. Humour transferrance in dubbing

Many studies analysing humour transferrance in dubbed media showcase a successful retention and transfer of humorous instances from SL to TL, either by adaptation to target language or compensation when the original joke is omitted. For example, Lorenzo, Pereira, and Xoubanova (2003) compared the original English version and the dubbed Spanish release of four episodes in *The Simpsons: Too Hot for TV*. The analysis was based on Agost’s model (1999) for translating dubbed AV products, which performs textual analysis based on three dimensions: pragmatic, semiotic, and communicative. The results showed that there were certain losses to the humorous aspect of the ST, particularly in terms of word play, however, the translator compensated the loss by inserting humorous moments elsewhere in the translation. Scholars also pointed out that a large number of cultural references were transferred without additional issues as ‘the source and target cultures belong to the same cultural macrosystem (the West)’ (Lorenzo, Pereira, Xoubanova, 2003, p. 289). Moreover, the scholars identified certain hesitation between foreignization and domestication of the target product: intertextual and cultural references from outside the source culture were largely retained, with an occasional insertion of target culture references to enhance the humorousness of the episode in question.

Another case of analysis of translation of humour in dubbed media was done by Camilli (2019). The scholar examined the dubbing of the British comedy series *A Touch of Cloth* in French. During the analysis, 157 instances of wordplay present in two episodes of the series were discussed based on Delabastita’s (2004b) classification of methods employed to translate puns. However, the scholar adapted the classification to include wordplay and punoids:

1. Wordplay>Wordplay (including: Pun>Pun; Pun>Punoid; Punoid>Punoid or Punoid>Pun);
2. Wordplay>Non-Wordplay, including: Pun>Non-Pun and Punoid>Non-Pun;
3. Wordplay>Zero, including: Pun>Zero and Punoid>Zero;
4. Direct copy;
5. Transference;
6. Non-Wordplay>Wordplay, including: Non-Pun>Pun and Non-Punoid>Punoid
7. Zero>Wordplay, including: Zero>Pun and Zero>Punoid;
8. Editorial techniques (Camilli, 2019, p. 81).

The results showed that nearly 90 percent of all instances of jokes were translated using the Wordplay>Wordplay technique, while the majority of the remaining instances (7 percent) were

rendered using the Wordplay>Non-Wordplay technique. The homonymous wordplay was largely translated using the Pun>Pun technique, and so were the punoids, the vast majority of which were translated using the Wordplay>Wordplay technique. Puns based on homophony, however, were rarely closely rendered and had to be substituted with other features in the TT to retain the humorous effect. In many cases, patronymic wordplay transferred to the TT through the use of the Pun>Pun technique, and the paronymy of the joke was retained. Camilli (2019) also emphasised that jokes incorporating culture-specific features could seldom be closely reproduced and were more often subject to the Wordplay>Non-Wordplay technique. Jokes that were audiovisual by nature, combining verbal and visual elements, often needed to be translated using the Wordplay>Non-Wordplay technique, while visual wordplay was usually directly copied to the target product, resulting in a loss of humorous effect.

Camilli (2019) pointed out that the frequent effective use of the Wordplay>Wordplay technique, particularly in the case of jokes based on homonymy, was possible due to the closeness of the English and French languages, since both languages have words stemming from a shared Latin root or borrowed from one another, resulting in a parallel polysemy. Furthermore, the scholar attributes the successful retention of the humorous effect in terms of idiom-based wordplay to the cultural closeness of the linguistic communities.

Having established the successful usage of adaptation, certain studies also show a frequent reliance on literal translation and even non-translation of humorous elements. Korostenskienė and Pakrosnytė (2017), for example, had looked into the translation of humour in the Lithuanian dubbing of the TV series *Friends*. During the research, 224 instances of jokes were collected from eight episodes of the tenth season of the series, which were then divided into groups according to their type. The groups were as follows: general scripts; scripts with taboo or socially improper content (dark humour); scripts with irony; scripts with word play; scripts with oppositions of what is said and meant; scripts with swear words (Korostenskienė and Pakrosnytė, 2017, p. 164).

For the analysis of the translation of mentioned jokes, a taxonomy of translation strategies proposed by Schjoldager, Gottlieb, and Klitgård (2008, pp. 90–92) was used: direct translation (borrowing, calque, literal translation); oblique translation (explicitation, paraphrase, condensation, transposition, modulation, equivalence, adaptation); transformation (substitution, repetition, deletion, addition, permutation).

The results of the study showed that direct translation, particularly literal translation, is the most common strategy for the translation of selected instances. In terms of jokes with general scripts, the most common strategy was literal translation (31 instances), while jokes with taboo content were translated most often using literal translation and paraphrase (11 instances each). Literal translation was also the most frequent strategy employed while rendering jokes with irony and wordplay (10 and 9 instances, respectively). No significant preferences in terms of translation strategies were discovered when analysing jokes with oppositions; calque, literal translation, paraphrase, modulation, substitution, addition, and permutation were used once in transfer of this type of joke. Similar results were detailed considering jokes with swear words, where two instances of modulation were identified, while literal translation, equivalence, and substitution were each used once.

Navarro Brotons (2017) performed an analysis of the translation of humour in the Spanish dubbing of the animated film *Shark Tale*. A total of 21 humorous elements were identified and then divided

based on an adapted classification by Zabalbeascoa (1996; 2001; in Navarro Brotons, 2017): international joke; culture-and-institutions joke; national joke; linguistic-formal joke; non-verbal joke; paralinguistic joke; complex joke.

Among the data collected, 11 were instances of linguistic-formal jokes, 4 – culture-and-institutions jokes, followed by 3 paralinguistic jokes, and 3 complex jokes. The translation of the elements mentioned was then analysed based on Luque's (2000; in Navarro Brotons, 2017) classification of translation strategies: literal translation, explanatory translation, effective or functional translation, and compensatory translation. Navarro Brotons (2017) expanded on the taxonomy by including the non-translation strategy as proposed by Agost (1999; in Navarro Brotons, 2017).

Navarro Brotons also performed an analysis on the types of equivalence proposed by the translators for each of the instances, based on Koller's (1979; in Navarro Brotons, 2017) classification of equivalence: denotative equivalence; connotative equivalence; text-normative equivalence; pragmatic equivalence; formal equivalence.

The results of the study showed that non-translation is the most frequently employed strategy during the translation process, with 12 humorous instances out of 21 having been transferred through the use of this method. Effective, explanatory, and literal translation strategies were used to transfer three instances of humorous content each.

An analysis on the level of equivalence proposed showed that denotative equivalence was proposed for 62 percent of humorous instances discussed, while for 24 percent of the items pragmatic equivalence was achieved. For the remaining 14 percent of cases of translation, partial pragmatic equivalence is present, where the humorous effect was only partially carried over to the translated product.

1.5.2. Humour transferrance in subtitling

Reliance on literal translation and borrowing was more prominent in case studies of humour transferrance in subtitled media. Garcia-Escribano (2017) analysed the original Spanish version and the subtitled English version of four films by Pedro Almodóvar: *Pepi, Luci, Bom and Other Girls on the Heap*; *Labyrinth of Passion*; *Dark Habits*; *What Have I Done to Deserve This?* The scholar analysed 14 examples of Verbally Expressed Humour, classifying them based on formal subtype (homonymy, paronymy, tropes) and applying VEH translation techniques, which were derived from Hurtado & Molina's (2002) translation techniques. The list of translation techniques employed by Garcia-Escribano is as follows:

- non-translation: calque, borrowing, or reduction;
- explanation: amplification, description;
- non-wordplay replacement: compression, generalisation, modulation, particularisation, transposition;
- wordplay replacement: idiomatic compensation, discursive creation, substitution, variation (Garcia-Escribano, 2017, p. 227).

The results of the analysis showed that the non-translation technique was most frequently used (six cases), followed by wordplay replacement (four cases), non-wordplay replacement (three cases), and explanation (one case). Despite such findings, Garcia-Escribano highlights that borrowing and calque, techniques considered as non-translation, were in some cases quite effective in the functional

transfer of wordplay, more so than substitution or compensation. Moreover, similarly to previously detailed studies, the scholar identified a common use of compensating for loss of humour with insertion of humorous elements elsewhere in the subtitles.

In another analysis of subtitled media, Jaki (2016) compared the original English version and the German subtitled version of three US sitcoms – *The Big Bang Theory*, *New Girl* and *Grace and Frankie*, and the translation of verbal humour present. The scholar analysed 138 instances of types of language play, including creative neologisms, puns based on homonymy, polysemy, and paronymy, as well as literalisations of figurative language, rhymes / alliterations, and misunderstandings. A classification of translation strategies adapted from Delabastita's (1996b, p. 134) and Belz (2008, pp. 163–164) taxonomies was used to compare the ST and TT renderings:

1. Literal translation with the intention of creating verbal humour in the target language;
2. Equivalent translation to create verbal humour in the target language:
 - a. Translation by language play of the same category
 - b. Translation by language play of a different category;
3. Using the unadapted language play of the source language in the target language subtitle (zero-translation);
4. Translation by a passage deprived of language play (neutralisation);
5. Deletion (Jaki, 2016, p. 364).

The results showed that wordplay based on homonymy was largely literally translated, while for puns based on paronymy or near-homophony, strategies of zero-translation and neutralisation were equally employed. In terms of puns based on polysemy, as well as neologisms, literalisations of figurative language, and phraseological modifications, literal translation was the most common strategy employed. For rhymes and alliterations, neutralisation proved to be the most frequent strategy, with equivalent translation being close second. Lastly, the vast majority of misunderstandings were translated using the literal translation strategy.

A closer look into the findings showed that, in terms of wordplay based on homonymy, only the less common instances were transferred literally (Jaki provides the name *Penny* and the coin *penny* as an example) since they can be often retained in the German language without much trouble. However, in terms of the more standard instances of homonymy-based puns, they were “exclusively translated by neutralisation” (Jaki, 2016, p. 372). The scholar attributes many of the cases of literal translation and neutralisation to the constraints and challenges present by the mode of subtitling itself, hypothesising that the translator may not have wanted to risk irritating the audience by inserting a different wordplay that is more adapted to the target culture, especially if the original wordplay is already fairly understandable. Moreover, the translator faces space and time constraints brought about by the mode of subtitling, also limiting their choices in terms of possible wordplay translation. The scholar also points out that the present subtitles were often treated just as the transcriptions of the dubbing of the series, particularly in the case of the *Big Bang Theory*, making the case that the dialogue was not checked for its suitability to the mode of subtitling, retaining the strategies used in the dubbed version. The subtitles for *Grace and Frankie* were also largely based on the dubbed version.

Sadeghpour and Omar (2015) had analysed the translation of humour in the English subtitles of a Persian comedy film *Lizard*. The scholars identified a total of 104 humorous expressions and categorised them into linguistic jokes, cultural jokes and universal jokes based on the Debra and

Raphaelson-West (1989) categorisation for humour. The analysis of the translation was carried out referring to the strategies of cultural jokes by Tomasziewicz (1993; in Diaz-Cintas, 2009), which are as follows: omission; literal translation; borrowing; equivalence; adaptation; replacement of the cultural term with deictic, particularly when supported by an on-screen gesture or a visual clue; generalisation; explication (Tomasziewicz, 1993; in Diaz-Cintas, 2009, p. 45).

The study findings revealed that universal jokes were effectively and easily transferred to English; however, the translator faced challenges when working with linguistic and cultural jokes due to differences between Persian and English in both aspects. Of the 104 instances of jokes, 94 were translated employing the literal translation strategy, while 7 items were rendered using the strategy of equivalence. Three items were translated by omission. Scholars attributed the frequent use of literal translation to the challenges brought by the abundance of linguistic, cultural, and religious references in the humour, making it difficult to transfer. However, the researchers then argued that the results are partially due to negligence on behalf of the translator and pointed out that jokes could have been adapted / domesticated for the target culture, which was not done for the translation of *Lizard*, instead going for the easiest method of transfer.

Debbas and Haider (2020) performed an analysis of the Arabic subtitles of the American animated sitcom *Family Guy*. The scholars analysed the transfer of religious remarks, as well as jokes and humour based on proper nouns, and taboo content. The analysis of proper noun-related jokes and humour showcased that, in all cases, the translator chose to retain the proper noun, or a neologism based on a known, transnational brand and other proper noun, as it is provided in the ST. However, in some cases, the retained noun was followed by a brief explanation of context. Explanations ranged from explanation of the meaning of a certain part of the neologism, to a brief description of a character or brand being referenced. As Debbas and Haider (2020) assert, such a method of transferring humour allowed the audience to grasp the intended meaning of the utterance.

2. Translation of verbally expressed humour in animated films

This chapter contains the analysis of selected translation pairs, including single utterances and dialogue excerpts, with particular focus on present cultural references and wordplay. The first subsection of the chapter will detail the methodology of the paper, followed by a section on the results and a discussion of the analysis.

2.1. Methodology

The analysis investigated verbally expressed humour in animated films, particularly its translation from English to Lithuanian. For the purposes of the research, a maximum variation sample of 141 data units and their translated variants was created. The examples were then classified according to the applicable taxonomies. The data for the analysis were collected from the following animated films: *Bee Movie* (2007), *Cars* (2006), *Cars 2* (2011), *Cars 3* (2017), *Wreck-It Ralph* (2012), *Ralph Breaks the Internet* (2018), *Zootopia* (2016), *Moana* (2016), *Kung Fu Panda 2* (2011), *Kung Fu Panda 3* (2016), *Hotel Transylvania* (2012), *Hotel Transylvania 2* (2015), *Hotel Transylvania 3* (2018) and *The Lion King* (2019). The list of analysed examples is provided in the Appendix.

The method of systemization of scientific literature was employed to provide the theoretical background of the analysis. Studies on tendencies and constraints of dubbing, as well as types of humour and its transferrance between cultures and in textual and audiovisual modes were examined accordingly. In addition, an overview of some of the previous case studies regarding the transfer of verbal humour in dubbing and subtitling was carried out.

Selected units were classified into two categories based on the adapted taxonomy of verbally expressed humour by Chiaro (1992): cultural references and allusions, and wordplay. The verbally expressed humour element of language variation humour (accents, dialects, etc.) is not discussed in this analysis due to insufficient data. Following the classification, the units were then discussed employing the analytical-descriptive method. Cases of cultural references and their rendering to Lithuanian were analysed by applying the strategies for translation of Extralinguistic Cultural References by Pedersen (2011): retention, specification, direct translation, generalisation, substitution, omission, and official equivalent. Moreover, an additional translation strategy of Insertion was added to reflect the results of the analysis more accurately. Examples of wordplay and their translations were further discussed based on Delabastita's (1996a) taxonomy for the translation of puns: pun>pun, pun>rhetorical device, pun>zero, pun ST>pun TT, non-pun>pun, zero>pun, and editorial techniques. However, these strategies were renamed and repurposed to serve all types of wordplay based on the present analysis, rather than just puns. Moreover, having considered the inclusion of examples containing all wordplay-based types of rhetorical device in the analysis, the translation strategy of pun>rhetorical device is omitted, and appropriate examples are instead analysed under wordplay>wordplay category.

Once the appropriate translation strategies for each translation pair had been identified, a content analysis was carried out and the most frequent strategies used for translation of units in each category were highlighted, followed by a descriptive analysis of specific examples.

2.2. Discussion of the translation of verbal humour

The analytical part of the paper consisted of a qualitative analysis of 141 data units and their translations to Lithuanian, with 70 units identified as wordplay, and 71 units as cultural references.

The following subsections contain qualitative analyses of the translation of cultural references and wordplay to Lithuanian.

2.2.1. Cultural references

During the analysis of the translation of cultural references in animated films, 71 units and their Lithuanian variants were categorised based on translation strategies for Extralinguistic Cultural References by Pedersen (2011): *retention, specification, direct translation, generalisation, substitution, omission, and official equivalent*. However, the present results of the analysis revealed the necessity for an additional translation strategy to be included, namely *Insertion*. The statistical data for the analysis of cultural references based on mentioned translation strategies are shown in Fig. 1.

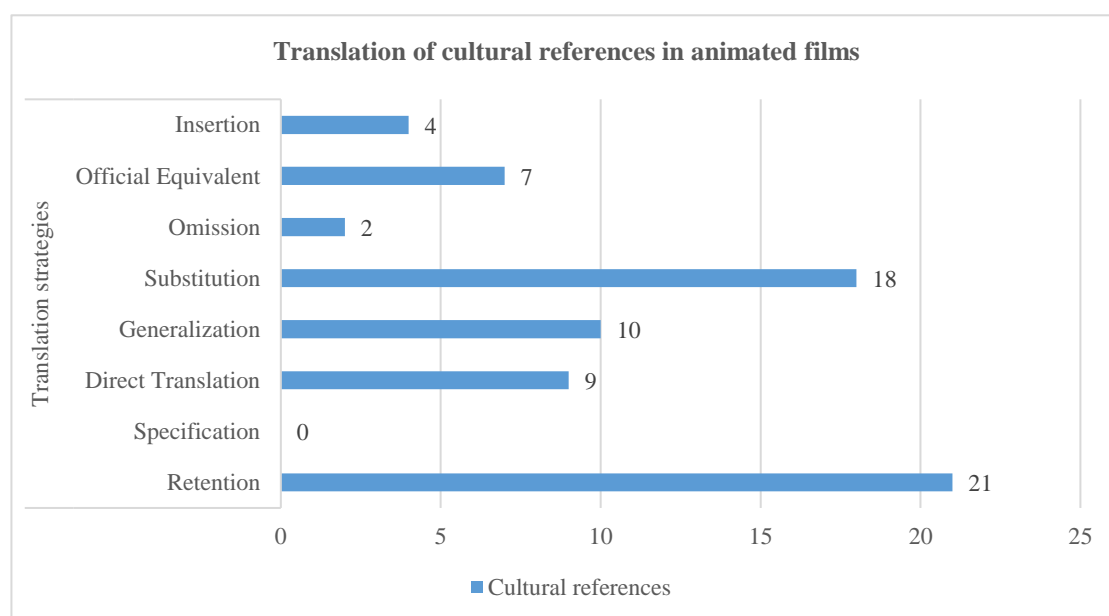


Fig. 1. Translation of cultural references in animated films (by strategy)

The results of the analysis show that the most frequent strategies employed for the translation of selected cultural references in animated films were Retention (21 units) and Substitution (18 units). Among the least frequent translation strategies were Insertion (4 units) and Omission (2 units). No cases of Specification were identified among the analysed units. The application of each of the translation strategies to selected cultural references is further discussed.

The most frequent translation strategy employed for the rendering of cultural references in animated films was **Retention**. During the analysis of the translation of cultural references, 21 out of 71 units were identified as transferred to the target language without any alterations in form and meaning or adapted to the linguistic requirements of the Lithuanian language. Examples of the cases of Retention are further discussed below.

The following example is taken from Kung Fu Panda 3 (2016). In this scene, the protagonist of the film, panda Po, is introduced to his relatives by his father.

EN:

*Son, these are your cousins. **Dim and Sum.***

LT:

*Sūnau, čia tavo pusbroliai, **Dimas ir Sumas.***

Back Translation:

*Son, these are your cousins, **Dim and Sum.***

The film takes place in a fictional interpretation of ancient China, therefore, containing quite a few Chinese cultural references. In this particular example, the names of Po's cousins are derived from *dim sum*, a type of traditional Chinese dish. The translation into Lithuanian retains the form and meaning of both parts of the name of the dish; however, the suffix *-as* is added to both of the elements, as required based on linguistic requirements for Lithuanian male names. Humour in this scene is retained, although it depends on the knowledge of traditional Chinese cuisine that the target audience possesses.

This example was selected from the *Bee Movie* (2007). The protagonist of the film, young bee Barry, is invited to a talk show to speak about his lawsuit against humanity.

EN: *Don't forget, tomorrow night on **Bee Larry King**, we're gonna have three former Queens, all right here in our studio, discussing their new book *Classy Ladies* out this week on *Hexagon*.*

LT: *Primename, kad rytojaus vakaro **bitino Lario Kingo** šou viešnios – trys ankstesnės karalienės, tiesioginiame eteroje. Jos aptars savo naująją knygą *Prašmatniosios ledi, kurių šių savaitę išleido Hexagono leidykla.**

Back translation: *We would like to remind you that tomorrow night, live on the **Bee Larry King** show, our guests are three former Queens, discussing their new book, *Classy Ladies*, published this week by *Hexagon*.*

The host of the talk show is Bee Larry King, directly referencing Larry King, an American television and radio host, famous for his interview programmes and nightly talk shows. In the Lithuanian translation, the name of the host is retained as it is in the English version; however, as with the previous example, the name and surname are adapted to the stylistic requirements of the Lithuanian language. In this case, the suffixes indicating a male name and surname are added in the genitive case (-o). The humorous element may or may not be retained through such a choice, considering that the reference is largely monocultural. Larry King is most famous within the United States; therefore, any presence of amusement will depend on the audience's knowledge of public figures in the United States. However, what must be taken into consideration is the visual channel of the film. The character present in the *Bee Movie* was intentionally modelled to look exactly like a bee interpretation of Larry King. Such choices in design severely limit potential options for cultural references that target audiences would find more humorous.

The following example from the *Bee Movie* (2007) is taken from a scene where Barry the bee is forced to confront the hostile fiancé of his love interest.

EN: *Yeah, I remember you. **Timberland**, size ten and a half. Vibram sole, I believe.*

LT: *A, aš prisimenu tave. 45-as **Timberland** batų dydis. Vibramo padas, tikiuosi.*

Back translation: *Oh, I remember you. **Timberland**, size 45. Vibram sole, I hope.*

In this excerpt, Barry recalled almost being stepped on by the man he is speaking to. The line contains a reference to the *Timberland* shoe brand. The brand name is retained in the Lithuanian translation without any stylistic alterations. Such a translation choice retains the humorous aspect of the exchange due to the transcultural nature of the reference itself, considering that the *Timberland* brand is as well known to Lithuanian audiences as it is to American audiences.

In another example from the *Bee Movie* (2007), Barry and his love interest Vanessa are trying to manoeuvre a plane, with the pilots unconscious.

EN:

-I can't fly a plane.

*-Why not? Isn't **John Travolta** a pilot?*

-Yes.

LT:

-Aš negaliu pilotuoti.

*-Kodėl ne? O ką, **Travolta** pilotas?*

-Taip?

Back translation:

-I can't fly a plane.

*-Why not? Is **Travolta** a pilot?*

-Yes?

In this excerpt, Barry addresses Vanessa, who is a florist, and encourages her to manoeuvre the crashing plane. In doing so, he references American actor and singer John Travolta, as well as his experience as a licenced pilot, possibly suggesting that even those who do not pilot planes as their primary job can still manage the task. In the Lithuanian version, the name of the actor is omitted, and only the surname is transferred without stylistic alterations. The decision may have been made due to the fact that John Travolta is well known to the Lithuanian audience, and inclusion of the full name was not necessary for the viewer to make the connection and find the reference amusing. However, the translation itself is semantically inaccurate; in the English version, the phrasing makes it apparent that John Travolta is, in fact, a licenced pilot, whereas in the Lithuanian dubbing this utterance is phrased as a joke, and it could be interpreted that John Travolta may not actually be a pilot. However, such a change in translation adds another layer of humour to the situation due to the subversion of expectations present in the exchange. The manner in which Barry phrased the question *O ką, Travolta pilotas?* implies that Travolta is not a pilot, when, in fact, the opposite is true, as expressed by Vanessa's brief *Taip?* Such a humorous subversion is solidified by the intonation present in the

dubbing to Lithuanian. The VA of Barry expresses the question in a rising tone, which is questioning, although relaying certain desperation and the necessity to convince Vanessa to fly the plane, thus revealing that he is trying his best to motivate Vanessa despite potentially not knowing the factual answer to his question. The VA of Vanessa responds with *Taip?* in a loud, rising tone, immediately followed by a falling tone at the end of the word, while still retaining the quality of a questioning tone. This choice implies factual certainty of her answer; however, the questioning aspect of the tone and loudness of the voice express that Vanessa is still uncertain despite Barry's efforts to comfort and motivate her. Thus, while the translation on a semantic level may be quite misleading, the retention of the cultural reference, as well as the subversion of expectations present due to the modified conversation and the prosody of voice acting in this scene, may evoke a humorous response.

Example 5 is taken from *Ralph Breaks the Internet* (2018). In the following scene, the two protagonists Ralph and Vanellope speak to the eBay assistant upon winning the bid on the item they needed.

EN: *Yes. And if you don't have a credit card, we also accept PayPal, Venmo, ProPay, SquareCash, and BuzzyBucks.*

LT: *Taip. O jei neturite kortelės, mes priimame Paypal, Venmo, Propay, SquareCash, ir BuzzyBucks.*

Back translation: *Yes. And if you don't have a card, we accept PayPal, Venmo, ProPay, SquareCash, and BuzzyBucks.*

In this example, the assistant lists possible payment methods, each of which is a reference to a payment service commonly used in the United States. In the Lithuanian translation, the name of each of the payment service providers is retained without alterations. However, such a decision may be questionable from the perspective of humorous intent. The *Paypal* payment service is relatively well known and used worldwide, including Lithuania, thus it can be considered a transcultural reference, and the retention of the brand name in this case may evoke amusement. However, the remaining payment service providers are only accessible to residents of the United States, thus being a potentially unknown element to other cultures – monocultural references. Taking this into consideration, the humorous effect of this phrase may be diminished for international audiences. On the other hand, through the retention of such foreign elements, the audiences may be further introduced to the American culture.

The **Retention** translation strategy was frequently employed to transfer transcultural references of brands and public figures relatively well known to Lithuanian audiences, which effectively evokes a humorous response. However, in some cases potentially unknown, foreign brands and figures were retained in the target product; such translation decisions may have been made due to constraints related to the visual channel of the audiovisual product or the setting and cultural context of the film. While such choices may lead to a diminished humorous effect, they also add to the foreignness of the film and introduce the viewer to an unfamiliar culture.

Substitution was the second most frequent translation strategy, employed during the translation process of 18 units containing cultural references. In examples rendered through Substitution, cultural references were either replaced with references the target audience may be familiar with, or

completely different phrasing and rhetorical devices. Examples of Substitution are further discussed below.

Example 6 is taken from *Wreck-It Ralph* (2012). In this scene, the main protagonist Ralph gets his medal stolen in a different game and is speaking to the designated ruler of this game.

EN: *Easy your puffiness. It's not my fault one of your **children of the candy corn** stole my medal!*

LT: *Ramiau, jūsų didgalvybe. Aš nekaltas, kad **saldmedžių mergiotė** pavogė mano medalį.*

Back translation: *Easy, your largeheadedness. It's not my fault that the **girl of liquorices** stole my medal.*

In the above excerpt, Ralph is expressing his frustration to the agitated King Candy over having lost his medal to the mischievous girl Vanellope. While doing so, he utters the expression *children of the candy corn*, which is a reference to the 1984 American horror film *Children of the Corn*. The play on this title was made due to the fact that the events in *Wreck-It Ralph* took place in a land made entirely out of candy. In addition, Ralph was beyond annoyed by Vanellope's antics, which may also have caused him to liken her to a character in a horror film. In the Lithuanian version, the reference to the film is changed to a different expression, *saldmedžių mergiotė*, possibly due to the original reference in question being a monocultural, possibly even an infracultural reference. Instead of translating the term *candy corn*, the translator chose *saldmedis* – another term for *saldymedis* (*liquorice*), a plant whose root is commonly used in candy making. Furthermore, instead of transferring the superordinate term *children*, the translator chose the more specific *mergiotė* (*girl*), which could be considered a derogatory slang expression. This choice in wording conveys Ralph's frustration with Vanellope and the present situation. Frustration is also conveyed through intonation. When interrupting King Candy, the VA of Ralph in the dubbed version speaks in a loud, rising tone that could be considered similar to a yell, as he commands the king to calm down in the first sentence. There, the tone conveys anger and exasperation. The intonation is carried over to the next sentence as well. As Ralph is explaining himself, the VA carefully pronounces and briefly emphasises every word of the sentence beginning with *Aš nekaltas [...]*. Moreover, the sentence ends in a slight fall of intonation, conveying exasperation and a defensive statement directed at King Candy. The reference to the film present in the original script is not retained; however, the use of the word *saldmedis* creates an expression that is suitable and amusing within the context of a candy-based land, thus evoking a humorous response.

The following example was taken from the *Bee Movie* (2007). In this scene, Barry is being scolded by his relatives over developing feelings for a human.

EN: *I dated a cricket once in **San Antonio**.*

LT: *Aš **Palangoje** susitikinėjau su svirple.*

Back translation: *I dated a cricket in **Palanga**.*

In this excerpt, Barry's uncle, bee Carl, makes a throwaway joke about dating a cricket, as if to sympathise with Barry. The character mentions San Antonio, a city in the United States. In the Lithuanian translation, the location is changed to the Lithuanian town of Palanga. The choice in translation may evoke a stronger humorous response from the Lithuanian audience due to familiarity being brought by the change of the name; however, such a change is inconsistent with the rest of the

Lithuanian dubbing of the film, where the majority of locations are left American, translated with their official equivalents. With that in mind, such a change may have been an attempt at a more prominent joke to enhance the humorous response to the conversation.

Example 8 is taken from *Hotel Transylvania* (2012). The excerpt is from the conversation between Count Dracula and Johnny, a human boy who had accidentally found himself in Dracula's hotel for monsters.

EN: *Please don't kill me! I'm so young! I have so many places I want to see! I've got tickets to six **Dave Matthews Band** concerts! I'm getting out of here!*

LT: *Nežudyk manęs! Aš dar jaunas! Aš daug visko noriu pamatyti! Turiu bilietus į šešis **Lady Gagos** koncertus! Dingstu iš čia!*

Back translation: *Please don't kill me! I am still very young! There is so much I want to see! I have tickets to six **Lady Gaga** concerts! I'm getting out of here!*

As Johnny pleads with Dracula to spare him, he makes a reference to the Dave Matthews Band, an American rock band. However, considering that the reference could possibly be placed between a monocultural and a transcultural category of references, in the Lithuanian dubbing of the film, it is said that he will be going to Lady Gaga's concerts instead. The present change in the translation evokes a stronger humorous response, considering that the majority of Lithuanian audiences are well familiar with Lady Gaga, while the Dave Matthews Band may be a relatively unknown element to the viewers in Lithuania.

In the following example from *Hotel Transylvania* (2012), Dracula continues the conversation with Johnny, answering his questions about vampires.

EN: *No, I use a blood substitute. Either Near Blood or **Blood Beaters**. You can't tell the difference.*

LT: *Ne, vartoju kraujo pakaitalą. Beriebi kraują arba **Kraujinę Meri**. Jie beveik nesiskiria.*

Back translation: *No, I use a blood substitute. Fat-free blood or the **Bloody Mary**. There is barely any difference between them.*

In this excerpt, Count Dracula explains that he drinks *Blood Beaters* as a substitute for blood. *Blood Beaters* is a reference to *Egg Beaters*, a product marketed in the United States as a substitute for whole eggs. Instead, in the Lithuanian version Dracula refers to *Kraujinė Meri*, paraphrasing *Kruvinoji Meri* (*Bloody Mary*), a popular alcoholic cocktail. The *Egg Beaters* product was never marketed in Lithuania and is, thus, a monocultural reference that would not have been as humorous to the target audience if retained. The humourousness of the scene is also retained through the assuming type of intonation. In the dubbed version, Dracula's VA lists the blood substitutes in the same rhythmic manner of a level, explanatory tone, with a slight prolongation of the last words of both substitutes (*kraują* and *Meri* respectively), conveying a casual explanation without any specific emphasis on the present reference, asking Johnny and the audience to accept *Bloody Mary* as an actual blood substitute within the universe of the film, rather than a non sequitur placed to evoke a humorous response. The nonchalant attitude and intonation in regard to the reference in the target version increases the humourousness of the scene. In the dubbing to Lithuanian, the scene retains its humourousness due to the replacement of the original cultural reference with a product that is not

only well-known in Lithuanian culture, but also functions as a clever wordplay considering that the topic of the conversation that the characters are having is blood. Thus, humour is effectively transferred through both the textual and audio channels.

Example 10 is taken from *Cars* (2006). In this scene, the main protagonist Lightning McQueen accidentally mistakens a stranger for his friend, truck Mack.

EN: *Mack?! I ain't no **Mack**, I'm a Peterbilt for dang sake!*

LT: *Ką?! Koks dar **chamiaks**?! Ar nematai, kad aš mašina?!*

Back translation: *What?! **A boulder**?! Can't you see I'm a car?!*

This example shows the stranger rudely responding to Lightning McQueen, who chased after him, calling him his friend's name. The name *Mack* also corresponds to the brand of the truck and the American truck manufacturing company *Mack Trucks*. In the Lithuanian translation, the reference to the truck brand is instead replaced by similar-sounding *chamiaks*, a slang for *chamas*, used as an insult to describe individuals of objectionable behaviour. Thus, rather than being confused over being called the wrong name, in the translation the truck is angry due to mishearing Lightning McQueen and assuming he insulted him. The humour of the scene is also retained through intonation of the VA. The VA employs a particular amusing accent for the stranger as he responds to McQueen. The accent could be likened to a distinct subdialect of Šiauliai, which has been frequently employed in comedy shows to evoke amusement, as well as used to replace different types of dialects and accents of the source culture in films dubbed in Lithuanian (ex., Southern accent for American films). The distinguishing features of such a dialect within the analysed example would be the use of the word *chamiaks* instead of the general *chamas*, as well as the pronunciation of the word itself (/hʌ'mæks/), as well as the pronunciation of the word *mašina* (/ˈma:ʃɪnʌ/ instead of /mʌʃɪ'nʌ/). Although the reference to the brand is omitted in the Lithuanian version, the humorous aspect is retained through the use of slang, an amusing accent, and coarse language, appropriately chosen to be paronymous to the brand name.

Example 11 is taken from *Hotel Transylvania 2* (2015). In this scene, an actor playing a cartoon monster is possessed to scare the children present at the party at the monster hotel.

EN: *What just happened, man? I'm outta here. None of these parents better review this on **Yelp**.*

LT: *Siaubas, kas čia nutiko? Aš dingstu. Tai tegul tėvai nerašo apie tai **Supermamoj**.*

Back translation: *Horrors, what has happened here? I'm outta here. None of the parents better write about this on **Supermama**.*

The excerpt details the actor's outburst once he was freed from being possessed. The actor references *Yelp*, an American-developed website where user-written reviews of various businesses are published. *Yelp* does not currently include Lithuanian businesses and reviews, thus being a largely unknown website to the general target audience, resulting in it being a largely monocultural reference. To retain the humorousness of the expression, the translator changed *Yelp* into *Supermama*, a popular Lithuanian online discussion forum for parents. Furthermore, the VA delivers the lines in a particularly monotonous manner, conveying the actor's general indifference, as well as fatigue over his job and the present situation. Even the first sentence that contains a rhetorical question is delivered

in a manner that is closer to a statement. Such a spoken delivery may evoke amusement as well. Thus, while the references are not necessarily equivalent to one another (a reviews website and a discussion forum), the humour of the utterance is nevertheless retained due to the familiarity of target audiences with the present cultural reference in the target dubbing, as well as the amusing monotonous intonation.

Example 12 is from *Wreck-It Ralph* (2012). The scene involves two characters trying to escape the quicksand in the candy-themed land of the Sugar Rush game.

EN: *Those vines. They're Laffy Taffy. They're attracted to whatever makes them laugh. Here, hit me again.*

LT: *Lianos. Linksmutės Kramtutės. Ir jas vilioja mūsų pokštai. Na, pliaukštelk dar.*

Back translation: *Vines. Joyous Chewables. They're attracted to our jokes. Well, slap again.*

The characters are trying to reach hanging vines, which are modeled to look like *Laffy Taffy*, a popular candy brand in the US. *Laffy Taffy* are individually wrapped rectangle taffy sweets. Part of the name reflects the spelling of the word *laugh*, since the wrappings of the candy usually contain short jokes. In the Lithuanian translation, the brand name is translated in an amusing rhyme, much as in the original English version. The roots of both words in the Lithuanian translation are the more general adjectives to be associated with the English equivalents: *linksmas* (*fun, joyous*) and *kramtomas* (*edible, chewable*), respectively. The effect of rhyme, as well as a sense of playfulness, is achieved through the use of the diminutive suffix *-utės*. Although the reference itself is not transferred to the Lithuanian version, the translator provided an amusing neologism that is quite suitable for the candy-themed fantasy setting.

The following example was taken from *Ralph Breaks the Internet* (2018). The scene showcases the two protagonists enter the Internet and get acquainted with its search engine, KnowsMore.

EN:

-Umm-

-Umbrella? Umbridge? Umami? Uma Thurman?

-No-

-Noah's Ark? No Doubt? Nordstrom Rack?

-Err-

-Ergonomics? Urban Outfitters? Urkel, played by Jaleel White?

LT:

-Am-

-Amerika? Amuletas? Ameba? Amūras?

-Ne-

-Neonas? Nemiga? Neogotika?

-Err-

-Erozija? *Erkès įkandimas? Erkiulis Puaro, Agata Christie.*

Back translation:

-Am-

-America? *Amulet? Ameba? Amor?*

-Ne-

-Neon? *Insomnia? Neo-Gothic?*

-Err-

-Erosion? *Tick bite? Hercule Poirot, Agata Christie?*

The character KnowsMore immediately proceeds to guess possible terms based on a portion of the words that the protagonists speak. The excerpt contains several cultural references to brands, public figures, and fictional characters made based on the short interjections of uncertainty expressed (*umm*, *err*). The first notable example is *Umbridge*, which can be considered a transcultural pop-culture reference as it likely alludes to Dolores Umbridge, a fictional character from the *Harry Potter* book series by J. K. Rowling. Another example is American actress Uma Thurman. For these specific examples, the translator took into consideration the fact that the interjection of uncertainty *umm* is spelt and pronounced differently in the Lithuanian language, thus choosing the terms that start with letters *Am-* instead. The references as they are in the English version are not retained, instead replaced with the more general concepts of *amuletas* (an *amulet*) and *amūras*. While *amūras* could serve as a cultural reference to multiple concepts, including *Amores*, the Roman god of desire and love, as well as the Amur river, it is not explicitly stated.

Following the interjection *no-*, KnowsMore provided a cultural reference to Noah's Ark, a central object of the Genesis flood narrative from the Bible. It was followed by *No Doubt*, possibly a reference to a former American rock band of the same name. Lastly, KnowsMore spoke about *Nordstrom Rack*, an American retail chain. As with the previous case, the interjection *no-* is to be translated as *ne-* in Lithuanian, thus the translator chose the more general words of *neonas* (*neon*), *nemiga* (*insomnia*), and *neogotika* (*neogothic*) to replace the original references with.

KnowsMore responded to the last interjection *err-* with a reference to *Urban Outfitters*, an international retail store chain. A reference to American actor Jaleel White and the role of *Steve Urkel*, which he played in the American sitcom *Family Matters*, is also made. However, even though the interjection *err* is spelt in the same manner in both the English and the Lithuanian versions, the translator proceeded to replace the reference to *Urban Outfitters* with the expression *erkès įkandimas* (*tick bites*). The last reference to Jaleel White and the fictional character *Urkel* was substituted with another reference to a fictional character – *Erkiulis Puaro* (*Hercule Poirot*), created by British writer Agatha Christie.

Despite the omission and replacement of the majority of cultural references found in the English version of this excerpt, the humorous response is retained through the familiarity of target audience with using online search engines and the variety of different concepts that followed each interjection.

During the translation of selected cultural references in animated films, the translation strategy of **Substitution** was employed to increase the humorous effect of a scene by replacing the original cultural reference with another cultural reference more familiar to the target audience, or by replacing the cultural reference with a different rhetorical device, or even slang and neologisms to evoke amusement from the audience despite the lack of cultural references.

The third most common translation strategy employed during the translation of cultural references in animated films was **Generalisation**, used for the rendering of 10 units of cultural references into Lithuanian. Cases of Generalisation included replacing the present cultural reference with a superordinate term or a more general concept. The analysis of specific examples of Generalisation being used in the translation is provided below.

Example 14 is taken from *Hotel Transylvania 2* (2015). In this scene, Count Dracula's daughter Mavis instructs her father how to take care of his grandson while they are away.

EN: *So, it's sliced avocado, rolled oats with apricot, **the Aveeno moisturizer** after every bath.*

LT: *Taigi, duodi jam avokadu, avižinės košės su abrikosais, ir po maudynių įtrink alavijų kremu.*

Back translation: *So, you give him avocados, porridge with apricots, and rub aloe cream in after bathtime.*

While describing the daily routine, Mavis references the moisturiser by *Aveeno*, an American brand of hair and skin care products. In the Lithuanian translation, the reference is replaced with the more general *alavijų kremas* (*aloe moisturiser*). While the reference does increase the humorousness of the scene in the English version, such may not have been the case with Lithuanian audiences as *Aveeno* is not a particularly popular brand of skincare products in Lithuania. Thus, there is little loss in replacing it with a superordinate term. With that addressed, the lack of a reference in the target version of the dialogue does reduce the humourousness of the scene.

The following example is taken from the *Bee Movie* (2007). In this scene, the protagonist Barry confronts the actor Ray Liotta in the court.

EN:

-Watch it, Benson, I could blow right now!

*-This isn't a **goodfella**. This is a badfella!*

LT:

-Galvok, ką kalbi. Užversiu tave tuoj pat!

-Jis ne gerietis. Jis yra blogietis!

Back translation:

-Watch what you're saying. I'll shut you up right now!

-He's not a good guy. He's a bad guy!

While trying to prove his case to the court, Barry claims that Liotta is not a *goodfella*. This is a reference to the 1990 American crime drama film *Goodfellas*, which starred Ray Liotta himself. In

the Lithuanian translation, the reference to the film is omitted and replaced with a general word *gerietis* (*good guy*), which is synonymous to *good fellow*, the phrase from which the title of the film was derived. Unless the target audience is familiar with Ray Liotta and his role in the *Goodfellas* film and can infer the reference from the generic *gerietis*, the humour of the exchange is diminished in the Lithuanian version.

Example 16 includes excerpts of the dialogue from *Ralph Breaks the Internet* (2018).

Table 3. Example 16 of Cultural References (*Ralph Breaks the Internet*, 2018)

English excerpt	Lithuanian dubbing
Be my Pied Pipers and lead that beautiful traffic of buzz, too, because Wreck-It Ralph needs his hearts!	Būkite mano šaukliais ir veskite minias į Buzztube, nes Ralfui Griovėjui reikia širdučių!
-If Vanellope could somehow lead all the clones to the gate, they would be deleted all at once! Sort of a co-dependant Pied Piper situation. -Wait. We know a Pied Piper !	Jei Vaniliukei pavyktų nuvilioti klonus ten, jie būtų sunaikinti, visiškai. Bet tai reiškia, kad tam ji turės tapti masalu . -Palauk, žinau, kas gali mums padėti.

In the first case analysed in this example, BuzzTube’s manager orders her employees to advertise the videos the film’s protagonist Ralph was making, so that he could earn enough money in return to complete his eBay purchase. These employees were likened to *Pied Pipers*, referencing *The Pied Piper of Hamelin*, a German legend. The legend told of a man in pied clothing who came to the town of Hamelin. The town was suffering from a rat infestation, and the man promised to eradicate the rats in exchange for payment. He played the pipe and the rats followed the sound of his pipe to their death; some versions state that they drowned in the river outside of Hamelin. However, the mayor refused to pay the piper for his work. Enraged, the piper returned to Hamelin and, as revenge for the mayor’s resistance, led the children of the town away to their doom in the same way, for them never to be seen again (Kadushin, 2020). Thus, in both cases, the reference is added to represent somebody bringing or leading a large group of people somewhere. In the first example, the reference is translated into Lithuanian as *šaukliai* (*criers*), someone who calls others to action or makes public announcements (“town crier”, n.d.). The term used can be associated with the legend, as the rats and the children did follow the call of his pipe. In the second example, Vanellope is told that she will have to lead a group of Ralph clones away for the protagonists to be able to defeat them. Here, *Pied Piper* is rendered as *masalas* (*bait*), which may also be used to describe the Pied Piper as he gathered and led the rats to their death. In both cases, the reference is omitted and replaced with the more general nouns that can be associated with the legend. However, the humour in the scene may not be affected by the change, as the legend of Pied Piper may not be known well enough to Lithuanian audiences for them to be able to make a connection to events present in the film, thus not evoking amusement.

The following excerpt is also taken from *Ralph Breaks the Internet* (2018). In this scene, the protagonists Ralph and Vanellope enter the Slaughter Race and come across the character Shank talking with her gang.

EN: *Shank's right. You know, I just saw a really insightful TEDtalk, and I can't really remember what the guy said, it was more about how it made me feel.*

LT: *Šenk teisi. Žinot, neseniai klausiaus itin įžvalgios lekcijos. Tiesa, nelabai pamenu, apie ką ji buvo, tačiau svarbiausia, ką tada pajutau.*

Back translation: *Shank's right. You know, I heard a really insightful **lecture** recently. Truth be told, I don't exactly remember what it was about, but what matters is what I felt.*

In this example, one of the characters references *TEDTalks*, an online video library of lectures on a variety of topics related to technology and entertainment, founded by the *TED Foundation* (TED, n.d.). In the Lithuanian translation, the reference is changed to the superlative *lekcija* (*lecture*). However, *lekcija* is an outdated term for *lecture*, and the State Commission of the Lithuanian Language instead mandates the usage of *paskaita* as a suitable equivalent (“lekcija”, n.d.). The change does diminish the humorous aspect of the scene, as *TEDTalks* is a transcultural reference to an organisation and events that are well known in Lithuania. Thus, the retention of the reference could have been possible and would have evoked the same sense of amusement. However, the replacement of the reference with a superlative term could have been dictated by time constraints imposed by the mode of dubbing.

The example below from *Cars* (2006) was already discussed among the cases of the usage of Substitution during the translation process, however, the strategy of Generalisation can be applied as well to a different part of the phrase.

EN: *Mack?! I ain't no Mack, I'm a **Peterbilt** for dang sake!*

LT: *Ką?! Koks dar chamiaks?! Ar nematai, kad aš **mašina**?!*

Back translation: *What?! A boulder?! Can't you see I'm **a car**?!*

In this example, the truck clarifies that he is a *Peterbilt* upon being called Mack, referring to another American truck manufacturer of the same name. In the Lithuanian translation, the reference is instead replaced with the hypernym *mašina* (*car*). As detailed in the previous case within the same example, the humour in this excerpt is created by the Peterbilt truck's response to the insult *chamiaks* and the pronunciation of the word *mašina*. In the standard spoken Lithuanian language, the last syllable is stressed (mašina); however, in this scene, the voice actor stresses the first syllable (mašina), which is reminiscent of a dialect and creates a humorous effect. Thus, while the original reference is omitted, the humour is achieved through the non-standard pronunciation of the inserted word.

The following example was taken from *Ralph Breaks the Internet* (2018). In this scene, the main protagonist, Ralph, is attempting to hold his clones back.

EN:

-What about you, Ralph?

*-Just go! I got a date with **the man in the mirror**.*

LT:

-O kaip tu, Ralfai?

*-Eikit. O man laikas **pažvelgt į savo atvaizdą**.*

Back translation:

-What about you, Ralph?

-Go. It is time for me to look at my reflection.

This excerpt showcases Ralph referencing *Man in the Mirror*, a well-known song by American singer and songwriter Michael Jackson. The protagonist is set to defeat an army of his clones that reflect some of his worst personality traits. The reference to the song is instead rendered in Lithuanian as *pažvelgt į savo atvaizdą* (*look at my own reflection*), omitting the present reference. While there is overall little humour in the scene due to its intensity, the retention of the transcultural reference could have evoked amusement to audiences that identified it. The Lithuanian translation transfers the intended meaning of the phrase; however, the sense of amusement is no longer present.

The translation strategy of **Generalisation** was used to replace present cultural references with hypernyms, superordinate terms, and more generic concepts that can be associated with and transfer the intended function and meaning of the cultural reference in a specific phrase. In quite a few cases the humorous effect was not diminished due to Lithuanian audiences potentially not being familiar with the cultural reference included in the source text. However, in quite a few examples the omission of a reference does result in the lack of potential amusement, as the reference, if retained, would have evoked a positive response due to being known by the Lithuanian audience.

The strategy of **Direct Translation** was used to render 9 data units containing cultural references to Lithuanian. The method was employed to provide literal translations of proper names and allusions to specific brands.

The following example of Direct Translation was taken from *Cars* (2006).

EN: *Radiator Springs, the glorious jewel strung on the necklace of **Route 66**, the mother road!*

LT: *Radiatoriškės – tai tikras deimančiukas **66-ajame kelyje**.*

Back translation: *Radiatoriškės is truly a small diamond on the **Road 66**.*

In this scene, one of the protagonists is making a speech at the court and mentions *Route 66*, where the fictional town of Radiator Springs is located. This is a reference to *Route 66*, or *Highway 66*, one of the original highways in the US. In the Lithuanian version, the name is translated as *66-asis kelias*. The translator chose the hypernym *kelias* (*road*), rather than the more specific *greitkelis* (*highway*). No official equivalent of *Route 66* is present in the Lithuanian language; the name is retained in its English form, or referred to as *66-asis greitkelis* (Bernotas, 2018). The meaning and function of the cultural reference, however, are not affected by the choice of the hypernym, and the viewer can just as successfully identify the location in which the film takes place.

Example 21 was selected from *Hotel Transylvania 2* (2015). In this scene, a human tourist stops to ask Count Dracula for directions.

EN: *Sorry to bother you. **Love your chocolate cereal.***

LT: *Atleiskite man. **Dievinu jūsu dribsnius.***

Back translation: *Excuse me. **I adore your cereal.***

The man makes a remark about Dracula's chocolate cereal before parting ways with him. This example is an allusion to Count Chocula Breakfast Cereal, a brand of cereal that is part of the

breakfast cereal line produced by an American company General Mills Corporation. In the Lithuanian version, the utterance was translated directly as *cereal*, having omitted the descriptive *chocolate*. Having considered that this is a monocultural reference limited to the amusement of the American audience, since this cereal brand was never sold in Lithuania, the retention of the allusion may not have been effective, as the intended humourousness is not retained, particularly considering the omission of the word *chocolate* as a clarifying word. However, direct translation and retention of the allusion may have been done in order to comply with the requirements of lip synchrony and isochrony of the utterance, especially considering that the tourist's face and lip movements are visible in the analysed shot. Moreover, the retained allusion may add a sense of foreignness to the dubbed film.

The following example was taken from *Ralph Breaks the Internet* (2018). In this scene, the princesses of Walt Disney's animated films surround the unconscious protagonist Ralph. Princess Tiana from the film *Princess and the Frog* brings forward the Frog to kiss Ralph and wake him up.

EN: *Ah, thanks, **Frogger**.*

LT: *O, ačiū, **Varliau**.*

Back translation: *Oh, thanks, **Frog**.*

Ralph thanks his saviour by calling him *Frogger*. The expression may be an affectionate nick name; however, it is also likely to be a reference to the 1981 arcade game *Frogger*, developed by a Japanese entertainment company Konami. Taking into consideration the fact that *Ralph Breaks the Internet* takes place in a fictional world of video games, the cultural reference to a game would be suitable in this context. In Lithuanian dubbing, the nick name is rendered *Varlius*. While potentially a direct translation of *Frogger*, the nick name may also serve as a reference to the official Lithuanian translation of a film title *Princess and the Frog – Princesė ir Varlius*. However, considering that the same character is either referred to as the *Frog* in the title of the film *Princess and the Frog*, or by his name *Naveen*, and the translator chose to render the former option rather than coming up with a similarly amusing nick name in the Lithuanian version, the humour is diminished in the translation as the wittiness of the nick name as provided in the source material is lost.

The following excerpt is taken from *Wreck-It Ralph* (2012). In this scene, the guards of the Sugar Rush game call for reinforcements in order to catch up to the protagonist Ralph, who is trying to flee the kingdom.

EN: *Quick, call out the **devil dogs**.*

LT: *Greičiau, atvesk **pragaro šunis**.*

Back translation: *Quick, bring the **dogs of hell** here.*

In this context, the *devil dogs* mentioned are a reference to *Drake's Devil Dogs*, small snack cakes originally produced and sold by an American food company, *Drake's Cakes*. The reference is further solidified by the fact that the characters mentioned in the film were designed and modeled after the snack, looking exactly like *Drake's Devil Dogs* in appearance with the exception of being sentient and behaving like domestic dogs to play into the pun present. In the Lithuanian dubbing, the reference is translated directly as *pragaro šunys* (*dogs of hell*). Such a decision may have been dictated by the necessity to maintain lip synchrony (utterances in both the source script and Lithuanian dubbing end

with fricatives /z/ and /s/ respectively) and isochrony in the dubbed version. Moreover, *Drake's Devil Dogs* is a monocultural reference to a brand that was never marketed or sold in Lithuania; thus, there is little to no chance that the general Lithuanian audience would understand the reference. Thus, the dubbed verbal information is unlikely to evoke much amusement.

The following example was taken from *Hotel Transylvania 3* (2018). In this scene, Dracula's friends start to suspect that he may have a crush on the captain of the ship.

EN: *It's not the **Love Boat**, Frank.*

LT: *Čia ne **meilės laivas**, Frenkai.*

Back translation: *This is not **a love boat**, Frank.*

The original utterance is a reference to *The Love Boat*, a popular American television series that aired in the 1980s and depicted humorous and romantic situations of passengers in a cruise ship. In the Lithuanian dubbing, the reference is directly translated as *meilės laivas* (*a love boat; a boat of love*). However, the aforementioned television series had never aired in Lithuania, thus the translator could not effectively transfer the original reference and the reference-related humour could not be evoked. On the other hand, the verbal rendition of the utterance in the Lithuanian dubbing may still evoke some humour due to other possible conditions being met. The phrase may be considered humorous to the Lithuanian audience considering the context of the film. In the film, the relatives of Count Dracula are concerned that he may be feeling lonely due to the lack of significant other; thus, they all board the cruise ship in hopes to help him relax and potentially find a suitable lover. In that sense, the phrasing may evoke amusement as it may remind the audience of other romance reality shows of a similar premise. Moreover, for the Lithuanian audience, the rendered phrase can be perceived as an indirect reference to the famous song *Meilės laivas* by Lithuanian artist Rytis Cicinas, or even partially remind of the popular 2015 British television series *Love Island*, which presented a similar premise. The original reference was not retained in the Lithuanian dubbing; however, the phrasing could be still considered humorous because of its usage within the context of the film or potential unintentional references to cultural realia of the target audience.

The following excerpt is from *Ralph Breaks the Internet* (2018). In this scene, Vanellope approaches KnowsMore, hoping he would shelter her from the clones of Ralph chasing after her.

EN:

-There's a whole-

*-**Whole Foods?** A hole in the ozone? **Whole Lotta Love** by British rockers, **Led Zeppelin?***

LT:

-Ten visa-

*-**Visavertė mityba**, **visažalis augalas?** **Visa mano meilė** – **Led Zeppelin daina?***

Back translation:

-There's a whole-

*-**A complete diet?** An evergreen plant? **All of my love**, a song by **Led Zeppelin?***

In this scene, the character KnowsMore once again lists possible terms based on words uttered by the protagonists. Among the first instances of cultural realia mentioned is *Whole Foods*, an American supermarket chain. The translator rendered the reference directly as *visavertė mityba* (*complete diet, whole diet, whole foods*). Such a choice appears quite suitable, considering that the referenced supermarket chain and its products have not been introduced to the Lithuanian market, thus rendering the original reference ineffective in terms of humorousness. Moreover, the decision to translate the reference directly in such a way was dictated by the contextual constraints of the scene (the utterance had to start with *visa-*). While the translator managed to effectively render the original utterance directly despite the unsuitable reference and contextual constraints, the humorousness of the phrase is lost.

KnowsMore also mentions the song *Whole Lotta Love* by Led Zeppelin. The band is well-known in Lithuania, therefore transferring the reference would have been an effective strategy and evoked humour. However, the translation possibilities were, again, limited by the contextual constraints of the utterance having to start with *visa-*. Thus, the strategy of direct translation was employed, and the translator rendered the song title as *Visa mano meilė*. Having considered the contextual constraints, the choice was a relatively close rendition of the original title while maintaining the reference present, helped by the retention of the further explanation (*[...]by British rockers, Led Zeppelin – [...]Led Zeppelin daina*). However, the humorous aspect may be diminished to a certain extent. Song titles are typically kept untranslated in foreign media, and the utterance analysed in this example was delivered to the protagonists by KnowsMore at a relatively fast pace. The Lithuanian audience may not immediately recognise the exact song referenced, having heard the translated title in the dubbing. On the other hand, the retained further explanation of the song belonging to Led Zeppelin may assist in at least partially retaining the humorous effect of the reference.

The strategy of **Direct Translation** was employed to transfer certain references to brand names, song titles, and video game characters. However, a great majority of references directly translated were culture-specific to the US, where the animated films analysed were produced. References to certain supermarket chains or food brands do not evoke much humour among the Lithuanian audiences due to the mentioned brands never having been introduced in Lithuania. Therefore, in the majority of cases of directly translated references, the dubbed versions at most create a sense of foreignness, or partially allude to other cultural realia that the target audience may be more familiar of and that would be considered humorous. In terms of the humorousness of the original reference, it is frequently lost.

Out of the 71 data units containing cultural references in animated films, 7 were transferred to the Lithuanian dubbed versions using their **Official Equivalents**. Film titles, character names and people referenced were translated using their approved Lithuanian equivalents adapted to the Lithuanian grammar rules.

The following example was taken from *Ralph Breaks the Internet* (2018). In this scene, the protagonists meet the character KnowsMore for the first time.

EN: *Looks like no one put **Humpty Dumpty** together again.*

LT: *Tu tik paklausyk šito **Kliunkio Pliumpio**.*

Back translation: *Just listen to **Humpty Dumpty** here.*

While describing the appearance of KnowsMore, one of the protagonists of the film references *Humpty Dumpty*, a character of an English nursery rhyme that was shaped like an egg. In the Lithuanian dubbing, the name is transferred as *Kliunkis Pliumpis*, following the Lithuanian translations of the *Through the Looking-Glass* book by Lewis Carroll, in which this nursery rhyme character makes an appearance. While the use of the adapted name is correct, the humorousness of the situation is lost. The utterance in the source language alludes to the nursery rhyme itself. The rhyme told a story of Humpty Dumpty sitting on a wall, then falling off and breaking into pieces to the extent that “All the king's horses and all the king's men / Couldn't put Humpty together again” (Gliori, 2000). The protagonist makes such a comment because the character KnowsMore could be likened to halved egg in his appearance. Due to such circumstances, the reference may have evoked humorousness to the source audience who are well familiar with the rhyme. In the translated utterance, however, the allusion to the rhyme or to Humpty's story is not transferred, thus the protagonist's remark (*Just listen to this Humpty Dumpty.*) could be considered rather nonsensical. However, the voice actor of the dubbed version delivers the line in a rather mocking tone, purposefully exaggerating and emphasising both *Kliunkio* and *Pliumpio*. Thus, the situation may have evoked amusement for those of the audience who are familiar with the books by Lewis Carroll and their translations to Lithuanian, and would have been aware of the appearance of the mentioned nursery rhyme character. Moreover, the intonation present as well as the pronunciation of the retained reference as if it was an insulting nick name may also increase the humorousness of the scene.

The following excerpt is taken from the *Bee Movie* (2007). In this scene, the film's protagonist Barry the Bee is attending court.

EN: *Mr. Liotta, first may I offer my belated congratulations on your Emmy win for a guest spot on E.R. in 2005.*

LT: *Pone Liota, sveikinuu 2005 m. gavus „Emmy“ už antraplanį vaidmenį „Ligoninės priimamajame“.*

Back translation: *Mr. Liotta, I congratulate you for receiving an Emmy for a supporting role on E.R. in 2005.*

In this scene, Barry the Bee speaks to the late American actor Ray Liotta. In his speech, Barry references Liotta's guest appearance in *E.R.*, a popular American medical drama series which had also aired in Lithuania. In the dubbed version of the *Bee Movie*, the translator transferred the original reference through the use of the official translation of the series title, *Ligoninės priimamasis*. Having considered the target audience's familiarity with the cultural realia referenced, the humorousness of the utterance was retained in the dubbing.

The following example is taken from *Ralph Breaks the Internet* (2018). In this scene, the protagonist Ralph attends a book club with fellow game characters.

EN: *Good point, Bison. And how about you, Ralph? Do you feel Dostoevski intended to make narrator unreliable?*

LT: *Puiku, Baisoniai. Ar ką tu manai, Ralfai? Sutinki, kad Dostojevskis skatino nepasitikėjimą pasakotoju?*

Back translation: *Good job, Bison. What do you think, Ralph? Do you agree that **Dostoevski** fostered distrust in the narrator?*

In this situation, the character is witnessed referencing *Fyodor Dostoyevsky*, a famous Russian novelist, as well as his literature. The humorousness of the scene and the exchange is strengthened by the slight Russian accent of the character speaking. In terms of the utterance itself, the translator renders the reference to the author through the use of the official Lithuanian adaptation of his surname (*Dostojevskis*). Having considered that Dostoyevsky was a well-known author in Lithuania, as well as that both conditions for the humorous effect of the original utterance (the Russian accent present and the transferred name of the author) were met in the Lithuanian translation, the utterance does evoke amusement.

The following excerpt is taken from the *Bee Movie* (2007). In this scene, the protagonist Barry the Bee is a guest at a talk show.

EN: *Larry, bees have never been afraid to change the world. I mean, what about **Bee-Columbus?** **Bee-Gandhi?** *Be-geesus?**

LT: *Lari, bitės niekada nebijojo keisti pasaulio. Prisiminkite **bitiškąjį Kolumbą, bitiškąjį Gandi,** **bitiškąjį Jėzų...***

Back translation: *Larry, bees have never been afraid to change the world. Remember **Bee-Columbus, Bee-Gandhi, Bee-Jesus...***

In his response to the show host's question, Barry references famous historical figures, including Christopher Columbus, an Italian explorer and navigator, as well as Mahatma Gandhi, an Indian political ethicist. Humour of the utterance is evoked through familiarity with the people mentioned and their inclusion in the fictional film world of the bees. As for the Lithuanian dubbing, the translator transferred the references through the use of approved adaptations for the Lithuanian language (*Kolumbas* and *Gandis*). Due to such a choice, the humorousness of the utterance was retained.

The translation strategy of employing **Official Equivalents** was used to transfer the names of historical figures, references of pop-culture, as well as names of famous book / nursery rhyme characters. In this case, the humorousness of the utterances highly depended on the exposure of the target audience to the referenced material. In some of the analysed examples, the use of an official equivalent did not retain nor increase the humorousness of the scene due to the audience potentially being unfamiliar with the source material. However, in cases where the audience could identify the reference, official equivalents did assist in retaining the humorousness of the situation.

Out of the 71 data units including cultural references, 4 examples were translated employing the translation strategy of **Insertion**. In the following excerpts, cultural realia familiar to the target audience were referenced in utterances of the dubbed film where none were present in the source material. Such a choice increased the humorousness of the scene through familiarity.

This example is taken from *Hotel Transylvania* (2012). In this scene, the newcomer Johnny introduces Count Dracula to modern music.

EN: *What?! But it's a good jam! Don't be a grandpa.*

LT: *Alio, jie labai gerai varo. Nebūk **Sodra!***

Back translation: *Hello, they're doing so well. Don't be **Sodra!***

Count Dracula expresses disapproval and disgust in regard to the music Johnny plays to him. In response, Johnny calls him a “grandpa” as an expression of somebody who may be strict, serious, and stuck in the old times. In the Lithuanian dubbing, however, the mentioned expression is replaced with a reference to *Sodra*. In the Lithuanian language, *Sodra* is an abbreviation for the State Social Insurance Fund Board under the Ministry of Social Security and Labour, a state institution providing social and healthcare insurance as well as collecting related taxes (SoDra, n.d.). Within the present context of the film, the reference alludes to the institution’s straightforward, formal, and uncompromising communication with clients. Moreover, one of the main functions of the institution is to issue pensions, implying that the reference could also be considered a slang for an old person within this context. The Lithuanian audience would be able to perceive the intended allusion through familiarity, and respond with amusement. Moreover, such a choice of translation ensures the lip synchrony and isochrony in the dubbed version of the film (utterances in both the source script and Lithuanian dubbing end with /a/).

The following excerpt is taken from *Hotel Transylvania 2* (2015). In this scene, Count Dracula is playing with his grandson Dennis.

EN: *What's that? **The electric boogaloo?***

LT: *Kas čia? „**Palanga močiučių**“?*

Back translation: *What is this? “**Palanga močiučių**“?*

Dennis suddenly begins to dance, and Dracula inquires whether it is the electric boogaloo, a dance style with similarities to popping. In the Lithuanian dubbing, the translator chose to reference a more specific cultural realia – the song *Palanga močiučių* by a famous Lithuanian band ŽAS. While the resulting utterance has little connection to the visual material of the film, amusement is still evoked based on other criteria. Humorousness of the utterance in the target language is created by the unexpected presence of this particular reference, having considered that, as mentioned earlier, the reference and the song itself have no relation to the film itself nor to the visual material of that specific scene of the film. The reference, therefore, could be considered ‘nonsensical’ and result in amusement on this merit alone. Moreover, as with previous examples, humorousness of the reference within this context relies on the audience’s familiarity with the song specified. However, amusement may be evoked through the intonation present, as the VA delivers the utterance in a questioning, yet excited tone, as if attempting to be playful with Dennis and engage him. It should also be considered that the decision to insert this reference is likely to have been dictated by the necessity to maintain lip synchrony and isochrony of the utterance (words in both the original script and the Lithuanian dubbed version include the monophthong /u/: 'bu:gə, lu: and mo'tfu_tfu). Overall, while the inserted reference may seem unrelated to the scene in the film, it does evoke amusement of the target audience due to its unexpected presence and familiarity.

The following example is taken from *The Lion King* (2019). In this scene, the two side characters, Timon and Pumbaa, tell their stories to young Simba.

EN:

-I thought of changing my name...

-I mean, to what, "**Brad**"?

LT:

-Net vardą norėjau pakeist...

-I ką, į **Pitą Brad'ą**?

Back translation:

-I even wanted to change the name...

-To what, to **Pitt Brad**?

While the character Pumbaa speaks of his woes and remarks on having thought about changing his name, his friend Timon humourously inquires about a possible option of Brad. While the name in the original English excerpt is not a reference to any specific cultural realia or person, the translator for the Lithuanian dubbing instead makes a reference to Brad Pitt, an American actor and film producer who is also well-known in Lithuania due to his acting in numerous films. The humorousness in this example may be evoked due to familiarity to the person referenced, as well as through the situation. The appearance of the character Pumbaa, for whom the name was humourously suggested, may be a complete opposite of what the audiences know as Brad Pitt, thus evoking amusement. Moreover, the translator was also able to retain the name *Brad* mentioned in the original excerpt, thus maintaining lip synchrony in the target translation, as well as increase the humourousness of the scene.

The translation strategy of **Insertion** was employed to add references to realia of the target audience, as well as famous people in utterances where none of such references were originally present. In all of the analysed cases, translation choices were limited by the necessity to maintain lip synchrony and isochrony of the utterance. However, the humourousness of the analysed scenes was significantly increased by the inserted references due to their unexpected presence, as well as target audience's familiarity with the referenced object or person, as well as familiarity to the traits the referenced entity may possibly allude to.

Out of the analysed data units containing cultural references in animated films, the translation strategy of **Omission** was employed to transfer the least of them, with only 2 of selected utterances being transferred through the use of this strategy. In the following examples, the cultural references or mentions of brand names established within the film were omitted in the Lithuanian dubbing.

This example is taken from the *Bee Movie* (2007). In this scene, the protagonist Barry attends his graduation ceremony.

EN: *Boy, quite a bit of pomp... under the circumstances.*

LT: *O, vaikeli, kvepia...ceremonijos pompastika.*

Back translation: *Oh boy, smells like ceremonial pomp.*

Having observed the crowd that had gathered for the ceremony, Barry expresses his surprise by making a pun referencing the *Pomp and Circumstance Marches* by Sir Edward Elgar. This series of marches for orchestra, particularly the March No. 1, is frequently played during graduation ceremonies in the US, the Philippines and Canada. In the Lithuanian version, however, the reference

is omitted due to the target audience's unfamiliarity with the referenced marches by Elgar. Instead, the translator renders it as just a regular phrase of feeling impressed (<...>*smells like pomp of the ceremony*), while still incorporating the word *pomp*. In this scene, the translator was not bound by the requirement of lip synchrony as the character had his head turned away from the camera, thus allowing for more flexibility in translation choices, while still retaining the isochrony of the script. However, with the omission of the reference, the humourousness of the utterance is lost as well.

The following excerpt is taken from *Ralph Breaks the Internet* (2018). In this scene, the protagonists Vanellope and Ralph are talking on a video call and planning their next meeting.

EN: *You know what I cannot find anywhere on the internet? A halfway decent **Burger Time** burger. I've been talking them up to Shank and the crew, and honestly, I think they're starting to think I'm making it up!*

LT: *Žinai, ko niekaip nerandu visame internete? O gi bent kiek pakenčiama **mūsu** mėšainio. Kiek pasakoju apie juos Šenk ir kitiems... Dar kiek, ir jie pamanyš, kad aš viską išsigalvoju.*

Back translation: *You know what I cannot find anywhere on the internet? An at least tolerable burger of **ours**. I have been talking so much about them to Shank and others... Anymore and they'll think I'm making it all up.*

While in a conversation with Ralph, Vanellope references *BurgerTime*, a 1982 Japanese arcade game developed by Data East. Moreover, *Burger Time* is also a location within the film that the characters themselves attend, considering that the story takes place in an arcade. In the translation, however, the reference to the specific game is omitted and instead replaced with *mūsu mėšainio* (*our burger*), alluding to a location within the arcade universe that Ralph lives in and Vanellope used to, although the specific game location is no longer detailed as it was in the original script. While the original reference may have evoked amusement from the audience who were knowledgeable of video games, in the dubbed version the utterance may only allude to the burger being from their (*our*) world. Thus, the humourousness of the situation is not retained.

The translation strategy of **Omission** was the least employed strategy for translation of chosen cultural references in animated films. In analysed examples, references to cultural realia and pop culture were omitted from the dubbed version and were not replaced with any other type of verbally expressed humour. The loss of references in analysed cases resulted in the loss of humourousness of the scene as well.

In this chapter, 71 units containing cultural references as well as their translations to Lithuanian were analysed employing the translation strategies for Extralinguistic Cultural References as established by Pedersen (2011): *retention, specification, direct translation, generalization, substitution, omission, and official equivalent*, as well as an additional strategy of *Insertion*. The analysis showed that *Retention* was the most frequently employed strategy for the rendering of cultural references in animated films (21 units), followed by *Substitution* with a cultural reference or joke of the target culture (18 units). The strategies of *Insertion* and *Omission* were among the least employed (4 units and 2 units respectively). The translation strategy of *Specification* was not employed at all during the translation of selected examples.

In terms of the retention or successful transfer of humour among analysed units, *Substitution* could be considered among the more effective strategies. The use of this strategy ensured that cultural references that the target audience was less familiar with would be replaced with cultural references from the target audience and culture, as well as other rhetorical devices to evoke humour through familiarity or amusing wordplay. The choice of employing the strategy of *Insertion* proved effective as well, considering that in analysed examples references familiar to the target audience were added in utterances where none were originally present, thus significantly increasing the humourousness of the scene. The cases where humourousness was not entirely retained, if at all, were of the translation strategies of *Omission* and *Direct Translation*, which in the majority of examples were employed due to dubbing constraints or the expected unfamiliarity to the original cultural reference by the target audience. However, in the less effective cases, humour was evoked to an extent by amusing intonation or pronunciation of words chosen by the VA.

2.2.2. Wordplay

During the analysis of the translation of wordplay in animated films, 70 units containing wordplay and their translations to Lithuanian were categorised according to Delabastita's (1996a) taxonomy for the translation of puns: pun>pun, pun>non-pun, pun>rhetorical device, pun>zero, pun ST>pun TT, non-pun>pun, zero>pun, and editorial techniques. As previously established in the methodology section, the translation strategies have been renamed and modified in order to reflect the inclusion of multiple types of wordplay in the analysis, rather than just puns. Moreover, due to such changes, the pun>rhetorical device strategy is omitted and appropriate examples are instead classified under the wordplay>wordplay category. The statistical data for the distribution of translation techniques employed for the analysed examples are provided in Fig. 2.

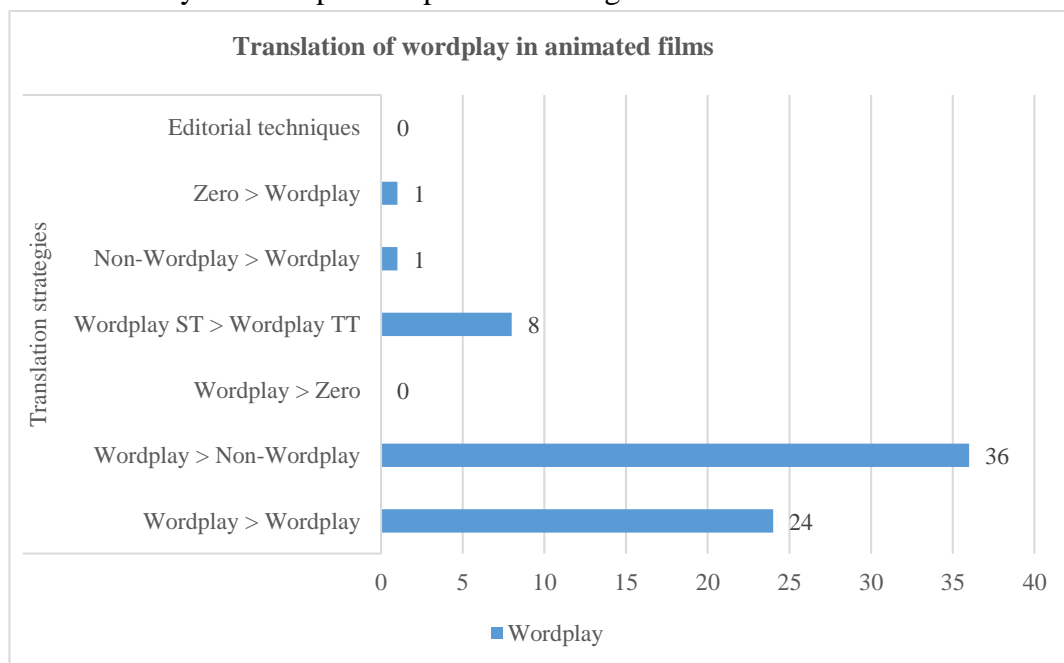


Fig. 2. Translation of wordplay in animated films (by strategy)

The quantitative analysis of translation strategies employed during the translation of wordplay in selected examples showed that the most frequent strategy was rendering wordplay into non-wordplay (36 units). Another translation strategy of relatively common usage was the strategy of translating specific wordplay into different wordplay of the target language (24 units). The remaining translation

strategies were of significantly lower usage, with the Wordplay ST > Wordplay TT strategy being employed in the translation of 8 units, as well as Non-Wordplay to Wordplay and Zero to Wordplay strategies being used during the translation of 1 unit each. The translation strategies of Wordplay to Zero and Editorial techniques were not employed in the translation process of selected utterances containing wordplay in animated films. The qualitative analysis of selected examples and their translation based on aforementioned strategies is further discussed.

The translation strategy most frequently employed during the translation of selected units containing wordplay was **Wordplay to Non-Wordplay**. The strategy was used to render utterances which contained wordplay that was difficult to directly transfer to the Lithuanian language due to language differences through a non-punning, non-wordplay phrase.

The following example is taken from *Wreck-It Ralph* (2012). In this scene, the protagonists Ralph and Vanellope are excited to start racing with a makeshift vehicle.

EN:

*-I mean I think I might puke. You know, like **a vurp**?*

-A what?

-Vomit and a burp together, and you can taste it, and it's just like rising up.... Oh this is so exciting!

LT:

*-Tikrai tuoj **vemsiu**.*

-Ką?

*-**Vemsiu, riaugėsiu kartu.***

Back translation:

*-I am really going to **puke**.*

-What?

*-**Puke, burp at the same time.***

As the character herself further details, in this excerpt the verbs *vomit* and *burp* were combined together to create an amusing neologism *vurp*. However, none of such wordplay is transferred or created in the target version. Instead, in the position where present wordplay is first mentioned, the translator chose to focus only on one part of the combined word, the verb *vemti* (*vomit*). Subsequently, the translator just included both the verbs *vomit* (*vemsiu*) and *burp* (*riaugėsiu*) separately, just as it is in the part of the original dialogue where Vanellope is explaining her wordplay to Ralph. However, due to such a change, Ralph's response of confusion may appear rather unmotivated, considering that no wordplay is being presented to him that he had not heard before and needs clarification for. Due to the choice to not transfer the blend, the humour based on wordplay is diminished.

The following excerpt is taken from *Cars* (2006). In this scene, the protagonists find out about the town sheriff's past as a legendary sports car.

EN:

-They say he was amazing, he won three **Piston Cups!**

-He did what in his cup?!

LT:

-Jis triskart laimėjo Didžiąją taurę.

-Primyžo į taurę?!

Back translation:

-He won the **Grand Cup** three times.

-Pissed in the cup?!

The protagonist Lightning McQueen brings up the prestigious fictional award of the Piston Cup. However, the response from his conversation partner implies the term to be a paronymous pun with similarity to *pissed in cup* in sound. In the translated version, the character exclaims *primyžo į taurę* (*pissed in the cup*), which is also a slang term. It appears as though the translated expression attempted to retain the connection to *pissed* from the original script, however, while in the original script the prize is referred to as the *Piston Cup*, in the Lithuanian version of the film it is instead titled *Didžioji taurė* (*Big Cup; Grand Cup*). Due to this change, the slang-based response is not motivated by paronymy, since there are no words or phrases in the first part of the translated conversation that would be similar in pronunciation to *primyžo*. The expression thus appears nonsensical and unmotivated, with the humour only retained through possible shock value. Despite this, amusement in this scene can also be evoked from the features of intonation. The character responding to Lightning McQueen's statement expresses his disbelief in a rather calm, level, but questioning tone, as if providing a rhetorical question rather than a direct one. Such a controlled, level response following the visual material of the scene (the character spits out his drink upon hearing McQueen's statement) may evoke amusement due to the present contrast. Furthermore, the same character in the dubbing speaks in a Žemaičiai dialect, which was employed to replace the Southern American accent of this character. A particular phonetic feature of the dialect within this example is the replacement of the long vowel *ę* in *taurę* with an unstressed diphthong *ėn*. Thus, despite the lack of humourousness on the textual level, the humourousness can be evoked through the presence of the dialect.

In the following example from *Cars 2* (2011), the announcers are discussing the upcoming car race.

EN: *Woah, now just hold your horsepower.*

LT: *Na, ką jūs šnekate?!*

Back translation: *Woah, what are you talking about?!*

While responding to his colleague, one of the announcers creates wordplay based on the phrase *hold your horses*, which refers to asking someone to wait. The announcer employs the word *horsepower*, a unit of measurement for power in regard to motor engines and vehicles. Having considered the context of a car-populated setting that the film takes place in, such wordplay evokes amusement. In the Lithuanian version, however, the announcer instead just expresses disbelief and disagreement (*what are you talking about?!*), with no cases of wordplay or punning present. The humourousness of this particular scene is thus diminished.

The following excerpt is taken from *Wreck-It Ralph* (2012). In this scene, King Candy of Sugar Rush addresses one of his subjects.

EN: *Sour Bill, I'm going out.*

LT: *Rūgštuk Bilai, išeinu.*

Back translation: *Sourie Bill, I'm leaving.*

King Candy refers to this character as *Sour Bill*. The name is a paronymous wordplay derived from the term *sour ball*, which is a type of hard candy. The association is further clarified by the visual material since the character himself does, in fact, look like the sour ball candy. In the translated version, however, the pun is not retained. The name *Bill* is instead directly translated, with the diminutive, endearing form of *rūgštus* (*sour*) being used as a noun (*rūgštukas*). While the audience familiar with the appearance of such a type of candy may find the name amusing, the lack of wordplay in the target version results in lack of humourousness overall.

In this excerpt from *Wreck-It Ralph* (2012), Ralph meets the rambunctious Vanellope for the first time.

EN:

-Wait. One more. One more: why did the hero flush the toilet? Say why...

-Why?

-Because it was his **doodie**.

LT:

-Palauk, dar ne viskas. Kodėl didvyris neplovė rankų? Sakyk 'kodėl'...

-Kodėl?

-Todėl, kad tokia jo **pareiga**.

Back translation:

-Wait, that's not all. Why didn't the hero wash his hands? Say why...

-Why?

-Because it was his **duty**.

In a previous scene, Ralph explains the necessity to retrieve a medal he had won in another game of the arcade, *Hero's Duty*. In turn, Vanellope teases Ralph by making a homophonous pun based on the word *duty* and *doodie*, a slang word for faeces. However, in the dubbed version of the film, the pun could not be directly reproduced due to linguistic differences. Instead of replacing it with another pun of the target language, the translator chose to retain only one of the meanings of the pun – *pareiga* (*duty*) – and not insert any other type of amusing wordplay. The resulting exchange does not evoke laughter; moreover, it could be considered nonsensical.

The following examples are taken from *Hotel Transylvania* (2012). In this scene, Dracula speaks to his daughter at a party.

Table 4. Example 40 of Wordplay (Hotel Transylvania, 2012)

English excerpt	Lithuanian dubbing
Look, love droppings, I brought you a bagel with your favorite, scream cheese .	Gerai, kraujo lašeli, atnešiau tau sausainių su tavo mėgstamu rėkiančiu sūriu .
Holy rabies! Thanks, Dad! Johnny, try some scream cheese , it's awesome.	O, geras! Ačiū, tėti. Džoni, klykiantis sūris žiauriai geras.

The audience is introduced to the *scream cheese* dish, which is a paronymous pun based on *cream cheese*, created to further solidify a monster-inhabited setting. The pun, however, is not retained in the translated version. The first instance of the concept being mentioned is directly translated as *rėkiantis sūris* (*yelling cheese, screaming cheese*), and in the second instance it is rendered as *klykiantis sūris*, which is synonymous with *rėkiantis* of the first instance, both directly meaning *scream, yell*. The original pun, however, is not transferred to the dubbed version; thus, while the audience may be amused by the concept of *scream cheese* itself, the wordplay-based amusement is not present.

In this example from *Wreck-It Ralph* (2012), Ralph confronts King Candy.

EN: *You wouldn't hit a guy with glasses, would you? Oh, you hit a guy WITH glasses, well played.*

LT: *Akiniuotam vyrukui juk netrenksi? Tu trenkei akiniuočiu. Apmovei.*

Back translation: *You wouldn't hit a guy wearing glasses, would you? You hit a guy wearing glasses. You tricked [me].*

Having suddenly put on glasses, King Candy claims that Ralph shouldn't *hit a guy with glasses*, which is a stock phrase often said by characters in media when they want to pretend to be weaker than their opponent and avoid being punished. In this first instance, hitting *a guy with glasses* implies that someone is hitting someone who is currently wearing glasses. Before second instance of this phrase was uttered, the protagonist Ralph had taken King Candy's glasses off and hit him using them. Thus, in the second instance, hitting *a guy with glasses* implied someone hurting somebody else using glasses as a weapon. Having considered the context, the phrase *hit a guy with glasses* is used as a polysemous wordplay. However, in the translated version, the polysemy of the utterance is not retained. *A guy with glasses* is rendered as *akiniuotas vyrukas* (*spectacled; a man wearing glasses*) in the first instance, and just *akiniuotis* (*spectacled; wearing glasses*) in the second, and the intended meaning of glasses being worn and being used as a weapon is not retained. Having considered such translation choices, the humour of the exchange could only possibly be retained through the subversion of expectation caused by Ralph hitting King Candy, but not by any wordplay as present in the original script.

The following excerpt is taken from *Zootopia* (2016). In this scene, the protagonist Judy is first introduced to her colleagues in the police.

EN: *First, we need to acknowledge **the elephant in the room**... Francine. Happy birthday!*

LT: *Pradėkim. Pradėkime nuo **paties svarbiausiojo**... Francina. Su gimtadieniu!*

Back translation: *Let's begin. Let's start with **the most important thing** ... Francine. Happy birthday!*

In this excerpt, the dialogue includes the phrase *to acknowledge the elephant in the room*. The phrase is an idiom that refers to a certain important topic that others are reluctant to bring up. Within the context of the film, the phrase also has a literal meaning, since the character saying the dialogue points to an elephant character that is sitting further away and listening to him. Here the translator rendered the meaning of the idiom itself; however, the humorous aspect of the phrase was not carried over to the dubbed product.

In the following example from *The Lion King* (2019), the king's majordomo Zazu is giving a morning report of the kingdom.

EN: *Of course, as I say, cheetahs never prosper.*

LT: *Nors šiaip turiau pasakyti – gepardai tikri mėmės.*

Back translation: *Although, I have to say – cheetahs are such fools.*

Among other wordplay present in Zazu's monologue in this scene, a phrase *cheetahs never prosper* is uttered. This is a homophonous pun based on the English proverb *cheaters never prosper*, meant to allude to the difficult life of cheetahs within the context of the film. The pun is rendered in Lithuanian as *gepardai tikri mėmės*. *Mėmė* is a spoken expression in the Lithuanian language that is used to describe someone who is rather stupid, slow-thinking, or foolish. By using this expression, the translator retained the general meaning or function of the pun, since the term still refers to the fact that cheetahs are considered unlucky. The humourousness of the scene is also enhanced by the voice acting. In the dubbed version, Zazu utters this line while letting out a nervous laughter, implying that he himself may be amused by thinking of such an expression; however, he is unable to show his emotions or outwardly mock cheetahs in the presence of the king. The pun-based humour, however, is not retained.

The following excerpt from *Bee Movie* (2007) analysed is the same as was detailed in Example 29 of the chapter for the analysis of cultural references present, however, the utterance also involved a case of punning.

EN: *Larry, bees have never been afraid to change the world. I mean, what about Bee-Columbus? Bee-Ghandi? Bejesus?*

LT: *Lari, bitės niekada nebijojo keisti pasaulio. Prisiminkite bitiškąjį Kolumbą, bitiškąjį Gandi, bitiškąjį Jėzų...*

Back translation: *Larry, bees have never been afraid to change the world. Remember Bee-Columbus, Bee-Gandhi, Bee-Jesus...*

Among the previously analysed references to historical figures, Barry also mentions *bejesus*. This is a homophonous pun based on the expression *bejesus*, which is used as a mild oath or for emphasis of emotion ("bejesus", n.d.), as well as following the pattern of adding the prefix *bee-* to historical or cultural figures, thus creating the term *bee-Jesus*. In the translated version, however, only the latter meaning is retained, as the translator chose to render this phrase as *bitiškasis Jėzus (bee-Jesus)*. Such a decision has led to the absence of the punning element of the segment, thus diminishing the humourousness of the scene.

The following excerpt is taken from *Wreck-It Ralph* (2012). In this scene, one of the protagonists, Felix, is attempting to navigate the world of Candy Rush.

EN: *I can't hop. I'm hop-less. This is hopeless! We're going to drown here.*

LT: *Negaliu pašokt. Nebegaliu. Tai beviltiška. Mes čia nuskęsim!*

Back translation: *I can't hop. I cannot anymore. It is hopeless. We're going to drown here.*

The protagonist has found himself sinking in quicksand. He expresses how he cannot hop out of the quicksand to escape by creating a paronymous pun *hop-less*, as in *without hops*, based on the word *hopeless*. However, in the translated Lithuanian version, the pun is not retained. The translator instead chose to directly translate the word *hopeless* (*beviltiška*), while the *hop-less* part was paraphrased into a non-punning word *negaliu* (*(I) cannot do this anymore*). Such a change present in the Lithuanian dubbed version results in a lack of pun-based humourousness of the scene.

This example is taken from *Hotel Transylvania 2* (2015). In this scene, a group of werewolf puppies start misbehaving and ruining a party.

EN:

-I'm sorry. Did I start all that?

*-Don't worry. There's a reason they call it a **litter**.*

LT:

-Atsiprašau, čia aš pradėjau?

*-Nesijaudink. **Jie būtinai turi prišiukšlint.***

Back translation:

-I'm sorry. Did I start this?

*-Don't worry. **They absolutely must litter.***

In order to explain the destructive nature of his children, their father Wayne creates a pun based on homonymy through the use of the noun *a litter*. Within the context of this scene, *litter* implies “the (live) offspring at one birth of a multiparous animal” or “trash, wastepaper, or garbage lying scattered about” (“litter”, n.d.), referring to the fact that the puppies leave trash all around the place. The pun is not transferred in the dubbed Lithuanian version. Instead, the translator focused on the latter meaning of *litter*, which relates to trash being scattered about (*They must litter [the place]*). As such, the humourousness of the conversation is diminished due to the absence of the punning element.

The translation strategy of rendering **wordplay to non-wordplay** has been employed to translate the majority of cases of wordplay analysed. In the analysed examples, the translators have chosen to not transfer the wordplay present in the original script, and instead replaced them with a non-punning, non-wordplay phrase. While such decisions are likely to be motivated by linguistic differences between the English and Lithuanian languages, the absence of puns and other types of wordplay results in a significantly diminished humourousness of a scene.

Although less frequent than the Wordplay to Non-Wordplay strategy, rendering **Wordplay to Wordplay** was the second most employed translation strategy for selected examples of wordplay (19 units). Through the use of this strategy, wordplay present in the original script was instead replaced with different wordplay of the target language in an attempt to maintain (or increase) humourousness.

The following excerpt is taken from Cars 2 (2011). In this scene, the protagonist Mater interrupts Lightning McQueen's and Sally's dinner date.

EN: *My name is Mater and I'll be your waiter. **Mater the waiter.** That's funny right there.*

LT: *Mano vardas Bruolis, ir aš būsiu jūsų padavėjas. **Padavėjas...Padauraganas.***

Back translation: *My name is Brother, and I will be your padavėjas (waiter). **Padawind...Padahurricane.***

Mater jokes with the dining couple through the use of rhyme. The protagonist rhymes his name (*Mater*) with the word *waiter* due to their paronymity. In the Lithuanian version of the film, the same word *waiter* (*padavėjas*) is focused on for the joke; however, the type of wordplay formed is different. Instead of a rhyme, the translator chose to isolate the second half of the word *padavėjas* and base a pun around it, considering that *vėjas* is itself a standalone noun in the Lithuanian language, meaning *wind*. This half of the initial word is instead replaced by another standalone Lithuanian word *uraganas* (*hurricane*), since it is semantically related to the word *vėjas* (*wind*). The root *pada-* is retained, thus the focus of the pun is the changing second part of the word. Such a translation choice results in an amusing wordplay.

This excerpt from Cars (2006) showcases the protagonists attending court and seeking to convince the judge of the necessity for a new road in town.

EN:

-Flo, what do you have at your store?

-I have gas! Lots of gas!

LT:

-Flo, o ką tu veiki?

-Pilu. Ištisai pilu.

Back translation:

-Flo, what do you do?

-[I] pour. [I] always pour.

The car character that was addressed in this example is an owner of a petrol station in the town; thus the intended meaning of the expression *I have gas* is that she provides fuel for the residents and visitors of the town. However, the other two protagonists, Mater and Ramone, can be observed and heard laughing at her answer. The additional information and reaction from other characters implies that there is also a polysemic association of the aforementioned expression with *farting*, which *I have gas* has been commonly used as a slang expression and a euphemism for. In the dubbed version, the

gas-based pun is not retained, however, a different instance of polysemy is inserted. The character responds with *pilu* (*fill; pour*), which, if analysed within the context of the film, is referring to filling tanks with petrol. However, it can also be interpreted as a Lithuanian slang expression for excessive alcohol intake or for pouring an alcoholic beverage for somebody. Having considered the connotation, such a choice of translation does retain the intended amusement.

The following excerpt is taken from *Moana* (2016). In this scene, Moana meets up the future companion of her journey, Maui.

EN: *When you use a bird to write with, it's called **tweeting**.*

LT: *Kai nėra po ranka **plunksnos**, tinka ir snapas.*

Back translation: *When there is no **quill** at hand, the beak suffices.*

While introducing himself to Moana, Maui creates a polysemous pun based on the word *tweeting*. The character decides to engrave his signature on Moana's oar and uses the beak of Moana's rooster pet Heihei to do so. In the most general sense, a *tweet* is the sound made by birds, thus referring to the fact that he signed her oar using a rooster's beak. However, the character here also refers to the social media platform *Twitter*, since there the short messages are referred to as *tweets*, and the process of writing and posting them is known as *tweeting*. The exact pun is not directly transferred to the Lithuanian version due to linguistic differences and lack of fitting approved equivalents of *Twitter* and its *tweet* posts. Instead, the translator chose to insert a different polysemous pun based on the word *plunksna* (*feather*). Maui mentions a lack of *plunksna* (*feather*), alluding to a quill, a writing tool made of bird flight feathers. The translator then refers back to the events happening in the film, where the character is holding a rooster by the neck and writing with his beak, by having the character admit that *snapas* (*beak*) will do the job. Thus, the punning element as well as the resulting humourousness of the exchange are retained.

In the following scene from *Kung Fu Panda 3* (2016), the protagonist Po is reunited with his long-lost panda family.

EN:

-Whoa, buns on a string.
-We call it a **snacklace**.

LT:

-O, kukuliai ant virvelės.
-Čia yra **kukuroliai**.

Back translation:

-Oh, dumplings on the beads.
-These are **beadlings**.

One of Po's cousins, Sum, introduces his gift to Po by referring to it as a *snacklace*. The term is a type of paronymous wordplay created by combining the words *snack* and *a necklace*, i.e., wearing snacks on your neck as a necklace. For the dubbed Lithuanian version, the translator chose to create

a different pun by combining the words *kukuliai* (*dumpling*) and *karoliai* (*beads*), likewise due to similarity of sound. The wordplay appears motivated and fitting within the context of the film, thus evoking amusement from the audience.

This excerpt is taken from *Ralph Breaks the Internet* (2018). In this scene, the protagonist Ralph enters the Dark Net looking for a virus.



Fig. 3. Illustration of Example 49 (*Ralph Breaks the Internet*, 2018)

EN: *The reason I'm here is because I heard a **little tumor- rumor!** I heard a rumor that you could give me a harmless virus kind of thing that might be able to slow down the Slaughter Race game?*

LT: *Atėjau, nes aš girdėjau **gumbus- gandus**. Girdėjau gandus, kad galėtum man suveikt kokį nekenksmingą virusą, kuris kažkaip sulėtintų tas greičio lenktynes?*

Back translation: *I came because I heard **tumours- rumours**. I heard rumours that you could give me some harmless virus that could somehow slow down that Slaughter Race?*

Upon entering the Dark Net, Ralph meets Double Dan, the owner of the Dark Net's apothecary who gives him the desired virus. Double Dan has a conjoined twin brother tucked into his body, as shown in Fig. 3. Having been warned by others not to mention the little brother due to Double Dan's overprotectiveness, Ralph stutters trying to speak to him. While talking, he slips and accidentally utters *tumor* as an indirect reference to the brother, then immediately corrects himself with *rumour*, a similar sounding word. In the Lithuanian version, Ralph's mistake is translated as *gumbai* (*bumps, tumours*), and his attempt to correct himself is rendered as *gandai* (*rumours*). Although the two words in the Lithuanian version share less grammatical similarities than those of the original script, they are nevertheless of similar length and both share the pattern of the last syllable being stressed in pronunciation. Having considered that, the original pun is effectively transferred to the Lithuanian dubbed version and evokes amusement.

The following excerpt is taken from *Cars 2* (2011). In this scene, the protagonist Lightning McQueen and his best friend Tow Mater are attending a party in Tokyo.

EN:

-No, no. **Wasabi**.

Oh, same ol', same ol'. What's up with you? That looks delicious.

LT:

-No no, **Wasabi**.

*-Sakot, pagaminti šių metų **vasarij**? Atrodo šviežutėliai.*

Back translation:

-No no, **Wasabi**.

*-Made in **February** this year, you say? They seem so fresh.*

Tow Mater excuses himself and leaves to try the local cuisine. Being unaware of *Wasabi*, he mistakes it for a greeting *What's up?*, creating a paronymous pun as a result. In the Lithuanian version, the paronymous pun is transferred through the use of *Wasabi* and *vasaris* (*February*). Both are words relatively similar in pronunciation, with their second syllable being the stressed one; thus, the pun-based humour is retained.

This example is taken from *Cars 2* (2011). In this scene, Tow Mater is introduced to his future spy colleagues for the first time.

EN:

*-I never properly introduced myself. Finn McMissile. **British Intelligence**.*

*-Tow Mater. **Average intelligence**.*

LT:

*-Vis dar tinkamai neprisistačiau. Aš – Finas Raketa. Britų **žvalgyba**.*

*-Toks yra Bruolis. Irgi mėgstu **žvejybą**..?*

Back translation:

*-I have not properly introduced myself yet. I am Finn Rocket. **British Intelligence**.*

*-Such is Brother. I also enjoy **fishing**...?*

The original English exchange contains a polysemous pun. Finn McMissile introduces himself as a member of a spy organisation, hence the use of the term *intelligence*, 'an agency engaged in obtaining information concerning an enemy or possible enemy or an area' ("intelligence", n.d.). Tow Mater, however, perceives the word within the context of the film as having another meaning – "the ability to learn or understand or to deal with new or trying situations" ("intelligence", n.d.). In the Lithuanian version, the punning element is retained, however, the resulting pun is of the paronymous type rather than polysemous. While the initial term *intelligence* is translated using its official equivalent *žvalgyba*, the translator chose a term of similar word length and sound *žvejyba* (*fishing*) for Tow Mater's response. As such, despite the change in the type of pun used, the punning element of the conversation, as well as the humourousness of the scene, are retained.

Tow Mater and Finn McMissile continue with their conversation in the following example from Cars 2 (2011).

EN:

-*You obviously have plenty of experience **in the field**.*

-*Well, yeah, I live right next to one.*

LT:

-*Tu turi labai daug **patirties** šioje srityje.*

-*Žinau, ką reiškia „**po pirties**“...*

Back translation:

-*You have plenty of **experience** in this field.*

-*I know what “**after the sauna**” means...*

Finn mistakes Tow Mater for a professional spy and expresses his understanding that Mater may be very experienced in the field of intelligence. Within this context, the word *field* is used with the meaning of ‘an area or division of an activity, subject, or profession’ (‘field’, n.d.). Mater, meanwhile, perceives the word *field* to have the meaning of “an open land area free of woods and buildings” (“field”, n.d.), thus creating another instance of a polysemous pun in the original script. In the Lithuanian version, the polysemous pun is again replaced with a paronymous pun, focussing on the word *patirtis* (*experience*). While Finn utters the word *patirties*, Mater mishears it as *po pirties* (*after the sauna*), a phrase of similar pronunciation. The joke itself may be considered unmotivated and nonsensical; however, amusement is still evoked by the paronymity present.

In the following excerpt from Hotel Transylvania 3 (2018), Count Dracula talks to one of his friends about his possible crush on the cruise ship’s captain, Ericka van Helsing.

EN: *Hey, Murray here may be from Egypt, but you're the one in "da Nile."*

LT: *Ei, Marijus gal ir mumija, bet ir tu esi **suvystytas**.*

Back translation: *Hey, Murray may be a mummy, but you are also **swaddled**.*

Dracula’s friend teases him with a pun-based joke of a paronymous (near-homophonous) type. He achieves this through the use of the word *denial*, referring to Dracula’s claims that he does not have any feelings for the captain, and the similar sounding phrase *da Nile*, referring to a famous location in Egypt due to one of their friends, Murray, being a mummy that originated in that region. In the Lithuanian version, the joke referencing their mutual friend is retained, although a different aspect is focused while delivering the punchline. The pun itself is of different type, too. Instead, the friend refers to Murray the mummy by calling Dracula *suvystytas* (*wrapped into, swaddled*). With this joke, it is alluded to Murray being a mummy and being *covered* or *wrapped into* fabric, as well as that Dracula is *wrapped around the finger* of the captain. Having considered this, the joke in the Lithuanian dubbed version is based on polysemous punning rather than paronymous. Despite the differences, the joke does evoke amusement.

This example is taken from *Cars* (2006). In this scene, the protagonist Lightning McQueen finds himself in the town of Radiator Springs and is introduced to his future closest friend.

EN:

-*You're funny, I like you already. My name's Mater.*

-*Mater?*

-*Yeah, like "tuh-mater", but without the "tuh"! What's your names?*

LT:

-*Tu duodi. Man tokie patinka. Šiaip aš esu Bruolis.*

-*Bruolis?*

-*Jo, kaimo gražuolis, toks yra Bruolis. O tu kuo vardu?*

Back translation:

-*You're a crazy one. I like such [individuals]. Anyways, I am Brother.*

-*Brother?*

-*Ye, the handsome one of the village, such is Brother. What is your name?*

Mater introduces himself through the use of a pun, pronouncing the word *tomato* in a distinctly Southern American accent. Based on standard Lithuanian spelling and pronunciation, the translation of *brother* is *brolis*, pronounced with a hard vowel *o*. However, the Žemaičiai dialect was given to this character in the dub. In this dialect, long vowel *o* is phonetically replaced with a diphthong *uo*, thus resulting in *Bruolis*. It is due to such circumstances that the exact pun could not be reproduced in the translation. Instead, the translator chose to have Mater utter a short, amusing rhyme (*Ye, the handsome one of the village, such is Brother*). In this example, the word *gražuolis* (*handsome*), particularly its ending *-uolis* rhymes in pronunciation with the character's name *Bruolis* (*Brother*), due to the presence of the same diphthong, as well as the same syllable that contains the diphthong being stressed. Such a choice of translation creates an engaging, endearing introduction of this character, evoking amusement.

The following example is taken from *Cars* (2006). In this scene, Mater teases Lightning McQueen for developing feelings for another character, Sally.

EN: Aw. *Getting cozy at the Cone, is we?*

LT: O...*Trali vali žvakių šviesoje...*

Back translation: *Ohh...Trali vali in the candlelight...*

Mater teases his friend by creating a pun based on the name of the hotel that Sally owned and that Lightning McQueen was staying in, *Cozy Cone*. By saying *getting cosy*, Mater refers to the fact that his friend may be trying to get closer or to get intimate with Sally (“cozy”, n.d.) in her own hotel. However, in the Lithuanian version, the hotel name-based pun is not retained. Instead, the translator chose to insert a joke based on a rhythmic compound *trali vali* (*Trali vali in the candlelight...*). The

compound was adapted into the Lithuanian language from the Russian *трали-вали*, meaning nonsense or an empty talk. However, in the Lithuanian language, the expression has gradually taken on the additional role of being a euphemism for flirting or sexual activity. Thus, in this example, the punning element was instead replaced with an amusing, playful euphemism, effectively retaining the humourousness of the scene.

This example is taken from *Ralph Breaks the Internet* (2018). In this scene, the game characters react to Wi-Fi being installed in the arcade for the first time.

EN: *No, it is not! That sign right there says “Wi-Fi”, but what it should say is “Die-Fi”.*

LT: *Oi ne, visai ne. Nors čia rašoma Wifi, iš tiesų tai Bėk-Rėk.*

Back translation: *Oh no, absolutely not. Even though Wifi is written down there, it actually is Run-Yell.*

While the characters are inquisitive about the new Internet feature, the local policeman character Surge Protector expresses his uneasiness regarding such improvements. To discourage the other characters from entering the Internet, Surge Protector creates a paronymous pun based on the word *Wi-Fi* and its pronunciation. The character utters *Die-Fi*, a paronymous neologism containing the word *die*. The use of *die* implies either that Surge Protector wants Wi-Fi to be removed (*it should die*) or that the other characters could get hurt if they are not careful around it. However, the paronymity was not transferred to the Lithuanian version. Instead, a rhythmic compound of two words *bėk* (*run*) and *rėk* (*shout, yell, scream*) is used. With the use of this compound the emotions intended by the original script were retained; by saying *bėk* and *rėk*, Surge Protector expresses his paranoia over the new feature and warns the other characters to be wary of it. Thus, while the punning element of the scene is not retained, the humourousness is nonetheless present due to the use of an amusing rhythmic compound.

The following excerpt of a dialogue is taken from *The Lion King* (2019). In this scene, the lion cubs set out on a journey to the Elephant Graveyard, accompanied by the unaware majordomo Zazu.

EN: *Oh, how lovely it is to see the future king with his future queen. I could just moult.*

LT: *Ak, kaip miela matyt būsimą karalių su būsimą karaliene. Gražu, net žalia.*

Back translation: *Ah, how lovely it is to see the future king together with the future queen. It's so beautiful it's even green.*

Zazu remarks on the arranged marriage of the two close friends, expressing joy and excitement. To achieve this, he utters a paronymous pun based on the expression *I could just melt*, relaying emotions of pleasure and happiness. Instead of *melt*, Zazu employs the similar sounding verb *moult*, which refers to the periodic act of shedding feathers for birds (“moult”, n.d.). Zazu is, indeed, a bird; thus the pun evokes amusement. In the Lithuanian dubbed version of the film, the pun is replaced with an idiom / phrase *gražu, net žalia* (*it is so beautiful, I'm almost green / my eyes see green*). Used as a hyperbolic idiom to express contentment and admiration (may also have a sarcastic undertone in certain contexts), the phrase could allude to the lush, green grasslands of Africa where the film takes place, or that the character talking is so happy for the two cubs, he is *feeling green*. The translator managed to retain the humourousness of the scene by inserting a phrase that expresses the character's

emotions in a similar way to the utterance in the original script, albeit without the explicit punning element.

The second most frequent strategy of rendering **Wordplay to Wordplay** was employed to retain or transfer puns and other types of wordplay present in the original script to the Lithuanian dubbed version of analysed films. The puns were seldom identical by comparison due to linguistic differences, being of different type, and having different punchlines. Moreover, some of the analysed examples could be considered non sequiturs within the context of the film due to difficulties of transferring a particular pun to the Lithuanian language. Nevertheless, in all of the analysed cases, the verbally expressed humour intended with a particular pun or wordplay in the original script is effectively retained or transferred to the Lithuanian dubbed versions of the films analysed.

The remaining translation strategies were observed to have been used significantly less during the translation process of selected examples. Among such strategies is the **rendering source wordplay to the same wordplay in the target language (Wordplay ST to Wordplay TT)**. In the following examples, this strategy was employed to transfer puns and other types of wordplay to the target language in their original form and within their immediate context.

This example is taken from *Cars 3* (2017). In this scene, Lightning McQueen is introduced to his main rival in the race, Jackson Storm.

EN:

-Wow! Thank you, Mr. McQueen. You do not know what a pleasure it is for me to finally **beat** you.

-Thanks. Wait a minute. Did you say **meet or beat**?

LT:

-Net nenumanai, kaip malonu pagaliau tave **sušikt**.

-Taip...Pala, tu pasakei **sutikt ar sušikt**?

Back translation:

-You have no clue what a pleasure it is to finally **beat** you.

-Yes... Wait, did you say **meet or beat**?

This exchange contains another instance of a paronymous pun. Greeting his rival, Jackson Storm creates a pun based on the phrase *pleasure to meet you*, replacing the word *meet* with *beat*. This way he reveals his desire to win the race and his confidence that he will do so. Lightning McQueen, taken aback by having potentially misheard him, tries to clarify. The analysed pun is effectively transferred to the dubbed Lithuanian version of the film. Here, the phrase *Malonu tave sutikt* (*Pleasure to meet you*) is used as well, and the word *sutikt* (*meet*) is instead replaced with a similar sounding *sušikt* (literal translation: *to poop over somebody*, slang; *to beat somebody*). Lightning McQueen again clarifies whether his rival meant *sutikt* or *sušikt*. The wordplay-based amusement of the scene is evoked through the retention of the paronymous pun present.

The following dialogue is taken from *Kung Fu Panda 3* (2016). In this scene, the protagonist Po and his friends are discussing the enemies that have attacked a nearby village.

EN:

-Some kind of jade zombies.

-Jade zombies?

-Jombies!

LT:

-Jie kažkokie nefritiniai zombiai.

-Nefritiniai zombiai?

-Džiombis!

Back translation:

-They are some nephritic zombies.

-Nephritic zombies?

-Jombie!

One of the characters present in the conversation, Tigress, refers to their opponents as jade zombies. The remaining two characters combine the two words into amusing portmanteau *jombies* to break the tension of the scene. In the target language, the blend is directly transferred in a form adapted to the Lithuanian spelling. However, considering that *jade zombies* is translated as *nefritiniai zombiai* in the target version, the blend would not be the same as it is in the English version. Because of this, the directly transferred English blend could be considered unmotivated and a non sequitur, reducing the potential wordplay-based humourousness of the scene. However, the decision may have been made considering that the characters' faces are visible in the shot; thus, the need to maintain lip synchrony and isochrony was present.

This example is taken from *Hotel Transylvania 2* (2015). In this scene, Dracula and his friends discuss whether his grandson will turn into a vampire.

EN:

*-All he needs is time with his **vampa**.*

-"Vampa"?

-Vampire grandpa.

LT:

*-Jam tereikia pabūti su savo seneliu **vampu**.*

-Vampu?

-Vampyrų diedukas.

Back translation:

*-He just needs to be with his grandpa **vampa**.*

-*Vampa*?

-*Vampire uncle*.

While thinking of possible solutions, Dracula suggests spending more time with his grandson. He expresses this by creating an amusing blend of the words *vampire* and *grandpa*, which he immediately explains to his conversation partner. In the dubbed version to Lithuanian, the blend *vampa* is retained in its original form, just adapted to the Lithuanian grammatical case system (*vampu* – instrumental case of the adapted blend *vampas* in Lithuanian). However, there is an addition of the clarifying word *seneliu* (*grandpa*) before the first mention of *vampas*, thus reducing the humourousness of the blend by explaining it prior to the intended punchline. Moreover, in the last sentence of the dialogue, Dracula explains the word as being a blend of the words *vampyras* (*vampire*) and *diedukas* (a barbarism, diminutive form of *diedas*; *grandpa*, *dad*, *uncle* (“*diedukas*”, n.d.)). The combination of such words would have resulted in a different blend, particularly if amusement is sought, considering that the blend may need to be of a similar length and sound as one of the words combined in order to be considered humourous. With this addressed, a more amusing blend in the dubbed version would have then been *vampukas* (*vamp* (-yras) + (*died-*) *ukas*) due to similarity in length and sound. As it is, the retained blend does not evoke the same amusement as it did in the original version, and may even seem nonsensical due to linguistic differences in creating amusing blends. However, as with the previous example analysed, the characters’ faces and mouths are visible in the shot as they talk, thus the decision to retain the blend may have been dictated by the necessity to maintain lip synchrony and isochrony of the dialogue.

A similar strategy of transferring wordplay was employed in another example from *Hotel Transylvania 2* (2015). In this scene, Dracula’s father is introduced to the whole family for the first time.

EN: *All right. Where's my vampson?*

LT: *Gerai, kur mano vampūkas?*

Back translation: *All right, where is my vampson?*

Dracula’s father, Vlad Dracula, is excited to see his grandson for the first time, convinced that he is also a vampire like the rest of the Dracula family. He expresses this by referring to his grandson as *vampson*, an amusing blend of the words *vampire* and *grandson*. The blend is again transferred into the dubbed film; however, instead of retaining the English formulation of the wordplay with minimal adaptation to the target language, its structural components were effectively carried over. In the Lithuanian version of the film, the blend present is combined of the same two words *vampire* (*vampyras*) and *grandson* (*anūkas*) to form *vampūkas*. Much like in the original version, where the word *grandson* and the blend *vampson* are paronymous and of similar length, thus creating an amusing wordplay, the word *anūkas* and the blend *vampūkas* are also similar in pronunciation and length, likewise resulting in a humourous wordplay-based dialogue.

The following excerpt is taken from *Hotel Transylvania* (2012). In this scene, the protagonist Mavis invites Johnny to hang out on the rooftop of the castle.

EN:

-Wow, would you look at the view from up here! You could almost see Budapest.

-Who-da-pest? Is that near Ha-wi-fi?

LT:

-Vau, o čia tai bent vaizdelis! Beveik matosi Budapeštas!

-Hudapeštas? Jis netoli Haifaijū?

Back translation:

-Wow, what a view! Budapest is almost visible.

-Hudapest? Is it close to Haifii?

In a conversation with Mavis, Johnny mentions the city of Budapest. Having never heard of it, or been out in the human world much, Mavis enquires about it through an amusing paronymous pun *Whodapest*. The pun is a play on the word *Budapest*, replacing the beginning of the word with a question word *who* to imply that Mavis is unsure, confused and trying to clarify what Johnny meant. The pun was transferred to the dubbed version in a similar manner to what was done in example 60, where the pun is retained in its original form with minimal adaptation to Lithuanian grammar rules (addition of the suffix *-as* for the nominative case of the masculine proper noun *Budapeštas*). However, such a close retention of the original pun does not evoke the same amusement as it did in the original script since the question word *who* is translated, spelt, and pronounced very differently in the Lithuanian language (*Kas? – Who? What?*), thus the element of the character's confusion present in the original pun is omitted. The retained pun does not allude to any question word in the Lithuanian language, thus not seeming motivated or amusing.

The translation strategy of **rendering source wordplay and puns to wordplay in a target language** was used to transfer present wordplay and puns into the dubbed version of selected films in their original formulation and with immediate context, in some cases with minimal adaptation to grammar rules of the Lithuanian language. The strategy was implemented through the use of two methods. The first method, as evident from multiple analysed examples, was to directly transfer the pun as it is in the original English script with minimal alterations, except potentially adapting it to Lithuanian grammar rules. The second method, which was also employed for several examples, was to instead retain the words that were combined for certain blends by using the official approved translations of these words and then forming the blend out of them, rather than directly transferring the blend in its original formulation. In terms of the retention of intended humour, the second method proved to be more effective. In examples where the first method was used, the resulting blends and puns seemed unmotivated and out of place because the English words present in the pun were of completely different spelling and pronunciation in the Lithuanian language. When the second method was employed, the target audience could recognise the words that make up the wordplay and find amusement in the resulting blend.

Out of all analysed examples of the translation of wordplay in animated films, **Non-Wordplay to Wordplay** was among the strategies to have been employed the least (1 unit). This translation strategy has been employed to introduce puns and other types of wordplay in scenes where there are none originally present.

This example is taken from Cars 2 (2011). In this scene, the protagonist Mater is introduced to his future spy colleagues and his mission.

EN:

-Well, okay. But you know I'm just a tow truck, right?

-Right. And I'm just in the import/export business.

LT:

*-Nu gerai... Bet nepamirškite, kad aš tik **vilkikas**.*

*-Taip, aš irgi kažkuria prasme **senas vilkas**.*

Back translation:

*-Well, okay. But don't forget that I'm just **a tow truck**.*

*-Yes, I'm also **an old wolf** in a way.*

Mater tries to convince his new colleagues that he is not a spy and that they were mistaken, however, they do not believe him. The conversation in English contains no puns or other types of wordplay, and humour is evoked through the sarcasm present in one of the colleagues' response to Mater. In the Lithuanian version, the *tow truck* is translated directly into its approved equivalent *vilkikas*. In this case, however, the translator chose to create a pun based on this word. *Vilkikas* shares the same root of *vilk-* as another standalone noun in Lithuanian, *vilkas* (*wolf*). Due to such similarities, the translator chose to have Mater's conversation partner respond by calling himself *senas vilkas* (*an old wolf*), possibly implying that he is also a professional of his field. The inserted wordplay evokes amusement due to similarities between the words the pun is formed from and the implied meaning.

The translation strategy of **Non-Wordplay to Wordplay** was employed in the translation process of 1 of the analysed units of wordplay. In the analysed example, the strategy was implemented through the insertion of a pun in a conversation where no wordplay-based humour was originally present. Such an addition proved effective in increasing the humourousness of the scene.

The translation strategy of **Zero to Wordplay** was also among the least employed strategies for analysed examples, with 1 unit being translated through the use of this strategy. Having employed the Zero to Wordplay strategy, the translator added additional lines of dialogue with wordplay in it where none were originally present.

This excerpt was taken from Hotel Transylvania 2 (2015). In this scene, Dracula is reprimanding the employees of his hotel for being distracted by social media.



Fig. 4. Illustration of Example 64 (Hotel Transylvania 2, 2015)

EN: *No, you're checking your Facebook page. Again.*

LT: *Ne, tu sėdi Feisbuke ir ieškai smegenainių.*

Back translation: *No, you're in Facebook again, searching for brain burgers.*

Dracula notices one of his employees checking their Facebook profile, and expresses frustration. In the original dialogue, there is no verbal mention of what this employee is looking at, and the audience is only shown visual information. In the Lithuanian dubbing, however, Dracula directly addresses the content his employee is looking at by creating an amusing example of wordplay. The wordplay, which could be considered a blend, is based on the words *smegenys* (*brain*) and *mėsainis* (*burger*), which is an appropriate combination based on the textual information present in the visual channel of the film (*Brain Burger*). The addition of the blend in this scene thus evokes amusement.

The translation strategy of **Zero to Wordplay** was employed to insert additional phrases of wordplay-based dialogue into the scene where none was present. Among the least employed strategies in analysed examples containing wordplay, this method was nevertheless effective in not only retaining but also increasing the humourousness of the scene.

The analysis contained 70 units with wordplay and their translations to Lithuanian. Selected units were compared and categorised based on the adapted and modified classification by Delabastita (1996a): *wordplay*>*wordplay*, *wordplay*>*non-wordplay*, *wordplay*>*zero*, *wordplay ST*>*wordplay TT*, *non-wordplay*>*wordplay*, *zero*>*wordplay*, *editorial techniques*. According to the comparative analysis carried out, the *wordplay*>*non-wordplay* strategy was employed during the translation process of most of the selected examples (36 units), followed by the rendering of *wordplay with a different wordplay in the target language* (24 units). Among the least employed translation strategies for the rendering of wordplay in selected examples were *wordplay ST to wordplay TT* (8 units), as well as *non-wordplay to wordplay* (1 unit) and *zero to wordplay* (1 unit). The translation strategies of *wordplay to zero* and *editorial techniques* were not observed to have been employed at all in order to translate selected wordplay.

The results of the analysis of examples containing wordplay and their translation to Lithuanian in animated films suggest that the translation strategy of *Wordplay to Wordplay*, as well as the strategies of *Non-Wordplay to Wordplay* and *Zero to Wordplay* were the most effective strategies in terms of retention or transfer of humour in the dubbed version of analysed films. The replacement of wordplay in the original script with wordplay of the target language ensured that in examples where the initial wordplay would be difficult to transfer to the target language due to linguistic and technical constraints (isochrony, lip synchrony, etc.), a different type of pun or rhetorical device that is created based on linguistic capabilities of the target language would be inserted instead, thus successfully retaining the intended humourousness of selected scenes. As indicated by the use of the other two of the mentioned strategies, humourousness was also increased in scenes with no wordplay present through the addition of such. The translation strategy of *Wordplay ST to Wordplay TT* produced contrasting results in terms of humour. In some of the analysed cases, the present wordplay (particularly blends) was directly transferred to the target language with minor alterations and adaptations to the linguistic requirements. Such a choice of translation did not result in an effective transfer of humour due to differences in the vocabulary of the two languages rendering the retained blend unmotivated, and potentially a non-sequitur. In other cases, the blends were retained by combining the official translated equivalents of the words that constitute the original blend, rather than transferring the original wordplay with minor alterations. Such a strategy proved to be more effective in terms of retaining the humour of the scene, considering that the audience could immediately identify the base words of the present blend and respond in amusement. Arguably, the least effective strategy in terms of retention of humourousness was the *Wordplay to Non-Wordplay* strategy. This strategy was employed to either replace present wordplay with a non-punning, non-wordplay phrase in the translated version of the film or, particularly in cases of puns and blends, only transfer a part of the pun or one of the words constituting a blend. The loss of wordplay-based humour resulted in reduced humourousness in the analysed scenes overall, although in some cases the amusement was evoked by the peculiarities of voice acting, including particular intonation and inclusion of amusing accents. Moreover, it should be emphasised that the translation of selected films is at all times subject to linguistic constraints imposed by the differences of languages compared, as well as technical constraints due to the nature of dubbing; thus an effective retention or transfer of wordplay in a significant amount of cases is arguably unachievable.

Conclusions

1. An overview of present research regarding types of audiovisual translation, the peculiarities of dubbing, as well as the types and translation of humour was provided in this project. In terms of audiovisual translation, the main types of AVT briefly discussed were *dubbing* and *subtitling*, with a particular focus being on the mode of *dubbing*. The findings of previous studies imply a shift in the traditional distribution of the modes of dubbing and subtitling across regions, with countries that traditionally preferred dubbing gradually shifting to subtitling. Such a change may be attribute to the rise of new technologies, including DVDs, Blu-Ray discs, as well as media streaming platforms. Moreover, subtitling, by comparison, proved to be the more cost-effective mode of audiovisual translation. Dubbing was discussed in terms of its key features and constraints. This mode of audiovisual translation was described as total translation due to its capability of transferring not only the textual, semantic, and pragmatic aspects of a particular AV product between languages, but also the emotional tone of the film as set by voice acting, including elements of intonation and prosody. The latter, however, was established as resulting in certain technical constraints of the mode, including the necessity to adhere to lip synchrony, isochrony, kinetic synchrony, accents, and more. Moreover, it is the less cost-effective mode of audiovisual translation due to the necessity to hire voice actors. During the overview of types and classification of humour, multiple relevant taxonomies and other attempts to classify humour were discussed, however, despite the differences, it is largely agreed that humour involves the presence of certain incongruity, be it linguistic (wordplay-based) or situational. Specific focus was given to verbal humour, its classification, relevant theories, and the peculiarities of translation. The theories overviewed included the Semantic Script Theory of Humour (SSTH) and General Theory of Verbal Humour (GTVH), the latter of which may also serve as a basis for effective verbal humour translation. The General Theory of Humour analyses the components of verbal humour that determine the similarities between jokes. The components, referred to as the Knowledge Resources, were Script Opposition, Logical Mechanism, Situation, Target, Narrative Strategy, and Language. According to the theory, the more of these Resources two jokes have in common, the more familiar they are, and if at least two of these Resources differ, it can be said that the jokes are different. The taxonomy of verbal humour discussed and selected for this project was the taxonomy of Verbally Expressed Humour, which includes jokes based on cultural references, wordplay, and language variation humour. In terms of translation strategies for verbal humour, the strategies for translation of Extralinguistic Cultural References by Pedersen (2011), as well as the taxonomy for the translation of puns by Delabastita (1996a) were discussed in greater detail, as well as included in the methodology of the present analysis.
2. An analysis of 71 units containing cultural references and their translations to Lithuanian in 14 animated films was carried out, based on strategies for translation of Extralinguistic Cultural References by Pedersen (2011): retention, specification, direct translation, generalisation, substitution, omission, and official equivalent. An additional strategy of Insertion was included as well. The results showed that the strategies applied most frequently during the translation of cultural references were Retention (21 units) and Substitution (18 units). All of the remaining strategies were observed to be employed significantly less by comparison, with the strategy of Generalisation being used to transfer 10 units to the Lithuanian language, Direct Translation – 9, Official Equivalent – 7, Insertion – 4, and Omission – 2 of selected cultural references. No cases of Specification were identified during the analysis. The strategy of Retention was employed to retain particular references that were well known to the Lithuanian audiences due to the evoked

amusement. However, in some cases unknown brands and figures were retained, potentially due to constraints related to the visual channel, setting, and cultural context of the film. Substitution was employed in order to retain the humourousness of a scene by replacing a cultural reference potentially unknown to the target audience with another reference that would have been understood easier, or with a different rhetorical device. Thus, this translation strategy also proved to be the most effective in terms of humour retention for cultural references. Through the use of Generalisation, the translator replaced present cultural references with more general terms, including hypernyms and superordinate terms or other related concepts that can be associated with the original reference. The effectiveness of such replacement depended largely on the audience's familiarity with the reference: humour was largely unaffected when the reference was potentially monocultural; however, in other cases, the lack of cultural reference and related jokes did diminish the humourous impact of the scene. The strategy of Direct Translation was employed to directly translate jokes containing cultural references to Lithuanian. In most cases, however, the references were monocultural, thus the humourousness would not be present for the Lithuanian audiences. At most, in some cases the translated reference partially alluded to a different, realia within the target culture, which can evoke amusement, but overall, the humourousness is frequently lost. The effectiveness of the use of Official Equivalent, similarly as with Generalisation, depended on the familiarity of the audience with the reference transferred. Through the use of Insertion, cultural references were added to segments in the script where none were present. Insertion, much like Substitution, proved to be an effective strategy in terms of humour retention, as the added reference, which was always familiar to the Lithuanian audience, evoked amusement and heightened the humourousness of the scene. The least employed strategy, Omission, was used to remove the present cultural reference from the target language version of the film without replacing it with another suitable cultural reference or rhetorical device. Expectedly, this strategy was among the least effective in terms of humour retention, as the lack of reference-based humour or any type of verbal humour in the scene decreases its overall humourousness.

3. During the analysis, 70 units containing wordplay and their translations to Lithuanian in 14 animated films were discussed based on the modified taxonomy of the translation of puns by Delabastita (1996a): wordplay to wordplay, wordplay to zero, wordplay ST to wordplay TT, non-wordplay to wordplay, zero to wordplay, wordplay to non-wordplay, and editorial techniques. The results of the analysis showed that the most frequently employed strategies for the transfer of wordplay-based jokes were Wordplay to Non-Wordplay (36 units) and Wordplay to Wordplay (24 units). The remaining strategies were, similarly to the results of the translation of cultural references, employed significantly less: the strategy of Wordplay ST to Wordplay TT was employed during the translation of 8 units containing wordplay, and the strategies of Zero to Wordplay as well as Non-Wordplay to Wordplay were used to translate 1 unit each. No cases of the use of Editorial techniques and the Wordplay to Zero strategy were observed. The translation strategy of Wordplay to Non-Wordplay was employed to replace wordplay present in the original script with a non-wordplay phrase. The frequency of the use of this strategy may have been caused by linguistic differences between English and Lithuanian, as well as technical constraints presented by the mode of dubbing. However, there removal of wordplay has a significant negative impact on the scene in terms of humour retention. Through the use of Wordplay to Wordplay strategy, wordplay present in the original script was replaced either with a different wordplay of the target language, or with a different rhetorical device altogether, such as a rhyme. This strategy proved particularly effective in terms of humour retention in the scene, considering that wordplay

or rhetorical devices do evoke amusement. The Wordplay ST to Wordplay TT translation strategy was employed to directly transfer the exact wordplay present in the source language to the target language. Such a transfer was done either by directly transferring the wordplay with minor linguistic adaptations or by translating the root words the pun is based on and then recreating the pun in Lithuanian. In terms of humour retention, the latter method proved to be more effective, as audiences could recognise root words and find amusement in resulting wordplay. Zero to Wordplay was employed to insert additional lines of dialogue with wordplay-based humour in positions where no such lines were originally present, while the Non-Wordplay to Wordplay strategy was used to replace a non-wordplay utterance in the original script with a wordplay-based joke in the dubbing to Lithuanian. These two strategies also proved to be effective in terms of humour retention, as the addition of verbal humour increased the humourousness of the scene.

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Appendices

Appendix. Verbally Expressed Humour Elements of the Analysis (by strategy)

Cultural references

Retention	
English version	Dubbed version
Son, these are your cousins. (1) Dim and Sum . (Kung Fu Panda 3, 2016)	Sūnau, čia tavo pusbroliai, Dimas ir Sumas .
Don't forget, tomorrow night on (2) Bee Larry King , we're gonna have three former Queens, all right here in our studio, discussing their new book, <i>Classy Ladies</i> , out this week on Hexagon. (Bee Movie, 2007)	Primename, kad rytojaus vakaro Bitino Lario Kingo šou viešnios – trys ankstesnės karalienės. Tiesioginiame eteryje jos aptars savo naująją knygą <i>Prašmatniosios ledi</i> , kurią šią savaitę išleido <i>Heksagono</i> leidykla.
Yeah, I remember you. (3) Timberland , size ten and a half. Vibram sole, I believe. (Bee Movie, 2007)	A, aš prisimenu tave. 45-as Timberland batų dydis. Vibramo padas, tikiuosi.
Have you ever been stung, (4) Mr. Sting? Because I'm feeling a little stung, Sting. (Bee Movie, 2007)	Pone Stingai , ar jums kas nors kada nors įkando? Nes aš jaučiu, kad man įkando, Stingai.
(5) Mr. Liotta , first may I offer my belated congratulations on your Emmy win for a guest spot on <i>E.R.</i> in 2005. (Bee Movie, 2007)	Pone Liota , sveikinu 2005 m. gavus Emmy už antraplanį vaidmenį <i>Ligonines priimamajame</i> .
-What's that? -Italian (6) Vogue . (Bee Movie, 2007)	-Kas čia? -Italų Vogue .
-I can't fly a plane. -Why not? Isn't (7) John Travolta a pilot? (Bee Movie, 2007)	-Aš negaliu pilotuoti. -Kodėl ne? O ką, Travolta pilotas?
No, you're checking your (8) Facebook page. Again. (Hotel Transylvania 2, 2015)	Ne, tu sėdi Feisbuke ir ieškai smegenainių.
Yeah, got it. Maybe you should just get (9) Bluetooth . (Hotel Transylvania 2, 2015)	Aišku, gal tau reikia tiesiog Bluetooth'o .
Johnny, have you tried this (10) Slurpee? (Hotel Transylvania 2, 2015)	Džoni, ragavai šį Šliurpi?
Yes. And if you don't have a credit card, we also accept (11) PayPal , (12) Venmo , (13) ProPay , (14) SquareCash , and (15) BuzzyBucks . (Ralph Breaks the Internet, 2018)	Taip. O jei neturite kortelės, mes priimame Paypal , Venmo , Propay , SquareCash , ir BuzzyBucks .
Uninspiring. Cliche. (16) YouTube's got this one. (Ralph Breaks the Internet, 2018)	Nuobodu. Banalu. Youtube jau buvo.
You! My elite pop-up army, I need you out there popping up and getting click all over the internet. I'm talking (17) Tumblr , (18) Instagram , (19) Mashable! (Ralph Breaks the Internet, 2018)	Jūs, elitine reklamos armija! Reikia, kad kibtumėt į darbą ir paskleistumėt reklamą visame internete. Kalbu apie Tumble , Instagram , Mashable .
J.P. Spamley. We've met one time over at (20) Friendster . It had to be a long time before. (Ralph Breaks the Internet, 2018)	J. P. Brukalas. Kartą buvom susitikę Friendsteryje . Tai buvo labai labai senai...
I can't believe I'm leaving, man. I could've been so <i>great!</i> Dude, you ruined <i>everything!</i> Suck my blood..? Should've said, "I'm staying, old man!" Give him a (21) Bruce Lee kick. (Hotel Transylvania, 2012)	Negaliu patikėt, kad išeinu. Viskas klostėsi gerai, o tas sugadino. Iščiulpsiu kraują? Reikėjo jam sakyti „aš lieku, seni!“ . Spirt jam kaip Bruce Lee .
Substitution	


Easy, your puffiness. It's not my fault one of your (22) children of the candy corn stole my medal! (Wreck-It Ralph, 2012)	Ramiau, jūsų didgalvybe. Aš nekaltas, kad saldmedžių mergiotė pavogė mano medalį.
Those vines. They're (23) Laffy Taffy . They're attracted to whatever makes them laugh. Here, hit me again. (Wreck-It Ralph, 2012)	Lianos. Linksmutės Kramtutės . Ir jas vilioja mūsų pokštai. Na, pliaukštelk dar.
I dated a cricket once in (24) San Antonio . (Bee Movie, 2007)	Aš Palangoje susitikinėjau su svirple.
W-well, they're very lovable creatures. Uh, <i>Yogi Bear</i> , <i>Fozzie Bear</i> . Oh! (25) Build-a-Bear? (Bee Movie, 2007)	Na, tai labai mieli padarai. Meškiukas Jogis, meškiukas Fazis. Bekutis?
Please don't kill me! I'm so young! I have so many places I want to see! I've got tickets to 6 (26) Dave Matthews Band concerts! I'm getting out of here! (Hotel Transylvania, 2012)	Nežudyk manęs! Aš dar jaunas! Aš daug visko noriu pamatyti! Turiu bilietus į šešis Lady Gagos koncertus! Dingstu iš čia!
No, I use a blood substitute. Either <i>Near Blood</i> or (27) Blood Beaters . You can't tell the difference. (Hotel Transylvania, 2012)	Ne, vartoju kraujo pakaitalą. Beriebį kraują arba Kraujinę Meri . Jie beveik nesiskiria.
Scarfig them down like (28) Doritos . (Hotel Transylvania, 2012)	Varles tu rijai lyg Buritas .
That guy's crazy! Trying to eat me. That's only happened to me one other time. This weird dude at a (29) Slipknot concert. (Hotel Transylvania, 2012)	Tas vyrukas pamišęs! Norėjo mane suėst. Man taip panašiai jau buvo, vieną kartą per Lady Gagos koncertą.
Oh, great. You know I haven't done this in years. We don't need to kill anymore. We have (30) Pop-Tarts . (Hotel Transylvania 2, 2015)	Žinot, jau seniai to nedariau. Mums nebereikia žudyti. Valgome konservus.
What just happened, man? I'm outta here. None of these parents better review this on (31) Yelp . (Hotel Transylvania 2, 2015)	Siaubas, kas čia nutiko? Aš dingstu. Tai tegul tėvai nerašo apie tai Supermamoj .
-What can KnowsMore help you find today? -Umm- -Umbrella? (32) Umbridge? Umami? (33) Uma Thurman? -No- - (34) Noah's Ark? (35) No Doubt? (36) Nordstrom Rack? -Err- -Ergonomics? (37) Urban Outfitters? (38) Urkel, played by Jaleel White? (Ralph Breaks the Internet, 2018)	-Am- -Amerika? Amuletas? Ameba? Amūras? -Ne- -Neonas? Nemiga? Neogotika? -Err- -Erozija? Erkės įkandimas? Erkiulis Puaro, Agata Christie.
Mack?! I ain't no (39) Mack , I'm a <i>Peterbilt</i> for dang sake! (Cars, 2006)	Ką?! Koks dar chamiaks ?! Ar nematai, kad aš mašina?!
Generalization	
This is (40) Beard Papa . The glitch is in the bakery! Get me King Candy. (Wreck-It Ralph, 2012)	Kalba Barzda . Kepykloje yra Trukdė. Pakvieskit karalių Saldžių.
-Watch it, Benson, I could blow right now! -This isn't a (41) goodfella . This is a badfella! (Bee Movie, 2007)	-Galvok, ką kalbi. Užversiu tave tuoj pat! -Jis ne gerietis . Jis yra blogietis!
-And it's not just flowers. Fruits, vegetables, they all need bees. -Well, that's our whole (42) SAT test right there. (Bee Movie, 2007)	-Ir ne tik gėlėms, bet ir vaisiams, daržovėms. Jiems reikia bičių. -Štai mūsų baigiamojo egzamino testas .

That's the bee way! We're not made of (43) Jell-O . We get behind a fellow. Black and yellow! (Bee Movie, 2007)	Toks bičių gyvenimo būdas! Mes nepagamintos iš želatino! Draugo niekada nepaliks kiti. Juodi geltoni!
So, it's sliced avocado, rolled oats with apricot, the (44) Aveeno moisturizer after every bath. (Hotel Transylvania 2, 2015)	Taigi, duodi jam avokadų, avižinės košės su abrikosais, ir po maudynių įtrink alavijų kremu .
Shank's right. You know, I just saw a really insightful (45) TEDtalk , and I can't really remember what the guy said, it was more about how it made me feel. (Ralph Breaks the Internet, 2018)	Šenk teisi. Žinot, neseniai klausiaus itin įžvalgios lekcijos . Tiesa, nelabai pamenu, apie ką ji buvo, tačiau svarbiausia, ką tada pajutau.
Be my (46) Pied Pipers , and lead that beautiful traffic of buzz, too, because Wreck-It Ralph needs his hearts! (Ralph Breaks the Internet, 2018)	Būkite mano šauklius , ir veskite minias į Buzztube, nes Ralfui Griovejui reikia širdučių!
-If Vanellope could somehow lead all the clones to the gate, they would be deleted all at once! Sort of a co-dependant (47) Pied Piper situation. -Wait. We know a Pied Piper! (Ralph Breaks the Internet, 2018)	Jei Vaniliukei pavyktų nuvilioti klonus ten, jie būtų sunaikinti, visiškai. Bet tai reiškia, kad tam ji turės tapti masalu . -Palauk, žinau, kas gali mums padėti.
-What about you, Ralph? -Just go! I got a date with (48) the man in the mirror . (Ralph Breaks the Internet, 2018)	-O kaip tu, Ralfai? -Eikit. O man laikas pažvelgt į savo atvaizdą .
Mack?! I ain't no Mack, I'm a (49) Peterbilt for dang sake! (Cars, 2006)	Ką?! Koks dar chamiaks ?! Ar nematai, kad aš mašina ?!
Direct Translation	
Radiator Springs, the glorious jewel strung on the necklace of (50) Route 66 , the mother road! (Cars, 2006)	Radiatoriškės – tai tikras deimančiukas 66-ajame kelyje .
Quick, call out the (51) devil dogs . (Wreck-It Ralph, 2012)	Greičiau, atvesk pragaro šunis .
Hey, can I get some help with this (52) SkyMall magazine? I'd like to order the talking inflatable nose and ear hair trimmer. (Bee Movie, 2007)	Ei, aš dėl Dangaus Alėjos katalogo! Norėčiau įsigyti kalbantį pripučiamą kelioninį baseino filtrą.
So, what do you say? Are we going to be bees, or just (53) Museum of Natural History keychains? (Bee Movie, 2007)	Ką pasakysit? Ar mes būsimė bitės, ar tapsime Gamtos muziejuje esančiais inkluzais?
Sorry to bother you. (54) Love your chocolate cereal . (Hotel Transylvania 2, 2015)	Atleiskite man. Dievinu jūsų dribsnius .
It's not the (55) Love Boat , Frank. (Hotel Transylvania 3, 2018)	Čia ne meilės laivas , Frenkai.
-There's a whole- - (56) Whole Foods ? A hole in the ozone? (57) Whole Lotta Love by British rockers, Led Zeppelin ?	-Ten visa- - Visavertė mityba , visažalis augalas? Visa mano meilė – Led Zeppelin daina?
Ah, thanks, (58) Frogger .	O, ačiū, Varliau .
Official Equivalent	
Larry, bees have never been afraid to change the world. I mean, what about (59) Bee-Columbus ? (60) Bee-Ghandi ? Be-geesus? (Bee Movie, 2007)	Lari, bitės niekada nebijojo keisti pasaulio. Prisiminkite bitiškąjį Kolumbą, bitiškąjį Gandį , bitiškąjį Jėzų...
W-well, they're very lovable creatures. Uh, (61) Yogi Bear , (62) Fozzie Bear . Oh! Build-a-Bear ? (Bee Movie, 2007)	Na, tai labai mieli padarai. Meškiukas Jogis, meškiukas Fazis . Bekutis?

Mr. Liotta, first may I offer my belated congratulations on your <i>Emmy</i> win for a guest spot on (63) <i>E.R.</i> in 2005. (Bee Movie, 2007)	Pone Liota, sveikinu 2005 m. gavus <i>Emmy</i> už antraplanį vaidmenį <i>Ligonines priimamajame</i> .
Looks like no one put (64) <i>Humpty Dumpty</i> together again. (Ralph Breaks the Internet, 2018)	Tu tik paklausyk šito <i>Kliunkio Pliumpio</i> .
Good point, Bison. And how about you, Ralph? Do you feel (65) <i>Dostoevsky</i> intended to make narrator unreliable? (Ralph Breaks the Internet, 2018)	Puiku, Baisoni. A ką tu manai, Ralfai? Sutinki, kad <i>Dostojevskis</i> skatino nepasitikėjamą pasakotoju?
Insertion	
What?! But it's a good jam! Don't be a grandpa. (Hotel Transylvania, 2012)	Alio, jie labai gerai varo. Nebūk (66) <i>Sodra!</i>
Where'd you go, grandpa? (Hotel Transylvania, 2012)	Ei, <i>Sodra</i> , kur dingai? (67)
-I thought of changing my name... -I mean, to what, "Brad"? (The Lion King, 2019)	-Net vardą norėjau pakeist. -I ką, į (68) <i>Pitą Brad'ą?</i>
What's that? <i>The electric boogaloo</i> ? (Hotel Transylvania 2, 2015)	Kas čia? (69) <i>Palanga močiučių?</i>
Omission	
Boy, quite a bit of (70) <i>pomp... under the circumstances</i> . (Bee Movie, 2007)	O vaikeli, kvepia... <i>ceremonijos pompastika</i> .
You know what I cannot find anywhere on the internet? A halfway decent (71) <i>Burger Time</i> burger. I've been talking to Shank and the crew, and honestly, I think they're starting to think I'm making it up! (Ralph Breaks the Internet, 2018)	Žinai, ko niekaip nerandu visame internete? O gi bent kiek pakenčiamo mūsų mėsinio. Kiek pasakoju apie juos Šenk ir kitiems... Dar kiek, ir jie pamans, kad aš viską išsigalvoju.

Wordplay

English version	Dubbed version
Wordplay to Non-Wordplay	
Oh, but listen, be careful. Folks around here are not (72) <i>firing on all cylinders</i> , if you know what I mean? (Cars, 2006)	-O, ir, tiesa, būk atsargi. Vietiniai čia, švelniai tariant, truputį <i>pričiuožę</i> .
-They say he was amazing, he won three (73) <i>Piston Cups</i> ! -He did what in his cup?! (Cars, 2006)	-Jis triskart laimėjo <i>Didžiąją taurę</i> . - <i>Primyžo į taurę?!</i>
Woah, now just (74) <i>hold your horsepower</i> . (Cars 2, 2011)	Na, ką jūs šnekate?!
And they will finally respect us. (75) <i>So hold your hoods high</i> . (Cars 2, 2011)	Taigi, <i>pakelkit aukščiau savo variklių dangčius</i> .
-Am I right, (76) <i>Certain</i> ? -Well, if I'm <i>certain</i> of anything, Chick... it's that this season is about to get even more interesting. (Cars 3, 2017)	-Ar aš teisus, <i>Teisute?</i> -Na, aš <i>teisi</i> tik dėl vieno, Šmiki Bilda. Šis sezonas už ankstesnius bus gerokai įdomesnis.
-Wait. One more. One more: why did the hero flush the toilet? Say why... -Why? -Because it was his (77) <i>doodie</i> . (Wreck-It Ralph, 2012)	-Palauk, dar ne viskas. Kodėl didvyris neplovė rankų? Sakyk 'kodėl'... -Kodėl? -Todėl, kad tokia jo <i>pareiga</i> .
(78) <i>Sour Bill</i> , I'm going out. (Wreck-It Ralph, 2012)	<i>Rūgštuk Bilai</i> , išeinu.
-I mean I think I might puke. You know, like (79) <i>a verp</i> ? -A what?	-Tikrai tuoj vemsiu. -Ką?

-Vomit and a burp together, and you can taste it, and it's just like rising up.... Oh this is so exciting! (Wreck-It Ralph, 2012)	-Vemsiu, riaugėsiu kartu.
(80) -(putting on giant glasses) You wouldn't hit a guy with glasses, would you? (Ralph grabs the glasses off of his face and knocks King Candy on the head with them.) -Oh, you hit a guy WITH glasses, well played. (Wreck-It Ralph, 2012)	-Akiniuotam vyrukui juk netrenksi? -Tu trenkei akiniuočiui. Apmovei.
(Ralph licks Sour Bill, then sticks him to a tree.) -(81) Stick around. (Wreck-It Ralph, 2012)	-Pabūk čia.
-Thanks, Satan. -Uh, it's (82) Saitine , actually. (Wreck-It Ralph, 2012)	-Ačiū, Velniau. -Šiaip jau Šėtonas esu.
I can't hop. (83) I'm hop-less. This is hopeless! We're going to drown here. (Wreck-It Ralph, 2012)	Negaliu pašokt. Nebegaliu. Tai beviltiška. Mes čia nuskęsim!
I got the coolest friend in the world! And besides, I've got a job to do, too. It may not be as fancy as being president, but it's my duty, and (84) it's a big duty. (Wreck-It Ralph, 2012)	Turiu šauniausią draugę pasauly. Be to, darbą aš irgi turiu. Jis ne toks geras, kaip prezidentės, na, bet čia mano pareiga. Svarbi pareiga.
First, we need to acknowledge (85) the elephant in the room... Francine. Happy birthday! (Zootopia, 2016)	Pradėkim. Pradėkime nuo paties svarbiausiojo... Francina. Su gimtadieniu!
-Woah! Awesome! How... did you... <i>do that?</i> -Inner peace. -Inner peace, that's cool! (86) Inner piece of what? (Kung Fu Panda 2, 2011)	-Nerealiai! Kaip jums tai pavyko? -Vidinė ramybė. -Vidinė ramybė, nu geras! O jinai kame?
It's your (87) parting gift. In that, it will part you. Part of you here, part of you there, and part of you <i>way</i> over there staining the wall! (Kung Fu Panda 2, 2011)	Tavo padalijimo dovana. Ji tave padalins. Dalis tavęs bus čia, dalis ten, kita dalis tenai prilipusi prie sienos.
Here's the graduate. We're very proud of you, son. And a perfect report card, (88) all B's. (Bee Movie, 2007)	Štai ir absolventas. Sūnau, mes labai didžiuojamės tavimi. Nuostabus pažangumo pažymėjimas. Visi bitiškai įvertinimai.
You met someone? Was she (89) Bee-ish? (Bee Movie, 2007)	Susipažinai? Ji iš bičių giminės?
-It's organic. -It's (90) our-ganic! (Bee Movie, 2007)	-Jis natūralus. -Jis mūsiškas!
Larry, bees have never been afraid to change the world. I mean, what about Bee-Columbus? Bee-Ghandi? (91) Be-geesus? (Bee Movie, 2007)	Lari, bitės niekada nebijojo keisti pasaulio. Prisiminkite bitiškąjį Kolumbą, bitiškąjį Gandį, bitiškąjį Jėzų...
 (Bee Movie, 2007) (No dialogue / narration present in original script) (92)	-O, pirk alibi!

Have you ever been stung, Mr. Sting? Because I'm feeling (93) a little stung , Sting. (Bee Movie, 2007)	Pone Stingai, ar jums kas nors kada nors įkando? Nes aš jaučiu, kad man įkando , Stingai.
-Long time? What are you talking about?! Are there other bugs in your life? -No, but there are other things (94) bugging me in life. And you're one of them. (Bee Movie, 2007)	-Ilgą laiką? Apie ką tu čia dabar kalbi man? Dar tavo gyvenime vabzdžių yra? -Ne, bet yra dalykų, kurie erzina kaip vabzdžiai . Vienas jų – tu!
Look, love droppings, I brought you a bagel with your favorite, (95) scream cheese . (Hotel Transylvania, 2012)	Gerai, kraujo lašeli, atnešiau tau sausainių su tavo mėgstamu rėkiančiu sūriu .
Holy rabies! Thanks, Dad! Johnny, try some (96) scream cheese , it's awesome. (Hotel Transylvania, 2012)	O, geras! Ačiū, tėti. Džoni, klykiantis sūris žiauriai geras.
-I'm sorry. Did I start all that? -Don't worry. There's a reason they call it (97) a litter . (Hotel Transylvania 2, 2015)	-Atsiprašau, čia aš pradėjau? -Nesijaudink. Jie būtinai turi priškušlint .
-He should know his (98) great-vampa . -His what? -Vampire grandpa. Come on. (Hotel Transylvania 2, 2015)	-Jis turi susipažinti su savo proseneliu . -Su kuo? -Vampyrų proseneliu. Eime.
It's all... Just all that seafood just swimming around, and when I (99) " see food... " (Hotel Transylvania 3, 2018)	Čia visur plaukioja jūros gėrybės aplink, o kai aš pamatau maistą...
-I'm your friendly eBay alert messenger. -An actual (100) eBoy . (Ralph Breaks the Internet, 2018)	Aš – draugiškas eBay perspėjimas. -Gyvas Eyėjus .
-As the king's brother, you should've been first in line . -I was (101) first in line . Or don't you remember? That is, until the precious prince arrived. (The Lion King, 2019)	-Kaip karaliaus brolis, ceremonijoje turėjai būti pats pirmas . -Kadaise ir buvau pirmas . O gal jau pamiršai? Kol nesulaukei to savo princo.
Yes, sire. (102) Ten flamingos are taking a stand . Two giraffe were caught necking. (103) The buzz from the bees... is that the (104) leopards are in a bit of a spot . (The Lion King, 2019)	Žinios. Dešimt flamingų užmigo vandeny . Dvi žirafos apsidaužė kaklais. Bičių dūzgimas perspėja , kad netoliese yra leopardų .
Of course, as I say, (105) cheetahs never prosper . (The Lion King, 2019)	Nors šiaip turiu pasakyti – gepardai tikri mėmės .
-Yeah, it's our motto. -What's a motto? -Nothin'. (106) What's-a-motto with you? (The Lion King, 2019)	Taip, tai mūsų šūkis. Kas tas šūkis? Niekas, ko čia dabar šūkaiji?
Lady, (107) you've got your lions crossed . (The Lion King, 2019)	Kažką čia painioji, panelyte.
Wordplay to Wordplay	
(108) Ladies and gentlecars... (Cars, 2006)	Autoponios ir autoponai...
Followed by hot pepper eating challenges, video game walkthroughs, screaming goats are back, unboxings, cooking demos, makeup tutorials, and lastly, bee puns. (109) Let's "bee" friends! (Ralph Breaks the Internet, 2018)	Toliau aštriųjų pipirų iššūkiei, video žaidimų instrukcijos... O, grįžo bliuanančios ožkos. Pakavimas, maisto ruoša, makiažo pamokėlės, ir galiausiai bitutės. Būkime draugėzz!
-No, no. Wasabi . -Oh, same ol', same ol'. (110) What's up with you? That looks delicious. (Cars 2, 2011)	-No no, Wasabi . -Sakot, pagaminti šių metų vasari? Atrodo šviežutėliai.
-I never properly introduced myself. Finn McMissile. British Intelligence . -Tow Mater. (111) Average intelligence . (Cars 2, 2011)	-Vis dar tinkamai neprisistačiau. Aš – Finas Raketa. Britų žvalgyba . -Toks yra Bruolis. Irgi mėgstu žvejybą..?

-You obviously have plenty of experience (112) in the field . -Well, yeah, I live right next to one. (Cars 2, 2011)	-Tu turi labai daug patirties šioje srityje. -Žinau, ką reiškia „ po pirties “...
-Yes, Finn? -Paris. Tout de suite . -Yeah, (113) two of them sweets for me too, Sid! (Cars 2, 2011)	-Taip, Finai? -Tiesiu taikymu į Paryžių . -Ir man ryžių spragintų , jeigu galima!
-Dadgum. -(114) "Gatling gun" request acknowledged. (Cars 2, 2011)	-A, tu matai... -Automatai. Prašymas priimtas.
-And if I ever see you here again, Wreck-it Ralph, I'll lock you in my (115) fungeon . -Fungeon? - Fun Dungeon . It's a play on words.... (Wreck-It Ralph, 2012)	O jei dar tave pamatysiu, Ralfai, uždarysiu saldeime . -Saldeime? -Kaip kalėjimas, supranti? Žodžių žaismas...
[Sum puts a necklace of buns on Po.] -Whoa, buns on a string. -We call it (116) a snacklace . (Kung Fu Panda 3, 2016)	-O, kukuliai ant virvelės. -Čia yra kukuroliai .
Oh. Here he comes. Count (117) Crock-ula . I'm just glad my eyes are stitched shut, 'cause I don't even want to... (Hotel Transylvania, 2012)	O, štai ir jis, grafas Melagula . Gerai, kad mano akys užsiūtos, nes nenoriu mat--
Hey, Murray here may be from Egypt, but you're the one in (118) " da Nile ." (Hotel Transylvania 3, 2018)	Ei, Marijus gal ir mumija, bet ir tu esi suvystytas .
-But I thought I was (119) " trenching ". -" Trending ". (Ralph Breaks the Internet, 2018)	Bet sakei aš ant balos . - Bangos .
-Yeah. You are a very wise person, Shank. And a good friend, too. Thank you. -Around here, peeps like to say (120) " Shank you ." (Ralph Breaks the Internet, 2018)	-Taip. Tu esi labai išmintinga, Šenk. Ir dar labai gera draugė. Ačiū. -Žinai, čia visi sako Šenkčiū .
The reason I'm here is because I heard (121) a little tumor-rumor! I heard a rumor that you could give me a harmless virus kind of thing that might be able to slow down the Slaughter Race game? (Ralph Breaks the Internet, 2018)	Atėjau, nes aš girdėjau gumbus- gandus . Girdėjau gandus, kad galėtum man suveikt kokį nekenksmingą virusą, kuris kažkaip sulėtintų tas greičio lenktynes?
Guess I forgot to tell Ralph that when you " break " the internet you don't literally have to (122) break the internet. (Ralph Breaks the Internet, 2018)	Regis pamiršau pasakyt Ralfui, kad nulaužti internetą nereiškia, kad reikia viską imti ir laužyti internete.
-Hey, Ralph. Don't be a stranger . -Well, I can't be much (123) stranger than you, Shank. (Ralph Breaks the Internet, 2018)	-Ei, Ralfai. Ir tu kada užsuk . -Nenorėk, kad užsukčiau tau vairą, Šenk.
-Flo, what do you have at your store? -(124) I have gas! Lots of gas! [Mater and Ramone laugh on a joke with gasoline and gas from farts] (Cars, 2006)	-Flo, o ką tu veiki? - Pilu. Ištisai pilu .
My name is Mater and I'll be your waiter. (125) Mater the waiter . That's funny right there. (Cars 2, 2011)	Mano vardas Bruolis, ir aš būsiu jūsų padavėjas. Padavėjas...Padauraganas .
-You're funny, I like you already. My name's Mater. -Mater? -Yeah, like (126) " tuh-mater ", but without the "tuh"! What's your names? (Cars, 2006)	-Tu duodi. Man tokie patinka. Šiaip aš esu Bruolis. -Bruolis? -Jo, kaimo gražuolis, toks yra Bruolis . O tu kuo vardu?
Aw. Getting (127) cozy at the Cone , is we? (Cars, 2006)	O... Trali vali žvakių šviesoje...

-I won it in Hero's Duty! - (128) Hero's Doody...? -It's not that kind of doody! -I bet you really gotta watch your step in a game called Hero's Doody! (Wreck-It Ralph, 2012)	Jį gavau ne savo žaidime, o kitame – „Didvyrio pareigoj“! -Didvyrio aprangoj? -Nieko tu nesupranti. -Žaidimas „Didvyrio apranga“ tikriausiai labai pavojingas!
When you use a bird to write with, it's called (129) tweeting . (Moana, 2016)	Kai nėra po ranka plunksnos , tinka ir snapas.
No, it is not! That sign right there says “Wi-Fi”, but what it should say is (130) “Die-Fi” . (Ralph Breaks the Internet, 2018)	Oi ne, visai ne. Nors čia rašoma <i>Wifi</i> , iš tiesų tai Bėk-Rėk .
Oh, how lovely it is... to see the future king with his future queen. I could just (131) molt . (The Lion King, 2019)	Ak, kaip miela matyt būsimą karalių su būsima karaliene. Gražu, net žalia .
Wordplay ST to Wordplay TT	
You're here! (132) Thank the manufacturer , you're alive! (Cars, 2006)	-Ačiū švenčiausiajam gamintojui , tu gyvas!
-Some kind of jade zombies . -Jade zombies? - (133) Jombies! (Kung Fu Panda 3, 2016)	-Jie kažkokie nefritiniai zombiai . -Nefritiniai zombiai? -Džiombis!
-Wow, would you look at the view from up here! You could almost see Budapest . -(134) Who-da-pest? Is that near Ha-wi-fi? (Hotel Transylvania, 2012)	-Vau, o čia tai bent vaizdelis! Beveik matosi Budapeštas! -Hudapeštas? Jis netoli Haifaijų?
-All he needs is time with his (135) vampa . -"Vampa"? -Vampire grandpa . (Hotel Transylvania 2, 2015)	-Jam tereikia pabūti su savo seneliu vampu . -Vampu? -Vampyrų dieduku .
Or, we could take these pillows and stack them right and we can make an igloo out of pillows like a pillow igloo, (136) pigloo! (Ralph Breaks the Internet, 2018)	Ar galim paimt pagalves, sukraut vieną ant kitos ir pasistatyti iglų. Tipo, pagalvių iglų. Piglu!
-Wow! Thank you, Mr. McQueen. You do not know what a pleasure it is for me to finally (137) beat you. -Thanks. Wait a minute. Did you say meet or beat? (Cars 3, 2017)	-Net nenumanai, kaip malonu pagaliau tave sušikt . -Taip...Pala, tu pasakei sutikt ar sušikt?
Whoa! The fish are acrobats! They're (138) fishcrobats! (Hotel Transylvania 3, 2018)	O, tos žuvis akrobatai! Tai žuvikrobatai!
All right. Where's my (139) vampson? (Hotel Transylvania 2, 2015)	Gerai, kur mano vampūkas?
Non-Wordplay to Wordplay	
-Well, okay. But you know I'm just a tow truck, right? -Right. And I'm just in the import/export business. (Cars 2, 2011)	-Nu gerai... Bet nepamiršk, kad aš tik vilkikas . -Taip, aš irgi kažkuria prasme (140) senas vilkas .
Zero to Wordplay	
No, you're checking your Facebook page. Again. (Hotel Transylvania 2, 2015)	Ne, tu sėdi Feisbuke ir ieškai (141) smegenainių .

