Faculty of Humanities and Social Sciences, Zagreb

Department of English

2017/2018

Maja Biličić

THE WORLD OF TRANSLATING POKÉMON PUNS:

A TENTACRUEL WORLD

Onixeptable Croatian Translations

Master's Thesis

Advisor: Associate Professor Mateusz-Milan Stanojević

Zagreb, 2018

Filozofski fakultet Sveučilišta u Zagrebu

Odsjek za anglistiku

2017./2018.

Maja Biličić

THE WORLD OF TRANSLATING POKÉMON PUNS:

A TENTACRUEL WORLD

Onixeptable Croatian Translations

Diplomski rad

Mentor: Mateusz-Milan Stanojević, izvanredni profesor

Zagreb, 2018.

Abstract

The intention of this thesis is to find and categorize different types of puns in English episodes of the Pokémon animated series (source text), and analyse their translated equivalents in Croatian dubs (target text). Their categorization helps in determining the process of their translation, and ultimately the degree of equivalence in the target text. For this purpose, Dirk Delabastita offers suitable strategies, which are explained in detail and complemented by examples in the chapter on *Results*. The analysis shows a high degree of untranslatability, and heavy reliance on textual and visual context and co-text.

Keywords: humour, pun, wordplay, translation, translating, strategies, source text, target text, equivalence,

Sažetak

Cilj je ovog rada pronaći i kategorizirati „puns" ili igre riječima u izvornom tekstu animirane serije Pokemon te analizirati njihove prijevode u ciljnom tekstu epizoda sinkroniziranih na hrvatski jezik. Kategorizacija pomaže pri utvrđivanju procesa prevođenja i stupnja ekvivalencije u ciljnom tekstu, a tome služe odgovarajuće prijevodne strategije Dirka Delabastite, koje su detaljno opisane i upotpunjene odgovarajućim primjerima u poglavlju *Results*. Analiza prikupljenih podataka ukazuje na visok stupanj neprevodivosti te na veliku ovisnost spomenute vrste humora na tekstualni i vizualni kontekst i ko-tekst.

Ključne riječi: humor, pun, igra riječima, prijevod, prevođenje, strategije, izvorni tekst, ciljni tekst, ekvivalencija

Table of Contents:

1) Introduction

In this paper, the main focus will be on the first season of the Pokémon animated series with English and Croatian dubs. More precisely, I will deal with English wordplay, or more specifically puns found throughout the series, and the way they were translated into Croatian. In other words, I will try to determine whether they were equally "punny", or they failed to elicit a laugh.

Pokémon series with a Croatian dubbing was aired on TV when I was a child and I never skipped a single episode. It was different and unusual, and its humour revolved around this new and magical world I had never seen before. Nonetheless, it was very simple for a child to understand and chuckle about.

Growing up, I felt nostalgic and decided to watch the series again, but this time with an English dub. To my surprise, I realised there was a lot I was missing out on. Whether it was because I was much older and able to appreciate the humour better, or because the humour in English was much more elaborate than in Croatian, I do not know. But these differences in humour compelled me to compare both versions and try to understand how and why certain translations were made. I was especially interested in puns and their formation, the way they function, and, most importantly, whether it was possible to stay true to them in translations.

I will first offer a theoretical background necessary to define a pun, discover what kind of humour it is, how it is created and, ultimately, comprehended. The systematic review of literature helped me to devise the main research question and to continue to ask sub-questions throughout the whole thesis as a way of guiding me through the process of translating puns.

Following that, I will explain the methodology used, and then analyse the puns selected and their pattern formation, various aspects of a possible range of meaning they may have, and then try to find any problems that may have occurred in that formation since they are purposefully ambiguous. Of course, this ambiguity leads to difficulties in translation, which is why I will try and understand the reason for that. Accordingly, I will try to determine whether there is something in the structure of the English language that makes it easier to be "punny", and whether it is specific to the Pokémon world. In view of all that, my main goal will be to determine whether the puns selected were successfully translated from English into Croatian, and whether they were equally "punny".

2) About Pokémon

In this section I will shortly outline the history of the series and then move forward towards its plot and its characters, the genre of the series and its target audience, since these should be considered in the translation process. Finally, I will stress the importance of visual context in translating comedy series.

Pokémon started off as a video game in 1996 in Japan by a collaboration of companies Game Freak, Creatures and Nintendo. The name itself is a neologism, or rather a portmanteau of two words, pocket + monster, and collectively refers to all animal-like species which appear across Pokémon media. Being more and more popular, Pokémon expanded into a whole franchise of an anime television and film series, a trading card game, comics, toys and various other media and merchandise. The most recent one, and probably the most popular among today's youth, would be PokémonGo, a game for mobile phones (Bulbapedia, 2018).

The anime series, *Pokémon: The Original*, relevant for this paper, premiered in Japan in 1997, and North America welcomed it with open arms just a year later. The series was anglicised and voiced over to better suit the audience, and shortly everyone was familiar with its slogan "Gotta Catch 'em All!". Soon enough, Pokémon series spread throughout the world. Croatia was not omitted either, and quickly received its own voiced-over version (Bulbapedia, 2018).

The plot of the series revolves around a young boy named Ash Ketchum[1], who starts his big adventure of becoming the greatest Pokémon master. In a development that we later find to be typical of his character, Ash falls asleep on the first day of his new journey and comes late to Professor Oak's laboratory to receive his first Pokémon. He ends up with the only Pokémon Professor Oak has left – a Pikachu, snappish little "electric mouse". Pikachu dislikes Ash at first and refuses to get inside his Poké Ball, an item used for catching and storing Pokémon. However, they quickly become very fond of each other. On his travels, Ash makes friends both human and Pokémon alike, and quite a few of them decide to accompany him further along. There is Misty, a water Pokémon trainer and one of the four Cerulean City gym leaders (others being her three older sisters, the Sensational sisters Daisy, Lily and Violet). She has an unexplainable fear of bugs and follows Ash around until he will finally be able to pay her back for a bicycle which she once lent him and which he destroyed. Another main character in this

---

[1] Remember the slogan "Gotta Catch 'em All!" In the English version of the series, Pokémon puns start with the name of the main character: Ketchum = Catch 'em.

little group is a Pokémon breeder and a Pewter City gym leader, Brock. His Pokémon of choice are stone Pokémon, and he can never miss a chance to flirt with beautiful women. Every city Ash visits on his journey has its own Officer Jenny and Nurse Joy who never refuse to help the three heroes when they get into trouble. And their help is especially needed when Team Rocket, which consists of characters Jessie, James and a talking cat-like Pokémon Meowth, get into their usual mischief and start stealing valuable Pokémon from other Pokémon trainers (*Poketto Monsutâ*, 1997).

These are only some of the characters that often appear throughout the series. There are many more that Ash meets and has adventures with, but for the sake of this paper, I mentioned the most important ones included in the empirical data used for further analysis of English puns and their Croatian counterparts.

Other things important to mention are the genre and the target audience of this animated series. IMDb defines it as an action/adventure anime (IMDb, 2018), but I would like to add that the series also has elements of comedy, if one is able to recognize the humour. However, the series was targeted for a young audience (i.e. children), who, in my opinion, often consider silly faces and "basic" humour amusing enough, and seldom realise the occurrence of wordplays or puns, but rather understand discourse literally. Watching the series as somewhat older, with more knowledge of the way humour works and how words can be manipulated in order to elicit a laugh, I came to realise that humour within it is quite elaborate and in fact brimming with puns, which are quite often closely related to the world they were created for. However, the translators made it easier for children to understand discourse in their native (Croatian) language because they have limited knowledge of both source and target language, and all at the cost of certain humorous statements.

Another element that is significant for the analysis is visual context of the series. Various types of humour require an understanding of both social background and context, and when humour is produced as a part of a movie, TV show or series, it greatly relies on visual context. Visual context discreetly complements spoken discourse and helps the audience in better understanding of what is said.

3) Theoretical Background

In this section I focus on the process of translating, definitions and types of humour, puns and strategies used to translate them.

3.1. Translating

The role of a translator is now not only to translate language, but to translate culture (Pavlović, 2015, 72). However, many scholars have had their own view on the definition of the process of translation, and the literature written about the process is still evolving.

The science of translating is a discipline which studies translating in all its aspects. Those include: texts as translation products; translation processes; the influence of translation on culture, as well as the influence of culture on translation; translators as experts and social conditions translating takes place in; the aids translators use and their influence on the process of translating; and education of translators[2]. The aim of the science of translating is to describe, explain and predict all aspects of subject or phenomenon which it studies.

Pavlović reminds us that earlier approaches to translating were mostly prescriptive; their promoters tried to prescribe what is the "right", "correct" or "good" translation or strategy, and they would mostly rely on their own experience. Descriptive approach, however, gathers around promoters who try to objectively describe and explain all translation strategies. They are not interested in what the translations look like, nor are they interested in critique of translations, rather they try understanding the "hows" and "whys" of their creation (Pavlović, 2015, 21).

Translation is "a process which refers to two different languages" and "translations are mostly done from the source language to the target language" (MB[3], Pavlović, 2015, 27). Pavlović calls that a "direct translation".

She also suggests a classification of six fundamental paradigms, each containing several related theories for describing and explaining the phenomenon of translation (Pavlović, 2015, 22). Those are as follows:

1. Equivalence
2. Descriptive paradigm

---

[2] For full text see Pavlović, Nataša. 2015. *Uvod u teorije prevođenja.* Leykam international d.o.o.: Zagreb. 16

[3] Translated by Maja Biličić.

3. Critical paradigm
4. Functional paradigm
5. Cognitive paradigm
6. Localization

For this thesis the central of the listed paradigms should be *equivalence*, since its themes revolve around disparities between language systems, formal correspondence and translational equivalence, and its focus of study is a translation as a text. Even though the analysis of this thesis is based on examples which are of audio-visual nature, the dialogs within them once had to be written down and transferred into text, so they could be uttered by actors or speakers, whether in the source language, or, ultimately, in the target language. These processes of translating speech in verbal form are called *dubbing* and *voice-over*. As mentioned in introductory part, the thesis deals with media translated in the form of a *dub*, since it is most commonly used process of translating animated series in Croatia. Dubbing is, according to Pavlović, "used to make an impression that the characters are speaking in a target language" (MB, Pavlović, 2015, 29).

When it comes to equivalence paradigm, many authors assume that there is a relationship of equal value between the source text and the target text, and that relationship is called *translational equivalence*. Early works (Pavlović, among others, mentions works of J.C. Catford) explored the inconsistencies between two language systems, and the procedures and displacements mentioned occurring in interlingual translations (Pavlović, 2015, 32).

John Cunnison Catford states that the translation "is an operation performed on languages: a process of substituting a text in one language for a text in another" (Catford, 1965, 1), and defines it as "the replacement of textual material in one language (SL) by equivalent textual material on another language" (Catford, 1965, 20). In this case target language equivalents only replace the source text in a target text, they do not represent its full translation. Catford in his theory focuses on the target language equivalents, and divides translation in terms of extent (full translation and partial translation), level (total translation and restricted translation) and ranks (free translation, literal translation and word-for-word translation) (Long, 2013, 108). For him:

> Textual equivalence is any TL text or portion of text which is observed on a particular occasion, to be equivalent of a given SL text or portion of text. A formal correspondent, on the other hand, is any TL category (units, class, structure, element of structure, etc.)

which can be said to occupy, as nearly as possible, the "same" place in the "economy" of the TL as the given SL category occupies in the SL. (Catford, 1965, 27)

Both early and new authors as their point of interest have linguistic analysis of a translation as a text and its comparison to the source text. According to those authors, "a translation is a text equivalent or of same value to a source text which came before it in another language" (MB, Pavlović, 2015, 32).

There were many authors who covered the term *translational equivalence*, but I believe it is worth mentioning Eugene Nida's point of view since he is considered one of the most influencing theorists to this day.

Nida wrote in his essay *Principles of Correspondence*:

since no two languages are identical, either in the meanings given to the corresponding symbol or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translation. (quoted in Venuti, 2000, 126-140)

He concludes that absolutely true translation cannot exist; the details cannot be identical, but the overall effect of a translation can be relatively close to the source text (quoted in Pavlović 2015, 46). Since identical equivalents do not exist, a translator should try to find the closest one possible.

Furthermore, Nida offers two types of equivalence: formal and dynamic. Formal equivalence focuses on form and content of a message. In this case a translator aims to reproduce the source form and content as literal and as meaningful possible. This type of translation often requires many side notes which serve as additional explanation of the translated text (Pavlović, 2015, 46). On the other hand, dynamic equivalence is based on the principle of equivalent effect. Nida claims that the aim of such a translation is not to make the target message as true to the source message as possible, but that the "relationship between the target receiver and the message [should be] the same as the one of the source receivers and the message" (MB, quoted in Pavlović, 2005, 47). This type of translation "does not require of the receiver to understand cultural patterns of the source context in order to understand the message" (MB, quoted in Pavlović, 2005, 47).

Pavlović claims that many authors tried to classify translational shifts by naming them "processes", "strategies", "techniques" or "methods", but no matter what name theorists used,

they did not actually describe the processes or strategies, but rather *results* of the processes (Pavlović, 2015, 56). However, there are no rules to be followed in certain situations when it comes to choosing the right process. As Pavlović says:

> Translators try to pick a function of a cultural element in a text and estimate the difference in status in source and target culture. After that, they estimate possible outcomes of processes and weigh them. They choose the one that is most suitable for the translational situation (MB, Pavlović, 2015, 82).

She goes on by concluding that the final decision does not depend only on cultural reference and its status in source and target culture, but also on many other factors, such as target audience, type of text, type of translation, the way and place of publishing, and cultural norms (Pavlović, 2015, 82).

3.2. What is humour?

It is also important to define humour and determine how and why puns fall into that category.

In his appropriately named chapter, *Sense of Humor*, Rod A. Martin discusses etymology of the word by tracing it back to Greek description of bodily fluids which power human body and mind. Humour soon "came to refer to mood [..] and eventually it evolved into a connotation of wittiness, funniness, and laughableness, although not necessarily in benevolent sense" (Martin, 2003, 2). As Martin explains, it was socially acceptable to laugh at misfortunes of many during the 17th century, and witty remarks of malicious nature were very popular and appreciated. However, that soon changed, and humour became a means to amuse and joke about human imperfections without doing any harm (Martin, 2003, 2). Today humour "refers to all forms of laughter, including jokes, stand-up comedy, television sitcoms, political satire, and ridicule" (Martin, 2003, 4). It can refer to "characteristics of a stimulus (jokes, cartoons, comedy films), to mental processes involved in creating, perceiving, understanding, and appreciating humor ("getting the joke"), or to the response of the individual (amusement, exhilaration, smiling, laughter)" (Martin, 2003, 4).

According to Martin, there are four essential components humour is divided into from a psychological perspective (Martin, 2006, 5):

a) A social context

By social context, Martin wants to say that "humour is fundamentally a social phenomenon" (Martin, 2006, 5), and that we basically laugh mostly with others than alone. Even when laughing at books, movies, TV shows, we still laugh at or with other people, proving, once again, that it is a social context at play. More often than not, humour does not have a specific goal other than cause pleasure and positive emotion, indicating that humans create it only to have fun with one another and create social and emotional bonds.

b) A cognitive-perceptual process

As I already stated, humour is initiated by a stimulus, but it is important to understand how that stimulus works. "To produce humour, an individual needs to mentally process information coming from the environment or from memory, playing ideas, words, or actions in a creative way, and thereby generating a witty verbal utterance or a comical nonverbal action that is perceived by others to be funny" (Martin, 2006, 6). When hearing or reading a joke, we need to further process and evaluate its meaning.

The produced joke is incongruous[4] and unexpected, which puts us into a playful state of mind. In the case of incongruity, an occurrence, situation or idea is perceived through two unrelated perspectives, or, in other words, as having two different and apparently unconnected meanings. The said playful state of mind thus shifts from one meaning to another, and makes us enjoy the manipulation of language and ideas. This is especially evident in the case of a pun (Martin, 2006, 6-7).

c) An emotional response

It is worth mentioning that our response to jokes are not only mentally based but include our emotional reactions too. Every joke we hear produces a more or less intense effect on our brain and our mood. The funnier the joke, the larger the effect. The emotional "high" we can experience when enjoying a laugh is probably what makes people go to such lengths to come up with various kinds of jokes (Martin, 2006, 7-8).

---

[4] „Incongruity theory argues that laughter, as a result of a humorous incident, is evoked by the ambiguity that arises from two contrasting meanings" (Stanko, 2015, 3).

d) The vocal-behavioural expression of laughter

A cognitive response to a humorous stimulus or a joke is often accompanied by a smile, a chuckle or laughter. Depending on the effect of a joke, the intensity changes – strong laughter being the sign of a very intense effect of a joke. Martin believes that laughter is a social behaviour because it would not be needed if there were no other people we could communicate with. (Martin, 2006, 9-10). Apparently, it is a signal to other people that we are in a playful state of mind, and that others may join.

Barbara Plester, however, encompasses various aspects of humour to conclude that "humour is a process initiated by a stimulus (such as a joke) resulting in a response (such as laughter) indicating pleasure" (Plester, 2015, 5). She does not fail to stress the fact that humour may be both amusing and offensive to different people at the same time. The reason for that are mainly cultural differences which may occur between people speaking different languages, as well as among people who share a common language. The latter often happens within multicultural countries where different cultural backgrounds come in contact with each other, and often cause misunderstandings and difficulties in comprehending humorous references. However, this thesis will deal with the former, and further discuss the issues that arise when translating humour from one language into another.

Humour has many forms and can be conveyed in different ways and for different reasons. Today, the most common ways are either via the mass media or spontaneously in our daily life. "Television provides us with a constant diet of humour in the form of sitcoms, blooper shows, stand-up comedy, political satire, and humorous advertisements; and we encounter it also in newspaper comic strips, cartoons, comedy movies, and humorous books" (Martin, 2006, 10). According to Martin, humour which appears in our everyday life can be divided into three categories: jokes (which are memorized anecdotes later retold), spontaneous conversational humour (which can be verbal or nonverbal, and are created on purpose during a social interaction), and accidental or unintentional humour (Martin, 2006, 11).

However, he does not include the category essential precisely for this thesis – polysemiotic texts or media. "In polysemiotic texts […] the translator is constrained (or supported) by the communicative channel: visual or auditory" (Baker and Malmkjær, 2001, 245), whereas monosemiotic texts are restricted to only writing, which means that they use only one communicative channel.

Usually four different channels are used in film and television:

1. "the verbal auditory channel, including dialogue, background voices, and sometimes lyrics;
2. the non-verbal auditory channel, including music, natural sound and sound effects;
3. the verbal visual channel, including superimposed titles and written signs on the screen;
4. the non-verbal visual channel: picture composition and flow" (Baker and Malmkjær, 2001, 245)

The authors (245) claim that the audio-visual balance is maintained in dubbing, which means that all channels must be considered when analysing TV and movie scripts. Sometimes, when translating scripts, it is hard to be true to the source text without the aid of the visual channel, which is why some translators fail to deliver equivalent translations in a target text.

3.3. What is a pun?

There are many definitions of puns, but I will consider several of them for the purposes of this paper, and then choose the most suitable one.

A pun is "a humorous use of a word that evokes a second meaning, usually based on a homophone (i.e. a word with a different meaning that sounds the same)" (Martin, 2006:13). This definition, however, limits the range of linguistic levels on which a pun can be realised to only a homophonic level, which does not make it suitable for this thesis. *Oxford Dictionary* defines it as "a joke exploiting the different possible meanings of a word or the fact that there are words which sound alike but have different meanings". These two definitions offer a narrow perspective on puns and include only their form or meaning. In order to understand puns on the level of phonetics, semantics, morphology, syntax etc., we need a much broader definition.

According to Marta Dynel;

> A pun can be defined as a humorous verbalisation that has (prototypically) two interpretations couched in purposeful ambiguity of a word or a string of words (collocations or idioms), dubbed the *punning element*, manifesting itself in one form (or two very similar ones) but conveying two different meanings. (Dynel, 2009:33)

Dirk Delabastita also offers his definition of puns:

> [W]ordplay is the general name indicating the various textual phenomena (i.e. on the level of performance or *parole*) in which certain features inherent in the structure of the language used (level of competence or *langue*) are exploited in such a way as to establish a communicatively significant, (near)-simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers). (Delabastita, 1993:57)

Alongside his definition, Delabastita presents nine strategies applicable to the translation of puns, which makes his work suitable for the analysis of this thesis. He created those strategies in order to simplify the process of translation of puns, and I will be using them in order to identify the target text puns or other solutions, which would help me determine whether the translations were successful. Those are as follows:

- pun → pun
- pun → non-pun (with 3 subcategories non-selective, selective and diffuse paraphrase)
- pun → punoid
- pun → zero
- direct copy: pun ST = pun TT
- transference: pun ST = pun TT
- addition: non-pun → pun
- zero → pun
- editorial techniques

I will discuss them in detail in the chapter *Results*.

Another thing important to mention before venturing into the analysis of the empirical data are the types of puns. Delabastita classifies puns into 4 types (Delabastita, 1993, 233):

- Homonymic pun – it is a type of pun which involves words that are spelled the same and that sound the same, but have a different meaning (homonyms)
- Homophonic pun – it is a type of pun which uses words that sound the same but have a different meaning (homophones)
- Paronymic pun – it is a type of pun which uses words of slight similarity in spelling and pronunciation
- Homographic pun – it is a type of pun which uses words that sound different, have a different meaning, but are spelled the same (homographs)

However, I found that a more extensive classification is more suitable for the thesis (*Literary Devices*) since some of the examples comprise independent puns or are dependent on earlier context and co-text:

- Homophonic pun
- Homographic pun
- Homonymic pun
- Compound pun – it is a type of pun which includes several separate puns
- Recursive pun – it is a type of pun which requires understanding of the first half of the joke to be able to understand the second one

4) Methodology

In order to analyse the way puns are translated into Croatian, I decided to collect a sample of both English and Croatian puns from the series *Pokémon: The Original*, premiered in North America in 1998. I did so by watching episodes from Episode 1: *Pokémon, I Choose You!* to Episode 20: *The Ghost of Maiden's Peak*. I chose to watch them in chronological order because those episodes introduce us to a number of new Pokémon species, and many of them are crucial in producing ambiguity characteristic of puns.

In those 20 episodes, 33 examples were collected. To clarify, the examples refer to spoken discourse and may include several puns at once and/or names of the characters from the series. Due to an extensive amount of data, I decided to shorten the list for this thesis and focus my analysis on 25 randomly picked puns, some incidentally taken from the same episode and/or based on several thematic categories (*phenomena*). After collecting the examples from the source language (English) episodes, I moved on to searching for their counterparts in the target language (Croatian).

I started off by collecting the data needed, and continued with my deeper analysis of the examples. First, I established categories or strategies given by Dirk Delabastita, as well as their mutual links and relationships, and used them to form my initial research question of how successfully English Pokémon puns were translated into Croatian. This question served to identify points of interest, but also as the basis for forming new questions I would answer later, such as:

- If puns were successfully translated, were they equally "punny"?
- Which problems occur when creating a pun (since it is purposely ambiguous)?
- Why is it so hard to translate puns?

After recognizing examples of puns, I assigned each example to its corresponding strategy, i.e. I determined the process used in the translation of a pun. Next, I explained what was meant by them. Meaning 1 (STM1) is the literal meaning or the basic meaning of a word from a source text (ST), while Meaning 2 (STM2) signifies a pun or the second meaning of a word from a source text. Meaning 1 (TTM1) is the literal meaning or the basic meaning of a word from a target text (TT), while Meaning 2 (TTM2) is the second meaning or a pun of a target text.

5) Results

My analysis of the empirical data shows that out of 25[5] translated puns within Tables 1-18, 6 of them are true puns (pun → pun strategy) and 19 are non-puns (pun → non-pun). Out of 19 non-puns, 13 of them are selective non-puns, only one is a non-selective non-pun and 5 are diffuse paraphrases (as shown in Chart 1). Out of 25 puns in total, 11 are complemented by and cannot be understood without visual context. In fact, out of those 11, 10 are non-puns, while only one fits into the category of pun → pun strategy.

Chart 1 Strategies for translating puns: results

_____
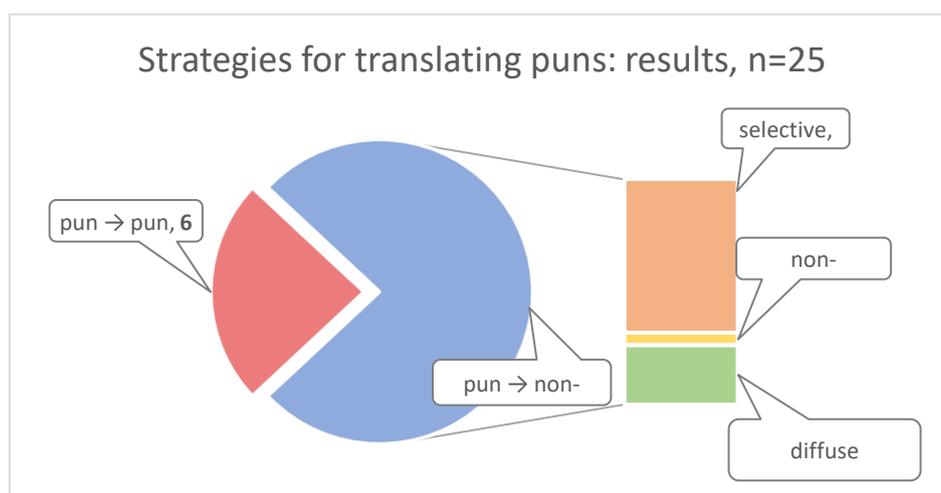
[5] Note: one pun was counted twice – once as a true pun, and once as a diffuse paraphrase. See Example 6 of pun → pun strategy, and Example 5 of diffuse paraphrase non-pun for more information.

6) Analysis

As mentioned above, there are nine strategies introduced by Dirk Delabastita which I decided to use as categories for answering my main thesis questions listed in chapters Introduction and Methodology.

Note that there are 25 puns total found within Tables 1-18, and that I have not found an example for each of the categories mentioned, while some of them contain more than several. For this purpose, more extensive research should be conducted and more puns included in the analysis. Tables in the categories below contain utterances with underlined puns and consist of *characters* who uttered them or merely participated in the conversation, *source text (ST)* or text in English in which puns were made, and *target text (TT)* or text into which puns were attempted to be translated or were successfully translated. Italicised words or phrases are relevant triggers for puns.

I will attempt to explain meanings of puns[6] in the source text (Meanings 1 and 2 ST; literal and "punny" meaning), as well as meanings in the target text (Meaning 1 and 2 TT; literal and "punny" meaning). Puns will then be assigned to their appropriate categories or strategies given by Delabastita, and the process of the translation will be discussed in each instance.

6.1. Pun → pun

This strategy deals with transferring a source text pun into a target text pun, which may or may not have equivalent meaning(s) to the source text pun. It can be modified and have a different form or content. In my research I found 6 examples of "true" puns.

Examples 1 and 2 were taken from Episode 1: Pokémon – I Choose You! (Pokemon, ja biram tebe!):

Table 1 Examples 1 and 2 (pun → pun)

Character	Source Text (ST)	Target Text (TT)
Professor Oak	Its name is *Pikachu*.	Pikachu je njegovo ime.
Ash	Oh, it's so cute, it's best of all!	Oh, tako je sladak! Sigurno je najbolji od svih!

---

[6] All synonyms and definitions of words, idioms and phrases were taken from *Cambridge Dictionary* or from *The Free Dictionary*.

Professor Oak	You'll see.	A to ćeš tek vidjet'.
Ash	Oh, hi, Pikachu!	Bok, Pikachu!
Pikachu	Pika…!	Pika…!
Professor Oak	It's also known as "*electric mouse.*" It's usually shy but can sometimes have <u>electrifying personality</u>.	A da! Zaboravio sam ti reći. Poznat je kao "električni miš". Obično je sramežljiv, no katkad ima <u>elektrizirajuću narav</u>.
Ash	I see what you mean.	Vidim što hoćete reći.
Professor Oak	<u>Shocking</u>, isn't it?	<u>Šokantno</u>, ha?

Example 1 in the Source Text (hereafter called ST) column of Table 1 refers to Pikachu's *electrifying personality*. This pun has two different meanings – Meaning 1 (hereafter called STM1) refers to "thrilling", "interesting", "exciting" personality", and Meaning 2 (hereafter called STM2) refers to "electricity". STM1 is the literal meaning and does not evoke humorous effect, but rather describes the electric mouse's *personality*. However, the second and "punny" meaning refers to the *phenomenon of electricity*, something closely related to the context of the episode and Pikachu itself. In Target Text (hereafter called TT) the pun was translated into *elektrizirajuća narav*, which in Croatian also has two different meanings: TTM1 or a literal one being "exciting, irritable personality", and TTM2, a humorous second one which also refers to "electricity". Both TTM1 and TTM2 are equivalent to the meanings of puns in the ST, i.e. both were translated literally, but double meanings and the goal of the puns stayed the same, which is why it is the case of pun → pun strategy.

Example 2 in ST column of Table 1, *shocking*, is dependent of visual context, meaning the pun could only be understood if complemented by visuals. STM1 of the word *shocking* is "disturbing" or "upsetting", and it refers to the situation in the room. STM2 calls for visual context, and is especially evident after Pikachu *shocks* Ash with his electric abilities. In that case the meaning is a "result of an electric shock", once again referring to the *phenomenon of electricity*. TTM1 of *šokantno* is essentially the same as STM1 = "astonishing", just as is TTM2 = "result of an electric shock". Both TTM1 and TTM2 are equivalent to the meanings of puns

in the ST, i.e. both were translated literally, but double meanings and the goal of the puns stayed the same, which is why it is the case of pun → pun strategy.

Example 3 was taken from Episode 5: Showdown in Pewter City (Obračun u gradu Pewteru):

Table 2 Example 3 (pun → pun)

Character	Source Text (ST)	Target Text (TT)
Flint	Take it easy, *Pikachu*! All this power may be <u>shocking</u> at first, but sooner or later your body will get used to the *high voltage*.	Smiri se, Pikachu! Sva ova energija te ispočetka može <u>šokirati</u>, ali prije ili kasnije će ti se tijelo naviknuti na visoki napon.

The pun in ST column of Table 2 is a homonym *shocking*, which in ST has the literal meaning STM1 "surprising" or "unpleasant", and a meaning STM2 referring to "electricity". Related to context, Pikachu, an *electric* Pokémon, may experience a lot of electric power at once, and the choice of the *phenomenon of electricity* is the one that triggers the pun. In TT, TTM1 of *šokirati* is also literal, meaning "upset", while TTM2 is the one that triggers the pun, and it is "a result of an electric shock". The translation was literal, but equally successful, and referring to Pikachu's electric abilities. Since both of the meanings were successfully translated, I may conclude that it is a case of pun → pun strategy.

Example 4 of a pun → pun strategy was taken from Episode 14: Electric Shock Showdown (Munjeviti okršaj):

Table 3 Example 4 (pun → pun)

Character	Source Text (ST)	Target Text (TT)
Ash	*Pikachu*, I'm counting on you!	Pikachu, računam na tebe!
Pikachu	Pikachu!	Pikachu!

Lieutenant Surge	Oh, well! I guess you'll learn that playing with the big boys can be <u>a shocking experience</u>.	No dobro! Sada ćeš otkriti da je igra s velikim dečkima <u>šokantno iskustvo</u>.

In Example 4 in ST column of Table 3 we have a case of yet another pun based on the word *shocking*. STM1 is once again "disturbing" or "upsetting" experience, while the one evoking the pun (STM2) is related to the *phenomenon of electricity*, characteristic of the Pikachu. TTM1 *šokantno iskustvo* is again a literal translation, and means "astonishing" experience, while TTM2 is equivalent to STM2, and is related to the *phenomenon of electricity*. Both meanings of the ST pun were appropriately translated into TT, which is why humorous effect was retained.

Examples 5 and 6 were both taken from above-mentioned Episode 14:

Table 4 Examples 5 and 6 (pun → pun), Example 10 (pun → selective non-pun) & Example 5 (pun → diffuse paraphrase; non-pun)

Character	Source Text (ST)	Target Text (TT)
Lieutenant Surge	The end of the match! Huh? What?	Kraj meča! Ha? Molim?
Ash	Pikachu!	Pikachu!
Brock	Alright, way to go! It used its *tail as a ground* and dodged the *electric shock*.	Tako treba! Uzemljio se repom i izbjegao je strujni udar.
Jessie	What <u>a shocking story</u>!	Kakva <u>šokantna priča</u>!
James	That was quite a… <u>tale</u>!	Da, sve <u>frcaju iskre</u>!
Meowth	Meowth! And now you've both been <u>pun-ished</u>!	Meowth! Eto vam sad! Oboje ste <u>kažnjeni</u>!

Example 5 in ST of Table 4 is that of *a shocking story*. STM1 refers to a "disturbing" or "horrendous" story, while STM2, which creates a humorous effect, refers to a story related to the *phenomenon of electricity*. TTM1 *šokantna priča* is an equivalent translation of STM1 and

also means "disturbing", while TTM2 is at the same time an equivalent translation of STM2, and is related to the *phenomenon of electricity*. Since the example 5 has a double meaning both in ST and in TT, I may conclude that it is a "true" pun.

Example 6 in ST of Table 4 is in a relation to the word *tale*. STM1 of tale is literal, and it means "story" or "narrative". The expression "That is quite a tale" is usually used to express an admiration or sarcasm to someone's narrative. On the other hand, STM2 is more interesting because it is in fact a homophone of the word *tail*. By understanding the context, we can understand how and why the pun was made – by using a homophone of the word *tale*, the aim was to refer to Pikachu's tail which it used to ground itself. In this instance TTM1 is not equivalent to STM1 at all. Because of a difficult homophonic pun in ST, the translators decided to completely omit it and remake their own, with both literal and "punny" meaning. *Frcaju iskre* was another attempt to connect to Pikachu's electric personality – TTM1 is literal and means "sparks flying", which is said about a romantic attraction between two people, or because of an argument or fight. The meaning that creates the pun is, of course, the second one TTM2, and it is, once again, related to *the phenomenon of electricity*. It is important to mention that Example 6 is not an example of equivalent translation, but rather of finding *another* equally relevant phrase with *two meanings*. That is why this pun translation is in fact pun → diffuse paraphrase → pun.

6.1.1. Discussion

It is worth nothing that Examples 1 through 5 of ST are all homonyms, while Example 6 is the only homophonic pun. Examples 1 through 5 of TT are all homonyms as well. Example 6 of TT is not an equivalent translation, but if we take into consideration that the translators did a great job of creating a pun of their own, we could say that the new TT pun is a homonym as well. That lead me to the conclusion that most of the successful puns are in fact based on homonymy, both in ST (English) and in TT (Croatian).

It also is evident that all of the puns that were successfully translated into the target language, i.e. Croatian, are connected to the *phenomenon of electricity*, and that includes the translators' (TT) pun as well. The one pun that is based on visual context was also translated successfully, meaning that the translators understood where it was coming from, i.e. could connect to the *phenomenon* in the source language and create a corresponding equivalent. All of the meanings

are equivalent in both the source language and the target language, and have the same power when creating a pun. Therefore, it would seem that both languages perceive the phenomenon equally, whether because of the common etymology of the word, or because of the same concept or mental representation of electricity.

6.2. Pun → non-pun

This is a strategy where a source text containing pun is translated into a target text, but the target text does not contain a pun. It can be non-selective, selective, and a diffuse paraphrase.

6.2.1. Types of non-puns

6.2.1.1. Non-selective non-pun

A non-selective non-pun refers to a situation in which both of the meanings of a pun are translated but do not result in a pun. In my research I came across only one non-selective non-pun.

Example 1 was taken from Episode 4: Challenge of the Samurai (Izazov samuraja):

Table 5 Example 1 (pun → non-selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Misty	This whole forest is crawling with slimy, disgusting Pokémon! I wish they'd all just <u>bug off</u>!	Po čitavoj šumi puze ljigavi, odvratni Pokemoni! Kad bi barem svi <u>otpuzali</u>!

Example 1 in ST column of Table 5 is that of an idiom *bug off*. STM1 of the idiom is "to go away", while STM2 has practically the same meaning, but connected to bugs. In other words, STM2 is context-related since Misty is afraid of bugs, and the use of this morpheme is therefore specific, which is why the pun was triggered. It is an example of a pun based on the notion of a *bug*. In TT *bug off* was translated to *otpuzali*. In this case, one word has two meanings: one (TTM1) of them being "to go away", and the other one (TTM2) being "to crawl away" (as a bug). The second one is a somewhat successful translation of "punny" STM2, but the "strength" of the pun is not exactly the same as in ST. In other words, the word *otpuzali* does

not elicit the same chuckle as it does in ST because it does not have as strong double or ambiguous meaning. We may therefore conclude that this is a case of a non-selective non-pun in which both of the meanings are translated, but do not result in a pun.

6.2.1.2. Selective non-pun

A selective non-pun refers to a situation in which one of the two meanings is translated, while the other one is omitted. I found 13 examples of selective non-puns, which makes it the most extensive category. The examples are shown in the following tables.

Examples 1 and 2 of selective non-puns were taken from Episode 2: Pokémon Emergency (Pokemon – hitan slučaj):

Table 6 Example 1 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Ash	You're starting *to bug* me!	Počinjete me *nervirati*!
Jessie	Isn't that cute?	Nije li to slatko?
James	The boy is *bugged*.	Dečko je *iznerviran*.
Meowth	Meowth! Then let's squash him!	Mijau! Zgnječimo ga!

Example 1 in ST column of Table 6, *squash*, greatly depends on the context, or more specifically, the two variants of the morpheme *bug* uttered prior to the emergence of the pun. *To bug* and *(be) bugged* both mean to "annoy", "be annoyed" or "to worry someone"; however, it is their second meaning, a noun "bug" or "an insect" that plays a main role in triggering the pun. In other words, the meaning (STM1) of the morpheme *squash* is "to crush", but it is most commonly used in case of *bugs*, which, if connected to the second meaning of the above-mentioned triggers ("an insect"), creates a pun and brings about a humorous effect.

TT translations of both triggers are variants of the word *nervirati* (*iznerviran*), and they do not have *bug* connotations or the same effect on the pun as do the triggers in ST. The pun in TT was literally translated (TTM1) to *zgnječimo*, which means "to squash" or "to crush", and does not have the same double meaning in the target language.

Translation strategy used in this case was the one of pun → (selective) non-pun, where only one of the meaning was translated, while the other was left out since it could not be connected to what had been said.

Table 7 Example 2 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Meowth	What's this?	Što je to?
Ash	Well, let's just say *Pikachu* and I are gonna <u>generate a little excitement</u> for you, Meowth!	Pa… recimo da ćemo Pikachu i ja <u>stvoriti malo uzbuđenja</u> za tebe, Meowth!

Example 2 in ST column of Table 7 is a recursive pun which requires the understanding of the first part in order to be able to understand the second. In other words, in order to understand this pun, it is required of the audience to know what type of a Pokémon Pikachu is. *To generate a little excitement* would literally mean "to create joy or an emotional arousal" (STM1), but it is the second meaning that triggers the pun because it directly concerns Pikachu, an *electric* Pokémon. Visual information would complement the context by showing us Ash riding a stationary bicycle to boost Pikachu with more electric power. Understanding that, we become aware that the second meaning is in fact "to produce electricity". In TT the pun was translated literally into *stvoriti malo uzbuđenja*, and means "to disturb", "to upset" or "to elicit joy" (STM1). There is no second meaning which would refer to *electricity*, hence the pun was not triggered.

Examples 3, 4 and 5 of selective non-puns were taken from Episode 3: Ash Catches a Pokémon (Ash hvata Pokemona):

Table 8 Example 3 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Misty	Bugs get me all <u>bugged out</u>!	Od buba <u>poludim</u>!

Just like a few above-mentioned puns, Example 3 in ST column of Table 8 is connected to *bugs* as well. The literal meaning (STM1) of *bugged out* is "to go crazy", and in this case Misty's statement is meaningful on its own. However, in order to be able to understand how "punny" meaning (STM2) was created, it is important to be aware of visual context, which is not completely evident in the example. To be accurate, Misty's character is afraid of bugs, and before uttering the line, she sees a bug or a worm Pokémon Caterpie, which makes her uneasy. That the reason for using precisely this phrasal verb (*bugged* out) and therefore triggering the pun. In ST the phrasal verb was translated literally into *poludim* "to go crazy"; however, it cannot be connected to *bugs* the same way as in the target language, which is why the pun was not triggered. The translation strategy is once again that of pun → (selective) non-pun, where only one of the meanings is translated.

Table 9 Example 4 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Misty	Aaaaaah!	Aaaaaah!
Ash	Aah! Wh-what's wrong? W-what's happening? What, what?	Aah! Što se dogodilo? Što se događa? Š-š-što ti je?
Misty	What's that thing doing sleeping near me?	Zašto ovaj ljigavac spava blizu mene?
Ash	Huh? Haha! Caterpie just wants to be your friend!	Ha? Haha! Caterpie samo hoće biti tvoj prijatelj!
Misty	If that thing wants to be my friend, it can stop <u>bugging</u> me already!	Ako ta stvar želi biti moj prijatelj, neka me već jednom <u>prestane gnjaviti</u>**!**

Example 4 in ST column of Table 9 is once again related to *bugs.* In this case it literally (STM1) means "to annoy someone", while the second meaning is the one referring to *bugs.* Since it is another case of a recursive pun, it is important to understand the first part in order to understand the pun itself. A *bug*, specifically *bug*-like Pokémon Caterpie, is annoying Misty and she wants it to stop. The pun is triggered because of the use of this variant of the morpheme *bug* rather than any other within a lexis (STM2). In TT it was translated to *gnjaviti¸* which means to "annoy

someone". It is not related to *bugs* whatsoever, meaning that the pun was not triggered. Since it was a literal translation of only one meaning, it is the case of a selective non-pun.

Table 10 Example 5 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
James	Ugh? Beaten by a Caterpie?	Ah? Poražen od Caterpieja?
Jessie	That really <u>bugs</u> me!	To me stvarno <u>smeta!</u>

Example 5 in ST column of ST is also related to bugs (STM1: *bugs* = "to be bothered by something"). The second meaning is hidden within another variant of the morpheme *bug*. Once again, the understanding of the first part is needed. In this case, Jessie is bothered by a loss from a Caterpie, a *bug*-like Pokémon. It is the specific use of this morpheme that triggers the pun. In TT only one meaning was retained: *smeta* = "to be bothered by something". The translation is not related to *bugs* whatsoever, which is why the pun was not triggered. It is the case of yet another selective non-pun.

Examples 6, 7 and 8 were taken from Episode 7: The Water Flowers of Cerulean City (Vodeni cvjetovi grada Ceruleana):

Table 11 Example 6 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Ash	(…) I really just wanted to know if this is a Pokémon gym.	(…) Samo hoću saznati da li je ovo Pokemon dvorana.
Violet	It sure is!	Itekako!
Ash	Well, I'm looking for the gym trainer.	Ja tražim glavnog trenera!
Daisy	You're looking at them!	Upravo ih gledaš!
Ash	Huh?	Ha?
Daisy	The three of us are the gym trainers here!	Nas tri smo ovdje glavni treneri!

Lily	We're the Sensational Sisters!	Mi smo Senzacionalne sestre!
Violet	We're world famous!	Mi smo svjetski poznate!
Ash	Huh? But what's with all that swimming?	Ha? Ali što je sa svim tim plivanjem?
Lily	It's, like, our hobby and our fans love to watch us perform!	To nam je hobi, a naši nas obožavatelji vole gledati.
Violet	<u>We pool our talents to make a big splash</u>!	<u>Spojile smo svoje talente za veliku predstavu</u>.

Example 6 in ST column of Table 11 shows a whole sentence which in itself contains two context-related puns which I decided to treat as one. Looking at that sentence literally, we can see that the ST meaning (STM1) is "to gather talents in order to make a big show". However, visual context is needed in order to catch the second meaning and the creation of recursive homonymic puns of the sentence. Second meaning (STM2) in this case refers to the *phenomenon of water* and the Sensational sisters' *water* Pokémon. Prior to the discourse, Ash sees the three sisters in a *pool* with their *water* Pokémon doing a *show* and entertaining their fans. The use of the words connected to the *phenomenon of water* is therefore what triggered the pun. In TT the sentence was translated to *Spojile smo svoje talente za veliku predstavu*, which means "to gather all talents in order to make a big show", making it a literal translation without any humorous effect. Since the translator chose to literally translate the whole sentence and omit the other meaning, it is the case of a selective non-pun.

Table 12 Example 7 and 8 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
James	Now I know how it feels to be all <u>washed up</u>.	Sada znam kako je to biti <u>ispran</u>!
Jessie	We'll never <u>come clean</u>!	Nećemo se nikada <u>predati</u>!

Both Example 7 and Example 8 in ST column of Table 12 are in fact compound puns which use the *phenomenon of water* as their trigger, especially if supported by visual context.

STM1 or literal meaning of Example 7, *washed up*, is "to be cleansed", while its second meaning (STM2) is "no longer useful, successful, hopeful" or "to be terminated in something".

STM1 or literal meaning of Example 8, *come clean*, is "to become clean after washing up", while its second meaning (STM2) is "to confess all".

To understand the creation of these puns more clearly, they should be explained together. Just a moment before the discourse took place, Team Rocket fell into a *pool* and is about to be *washed away*. Team Rocket is a team of villains, and is characteristic of them never to admit their wrongdoings, i.e. *come clean*. The fact that they say they would never come clean in a *pool of water* creates the second meaning crucial for the emergence of the pun because *water* is one of the *cleaning* agents.

The case is completely different in the target language. Example 7 was translated to *ispran* = "washed out", which is a somewhat literal translation which remained connected to the *phenomenon of water*. Example 8 was also literally translated to *predati* = "to surrender" or "to give up". Only the first example has a *water* reference, but does not have a double meaning. Maybe a better option would be the word "opran" which could have a double meaning, and therefore trigger a pun, because "oprati nekoga (zbog nečeg)" means "to call out someone on something". The second word failed to have two meanings, hence the absence of a pun. Both examples of puns were translated in the way only one original meaning was retained, which is why both of them fall into category of selective non-puns.

Example 9 of selective non-puns was taken from Episode 11: Charmander – The Stray Pokémon (Charmander, Pokemon lutalica):

Table 13 Example 9 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Brock	She sure is pretty! I've never seen anyone as pretty as her!	Baš je zgodna! Nisam vidio nikog tako lijepog do sada!
Misty	What are you talking about? She looks just like all the other Joys.	Što to pričaš? Sve Joy su iste!
Ash	Yeah… It's a Joyful world.	Da, svijet ih je baš pun!

Example 9 in ST column of Table 13 refers to *Joyful world* which in the source language has a double meaning, hence the pun. STM1 or literal meaning is "delightful" or "lovely" world, but the "punny" one is a bit more elaborate. STM1 refers to the world which is full of Sisters Joy. However, in order to understand the second meaning of this expression and why it is humorous, one should be more familiar with the Pokémon world and the fact that there is a Sister Joy in every city there is, and they all look exactly the same. The translators decided to translate the expression in such a way that they retained only the second meaning, in which they explained the meaning of *Joyful world*: *Svijet ih je baš pun* = the world is full of them (Sisters Joy). This is, nonetheless, a literal translation which carries no double meaning. Joy is a proper noun, which makes it hard to have an equivalent with the same meaning in another language, or, in this case, Croatian. Even though the translators translated the second meaning, which in ST has a humorous effect, it was still a case of literal translation - TT meaning did not trigger a pun, and is therefore categorized under the category of selective non-puns.

Example 10 was taken from the mentioned Episode 14, and can be found in Table 4.

The example refers to the word *punished*. STM1 of the example is "subjected to a penalty for an offence, sin, or fault". However, the earlier context as well as visual context are needed in order to understand why the word has another meaning (STM2). Meowth made a pun from a word beginning with *pun* because he was annoyed at both Jessie and James for making puns themselves. He, then, indeed literally punished them by slapping them both, and by saying it out loud with a short pause between *pun-* and *-ished*, he created a pun. TT has only one meaning of the ST word without any humorous effect, and it is its literal translation – *kažnjeni.* It is a classic example of a selective non-pun.

Example 11 and 12 were taken from Episode 16: Pokémon Shipwreck (Pokemon olupina):

Table 14 Examples 11 and 12 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Narrator	Their underwater escape ends with our heroes trapped in a water cyclone. Talk about a fiendish <u>twist of fate</u>! With <u>things spiralling out of control</u>, will Ash and his friends ever make it to dry land again?	Bijeg naših junaka završava u središtu vodene oluje. Sudbina se baš nezgodno <u>zavrtila</u>. Dok se stvari počinju <u>otimati kontroli</u>, hoće li Ash i prijatelji ikada stići na kopno?

In order to understand Examples 11 and 12 of puns (Table 14), I shall present them together. Literal meaning (STM1) of the idiom *twist of fate* is "an unanticipated change in a sequence of events" or "a random occurrence with far-reaching consequences", while STM1 of *spiral (or spin) out of control* means that "if activities or events spin out of control, they change very quickly and in an uncontrolled way". Both meanings are appropriate for the situation the narrator explained, although prior context is needed to know the characters had been extremely lucky up to the point the narrator told the story.

On the other hand, STM2 of both examples is dependent on the *phenomenon of water*, and understood much easier with the support of visual context - Ash, Misty, Brock, Pikachu and Team Rocket prepare for the inevitable *water cyclone* to hit their raft in the middle of an ocean. When knowing that, we can conclude that *twist of fate* can also refer to the same water cyclone, which is actually "an intense circular storm". Things that *spiral out of control* are in fact referring to change of luck and the dire situation the characters found themselves in due to the water cyclone.

In TT the translation for Example 11 is *sudbina se zavrtila* (=zavrtjela), and it means that "the fate is spinning", while for Example 12 it is *otimati kontroli* or "to be out of control". Since both examples were translated literally and do not hold the second meaning, we may safely conclude that it is yet another case of selective non-pun.

Example 13 was taken from Episode 18: Tentacool & Tentacruel (Tentacool i Tentacruel):

Table 15 Example 13 (pun → selective non-pun)

Character	Source Text (ST)	Target Text (TT)
Ash	Pikachu, do something	Pikachu, učini nešto!
Pikachu	Pika!	Pika!
Ash	You're right. There's no way you could battle against something that big.	Imaš pravo. Ti se ne bi mogao boriti protiv nečeg tako velikog.
Misty	Just leave this to me!	Prepusti to meni!
Brock	Wait! Up there!	Čekaj, pogledaj gore!
Jessie	It's Meowth!	To je Meowth!
James	Meowth has abandoned us! Oh, it's a Tentacruel world!	Meowth nas je napustio! Oh, okrutan je svijet Tentacruela!

Example 13 in ST column of Table 15 refers to *Tentacruel world*. When looking at the literal meaning (STM1) of the phrase, it is evident that it refers to the Pokémon named *Tentacruel*, and that either the world belongs to them, or that the world is full of them. However, the name of the Pokémon was put into that expression for a reason – to replace the word *cruel* when referring to the ruthlessness of the world in which Tentacruel live (or because of them!). Hence the second meaning and the pun.

Only one meaning was transferred into TT – *okrutan je svijet Tentacruela* = "heartless is the world in which Tentacruel live", which is due to the impossibility of retaining the meaning of world *cruel* while still using the Pokémon's name. That is why the translators had to rely on the literal meaning.

Example 13 is the case of a selective non-pun where only one meaning was translated, and humorous effect was not triggered.

6.2.1.3.Diffuse paraphrase

Diffuse paraphrase refers to all other cases of pun → non-pun strategy, or when a pun is translated freely. There were five diffuse paraphrases among all the puns I found within analysed episodes.

Example 1 of a diffuse paraphrase was taken from already mentioned Episode 3:

Table 16 Example 1 (pun → diffuse paraphrase; non-pun)

Character	Source Text (ST)	Target Text (TT)
Ash	We better get some sleep, guys, tomorrow's gonna be a big day.	Bolje da se naspavamo. Sutra će biti veliki dan.
Misty	Well, we'd all get some sleep if you'd shut your big mouth!	Baš bi se lijepo naspavali, samo kad bi ti zašutio!
Ash	Huh. <u>Don't let the bedbugs bite</u>!	<u>Nemoj da te grickaju bube dok spavaš</u>!

Example 1 in ST column of Table 16 contains a phrase or a saying *Don't let the bedbugs bite*, which is generally used to express a wish for getting a good night's rest (STM1). However, the expression has another "hidden" meaning too (STM2) – "to watch out for bugs which may bite on someone while they are asleep". There is a strong need for context in this instance because Misty is, as stated earlier, afraid of bugs. Because of that fact, Ash uses the expression on purpose in order to make it ambiguous, so it can take upon another meaning with humorous effect.

The translators decided to literally translate the expression, so in TT we have *Nemoj da te grickaju bube dok spavaš*, which means "to watch out for bugs which may bite on someone while they are asleep". I believe that in this case the pun was translated freely, which makes it a diffuse paraphrase, and only because it does not exist in the target language as such.

Example 2 was taken from Episode 6: Clefairy and the Moon Stone (Clefairy i mjesečev kamen):

Table 17 Example 2 (pun → diffuse paraphrase; non-pun)

Character	Source Text (ST)	Target Text (TT)
Seymour	Moon stone belongs to the Clefairy, not to you troublemakers! L-l-leave this cave at once!	Mjesečev kamen pripada Clefairyjima, a ne vama! Odlazite iz pećine!
James	What's that unusual sound?	Kakav je to neobičan zvuk?
Jessie	His knees are shaking!	Ha! Tresu mu se koljena!
Meowth	Hm, sounds like a wimp!	Zvuči poput mlakonje!
Seymour	I'll show you!	Pokazat ću ja vama!
Ash	Don't! Seymour!	Nemoj, Seymour!
Seymour	Aaaaah!	Aaaaah!
Meowth	Heh! <u>Did you have a nice trip</u>**?**	Heh! <u>Kako se osjećaš</u>?

Example 2 in ST column of Table 17 is the one of *Did you have a nice trip?* The literal meaning (STM1) and the one which is commonly used refers to travelling. So, in this case, the question may be paraphrased into "Did you travel well?" The second and "punny" meaning (STM2) actually refers to "falling down nicely". This recursive and homonymic pun greatly relies on visual context, so in order to better explain it, I first have to explain what goes on in the episode. Seymour tries to make Team Rocket leave a cave, but he is afraid of them and his knees shake. Team Rocket teases him, so he decides to charge them. However, Meowth *trips* him up and Seymour falls down. That is the *trip* Meowth actually refers to, and the reason the pun was triggered. The translation in TT column is neither literal nor an attempt to create a pun. *Kako se osjećaš?* or "How do you feel?" is a complete fail humour-wise and does not have any connection to various definitions of the morpheme *trip*.

The strategy used in this case is a pun → non-pun (diffuse paraphrase) because the pun was translated freely and has no connection to the original whatsoever.

Examples 3 and 4 of diffuse paraphrase were taken from Episode 8: The Path to the Pokémon League (Put do Pokemon lige):

Table 18 Examples 3 and 4 (pun → diffuse paraphrase; non-pun)

Character	Source Text (ST)	Target Text (TT)
James	Meowth, don't just stand there!	Nemoj samo stajati, Meowth!
Jessie	Stop pussyfooling around!	Prestani se tapkati uokolo!
Meowth	Just biting my time!	Oh, samo grickam vrijeme!
Meowth	Aaaah! The moment of tooth!	Aaaah! Vrijeme je za zub!

In order to understand the "punny" meaning (STM2) of Example 3 (Table 18), *biting time*, it is important to be aware of the visual context first. Sandshrew, a pangolin-like Pokémon rolls into a ball, and Meowth, being a cat-like Pokémon, starts chasing him around. This is a case of a homophonic pun because Meowth in this instance actually wanted it to sound like it is *biding time* (or rather, trying to *buy* some time while trying to *bite* Sandshrew). It is a reference to the idiom *to bide time*, which means "to delay some action until an ideal moment or situation reveals itself" or "to wait for further developments" (STM1). The translators decided to translate the utterance literally, which ended up being a complete disaster. In TT the idiom was translated to *grickam vrijeme*, meaning "to *bite* time", which in the target language does not have a relevant meaning.

Example 4 in ST column of Table 18 requires further understanding of the above-mentioned context. After chasing Sandshrew around, Meowth finally manages to catch it. Meowth then bites it and breaks its teeth on Sandshrew's hard shell. At that point Meowth exclaims *The moment of tooth!* (= the moment at which Meowth's teeth broke; STM2). It is a reference to the expression *the moment of truth*, which refers to "the moment or point at which some critical and decisive event, action or test will occur" (STM1). The utterance was translated literally into *vrijeme je za zub* or "it's time for a tooth".

The translations of both examples were literal, and both failed because they do not offer any explanation to the visual context, nor do they generally make much sense. That is why both examples fall under the category of diffuse paraphrases.

Example 5 of a diffuse paraphrase was taken from Episode 14, and can be found in Table 4.

Literal meaning (STM1) of the word *tale* is "story" or "narrative", while the "punny" one is based on its homophone *tail*, and refers to Pikachu's tail which it used to ground itself. The translation failed to follow the original meaning(s), and was translated to *frcaju iskre*, and means "sparks flying".

This is a curious case in which the word *tale* (and therefore its homophone *tail*) from ST was completely omitted. After ignoring ST pun, the translators decided to translate it freely and ended up with a different, but equally related and valuable pun. The pun was created in connection to the context; however, not with the same meaning as in the source text. This type of pun is therefore a part of both diffuse paraphrase and a "real" pun.

6.2.2. Discussion

By analysing translations within each category of the pun → non-pun strategy, I realised that most of the ST puns are based on the *phenomena of bugs* (6) and *water* (5), one is based on the *phenomenon of electricity*, and the others are independent, i.e. do not have recurring phenomena (7). It would seem the phenomena are actually based on the plots of the episodes. In other words, most of *phenomena of bugs* are used when the plot mentions or revolves around bug-type Pokémon, *phenomena of water* are used when the plot mentions or revolves around water-type Pokémon or water itself, etc. It is possible that the phenomena do not have the same power or significance in the target language, which is why it is difficult or even impossible to equivalently translate certain puns.

Among all the non-puns, there is no case of *successful* translation of both meanings in terms of producing a TT pun (otherwise they would be classified into pun → pun strategy); however, there *is* only one case of translation of both meanings. The second meaning does not evoke a humorous effect though (non-selective non-pun strategy). There are 13 selective non-puns whose one meaning only was translated from ST into TT correctly, and 5 diffuse paraphrases in which cases the translators failed to find equivalent TT meanings, and decided to reach for completely new words, phrases and sentences (and in one case even created a pun of their own!) It is important to note that there are 7 instances of non-selective non-puns and 3 instances of diffuse paraphrases in which there was a great need for visual context. That makes them 10 visual context-dependent non-puns out of total 19, which leads me to conclusion that they could

not be equivalently translated because they were presented to the translators as text only, and were not complemented by visual aid, or rather motion picture context.

6.3. Pun → punoid

Punoid is a word coined to define "cognate phenomena or borderline cases that have clear affinities with wordplay but whose membership to this category is nevertheless uncertain or actually excluded for any one of a wide range of reasons" (Delabastita, 1993, 56). In most cases, this refers to repetition, rhyme, alliteration, assonance etc.

In my analysis I have not come across such a translating strategy. However, I do not claim that such an example does not exist, but only that my research has not been extensive enough and did not include enough of material which would provide me with such an example.

6.4. Pun → zero

It is a case when the translator decides to completely omit the part of the text which contains a pun.

I have not come across such a strategy either, but only because TT translators aimed to translate every utterance, whether correctly or incorrectly, probably in order to avoid silence in the moments when visual context provides us with evident signs of verbal communication (i.e. animated characters' mouths moving).

6.5. Direct copy: pun ST = pun TT

Direct copy is a strategy in which a pun is directly translated into a target text, without being adapted or having its form changed.

I have not found an example of direct copy in my search for puns in episodes included in this analysis. The reasoning behind it would probably be the target audience. Since the series was made for children, the translators aimed to translate whatever they could (even if it meant omitting humorous effects) just so it could be understandable and interesting to children.

6.6.Transference: pun ST = pun TT

In this case, a pun is translated in a way that it acquires a meaning from a source text, even though it is not its usual meaning. However, I found no such instance when collecting the data for analysis.

6.7.Addition: non-pun → pun

This is a strategy in which a pun is absent in a source text, but translators create it for a target text. It is done in order to "[compensate for] earlier losses in the translation of the original text".

I did not come across such an example because the translators mainly followed pun → pun, or pun → non-pun strategies in their translations, and never created their own out of the usual given script.

6.8.Zero → pun

A type of addition may be a *zero → pun* strategy which actually refers to the addition of "new textual material (a portion of text containing wordplay) to the target text for which there is no corresponding portion of the text in the source text".

The translators did not create any extra textual material than it was needed, i.e. they would either: retain puns in TT; translate both meanings of ST pun into TT, but without a humorous effect; translate ST puns literally into TT, without the second meaning; translate ST puns into TT freely; or even create TT pun *in place* of a ST pun, without any connection to it.

6.9.Editorial techniques

This strategy refers to adding commentaries on translations in order to clarify a meaning. Commentaries include footnotes and endnotes, or parentheses within a target text.

It was not possible to come across this type of strategy since it is applicable only to written text, while this thesis deals with uttered discourse within a TV show.

7) General Discussion

As stated in *Analysis*, there were 25 translated puns, out of which 6 were translated according to pun → pun strategy and 19 according to pun → non-pun strategy. Non-pun strategy is further divided into 3 subcategories; one pun was translated according to *non-selective* non-pun strategy, 13 were translated according to *selective* non-pun strategy, and 5 were *diffuse paraphrases*. It is worth noting that I came across examples of only the mentioned 2 out of 9 strategies for translating puns. I found that all of the puns that were successfully translated into the target language, i.e. Croatian, are connected to the *phenomenon of electricity*, which leads me to the conclusion that both English and Croatian have the same way of perceiving it. It seems that all of the meanings are equivalent in both languages and have the same power when creating a pun. Extensiveness of selective non-puns shows that humour, and especially puns, is difficult to translate into another language, which is why translators reach for literal meanings that would let them stay consistent with the context, but at the cost of humorous effect. The non-selective pun is a rare example of retaining both of the meanings, while at the same time losing humorous effect because of the failed previous translations. Diffuse paraphrases were chosen in the cases when the translators are not able to find a relevant meaning among the meanings of puns from the source texts. It is also very evident that many meanings call for visual context in order to be completely understood and, ultimately, correctly translated. Out of 25 puns in total, 11 are complemented by and cannot be understood without visual context, and out of those 11, 10 are non-puns, while only one fits into the category of pun → pun strategy. This fact tells us that that most were not translated because visual context plays too great of a role in complementing the puns, and that they cannot exist if the context is not considered. The said 7 strategies that I have not found in my research are most likely missing due to insufficient data, but also because of the target audience or avoidance of silence or redundant information. However, I do not claim that those do not exist throughout vast number of puns which were not included in this thesis. It is evident that the translators preferred literal translation to silence in cases where there was a pun in the source text which could not be equivalently translated to the target text. Since that was the case, there was no need for them to compensate for earlier loss or to add any new redundant material. They were faithful to pun → pun and pun → non-pun strategies, presumably to adhere to the understandable and somewhat equally enjoyable discourse suitable for younger target audience, while at the same time not taking adults' view on humour into consideration.

8) Conclusion

Even though humour is present in every language of the world, it is still perceived differently. Languages often have different words for the same concept, but also different concepts for the same words. Precisely that can represent a high barrier between a source and a target language in the process of translation. Many examples of puns have been filtered through Delabastita's strategies in order to be assigned to their own strategies and their translational process further discussed. I found that successfully translated puns are in fact equally "punny" in the target text because their context dependency is connected to the *phenomenon of electricity*, which is, curiously, equally perceived in both languages. The same mental representation of the phenomenon is the main reason for equivalent translation. Puns of pun → non-pun category are quite a different story. Since I found only one example of a non-selective non-pun, it is painfully obvious that it is extremely difficult to retain ST double meanings in target texts. Puns are dependent on textual context, co-text and visual context, and are not translatable without their understanding and their application in the process of translation, which indicates a high degree of untranslatability. Ambiguity often leads to misunderstandings and false translation, but translators often reach for literal translations either because of the simplicity of the process, or because they cannot find a suitable equivalent. Taking the target audience into consideration, it is also possible that the translators did not ponder long on their translation solutions. It is possible that the translations could be different in case of another, somewhat older target audience, who would be capable of appreciating such a complicated type of humour because of their extensive knowledge of language. I am aware of the small number of examples I have analysed for the sake of this thesis and understand that more extensive analysis requires a more exhaustive study. Perhaps a deeper analysis would show different results and help in better understanding of pun (un)translatability.

9) References

Baker, Mona and Kirsten Malmkjær. 2001. *Routledge Encyclopedia of Translation Studies*. Psychology Press: London.

Bulbapedia. "History of Pokémon." Accessed 23 November 2018. Last modified 21 July 2018. https://bulbapedia.bulbagarden.net/wiki/History_of_Pok%C3%A9mon

Cambridge Dictionary. 2018. Accessed 13 December 2018. https://dictionary.cambridge.org/

Catford, John C. 1965. *A linguistic theory of translation: An essay in applied linguistics*. Oxford: Oxford University Press.

Delabastita, Dirk. 1993. *There's a Double Tongue: An Investigation into the Translation of Shakespeare's Wordplay, with Special Reference to Hamlet*. Rodopi B.V. Amsterdam.

Dynel, Marta. 2009. "Beyond a Joke: Types of Controversial Humour." *Language and Linguistics Compass*, 3: 1284-1299. https://doi.org/10.1111/j.1749-818X.2009.00152.x

IMDb (Internet Movie Database). 1997 – 2018. "Poketto monsutâ". Accessed 23 November 2018. https://www.imdb.com/title/tt0168366/?ref_=nv_sr_2

Kwintessential. 2018. "The History of Translation". Accessed 9 December 2018. https://www.kwintessential.co.uk/blog/general-interesttranslation/the-history-of-translation

Literary Devices. "Pun". *Literary Devices, Terms, and Elements.* Accessed 3 September 2018. http://www.literarydevices.com/pun/

Long, Jixing. 2013. "Translation Definitions in Different Paradigms." *Canadian Social Science*, 9(4): 107-115. http://www.cscanada.net/index.php/css/article/viewFile/j.css.1923669720130904.2703/5080

Martin, Rod A. 2006. In "Introduction to the Psychology of Humor." *The Psychology of Humor: An Integrative Approach*, 1-30. Cambridge: Academic Press.

———. 2003. In "Positive Psychological Assessment: A Handbook of Models and Measures." *Sense of Humor*. American Psychological Association: Washington, DC.

National Network for Translation. 2015. "What is translating?". Accessed 4 December 2018. http://www.nationalnetworkfortranslation.ac.uk/resources/what-translating

Oxford Dictionary. 2018. "humour". Retrieved 12 September 2018 from https://en.oxforddictionaries.com/definition/pun

Pavlović, Nataša. 2015. *Uvod u teorije prevođenja.* Leykam international d.o.o.: Zagreb.

Plester, Barbara. 2015. *The Complexity of Workplace Humour: Laughter, Jokers and the Dark Side of Humour.* Springer: New York.

Poketto monsutâ (Pokémon). 1997. Episode no. 1-77, first English dub broadcast in 1998 by 4Kids Entertainment and TAJ Productions. Directed by Masamitsu Hidaka and written by Takeshi Shudo.

Reichert, Klaus and Mitch Cohen. 2007. "What is Translating? The Endless Task as Reflected in Examples from the Bible." *Jewish Studies Quarterly*, 14 (2): 120-130. https://www.jstor.org/stable/40753429

Stanko, Zorana. 2015. *Pragmatic Aspects of Humour in Eddie Izzard's Stand-Up Routines.* Faculty of Humanities and Social Sciences, Zagreb.

The Free Dictionary. 2018. Accessed 13 December 2018. https://www.thefreedictionary.com/

Venuti, Lawrence. 2000. *The Translation Studies Reader.* Routledge: London and New York.