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Abstract

This master thesis investigates a topic from the field of audiovisual translation. The research is focused on the subtitling of puns and cultural references in the American TV series 'How I Met Your Mother'. It aims to analyse the characteristics of each of these two translation problems in the source text and the translation strategies applied to render them in the target text. For these purposes, the research material is analysed both quantitatively and qualitatively to provide comprehensive data on the subject. The theoretical framework is based on the concept of relevance theory as proposed by Sperber and Wilson (2004), which constitutes a valid explanation of numerous translators' decisions. This master thesis also includes a practical framework with information on the character of the film as an audiovisual medium.

The analysed material provides a representative sample of the translation of puns and cultural references from English to Norwegian. The discussed examples show translation difficulties and factors which need to be considered while translating, such as inter-semantic redundancy and screen space limitations. In addition, the analysis of source-text puns allows for drawing conclusions on the language distance between these two languages. In relation to cultural references, the research indicates a potential distance between the American and the Norwegian culture. The conducted research also proves the usability of the relevance theory and the triangulated method of analysis for translation studies.

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1. Introduction

1.1 Outline of the Thesis

This master thesis investigates the strategies used to translate puns and cultural references, from English to Norwegian. The research is conducted in the field of audiovisual translation, which is a part of translation studies. It investigates the translation of the media which employ the auditory and visual channels of communication. For this reason, as pointed by Díaz Cíntas and Remael (2007), an audiovisual medium constitutes a multimodal text in which the same meaning can be conveyed by more than one channel. This sometimes leads to inter-semiotic redundancy, which can be approached in different ways in translation (Díaz Cíntas and Remael 2007). In relation to the types of audiovisual translation, it encompasses numerous modes of translation, such as dubbing, over-voice, audio description and subtitling. Each of these modes of translation is characterised by particular constraints resulting from its purpose and format (Díaz Cíntas and Remael 2007). The research conducted within this thesis is focused on the subtitling mode in the audiovisual translation of film. For the purposes of this thesis, the term 'film' is used in conjunction with all types of screen translation (cf. Díaz Cíntas and Remael 2007).

Subtitling is a challenging task for translators since, as indicated by Díaz Cíntas and Remael (2007), it includes the change of form from the auditory channel to the visual channel. They also point to the difficulty lying in the fact that the visual channel in the form of subtitles co-exists with the original dialogues and visual codes, e.g. body language. Therefore, the translator needs to produce subtitles which maintain the cohesion of all the semiotic channels (Díaz Cíntas and Remael 2007). This research investigates the two aforementioned translation problems: puns and cultural references. The research has been conducted with the following aims:

>   1. to describe and analyse types of puns and the strategies used to translate them,

>   2. to describe and analyse the categories of cultural references and the strategies used to translate them.

The theoretical framework provides definitions and theories necessary for understanding humour presented in the research material, and its further analysis. This especially refers to the semantic-script opposition theory and to the concept of intertextuality. The former accounts for humour in puns, and the latter explains the importance of background knowledge for the comprehension of cultural references. The relevance theory justifies omissions which

are not caused by linguistic difficulties but rather result from the necessity to provide comprehensible messages to the viewer (Díaz-Pérez 2019). The practical framework supports the presentation of the film as a multimodal text which conveys meaning via different channels which are complementary. It also provides the taxonomies of puns and cultural references necessary for their recognition in the English source text as well as translation strategies required for the analysis of their translation in the Norwegian subtitles.

The research is focused on the source-text auditory and visual channels and the target-text subtitles in the American TV series 'How I Met Your Mother' (2005). It also investigates the subtitling mode of translation and its constraints. Such constraints can refer to the limited length of subtitles as well as the interaction of multiple semiotic channels (Díaz Cíntas and Remael 2007). This series has been chosen as the object of the study because it includes many instances of humour based on cultural references. In addition, as a comedy series, it contains numerous examples of puns. The scope of the study is delimited to the first season of 'How I Met Your Mother' (2005) consisting of 22 episodes. This results from the short period of time allocated for this master thesis as well as the nature of the study which requires careful and time-consuming analysis of textual and visual aspects of the series. The research methods include the data collection in the form of a bilingual corpus with back translation, and the quantitative and qualitative analysis of the results. In relation to the analysis of ranslation strategies, the study project also has its own limitations. They are the impossibility to know the exact motivation behind particular translation strategies applied by a translator. Therefore, the explanations and justifications of specific translation techniques are only informed guesses and are subject to further discussion.

1.2 Relevance

The topic of audiovisual translation from English to Norwegian has been chosen due to its high relevance in the modern multimedia world where the need of subtitling is constantly increasing. This relates to the globalisation and the high demand for translation of American films and decreasing amount of time which can be spent on translation. For these reasons, there is a great need for effective translation strategies which can provide high quality subtitles. The knowledge and understanding of particular solutions applied in audiovisual translation can make the translator's work more time-effective and, in consequence, also more cost-effective. This research study is also of high relevance for the scholarly field of audiovisual translation

studies as they are part of a dynamically growing field which constantly requires further research (Gambier and Pinto 2018). Especially, there have not been many studies published on the translation from English to Norwegian. Therefore, this thesis will provide valuable input into the existing research on translation into other Scandinavian languages.

There are numerous reasons that support the relevance of this master thesis, both for academia and professional translators. First, the research is relevant as it constitutes a contribution to this relatively new discipline within translation studies. The constant need for new research results from the development of technology and changes in the use of language in the audiovisual media which impact translation methods (Gambier and Pinto 2018). For example, the appearance of numerous information-sharing and networking platforms requires fast methods of translation, usually in the form of subtitling.

In relation to the translation from English to Scandinavian languages, the majority of studies focus on English and Swedish, for example, Pedersen (2011). Therefore, more studies are needed to provide a more comprehensive picture, especially, studies on the translation into other Scandinavian languages, including Norwegian. The relevance of this research is also connected with the impact of the English language on the Norwegian language. Nowadays, English loanwords and entire expressions are incorporated into Norwegian, both in casual conversations and in the utterances in the public media. This can result from the globalisation and popularity of English films, music and games in Norway as well as the high proficiency in English among Norwegians. These tendencies can be observed in the translations from English, which contain a high number of calques, English loanwords and expressions.

As far as the translation of wordplay is concerned, the data collected in the research provides valuable information on the language distance between English and Norwegian. The linguistic distance between these two Germanic languages is visible in the translation where, in many cases, words and expressions share denotations and connotations. The differences and similarities between English and Norwegian have a significant impact on the strategies applied in the translation of puns. On the other hand, the research on the translation of cultural references provides information on the cultural distance between English and Norwegian. This distance is reflected by the translation approach which can be oriented towards the source or target culture (Venuti 1995). The more translation is oriented towards the source culture, the narrower the cultural distance between two languages. All of the above reasons prove that the conducted research is of high academic and professional relevance, and significantly contributes to the field of translation studies.

1.3 Overview of Chapters

The thesis consists of six chapters. The second chapter includes the research context and is divided into four parts. Section 2.1 presents a short history and review of previous studies. Section 2.2 provides a short review of four selected recent studies (2018-2019) which are relevant for the research conducted within this master thesis. Section 2.3 provides the theoretical framework for the research. Section 2.4 constitutes the practical framework which presents the film as an audiovisual medium. This section (2.4) also discusses the translation problems which are the object of the research in this thesis: puns and cultural references. The third chapter presents the research objectives, material, and methodology. It discusses the criteria for material selection and data collection. It also provides a general description of the series that is subject to analysis 'How I Met Your Mother'. At last, it contains the methods of data collection and analysis. The fourth chapter includes the results and their analysis. It provides general information and summary of the findings with the use of the quantitative analysis of the investigated translation problems and strategies. The representative examples of puns and cultural references from the collected data are subject to the qualitative analysis. This chapter also briefly summarizes the findings. The fifth chapter discusses the findings and answers the research questions. It also relates the results to the theoretical and practical framework discussed in this thesis. The sixth chapter summarises the research conducted within this master thesis, outlines possible practical applications, as well as provides suggestions for further research.

2. Theoretical Background

This chapter consists of seven parts. Section 2.1 presents the main cornerstones in the short history of audiovisual translation and briefly discusses the development of research in the field of audiovisual translation. Section 2.2 discusses the newest research on the audiovisual translation of humour, especially in relation to puns and cultural references. Section 2.3 includes the theoretical approach selected for the research performed as part of this master thesis. This section explores important concepts from the theories of humour and pragmatic-cognitive theories which can be applied to translation and subtitling. Section 2.4 constitutes a practical framework for the research which presents the film as an audiovisual medium (2.4.1), and semantic codes which convey meaning in the film (2.4.2). The other subsections in this part discuss the types of audiovisual translation and provide the taxonomy of subtitles. Section 2.5 defines translation problems. Section 2.6 discusses the first translation problem: puns. Section 2.7 presents the second translation problem: cultural references.

2.1 Short History and Review of Previous Studies

The field of audiovisual translation is a relatively new research field within translation studies which came into existence with first publications in the 1950s and 1960s. The presumably first official paper on subtitling was 'Le sous-titrage de films' (Laks 1957) and the first Conference on Dubbing and Subtitling was organized by the European Broadcasting Union in Stockholm in 1987. This conference increased the interest in audiovisual translation and resulted in multiple publications, e.g. Pommier (1988), Luyken et al. (1991) and Ivarsson (1992) (Díaz Cíntas 2009a). These papers were mainly focused on two modes of translation, i.e. subtitling and dubbing, as compared to other more modern modes, such as audio description and surtitling. As far as the multisemiotic character of film as a medium is concerned, it was Delabastita (1989, 1990) who, as one of the first scholars, studied the co-occurrence of multiple channels and signs in film. After this preliminary period of research, academic activity in this field significantly increased in the 1990s. For example, the organization of the Translation Studies Congress in Vienna in 1992 and the conference on Translation and Interpreting in Prague in 1995 followed with publications of selected papers. The years 2000-2010 were also rich in interesting publications which reviewed previous research and established the position of audiovisual translation in the academic field. They provided the theoretical framework with necessary definitions, classifications, translation problems and strategies.

Two books with particularly comprehensive information are the compilations of papers edited by Orero (2004b) and Díaz Cíntas (2009b). The former discusses, among other topics, intertextuality and semiotic cohesion. The latter presents the problems arising from different cultural and linguistic contexts of the source and target text as well as topics connected with the translation of humour.

In relation to the latest state of the art of audiovisual translation studies, Gambier and Pinto (2018) provide a thorough summary of approaches, theories and conducted research. They highlight that audiovisual translation is now a well-established academic field within translation studies with numerous books, journals, conferences and associations. They support it with the fact that scholars have collected comprehensive information on the types of audiovisual translation, problematic elements of the source text, translation strategies and restrictions resulting from the specific multimodal character of the audiovisual text. Gambier and Pinto (2018) also accept the criticism of lacking methodology and theory for some research subfields and the fact that research is divided into numerous case studies which provide a vast amount of data from different disciplines without an 'in-depth analysis'. Their counterargument is that it is rather a strength of this field when one considers its interdisciplinary character (Gambier and Pinto 2018:1). Their essay collection was prepared with the purpose of summarizing the approaches to audiovisual translation. They have distinguished five main research areas: (1) Audiovisual translation problems, (2) Accessibility, (3) Process, (4) History of Audiovisual Translation and (5) Language Policy. The first area focuses on the target text as a 'product' of translation, and the problematic elements of the source text that need to be rendered in the target text. The distinguished translation problems are: 'humour, swear words, register and cultural elements' (Gambier and Pinto 2018:2). The second area discusses the accessibility of audiovisual translation to varied audiences, including persons hard of hearing or seeing. The third area perceives translation as a cognitive process. The fourth area investigates changes in the sociocultural context which have had impact on the translation process, its result and reception. Finally, the fifth area involves the descriptive and historical study of the development of language policies in relation to the role of English in the international translation industry, translator profession and language learning.

2.2 Latest Studies in the Audiovisual Translation of Humour

At present, the interest in audiovisual translation is still increasing with multiple publications in the period 2010-2019. This shows that it is a field of great relevance and importance in the modern world where multimedia texts are distributed to international audiences. This subsection presents the most recent papers published in 2018-2019. They discuss the transfer of cultural elements in translation (Organ 2018), intertextual humour (López González 2019), translation of puns (Puchała-Ladzińska 2019) and cultural references and wordplay seen as translation problems (Díaz-Pérez 2019).

The topic of humour in audiovisual translation has been recently discussed by Organ (2018). The study presented in his article investigates the strategies applied in the official translation and fan subtitling. The analysed humour is based on the cultural references and the study focuses on their transfer into the target text. The study material is the American animated sitcom 'Family Guy', created by Seth MacFarlane and broadcast on Fox channel since 1999. This series depicts the life of an eccentric American family and contains numerous references to American culture and history. The official Polish subtitles come from the episodes broadcast on the Comedy Central and Fox channels available in Poland. The unofficial Polish subtitles were obtained from www.opensubtitles.org. The research method applied by Organ was the analysis of the official translation and fan subtitling of four scenes from different episodes. First, the episodes were transcribed in the source and target language. Then, the official subtitles were compared with fan subtitles. The goal of the study was to investigate the strategies used in the translation of humour based on cultural elements.

In relation to the theoretical framework, Organ based it on the cultural transposition in the form of a continuum with the source-culture bias at one end and the target-culture bias at the other (Hervey, Loughridge, and Higgins 2006:33). With regard to translation strategies, this article also includes a useful graph with Zabalbeascoa's (2005) 'Set of Solutions Used in the Translation of Humour', which illustrates the stages of decision-making in the translation of humour (Organ 2018:211). The results showed that the official subtitling of cultural elements is restricted by the requirements of the commissioner and the expectations of the viewers. The fan subtitles, due to other translation circumstances, contained significantly fewer instances of cultural transfer. Organ also concludes that the translators can make good use of the abovementioned Zabalbeascoa's solutions in the translation of humour.

One of the latest research on intertextual humour has been conducted by López González (2019). In her study, she attempted to identify intertextual humoristic elements in animated feature films produced by DreamWorks. The purpose of her research was to prove the hypothesis that audiovisual texts contain intertextual references which require specific upfront knowledge for their understanding. What is also important is that, in the analysed films, such references had humoristic effect. Therefore, López González also conducted the analysis of the translation process and strategies applied in order to reproduce the humoristic effect. The theoretical framework was based on the definition of humour proposed by Vandaele (2010) and Even-Zohar's (1997:355) 'concept of shared knowledge'. López González also reviews the main theories of humour: the relief, the superiority, the incongruity theory, the script-based semantic theory (Raskin 1985) and the general theory of verbal humour (Attardo and Raskin 1991). These theories explain how humour is produced. Additionally, she provides the classification of humour cited from Chaume (2012) for the purposes of humour identification.

The research material was a corpus of 14 animated feature films produced by DreamWorks between 1998 and 2012. The films included in the corpus were analysed and transcribed in English, the original version, and in Spanish, the dubbed version. López González (2019:155) also used two sources of information: the IMDB database online and information presented by producers and directors on the DVDs, which provided additional explanations of humour in the films. The collected material was presented in data sheets and classified according to the intertextuality type, communication channels and codes, and humour type. The data was subsequently subject to quantitative and qualitative analysis in order to establish what strategies were used to translate particular cases of intertextual humour. The achieved results, e.g. types of intertextual humour or number of occurrences per film, were presented in the tables and graphs. López González (2019) differentiated between four translation strategies: literal translation, adaptation, omission and domestication. She also described the cases of losing the joke in translation as a result of domestication. Her study showed that literal translation was used more often than domestication. This, according to the researcher, proved that the translator assumed that the Spanish audience was sufficiently familiar with American cultural context and could recognize the intertextual humour.

Another topic which attracts significant attention among researchers studying humour in films are puns. Puchała-Ladzinska (2019) analysed the translation of puns in the American series 'Two and a Half Men' into Polish. This series was translated with the use of the voice-over.

The goal of the study was to examine the applied translation strategies and their effectiveness in producing humour in the target language. The theoretical framework is based on the definition of wordplay, the classification of puns and translation strategies proposed by Delabastita (1993). The approach to the audiovisual translation in this study is a functional one. This means that the target text should reflect the source text in a way which uses common knowledge held by the target recipients. In other words, functionality of translation is more important than its faithfulness to the original (Gottlieb 2009:22–23). As far as the methods applied in that research are concerned, Puchała-Ladzinska compares the transcription of the original dialogues in English with the transcription of their translation into Polish. On the basis of this comparison, she analysed the applied translation strategies and their effects. The results of this study revealed that two translation strategies were used: compensation with another pun and literal translation without compensation. The conclusions drawn from her study are that English and Polish are quite distant languages, which makes pun translation difficult. The source of this difficulty are semantically ambiguous words which do not have their equivalents in the source language. This leads to their translation with the use of compensation or literal translation. The former strategy is often successful in reproducing humour, whereas the latter can result in its loss.

The presented research often focuses on so-called translation problems and strategies used to solve them. Díaz-Pérez (2019) conducts a study of two translation problems: puns and cultural references. The study material is the Spanish subtitled and dubbed version of the English film titled 'Alice in Wonderland' (2010) directed by Tim Burton, and the animation 'Alice in Wonderland' (1951) directed by Clyde Geronimi, Wilfred Jackson and Hamilton Luske. The purpose of the study was to investigate the strategies applied in subtitling and dubbing of the said films with focus on these two translation difficulties. The theoretical framework of the study is based on Sperber and Wilson's relevance theory. Díaz-Pérez also points to the translation constraints resulting from the necessity to ensure that the audio and visual channels are cohesive and transmit the same semiotic message. Another important concept in this article is that the form and content of words are usually not the same in the source and target language. Therefore, in the majority of cases, translators need to think of puns in the target language which trigger the same humouristic effect (Díaz-Pérez 2019:165-167, 170, 173). The results of that study showed that translators applied strategies compliant with the relevance theory in the translation of puns and cultural references. Díaz-Pérez also concludes that in the case of subtitling, it is more probable that the translator would be more

inclined to choose solutions aiming at foreignization of the target text rather than domestication. He adds that the constant availability of source auditory verbal text along with the subtitles makes translators more inclined towards foreignization (Díaz-Pérez 2019:186).

Summing up, the recent years have been abundant with publications and research in the audiovisual translation of humour. Many of them investigated the translation of humour and cultural references. This shows that audiovisual translation is a new, relevant and important field of research which desires further academic attention.

2.3 Theoretical Framework

This subsection provides the definitions, classifications and theories of humour which can be applied in audiovisual translation. Section 2.3.1 presents the definitions of humour and translation approaches to it. Section 2.3.2 discusses humour in relation to intertextuality. Section 2.3.3 presents the semantic-script opposition theory, section 2.3.4 contains the general theory of verbal humour and section 2.3.5 the relevance theory.

2.3.1 Humour

It is not easy to provide a satisfactory definition of humour. The Oxford English Dictionary (OED) defines humour in the following way: 'With reference to action, speech, writing, etc.: the quality of being amusing, the capacity to elicit laughter or amusement. Also: comical or amusing writing, performance, etc.' Another definition of humour included in the online MacMillan Dictionary defines humour as: 'the quality that makes a situation or entertainment funny.' Díaz-Cintas and Remael (2007:212) notice that this definition does not explain what is meant by this specific quality. In fact, all of the trusted dictionaries, i.e. Oxford English Dictionary, Merriam-Webster dictionary, Cambridge dictionary and MacMillan dictionary, provide similar definitions. Scholars studying humour in relation to language and translation have presented different approaches to and definitions of humour. One of the investigated features of humour is laughter and smile. Chiaro (2010:1) not only points to the fact that humour is connected with these two effects but also that it triggers the feelings of being entertained, happy and pleased. However, humour does not need to be necessarily equivalent with laughter. Veiga's (2009:160) first presupposition of humour is that 'humour and laughter are not always correlated'. She highlights that film characters and viewers may laugh at different times

and for different reasons. Another argument provided by her is that humour is the result of a cognitive process and that people can be amused or entertained without explicit physical response.

Humour can also be explained with the incongruity theory. This theory is based on script semantics (Larkin-Galiñanes 2017:15). Attardo and Raskin (1991:308) state that jokes include 'two distinct scripts'. Chiaro (2010:16) explains that one script is obvious and more superficial and the other needs more effort to read. Another important fact about humour pinpointed by Veiga (2009:214) is that humour is always set in a linguistic and sociocultural context as well as in the story plot. This is connected with the concept of intertextuality first introduced by Kristeva (1980). However, as Taylor (2014) states, her definition referred to literature where the interconnectedness is between texts. Therefore, for the purposes of translation studies a new definition is required. The concept of intertextuality is discussed in detail in the next subsection.

2.3.2 Humour and Intertextuality

The OED defines intertextuality in the following way: 'The need for one text to be read in the light of its allusions to and differences from the content or structure of other texts; the (allusive) relationship between esp. literary texts.' Halliday and Webster (2012:247) define it as 'the dependence of one text upon others, where in order to understand the full import of the text you need to be aware of its semiotic history – the (often hidden) dialogue it is engaging with another text or texts, or even with a whole discursive tradition.' Agost (1999) discusses intertextuality in relation to translation:

> Intertextuality can be defined as the presentation of references in a text to other texts (oral or written, past or contemporary). These references, termed textual occurrences as well, function as signs in which the spectator is to know how to decipher if they want to understand the meaning of the whole text. In this sense, the translator must be able to recognize the reference (religious, cultural, etc.), allusion, a cliché, a famous quote and translate it in the correct way so that the spectators in the dubbed audiovisual text will have the same possibilities of recognizing the intertextuality as the spectators of the original text.

> (Agost 1999:103 in López González 2019:151, translated by the latter)

Such a linguistic and sociocultural context is filled with referents to common knowledge about cultural phenomena, historical events, traditions, customs and famous persons. It also contains features of the language characteristic for a particular society as well as the time and place in which a film is produced. The place of a humoristic element in a story line is also important as it can rely on the general theme of a film or episode or refer to the previous events on which the joke is built. The concept of intertextuality refers to the source text and target text. This means that the viewers of an original film live in a different linguistic and socio-cultural reality than the viewers for whom the translation was performed (López González 2019). As mentioned above, each context includes common knowledge of culture, society and history. Chiaro (2010) refers to it as 'encyclopaedic knowledge' and adds that it is a necessary condition for viewers to be familiar with such socio-cultural information in order to recognize and appreciate the humour. She also refers to Ritchie (2000) who states that some jokes can be based on the familiarity with the sociocultural context and the linguistic features.

2.3.3 The Semantic-Script Opposition Theory

Hempelmann and Miller (2017) present the semantic-script opposition theory as a theory focused on verbal humour. They also state that, according to this theory, there are two opposite scripts in a joke. Hempelmann and Miller further explain that 'script' is a situation which allows a hearer to make certain inferences about the meaning based on their knowledge of the world. Therefore, particular word groups bring about specific scripts (Hempelmann and Miller 2017). For example, school, teacher, books are associated with education. This means that if a hearer listens to a story including these words, the first activated script would be that of education. However, as stated by Hempelmann and Miller, the semantic-script opposition theory presupposes that jokes contain one more script, opposite to the first one, which results in incongruity. They also add that such double meaning or ambiguity in a joke is a source of humour. Raskin (2017) provides the following main hypothesis of the semantic-script opposition theory, consisting of two conditions:

1) *The text is compatible, fully or in part, with two distinct scripts;*

2) *The two distinct scripts are opposite in a special predefined sense.*

(Raskin 2017:111)

These two conditions are illustrated in a doctor joke described by Raskin (2017:110). The joke is the following: 'Is the doctor in?' the patient asked in his bronchial whisper. 'No,' the doctor's young and pretty wife whispered back, 'Come right in!' The opposite scripts in this joke are the situation of a medical visit and love affair. The script oppositions have also been grouped. Raskin (2017:112) has presented the following list of the special script oppositions: actual/non-actual, normal-abnormal, possible/impossible, good/bad, life/death, non-sex/sex, money/non-money, high stature/low stature. The special script opposition non-sex/sex is included in the above doctor joke (Raskin 2017). All in all, the semantic-script opposition theory can be applied in the translation of humour as it discusses the necessary conditions for a joke to be funny. Many of the jokes, especially those based on puns, analysed in the research conducted for this master thesis include opposite scripts. The interpretation of such ambiguities is the source of verbal humour (Hempelmann and Miller 2017; Raskin 2017). Therefore, it is important for the translator to consider such script oppositions when translating humour.

2.3.4 The General Theory of Verbal Humour

The general theory of verbal humour was first proposed by Attardo and Raskin (1991) and constitutes a development of Raskin's semantic-script theory of humour (Attardo 2017:126). As Attardo (2017) explains, the semantic-script theory of humour needed to be expanded due to its limitations. According to him, the first one was that it distinguished only puns and no puns and failed to make a distinction between the verbal and referential humour. The script opposition and overlap is a common feature of verbal and referential jokes (Attardo 2017). Attardo also argues that what is different in verbal jokes is that they 'may be characterized by their recourse to specific patterns of the signifier (the phonological/morphological/syntactic, etc. form of the utterance)' (Attardo 2017:127). The second reason for the creation of the general theory of verbal humour was the introduction of the concept of joke similarity (Attardo 2017:127).

The general theory of verbal humour provides six knowledge resources as a tool for the comparison of jokes. Attardo explains that '… the knowledge resources are not an unordered set, but are in fact organized hierarchically and that to the order in the hierarchy corresponds the degree of similarity perceived by the speakers' (Attardo 2017:127). He also adds that when two jokes differ only in language, then, they are considered be 'very similar', whereas when they have different opposite scripts, they are considered as 'very different'.

The six knowledge resources are presented in Table 1 and they reflect the degree of similarity between the jokes, with the highest similarity with the difference in languages, and lowest similarity with the difference in script opposition.

Script Opposition
Logical Mechanism
Situation
Target
Narrative Strategy
Language

Table 1: The Hierarchy of Knowledge Resources (Attardo 2017:128)

Attardo (2017) states that the language knowledge resource is a basic resource which encompasses the language of a joke, i.e. text phonology, morphology, syntax and lexis. He also adds that it refers to puns and their ambiguity. For example, in relation to text phonology, different meanings resulting from paronymy (Attardo 2017:127–28). The narrative strategy accounts for text organization and the placement of humoristic elements in it (Tsakona 2017 in Attardo 2017) as well as a joke format, i.e. question/answer or sequence (Attardo 2017). Attardo (2017:130) provides a riddle and pseudo-riddle as an example of the former and a 1-2-3 pattern as an example of the latter. He also differentiates between jab and punch lines. He explains that they differ in their place in the text and their function. According to him, a punch line has a final position in the text and disrupts its flow and a jab line is an integral part of the text and can be placed in any of its parts. In relation to their the functions, a punch line triggers a new interpretation or a 'reinterpretation', whereas a jab line does not disrupt the text flow (Attardo 2017). He also adds that, on the semantic level, both jab and punch lines have opposite scripts.

The target knowledge resource is presented by Attardo as one referring to a thing or person laughed at. However, he also points that some jokes are non-aggressive and, as such, do not have targets. The situation knowledge resource is a co-text of a joke (Attardo 2017). In Attardo's words, it is 'the background in which the events of the text of the joke take place' (Attardo 2017:131). He further explains that such background information triggers particular scripts and, in consequence, allows hearers to make interferences. The logical mechanism

knowledge resource 'accounts for the resolution of the incongruity (script opposition and overlap)' (Attardo 2017:133). In relation to the last knowledge resource, Attardo states that the script opposition refers to the existence of two opposite scripts and their overlap.

2.3.5 The Relevance Theory

The relevance theory is the theory which focuses on the relevance in relation to communication, cognition and comprehension (Sperber and Wilson 2004). The main principles in this theory are the cognitive principle of relevance and, its subprinciple, the communicative principle of relevance (Yus 2017). Wilson and Sperber (2004) argue that the relevance theory is based on and elaborates Grice's claims relating to communication. Yus (2017) summarizes the main points of the relevance theory which are: expectation of relevance, inferences, degrees of relevance and comprehension stages. He also states that the cognitive principle of relevance explains what makes messages relevant. According to the cognitive principle of relevance, a message is relevant when its recipient can associate it with the accessible background information and obtain useful information (Yus 2017). Yus also argues that this principle discusses the maximization of relevance in terms of the relationship between the effort and the effect of interpreting of the speaker's meaning or intentions. He explains that if the result is worth the effort, the hearer finds the message worth their attention. Sperber and Wilson (2004:608) say that relevant input is one which, when processed with the use of available information, brings a positive cognitive effect. The positive cognitive effect is defined as 'a worthwhile difference to the individual's representation of the world: as a true conclusion, for example' (Sperber and Wilson 1995, 2004:608).

Sperber and Wilson (2004) list the following types of cognitive effects: contextual implication, strengthening, revision, or abandonment of available assumptions. To them, a contextual implication is the most important one. They define it as 'a conclusion deducible from input and context together, but from neither input nor context alone' (Sperber and Wilson 2004). They mean that the recipient of the message can draw conclusions only when the message is provided in the context, i.e. background information. Sperber and Wilson (2004) provide an example of train arrival in the context of the actual time and timetable. They explain that information can implicate that, e.g. the train is late. The communicative principle of relevance is focused on the expectation of good communication in which the information provided to the hearer is relevant and, therefore, worth their attention (Sperber and Wilson 2004).

Sperber and Wilson relate this principle to Grice's claim, according to which, 'utterances automatically create expectations which guide the hearer toward the speaker's meaning' (Sperber and Wilson 2004:607). They also argue that one of these expectations is relevance. Wilson and Sperber (2004) make the expectation of relevance the main claim of the relevance theory. They refer to it as the cognitive principle of relevance.

Another Grice's communication claim explored in this theory is that: '... an essential feature of most human communication is the expression and recognition of intentions' (Sperber and Wilson 2004:607). Sperber and Wilson (2004) state that this claim gave rise to an inferential model of communication. According to them, this model presupposes that the hearer infers the meaning from the evidence (information in utterance) provided by the communicator. In other words, the hearer makes interferences and interprets the meaning. In relation to the inferential strategies and contextual information, Yus (2017) argues that it is possible to predict what inferences the hearer will make and what contextual information they need to interpret the joke. Due to the fact that the hearer has some previous knowledge about jokes and their construction, they can expect ambiguity and be prepared to make effort to decode it (Yus 2017). Sperber and Wilson (2004) point to the fact that it is important to know that there may be multiple messages available at the same time, out of which the hearer selects the most relevant one. Therefore, they state that one can speak of a degree of relevance. In relation to the degree of relevance, Sperber and Wilson form two principles relating to cognitive effects and processing effort:

Relevance of an input to an individual

a. Other things being equal, the greater the positive cognitive effects achieved by processing an input, the greater the relevance of the input to the individual an that time.

b. Other things being equal, the greater the processing effort expended, the lower the relevance of the input to the individual at that time.

(Sperber and Wilson 2004:609)

As far as jokes are considered, Yus indicates that there may be numerous possible interpretations of wordplay. He adds that, according to the relevance theory, the hearer can choose the interpretation which results in the humorous effect, i.e. is the most relevant in a situation of listening to a joke. Yus states that '[w]e have a cognitive ability to assess candidate interpretations for the same input in a specific context and rank them in terms

of relevance' (Yus 2017:190). This means that a message in a given context can be interpreted in several ways. Therefore, the hearer chooses the most relevant information. Yus (2017) highlights that the most relevant interpretation is the one which results in a positive cognitive effect. Accordng to Yus, the selection of the relevant interpretation is not a conscious process as 'we just cannot be aware of all the possible interpretations of an utterance and then opt for one; instead we automatically opt for the most relevant one without even noticing that alternative interpretations were also possible' (Yus 2017:190).

The last point listed by Yus, comprehension, relates to the gap between the literal message provided by the speaker and their intended meaning (Yus 2017). He argues that this missing information can be obtained with the use of inference. According to him, comprehension consists of two phases: decoding and inferring. The former refers to the identification of 'a grammatical string of words (called *logical form*)' (Yus 2017:190). The latter consists in making interferences on the basis of the contextual information and coming up with the most relevant interpretation of the utterance (Yus 2017). Yus lists the following inferential strategies: (1) reference assignment, (2) disambiguation, (3) free enrichment and (4) conceptual adjustment. He explains that free enrichment takes places when the message is complete but still needs to be extended with meaning. Yus states the conceptual adjustment (4a, 4b) is the adjustment of the literal message included in the utterance. He argues that this happens due to the fact that the literal meaning is not relevant enough for the hearer and, therefore, needs to be adjusted. This results in the new but similar concept which can have a broader (4a) or narrower (4b) meaning from the literal one (Yus 2017:190–91). Yus (2017) provides the following examples when the inferential strategies need to be used:

(1) She was there with her and with Thomas.

      [*Mary was at the party with Helen and Thomas Smith*].

(2) I saw John by the bank [river bank / financial institution].

(3) Louise is a better candidate [*then whom*?] / [*for what*?].

(4a) We entered the pub but we left since it was *empty*.

      [not literally empty; rather few people, including the waiter].

(4b) I am worried about Jim ... He *drinks* too much.

      [specifically, Jim drinks too much alcohol].

(Yus 2017:191)

In relation to humour, Díaz-Pérez (2019) states that the relevance theory can be applied to translation. He indicates that, according to this theory, the translator's task is to translate the source text in such a way that it triggers the same cognitive effects in the recipients of the target text. What is also important is that the target text is considered relevant when it can be easily understood by its recipients (Sperber and Wilson 2004). This results from the assumption that the increase of difficulty in comprehension is proportional to the decrease of text relevance (Díaz-Pérez 2019:162–63; Sperber and Wilson 2004:609–10).

2.4 Practical Framework

This subsection includes the information on more practical aspects of audiovisual translation. Section 2.4.1 presents film as an audiovisual medium, with translation constraints resulting from its format. Section 2.4.2 provides a detailed description of semantic codes used to convey messages in the film. Section 2.4.3 discusses audiovisual translation as a type of translation. Section 2.4.4 comprises taxonomies of subtitles. Section 2.4.5 provides information on the semiotics of film subtitling.

2.4.1 Film as an Audiovisual Medium

Another important aspect of audiovisual translation is the multimodality of the film as a medium. Many scholars highlight that the semiotic complexity of the film poses many translation challenges (Díaz-Pérez 2019; Puchała-Ladzińska 2019). In this master thesis, the term 'text' means all verbal communication, written and spoken. As it can be inferred from the name itself, audiovisual translation is the translation of programmes which include two channels of communication, i.e. auditory and visual. This means that the translation of films requires the consideration of all the channels (Díaz Cíntas and Remael 2007). Branigan (1992:34) defines the film as 'a text of great semiotic complexity in which different sign systems co-operate to create a coherent story'. Díaz Cíntas (2009a:9) highlights that a given utterance needs to be translated in relation to its semiotic and pragmatic background. This background consists of sounds, images and kinesthetics (Díaz Cíntas 2009a). Díaz Cintas and Remael (2007:9) state that translators who create subtitles need to respect the synchrony of sound and image and time. According to them, the subtitles need to appear on the screen in cohesion with the lines uttered by the characters and their actions. Díaz Cintas and Remael

also point to technical constraints of the subtitling mode of translation which concern the size of the screen and the reading speed of the viewers. Díaz Cíntas and Remael (2007) argue that on average there are two lines of subtitles, with the length of 32-41 characters per line. Finally, they emphasise that the difficulty in the translation of the film lies in that the subtitles need to be incorporated in the film semiotic system. For these reasons, translators need to be familiar with the features of this medium and constraints connected with its translation (Díaz Cíntas and Remael 2007).

The modern video materials often share the same characteristics, i.e. they consist of images and sounds. In other words, they have an auditory and visual semantic layer (Díaz Cíntas and Remael 2007). Even though this thesis focuses on the television series the length of which is significantly shorter from a standard film format, the term 'film' shall be used as an umbrella term for all materials of this type. The term 'film' has also been used to cover all the types of audiovisual materials by many scholars, e.g. Díaz Cíntas & Remael (2007) when discussing it as a medium. The film can be also perceived as the audiovisual text (Chaume 2004) and defined as 'a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning' (Chaume 2004:16). Among other scholars who study the translation of the film, with the focus on its semiotic complexity, are Delabastita (1989), Gottlieb (1994) and Pettit (2009). According to them, the film is a multi-semiotic text made of the verbal and non-verbal signs, intentional and unintentional signs, and implicit and explicit signs which altogether create the final meaning. Another definition of the film is provided by Chiaro (2005):

> Films are multifaceted semiotic entities simultaneously communicating verbal signs acoustically (dialogue, song lyrics, etc.), visually (written texts, such as letters, newspaper headlines, banners, etc.), non-verbally but acoustically (music, background noises, etc.), and non-verbally but visually (actor's movements, facial expressions, setting, etc.).

> (Chiaro 2005:198)

2.4.2 Semantic Codes included in the Film

Chaume (2004) presents a detailed categorization of the semantic codes included in the film. The distinguished codes are: (1) the linguistic code, (2) paralinguistic codes, (3) the musical code and the special effects code, (4) the sound arrangement code, (5) the iconographic codes, (6) photographic codes, (7) the planning code, (8) mobility codes, (9) graphic codes

and (10) syntactic codes. The semantic codes (1)–(4) belong to the auditory channel of communication and the semantic codes (5)–(10) belong to the visual channel of communication (Chaume 2004). Chaume also argues that each of these two communication channels incorporate multiple ways in which the messages can be provided to the viewer for interpretation. (1) The linguistic code consists of all the verbal language the viewer can hear in the utterances (Chaume 2004). Chaume (2004:17) lists the following elements typical for the spoken language: elisions, assimilations, utterance segmentation, elisions of markers, interjections, topicalization, lexical creation, intertextuality, clichés, stereotypes formulas and slang. In addition, he mentions wordplay and cultural elements which can constitute a difficulty for translators of both audiovisual and written texts. In relation to the translation of the abovementioned elements of the linguistic code, Chaume (2004:17) draws the attention to the fact that translators tend to omit them. According to him, this can result from the fact that translation constitutes a piece of written language which, as such, has its own conventions.

(2) The paralinguistic codes are all the non-verbal sounds, or lack of them, or body expressions which help to convey a message (Chaume 2004:17). Chaume provides the following examples: laughter, silence, pause, volume and tone of voice. In subtitling, such paralinguistic codes are marked with 'dots or suspension points, subtitle cuts, the use of capital letters, etc.' (Chaume 2004:17). Another solution to which he refers is topicalization. This technique can be used to express a quality of the voice, e.g. its volume or tone (Chaume 2004:17). Another semantic category is (3) the musical code and special effects code. The former refers to the songs, their lyrics and rhythm, whereas the latter constitutes all the sounds that are not included in the film soundtrack, e.g. whistling or hand clapping (Chaume 2004:18). In relation to subtitling, Chaume draws the attention to the fact that it is important that song lyrics are not subtitled along with the character's utterances as this may be confusing for the viewer. In turn, the special effects are usually explained in the brackets (Chaume 2004). Within (4) the sound arrangement code, Chaume (2004:18) distinguishes diegetic and non-diegetic sound. The former constitutes a part of the story, e.g. the voice of one of characters, whereas the latter does not belong to it, e.g. the voice of an off-screen narrator (Chaume 2004). Another sound distinction is between the sound the source of which is visible on the screen and the sound which is produced off-screen (Chaume 2004:18). In relation to subtitling, Chaume points to the fact that the off-screen sound can be marked with italics.

The following codes are those included in the visual channels of communication. (5) The iconographic code consists of icons, indices, symbols visible on the screen (Chaume 2004). Chaume argues that non-translation of these elements is a generally accepted practice. However, on the condition that the understanding of such signs is not essential for the plot. When such symbols, indices or icons need to be represented in the target text, the translator has the following solutions at their disposal: linguistic representation, indirect reference, and substitution of a source-deictic expression with a full name of an icon in the target text (Chaume 2004:18–19) Chaume also highlights that the iconographic code poses a challenge to translators in that it must be translated in a way which ensures coherence with the image.

(6) The photographic code relates to 'changes in lightning, in perspective or in the use of colour (i.e. colour vs. black and white, intentional use of certain colours, conventional meaning of colours, etc.) (Chaume, 2004: 19). Chaume also provides an example of how the changed lightning can impact the orthotypography of subtitles. The said example is the provision of the subtitles in italics in case of a poorly-lit scene where the viewer cannot see the interlocutor. Chaume also points the attention to the cultural meaning of colours with which the target audience may not be familiar. In such situations, e.g. when the wordplay has its source in the colour visible on the screen, the translator's choices are constricted by the requirement of visual cohesion (Chaume, 2004: 19).

(7) The planning code refers to types of film shots (Chaume 2004). Chaume (2004:19) refers to the close-ups and extreme close-ups in a film. He argues that this type of a code constitutes mainly a problem in dubbing as the translators need to ensure lip synchrony. On the contrary, in case of subtitling, phonetic synchrony is not required (Chaume 2004). However, as Chaume points out, a close-up can constitute a translation problem when the camera focus in on an object with a written text on it, e.g. a book or a newspaper. Then, subtitles need to be provided to enable the viewer to follow the story (Chaume 2004:19–20).

(8) The mobility codes include proxemic signs, kinetic signs, and the screen characters' mouth articulation (Chaume 2004). Chaume states that the translator should pay special attention to the proxemic signs which 'deal with the distance of the characters to each other, as well as the distance from the characters to the camera' (Chaume, 2004: 20). The kinetic signs refer to the body movement of characters, and the mouth articulation to the movement of the lips (Chaume 2004). As Chaume argues the mobility codes are mainly an issue to be considered in dubbing. In relation to subtitling, he states that proxemics may impact the translation when there are more than two characters speaking at the same time. The screen translation constraints

allow the translator to present, at the same time, the utterances of only two characters (Chaume 2004). In such a case, Chaume argues that the translator can base his decision, as to which two utterances to present, on the interlocutors' distance from the camera, i.e. what the two nearest characters say should be subtitled. In relation to kinetic signs, he explains that the translator needs to represent their conventional meaning. Chaume provides the example of head shake which must be subtitled with a negation. However, kinetic movements can be also culture-bound and have different meanings in specific societies (Chaume 2004). Then, the translator needs to find a solution which allows for maintenance of the cohesion between the subtitles and the image (Chaume 2004). As far as the synchrony between the mouth articulation and translation is concerned, Chaume argues that its maintenance (isochrony) is always required in case of dubbing. In relation to subtitling, the term 'synchronization' is used which presupposes that the subtitle line should appear at the approximately the same time as the utterance (Chaume 2004).

(9) The graphic codes include titles, intertitles, texts and subtitles in the source language visible on the screen (Chaume 2004). Chaume provides multiple solutions which can be used by the translators in dubbing (cf, the table in Chaume 2004: 21). As far as subtitling is concerned, Chaume points to the fact that the graphic codes can only be subtitled. In relation to dubbing, he states that such codes can be represented in a few manners, i.e. voice off, subtitles, insertion of new text in the target language.[1] This results in double and bilingual subtitles on the screen which are the only available option in the subtitling mode (Chaume 2004). (10) The syntactic codes or editing refer to the placement and length of scenes in the film (Chaume 2004). Chaume states that the translators who are familiar with film editing can use such knowledge to better comprehend 'the relationship of one scene to another and the position of the scene within the development of the plot and the narrative' (Chaume, 2004: 21). In turn, Chaume indicates that such enhanced understanding of the film can be used to solve specific translation problems. For example, in case of limited subtitle length, they can make references to previous and subsequent scenes, e.g. using pronouns or synonyms (Chaume 2004). Chaume also argues that the knowledge of the scene context also allows for ellipses. The syntactic codes, as pointed by Chaume, also include audiovisual punctuation marks, e.g. 'fade to black or fade-outs, wipe-offs, iris, juxtapositions' (Chaume 2004:22). In subtitling, it means that the complete subtitle lines need to be separated by such punctuation marks (Chaume 2004).

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[1] The translation solutions referred by Chaume are the conventions used in Spain.

2.4.3 Audiovisual Translation as a Type of Translation

The audiovisual translation is the translation of texts which consist of auditory and visual elements. This term started to be used in the academic world in the 1980s and at the turn of the 1990s (Chaume 2004). The other terms referring to this type of translation include: film translation, cinema translation, screen translation, multimedia translation and multidimensional translation (Díaz Cíntas and Remael 2007:12). This type of translation is also called 'constrained translation' (Titford 1982). The constraints of audiovisual translation constitute mainly screen time and space constraints (Díaz Cíntas and Remael 2007). The audiovisual translation emerged as a subdiscipline of translation along with the appearance of new technologies and new kinds of texts requiring rewriting into another language. The examples of such texts are films, short videos and games. Orero (2004a:viii) lists the following three channels which can be the source text to be translated: the auditory (radio) channel, the visual and auditory channel (screen), and the written, the audio and the visual (multimedia) channel. There are many modes of audiovisual translation which can be distinguished within its field, but the most common one is subtitling. The other modes include dubbing, voice-over, and surtitles. Orero (2004a) also equals the audiovisual translation with the multi-semiotic transfer as, in the case of subtitles and surtitles, the shift from the auditory channel to the visual channel is observed. The topic of audiovisual translation is discussed herein with reference to the subtitling mode as it is the focus of research in this master thesis.

2.4.4 Subtitles and their Taxonomy

Subtitles constitute a visual element added to the original audiovisual text of the film. There are many types and divisions of subtitles according to their language and function. The basic taxonomy of subtitles is their division according to their language parameter into intralingual, interlingual and bilingual subtitles (Díaz Cíntas and Remael 2007). Díaz Cíntas and Remael explain that the intralingual subtitles are in the same language as the auditory channel and the interlingual subtitles are a translation into another language. The bilingual subtitles, in turn, are used when the audience speaks different languages or dialects, there are two official languages in a region, or at film festivals with international audience (Díaz Cíntas and Remael 2007). Table 2 presents the abovementioned types of subtitles with their subdivisions. The subtitles for hard-of-hearing are also called (closed) captioning or CC.

The characteristics of closed captioning are that they provide the additional paralinguistic information, e.g. laughter or a telephone ringing (Díaz Cíntas and Remael 2007:14).

Intralingual subtitles	Interlingual subtitles	Bilingual subtitles
For the deaf and the hard-of-hearing	For hearers	
For language learning purposes	For the deaf and the hard-of-hearing	
For Karaoke effect		
For dialects of the same language		
For notices and announcements		

Table 2: Taxonomy of Subtitles adapted from Díaz Cíntas and Remael (2007:14)

2.4.5 Semiotics of Film Subtitling

A subtitled film consists of three elements: the image, the sound, and the added written text in the form of subtitles. As an audiovisual medium, it is characterized by the semiotic interplay of these three elements (Díaz Cíntas and Remael 2007). As it is pointed by Díaz Cíntas and Remael (2007), the role of the subtitles is to transfer the auditory part of the film in agreement with its visual aspects. They also add that the multimodality of the film imposes the requirement that subtitles must be synchronized with what can be heard and seen on the screen. It is to say that they cannot be contradictory to the audio and vision (image and sound synchrony), but also appear at the right moment (time synchrony) (Díaz Cíntas and Remael 2007:8–9). Another characteristic of subtitling of an audiovisual program is that is constitutes a change from the auditory to the visual mode, which can result in lexical reduction (Díaz Cíntas and Remael 2007).

2.5 Translation Problems

Some linguistic items are more challenging to translators than the others, which may result from the lack of equivalents in the target language or due to their idiomacity (Fresco Romero 2006; Puchała-Ladzińska 2019). Pedersen (2011) refers to them as translation problems and differentiates them from other translation issues with that they require more attention and 'the active and conscious employment of subtitling strategies' (Pedersen 2011:41). In relation to the application of specific strategies to solve particular translation problems, Pederson refers to the concept of 'strategic translating' defined by Lörscher:

> […] *strategic translating* is translating in which problem-solving is involved, whereas *non-strategic translating* is characterized by a problem-free, automatic replacement of source-language text segments by target-language text segments.

<div align="right">(Lörscher 1991:88f)</div>

2.6 Translation Problem 1: Pun

2.6.1 Definition of Pun

There are many definitions and taxonomies of puns in literature. The Oxford English Dictionary (OED) defines the 'pun' as 'the use of a word in such a way as to suggest two or more meanings or different associations, or of two or more words of the same or nearly the same sound with different meanings, so as to produce a humorous effect; a play on words'. In line with the OED definition, Hempelmann and Miller (2017:95) say that 'the pun is that part of the humorous text, possibly an implied and not overtly expressed part, that is compatible with two meanings, possibly not with the same degree of compatibility to both of them, in the given context'. These definitions agree with the semantic-script opposition theory which assumes the coexistence of two opposite scripts or situations. However, a definition which seems to be the most relevant for the research in this master thesis is one by Delabastita (1996) quoted by Díaz-Pérez (2008) in this article on wordplay in film titles:

> Wordplay is the general name indicating the various 'textual' phenomena in which structural features of the language(s) used are exploited in order to bring about a 'communicatively significant confrontation' of two (or more) linguistic structures with 'more or less similar forms' and 'more or less different meanings'

<div align="right">(Delabastita 1996:128 in Díaz-Pérez 2008)</div>

Díaz-Pérez (2008) justifies the choice of this definition for the purpose of his research with its coverage of the formal similarity on which the pun is based, including paronymy. He also indicates that this definition includes the requirement of a textual setting for a pun to be effective. The other features of wordplay, listed by Díaz Pérez, are its intentionality and 'communicative effect'. Intentionality means that a pun is 'communicatively significant' and, thus, can be distinguished from, e.g. slips of the tongue or malapropisms (Díaz Pérez

2008). As far as the communicative effect is concerned, Díaz-Pérez states that the purpose of wordplay can be, e.g. the production of humour or the attraction of attention. As far as the ambiguity of a pun is concerned, Aarons (2017) argues that the ambiguity is solved with knowledge of the language either conscious or tacit. She provides the following definition of a pun proposed by Hempelmann (2014:612): 'a type of a joke in which one sound sequence (e.g. a word) has two meanings and thin similarity in sound creates a relationship for the two meanings from which humour is derived'. Aarons (2017) also highlights that a pun can only trigger humour when it is based both on ambiguity and incongruity. She says that:

> It is incongruity, usually a consequence of the resort to the dispreferred interpretation, that rouses the surprise and recognition of novelty on the part of the hearer. The defeat of expectations is set up by the linguistic ambiguity and the incongruity is resolved by recourse to the rules that underlie ambiguity. If the scripts set up are noticeably unalike, the recognition of the incongruity and its linguistic origin is usually sufficient for the acknowledgement that the pun has been successfully received as a humorous text.

(Aarons 2017:83)

According to Díaz-Pérez (2019), the recipients of a pun listen to the message with expectation that it will be understandable, therefore, while listening they interpret it. He distinguishes puns as one of the translation problems along with cultural references. He supports this choice of puns as an especially tricky humour to translate with the quotation from Delabastita (1994):

> the semantic and pragmatic effects of source text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms or grammatical rules.

(Delabastita 1994:223)

Díaz-Pérez (2019:164) also points to the difficulty in pun translation resulting from 'lack of symmetry' between form and meaning between a particular language pair as discussed by, e.g. Gutt (2000). He also claims that pun translation is always a choice between the faithfulness to the form and content and the maintenance of the intended humorous effect.

Díaz-Pérez (2019: 164) refers to Asimakoulas (2004), Díaz Cíntas and Remael (2007) and Yus (2012a) who opt for the latter and argue that the translator should come up with a new pun. This is not surprising as translation, in line with the relevance theory, is to meet its purpose and trigger the same effect (Díaz-Pérez 2019).

2.6.2 Pun Taxonomies

There are many pun taxonomies in the literature. The most common ones are those based on the criterion of form and the criterion of phonology. An example of the former is the division of puns into vertical and horizontal (Delabastita 1993; Díaz-Pérez 2008). Hempelmann and Miller (2017) define vertical puns as puns which include only one word which can be interpreted in more than one way, triggering the humorous effect. On the other hand, horizontal puns contain two separate words on which the wordplay is built (Hempelmann and Miller 2017). Another typology based on Delabastita's (1993), referred to by Díaz Pérez (2008), is a division based on a linguistic phenomenon. This typology includes the following types of puns: phonological (1), polysemic (2), idiomatic (3), syntactic (4), morphological (5). Díaz Pérez (2008) subdivides the phonological puns into homophonic, homonymous and paronymic. The polysemic pun is based on one word which can mean different things and the idiomatic pun constitutes an idiom the meaning of which can be interpreted both figuratively and literally (Díaz-Pérez 2008). According to Koren (2012), idiomatic puns can be based on either idioms or set phrases. Fresco (2006) distinguishes two meanings of the word 'idiomatic': (1) the opposite of figurative, (2) 'natural and peculiar to a given language' (Fresco Romero 2006:136). Therefore, in this research, idiomatic puns include wordplay based on idioms, set phrases and expressions. The syntactic pun is based on different interpretations of the syntactic structure of a sentence (Díaz-Pérez 2008). The morphological pun consists of words which 'can be related to other words by means of morphological mechanisms like derivation or compounding' (Díaz-Pérez 2008:39). The examples of each pun type are presented in Table 3.

Type of pun	Example
1. Phonological:	
a) homophonic	Two much
b) homonymous	What lies behind
c) paronymous	Legally blonde
2. Polysemic	Dodgeball: a true underdog story
3. Idiomatic	What's cooking
4. Syntactic	Darkness Falls
5. Morphological	Repli-kate

Table 3: Taxonomy of Puns adapted from Díaz Pérez (2008)

2.6.3 Translation Strategies for Puns

Díaz Pérez (2008:39–53) proposes seven strategies for translation of puns and describes them in the following way:

1. Pun to pun. This solution presupposes a creation of a new pun based on the same structure as the source text pun. The formal structure and/or the contrasting meaning may be the same or different from those in the source text pun.

2. Pun to no pun. This solution is a translation without recreation of the pun in the target language. Díaz Pérez distinguishes three possible options: non-selective, selective, and diffuse paraphrase. The non-selective translation transfers the two meanings included in the source text pun, without the creation of new wordplay. The selective translation also does not create a new pun. In case of this sub-strategy, only one meaning from the source text pun is present in translation. The diffuse paraphrase is a free translation without the transfer of any of the meanings included in the original pun.

3. Pun to 'punoid'. This solution is used to recreate the effect of the source text wordplay with the use of a rhetoric resource, e.g. repetition, rhyme or alliteration.

4. Direct copy. This solution does not involve a translation of the source text pun. Instead, it just maintains the pun in the source language. This can result from the assumption that the target viewers have sufficient knowledge of the source language to be able to understand the pun.

5. Transference. Díaz Pérez describes transference as a strategy in which 'TT [target text] words or sequences are forced to acquire the meanings from their ST [source text] counterparts,

although they normally do not have the same signification' (Díaz-Pérez 2008:51). This means that the translation adopts the figurative meaning of the original even though a given idiom does not exist in the source language.

6. No pun to pun. This strategy can be used as a compensation strategy for puns or humour already lost in the translation.

7. Combination of direct copy and another strategy. For example, a pun can be rendered in the target text in its original form and followed by its translation into the target language.

2.7 Translation Problem 2: Cultural References

2.7.1 Definition of Cultural References

Pedersen (2011) uses a term 'extralinguistic cultural references' to refer to cultural references in the subtitled source text. Pedersen (2011:43) states that cultural references often constitute 'translation problems' and require particular attention on the part of a translator in the selection of strategies. He has termed such references are termed 'extra-linguistic cultural references' and defined them in the following manner:

> Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience.

(Pedersen 2011:43)

Pedersen specifies two criteria for the selection of cultural references in research material: extra-linguistic and cultural. The first criterion is that the analysed words must be extralinguistic, which means 'relating to matters outside language' (Pedersen 2011:45). According to Pedersen, this criterion requires the selection of words which require the encyclopaedic knowledge of the world to recognize the cultural aspect of their meaning. Such extralinguistic cultural references can be compared with 'standard' vocabulary which requires only the knowledge of the language to assess the basic meaning' (Pedersen 2011:46). Pedersen provides an example of a tree, which as basic concept of a plant, will be understood

in the same manner by all language speakers[2]. The example of a strictly culture-bound word is 'Davy Crockett' (Pedersen 2011:46). It is a proper name which requires extra-linguistic knowledge to know who the person was. The second criterion states, in line with the name, that extra-cultural references are cultural, which means 'relating to a certain culture'. Pedersen also argues that the source text can refer to the target culture of viewers. This may be connected with, for example, international stereotypes. In relation to the definition of culture, Pederson prefers the sense 5 out of all the senses of culture included in the OED (there are six in total) as it best meets the purpose of is research model:

> 5. a. *absol.* The training, development, and refinement of mind, tastes, and manners; the condition of being thus trained and refined; the intellectual side of civilization. […]
>
> b. (with *a* and *pl.*) A particular form or type of intellectual development. Also, the civilization, customs, artistic achievements, etc. of a people, esp. at a certain stage of its development or history. (In many contexts, esp. in Sociology, it is not possible to separate this sense from sense 5a.)
>
> Oxford English Dictionary

As far as terminology is concerned, Pederson (2011) points to the fact that many researchers use the term 'culture-bound', whereas he prefers to use 'cultural' as he finds it more universal. In this master thesis these two terms are used interchangeably. Another terminological choice made by Pedersen when discussing the subtitling of cultural references is to talk about the source culture instead of the source language. This results from the fact that the abovementioned OED definition of culture refers to 'a people' and not to a language (Pedersen 2011:47). In addition, Pedersen argues that the cultural references included in the source text can refer to a third culture which is not a source culture or target culture.

2.7.2 Identification of Cultural References

As far as the identification of cultural references in the research material is concerned, Olk (2013) points to the fact that most studies focus on the cultural references which can be easily classified as such. The examples of these narrow subfields are geographical terms and proper names. He also argues that the research approach focusing on the lexis which unequivocally

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[2] Pedersen also makes a digression that trees can have special connotations in some cultures, but he decides to stick to the basic meaning for the simplicity of discussion.

belongs to the field of cultural references aims to eliminate the aforementioned problem of 'subjectivity in the identification of CRs [cultural references]' (Olk 2013:344). This means that it can be quite a subjective matter to state what is a cultural refence and what is not.

2.7.3 Domains of Cultural References

Pedersen proposes a taxonomy of cultural references in the form of domains. His definition of a domain is the following:

> semantic field, or network, an ECR [extralinguistic cultural reference] belongs to, such as the domains 'geographical names', 'government' or 'proper names'. The domain name could be regarded as the top hypernym of the ECRs in that domain.
>
> (Pedersen 2011:58)

The domains listed by Pedersen are presented in Table 4.

No.	Domain	Example	Film/Series	Time code
1.	Weights and measures	100 yards	You Only Live Twice	52:57
2.	Proper names			
2a.	Personal names	Truman Capote	Sliver	23:53
2b.	Geographical names	the Allegheny	Striking Distance	1:08:46
2c.	Institutional names	National Health Services	24 3 15	22:24
2d.	Brand names	Morris Minor	Midsomer Murders 24	55:34
3.	Professional titles	Detective Sergeant	Midsomer Murders 24	22:17
4.	Food and beverages	Linzer torts	Friends 9 15	11:15
5.	Literature	'Never Love a Stranger'	Fawlty Towers 9	14:22
6.	Government	the Foreign Office	Sahara	33:50
7.	Entertainment	Coney Island	Cocktail	9:14
8.	Education	college degrees	Cocktail	6.41
9.	Sports	the pitcher mound	For Love of the Game	1:53:49
10.	Currency	2 billion dollars	Broken Arrow	12:45
11.	Technical material	a double Alberti feedback loop	Die Hard 3	15.36
12.	Other			

Table 4: Categories of Cultural References as proposed by Pedersen (2011: 59-60)

Pedersen also makes two important comments regarding the translation of cultural references. First, he claims that the way in which the cultural references are classified has an impact on their translation because they are often included in the prescriptive guidelines for subtitlers. For example, the SDI Media guidelines advises against the translation of titles like

'Mademoiselle' or 'Mister' (Pedersen 2011:59). The second point made by Pedersen is that his taxonomy of cultural references in the form of domains is based on the Scandinavian Subtitles Corpus. This increases their validity for this master thesis as it investigates the subtitling into the Norwegian language which belongs to this group of Scandinavian languages.

2.7.4 Strategies for the Translation of Cultural References

Pedersen (2011) distinguishes seven translation strategies that can be applied in the subtitling of cultural references. These strategies are (1) retention, (2) specification, (3) direct translation, (4) generalization, (5) substitution, (6) omission, (7) official equivalent. Pedersen also draws the attention to the alignment of the strategies between two poles, i.e. the source culture oriented translation and the target culture oriented translation. In the terminology proposed by Venuti (1995), the source-language pole can be equalized with foreignization and the target-language pole with domestication. According to this continuum, the retention is the most source culture oriented as it maintains the lexis unchanged in the subtitles. The omission and official equivalent, on the other hand, are the most target culture oriented strategies which do not transfer the source references at all or replace them with a target-language equivalent (Pedersen 2011:5). All the above-mentioned strategies are discussed below.

1. Retention. This strategy involves the transfer of the source-language element into the target text without the actual translation. Pedersen (2011:77–78) highlights that the retention of the lexical item can be marked by quotes or, at times, italics. According to him, this is the strategy that is most often used in the translation of cultural references. Pedersen distinguishes two types of retention: 'complete retention' and 'target language-adjusted retention'. The former can be marked or unmarked in the subtitles and the latter includes the transfer of the source-language word along with, e.g. minor morphological changes, reflecting the target language system (Pedersen 2011). Olk (2013), in his taxonomy of strategies applied in the translation of cultural references, refers to the same solution with the term 'transference'. Olk argues that the cultural reference is transferred without any further explanation. According to him, in this procedure, the translator assumes that the cultural distance between the source text and the target text is minimum and, therefore, does not require translation or explanation. Olk (2013:348) also points to the fact that this strategy allows for lexical adjustments, for instance, the capitalization of words or adding grammatical endings. He supports this with Clyne's (1995) statement that 'lexical transfers can be integrated,

to a greater or lesser extent, into the grammatical, phonological and graphemic systems' (Clyne 1995:212).

2. Specification. Pedersen (2011) explains that this strategy is similar to retention in that it also transfers the source lexical item to the target text. The difference is that it provides the viewer with an additional explanation. This solution has two subcategories: 'completion' and 'addition' (Pedersen 2011). In case of completion, '[t]his strategy involves adding information that is latent in the ECR [extra-linguistic cultural reference], not as a part of the name, but as a part of the sense or connotations of the ECR' (Pedersen 2011:80), e.g. acronyms and abbreviations which can be spelled out (Pedersen 2011). Pedersen adds that 'completion' can also consist in providing such extra information as the first name or profession. The result of completion is the disambiguation of the meaning (Pedersen 2011). In relation to the drawbacks of this solution, Pedersen argues that it takes a lot of screen space. This, in turn, can result in the omission of other information which the translator can consider less important (Pedersen 2011). Pedersen also indicates that 'addition', the other subcategory of specification, is based on one of three linguistic relationships: meronymy, polysemy or hyponymy. According to him, meronymy is rarely used as a solution within this strategy, the most common one is polysemy (Pedersen 2011).

The feature of 'specification' is that translation is optional. The transferred word can but does not need to be translated into the target language. Pedersen also emphasizes that 'specification' can add the information included in the context of a film, in its images and sounds. Therefore, it can be considered as intersemiotically redundant. However, he also argues that such information, though redundant for a source culture viewer, can be necessary for the target viewer to understand the cultural reference. 'Specification' is not a common strategy as it 'increases the cognitive load for the TT [target text] viewer compared to the ST [source text] viewer' (Pedersen 2011:82). Therefore, it is best used when the viewers may be more familiar with a meronym or hyponym, or when the replaced word is shorter and saves screen space, reducing the length of the subtitle (Pedersen 2011). On the other hand, Olk (2013:348–49) argues that such additional information is provided to guide the viewers to the meaning of the source text word, without providing the denotation of the cultural reference. In Olk's terminology specification is called 'transference + explicitation'.

3. Direct translation. This strategy involves the translation of the cultural reference into the target language without changing its semantic content (Pedersen 2011:76). Pedersen distinguishes two subcategories of direct translation: 'calque' and 'shifted direct translation'.

According to Pedersen, 'calque' does not involve the transfer of connotations or disambiguation but is a morpheme for morpheme translation. It can also contain obligatory changes on the morphological level, e.g. the suffixation of a definite article to the word in Scandinavian languages (Pedersen 2011:83–84). He also explains that 'shifted direct translation' differs from 'calque' in that the introduced changes are optional, e.g. word order, whereas the changes in calques are necessary due to linguistic differences. Pedersen also argues that specification is in the middle of the source-target language continuum, with 'calque' more oriented towards the source culture and 'shifted direct translation' towards the target language (Pedersen 2011).

4. Generalization. In this strategy, the cultural reference is replaced with a more general word in the target language (Pedersen 2011). Pedersen argues that this substitution can be performed with the use of a 'superordinate term' or 'paraphrase'. The superordinate term can be a hypernym or holonym which is translated into the target language, whereas the paraphrase is applied when the cultural reference is 'too complex' to use specification or generalization with the use of the superordinate term (Pedersen 2011:85). He also points to the fact that it maintains the connotations of the cultural reference. According to him, there are two reasons for the application of generalization. The first one is to enable the viewer to understand the target text and the other one is to maintain the allowed number of characters in a subtitle line (Pedersen 2011:85–89).

5. Substitution. This strategy comprises the replacement of the source-text cultural reference with a different one from the source culture or with a cultural reference from the target culture (Pedersen 2011). Pedersen also indicates that it is possible to replace the source-text cultural reference with one from a third culture provided that both the source and target text viewers are familiar with it. He calls these types of substitution 'cultural substitution'. On the other hand, Pedersen states that when the source-text cultural reference is replaced with a word that makes sense in the given context, it is a case of 'situational substitution'. In case of the former substitution, the strategy is oriented towards domestication (Pedersen 2007, 2011:85–96).

6. Omission. This strategy simply omits or does not render the source term in the target text. Therefore, it is placed at the target-culture pole of the continuum, opposite to the source culture pole. This strategy can be used when the cultural reference is not crucial for overall understanding of the plot. It also allows to shorten the subtitle. (Pedersen 2011:96–97)

7. Official Equivalent. The official equivalents, as stated by Pedersen (2011), are upfront decided by the source-language cultural reference by authorized entities or persons. Such officially accepted translations can be exemplified with measurement values, e.g. the conversion of the imperial system to the metric system (Pedersen 2011). Another example provided by Pedersen are Disney's decisions on the translation of proper names of their film characters. Pedersen also adds that entrenchment is another way of establishing official equivalents. This means that a given word was once translated as a specific word and such an equivalent became the standard translation. Finally, Pedersen points to the fact that official equivalents can be established with the use of any translation strategy. Retention, direct translation and cultural substitution are the strategies most often used to provide official equivalents (Pedersen 2011).

2.7.5 Translation Approach to Cultural References

In relation to the translation of cultural references, two main approaches have been distinguished, 'foreignization' and 'domestication'. These two terms have been first used by Venuti (1995) and currently constitute two opposite poles of the approach which can be applied to the translation of cultural references (Olk 2013:345). Munday defines domestication as 'translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the target text' (Munday 2001:146). Whereas foreignization can be defined as an approach to translation which leads to the assimilation of source-culture elements into the target culture (Szarkowska 2005). According to Olk (2013) the purpose of the foreignizing approach to translation is the maintenance of the specific character of the source text, whereas the domesticating approach aims to ''move the text as much as possible into the target culture, minimizing its foreign character by replacing everything 'exotic' with something characteristic of the target culture'' (Olk 2013:345). In relation to particular modes of audiovisual translation, Szarkowska (2005) claims that subtitling is a foreignizing translation mode, while dubbing is more target culture oriented.

The information presented in this chapter constitutes a solid theoretical and practical background for the research. It provides the necessary definitions of humour, wordplay and cultural references. In addition, it includes the data on audiovisual translation which is the field of the investigation conducted for this master thesis.

3. Material and Methodology

3.1 Introduction

This chapter presents the material and methods applied in the collection and analysis of research data. Section 3.2 includes the research objective and section 3.3 describes the research material which consists of the first season of American TV comedy series 'How I Met Your Mother'. Section 3.4 includes the criteria for material selection and identification of translation problems, i.e. puns and cultural references (Appendix). This section also explains the particular columns in the data sheet. Section 3.5 provides the information on the method of data collection and the categories into which the data has been divided. Finally, section 3.6 contains the method of data analysis.

3.2 Research Objective

The research objective is to analyse the strategies applied in the audiovisual translation of humour with the specific focus on two translation problems: puns and cultural references. The results provide a contribution to research in the field of audiovisual translation and an insight into the effectiveness of particular strategies in the translation of puns. The analysis of the translation of wordplay also accounts for the language distance between English and Norwegian, at the levels of both form and meaning. The conducted research can also be compared with other studies on the translation of wordplay in American sitcoms, e.g. 'Two and a Half Men' (Puchała-Ladzińska 2019). Another aim of the research is to investigate how American cultural references are transferred to the Norwegian language version. This concerns the issue of cultural distance between the American and Norwegian viewers, as well as ongoing globalization and popularity of American culture in the world.

3.3 Research Material

This research material is the first season of the American comedy series titled 'How I Met Your Mother'. This series was created by Carter Bays and Craig Thomas and produced by 20th Century Fox Television. This sitcom includes a laugh track which was recorded with an audience who watched the final version of the episodes. The entire series has nine seasons: seasons 1-2 contain twenty-two episodes each, season 3 contains twenty episodes and seasons

4-9 contain twenty-four episodes each. The first season was first broadcast on the 19th of September 2005 in the USA, Canada and Brazil. The CBS channel showed it to its viewers in America in the years 2005-2014. The series was distributed on DVD with Norwegian subtitles in Norway by SF Norge in 2010. It is also currently available to the Norwegian audiences on the streaming platform Netflix with original English audio, English CC[3] and Norwegian subtitles. A translator or subtitling studio responsible for the Norwegian translation and subtitles is not included in the credits on Netflix which is the source of the analysed material.

'How I Met Your Mother' revolves around the story told by Ted to his two children aiming to disclose the circumstances of his first encounter with their mother. The main characters appearing in this long and intricate story, filled with unusual and funny events, are Ted and his friends, Lily, Marshall, Barney and Robin, who are in their late twenties when the story begins. The main action takes place in an apartment in New York City shared by Ted, Marshall and Lily and in MacLarens pub. As far as personal details of these main characters are concerned, Ted is an architect who, after the engagement of Marshall and Lily, realizes that he also wants to find a life partner. Throughout the series, he presents the chain of events which finally lead to meeting his awaited wife and mother of his children. What characterizes Ted is that he is a romantic idealist who looks for a perfect relationship. This, in turn, does not make it easy for him to find the right person. Another character is Marshall, Ted's best friend, who studies law at the university of Columbia. His legal knowledge is often the source of humour in the series. Lily, Marshall's fiancée and a kindergarten teacher, is down-to-earth and makes straightforward assumptions about information she receives. Robin, news reporter for a low-budget TV channel, is a person with whom Ted falls in love in the very first episode. She is the total opposite of Ted, not interested in any serious relationships. Finally, there is Barney who is often in the centre of humorous situations created by himself. He is mainly interested in casual encounters with women which he plans elaborately, often requesting Ted's participation. Barney also enjoys saying verbal jokes based on wordplay or sex references. All in all, he is the character who triggers most humorous situations in the series.

The verbal humour in 'How I Met Your Mother' is situational, based on puns and cultural references. As the research focuses on the two latter ones, only these two types of humoristic content are discussed. In relation to wordplay in this series, it is based on double meaning

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[3] CC – closed captioning.

evoked by homonyms or paronyms. The alternative interpretation is brought about by the context consisting of auditory and visual channels. Finally, there is verbal humour with the source in slips of the tongue or unexpected comparisons. Regarding cultural references, they often include references to popular American culture, e.g. widely known films such as 'Star Wars' or 'Thelma & Louise'. This category also includes references to famous people, history and well-known sights and places. This cultural aspect is strictly connected with the concept of cultural distance and globalization. Nowadays, American culture often has a significant impact on the mainstream culture in European countries, including Norway. Therefore, the Scandinavian viewers of 'How I Met Your Mother' can understand humour based on references to American culture. This, in result, makes it easier for a translator to render the humoristic effect in the target text without resorting to omission or replacement of such elements.

3.4 Criteria for Material Selection and Identification of Translation Problems

The main criterion for the selection of 'How I Met Your Mother' was that the research material should be an American comedy series distributed with Norwegian subtitles. The format of a series was preferred over a complete film production as it allowed for observation of humour based on intertextuality within the series and the development of its main characters over the longer period. The entire first season consists of 22 episodes, which amounts to a total of 8 hours. This provides significantly more data for analysis than in the case of an average-length film. Another criterion for the selection of this series was its accessibility on an online streaming platform (Netflix), which also confirms its popularity in Norway and increases the research relevance and validity. In relation to the investigated types of translation problems, 'How I Met Your Mother' was selected due to its significant number of puns. The types of wordplay observed in this series include homonymy and paronymy as well as slips of tongue, word formation and unusual usage of words. The series is also a rich source of cultural references which constitute the other translation problem subject to research and analysis in this thesis. The selection criterion was that the series should include multiple, varied references to American culture, history, people and places, which would provide a general insight into the common knowledge of the source text viewers. This condition was crucial in that it allowed for evaluation of the impact of globalization on understanding of source context by the viewers and resulting translation strategies.

3.5 Method of Data Collection

The data collected in the first season of 'How I Met Your Mother' consists of the source text in the form of English CC subtitles and the target text in the form of Norwegian subtitles obtained from Netflix. The twenty-two episodes of the first season were first watched for a general survey of data which could be subject to analysis within the research scope of this thesis. After the completion of this preliminary viewing, and the approval of the material as relevant for the research purposes, all the episodes were watched again. The second viewing of the first season of 'How I Met Your Mother' was conducted with the detailed analysis of the passages including wordplay and/or cultural references. Each passage was analysed in terms of a translation problem, the channel(s) and code(s) used to convey the information on the screen, and the translation strategy applied to render the humorous effect. For the purpose of transparent and well-arranged data collection, a special data sheet was created. The data sheet is a modification of the data sheet created by López González (2019) in her research on humour and intertextuality. The columns included within provide the general information on an episode (table number, episode's title in English, code time record), research data (channel and code, source text, target text, back translation, context) and initial conclusions made on its basis (translation problem and translation strategy). The tables are divided into two appendices. Appendix 1 includes the tables with the examples of puns and Appendix 2 includes the tables with the examples of cultural references. The tables are numbered with the following code: S – season, E – episode, T – table. For example, S01E01.T1 means a table presents a passage from the first season, episode one, and it is the first table in the order. Tables are numbered consistently throughout Appendix 1 and Appendix 2. Some of the passages included in Appendix 1 are repeated in Appendix 2 in new tables. This results from the fact that some dialogues contained examples of both puns and cultural references, but for better clarity, they have been analysed separately.

3.6 Method of Data Analysis

The triangulation method was used to analyse the collected data. All the passages selected as research data were subject to qualitative analysis and quantitative analysis. The initial qualitative analysis was performed as part of table completion, i.e. the columns: translation problem, channel and code, back translation and translation method; filled in while watching the series. Then, the collected data is explained in more detail in chapter 4. The source text

was analysed in terms of two translation problems: puns and cultural references. In relation to wordplay, this included the in-depth linguistic analysis of a pun, its type, its formal elements and their meaning, and possible interpretations. An important part of the qualitative analysis of the source text was also the screen context as well as the channel(s) and code(s) used to produce it. Most passages were rendered with the auditory channels, but there was also a significant number of verbal jokes which were reinforced or compromised with the visual channel. In such cases, the visual channel would provide the viewer with additional information which could hint at an alternative interpretation or humoristic intentions.

The comparative analysis was used to contrast and compare the source text with its translation into Norwegian in the form of subtitles. In order to provide a more transparent comparison, a back translation of Norwegian subtitles into English was performed. The source text and target text were compared in terms of similarity on the pragmatic and semantic linguistic level, translatability of wordplay, and repetition/omission/replacement of cultural references. The context in which a particular translation problem was set provided additional information for an analysis of the translation strategy selected by the translator. The contextual data could be the immediate context in which the source text was uttered, or it could constitute the context of the entire episode. The translation problems were first classified into their main category, pun or cultural reference, and, subsequently, elaborated on and analysed. Finally, the applied translation strategy was defined. The translator's decisions were described and explained in detail, as well as compared with translation strategies defined in other studies conducted in this research field (Díaz-Pérez 2019; López González 2019; Puchała-Ladzińska 2019). All in all, the qualitative part of the analysis allowed for the comparison of the source and target text, an in-depth analysis of translation problems in the audiovisual context and a description of observed translation strategies.

The quantitative analysis constituted the other part of the triangulation method. It provided a broad view on all the collected data with multiple classifications and taxonomies. As far as wordplay is concerned, the quantitative analysis showed what type of puns were the most common and the least common, along with the degree of difficulty of their translation. Such difficulty was represented by translation strategies applied to translate them. Puns which were similar in both form and meaning could be rendered in the target language with literal translation and did not require creativity on the part of the translator. On the other hand, puns with lexical elements which did not have equivalents in the source language were more challenging to translate as they had to be replaced with a new pun or otherwise compensated.

In relation to cultural references, the quantitative analysis has proved to be a valid method as it provided numerical data on types of cultural references and strategies applied to translate them. It also distinguished the cultural references which were retained in translation and those which were replaced or omitted. This, in turn, provided the information on the cultural distance between the source and target text viewers. The quantitative analysis has turned out to be an efficient tool for the provision of general information regarding both translation problems in the first season of 'How I Met Your Mother'. It provided a general insight into the most frequently used translation strategies, number of puns and cultural references in general and in specific categories. This method of data analysis has also been used by Olk (2013) in his study on cultural references. Olk has shown that the quantitative analysis is a valuable complement of the qualitative analysis as it enhances the validity of the study and broadens its scope. In the research conducted for this master thesis, the quantitative analysis also allowed for the generalizations on the translation strategies used to solve particular translation problems, cultural distance between the USA and Norway, and on the degree of linguistic similarity between English and Norwegian. The application of the qualitative and quantitative analysis in the research on audiovisual translation has provided a thorough and complex description and comparison of the collected data.

4. Results

4.1 Introduction

This chapter presents and analyses the data collected in the research conducted within this master thesis. Section 4.2 includes a general quantitative overview of the analysed translation problems. Section 4.3 and 4.4 present the quantitative analysis of pun taxonomies and their translation strategies, respectively. Sections 4.4.1-4.4.5 contain the qualitative analysis of examples of different types of puns and strategies applied to translate them. Section 4.5 includes the quantitative data on the categories of cultural references and section 4.6 focuses on translation approaches and translation strategies. Sections 4.6.1-4.6.6 contain the qualitative analysis of different categories of cultural references and their translation strategies. Section 4.7 draws brief conclusions on the basis of the analysis of collected data.

4.2 Translation Problems

The bilingual corpus created for the purposes of this research consists of the list of dialogues from the first season of 'How I Met Your Mother' including two analysed translation problems: puns and cultural references. The collected data comprises 240 examples of translation problems in total: 77 puns and 163 cultural references. This proves that cultural references constituted a subtitling challenge almost in twice as many cases. The low number of puns indicates that humour in the series is largely based on other sources, e.g. irony, sarcasm or wit. Figure 1 below presents the distribution of the analysed translation problems in twenty-two episodes of the first season of 'How I Met Your Mother'. The collected data points to the fact that episodes 4, 6, 20, 21 and 22 include the highest number of cultural references. In relation to puns, episodes 3, 4, 6, 17 and 19 contain the most puns in the research data. Figure 1 also shows that in episode 6 there is a similar number of puns and cultural references. The collected data also indicates that there is a significant number of episodes which contain four or fewer of analysed translation problems (episodes 1, 2, 10-13, 18).
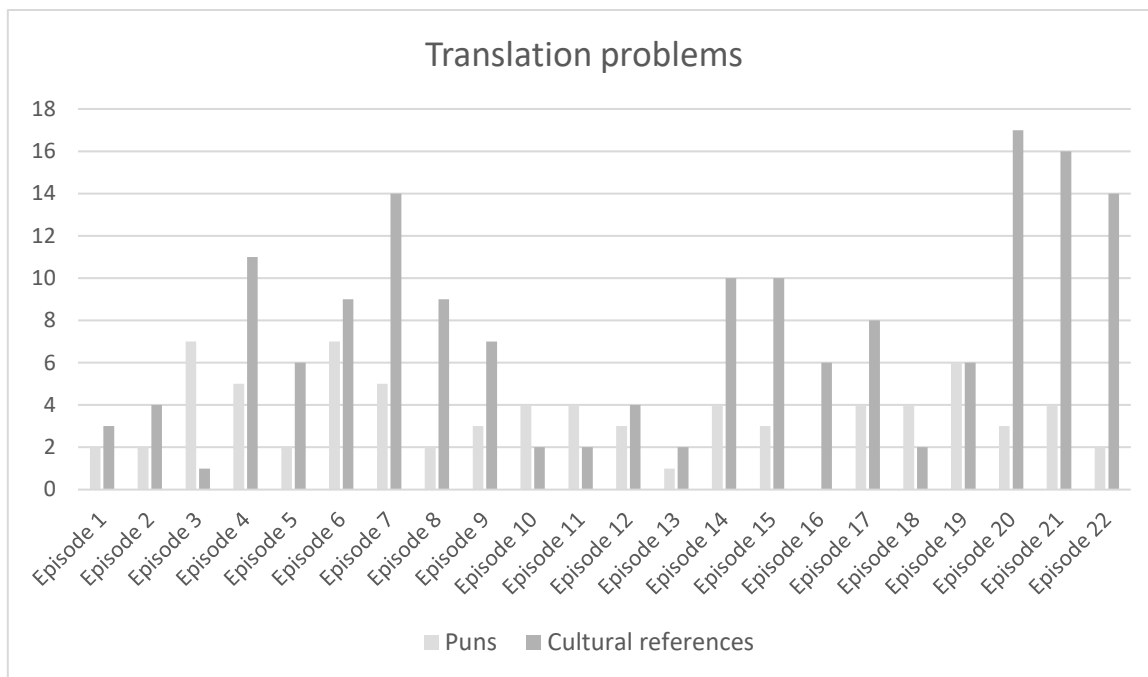
Figure 1: Translation Problems in Season One of 'How I Met Your Mother'

4.3 Taxonomies of Puns

The data collected from the first season of 'How I Met Your Mother' includes 77 puns in total. The puns have been divided according to two taxonomies (Delabastita 1994; Díaz-Pérez 2008). The first one distinguished 'vertical' and 'horizontal' puns (cf. section 2.6.2). The research data includes 43 vertical and 34 horizontal puns. The horizontal puns contain 8 examples of wordplay based or supported by images. The second taxonomy includes seven types of puns: homonymic, homophonic and patronymic (phonological puns), polysemic, idiomatic, syntactic and morphological puns.

Table 5 below presents the latter taxonomy and includes the types and number of puns collected in the first season of 'How I Met Your Mother' in decreasing order. The data illustrated in this table shows that two types of phonological puns are among the three most common types, with 29 polysemic (first place) and 12 paronymic puns (third place). The second largest group of puns are idiomatic puns. The fewest puns are homonymic and syntactic puns. The high number of polysemic puns indicates that the English language contains many words with the same spelling and pronunciation that can be interpreted in different ways. The significant number of wordplays based on the figurative and literal interpretation of idioms shows that English is a highly idiomatic language. The numerous examples of paronymic puns prove that there are many English words which are similar to each other, both in spelling

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and pronunciation. The low number of homophonic and homonymic puns can be explained with the fact that there are significantly fewer words with similar pronunciation and/or spelling from words with the meaning that can be expanded to various domains. The occurrence of morphological puns can result from the rule of word formation in English allowing for the creation of long compound words combined with hyphens. Syntactic puns are among the least common types of wordplay in the first season of 'How I Met Your Mother'. This can be due to the fact that, unless syntactic puns rely on the unexpected end of the sentence, they are easier to understand in writing. For this reason, the creators of the series may have decided not to include many syntactic puns as it would make them more difficult to interpret for the viewers.

Type of pun	No.
Polysemic	29
Idiomatic	21
Paronymic	12
Morphological	6
Homophonic	5
Syntactic	3
Homonymic	1
TOTAL:	77

Table 5: Taxonomy of Puns in Decreasing Order

4.4 Pun Translation Strategies

The dialogues including puns were compared with their translation into Norwegian in the form of subtitles. The analysis of the data allowed for the distinction of translation strategies proposed by Díaz Pérez (2008). Table 6 below presents the translation strategies in decreasing order from the most to the least popular. The presented data clearly shows that almost half of the wordplay was successfully rendered in the target language. When the strategy of transference was applied, the connotations of English words were imposed on their literal translation from English, with the expectation that the Norwegian audience will understand the wordplay. The cases translated with the use of 'direct copy' are examples where puns are actually not translated but included in the subtitles in English. This can be explained with the high proficiency of English in Norway, or with the lack of other solutions on the part of the translator. However, understanding the foreign word as well as interpreting its wordplay at the same time can pose an excessive effort to the viewers. The least frequent strategy is non-

selective translation from pun to no pun where the double sense of a pun is translated but wordplay is lost. The single case of 'punoid' was the translation which aimed to compensate for the lost pun with the use of the words starting with the same letters.

Translation strategy	Number of puns
Pun to pun	34
Pun to no pun:	
Selective translation	25
Diffuse paraphrase	10
Direct copy	4
Transference	2
Non-selective translation	1
Punoid	1
TOTAL:	77

Table 6: Pun Translation Strategies

The collected data was further analysed with the focus on the application of strategies to translate the specific types of puns. The data presented in Table 7 below shows that the polysemic puns were the easiest to translate from English to Norwegian. The other puns successfully translated into English are the idiomatic, paronymic and morphological puns. The puns which were most often rendered in Norwegian with the transfer of only one meaning were again polysemic, paronymic and idiomatic puns. This can result from the fact that these types of puns constituted the largest numerous group as well as from the close language distance between English and Norwegian. The cases of paraphrase, or free translation, constituted the translation of idiomatic, polysemic, paronymic and syntactic puns. The least often applied translation strategies were the non-selective translation, punoid and transference. Only one case of non-selective translation shows that rendering two senses of wordplay in the target text constitutes a significant challenge. The singular use of a punoid may indicate that puns are also difficult to be compensated for in translation. The cases where the translator has opted for transference can result from the expectation that the audience would be able to read the intended double meaning.

Type of pun	Pun to pun	Pun to no pun			Punoid	Direct copy	Transference
		Selective	Non-selective	Diffuse Paraphrase			
Homonymic	1	-	-	-	-	-	-
Homophonic	2	2	-	-	-	1	-
Paronymic	4	5	-	3	-	-	-
Polysemic	14	10	-	2	-	1	2
Idiomatic	8	7	-	4	1	1	-
Syntactic	1	1	-	1	-	-	-
Morphological	4	-	1	-	-	1	-
TOTAL	34	25	1	10	1	4	2

Table 7: Translation Strategies with Division into Specific types of Puns

4.4.1 Pun to Pun

This section presents the examples of successful translation of puns from English to Norwegian. The number of examples in this section and the following section (4.4.2) is higher than in other sections. This results from the fact that most puns included in this study were translated with these two strategies (cf. Table 7 above). Therefore, the length of this section and section 4.4.2 is justified in that the analysed examples present a comprehensive picture of the types of puns and the translation difficulties they pose in subtitling. Examples (5)-(10) in this section and (11)-(14) in section 4.4.2 analyse the most frequent types of puns in the source-text translated with the strategy of pun to pun (4.4.1) and pun to no pun (4.4.2).

Example (5) contains a vertical, polysemic pun based on the word 'have'. The sentence 'What does Carlos have that I don't?' can be interpreted in two ways. When the question is first uttered, it can either refer to the specific traits of character or appearance. The second meaning of 'have' is triggered by the answer 'a date', whose new, unexpected interpretation is the source of humour. This pun has been rendered in Norwegian with the use of an equivalent pun, based on the same wordplay. In this case, the translator did not have to look for creative solutions, as the word 'have' has similar denotative and connotative meanings in English and Norwegian.

(5) Ted: Are you jealous?
    Barney: Oh, please. What does Carlos have that I don't?
    Robin: A date tonight.

Ted: Er du sjalu?

Barney: Sikkert. Hva er det Carlos <u>har</u>?

Robin: En date i kveld?

Example (6) contains one polysemic and one idiomatic pun, both of which constitute vertical wordplay. The first pun in 'I had my clients riding me all day long' is based on the double meaning of the word 'ride'. In this scene, Ted, one of the main characters, is on a date with Mary, a girl who he mistakenly believes to be a prostitute. Therefore, when Mary tells about her day in the office, the verb 'ride' can be interpreted in two ways, with one meaning 'to have intercourse' and the other 'to tire or bother someone'. The translation of this pun is not discussed as it has been translated with another strategy (selective translation). The other pun included in this dialogue is an idiomatic pun based on the expression 'talk about anal'. This phrase is normally used to describe a person who is obsessive or strict about something. However, in the context of the episode, it can be interpreted as a type of sexual activity. The pun 'snakker om stiv' included in the Norwegian subtitles is based on the ambiguity brought about by the word 'stiv'. This word can be used to characterise a person who is very uptight, or it can refer to an erect penis. The double meaning of the source-text pun, referring to an irritating client and sexual activity, has been successfully rendered in Norwegian with the creation of a new pun.

(6) Ted: Well, look, let's just have a few drinks. We'll relax and…

Mary: Yeah, that sounds great. I had clients <u>riding me</u> all day long.

Ted: Must be tough.

Mary: Yeah. I mean, this one guy just wouldn't leave me alone. I mean, <u>talk about anal</u>.

Ted: La oss ta et par drinker, slappe av.

Mary: Det høres flott ut. Jeg <u>har slitt med klienter</u> i hele dag.

Ted: Må være tøft.

Mary: En fyr nekter å gi seg. <u>Du snakker om stiv</u>.

Example (7) contains a horizontal, homophonic pun. This scene takes place at a fancy-dress party where Barney, one of the main characters, asks a girl in a Hawaiian costume how to get a lei. In this question, the word 'lei' is used as a verb meaning 'to have a lei put on one's neck'. The wordplay in this example is based on the same pronunciation of 'to get laid' and the coined phrase 'to get lei'd'. The pun is horizontal and the second meaning is triggered by the image

of the girl wearing a lei. This phonological pun is turned into a polysemic pun in the target language. The wordplay included in this dialogue is translated into Norwegian as 'få knertet en blomst' [destroy a flower]. The translator has managed to re-create a pun based on the image of a girl wearing a lei. However, the pun in the target text is based on the polysemy of the phrase 'få knertet en blomst' which can literally refer to the act of damaging a flower or figuratively to the act of deflowering a woman.

(7) Barney: Hey.

    Girl: Hey.

    Barney: So what does a fella have to do to <u>get lei'd</u> around here?

    Barney: Yeah.

    Girl: Right. 'Cause I'm wearing a lei.

    Barney: It isn't funny if you explain the joke.

    Barney: Hei.

    Girl: Hei.

    Barney: Hva må en kar gjøre å <u>få knertet en blomst</u> i kveld?

    Barney: Ja.

    Girl: Akkurat. Fordi jeg er kledd i blomster.

    Barney: Det er ikke morsomt når du forklarer spøken.

                                                   (Appendix 1, S01E06.T20)

The pun included in Example (8) is a horizontal, paronymic pun. The first meaning of this wordplay is included in the line 'Or we could just drink wine' and the second meaning is brought about in the repeated use of the word 'wine' in the question 'Wine not?'. The wordplay is based on the similar pronunciation of the words 'why' and 'wine'. This pun has been rendered in the Norwegian subtitles as a morphological pun 'Vin-dig gjerne?' based on the expression 'veldig gjerne' [with pleasure] and the word 'wine'. In this case, with the change of the pun type, the translator has managed to transfer the humoristic effects of wordplay with the maintenance of a horizontal pun on 'wine'.

(8) Ted: Um, I got some vegetables. I got carrots, I got beets.

    Robin: Or we could just drink wine.

    Ted: <u>Wine not</u>? Well, that's the stupidest thing I've ever said.

Ted: Jeg har grønnsaker. Gulrot, rødbeter.

Robin: Eller vi kan drikke vin?

Ted: <u>Vin-dig gjerne</u>?

Det dummeste jeg noen gang har sagt

<div align="right">(Appendix 1, S01E18.T58)</div>

Example (9) presents two vertical, morphological puns. The first pun 'Thankstini' constitutes the wordplay based on the combination of the words 'Thanksgiving' and 'Martini'. In this scene, it is a cocktail which was invented to celebrate Thanksgiving. The other pun 'Kwanzaapolitan' is built from the words 'Kwanzaa' and 'cosmopolitan'. From the name of this drink, it can be assumed that it is a cocktail drunk to celebrate the African-American culture in the USA in the period after Christmas. The former pun has been translated as a morphological pun with literal translation and target-language adjustment. The latter pun has also been transferred as the same type of a pun, but with the cultural substitution of the name of the holiday. Since the Norwegian viewers may not be familiar with the American holiday of Kwanzaa, this word has been replaced with the word 'jul' [Christmas], which was subsequently adjusted to the rules of the formation of compound words in Norwegian. This constitutes a translation problem which combines the difficulty of the transfer of the pun and the cultural reference from the source to the target text. More examples of the transfer of cultural references can be found in Section 4.6 dedicated to cultural references and strategies applied to render them in the target text.

(9) Robin: How much did you guys drink last night?

Ted: Not how much… what?

Barney: The <u>Thankstini</u>.

A fun and delicious new novelty drink I invented. Cranberry juice, potato vodka, and a bouillon cube.

Tastes just like a turkey dinner.

Marshall: Mmm, it's like Thanksgiving in my mouth!

Ted: you want a good holiday drink, try his <u>Kwanzaapolitan</u>.

Robin: Hvor mye drakk dere i går kveld?

Ted: Ikke hvor mye, men hva.

Barney: <u>Takktinien</u>. En morsom og velsmakende, ny drink jeg har funnet opp.

<div align="right">57</div>

Tranebærjuice, potetspirit og en buljongterning. Smaker akkurat som et kalkunmåltid.

Marshall: Nam. Det er som å ha høsttakkefest i munnen.

Ted: En annen god høytidsdrink er hans <u>julepolitan</u>.

<div align="right">(Appendix 1, S01E09.T31)</div>

The pun in Example (10) is a horizontal, syntactic pun. In this example, the wordplay is based on two interpretations of the word 'crazy' depending on the length of the sentence. The first meaning is established in 'We're crazy for the stuff' where 'to be crazy for' means 'to enjoy'. The second, literal meaning of 'crazy' is triggered when the preposition 'for' is removed. The ambiguity of this pun results from the interpretation of the meaning of the first part of the sentence only and the interpretation of the entire sentence when the preposition 'for' is added. This pun has also been rendered as a syntactic pun in Norwegian based on the word 'vill' [wild], which can also mean 'crazy for' when followed with the preposition 'etter' [after]. The pun in the target text is based on the double meaning of 'vill' in the sentence finishing with the full stop and extended with the words 'Etter tiramisu'. The translator has managed to successfully transfer the pun from the source text into the subtitles with maintenance of the same type of syntactic wordplay.

(10) Mike: I'm just saying, we love tiramisu.

Robin: I cannot get enough of it.

Mike: We're crazy for the stuff.

Robin: I'm crazy, and you're <u>crazy</u>…

… for tiramisu.

Mike: Vi elsker tiramisu.

Robin: Jeg kan ikke få nok av det.

Mike: Vi er helt ville etter det.

Robin: Jeg er vill, og du er <u>vill</u>. Etter tiramisu.

<div align="right">(Appendix 1, S01E06.T22)</div>

4.4.2 Pun to No Pun

This section presents examples of the translation of puns into no puns with the use of three solutions: selective, non-selective translation and diffuse paraphrase. The puns in Examples (11)-(12) have been translated with the maintenance of one meaning, Example (13) includes non-selective translation and Examples (14)-(17) include the translation of puns with diffuse paraphrase. The first example (11) below contains a vertical, homophonic pun. In this example, the wordplay is based on the same pronunciation of the ending 'dary' in the adjective 'legendary' and the noun 'dairy'. The humoristic effect results from the juxtaposition of the second phonological meaning, referring to milk, with lactose intolerance. The wordplay has been lost in the target text as the pronunciation of the ending 'dary' in the Norwegian equivalent 'legendarisk' does not correspond to the pronunciation of any word. Even if there were any Norwegian words with the same pronunciation as 'darisk', they would have to denote dairy products in order to transfer the wordplay from the source text.

(11) Barney: We're going to Sasha's.

Ted: Who the hell is Sasha?

Barney: Sasha. She's having friends over for drinks at her house.

Barney: It's gonna be legen…

wait for it--and I hope you're not lactose-intolerant 'cause the second half of that word is… dary!

Barney: Vi skal til Sasha.

Ted: Hvem er det?

Barney: Sasha. Hun har invitert folk hjem til seg.

Det kommer til å bli legend…

Håper dere tåler laktose…

…fordi siste delen av ordet er 'darisk'.

(Appendix, S01E03.T8)

Example (12) contains a horizontal, homophonic pun. The wordplay in this example is based on the same pronunciation of the letter 'p' in the abbreviation 'V.I.P.' and the word 'pea'. This pun could not be translated into the target text as the Norwegian equivalent of 'pea' is 'ert'. Therefore, the only possible solution in this situation was the translation of 'pea' as 'P', according to the abbreviation 'V.I.P.' included earlier in the utterance. The result of this translation was the maintenance of the meaning of 'P' denoting a person and losing the second meaning of the wordplay referring to a vegetable.

(12) Robin: I get recognized one time, and I start thinking I'm Julia Roberts. I'm no <u>V.I.P.</u> I'm not even an I.P. I'm just a lowly <u>little pea</u>, sitting out here in the gutter.

Robin: Jeg blir gjenkjent en gang, og jeg tror jeg er Julia Roberts. Jeg er ikke noen <u>VIP</u>. Ikke engang en IP. Jeg er bare <u>en liten P</u>, ute på fortauet.

(Appendix 1, S01E05.T92)

Example (13) includes two morphological puns, one vertical ('rut-buster') and one horizontal ('rutine'). The former is translated with the non-selective translation and the latter with selective translation. The first pun 'rut-buster' is the only example of a pun rendered with the non-selective translation in the collected data. This wordplay is based on the combination of the words 'rut' and 'buster'. The former element means 'a situation that is boring and difficult to change' and the latter element is 'buster' meaning 'someone or something attacking or removing something bad' (online Macmillan Dictionary). The word 'rut-buster' is a play on the coinage 'ghostbuster' used in the title of the popular film 'Ghostbusters' (1984). The word 'rut-buster' has been rendered in the source text as 'Jeg bekjemper kjedsomhet' [I fight boredom]. This translation does not re-create the wordplay but maintains two meanings included in it: routine and a person fighting it. The second pun included in (13) is based on the paronymy between the coinage 'rutine' and the word 'routine'. This wordplay has not been classified as paronymic due to the fact that the word 'rutine' is not a real word. The translation of this pun is a selective one as only the reference to the word 'routine' is translated. What is interesting in this case is that the spelling of the Norwegian word for 'routine' corresponds to the spelling of the coined word in the source text.

(13) Barney: You keep going to the same bar. You're in a rut. And I am a <u>rut-buster</u>. I'm going to bust your rut.
Ted: It's not a rut, okay? It's a <u>routine</u>, and I like it.
Barney: Ted, what's the first syllable in <u>'rut-tine'</u>?

Barney: Du går alltid på den samme baren. Det blir kjedelig. <u>Jeg bekjemper kjedsomhet</u>. Jeg skal hjelpe deg.
Ted: Det er ikke kjedelig. Det er <u>rutine</u>, og jeg liker det.
Barney: Ted, hva er de to siste bokstavene i <u>ruti-ne</u>?

(Appendix 1, S01E03.T5)

Example (14) includes a vertical, paronymic pun translated with the use of diffuse paraphrase. The wordplay is based on the paronymy between the word 'poodle' and the word 'puddle'. The humorous effect is triggered by the double interpretation of 'don't step in a poodle' in the context of the weather forecast stating that 'It's gonna rain cats and dogs'. The source text pun has been translated with the diffuse paraphrase, without transferring any of the meanings included in the wordplay. The target-text translation 'pass på hvor du tråkker' [watch where you step] transfers the general message that people should be careful while walking outside, but does not include any of the meanings included in the source text. This pun could not be re-created in the source text as in Norwegian there is no paronymy between the word 'puddel' [poodle] and 'dam' [puddle]. The translator's decision not to apply the selective translation, and transfer only one interpretation of the pun 'don't step into a puddle', may result from the fact that such a translation may be confusing for the viewers due to the aforementioned lack of paronymy. Therefore, in this case, diffuse paraphrase seems to be the best translation strategy.

(14) Weather presenter: It's gonna rain cats and dogs, folks. So don't step in a poodle.

   Weather presenter: Det vil regne katter og hunder,-

   -så pass på hvor du tråkker.

<div align="right">(Appendix 1, S01E22.T169)</div>

4.4.3 Direct Copy

The strategy of direct copy was applied only four times in the collected data (cf. Table 7 above). Therefore, the qualitative analysis of two examples constitutes a representative sample of this strategy. Examples (15) and (16) contain pun translation with the strategy of direct copy. The first example (15) includes a horizontal, idiomatic pun 'high-two'. The wordplay in this example is based on the substitution of 'five' in 'high five' with 'twos' and the visual representation of 'high twos' with a hand gesture of the V sign, also known as victory or peace symbol. This pun has been translated with the use of a direct copy with the change from the plural 'high twos' to the singular number 'high two'. The translator's decision to change the number may result from a different interpretation of the visual representation of the gesture. It seems that, in the original dialogue, 'high twos' refers more to two extended fingers, whereas the 'high-two' in the source text refers to the entire hand gesture as in the case of 'high five'.

Overall, the direct translation of this pun was possible due to the common use of the English loan 'high five' in the Norwegian language, which is so well-established that its definition can be found in a dictionary (cf. 'high five' in Det Norske Akademisk Ordbok).

(15) Customer: Dude, that your g-friend? All right, high five!
   Young Barney: Sorry, I only give <u>high twos</u>.

   Customer: Er det kjæresten din? High-five!
   Young Barney: Jeg gir bare high-two.

<div align="right">(Appendix 1, S01E15.T51)</div>

Example (16) includes another case of the translation of a vertical, paronymic pun with the use of a direct copy. The humorous effect of this pun is triggered by the context in which it is uttered. In this scene, Barney, one of the main characters, sings a rock karaoke song when he is interrupted by his friend. He reacts with the words 'Uh, rockupied', which is a paronymic play on the word 'occupied'. The translator's decision to transfer the pun without translation may result from the expectation that the Norwegian viewers know English well enough to be able to understand it. However, this pun could also be translated with the use of selective translation as 'opptatt' [occupied].

(16) Barney: Uh, rockupied. Dude, what…?
   Barney: Rockupied. Hva i all verden…?

<div align="right">(Appendix 1, S01E17.T55)</div>

4.4.4 Transference

Examples (17) and (18) present the translation of puns with the use of the strategy of transference which was applied only twice to translate puns in the collected data. Example (17) includes a vertical, polysemic pun. The wordplay is based on two possible interpretations of 'weenie' as a type of sausage or as a penis in the context of going on a date at a camping trip. This pun has been translated as 'Jeg griller en herlig pølse' with the transfer of the connotations of the English word 'weenie' onto the Norwegian word 'pølse'. Despite the fact that 'pølse' does not have the same connotations in Norwegian, it still can be understood by the Norwegian viewers due to their knowledge of English and the context of the scene. In Example (18), the strategy of transference has been applied to translate a horizontal, vertical pun. The wordplay is based on the polysemy of the word 'package', which is interpreted in this

example to mean a well-being package or male genitals. The Norwegian equivalent 'pakke' can be interpreted in the first sense of the word 'package' in Example (18). However, it does not bear the latter meaning. This pun has been literally translated in the source text with the transference of the connotations of the English word. In this case, similarly to Example (18), the translator's decision to transfer the foreign figurative meaning can result from the fact that the viewers can conclude it from the context of the scene, further dialogue and the visual channel where the other female character looks at Marshall's private parts with interest.

(17) Sandy: Joel asked me who I thought should replace me as lead anchor. I told him you. They're announcing it next week. Act surprised.
Robin: Wow. Thanks. And, yes.
Sandy: Yes, what?
Robin: Yes, let's go get dinner.
Sandy: How about this weekend on the camping trip? I roast a mean weenie.

Sandy: Joel spurte hvem som burde ta over som programleder. Jeg foreslo deg. De annonserer det neste uke.
Robin: Oi! Takk. Og, ja.
Sandy: Ja, til hva?
Robin: La oss gå og spise.
Sandy: Denne helgen, på campingturen? Jeg griller en herlig pølse.

(Appendix 1, S01E22.T72)

(18) Marshall: You could quit your job and focus on your painting. I know that you say you don't need it, but I love you and I want to give it to you anyway. I want to give you the package.
Lily: The package?!
You've already given me the package. You've got a great package, Marshall. I love your package.

Marshall: Du kunne slutte jobben din og konsentrere deg på malingen. Du sier at du ikke trenger det, men jeg elsker deg og jeg vil gi deg det. Jeg vil gi deg pakken.
Lily: Pakken?
Du har gitt meg pakken. Du har en flott pakke. Jeg elsker pakken din.

(Appendix 1, S01E17.T54)

4.4.5 Punoid

Example (15) includes the only pun translation with the use of a punoid in the collected data. The pun included in the source text is a horizontal, idiomatic pun on the expression 'down the road' referring to the things that can happen in the future. The humoristic effect results from the figurative and literal interpretation of this idiom. As the Norwegian language does not contain an equivalent expression which would allow for re-creation of the play on the word 'road', the translator attempted to compensate for the lost pun with the use of a punoid. In this example, the punoid takes the form of alliteration of the letters in the words used to translate both meanings of the idiom 'down the road' in the wordplay. This is the figurative sense that has been rendered as 'lenge til' and the literal sense that has been rendered as 'langt av gårde'. In addition, the loss of the original idiom in translation has been compensated with the inclusion of a Norwegian idiom 'være rett rundt hjørnet' [to be around the corner], which has a similar figurative meaning.

(19) Marshall: Why are we even talking about this? This is like <u>way down the road</u>.

Ted (narrating): *But Lily knew ''<u>way down the road</u>'' might not be so far down the road.*

Lily: I need to go to the restroom.

Marshall: Lily, the bathroom's the other way.

Ted (narrating): *So she <u>headed down the road</u>.*

Marshall: Hvorfor snakker vi om dette, nå? Dette blir jo lenge til.

Ted (narrating): Men Lily visste at ''<u>lenge til</u>'', kunne være rett rundt hjørnet.

Lily: Jeg må på do.

Marshall: Lily, doen er andre veien.

Ted (narrating): Og så dro Lily <u>langt</u> av gårde.

(Appendix 1, S01E09.T32)

4.5 Categories of Cultural References

The analysis of the first season of 'How I Met Your Mother' allowed for the collection of 163 examples of cultural references. Upon the analysis of the collected data, 22 categories were distinguished (cf. Figure 2 below). The highest number of cultural references is included in the category 'places', which comprises the names of famous sites, restaurants and geographical locations. The other most numerous categories are 'TV' and 'famous people'. The former comprises the names of television programs, films, series and shows as well

as characters appearing in them. The category 'famous people' contains the proper names of well-known persons from the world of film, music, politics and sports. The names of actors and musicians are also included in this category as they are proper names and not pseudonyms, or band names, which are included in the music category. The collected data also comprises a significant amount of references to games, literature, brands and music. The least numerous categories, excluding those with singular numbers, are sports, groups of people, imaginary creatures and organisations. The collected data shows that TV, literature, press, and music constitute an important part of American culture presented in the first season of 'How I Met Your Mother'. The cultural elements included in the series constitute the references to popular culture easily understood by the source-culture viewers, which shows that the series was aimed at the broad American audience and possibly international audiences.
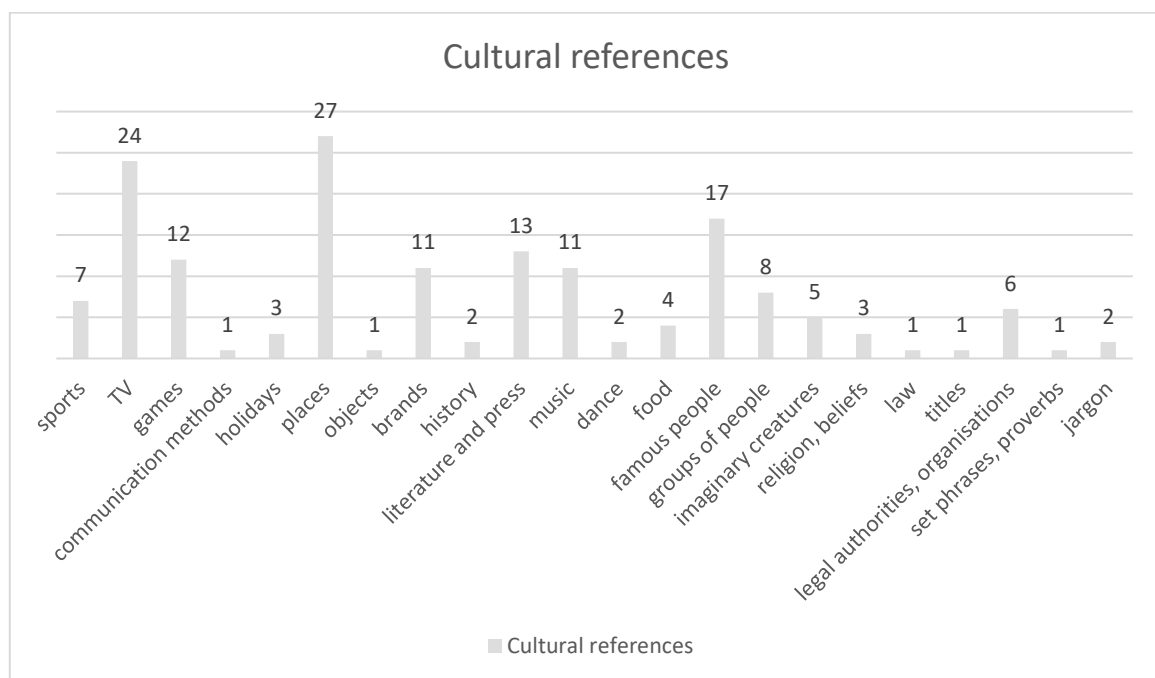
Figure 2: Categories of Cultural References

4.6 Translation Approach and Strategies for Translation of Cultural References

The collected data can also be distributed along the source - target culture orientation continuum. The translation strategies used to analyse the collected data are proposed by Pedersen (2011), who divided them into two groups according to their cultural orientation. The source culture oriented translation strategies include retention, specification and direct

translation, whereas the target culture oriented translation strategies comprise generalisation, substitution and omission (Pedersen 2011). Pedersen also distinguishes one more solution, which is the use of an official equivalent. However, he does not consider it to be a translation strategy as it constitutes a 'ready-made' solution (Pedersen 2011:75–76). In total, the source culture oriented strategies were applied 104 times, target culture oriented strategies 46 times and the official equivalents 13 times.

The detailed distribution of strategies within each translation approach is presented in Table 8 below. This data shows that the translation approach applied in the translation of the first season of 'How I Met Your Mother' was source culture oriented. This can result from globalization and the presence of American culture in the form of films, music, literature and games on the international markets. This is also proved in this study with the high number of cultural references which were maintained in the Norwegian translation. However, the lack of retention of almost one third of cultural references in the target language shows that there is still a significant cultural distance between the American and Norwegian audience. Therefore, as many as 46 cultural references had to be generalized, substituted, or omitted. It should also be considered that, in some cases, substitution or omission could have resulted from the constraints imposed by the subtitling mode of translation. What is also worth of consideration is the fact that there were not any examples translated with the specification strategy. This can result from the translator's decision to apply other strategies which he or she found more effective. The examples of the source-oriented translation are presented in Sections 4.6.1-4.6.2, the examples of target-oriented translations are included in Sections 4.6.3-4.6.5 and the examples of official equivalents can be found in Section 4.6.6.

Translation approach			
Source oriented		Target oriented	
Translation strategy	No.	Translation strategy	No.
Retention	94	Generalisation	17
Specification	0	Substitution	11
Direct translation	9	Omission	18
Official Equivalent			
14			

Table 8: Distribution of Strategies according to the Translation Approach adapted from Pedersen (2011:75)

4.6.1 Retention

The most common translation strategy used in the collected material was retention. This strategy was applied to render 94 cultural references in total. Out of this sum, 15 cultural references were adjusted to the Norwegian morphology and/or grammar. The subcategory of complete retention, where the words were transferred to the target text without any changes, included 76 cases of unmarked translation and 3 cases where the cultural references were distinguished from the rest of the text with quotation marks. The distinction of the categories of cultural references translated with the retention strategy are presented in Table 9 below.

| | Retention | | |
| | Target language adjusted | Complete | |
		Marked	Unmarked
Cultural reference			
Sports			4
TV	4		9
Games	1		4
Places	2		16
Brands			8
Literature and press			4
Music	1	2	7
Dance	1		1
Food	1		1
Famous people	1	1	14
Groups of people	1		2
Imaginary creatures	2		2
Legal authorities, organisations			3
Jargon	1		1
TOTAL	15	3	76

Table 9: Categories of Cultural References Retained in the Target Text

Target language adjusted retention is included in Example (20). The cultural reference is the surname of an actor rendered in the Norwegian subtitles with an adjustment in the form of a hyphen between the proper name and the word 'bror' [brother]. This is in line with the rules of the use of a hyphen in Norwegian word-formation. According to the Norwegian Council of Norway (Språkrådet), a hyphen is used in words which include a proper name. In such cases, the name is separated from the rest of the word with a hyphen (Språkrådet 2015). In Example (20) the cultural references could be retained in translation as it constitutes a proper name which is well-known in Norway and the adjustment to the target-language pattern of writing compound words makes it more accessible to Norwegian viewers. Another target-language adjusted retention can be found in Example (21). It is the retention of the cultural reference

from the category 'TV' where the proper name is transferred to Norwegian with the adjustment of the plural definite ending. In this dialogue, the English plural ending 's' is replaced with the Norwegian definite plural ending 'ene'.

(20) Man 1: He's probably famous.

    Man 2: Oh, yeah. Isn't there a third <u>Affleck brother</u>? Keith Affleck or Brian Affleck or something?

    Man 3: Holy crap, we just saw Brian Affleck.

    Man 1: Han er sikkert berømt.

    Man 2: Ja. Fins det ikke tredje <u>Affleck-bror</u>? Keith Affleck, Brian?

    Man 3: Herlighet! Vi så nettopp Brian Affleck.

(Appendix 2, E05E02.T91)

(21) Ted: I just met the perfect woman. She's funny, she's beautiful, she loves *Star Wars*.

    Marshall: Whoa, whoa, whoa, whoa, what's her take on <u>Ewoks</u>?

    Ted: Loves 'em.

    Ted: Jeg møtte nettopp en perfekt dame. Hun er morsom, vakker, hun elsker <u>Star Wars</u>.

    Marshall: Liker hun ewokene?

    Ted: Elsker dem.

(Appendix 2, S01E06.T95)

The following dialogues present complete unmarked retention of a person's proper name (22), city name (23) and film title (24). The first example (22) includes the name and surname, which, as proper names, are generally not translated. In addition, the cultural reference in this passage is made to a famous person who can be easily recognized by the international audience due to her cinematographic career as well as her involvement in charity organisations. Therefore, the viewers are also able to benefit from the humorous effect of Barney's comparison with Angelina Jolie. The complete retention of the name of the capital of France in Example (23) results from the rule of endonymy, which states that city names are written in Norwegian in the same way as in the source language (Lie 2009:1–2).

The last provided example of complete unmarked retention (24) includes the title of the popular American film 'Ghostbusters'. As it can be observed, the film title is rendered in the Norwegian subtitles in its original form. However, the titles of television programs, films and series can also be translated with different translation strategies, e.g. substitution and omission (cf. Section 4.3.6 and 4.3.7). As far as the official Norwegian title of 'Ghostbusters' is concerned, the film has been released as 'Ghostbusters – Spøkelsesligaen'. In this case, the translator's decision not to apply the Norwegian official equivalent could result from limited space available on the screen. However, in Example (24) the subtitle line including the film title consists of two words, so it can be assumed that text reduction has not been the immediate cause. The other reason for the retention of the original title may be minimizing the viewers' processing effort and not polluting the images with the added subtitle text. The translator's decision can also be justified with the viewers' familiarity with the Norwegian title of the film and their ability to make the connection with its official translation.

(22) Barney: I think it's important to help the less fortunate. I'm the Angelina Jolie of incredibly hot guys.
   Barney: Jeg syns det er viktig å hjelpe til. Jeg er den mannlige versjonen av Angelina Jolie.

(Appendix 2, S01E09.T119)

(23) Ted: Let's go to Paris for the weekend.
   Ted: Vi drar til Paris.

(Appendix 2, S01E22.T179)

(24) Marshall: Can quote obscure lines from Ghostbusters?
   Robin: Ray! When someone asks you if you're a god, you say ''Yes!''

   Marshall: Siterer Ghostbusters.
   Robin: ''Ray, når noen spør om du er en gud, si ja!''

(Appendix 2, S01E01.T74)

The third translation solution within the strategy of retention is complete marked retention. The collected data includes a few examples of cultural references which were rendered in the Norwegian subtitles without translation and marked with inverted commas. The cultural references presented in Examples (25) and (26) constitute the title of a well-known song

and the title of a song that may be more obscure to the Norwegian viewers. Example (25) contains a famous song by Led Zeppelin with which the target audience is certainly familiar. On the contrary, the song 'Summer Breeze' released in the USA in 1972 was not as popular in Europe. For this reason, the translator most probably has decided to omit the band's name and save the screen space, whereas the viewers know that the marked text is a song's title from the co-text. In Examples (25) and (26) the song titles have been retained as it is common translation practice not to translate a song title unless a song has an official version in the target language, e.g. in the case of Disney productions. An alternative solution would be the provision of title translation in brackets next to its original title. Finally, the inclusion of the retained titles in inverted commas results from the common convention to include titles in inverted commas both in English and Norwegian.

(25) Ted: No, I have to do this face-to-face. I just, I don't know what I'm going to say.
Marshall: ''I'm not ready for a commitment.''
Lily: Oh, that's such a cliché.
Marshall: It's not a cliché, it's a classic. It's the ''Stairway to Heaven'' of breakup lines.

Ted: Jeg må gjøre det overfor henne. Hva skal jeg si?
Marshall: Jeg er ikke klar for noe fast.
Lily: Det er så klisje.
Marshall: Det er en klassiker. Det er ''Stairway to Heaven''-versjonen.

(Appendix 2, S01E04.T86)

(26) Ted: My God, this is incredible. We're like the same person. Sarah O'Brian loves brunch.
She wants to have two children. Her guilty pleasure song is ''Summer Breeze'' by Seals and Crofts.

Ted: Dette er utrolig. Vi er helt like. Sarah O'Brian elsker brunsj, ønsker seg to barn…
Hennes skjulte favorittsang er ''Summer Breeze.''

(Appendix 2, S01E07.T103)

4.6.2 Direct Translation

The direct translation was the second most often applied source culture oriented translation strategy. This strategy was applied seven times in the form of calque and there were two cases of shifted translation. The categories of cultural references and their division into calque and shifted translation is presented in Table 10 below.

Cultural reference	Direct translation	
	Calque	Shifted
Sports	1	
TV	2	
Games	1	
Popular objects		1
History	1	1
Groups of people	2	
TOTAL	7	2

Table 10: Cultural References Rendered in the Target Language with the Direct Translation

Calque as a solution within the strategy of direct translation is presented in Examples (27) and (28). The first example (28) includes the cultural reference from the category 'sports', where the symbol of skill advancement in karate is translated into Norwegian word by word. Since karate is an internationally known martial art, the translator might have assumed that the viewers are familiar with the connotations of a white belt in the context of the scene. It is also worth to notice that, in this case, the cultural reference is not made to the source culture. Example (29) contains the name of a board game called 'Battleship'. The components of the Norwegian word, slag and skip have the same meaning as 'battle' and 'ship' in English. The strategy chosen by the translator is oriented towards the target language. However, in this case, the source culture oriented translation is also possible. This results from the fact that this game is also sold in Norway as 'Battleship' in the Norwegian language version.

(27) Marshall: I totally could have taken that kid.
 Ted: Uh, yeah, and I totally had your back, so…
 Marshall: Well, I don't need it, but thanks.
 Ted: Uh, yeah, you did, and you're welcome.

 Marshall: The kid was totally a <u>white belt</u> and I'm gigantic.
 Marshall: Jeg kunne tatt den ungen.

Ted: Jeg hjalp deg.

Marshall: Jeg trengte det ikke.

Ted: Du gjorde det.

Marshall: Han hadde <u>hvitt belte</u>, og jeg er diger.

<div align="right">(Appendix 2, S01E20.T167)</div>

(28) Robin: You know what game I really miss? <u>Battleship</u>.

  Robin: Vet du hva jeg savner? <u>Slagskip</u>.

<div align="right">(Appendix 2, S01E14.T134)</div>

The collected data includes only one shifted direct translation which is presented in Example (29). In this example, the cultural reference is made to a date referring to the crash of a balloon owned by the US Military Air Force. The event is known as the source of multiple conspiracy theories claiming that it was an unidentified flying object which crashed in Roswell on that day. The date is rendered in the subtitles with a shift in the word order from the American standard, where the month comes first before the day, to the Norwegian standard with the day followed by the month.

(29) Marshall: ''On the night of <u>July 2, 1947</u>, conditions were clear over Roswell, New Mexico…''

  Robin: Oh, geez.

  Marshall: ''Kvelden, <u>2. juli, 1947</u>, var skyfri i Roswell, New Mexico…''

  Robin: Herregud.

<div align="right">(Appendix 2, S01E07.T106)</div>

4.6.3 Generalisation

The generalization, with seventeen examples of cultural references rendered in the Norwegian language, was the second most often used target culture oriented strategy in the translation of the first season of 'How I Met Your Mother'. This strategy comprises two solutions: superordinate term and paraphrase. There were nine cultural references rendered with the former and eight cultural references rendered with the latter. The category of cultural references which was mostly translated with the superordinate term were the names of places, sites and geographical locations collected under 'places'. The detailed distribution of cultural

references in numbers and according to the translation solutions used to render them in Norwegian is presented in Table 11 below.

Cultural reference	Generalisation	
	Superordinate tern	Paraphrase
Sports	1	
TV	2	1
Communication method	1	
Places	3	1
Brands	1	2
Literature and press		1
Food	1	1
Groups of people		1
Titles		1
TOTAL	9	8

Table 11: Cultural References Rendered in the Target Language with Generalisation

Generalization with the use of the superordinate term can be found in Examples (30) and (31). The cultural reference in Example (30) is 'Fort Knox', a treasury vault, storing the USA's gold reserves, famous for its high physical security. In this scene, Lily, one of the main characters, promises to keep her friend's secret and compares her mouth to Fort Knox. The comparison of her mouth to the secure fort is supported in the visual channel with the gesture of 'sealing her lips'. As the Norwegian viewers may not be familiar with this reference, the translator decided to replace the proper name 'Fort Knox' with a hypernym. As a result, the comparison of the mouth to the inaccessible fortress has been maintained in translation without confusing the audience with an unknown reference. The superordinate relationship between the source-culture reference and its generalization in Example (31) is called holonymy. In this case, the cultural reference 'tri-state area' referring to the area on the border of three states has been replaced with a more general term 'land'. The application of this strategy is justified as the inclusion of this geographical name in the translation is not required for understanding that it is going to rain in Manhattan. In addition, the use of generalisation makes the subtitles shorter, decreases the reading effort and makes the message more relevant.

(30) Robin: This just stays between us, right?
Lily: This flapper? <u>Fort Knox</u>.

Robin: Dette er kun mellom oss, ikke sant?
Lily: Tuller du? Denne flabben er et fort.

(Appendix 2, S01E02.T76)

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(31) Sandy: Pushing the front back into the <u>tristate area</u> and giving Manhattan one of its worst storms in over a decade.

Sandy: Lavtrykket flyttes tilbake på <u>land</u>, og gir Manhattan den verste stormen på over ti år.

(Appendix 2, S01E22.T187)

Generalization with the use of paraphrase is included in Examples (32) and (33). In the first case, the cultural element 'I'd feel a little Stepford' refers to the novel 'The Stepford Wives' written by Ira Levin (2000). This book is the story of women from the Stepford suburb who are very submissive to their husbands. Therefore, the adjective created out of this proper name is used to describe a person who is 'robotic; docile; obedient; acquiescent; (also) uniform; attractive but lacking in individuality, emotion, or thought' (OED). In the scene including this reference, one of the characters, Victoria, wonders whether she should pursue her ambitions on the other continent or stay with her boyfriend. The other character in the scene, Robin, tells her that it would not be sensible to resign from one's dreams. For this reason, 'to feel Stepford' can be paraphrased with the words 'it's silly'. The translator's decision to apply the strategy of generalization with a paraphrase may result from the fact that the American reference would not be understood by the Norwegian audience. First, for the reason that this book has not been translated into Norwegian. Secondly, despite the release of the Hollywood film in 2004 titled 'The Stepford Wives', it might be difficult for the Norwegian viewers to associate it with this film without the word 'wives'. The next problem would be the recognition of the correct connotations of this word in the context, which would constitute an excessive effort on the part of the viewers and, thus, decrease relevance.

The next example (33) includes the paraphrase of the cultural reference to a brand. In this scene, Barney, one of the main characters, visits a kindergarten and shows some magic tricks. When he is asked where he works, he answers that it does not matter to children. 'The cultural reference 'Crayola' is the name of the American company and its brand which covers a variety of art and crafts products, among which the most popular are crayons. Therefore, the source-culture audience can easily associate 'a brown Crayola' with a brown crayon. However, as this is not the case in Norway, the omission of this proper name in translation is justified. In addition, this reference is used in the source text as emphasis which can be omitted with the maintenance of the main message.

(32) Robin: I'd feel a little Stepford turning down a huge opportunity to chase some guy I'd only known for two months.

Robin: Det er dumt…
…å takke nei til en mulighet for en fyr jeg har kjent i to månader.

(Appendix 2, S01E16.T146)

(33) Barney: You guys don't give half a brown Crayola what I do for a living, do you?
Barney: Dere bryr dere ikke om hva jeg jobber med, gjør dere?

(Appendix 2, S01E18.T151)

4.6.4 Substitution

Substitution was the second most often used target culture oriented strategy, with eight cultural references rendered in Norwegian. Pedersen (2001) distinguishes two solutions within this translation strategy (cf. Section 2.7.4). The first one, cultural substitution, has two sub-solutions: substitution with a reference from the source or third culture, and substitution with a reference from the target culture (Pedersen 2011). The second solution defined by Pedersen, situational substitution, is the replacement of the cultural reference with anything that fits in the context. The collected data includes seven cultural references rendered in Norwegian with cultural substitution, out of which two references were substituted with an element from the source culture and five references were substituted with elements from the target culture. There were also four cases of situational substitution. The detailed distribution of cultural reference categories and the translation solutions used to render them in Norwegian is presented in Table 12 below.

| Cultural Reference | Substitution | | |
| | Cultural | | Situational |
	Cultural reference from source or third culture	Cultural reference from target culture	
Sports	1		
TV			1
Games		2	
Holidays		1	
Literature and press		1	
Imaginary creatures	1		
Religion, beliefs			1
Law		1	
Legal authorities, organisations			2
TOTAL	2	5	4

Table 12: Cultural References Rendered in the Target Language with Substitution

Cultural substitution with a reference from the source culture in presented in Example (34). In this dialogue, the cultural reference 'sasquatch' has been replaced with another word referring to the same imaginary creature 'bigfoot'. It is worth to draw attention to the fact that this substitution has also taken place in the source text where the main character, Barney, seems to be confused with the reference. The confusion as to the word 'sasquatch' is expressed in a question which is answered with a synonym 'bigfoot'. However, Barney's reaction may result both from the strangeness of the situation and from the failure to understand the word 'sasquatch'. The lack of understanding is solved with his interlocutor's answer in which the word is replaced with the more common term. The obscurity of the word 'sasquatch' can be confirmed with a simple browser search which provides 13 300 000 hits for 'sasquatch' and 36 800 000 hits for 'bigfoot'. For comparison, the third option 'yeti', which is also a word used in the Norwegian language, provides 163 000 000 hits. Therefore, the inclusion of both words in the dialogue can be explained with the fact that the American audience may not be familiar with the less popular synonym. In relation to the translation strategy applied in this example, Barney's confusion is lost in translation as the result of the translator's decision on cultural substitution with the American synonym. Moreover, the translator could have retained the word 'sasquatch' in Norwegian, or replace it with 'bigfoot', and translate the word 'bigfoot' in the answer as 'yeti'. This solution would provide more accurate translation as it would maintain the misunderstanding in the target dialogue and resolve it with the use of the word which is known to the Norwegian viewers.

(34) Barney: Go for Barney.

Willis: Mr. Stinson, this is Willis from lobby security. Sorry to bother you, but we've had reports of a sasquatch loose in the building.

Barney: A sasquatch?

Willis: That's right, sir, a Bigfoot.

Barney: Kom igjen.

Willis: Dette er Willis fra vaktholdet. Vi har fått melding om en bigfoot i bygningen.

Barney: En bigfoot?

Willis: Stemmer. En big foot.

(Appendix 2, S01E17.T148)

Two cases of substitution with references from the target culture can be found in Example (35). This fragment contains two references to the American games which have been substituted in the target text with the names of Norwegian games. The board game 'Candy Land' is popular in the USA to the extent that the areas located on the board are referred to in the episode. The English name of this game has been replaced with the target-culture reference 'Stigespill' which is the Norwegian equivalent of the game known as 'Snakes and Ladders'. The second substitution is the replacement of the game 'Pictionary' with the Norwegian game 'Fantasi'. Both terms refer to similar games where the players need to guess the words. The difference is that, in the American game, they need to draw them, and, in the Norwegian game, they can draw or mime them. In this example, the substitution is a very efficient translation strategy as it makes the text more accessible to the viewers. In effect, they do not need to struggle to understand obscure references from the American culture, which would be the case if the translator has decided to apply the strategy of retention. The substitution is also justified with the fact that the retention of the names of American games was not relevant for general understanding of the scene.

(35) Marshall: It's called ''Marsh-gammon.'' It combines all the best features of all the best games—<u>Candy Land</u>, I Never, <u>Pictionary</u>.

Marshall: Det kalles Marshgammon. Den har litt av de beste spillene: <u>Stigespillet</u>, Jeg har aldri, <u>Fantasi</u>.

(Appendix 2, S01E15.T136)

The dialogue included in Example (36) is a case of situational substitution. In this excerpt, one of the main characters, Lily, makes a reference to the film titled 'Goonies' from 1985 by calling her friend Ted 'Chunk'. The entire line from the source text 'It's the love of love, Chunk' is not translated and replaced with 'Sloth elsker Chunk' [Sloth loves Chunk] which is the quote from the same film mentioned earlier in the episode. It is difficult to explain the translator's decision in this example, but it may result from the decision to reduce the subtitle length. The other possible explanation might be the translator's wish to create a humorous effect by repeating the already cited quote as compensation for jokes lost in translation.

(36) Ted: Man, she's gonna cry.
Lily: It's the law of love, <u>Chunk</u>.
Ted: Thanks, Lil.

Ted: Hun kommer til å gråte.

Lily: ''<u>Sloth elsker Chunk</u>.''

Ted: Takk, Lily.

4.6.5 Omission

Omission was the most frequently used target culture oriented strategy in the translation of cultural references in the collected data. There were eleven different categories which were rendered in Norwegian with this strategy. The categories of cultural references which were most often omitted are 'TV', 'literature and press', 'games', 'places' and 'music'. The reasons for omission were different, from inter-semiotic redundancy, through low relevance for understanding of the story, to subtitling constraints. Table 13 below includes the categories of cultural references in numbers which were omitted in the target text.

Cultural reference	Omission
TV	3
Games	2
Holidays	1
Places	2
Literature and press	3
Music	2
Famous people	1
Groups of people	1
Religion, beliefs	1
Legal authorities, organisations	1
Set phrases	1
TOTAL	18

Table 13: Cultural References Omitted in the Target Text

Examples of omission are presented in (37) and (38). The first example (37) includes the omission of the cultural reference from the category 'TV'. This scene takes place in a restaurant in which the main theme is 'Star Trek' and guests are usually fans of this television series. When one of the main characters, Robin, attempts to excuse herself from dinner, her companion offends her in the fictional language from the series. The exact words of this insult are not rendered in the target subtitles, but the explanation of what they are is translated into Norwegian. The translator's decision to omit the words of the insult is justified. First, the audiovisual character of a subtitled film allows the viewers to hear the original dialogues and there has been a pause in subtitling after the line with Robin's excuse.

This means that the viewers could focus on the auditory channel only. Additionally, the Klingon insult also has not been translated in the source text, so its repetition in the subtitle would result in redundancy. Finally, after the insult is uttered on the screen, Robin's interlocutor explains its significance, which is translated into Norwegian.

Example (38) includes the omission of the cultural reference to the city 'New York'. In this dialogue, the name of the city is used to refer to all the citizens who live in it. The translator's decision may result from a number of reasons. First, the scene takes place in the news studio where the background features the New York panorama with famous buildings, such as the Empire State Building and the Chrysler Building. These are the buildings which are New York landmarks and, therefore, the Norwegian viewers can obtain the information about the location from the images. In addition, this cultural reference is the last word in the dialogue, and it can be easily distinguished in the auditory channel. As a result, the omission allowed for avoidance of inter-semiotic redundancy. Finally, the original reference to the New York audience 'we'll check with you tomorrow, New York' is lost in the translation 'Vi er tilbake i morgen' [we will be back tomorrow]. This shows that the inclusion of this cultural references was not relevant for the translation of this passage.

(37) Robin: Kevin, I'm so sorry. I have to go. My friend's been stabbed with a sword.
Kevin: Hab Slosi' Quch! It's a Klingon insult. You have no honor.

Robin: Beklager, Kevin, jeg må dra. Vennen min har blitt stukket med et sverd.
Kevin: En klingonsk fornærmelse. Du eier ikke skam.

(Appendix 2, S01E08.T112)

(38) Robin: Our big Metro News One camping trip was going to be this weekend.
Sandy: Yeah, but camping out in the rain? No fun. Muddy. Yuck.
Robin: Guess we'll have to take a rain check.
Sandy: And we'll check in with you tomorrow, New York.

Robin: Vår Metro News 1-campingtur skulle være denne helgen.
Sandy: Men å telte ute i regnet er ikke noe moro.
Robin: Det får bli en annen gang.
Sandy: Vi er tilbake i morgen.

(Appendix 2, S01E22.T176)

4.6.6 Official Equivalent

The collected data includes fourteen cultural references which were translated into Norwegian with the official equivalent. Most of them are references to literature, places, games and TV. This results from the fact that television programs, geographical names and book titles usually have their official equivalents in foreign languages, which can be easily recognized by target audiences. The cultural references rendered in Norwegian with their official equivalents are presented in Table 14 below.

Cultural reference	Official equivalent
TV	2
Games	2
Holidays	1
Places	3
Literature and press	4
Groups of people	1
Religion, beliefs	1
TOTAL	14

Table 14: Cultural References with Official Equivalents in Norwegian

Official equivalents applied in the translation of the first season of 'How I Met Your Mother' are presented in Examples (39) and (40). The first example (39) contains the official equivalent of the American television series 'E.R.' which in Norway is known as 'Akkuten'. The example (40) includes the official equivalent of a character from a fairy tale 'Hans and Gretel' which in Norwegian is 'Hansel and Gretel'. In this case, the cultural reference from the source text constitutes a third-culture reference as this fairy tale was originally written in German under the title 'Hänsel und Gretel'. The application of official equivalents in translation does not result from any strategy and constitutes the best solution when cultural references have already established translation in the target language.

(39) Ted: Uh, look, I should run. I'm getting brain surgery from some guy who's seen a couple of episodes of <u>E.R</u>.

   Ted: Jeg må dra. Jeg skal opereres av noen som har sett en episode av <u>Akutten</u>.

(Appendix 2, S01E22.T186)

(40) Robin: Uh, everyone, this is Mike. That is not his real hair.

   Mike: Um, where's your costume, <u>Gretel</u>?

   Robin: You thought I was…

   Oh, I was just kidding. I've got to stop making jokes in e-mails. It's so hard to convey tone.

Robin: Dette er Mike. Dette er ikke hans hår.

Mike: Hvor er kostymet ditt, <u>Grete</u>?

Robin: Du trodde jeg… Jeg bare tullet. Jeg må slutte å tulle i eposter. Det er så vanskelig å formidle tonen.

(Appendix 2, S01E06.T98)

4.7 Conclusion

The collected data has provided information on the types of puns and the categories included in the first season of 'How I Met Your Mother'. The quantitative analysis has shown that cultural references that the first twenty-two episodes of this series include more cultural references than puns. This can indicate that the humour was mostly based on cultural references or that puns were only one of the types of humour included in the series. In relation to cultural references, the quantitative data has also proved that this series was translated with the source culture oriented approach. The qualitative analysis of the target and source text provided information of translation strategies applied to particular puns and cultural references. It showed that the majority of the analysed translation problems were successfully translated with appropriate translation strategies.

5. Discussion

5.1 Introduction

This chapter discusses the quantitative and qualitative results in relation to the research aims, proposed theoretical background and other studies conducted in the field of audiovisual translation. Section 5.2 answers the first research aim: 'to describe and analyse the types of puns and the strategies used to translate them' in the first season of 'How I Met Your Mother'. This section includes subsections with the findings on puns (5.2.1), their translation strategies (5.2.2) and language distance between English and Norwegian (5.2.3). Section 5.3 answers the second research aim: 'to describe and analyse the types of cultural references and the strategies used to translate them' in the first season of 'How I Met Your Mother'. This section includes subsections with the findings on cultural references (5.3.1), their translation strategies (5.3.2) and distance between American and Norwegian culture (5.3.3). Section 5.4 includes the implications for the academic field. It discusses the relevance theory as the theoretical background for research in audiovisual translation (5.4.1) as well as it provides a broad evaluation of this research in terms of its contribution to the academic field, its design and validity (5.4.2).

5.2 Puns in the Collected Data and their Translation Strategies

This section provides the quantitative answer to the first research aim: 'to describe and analyse the types of puns and the strategies used to translate them' in the first season of 'How I Met Your Mother'. The quantitative analysis provided a general picture of types of puns included in the collected data. The results have presented 77 examples of wordplay grouped into two taxonomies. The first taxonomy (proposed by Díaz Pérez (2008) and developed on the basis of Delabastita's (1993)) groups puns according to their types. When applied to the research data, it allowed for the distinction of seven types of puns with the following counts: homonymic (1), homophonic (5) paronymic (12), polysemic (29), idiomatic (21), syntactic (3) and morphological (6). The other taxonomy (Delabastita 1993; Díaz Pérez 2008) divided puns into vertical (43) and horizontal (34) depending on the levels on which the second meaning is conveyed. In relation to horizontal puns, the second meaning was included in the utterance or in the visual channel of the film. The results on the types of puns identified in the first season of 'How I Met Your Mother' are thoroughly discussed in Section 4.3.

As far as translation strategies are concerned, they were distinguished with the use of the taxonomy proposed by Díaz Pérez (2008). This taxonomy includes seven translation strategies, all of which were applied in the translation of the first season of 'How I Met Your Mother'. The translation strategy pun to pun was used to translate 34 cases. The strategy pun to no pun was used 36 times in total. This strategy included three solutions: selective translation – 25 cases; non-selective translation – 1 case; diffuse paraphrase – 10 cases. The other applied strategies are: punoid – 1 case; direct copy – 4 cases; transference – 2 cases. The application of particular translation strategies in the research material is also discussed in Section 4.4.

5.2.1 Successful Translation of Puns

This section answers the first research aim with the use of the qualitative analysis of translation strategies which allowed for rendering wordplay with the maintenance of humour. It describes and analyses the puns translated with the strategies which render the source-text pun into the target text: pun to pun, direct copy and transference. The qualitative analysis of the collected data allowed for the description of puns according to their characteristics in relation to the types of strategies applied to translate them. The quantitative representation of this data is included in chapter 4, Table 7.

The research data shows that the majority of puns translated with the pun to pun strategy are polysemic (14 cases) and idiomatic (8 cases). There were 17 cases where polysemic and idiomatic puns allowed for a faithful translation from English to Norwegian. These examples included English words and expressions which have the same denotations and connotations in Norwegian, for instance: 'have, do, pick up, shock'. In relation to the idiomatic type of puns, this group included not only idioms, but also phrasal verbs and set expressions (cf. Koren 2012; Romero 2006). The translation of polysemic and idiomatic puns with the strategy pun to pun has been discussed in detail in Section 4.4.1, in Examples (5), (6) and (7). Attention should also be paid to the fact that the cases of shared polysemy between English and Norwegian words concerned mostly verbs and set expressions, rather than idioms. In fact, there was only one idiom which could be faithfully translated into Norwegian, i.e. 'turn your back on someone' (Appendix 1, Table S01E11.T40). Equivalent words in English and Norwegian were also used when additional meaning resulted from the broader context of the scene or episode, e.g. 'olives, Nirvana'. These examples can be found in Appendix 1 in Tables S01E01.T2 and S01E13.T44.

The examples of the translation of the remaining polysemic and idiomatic puns included the creation of a new pun in Norwegian. In these cases, the translator often used words and expressions, such as 'Jack Package' – 'Brede Lem' (Appendix 1, S01E07.T26), 'There's not enough money in the world' – 'Ikke om du hadde betalt meg for det' (Appendix 1, Table S01E19.T62), which could be interpreted in two ways. An especially challenging translation concerned the examples where the horizontality of wordplay was based on the auditory and visual channel, e.g. 'I'm flippering you off – Jeg gir deg vingern' (Appendix 1, Table S01E06.T23). Other examples of wordplay successfully translated into Norwegian were morphological (4 cases) and paronymic (4 cases) puns. In relation to the former, it may seem to be a very good translation result as there were six morphological puns in total. The examples of morphological puns rendered with the same type of pun in Norwegian were 'Drunk-Off-Her-Ass-Istan', 'Shocky', 'Thankstini' and 'Kwazaapolitan'. The dialogues with the former two can be found in Appendix 1, in Tables S01E11.T38 and S01E08.T29, and the latter two are discussed in Section 4.4.1, in Example (9). In relation to paronymic puns, only two were rendered as paronymic puns: 'Tedological clock' – 'Tedologiske klokke' and 'Wine not? – 'Vin-dig gjerne'. The first examples can be found in Appendix 1, Table S01E21.T67. The latter translation was analysed in Section 4.4.1, in Example (8). It is worth paying attention to that, in most of the above examples, the morphology of translations was adjusted to the target language.

The humour could also be maintained with the use of the strategy of direct copy and transference. However, in these cases the success of translation depended on the proficiency in English and general knowledge of Norwegian viewers as well as their ability to draw conclusions from the context. The four examples of the use of the former solution, or non-translation, were: 'doo-doo' (homophonic, Appendix 1, S01E12.T41), 'highlights' (polysemic, Appendix 1, S01E21.T70), 'high two' (idiomatic) and 'rockupied' (paronymic). The translation of the last two is analysed in Examples (15) and (16) in Section 4.4.3. In the collected data, there were only two examples of translation of wordplay with the strategy of transference: 'roast a mean weenie' – 'grille en herlig pølse' and 'package' – 'pakke'. The translation of these puns is discussed in Section 4.4.4, Examples (17) and (18). In these two cases, English connotations were transferred to Norwegian with direct translation. In Example (17), the Norwegian viewers could also infer ambiguity from the context and, in Example (18), the wordplay was horizontal, which provided viewers with additional clues as to the double meaning of the pun.

5.2.2 Translation with Loss of Humour

The first research aim was also addressed with the description of puns which were translated without maintaining the humoristic effect. The qualitative data allowed for the analysis of pun examples along with the strategies applied to translate them. The research data shows that humour was lost in approximately half of the collected cases of pun translation, i.e. in 37 out of 77. The translation strategies which resulted in the loss of humoristic effect were punoid (1 case) and pun to no pun (11 cases). The former is the translation of an idiomatic pun discussed in Section 4.4.5. The majority of puns translated with the latter include polysemic (12 cases), idiomatic (11 cases) and paronymic (8 cases) puns. The strategy pun to no pun includes three solutions: non-selective translation, selective translation, and paraphrase. The research data includes only one example of non-selective translation, of a morphological pun 'rut-buster', discussed in Section 4.4.2, in Example (13). The same example also includes the analysis of selective translation of a morphological pun 'rutine'. The former is a play on the word 'rut' and the suffix '-buster', and the latter is a play on the word 'rut' and 'routine'. The other examples of selective translation are: 'sex-ray vision' (Appendix 1, Table S01E14.T46) and 'ride someone' (Appendix 1, Table S01E19.T63). A detailed analysis of the selective translation of two homophonic puns can be found in Section 4.4.2, in Examples (11) and (12). These examples include two homophonic puns, one based on the suffix '-dary' and the word 'dairy' and the other built on the letter 'p' and the word 'pea'.

The last solution within the translation strategy pun to no pun is paraphrase. Puns which were paraphrased in Norwegian include: 'swarm around my beeswax' (Appendix 1, Table S01E03.T7) and 'train wrecks' (Appendix 1, Table S01E18.T56). An example of paraphrase of a paronymic pun is discussed in Section 4.4.2, Example (14). This pun is based on the similar pronunciation of the words 'puddle' and 'poodle' in the context of the idiom 'to rain cats and dogs'. Some of the examples were more difficult to translate for the reason that they depended on the iconographic and mobility codes of the visual channel (cf. Section 2.4.2). Therefore, even if the translator had found words and expressions which could convey the intended humoristic effect, they may have failed to follow the inter-semiotic cohesion of the scene. These trickier examples include such puns as: 'how rich' (Appendix 1, Table S01E15.T49), 'hit the books' (Appendix 1, Table S01E02.T73), 'sack lunch' (Appendix 1, Table S01E17.T52), 'tie the knot' (Appendix 1, Table S01E21.T68) and 'swamped' (Appendix, Table S01E21.T69).

5.2.3 Language Distance

The quantitative and qualitative analysis of the data not only allowed to answer the first research aim, 'to describe and analyse the types of puns and the strategies used to translate them' in the first season of 'How I Met Your Mother', but provided some conclusions on the language distance between English and Norwegian, and on the effectiveness of particular strategies in the translation of wordplay. The acquired knowledge of similarities and differences between the two languages constitutes the basis for implications for the professional field of audiovisual translation as well as proves the relevance of the conducted study.

The distribution of puns according to their type and translation strategies provided information on the characteristics of the English language and the Norwegian language. The high number of polysemic, paronymic and idiomatic puns in the target text allowed to draw the following conclusions. First of all, English is a highly polysemic and idiomatic language. Secondly, it is a language which includes many words with similar spelling and pronunciation. In relation to its morphology and word formation, it allows for the creation of long compound nouns with the use of hyphens. All these features can be a source of significant difficulty in translation, especially when the target language's word formation rules are different and when lexis does not share the same polysemy. However, the analysis of translation strategies used to translate polysemic, idiomatic and morphological puns has shown that English and Norwegian are closely related languages. This is proved with the fact that nearly half of the polysemic and idiomatic puns were translated into the target text, which shows that Norwegian lexis shares some polysemy and idiomacity with English. In relation to morphological puns, the rules of compounding in Norwegian also allow for the use of hyphens to connect words in specific cases.

The described similarities may result from the fact that English and Norwegian belong to the Germanic family of languages. However, the linguistic distance is not as close as it would be in the case of Norwegian and Danish. This is further substantiated by the observation that most of the shared polysemy resulted from the context and not from a double dictionary meaning, e.g. 'olives' (Appendix 1, Table S01E01.T2), 'parrot' (Appendix 1, Table S01E06). Significant differences between English and Norwegian impacted translation in that there were many idiomatic puns rendered with another Norwegian expression which would fit the context, e.g. 'take the leap' – 'hoppe i det' (Appendix 1, Table S01E01.T1). There were also many cases where it was not possible to translate both senses, which led to loss of humour in the strategy of selective translation.

The results also showed that Norwegian viewers are proficient in English, which also narrows the distance between these two languages, visible in the examples of pun translation with the strategies of direct copy and transference. High proficiency in English among Norwegian viewers can result from everyday exposure to English films and music. It can also be observed that the Norwegian language is under heavy impact of English. There are many English loans in Norwegian and the multimedia include a lot of content in English. The results of this phenomenon can be observed even in casual conversations of Norwegians with occasional switching to English.

5.3 Cultural References in the Collected Data and their Translation Strategies

This section provides a quantitative answer to the second research aim: 'to describe and analyse the types of puns and the strategies used to translate them' in the first season of 'How I Met Your Mother'. The quantitative analysis of the research data allowed for the distinction of 163 cultural references divided into 22 categories developed on the basis of the taxonomy proposed by Pedersen (2011). The most numerous categories are 'places' (27 cases), 'TV' (24 cases), 'famous people' (17 cases), 'literature and press' (13 cases), 'games' (12 cases), 'brands' (11 cases) and 'sports' (7 cases). The first category refers to various sites of cultural or historic value, e.g. Fort Knox, Liberty Bell, Empire State Building, as well as cities and districts, such as New York City, Queens, tristate area. The second most numerous category 'TV' which comprises film titles and characters, names of television programmes and series, for instance, Ghostbusters, Ewoks, Jeopardy, Punky Brewster. The category 'music' includes the names of bands and artistic pseudonyms, e.g. Led Zeppelin, Moby, Sonny & Cher, Belle & Sebastian. The category 'famous people' includes proper names of historical figures, actors, artists, celebrities, e.g. Mickey Mantle, Julia Roberts, Otis Redding. 'Literature and press' includes book titles, names of literary characters, names of newspapers and magazines, e.g. Gatsby, Times. The majority of cultural references from the category 'brands' comprises food and drink brands, e.g. Mountain Dew, H&H bagels, Nutter-Butters, as well as fashion brands, such as Victoria Secret and Old Navy. The category 'sports' includes sports events, names of sports disciplines, leagues and equipment, e.g. Krav Maga, white belt, Super Bowl. All the cultural categories established for the purpose of this research, along with the numbers of their occurrence are included in chapter 4, Figure 2, whereas Pedersen's (2011) taxonomy of cultural categories can be found in chapter 2, Table 4.

In relation to the second part of this research aim, five out of six translation strategies proposed by Pedersen (2011) were distinguished in the collected data. The quantitative analysis provided the information on the number of times each translation strategy was applied: retention (94 cases), direct translation (9 cases), generalisation (17 cases), substitution (11 cases) and omission (18 cases). The strategy of specification was not used in the analysed material. The official equivalent, which is not considered as a strategy by Pedersen (2011), was used 14 times. Due to a very high number of identified cultural references, the categories of cultural references and types of translation strategies have not been presented in one table, but a separate table has been created for each strategy. All the cultural references translated with the above strategies are included in Appendix 2.

The retention strategy included two solutions: target language adjusted and complete retention. The former included 15 cases, and the latter, subdivided into marked and unmarked, 3 and 76 cases, respectively. The cases of marked retention with inverted commas contain three song titles and one pseudonym attached to a real name. The strategies of direct translation, generalisation and substitution also have subtypes. In case of direct translation, cultural references were translated in the form of a calque (7 cases) and with shifted translation, including necessary linguistic changes, (2 cases). Cultural references were also generalised with the use of a superordinate term (9 cases) and paraphrased (8 cases). In relation to substitution, it was cultural with the element from the source culture (2 cases) and the element from the target culture (5 cases). The situational substitution was applied in 4 cases. The number of times each translation strategy was applied to translate a particular category of cultural references has been presented in chapter 4, Tables 9-13. The translation strategies have also been divided according to a translation approach: foreignizing or domesticating. The former includes retention, specification and direct translation. These strategies are oriented towards the source culture. The latter includes generalisation, substitution and omission, which are oriented towards the target culture. The number of cultural references translated with each strategy with division according to translation approach has been presented in chapter 4, Table 8.

5.3.1 Source Culture Oriented Approach to Cultural References

The research data includes 103 cultural references translated with the source culture oriented translation strategies. The vast majority (94) of these examples were rendered in Norwegian with the retention strategy. This strategy was applied to retain complete cultural references.

This strategy includes two solutions: target-adjusted retention and complete retention. In case of the former, the cultural reference is adjusted to the target grammar and morphology, whereas in case of the latter the cultural reference is retained without any changes. The complete retention can be further subdivided into marked and unmarked retention. The distribution of cultural references and solutions included in the retention strategy is presented in chapter 4, Table 9.

The categories of cultural references which were most often retained in the Norwegian subtitles were 'places' (18 cases), 'famous people' (16 cases), 'TV' (13 cases), 'music' (10 cases) and 'brands' (8 cases). Particular cases of cultural references that were translated with the strategy of retention are discussed in Section 4.6.1. The examples of target language adjusted retention include the cultural references from categories: 'famous people' and 'TV' – Examples (20) and (21) in chapter 4. The examples of complete, unmarked retention constitute the cultural references from categories: 'famous people', 'places' and 'TV' – Examples (22), (23) and (24) in chapter 4. The examples of complete, marked retention are the cultural references from the category: 'music' – Examples (25) and (26) in chapter 4.

Another foreignizing strategy, direct translation, was used to render 9 cultural references. Cultural references rendered in the target text with the strategy direct translation are included in the categories: 'TV', 'sports', 'games', 'popular objects', 'history' and 'famous people'. Most of them were translated into Norwegian with the solution known as 'calque', e.g. 'white belt', 'battleship'. These examples of cultural references translated with this strategy are discussed in Section 4.6.2, in Examples (27) and (28). In relation to the other solution included within direct translation, there were only three examples that were rendered with shifted translation: 'July 2, 1947' and 'sock monkey'. The shift in the translation of the former comprised the change into the European order of date and month, whereas the latter consisted of the change of singular number to plural number in the target text. The former case is discussed in Section 4.6.2, in Example (29). The latter can be found in Appendix 2, Table S01E04.T82.

5.3.2 Target Culture Oriented Approach to Cultural References

In the research data there are 46 cultural references translated with target culture oriented strategies: generalisation, substitution and omission. The majority of cultural references were rendered with the strategy of generalisation (17 cases). The most cultural references rendered with this strategy are included in the categories 'TV' (3 cases), 'brands' (3 cases) and 'places' (4 cases). Nearly half (9 cases) of all examples were translated with the use of a superordinate term, e.g. 'The Icky Shuffle' (Appendix 2, Table S01E04.T87), 'New York City' (Appendix 2, Table S01E08.T109), 'Shanghai dumplings' (Appendix 2, Table S01E08.T115). The replacement of two cultural references from the category 'places' with superordinate terms is discussed in Section 4.6.3, Examples (30) and (31). The former includes the generalisation with a hypernym and, the latter, with a holonym. The rest of cultural references (8 cases) were paraphrased, for instance, 'bad idea jeans' (Appendix 2, Table S01E0101.T121), 'feel Stepford'. The latter example is analysed in Section 4.6.3, example (32). The detailed distribution of cultural references translated with the strategy of generalisation is presented in chapter 4, Table 11.

The strategy of substitution was applied in the translation of 11 cultural references. These references are included in the categories 'sports' (1 case), 'TV' (1 case), 'games' (2 cases), 'holidays' (1 case), 'literature and press' (1 case), 'imaginary creatures' (1 case), 'religion and beliefs' (1 case), 'law' (1 case) and 'legal authorities and organisations' (2 cases). There are three solutions within this strategy. The first one is cultural substitution with the reference from the source or third culture. In the collected data there were two examples of substitution with source-culture reference: 'sasquatch' – 'bigfoot', 'nunchuks' – 'nunchaku'. The former is analysed in detail in Section 4.6.4, Example (34). The second solution within this strategy is substitution with a target-culture reference. This solution was the most popular one and was used to translate five cultural references, such as 'lemon law', 'Kwanzaa' in 'Kwanzaapolitan' and 'Candy Land'. This type of substitution is discussed in Example (35) in Section 4.6.4 where two names of games are replaced with the names of games better known in Norway. The last solution within this strategy is situational substitution which was used to render cultural references from the category 'TV', 'religions, beliefs' and 'legal authorities, organisations', for example: 'Mounties' (Appendix 2, Table S01E091.T117) and 'hippies from Granola Mountain Earth Pals' (Appendix 2, Table S01E161.T141). The analysis of situational substitution of the cultural reference from the category 'TV' can be found in Section 4.6.4,

Example (36). The distribution of cultural references along the solutions included in the strategy of substitution is presented in chapter 4, Table 12.

The last target culture oriented strategy is omission. This strategy was applied to 18 cultural references. The majority of them are included in the categories: 'TV' – 3 cases; 'literature and press' – 3 cases; 'games' – 2 cases; 'places' – 2 cases; 'music' – 2 cases. The detailed distribution of the categories translated with the strategy of omission can be found in Table 13 in chapter 4. The qualitative analysis of the research material has shown many potential reasons for the use of this strategy. First, this strategy could be applied when cultural references were too obscure for the Norwegian viewers and would result in confusion, which, in turn, would increase the processing effort and decrease the relevance. What is important is also the fact that the omitted references were not essential for a general understanding of the scene. Otherwise, a translator would need to use the strategy of generalisation or substitution. Secondly, in some cases, the inclusion of the cultural references in the subtitles is inter-semiotically redundant. For example, when the same message is conveyed with the visual channel, e.g. in the form of an image. An example of such inter-semiotic redundancy is discussed in Section 4.6.5, Example (38). Finally, omission can also result from the constraints of subtitling as a translation mode. There are dialogues which are very long, and the translator has to reduce the subtitle length by cutting out the least relevant elements. An example of an utterance which had to be shortened due to limited subtitling space can be found in Appendix 2, Table S01E21.T169. What should also be mentioned is that in case of a humour series, the omission of the cultural reference often results in the loss of humour, e.g. Appendix 2, Table S01E121.T128.

5.3.3 Cultural Distance

The collected data shows that the first season of 'How I Met Your Mother' includes a variety of cultural references divided into twenty-two categories. The most numerous categories show that television and sports constitute an important part of American culture. The results also indicate that the creators of the series have assumed that the cultural references included in it can be easily recognized by a broad American audience to whom the show was addressed. Therefore, it can be further concluded that, as a result of globalisation, the majority of cultural references would be understood by Norwegian viewers. The majority of cultural references (94) were retained in the target text, whereas the remaining ones (55) were translated with five other strategies, excluding the official equivalent which was applied in 14 cases. The analysis

of the cultural references in terms of translation strategies used to render them in the target text has shown that the translation of the first season of 'How I Met Your Mother' is source culture oriented. The translator's decision to apply this approach can result from numerous reasons. First, the translator might have intended to convey American culture and bring the viewers closer to it (Venuti 1995). Secondly, the translator may have assumed that the viewers are familiar with popular American films, music, literature and press, etc. as a result of globalisation and easy access to the entertainment from the USA (cf. López González 2019). Another reason is that, in case of subtitling, the viewers can hear the audio track and perceive the discrepancy between the visual and auditory channel (Díaz Cíntas and Remael 2007). This, in effect, can lead to confusion and increase the processing effort.

Cultural references which were not retained in their original form were translated with target culture oriented strategies. The choice of this approach can be explained with different reasons. First and foremost, the inclusion of cultural elements which are not comprehensible for the target-culture viewers would result in increased processing effort and decreased text relevance (Díaz-Pérez 2019). Secondly, some domesticating strategies can result from the subtitling constraints of screen translation. This especially concerns subtitling with the superordinate term and omission as these two strategies allow for the reduction of subtitle length (Pedersen 2011). In addition to saving screen space, omission can also be applied when the same message is conveyed with two communication channels (Díaz Cíntas and Remael 2007). In the case of substitution, the processing effort can also be decreased, especially when the source cultural reference is replaced with one from the target culture. As far as domesticating strategies are concerned, this approach was also applied to cultural references that were not relevant for the understanding of the story, and their generalisation, substitution or omission did not change the message of the utterance.

5.4 Implications for the Academic Field

5.4.1 Relevance Theory

The conducted research has shown that the relevance theory constitutes a valid theoretical background for studies investigating the subtitling mode of audiovisual translation. It provides a theoretical justification for many of the translator's decisions, such as retention, generalisation and omission. Since subtitling is limited by screen constraints, e.g. the viewers' reading speed

and subtitle length, the translator often needs to reduce the target text to the most relevant information (Díaz Cíntas and Remael 2007; Díaz-Pérez 2019). The relevance of the information provided in the subtitles depends on the viewers' processing effort required to understand the utterance in the context of the scene, episode, or entire series (Díaz Cíntas and Remael 2007; Díaz-Pérez 2019). The relevance theory provides the theoretical explanation of the translator's decisions regarding the relevance of the subtitled information for the viewers.

The relevance theory relates to relevance in communication, cognition and comprehension (Sperber and Wilson 2004). Communication is realised in the film's auditory and visual channels as well as in subtitles, whereas cognition is explained with the cognitive principle of relevance. According to this principle, the message is relevant when it can be interpreted with the use of background information (Sperber and Wilson 2004; Yus 2017). Therefore, the subtitles need to be analysed in the broader context of the scene or episode. Only when the information included in all communication channels is considered, the translation strategies can be analysed and explained in a valid manner. Yus (2017) indicates that the cognitive principle of relevance is also connected with the relationship between the effort made to process the message and the effect achieved with it. The higher processing effort, the lower relevance, and the lower processing effort, the higher relevance (Yus, 2017). In case of subtitling, this refers to the effort made by the viewers to read the subtitle lines before they disappear from the screen (Díaz Cíntas and Remael 2007), to understand their literal and figurative meaning and to interpret it in the context. The processing effort can be increased by the inclusion of lexis that may be difficult to understand for the viewers, for example, jargon, localisms, or, in case of this research, cultural references. The processing effect is, for instance, the achievement of satisfactory information about the plot and entertainment with jokes (Yus 2017). For this reason, as argued by Díaz-Pérez (2019), the translator needs to assess the viewers' ability to recognize the reference on the basis of their common knowledge and the context. Then, he or she can assess the relevance of the cultural reference (Díaz-Pérez 2019). Only when these two factors, effort and effect, are brought together, the translator can decide on the best translation strategy (Díaz-Pérez 2019). The knowledge of this decision-making process helps to analyse and justify the translation strategies applied by the translators as well as recommend alternative solutions.

The relevance theory can also be applied to the translation of wordplay. According to Yus (2017), in this theory, comprehension refers to the information gap between the literal meaning and the intended meaning. Yus also adds that the missing information can be inferred from

the context. According to him, this means that the recipient of the message will infer the most relevant interpretation on the basis of the background information. In terms of the relevance theory, there are two comprehension phases: decoding and inferring (Yus, 2017). These phases can explain how the viewers read/decode the literal meaning of subtitles and how they infer the intended meaning. These two comprehension phases can also be applied to explain how the viewers interpret wordplay. First, the viewers need to understand the literal meaning of the message. Then, they can infer the second meaning from the context. Therefore, if the basic meaning contains unfamiliar cultural references, then the processing effort will significantly increase, and the relevance will decrease (Díaz-Pérez 2019).

The above conclusions have confirmed those achieved by Díaz-Pérez (2019) in his study of the translation of cultural references and puns. Díaz-Pérez has stated that the relevance theory explains the translator's choices in terms of relevance for the viewers. He also added that the translator should render the source text in a way that brings about the same cognitive effects in the target text viewers as in the case of the viewers of the source text. Another confirmed assumption is that in the relevance theory the target text relevance is proportional to the ease of comprehension.

5.4.2 Research Evaluation

The conducted research provides a contribution to the existing studies in the field of audiovisual translation. The achieved results can supplement other studies focused on the translation of cultural references, e.g. Pettit (1993), Hurtado de Mendoza Azaola (2009), Organ (2018), and wordplay, e.g. López González (2019), Díaz Pérez (2019), Puchała-Ladzińska (2019). The taxonomies of translation strategies applied in this research can be compared with other taxonomies used in similar studies. On the basis of such comparisons, it can be decided which taxonomy serves the research purposes best, or a new taxonomy can be established out of two or more already existing taxonomies. For example, in relation to the translation of cultural references, Pettit (2009) and Olk (2013) applied two different sets of translation strategies from one used in this research, whereas Díaz Pérez (2019) and Organ (2018) applied the continua of foreignization and domestication proposed by Haywood et al. (2009) and Hempelmann and Miller (2017). As far as puns are concerned, this research used the taxonomy of translation strategies proposed by Díaz Pérez (2008). This taxonomy can be compared with one applied in the study conducted by Puchała-Ladzińska (2019). It would be an interesting comparison

since the taxonomy of pun translation strategies used to analyse the data in this research is a modification of the Delabastita's (1993) taxonomy applied in the said study. Such a comparison can provide valuable data. For instance, information on the usability of each taxonomy for research purposes. It could also indicate which taxonomy of translation strategies reflects the translator's decisions in the best way. In relation to the translation problems investigated in this research, their taxonomies could also be compared with the taxonomies used in other studies. This research used the taxonomy of cultural references proposed by Pedersen (2011), which could be compared with, e.g. the taxonomy applied by López González (2019). The taxonomy used by the latter is 'Intertextual typologies used by DreamWorks (2001-2012) to create humour' (López González 2019:157). In relation to wordplay, this research uses the taxonomy proposed by Díaz Pérez (2008). However, there are also other taxonomies which could be equally useful. For example, Delabastita (1993), Hempelmann and Miller (2017).

In relation to this research model, the translation strategies were first described and, then, used to label the data. However, it also seems to be a valid approach to distinguish strategies on the basis of the analysed data. The fact that the researcher has a ready set of labels beforehand can lead to generalisations of translation solutions and biased perception of the data. On the other hand, it is useful for the researcher to know what he or she is investigating. Especially considering that the initially assumed identification criteria can be adjusted and presented as one of the findings. Another difficulty in preparing the research framework was the establishment of pun taxonomy. First of all, there are numerous pun taxonomies in the available literature and the researcher needed to choose one or two which would be the most useful for labelling the data. However, the main difficulty concerned the distinction of idiomatic puns. According to the definition provided by the author of the applied taxonomy, Díaz Pérez (2008), they should be based on idioms. The problem lay in that the data included polysemous words which made sense only in phrases and, therefore, the researcher did not want to include them and classify them as polysemic puns. Finally, the category of idiomatic puns was extended to set phrases and expressions, which was justified with the taxonomies established by Koren (2012) as well as other definitions of idiomacity (Fresco Romero 2006). The pun taxonomy used in this research is described in chapter 2, section 2.6.2.

This research also constitutes a contribution to few studies in the audiovisual translation from English to Norwegian. There are multiple studies in the translation from English to Danish and Swedish, but Norwegian is still a language which needs more investigation. The biggest research conducted in the audiovisual translation from English to Danish and Swedish is one

by Pederson (2011). For the purpose of his research, Pedersen created the Scandinavian Subtitles Corpus, which includes 100 English films and TV programmes and their translations into Swedish and Danish. Only 36 texts included in this corpus were translated into Norwegian. According to Pedersen, a study is valid when it analyses a large number of texts. It should also be mentioned that Pedersen focused on selected translation features in the collected texts and investigated them in detail. He explained it with the fact that the corpus is too extensive for thorough analysis of translator's every decision (Pedersen 2011:2). In line with what Pedersen argues about the number of texts for the validity of a study, the research conducted for this master thesis is not big enough to claim that it is a valid quantitative study. However, the application of the quantitative analysis provides a broad picture of the translation problems included in the source text and of translation strategies applied to solve them. The quantitative analysis has also allowed for the distinction of the translation approach used to translate cultural references. The quantitative data obtained in this research could also be used to compare the translation difficulty of source texts from various genres in terms of the number of cultural references. In addition, the research findings can be analysed together with findings achieved in other studies to form general conclusions on particular translation problems and strategies. Finally, in this research, the quantitative analysis is one of the two ways in which the data has been analysed. Therefore, the main purpose of the quantitative analysis in this thesis is the provision of a broader picture of the analysed problems and solutions. The qualitative analysis of the same data provided a more detailed view of selected puns, cultural references, and their translations. The qualitative analysis also provided a closer look on the puns and cultural references as well as translation processes and strategies. When all this information is presented together, it provides the answer to the first research aim in that it uses the findings on collected puns to make conclusions on the applied translation strategies. The latter conclusions refer to the language distance between English and Norwegian, as well as allow the researcher to make some implications for the professional field of audiovisual translation.

6. Conclusion

6.1 Summary of the research

The thesis investigated two translation problems: puns and cultural references, in the first season of a comedy series 'How I Met Your Mother'. This series has been chosen for the research material as it contains numerous examples of puns and cultural references which are the subject of the research. A part of humour in 'How I Met Your Mother' is based on wordplay. In addition, numerous examples constitute horizontal puns with one semantic meaning represented in the visual channel. In relation to the latter, the aim of the research was to analyse the references to popular American culture. 'How I Met Your Mother' is a sitcom addressed to a broad audience and, therefore, the included cultural references are those which can be easily understood by American audience. This, in turn, allowed for drawing conclusions on globalization and impact of the American culture on the Norwegian culture. The research was conducted to find answers to the following aims:

> 1. to describe and analyse types of puns and the strategies used to translate them,

> 2. to describe and analyse the categories of cultural references and the strategies used to translate them.

The research data was comprised of two lists of dialogues presenting the analysed translation problems collected from twenty-two episodes of this series. The quantitative and qualitative analysis of the research material allowed for the description and analysis of puns and cultural references, and their translation strategies. In relation to the first research aim, the findings have shown that the first season of 'How I Met Your Mother' includes 77 puns which can be divided with two taxonomies. The first taxonomy, based on the linguistic phenomenon, proposed by Díaz Pérez (2008) and based on Delabastita's (1993), distinguished the following seven types of puns: homonymic (1 case), homophonic (5 cases), paronymic (12 cases), polysemic (29 cases), idiomatic (21 cases), syntactic (3 cases) and morphological (6 cases). The second taxonomy of puns applied to the research data is the taxonomy based on the criterion of form proposed by Delabastita (1993). This taxonomy was used to group puns into vertical (43 cases) and horizontal (34 cases). The puns identified in the research material were translated with seven translation strategies: pun to pun (34 cases); pun to no pun: selective translation (25 cases), non-selective translation (1 case), diffuse paraphrase (10 cases); punoid (1 case); direct copy (4 cases); transference (2 cases). The results are discussed in more detail in Section 5.2.

Regarding the second research aim, the findings have provided information on the cultural references and their translation strategies in the first season of 'How I Met Your Mother'. The quantitative and qualitative analysis of twenty-two episodes allowed to distinguish 163 cultural references divided into 22 categories. The following categories were established upon the analysis of the research material: sports (7 cases), TV (24 cases), games (12 cases), communication methods (1), holidays (3 cases), places (27 cases), objects (1 case), brands (11 cases), history (2 cases), literature and press (13), music (11 cases), dance (2 cases), food (4 cases), famous people (18 cases), imaginary creatures (5 cases), religion and beliefs (3 cases), law (1 case), titles (1 case), legal authorities and organisations (6 cases), set phrases and proverbs (1 case), jargon (1 case). This taxonomy of cultural references is based on the categories of cultural references proposed by Pedersen (2011). The cultural references identified in the collected material were translated with one of five strategies or official equivalents. The distinguished cultural references are the following: retention (94 cases), direct translation (9 cases), generalisation (17 cases), substitution (11 cases) and omission (18 cases). Official equivalents were used 14 times. The strategies were also divided into source culture oriented and target culture oriented. The former are retention and direct translation and the latter generalisation, substitution and omission. The foreignizing approach to translation was applied 103 times and the domesticating approach was applied 46 times, which clearly shows that the translation was oriented towards the source culture. The results on categories of cultural references are discussed in more detail in section 5.3.

The findings achieved through the quantitative and qualitative data have also allowed to make some conclusions about the language distance between English and Norwegian and the cultural distance between American and Norwegian viewers. First, English and Norwegian share similarities in terms of the formation of compound words and polysemy of some lexis. They are also highly idiomatic languages. Secondly, the Norwegian language is highly impacted by English vocabulary, which is visible in the use of loan words. In relation to cultural distance, the Norwegian audience is familiar with many aspects of American culture, which was indicated with the high number of examples of retention in the target text. This results from the globalisation of American culture through the international distribution of films, music and multimedia. These findings can serve as a basis for further research in the field of audiovisual translation and sociolinguistics.

6.2 Outlook

As far as the audiovisual field of translation is concerned, the present research can be further developed in a few manners. First of all, this research could be expanded by the investigation of subsequent seasons of 'How I Met Your Mother' with the use of the same research model as employed in this master thesis. Such a study would provide more quantitative data, which would increase the validity of the study as well as would allow for generalisations relevant for the translation of this film genre. Another interesting follow-up study would be the investigation of the types of humour present in 'How I Met Your Mother'. This results from the fact that wordplay seems to constitute only a small portion of humour in this series. Therefore, such a study would provide valuable data on the types of humour included in this series, and strategies applied to translate them. The achieved findings on translation strategies could be compared with the findings in this study as well as other studies with similar aims.

Next, a new study could be established with the aim of investigating the translation of horizontal puns with one semantic meaning represented in the visual channel. This type of research has already been conducted by Sanderson (2009) who investigated such horizontal wordplay in the dubbing of English comedies, also in relation to cultural references and intertextual humour. The aim of Sanderson's research was the establishment of the taxonomy of wordplay where one of the meanings is conveyed with the image. However, as suggested research would investigate the subtitling mode of translation, findings would reveal information on translation strategies applied to convert the meaning from the images to subtitles. In the case of Sanderson's study, translation did not include the change from the auditory channel to the visual channel.

Another suggestion for the analysis of the series 'How I Met Your Mother' could be one focused on the subtitling of non-verbal messages, as in a study conducted by Perego (2009). Such research would aim to analyse the visual channel in terms of non-verbal messages which accompany verbal utterances. As Perego states in the introduction to her study, non-verbal messages can provide more significant information than the virtual words. The analysis would provide data on the strategies used to convey such non-verbal information in the cases where it is subtitled. The change from the non-verbal code of film to the verbal code of subtitles constitutes an interesting concept for observation and study as it may seem that the translator would rather first translate the uttered words. Such translation is also connected with the problem of limited subtitle space, and the fact that subtitling non-verbal signs would take extra screen space (Perego 2009). As a result, the translator would have to decide which type

of message is more relevant. The findings could then be compared with Perego's study and other studies on this topic, as well as provide valuable information for professional translators.

Finally, the part of this research focused on cultural references could be an inspiration for performance of a study of the impact of the English language on the Norwegian language. It is a fact that the Norwegian language is packed with numerous English words and expressions which are not even loans. It is a very interesting, if not to say controversial phenomenon that Norwegian speakers switch to English whenever they find it convenient. On one hand, it would be interesting to measure the scale on which this is happening and make generalisation on potential consequences in terms of language change. On the other hand, it would be worth investigating what perception Norwegians have on switching into English as well as whether or in what degree they are aware of it. This phenomenon has already been researched, for example, in the doctoral dissertation by Sunde (2019) who investigated the hidden influence of English on Norwegian. Sunde claims that English not only impacts Norwegian vocabulary, in the form of loanwords, but also the Norwegian grammar. Since language is subject to constant change, this field will always require new updated studies.

6.3 Final Statement

The research conducted for this master thesis has provided valuable information on the translation of puns and cultural references from English into Norwegian. It allowed for the distinction of types of wordplay and the categories of cultural references in the analysed research material. In addition, findings included the description and linguistic analysis of translation strategies applied to solve these two translation problems. This study has also discussed two translation problems in relation to the constraints of audiovisual translation, such as change of communication channel and screen space limitation. In addition to answering the research questions, this study has also provided conclusions on the language and cultural distance between English and Norwegian. The application of the quantitative and qualitative analysis has provided a valid representation of cultural references and puns in the source text and in the target text upon translation in the subtitling mode. The conducted research is also a valid study which can be compared with other studies in the field of audiovisual translation. Finally, this research can be further expanded with other studies focused on the translation of cultural references and/or puns. It can also constitute an inspiration for other studies on the English and Norwegian language.

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Appendix 1 – Puns Included in the Research Material

Episode 1 - The Pilot

Table no.	English Episode's Title	Code Time Record
S01E01.T1	The Pilot	12:41-12:58
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code Visual channel: iconographic code	
Source Text	Target Text	Back Translation
Ted: Well, she's leaving tomorrow. This may be the only moment I'm gonna get. I gotta do what that guy couldn't. I gotta <u>take the leap</u>! Okay, not a perfect metaphor, 'cause for me it's fall in love and get married, and for him it's… death. Barney: Actually, that is a perfect metaphor. By the way, did I congratulate you two?	Ted: Hun drar i morgen, det er min eneste mulighet. Jeg må gjøre det han karen ikke kunne: <u>Hoppe i det</u>! Ikke den beste metaforen, da. For meg betyr det bryllup, for ham døden. Barney: Faktisk er det en perfekt metafor. Forresten, gratulerte jeg dere?	Ted: She's leaving tomorrow, this is my one chance. I must do what that guy couldn't. <u>Jump in it</u>! Not the best metaphor then. For me, it means the wedding, for him, death. Barney: Actually, that is a perfect metaphor. By the way, did I congratulate you?
Context		
Ted, Lily, Marshall and Barney have seen Robin reporting a story of a person who was saved from jumping off a bridge. Ted compares himself to that person and says that he must take risk and go kiss Robin this very moment. After saying that, he realizes it is not the best metaphor. Nevertheless, Barney thinks that it is a perfect metaphor. This is what a permanent relationship means to him. He cheers on Lily and Marshall's engagement raising his glass.		
Translation Strategy		
Pun to pun		

Table no.	English Episode's Title	Code Time Record
S01E01.T2	The Pilot	16:21-16:27
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: Well, I was 18, okay? I was a virgin. Been waitin' my whole life for a pretty girl to want my <u>olives</u>.	Marshall: Jeg var 18, ok? Jeg var jomfru. Hadde ventet lenge på at en jente ville ha <u>olivenene</u> mine.	Marshall: I was 18, ok? I was a virgin. Had waited a long time for a girl to want to <u>olives</u>.
Context		
Marshall and Barney sit in a cab and discuss the olive theory. According to this theory, a couple is a perfect match if one person likes and the other does not like olives. Marshall told Lily that he did not like olives on their first date. He lied because he really wanted to be with Lily.		
Translation Strategy		
Pun to pun		

Episode 2 – Purple Giraffe

Table no.	English Episode's Title	Code Time Record
S01E02.T3	Purple Giraffe	5:57-6:04
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code Visual channel: iconographic code	
Source Text	Target Text	Back Translation
Marshall: Hello? Ted: Hey, am I interrupting anything? Marshall: No, no, I'm just writing my paper. <u>Hitting the books</u>. Ted: Yeah, well, you and Lily might want to get some clothes on.	Marshall: Hallo? Ted: Forstyrrer jeg noe? Marshall: Nei, nei, jeg <u>jobber bare med oppgaven</u>. Studerer. Ted: Sikkert. Dere bør kanskje kle på dere.	Marshall: Hello? Ted: Am I interrupting anything? Marshall: No, no, <u>I'm just working on the assignment</u>. Studying. Ted: Sure. Maybe you should get dressed.
Context		
Marshall and Lily are in bed after having an intercourse. Ted call Marshall and checks with him if he is not interrupting. Marshall answers that he is studying. Ted does not believe him and tells he and Lily should get ready for a party in their apartment.		
Translation strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E02.T4	Purple Giraffe	20:07-20:12
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Ted: Are you jealous? Barney: Oh, please. What does Carlos <u>have</u> that I don't? Robin: A date tonight.	Ted: Er du sjalu? Barney: Sikkert. Hva er det Carlos <u>har</u>? Robin: En date i kveld?	Ted: Are you jealous? Barney: Sure. What is it that Carlos <u>has</u>? Robin: A date tonight?
Context		
Barnie, Robin, Marshall and Lily are in the pub. They can see a man, named Carlos, kissing a girl he works with. Ted asks Barnie if he is jealous. Barnie answers that he isn't and says that he is the same good as Carlos.		
Translation strategy		
Pun to pun		

Episode 3 – The Sweet Taste of Liberty

Table no.	English Episode's Title	Code Time Record
S01E03.T5	The Sweet Taste of Liberty	1:41-1:54
Pun type	Channel and code	
1. Vertical, morphological (rut-buster) 2. Horizontal, paronymic (routine)	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Barney: You keep going to the same bar. You're in a rut. And I am a <u>rut-buster</u>. I'm going to bust your rut. Ted: It's not a rut, okay? It's a <u>routine</u>, and I like it. Barney: Ted, what's the first syllable in '<u>rut-tine</u>'?	Barney: Du går alltid på den samme baren. Det blir kjedelig. <u>Jeg bekjemper kjedsomhet</u>. Jeg skal hjelpe deg. Ted: Det er ikke kjedelig. Det er <u>rutine</u>, og jeg liker det. Barney: Ted, hva er de to siste bokstavene i <u>ruti-ne</u>?	Barney: You always go to the same bar. This is getting boring. <u>I fight boredom</u>. I will help you. Ted: This is not boring. It's a <u>routine</u>, and I like it. Barney: Ted, what are the two last letters in <u>routi-ne</u>?

Context
Ted wants to hang out with his friends at the same pub as always. Barney tries says it is boring to do the same thing all the time. He tells Ted that he will help him to get out of his routine.

Translation strategy
1. Pun to no pun, non-selective translation   2. Pun to no pun, selective translation

Table no.	English Episode's Title	Code Time Record
S01E03.T6	The Sweet Taste of Liberty	2:20-2:34
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code Visual channel: mobility code, paralinguistic code	

Source Text	Target Text	Back Translation
Ted: Why do you have those suitcases, and who are we picking up? Barney: I don't know. Maybe her. Or her. [raising intonation] Ted: Wait, so when you said you were going to <u>pick someone</u> up at the airport, you meant you were going to '<u>pick someone up</u>' at the airport? [face expression showing second meaning] [Barney blinks his eye]	Ted: Kofferter? Hvem skal vi plukke opp? Barney: Vet ikke. Kanskje henne? Eller henne? Ted: Da du sa vi <u>skulle plukke opp noen</u> på flyplassen, --så mente du, <u>plukke opp</u> noen på flyplassen?	Ted: Suitcases? Who should we pick up? Barney: Don't know. Maybe her? Or her? Ted: When you said we should <u>pick someone</u> up at the airport, did you mean to <u>pick someone</u> up at the airport?

Context
Ted and Barney arrive at the airport. Barney is carrying two suitcases. Ted asks who they are going to pick up. When he realizes that it is just Barney's trick to get a date, he makes sure that he has understood correctly what 'pick someone up' means. The second time he says 'pick someone up', he raises his eyebrow to indicate the context of flirting. Barney confirms the second meaning with a blink of an eye.

Translation strategy
Pun to pun

Table no.	English Episode's Title	Code Time Record
S01E03.T7	The Sweet Taste of Liberty	8:24-8:37
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Lily: I'm not gonna take off my ring. Wouldn't you be jealous of guys <u>swarming all over my beeswax</u>? Marshall: Oh, yeah, you know me - - I'm the jealous type. Any goon so much as looks at you, I'll sock him in the kisser.	Lily: Jeg skal ikke ta den av meg. Ville du ikke blitt sjalu om gutta <u>svermet rundt meg</u>? Marshall: Du kjenner meg, jeg er av det sjalu slaget. Om noen ser på deg, får de en rett på tøgga.	Lily: I'm not going to take it off. Wouldn't you be jealous if the guys were <u>swarming around me</u>? Marshall: You know me, I am the jealous type. If <u>anyone</u> looks at you, they will get one right on the chewer.
Context		
Lily and Robin are at the pub. It is only Robin who gets the attention from men. Lily talks to Marshall on the phone and complains about lack of attention. Marshall tells her that it is the ring which puts guys off. Lily wonders whether Marshall would be jealous if she took off the ring. He assures her that he is totally fine with that.		
Translation strategy		
Pun to no pun, diffuse paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E03.T8	The Sweet Taste of Liberty	13:06-13:17
Pun type	Channel and code	
Vertical, homophonic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: We're going to Sasha's. Ted: Who the hell is Sasha? Barney: Sasha. She's having friends over for drinks at her house. Barney: It's gonna be legen… wait for it--and I hope you're not lactose-intolerant 'cause the second half of that word is… dary!	Barney: Vi skal til Sasha. Ted: Hvem er det? Barney: Sasha. Hun har invitert folk hjem til seg. Det kommer til å bli legend… Håper dere tåler laktose… …fordi siste delen av ordet er 'darisk'.	Barney: We're going to Sasha's. Ted: Who is it? Barney: Sasha. She has invited friends to her place. It will be legend… Hope you tolerate lactose… because the last part of the word is '<u>dairy</u>'.
Context		
Ted and Barney are at the police station in Philadelphia. Ted wants to go back home, but Barney insists on going to Sasha's who he has just met. Barney tells Ted that it is going to be great.		
Translation strategy		
Pun to no pun, selective translation		

Table no. 1	English Episode's Title	Code Time Record
S01E03.T9	The Sweet Taste of Liberty	19:06-19:19
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: Now, if you want, you can go to the same bar, drink the same beer, talk to the same people every day, or you can lick the Liberty Bell. You can <u>grab life by the crack</u> and lick the crap out of it.	Barney: Hvis du vil, kan du gå på den samme baren,--snakke med de samme folkene, eller du kan slikke frihetsklokken. Du kan <u>holde den</u> og slikke skitten ut av den.	Barney: If you want, you can go to the same bar, talk to the same people, or you can lick the Liberty Bell. You can <u>hold it</u> and lick the shit out of it.
Context		
Barney and Ted are in Philadelphia. They are in a taxi on their way to the airport. Barney got to know a man who works at the security of the Liberty Bell. Barney tries to convince Ted to go and lick the Liberty Bell. He says that it is one of the ways to live their life in fullest.		
Translation strategy		
Pun to no pun, diffuse paraphrase		

Table no. 1	English Episode's Title	Code Time Record
S01E03.T10	The Sweet Taste of Liberty	19:33-19:48
Pun type	Channel and code	
Vertical, idiomatic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: If you want to go to lick the Liberty Bell, just go lick it yourself. Barney: No, it has to be the two of us. Ted: Why? Why do you need me? Barney: Because you're my best friend, all right? You don't have to tell me I'm yours, but the way I see it, we're a team. Without you, I'm… I'm just the <u>Dynamic Uno</u>.	Ted: Du kan slikke frihetsklokken for deg selv. Barney: Nei, det må være oss to. Ted: Hvorfor det? Barney: Fordi du er bestevennen min, greit? Du trenger ikke si at jeg er din. Jeg ser på oss som en duo. Uten deg, er jeg- -bare den <u>dynamiske enhet</u>.	Ted: You can lick the liberty bell on your own. Barney: No, it has to be the two of us. Ted: Why so? Barney: Because you are my best friend, all right? You don't have to tell me that I'm yours. I see us as a duo. Without you, I'm just the <u>dynamic unit</u>.
Context		
Barney and Ted are in a taxi to the airport. Barney tries to convince Ted that they must go and lick the Liberty Bell before they come back home. He insists that they must do it together because they are best friends.		
Translation strategy		
Pun to no pun, diffuse paraphrase		

Episode 4 – Return of the Shirt

Table no.	English Episode's Title	Code Time Record
S01E04.T11	Return of the Shirt	2:15-2:21
Pun type	Channel and code	
Vertical, syntactic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: Hold up. There are only two reasons to ever date a girl you've already dated: Breast… implants.	Barney: Det er kun to grunner til å date en jente igjen: <u>Brystimplantater</u>.	Barney: There are only two reasons to date a girl again: <u>Breast implants</u>.
Context		
Barney does not agree with Ted that he should date girls he has already dated. According to him, it is only worth doing it if a girl has had a breast plastic surgery.		
Translation Strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E04.T12	Return of the Shirt	4:10-4:28
Pun type	Channel and code	
Vertical, paronymic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Robin: So, next time you're passing city hall, make sure and stop by New York's oldest hot dog cart. Today, a delicious hot dog will cost you §2.50. But, back when the stand first opened, in 1955, you could get one for only a <u>nipple</u>.	Robin: Neste gang du passerer rådhuset, må du stoppe ved New Yorks eldste pølsebod. I dag koster en deilig pølse 2,50, men da boden åpnet i 1955, kostet den bare en <u>brystvorte</u>.	Robin: Next time you're passing the city hall, you need to stop by New York's oldest sausage cart. Today, a delicious sausage costs 2.50, but when the cart opened in 1955, it cost only a <u>nipple</u>.
Context		
Robin is reporting a story for the news. Barney has told her that he will pay her a hundred dollars if she says 'nipple' on TV. Robin does say a nipple.		
Translation Strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E04.T13	Return of the Shirt	4:40-4:47
Pun type	Channel and code	
Vertical, paronymic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: There she is. Hey, is it cold in here? 'Cause I kinda see Robin's <u>nickels</u>.	Barney: Der er hun. Er det kaldt her inne? Jeg kan se Robins <u>brystvorter</u>.	Barney: There she is. Is it cold in here? I can see Robin's <u>nipples</u>.
Context		
Barney enters the apartment. He refers to the time when Robin said a nipple when reporting a story for the news. He makes a wordplay joke saying that he can see Robin's nickels.		
Translation Strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E04.T14	Return of the Shirt	8:28-8:33
Pun type	Channel and code	
Vertical, paronymic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: ''My younger sister just got married, and I'm about to turn 30'' <u>sex</u>. Fantastic.	Barney: Min-yngre-søster-har-giftet-seg-og-jeg er-i-ferd-med-å-bli-<u>30 sex</u>. Fantastik.	Barney: My-younger-sister-has-got-married-and-I am-about-to-turn-30 <u>sex</u>. Fantastic.
Context		
Lily scolds Ted for leaving a girl on her birthday and by leaving a message on her answering machine. Barney seemingly has had it enough and makes an irrelevant comment.		
Translation Strategy		
Pun to pun		

Table no.	English Episode's Title	Code Time Record
S01E04.T15	Return of the Shirt	14:34-14:41
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: I just wrapped up a live newscast by honking my own boobs. Barney: And great TV was <u>had by all</u>.	Robin: Jeg avsluttet nettopp en sending med å klype meg på puppene. Barney: Og <u>alle nøt</u> god underholdning.	Robin: I have just finished off a broadcast by pinching my boobs. Barney: And <u>everyone enjoyed</u> good entertainment.
Context		
Robin joins Ted, Lily, Marshall and Barney in the pub. She announces that she completed another Barney's challenge on the news. Barney is happy that everyone good enjoy themselves while watching TV.		
Translation Strategy		
Pun to pun		

Episode 5 – Okay Awesome

Table no.	English Episode's Title		Code Time Record
S01E05.T16	Okay Awesome		10:08-10:15
Pun type	Channel and code		
Vertical, polysemic	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Ted [narrating]: *I think that's when I realized, clubs weren't awesome. Clubs weren't even okay. Clubs sucked.*	Ted: Det var da jeg innså at nattklubber ikke var fete. De var ikke ok, engang. Nattklubber sugde.		Ted: That was when I realized that night clubs were not great. They were not even ok. Night clubs sucked.
Context			
Ted is in a club named ''Okay''. He tries talking to a girl on the dancefloor, but, even though she cannot hear anything, she pretends to understand. Ted starts talking silly things and then the music stops. The girl he is dancing is unpleasantly surprised and walks away. Ted complains about clubs.			
Translation Strategy			
Pun to no pun, selective translation			

Table no.	English Episode's Title		Code Time Record
S01E05.T17	Okay Awesome		13:55-14:05
Pun type	Channel and code		
Horizontal, homophonic	Auditory channel: Linguistic code		
Source Text	Target Text		Back Translation
Robin: I get recognized one time, and I start thinking I'm Julia Roberts. I'm no V.I.P. I'm not even an I.P. I'm just a lowly little pea, sitting out here in the gutter.	Robin: Jeg blir gjenkjent en gang, og jeg tror jeg er Julia Roberts. Jeg er ikke noen VIP. Ikke engang en IP. Jeg er bare en liten P, ute på fortauet.		Robin: I get recognized one time, and I believe I'm Julia Roberts. I'm no VIP. Not even an I.P. I'm just a little P, out on the sidewalk.
Context			
When Lily discovers that Marshall has escaped from the wine tasting party, she follows him to the Okay Club. She meets Robin sitting on the pavement outside and asks her if she can get her in. Robin answers that her name is crossed off the list and she is not able to reenter. Robin also confesses that she has felt very important for a moment and now she has realized that, in reality, she is just an ordinary person.			
Translation Strategy			
Pun to no pun, selective translation			

Episode 6 – The Slutty Pumpkin

Table no.	English Episode's Title	Code Time Record
S01E06.T18	The Slutty Pumpkin	5:53-5:60
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Barney: I'm getting us in the Victoria's Secret Halloween Party. Trust me, by the end of the night, <u>your chad will not be hanging</u>.	Barney: Jeg skal få oss inn på Victoria's Secret-festen. På slutt av kvelden, <u>vil du nok ikke henge med hodet</u>.	Barney: I'm getting us in the Victoria's Secret party. At the end of the night, <u>your head won't be hanging down</u>.
Context		
Barney tells Ted about the party with lingerie models they can attend. He promises Ted that he will have opportunity to have sex.		
Translation strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E06.T19	The Slutty Pumpkin	6:33-6:36
Pun type	Channel and code	
Vertical, idiomatic	Auditory channel: linguistic code Visual channel: Ted's costume	
Source Text	Target Text	Back Translation
Robin: Hey, <u>Chad, how's it hanging</u>? Ted: Hey, word play, funny.	Robin: Hei, <u>stemmeseddel, hva skjer med deg</u>? Ted: Morsomt.	Robin: Hey, <u>ballot paper, what's going on with you?</u> Ted: Funny.
Context		
Robin enters Ted's apartment. She says hi and comments on Ted's costume. She refers to a hanging tag on the ballot paper as if it was a real person.		
Translation strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E06.T20	The Slutty Pumpkin	10:04-10:24
Pun type	Channel and code	
Horizontal, homophonic	Auditory channel: linguistic code Visual channel: iconographic code	
Source Text	Target Text	Back Translation
Barney: Hey. Girl: Hey. Barney: So what does a fella have to do to <u>get lei'd</u> around here? Barney: Yeah. Girl: Right. 'Cause I'm wearing a lei. Barney: It isn't funny if you explain the joke.	Barney: Hei. Girl: Hei. Barney: Hva må en kar gjøre å <u>få knertet en blomst</u> i kveld? Barney: Ja. Girl: Akkurat. Fordi jeg er kledd i blomster. Barney: Det er ikke morsomt når du forklarer spøken.	Barney: Hey. Girl: Hey. Barney: What does a guy have to do to <u>destroy a flower tonight</u>? Barney: Yes. Girl: Right. Because I am wearing flowers. Barney: It isn't funny when you explain the joke.
Context		
Barney is at the party and approaches a girl in a Hawaian costume with a lei made of flowers. He asks a girl how to get a lei at this party. However, what he means is sex as 'to get lei'd' sounds the same as to 'get laid'.		
Translation strategy		
Pun to pun		

Table no.		English Episode's Title		Code Time Record
S01E06.T21		The Slutty Pumpkin		13:32-13:55
Pun type		Channel and code		
Horizontal, homonymic		Auditory channel: linguistic code Visual channel: iconographic code		
Source Text		Target Text		Back Translation
Barney: Let me guess. Every guy's used the lei'd line on you tonight, huh? Girl: You wouldn't believe. Barney: I apologize for my gender. Let me make it up for you-- make you a drink? Girl: Oh. You certainly are a charming devil. Barney: I'm also a ''<u>horny</u>'' devil. Yeah. Girl: (chuckles) No.		Barney: La meg gjette, alle gutta brukte blomsterfrasen på deg i kveld? Girl: Som bare det. Barney: Jeg beklager på vegne av mitt kjønn. La meg få lage en drink til deg. Girl: Du er en sjarmerende djevel. Barney: Jeg er også en meget <u>pigg</u> djevel. Jepp. Girl: Nei.		Barney: Let me guess, all the guys used the flower line on you tonight? Girl: If only that. Barney: I apologize on behalf of my gender. Let me make you a drink. Girl: You are a charming devil. Barney: I am also a very <u>vigorous</u> devil. Yeah. Girl. No.
Context				
Barney returns to the party on the roof in a new costume. He approaches the Hawaiian girl and tries to make a better impression this time.				
Translation strategy				
Pun to pun				

Table no.		English Episode's Title		Code Time Record
S01E06.T22		The Slutty Pumpkin		14:13-14:25
Pun type		Channel and code		
Horizontal, syntactic		Auditory channel: linguistic code		
Source Text		Target Text		Back Translation
Mike: I'm just saying, we love tiramisu. Robin: I cannot get enough of it. Mike: We're crazy for the stuff. Robin: I'm crazy, and you're <u>crazy</u>… … for tiramisu.		Mike: Vi elsker tiramisu. Robin: Jeg kan ikke få nok av det. Mike: Vi er helt ville etter det. Robin: Jeg er vill, og du er <u>vill</u>. Etter tiramisu.		Mike: We love tiramisu. Robin: I can't get enough of it. Mike: We're totally crazy for it. Robin: I'm crazy, and you're <u>crazy</u>. For tiramisu.
Context				
Lily and Marshall, Robin and Mike are in the pub. They speak about a tiramisu dessert. Robin and Mike express how much they like it.				
Translation strategy				
Pun to pun				

Table no.	English Episode's Title	Code Time Record
S01E06.T23	The Slutty Pumpkin	18:08-18:19
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code Visual channel: iconographic code	
Source Text	Target Text	Back Translation
Barney: Come on, Ted. Victoria Secret party, now, let's go. Ted: I'm staying. Barney: (sighs): Fine! Fine… Ted: What are you doing? Barney: I'm <u>flippering you off</u>.	Barney: Kom igjen. Victoria's Secret-fest. Ted: Jeg blir her. Barney: Ja vel, greit. Ted: Hva er det du holder på med? Barney: <u>Gir deg vingern</u>.	Barney: Come on. Victoria's Secret party. Ted: I'm staying here. Barney: Okay, fine. Ted: What are you doing? Barney: <u>Giving you the wing</u>.
Context		
Barney has returned to the roof party for the second time. This time he is dressed up as a penguin and pretends to be the girl Ted is waiting for. Barney tries again to convince Ted to go the party on the yacht. When Ted insists on staying, Barney gets a bit upset and shows a finger to Ted, but his finger cannot be seen as his hand is inside of the penguin costume.		
Translation strategy		
Pun to pun		

Table no.	English Episode's Title	Code Time Record
S01E06.T24	The Slutty Pumpkin	18:52-19:02
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code Visual channel: iconographic	
Source Text	Target Text	Back Translation
Marshall: Wait. Gay pirate—where are you getting that from? Man: Dude, you're wearing eyeliner. Marshall: Okay. I just want everybody here to know I'm not a gay pirate. I <u>have sex with my parrot</u> all the time. That come out wrong.	Marshall: Homofil pirat? Hvorfor det? Man: Du har på deg kajal. Marshall: Alle sammen, jeg er ikke en homofil pirat. Jeg <u>har sex med papegøyen min</u> hele tiden. Det ble litt feil.	Marshall: Homosexual pirate? Why that? Man: You're wearing eyeliner. Marshall: Everybody, I'm not a homosexual pirate. I <u>have sex with my parrot</u> all the time. It got a little wrong.
Context		
Marshall and Lily win the costume contest. Marshall does not like being announced as a gay pirate. He explains that he continuously makes love to his parrot. After saying, that he realizes that it sounds wrong.		
Translation strategy		
Pun to pun		

Episode 7 – Matchmaker

Table no.	English Episode's Title	Code Time Record
S01E07.T25	Matchmaker	2:11-2:19
Pun type	Channel and code	
Vertical, idiomatic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: Was that chick at the end really a client? Robin: Yes. Barney: We're signing up. Ted: What? Barney: Ted, these chicks are desperate and hot. That's a perfect cocktail. <u>Shake well, then sleep with</u>.	Barney: Var hun ene en klient? Robin: Ja. Barney: Vi registrerer oss. Ted: [line omitted] Barney: Damene er desperate og fine. Det er en perfekt cocktail. <u>Rist godt, og så ligg med</u>.	Barney: Was she a client? Robin: Yes. Barney: We're registering us. Ted: Line omitted Barney: The ladies are desperate and pretty. It's a perfect cocktail. <u>Shake well, and sleep with</u>.
Context		
Ted, Barney and Robin are in the pub. They watch Robin's reporting a story on TV. It is about a love matchmaker. Barney pays attention to a female client at the end of the clip, he wants to sign up.		
Translation strategy		
Pun to pun		

Table no.	English Episode's Title	Code Time Record
S01E07.T26	Matchmaker	4:33-4:43
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Helen: You're cute. You're an architect. Good career, and you didn't use an obvious alias on your application, like your friend <u>Jack Package</u>.	Helen: Du er søt. Du er arkitekt, ikke sant? Solid karriere. Og du brukte ikke et opplagt dekknavn i søknaden, som din venn, ''<u>Brede Lem</u>''.	Helen: You're sweet. You're an architect, right? Good career. And you didn't use an obvious alias on your application, like your friend '<u>Thick Limb</u>'.
Context		
Ted and Barney go to a matchmaker, Helen. She realizes Barney is not interested in a serious relationship and tells him to leave the office immediately. However, Barney stays in the corridor. Helen tells Ted that he is a good one because of his looks, career and the nickname he used in an application. When Helen quotes Barney's nickname, he corrects its pronunciation from behind the door.		
Translation strategy		
Pun to pun		

Table no.	English Episode's Title	Code Time Record
S01E07.T27	Matchmaker	7:42-8:02
Pun type	**Channel and code**	
1. Vertical, idiomatic (Ted out) 2. Vertical, idiomatic (Ted up)	Auditory channel: Linguistic code	
Source Text	**Target Text**	**Back Translation**
Lily: Oh, just play it cool. Don't <u>Ted out</u> about it. Ted: Did you just use my name as a verb? Barney: Oh, yeah. We do that behind your back. ''Ted out:'' to overthink. Also see ''Ted up.'' ''Ted up:'' to overthink something with disastrous results. Sample sentence: Billy Tedded up when he tried… Ted: Okay, I get it.	Lily: Ta det med ro. Ikke <u>Ted ut</u>. Ted: Brukte du navnet mitt som et verb? Barney: Å ja. Vi gjør det bak ryggen din. ''Tedde ut'' – å overanalysere. Se også, <u>''Tedde opp''</u>. ''Tedde opp'': Å overanalysere noe med fatale følger. ''Billy teddet…'' Ted: Greit, jeg skjønner.	Lily: Take it easy. Don't <u>Ted out</u>. Ted: Did you use my name as a verb? Barney: Oh yes. We do it behind your back. 'Ted out' – to overanalyze. Also see '<u>Ted up</u>.' 'Ted up': To overanalyze something with fatal consequences. 'Billy tedded…' Ted: Great, I understand.
Context		
Ted joins Robin, Lily and Barney in the pub. Robin asks him whether he has found a couple at the matchmaker's. Ted says no though the matchmaker has promised to find him a girlfriend by now. Ted decides to wait a bit longer and Lily tells him to remain cool about it. Lily also accidentally reveals that they have made a verb out of his name.		
Translation strategy		
1. Pun to pun (tedde ut) 2. Pun to no pun, selective translation (tedde opp)		

Table no.	English Episode's Title	Code Time Record
S01E07.T28	Matchmaker	15:37-15:58
Pun type	**Channel and code**	
Vertical, polysemic	Auditory channel: linguistic code, paralinguistic code Visual channel: mobility code	
Source Text	**Target Text**	**Back Translation**
Ted: What should I do? I should go down there, right? Lily: Don't interfere. Some guy is expecting to marry this woman on Saturday. Ted: Yeah, an 8.5 guy. Look, if I was marrying the wrong person and the right person was out there and knew it, I'd want that person to come down to my dermatology office and tell me so. In that scenario, I'm not interfering, <u>I'm a happy ending</u>. Barney: (chuckles) Happy ending.	Ted: Jeg burde dra ned dit, ikke sant? Lily: Nei. Noen skal gifte seg med henne på lørdag. Ted: En 8,5. Om jeg var i ferd med å gifte meg med feil person, og den rette fantes,- -hadde jeg også ønsket å høre det fra ham. Jeg blander meg ikke, da. <u>Jeg er en lykkelig slutt</u>. Barney: Lykkelig slutt.	Ted: I should go down there, right? Lily: No. Someone is marrying her on Saturday. Ted: An 8.5. If I was about to marry a wrong person, and there was the right one, I would like to hear it from him. So, I'm not interfering. <u>I am a happy ending</u>. Barney: Happy ending.
Context		
Ted considers whether he should go and see again his perfect match or not. Lily thinks he should not interfere. Ted, on the other hand, is convinced that it is his obligation to go if he is the right person for her.		
Translation strategy		
Pun to pun		

Episode 8 – The Duel

Table no.	English Episode's Title		Code Time Record
S01E08.T29	The Duel		0:45-0:59
Pun type	Channel and code		
Horizontal, morphological	Auditory channel: linguistic code Visual channel: mobility code		
Source Text	Target Text	Back Translation	
Ted [narrating]: *I had this coffee pot--it was probably 50 years old at the time, and it made truly terrible coffee. We called it <u>Shocky</u>.* Ted: Plugging in. Marshall: Saving game.	Ted: Jeg hadde en kaffekanne som var minst 50 år,--og den lagde helt grufull kaffe. Vi kalte den for ''<u>Sjokken</u>''. Ted: Plugger inn. Marshall: Lagrer spillet.	Ted: I had a coffee pot which was at least 50 years old, and it made completely terrible coffee. We called it '<u>The Shock</u>'. Ted: Plugging in. Marshall: Saving the game.	
Context			
Ted recalls the memory of a coffee pot called Shocky. Every time he would plug it in, there would be a shortage in the house electricity and Ted would get a small electric shock. Due to the first, Marshall had to save his game results before Ted made coffee.			
Translation Strategy			
Pun to pun			

Table no.	English Episode's Title		Code Time Record
S01E08.T30	The Duel		7:41-7:44
Pun type	Channel and code		
Horizontal, polysemic	Auditory channel: Linguistic code Visual channel: body reaction to electrical shock		
Source Text	Target Text	Back Translation	
Marshall: Also, Lily's coffeemaker doesn't, you know, <u>shock people</u>.	Marshall: Lilys kaffetrakter <u>får man heller ikke støt av</u>.	Marshall: <u>You also don't get electrocuted</u> by Lily's coffeemaker.	
Context			
Lily has replaced the old coffeemaker with a new one from her former apartment. Ted is not happy with it as he thinks that Lily is edging him out. He says that the old one was good. Marshall replies that the new one doesn't electrocute people.			
Translation Strategy			
Pun to no pun, selective translation			

Episode 9 – Belly Full of Turkey

Table no.		English Episode's Title		Code Time Record
S01E09.T31		Belly Full of Turkey		0:31-0:54
Pun type		Channel and code		
1. Vertical, morphological (Thankstini)		Auditory channel: linguistic code		
2. Vertical, morphological (Kwanzaapolitan)				
Source Text		Target Text		Back Translation
Robin: How much did you guys drink last night? Ted: Not how much… what? Barney: The Thankstini. A fun and delicious new novelty drink I invented. Cranberry juice, potato vodka, and a bouillon cube. Tastes just like a turkey dinner. Marshall: Mmm, it's like Thanksgiving in my mouth! Ted: you want a good holiday drink, try his Kwanzaapolitan.		Robin: Hvor mye drakk dere i går kveld? Ted: Ikke hvor mye, men hva. Barney: Takktinien. En morsom og velsmakende, ny drink jeg har funnet opp. Tranebærjuice, potetspirit og en buljongterning. Smaker akkurat som et kalkunmåltid. Marshall: Nam. Det er som å ha høsttakkefest i munnen. Ted: En annen god høytidsdrink er hans julepolitan.		Robin: How much did you drink last night? Ted: Not how much, but what. Barney: Thankstini. A fun and delicious new drink I invented. Cranberry juice, potato vodka and a bouillon cube. Tastes just like a turkey meal. Marshall: Mmm. It's like Thanksgiving in the mouth! Ted: His another good holiday drink is Christmaspolitan.
Context				
Lily, Robin and Ted are in the apartment. Lily has just thrown up and Robin wonders how much they have drunk. Ted explains that it was not the amount, but the ingredients. The action moves to the pub the previous night where Barney made a special drink for them. After that, Ted recommends Robin a really good drink invented by Barney.				
Translation strategy				
1. Pun to pun (Thankstini) 2. Pun to pun (Kwanzaapolitan)				

Table no.		English Episode's Title		Code Time Record
S01E09.T32		Belly Full of Turkey		12:18-12:32
Pun type		Channel and code		
Horizontal, idiomatic		Auditory channel: linguistic code Visual channel: iconographic code		
Source Text		Target Text		Back Translation
Marshall: Why are we even talking about this? This is like way down the road. Ted (narrating): *But Lily knew ''way down the road'' might not be so far down the road.* Lily: I need to go to the restroom. Marshall: Lily, the bathroom's the other way. Ted (narrating): *So she headed down the road.*		Marshall: Hvorfor snakker vi om dette, nå? Dette blir jo lenge til. Ted (narrating): Men Lily visste at ''lenge til'', kunne være rett rundt hjørnet. Lily: Jeg må på do. Marshall: Lily, doen er andre veien. Ted (narrating): Og så dro Lily langt av gårde.		Marshall: Why are talking about it now? It's long before it happens. Ted: But Lily knew that 'long before' could be just around the corner. Lily: I need to go to the bathroom. Marshall: Lily, the bathroom is the other way. Ted: So, Lily went far away.
Context				
Lily and Ted are having dinner with Ted's family. They start to talk about Emily's name after the wedding and the place they are going to live with their kids. Lily is afraid that she might be pregnant and this discussion makes her leave the table and drive to the shop to buy a pregnancy test.				
Translation strategy				
Pun to punoid				

Episode 10 – The Pineapple Incident

Table no.	English Episode's Title	Code Time Record
S01E010.T33	The Pineapple Incident	7:46-7:49
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code, musical code	
Source Text	Target Text	Back Translation
Marshall: Cheap Trick? Oh, Ted.	Marshall: <u>Simpelt triks</u>. Ted.	Marshall: <u>Simple trick</u>. Ted.
Context		
Ted is drunk and he puts on a song on a jukebox. It is 'Voices' by Cheap Trick. Marshall and Lily do not seem to like this song.		
Translation strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E010.T34	The Pineapple Incident	14:34-14:40
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code Visual code: mobility code	
Source Text	Target Text	Back Translation
Barney: Those five shots got you further with Robin than your brain ever did. See what happens when you don't think? <u>You do. More important Robin</u>.	Barney: De shottene tok deg lengre enn hjernen din. Ser du hva som skjer når du ikke tenker? <u>Du gjør. Viktigst av alt, du gjør Robin</u>.	Barney: The shots got you further than your brain. Can you see what happens when you don't think? <u>You do. Most importantly, you do Robin</u>.
Context		
Lily, Marshall, Barney and Ted try to figure out what happened to Ted when he blacked out the previous night. After talking to the bartender, Ted realizes there is Robin sleeping in his bed. Barney says that things go much better for Ted when he takes actions instead of thinking.		
Translation strategy		
Pun to pun		

Table no.	English Episode's Title	Code Time Record
S01E010.T35	The Pineapple Incident	17:22-17:30
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Trudy: Still, I've had a pretty serious week. I could sure stand to <u>do something stupid</u>. Ted: I'm something stupid. <u>Do me</u>.	Trudy: Men jeg har hatt en ganske alvorlig uke. Jeg kan tåle å <u>gjøre noe dumt</u>. Ted: Jeg er noe dumt. <u>Gjør meg</u>.	Trudy: But I've had a pretty serious week. I can tolerate <u>doing something stupid</u>. Ted: I'm something stupid. <u>Do me</u>.
Context		
Ted continues to talk to Trudy in the ladies room. She says she wishes she could do something stupid like Ted did. Ted suggests it could be having sex with him.		
Translation strategy		
Pun to pun		

Table no.	English Episode's Title		Code Time Record
S01E010.T36			17:49-17:54
Pun type	Channel and code		
Horizontal, homophonic	Auditory channel: Linguistic code		
Source Text	Target Text		Back Translation
Ted: Why do they call it karaoke, anyhow? Was it invented by a woman named Carrie Okey?	Ted: Hvorfor kaller de det karaoke egentlig? Ble det oppfunnet av Carrie Okie?		Ted: Why do they actually call it karaoke? Was it invented by Carrie Okie?
Context			
Ted talks to Trudy in the ladies room after he has sung karaoke. He wonders why it is called karaoke.			
Translation strategy			
Pun to pun			

Episode 11 – The Limo

Table no.	English Episode's Title		Code Time Record
S01E11.T37	The Limo		1:15-1:25
Pun type	Channel and code		
Horizontal, idiomatic	Auditory channel: Linguistic code		
Source Text	Target Text		Back Translation
Ted: We will hit all five parties before midnight, and then narrow them down to one, the most awesome party in New York City, and that is where we will _ring, nay rock_, in the new year.	Ted: Vi drar på fem fester før midnatt, og står igjen med en,--den kuleste festen i New York City,--og der vil vi _bringe inn det nye året_.		Ted: We will go to five parties before midnight, and stay at one of them, the coolest party in New York City, and there we will _bring in the new year_.
Context			
It is New Year's Eve and Ted want it to be special for his friends. He has rented a limousine and made a list of five parties to attend. His plan is to celebrate the arrival of the new year at the party which turns out to be the best.			
Translation Strategy			
Pun to no pun, selective translation			

Table no.	English Episode's Title		Code Time Record
S01E11.T38	The Limo		4:03-4:08
Pun type	Channel and code		
Vertical, morphological	Auditory channel: Linguistic code		
Source Text	Target Text		Back Translation
Lily: So, where are you from, Natalya? Barney: She… who knows? The former _Soviet Republic of Drunk-Off-Her-Ass-Istan?_	Lily: Hvor kommer du fra, Natalya? Barney: Hun… Hvem vet? Den tidligere _Republikken av Full-istan?_		Lily: Where are you from, Natalya? Barney:- She… Who knows? The former _Republic of Drunk-istan?_
Context			
Ted and his friends come back to the limousine after party number one. Barney has made a new friend, Natalya, and invited her to join them in the car. Lily wants to know where she is from.			
Translation Strategy			
Pun to pun			

Table no.	English Episode's Title	Code Time Record
S01E11.T39	The Limo	4:25-4:40
Pun type	Channel and code	
Vertical, paronymic	Auditory channel: linguistic code, musical code	
Source Text	Target Text	Back Translation
Ted: Come on, Lily, we have a tightly scheduled evening of awesomeness ahead of us. I need you to power through the pain. Lily: Okay, Ted, but these dogs are really barking. Barney: It's true. I can hear them. What's that, little boys? What's that? You wanna go for a… <u>rock</u>?	Ted: Vi har et tett program med moro foran oss. Du må overse smerten. Lily: Ok, men føttene klager. Barney: Det er sant. Jeg hører dem. Hva? Vil dere <u>feste</u>?	Ted: We have a tight program with fun ahead of us. You have to ignore the pain. Lily: Ok, but the feet are complaining. Barney: It's true. I can hear them. What? Do you want to <u>party</u>?
Context		
Lily asks if they could go back to the apartment so that she can change her shoes. Those she is wearing cause her a lot of pain. Lily compares her feet to dogs who make a lot of noise. Barn pretends to hear the dogs and makes a pun on the words 'walk' and 'rock'.		
Translation Strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E11.T40	The Limo	5:11-5:19
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Barney: Oh, very nice, Lily. You know, she is a guest in this country. So while you may choose to <u>turn your back on her</u>, I choose to <u>turn my front on her</u>.	Barney: Så snilt, Lily. Hun er gjest i dette landet. Så mens du <u>snur ryggen til henne, snur jeg fronten til</u>.	Barney: So nice, Lily. She is a guest in this country. So, while you <u>turn your back on her, I turn my front on her</u>.
Context		
Ted and his friends come to the car from party number two. They discover that they have left behind Natalya. Lily does not regret it and says that they did not like her anyway. Barney is shocked with her statement and says that the front part of his body is open for such an immigrant as Natalya.		
Translation Strategy		
Pun to pun		

Episode 12 – The Wedding

Table no.	English Episode's Title	Code Time Record
S01E12.T41	The Wedding	03:02-3:08
Pun type	Channel and code	
Horizontal, homophonic	Auditory channel: Linguistic code, chuckle	
Source Text	Target Text	Back Translation
Barney: Ted, your problem is all you do is think, think, think. I'm teaching you how to do, do, do. Marshall: <u>Doo-doo</u>. Barney (*chuckles*): Totally.	Barney: Problemet ditt er at du tenker, tenker, tenker. Jeg lærer deg å gjøre, gjøre, gjøre. Marshall: <u>Doo-doo</u>. Barney: Ikke sant.	Barney: Your problem is that you think, think, think. I'm teaching you to do, do, do. Marshall: <u>Doo-doo</u>. Barney: Right.
Context		
Lily, Marshall, Barney and Ted are at the pub. Ted complains that he is not successful with girls. Barney tells him that all he needs to do is to do things instead of think about them.		
Direct copy		

Table no.	English Episode's Title	Code Time Record
S01E12.T42	The Wedding	17:10-17:23
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Ted: Still wow. Robin: Wow yourself. Look who else <u>brought it</u>. Ted: Oh, yeah. I thought about leaving it at home, but I figured I don't want to get there and realize I need it and have to go all the way back to get it. So, yeah, <u>I brought it</u>.	Ted: Fremdeles jøss. Robin: Jøss selv. Du har <u>tatt med ekstra</u>. Ted: Jeg tenkte jeg skulle legge det igjen hjemme,- -meg [mistake in original] jeg ville ikke måtte dra hjem og hente det.	Ted: Still wow. Robin: Wow yourself. <u>You brought something extra</u>. Ted: I thought I should leave it home, but I didn't want to have to go home to get it.
Context		
Ted comes to pick up Robin. He compliments her on her dress. She also says that he looks great. Ted makes a joke on the expression 'bring it'.		
Pun to no pun, diffuse paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E12.T43	The Wedding	19:44-20:04
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: Look at that. That's how it's supposed to be. That right there. Easy, simple. It's just not like that with Robin. It's not easy, and on some level, <u>it has to just be easy</u>. Barney: <u>Speaking of easy</u>… bridesmaids, Ted. Bridesmaids.	Ted: Se på det. Slik som det burde være. Enkelt og lett. Det er ikke slik med Robin. Det er ikke enkelt, og på noen måte <u>må det være enkelt</u>. Barney: <u>Snakker om enkelt</u>… Brudepiker, Ted! Brudepiker.	Ted: Look at that. That's how it should be. Simple and easy. It's not like that with Robin. It's not easy, and, in a way, <u>it has to be easy</u>. Barney: <u>Speaking of easy</u>… Bridesmaids, Ted! Bridesmaids.
Context		
Ted looks at Lily and Marshall dancing at Stuart and Claudia's wedding. He tells Barney that they are a picture of how it should be in a relationship. Ted means that things should not be complicated but easy. Barney picks up the word 'easy' and reminds Ted about bridesmaids.		
Pun to pun		

Episode 13 – Drumroll. please

Table no.	English Episode's Title	Code Time Record
S01E13.T44	Drumroll, please	9:36-9:41
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Barney: This better be good. I am about to enter Nirvana. By the way, I should get you Nirvana's phone number. She gives a great massage.	Barney: Dette bør være bra. Jeg er på vei inn i Nirvana. Du skal få Nirvanas nummer. Hun er en fantastisk massøse.	Barney: This better be good. I am on my way to enter Nirvana. You will get Nirvana's number. She is a fantastic masseur.
Context		
Barney is having a message. Ted calls him about a telephone number to one of bridesmaids who were at the wedding party. Barney answers the phone and says that he better not wastes his time as he is about to enter the nirvana stage of relaxation. Nirvana is also the name of a girl who gives him a message.		
Pun to pun		

Episode 14 – Zip, Zip, Zip

Table no.	English Episode's Title	Code Time Record
S01E14.T45	Zip, Zip, Zip	13:23-13:28
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Marshall: How much longer do you think you can hold it? Lily: I drank a <u>Big Gulp</u> of Mountain Dew during that *Quantum Leap marathon.*	Marshall: Hvor lenge kan du holde deg? Lily: Jeg drakk et <u>stort glass</u> brus under <u>Quantum Leap-maratonet</u>.	Marshall: How much longer can you hold it? Lily: I drank a <u>big glass</u> of Mountain Dew during <u>the Quantum Leap marathon</u>.
Context		
Marshall and Lily are still stuck in the bathroom whereas Ted and Victoria are in the living room. Lily really needs to use the toilet. Marshall tries to assess how long she can hold it. Lily says that she has drunk a big amount of soda during a film marathon.		
Translation Strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E14.T46	Zip, Zip, Zip	11:40-12:12
Pun type	Channel and code	
Vertical, paronymic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Lily: We used to just stare into each other's eyes all night long. Have we lost that? Marshall: Maybe. But I think I just found it. Right here. Baby, I'm giving you sexy smoldering with just a hint of crazy eyes. Lily: Oh. Okay, well, get ready for my <u>sex-ray vision</u>.	Lily: Vi brukte å stirre i hverandres øyne. Har vi mistet det? Marshall: Kanskje. Men jeg tror jeg fant det igjen. Jeg gir deg et sexy og pirrende blikk. Lily: Gjør deg klar for <u>de sexy øynene mine</u>.	Lily: We used to stare into each other's eyes. Have we lost that? Marshall: Maybe. But I think I found it again. I'm giving you a sexy and piercing look. Lily: Get ready for <u>my sexy eyes</u>.
Context		
Marshall and Lily decided to stay home instead of going to a bed and breakfast. Ted does not know about it and takes Victoria home. When they arrive, Marshall and Lily are in the bathroom. Marshall and Lily do not want to spoil Ted and Victoria's foreplay and decide to pretend not to be home. When the sexy atmosphere turns into a romantic one, Lily regrets that she and Marshall have stopped to look romantically into each other's eyes. Marshall tries to give Lily a romantic look and she follows along.		
Translation Strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E14.T47	Zip, Zip, Zip	15:49-15:52
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: Hey, you want to go play Battleship? Barney: <u>Hit</u>!	Robin: Skal vi spille slagskip? Barney: <u>Jepp</u>!	Robin: Shall we play Battleship? Barney: <u>Yeah</u>!
Context		
Barney tells Robin it is time they should be going home. Robin invites him over to play Batleship.		
Translation Strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E14.T48	Zip, Zip, Zip	17:35-17:50
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Barney: You invited me up to your apartment to ''play Battleship.'' Is that not an internationally recognized term for sex? Robin: No. Barney: Great. I hope you're happy. <u>You sunk my battleship.</u>	Barney: Du inviterte meg hjem for å spille slagskip. Betyr ikke det sex? Robin: Nei! Barney: Flott. Håper du er fornøyd. <u>Du fikk skipet mitt til å synke.</u>	Barney: You invited me home to play Battleship. Doesn't it mean sex? Robin: No! Barney: Great. Hope you are satisfied. <u>You got my ship sink.</u>
Context		
Barney and Robin try to solve the misunderstanding about the meaning of the phrase 'to play Battleship'. To Robin it literally means to play a game called 'Battleship', whereas Barney insists that it is an euphemism for sex. Barney expresses his disappointment.		
Translation Strategy		
Pun to pun		

Episode 15 – Game Night

Table no.	English Episode's Title	Code Time Record
S01E15.T49	Game Night	1:03-1:17
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code Visual channel: mobility code	

Source Text	Target Text	Back Translation
Barney: And guys, I haven't exactly told Victoria that I used to have a kind of thing for Robin, so we you could just avoid the… Barney: Well, well, well. How rich. *You* make *me* promise to be on *my* best behavior around your girlfriend, yet, you have been lying to her since day one.	Ted: Jeg har ikke fortalt Victoria at jeg har vært forelsket i Robin. Så hvis vi kunne unngå tem… Barney: Vel, vel. Så flott. Du ber meg om å oppføre meg rund henne, men selv har du løyet til henne siden dag én.	Ted: I haven't told Victoria that I have been in love with Robin. So, if we could avoid the top… Barney: Well, well. How great. You're asking me to behave myself around her, but you yourself have been lying to her since day one.

Context
Ted asks Lily, Marshall and Barney not to tell Victoria that he has had feelings for Robin. Barney tells him that this is interesting and silently suggests that he can keep quiet if Ted pays him for silence.
Translation Strategy
Pun to no pun, selective translation

Table no.	English Episode's Title	Code Time Record
S01E15.T50	Game Night	1:18-1:28
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Barney: Excuse me. Hi. Leg Warehouse? Yeah, my friend Ted needs something to stand on. So, nothing for him to stand on? Okay, and thanks so much.	Barney: Hallo, fotbutikken? En venn trenger noe å stå på. Ingenting? Ok, tusen takk.	Barney: Hallo, foot shop? A friend needs something to stand on. Nothing? Ok, thanks a lot.

Context
Barney tells that he has been lying to Victoria about his thing for Robin since they met. Barney jokes about it saying that Ted does not have a leg to stand on and he should buy one.
Translation Strategy
Pun to pun

Table no.	English Episode's Title	Code Time Record
S01E15.T51	Game Night	8:45-8:51
Pun type	Channel and code	
Horizontal, idiomatic	Auditory channel: linguistic code Visual channel: mobility code	

Source Text	Target Text	Back Translation
Customer: Dude, that your g-friend? All right, high five! Young Marshall: Sorry, I only give high twos.	Customer: Er det kjæresten din? High-five! Young Marshall: Jeg gir bare high-two.	Customer: Is it your girlfriend? High-five! Young Marshall: I only give high-two.

Context
Barney tells a story of from his youth when he worked at a café with his girlfriend. At that time he was a hippie and wanted to fight for world peace. One day he served a customer who complimented his girlfriend and wanted to high five him on that. Barney turned it into a joke saying that he can only give him a high two and showing a peace hand sign gesture.
Translation Strategy
Direct copy

Episode 16 – No Pun Examples

Episode 17 – Life Among the Gorillas

Table no.	English Episode's Title		Code Time Record
S01E17.T52	Life Among the Gorillas		1:32-1:39
Pun type	Channel and code		
Vertical, polysemic	Auditory channel: Linguistic code		
Source Text	Target Text	Back Translation	
Lily: Here's your sack lunch. (laughing) Marshall: Okay, I love you because, one, you made me a <u>sack lunch</u> and two, you laugh every time you say the word ''sack.	Lily: Her er matpakken din. Marshall: Jeg elsker deg. For det første, fordi du laget en <u>matpakke</u> til meg. For det andre, du ler hver gang du sier ordet ''matpakke''.	Lily: Here is your lunch box. Marshall: I love you. First, because you made a <u>lunch box</u> for me. Secondly, you laugh every time you say 'lunch box'.	
Context			
Lily comes from the kitchen and gives Marshall packed lunch. She calls it a sack lunch and thinks that it is very funny as she hopes he will quit the corporate job.			
Translation Strategy			
Pun to no pun, selective translation			

Table no.	English Episode's Title		Code Time Record
S01E17.T53	Life Among the Gorillas		4:44-4:53
Pun type	Channel and code		
Vertical, syntactic	Auditory channel: Linguistic code		
Source Text	Target Text	Back Translation	
Ted: Sure you don't want one? Robin: How many of those have you eaten? Ted: <u>Four. Teen</u>. No, just four. And the icing from two more.	Ted: Vil du ikke ha en? Robin: Hvor mange har du spist? Ted: <u>Fire… ti…</u> Nei. Bare fire, og glassuren til to andre.	Ted: Do you want one? Robin: How many have you eaten? Ted: <u>Four… ten…</u> No. Just four, and the icing from two other.	
Context			
Ted and Robin sit in the pub. Ted is eating up the stress with cupcakes he received from Victoria. Robin is a little concerned about the amount of food he has consumed.			
Translation Strategy			
Pun to no pun, diffuse paraphrase			

Table no.	English Episode's Title	Code Time Record
S01E17.T54	Life Among the Gorillas	17:39-17:56
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Marshall: You could quit your job and focus on your painting. I know that you say you don't need it, but I love you and I want to give it to you anyway. I want to give you the package. Lily: The package?! You've already given me the package. You've got a great package, Marshall. I love your package. Marshall: Lily, you're the most incredible woman I know, and you deserve a big package. Lily: Your package has always been big enough. You may not realize this, Marshall Eriksen, but you've got a huge package. [a girl at the pub counter checks out Marshall] Marshall: Yeah.	Marshall: Du kunne slutte jobben din og konsentrere deg på malingen. Du sier at du ikke trenger det, men jeg elsker deg og jeg vil gi deg det. Jeg vil gi deg pakken. Lily: Pakken? Du har gitt meg pakken. Du har en flott pakke. Jeg elsker pakken din. Marshall: Du er den mest vidunderlige kvinnen og du fortjener en stor pakke. Lily: Din pakke har alltid vært stor nok. Du forstår kanskje ikke dette, men du har en stor pakke. [line omitted]	Marshall: You could quit your job and concentrate on painting. You say that you don't need it, but I love you and I want to give it to you. I want to give you the package. Lily: The package? You have given me the package. You have a great package. I love your package. Marshall: You are the most wonderful woman and you deserve a big package. Lily: Your package has always been big enough. You maybe don't understand it, but you have a big package.
Context		
Barney, Lily, Marshall and his colleagues are in the karaoke pub. Lily feels offended by the language used by Marshall and his coworkers. She leaves the table and Marshall goes after her to explain himself. He says that he wants to work in the corporation as he wants to provide Lily good living conditions which he generally calls a package. Lily has a different understanding of a package and thinks it means his genitals. After Lily walks away, a girl sitting at the pub counter checks out Marshall's private parts.		
Translation Strategy		
Transference		

Table no.	English Episode's Title	Code Time Record
S01E17.T55	Life Among the Gorillas	20:29-20:30
Pun type	Channel and code	
Vertical, morphological	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Barney: Uh, rockupied. Dude, what…?	Barney: Rockupied. Hva i all verden…?	Barney: Rockupied. What the heck…?
Context		
Barney sings a rock karaoke song on stage in the pub. Marshall pays the DJ and he stops the music. Barney is surprised and tells Marshall that the stage is occupied.		
Translation Strategy		
Direct copy		

Episode 18 – Nothing Good Happens After 2 A.M.

Table no.	English Episode's Title		Code Time Record
S01E18.T56	Nothing Good Happens After 2:00 A.M.		2:17-2:20
Pun type	Channel and code		
Vertical, idiomatic	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Barney: So, Robin, you ever, uh, report on <u>train wrecks</u>? 'Cause I just saw one.	Barney: Har du noen gang dekket en <u>togulykke</u>? Jeg har akkurat opplevd en.	Barney: Have you ever covered a <u>train accident</u>? I have just experienced one.	
Context			
Lily has invited Robin and Barney to talk about their jobs in a kindergarten school where she is a teacher. Children ask Robin many uncomfortable questions, indicating that she is a lonely person. Barney jokes about it, making a reference to her job of a reporter.			
Translation Strategy			
Pun to no pun, diffuse paraphrase			

Table no.	English Episode's Title		Code Time Record
S01E18.T57	Nothing Good Happens After 2:00 A.M.		6:11-6:21
Pun type	Channel and code		
Horizontal, polysemic	Auditory channel: linguistic code, paralinguistic code		
Source Text	Target Text	Back Translation	
Ted: This is fine. This is totally fine. Taxi driver: What's fine? Ted: Oh, I'm, uh, going over to this girl's house to <u>make some juice</u>. Taxi driver [chuckles]: Nice. Ted: No, it's not like that. We're <u>juicing</u> as friends.	Ted: Dette er bra. Dette er helt bra. Taxi driver: Hva er bra? Ted: Jeg er på vei til en kvinne for å <u>lage juice</u>. Taxi driver: Hyggelig. Ted: Nei, det er ikke sånn. Vi <u>lager juice</u> som venner.	Ted: This is good. This is totally fine. Taxi driver: What's fine? Ted: I am on my way to a woman to <u>make juice</u>. Taxi driver: Nice. Ted: No, it's not like that. We're <u>making juice</u> as friends.	
Context			
Robin has called Ted in the middle of the night and invited him over to make juice. Ted hesitates but decides to come over. He is in a taxi and tries to convince himself that everything will be alright. The driver asks him what it is about. Ted says that he is going to make juice with a girl, but only as friends. For a taxi driver, making juice is a clear euphemism for sex.			
Translation Strategy			
Pun to pun			

Table no.	English Episode's Title		Code Time Record
S01E18.T58	Nothing Good Happens After 2:00 A.M.		10:59-11:05
Pun type	Channel and code		
Horizontal, paronymic	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Ted: Um, I got some vegetables. I got carrots, I got beets. Robin: Or we could just drink wine. Ted: <u>Wine not</u>? Well, that's the stupidest thing I've ever said.	Ted: Jeg har grønnsaker. Gulrot, rødbeter. Robin: Eller vi kan drikke vin? Ted: <u>Vin-dig gjerne</u>? Det dummeste jeg noen gang har sagt.	Ted: I have vegetables. Carrot, beetroots. Robin: Or we can drink wine? Ted: <u>Wine-ry</u>? The stupidest I have ever said.	
Context			
Ted arrives at Robin's place with a bag filled with vegetables for juice. Robin says that they may just have some wine. Ted says that this is not a bad idea, making a pun on the word wine.			
Translation Strategy			
Pun to pun			

Table no.	English Episode's Title	Code Time Record
S01E18.T59	Nothing Good Happens After 2:00 A.M.	11:12-11:15
Pun type	Channel and code	
Vertical, idiomatic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: So, how's it hanging?	Ted: Hvordan går det?	Ted: How is it going?
Context		
Ted wants to ask Robin about her well-being. Accidentally, he uses an expression which could have a sexual interpretation.		
Translation Strategy		
Pun to no pun, selective translation		

Episode 19 – Mary the Paralegal

Table no.	English Episode's Title	Code Time Record
S01E19.T60	Mary the Paralegal	0:37-0:51
Pun type	Channel and code	
Vertical, paronymic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: Hey. Something kind of cool just happened. My story on Pickles, the Singing Dog, just got nominated for a Local Area Media Award. Lily: A… <u>LAME-A</u>? Robin: We prefer Local Area Media Award.	Robin: Det skjedde nettopp noe som er litt kult. Historien min om Pickles den syngende hunden--ble nominert til en lokal medierpis. Lily: En <u>lompe</u>? Robin: Vi foretrekker lokal mediepris.	Robin: Something quite cool has just happened. My story about Pickles, the singing dog, was nominated for a local media award. Lily: A <u>tortilla</u>? Robin: We prefer local media award.
Context		
Marshall, Lily, Barney and Ted are in the pub. Robin comes in and tells them about her story got nominated for an award. Lily makes a joke out of the name of the award, saying it in such a way so that it includes the word 'lame'.		
Translation strategy		
Pun to no pun, diffuse paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E19.T61	Mary the Paralegal	12:59-13:11
Pun type	Channel and code	
1. Vertical, paronymic (Edward R. Moron) 2. Vertical, paronymic (Paralegally Blonde)	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: We're still friends. Ted: Are we? You don't return my calls, we never hang out and now you're trying to make my [original mistake in subtitles] jealous by waving <u>Edward R. Moron</u> in my face? Robin: Oh, and <u>Paralegally Blonde</u> isn't here in her low-cut dress to make me jealous?	Robin: Vi er venner. Ted: Er vi det? Du ringer ikke tilbake, og du prøver å gjøre meg sjalu--ved å komme med <u>Edward R Idiot</u>. Robin: Og <u>advokatblondinen</u> er ikke her i den kjolen for å gjøre meg sjalu?	Robin: We are friends. Ted: Are we? You're not calling me back, and you're trying to make me jealous--by coming with <u>Edward R. Idiot</u>. Robin: And <u>the blonde lawyer</u> is not here in her dress to make me jealous?
Context		
Ted tries to apologize to Robin for some of his past actions. Robin doesn't seem to forgive him and they begin to argue over their dates.		
Translation strategy		
1. Pun to pun 2. Pun to no pun, diffuse paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E19.T62	Mary the Paralegal	16:48-16:52
Pun type	Channel and code	
Vertical, idiomatic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: So, did you and Barney ever… ? Mary: There's <u>not enough money in the world</u>. Ted: Oh, thank God.	Ted: Så har du og Barney.. ? Mary: <u>Ikke om du hadde betalt meg for det</u>. Ted: Gudskjelov.	Ted: So, have you and Barney ever…? Mary: <u>Not even if you paid me for that</u>. Ted: Thank God.
Context		
Ted and Mary are in the lift on their way to a hotel room. Ted thinks that Mary is a prostitute and wants to know if she has slept with Barney.		
Translation strategy		
Pun to pun		

Table no.	English Episode's Title	Code Time Record
S01E19.T63	Mary the Paralegal	19:30-19:43
Pun type	Channel and code	
1. Vertical, polysemic 2. Vertical, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: Well, look, let's just have a few drinks. We'll relax and… Mary: Yeah, that sounds great. I had clients <u>riding me</u> all day long. Ted: Must be tough. Mary: Yeah. I mean, this one guy just wouldn't leave me alone. I mean, <u>talk about anal</u>.	Ted: La oss ta et par drinker, slappe av. Mary: Det høres flott ut. Jeg <u>har slitt med klienter</u> i hele dag. Ted: Må være tøft. Mary: En fyr nekter å gi seg. <u>Du snakker om stiv</u>.	Ted: Let's have a few frinks, relax. Mary: That sounds great. I <u>have struggled with clients</u> all day long. Ted: Must be tough. Mary: One guy refused to give in. <u>Talk about stiff</u>.
Context		
Mary and Ted are walking down the corridor to their hotel room. Ted thinks that Mary is a prostitute, which she is not, and tells her that he has not been on a 'date' before. Mary is surprised, but continues the conversation and talks about her clients at work.		
Translation strategy		
1. Pun to no pun, selective translation 2. Pun to pun		

Episode 20 – Best Prom Ever

Table no.	English Episode's Title	Code Time Record
S01E20.T64	Best Prom Ever	3:25
Pun type	Channel and code	
Vertical, idiomatic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
M: The 88. They're this awesome band. They played my law review party. They were found guilty. On three counts of rocking.	The Eighty-Eight, et fett band. De spilte på jusfesten min. Skyldige - - på tre punkter av rock'n'roll.	The Eighty-Eight, a great band. They played at my …… Guilty --
Context		
Marshall tells Lily about a potential band for their wedding. He knows it from his law review party. He also adds that they have been found guilty of, among others, drug abuse.		
Translation strategy		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E20.T65	Best Prom Ever	4:29-4:37
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: Linguistic code Visual channel: Barney points to him and laughs at his one joke, Ted also starts to laugh to acknowledge it	
Source Text	Target Text	Back Translation
Barney: Guys! I just tasted an amazing caterer. Lily: We already have a caterer. Barney: Oh, right. You're getting married. You see what I did there? Took a…	Barney: Jeg smakte nettopp en herlig kelner. Lily: Vi har bestilt catering. Barney: Å ja, dere skal gifte dere. Skjønte du den?	Barney: I have just tasted a lovely waiter. Lily: We have ordered catering. Barney: Oh yes, you're getting married. Did you understand it?
Context		
Barney comes to the apartment and says that has tasted a great caterer. Lily is not interested as she and Marshall have already ordered catering. Then, Barney turns his first sentence into a joke, bringing on a seconding meaning where 'taste a caterer' means to have sex.		
Translation strategy		
Pun to no pun, diffuse paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E20.T66	Best Prom Ever	16:48-16:54
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Lily: I can't believe I unloaded like that on a high school senior. Robin: I can't believe a high school senior unloaded like that on me.	Lily: Tenk at jeg tømte meg overfor en unge. Robin: Tenk at en unge tømte seg på meg.	Lily: Imagine that I unloaded Robin: Imagine that a kid
Context		
Lily and Robin are in the bathroom. Robin cleans her dress after a student vomited on her dress. Lily regrets she told her prom data that he will not achieve his high school goals and dreams. Robin wishes her date would not vomited on her dress.		
Translation strategy		
Pun to pun		

Episode 21 – Milk

Table no.	English Episode's Title		Code Time Record
S01E21.T67	Milk		1:50-1:59
Pun type	Channel and code		
Vertical, paronymic	Auditory channel: Linguistic code		
Source Text	Target Text		Back Translation
Lily: Still, you know, another year older. Still single. You don't hear your Tedological clock ticking? Ted: Nope. I hit the snooze button.	Lily: Nok et år eldre. Fremdeles singel. Hører du ikke din Tedologiske klokke tikke? Ted: Nei. Jeg trykte på slumreknappen.		Lily: Another year older. Still single. Don't you hear your Tedeological clock ticking? Ted: No. I pressed the snooze button.
Context			
Lily tells asks Ted how he feels about getting older. He is still single. Lily wonders if Ted thinks that there is less and less time to find a life partner.			
Pun to pun			

Table no.	English Episode's Title		Code Time Record
S01E21.T68	Milk		10:36-10:53
Pun type	Channel and code		
Horizontal, idiomatic	Auditory channel: linguistic code Visual channel: mobility code		
Source Text	Target Text		Back Translation
Lily: About a month ago, I started getting insomnia. *Marrying Marshall had been all I wanted for a long time. But, now that it was really happening, it seemed kind of huge and scary.* Ted: *Did you talk to Marshall about it?* Lily: *He wouldn't have understood. He's not exactly nervous about tying the knot.*	Lily: For en måned tilbake, ble jeg søvnløs. Jeg hadde lenge ønsket å gifte meg med Marshall,--men nå som det skulle skje virket det så utrolig skummelt. Ted: Snakket du med Marshall? Lily: Han ville ikke ha skjønt det. Han er ikke akkurat redd for å gifte seg.		Lily: A month ago, I was sleepless. I have wished to marry Marshall for a long time,--but now when I was supposed to happen, it seemed so unbelievably scary. Ted: Did you talk to Marshall? Lily: He wouldn't have understood it. He is not exactly afraid to get married.
Context			
Lily tells Ted that she cannot sleep at night because she is afraid to get married. She also has not told Ted about it as she thinks that he would not understand.			
Pun to no pun, selective translation			

Table no.	English Episode's Title	Code Time Record
S01E21.T69	Milk	14:49-14:54
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code Visual channel: iconographic code	
Source Text	Target Text	Back Translation
Ted: Can you just get up here? Barney: I wish I could help, buddy, but I'm stuck here at work. <u>We're kind of swamped</u>.	Ted: Kan du komme og hente meg? Barney: Skulle gjerne hjulpet til, men <u>jeg har mye å gjøre</u>.	Ted: Can you come and pick me up? Barney: I wish I could help, but <u>I have a lot to do</u>.
Context		
After Ted changed a tyre for Lily, she drove off and left him stranded on the road. Ted calls Barney and asks him for help. Barney is busy setting up a prank with a great number of white mice and says he cannot come and pick him up.		
Pun to no pun, selective translation		

Table no.	English Episode's Title	Code Time Record
S01E21.T70	Milk	16:30-16:41
Pun type	Channel and code	
Horizontal, polysemic	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: I like your hat. Robin: Right. This is embarrassing. I got <u>highlights</u>. Ted: Oh, for the waiting room of your dental practice? *Highlights is a children's magazine.*	Ted: Jeg liker luen din. Robin: Flott. Dette er så flaut. Jeg skaffet meg <u>highlights</u>. Ted: Til venterommet hos tannlegen? <u>Highlights</u> er et blad for unger.	Ted: I like your hat. Robin: Nice. This is so embarrassing. I got <u>highlights</u>. Ted: For the waiting room at the dentist's? <u>Highlights</u> is a children's magazine.
Context		
Robin comes to pick up Ted from Duchess County. She is wearing a hat. Robin explains that she got highlights and she does not like it. Highlights is also a name of a children's magazine. Ted makes a joke and asks her if it is for her dental clinic.		
Translation Strategy		
Direct copy		

Episode 22 – Come on

Table no.	English Episode's Title	Code Time Record
S01E22.T71	Come on	1:16-1:19
Pun type	Channel and code	
Vertical, paronymic	Auditory channel: Linguistic code	
Source Text	Target Text	Back Translation
Weather presenter: It's gonna rain cats and dogs, folks. So don't step in a poodle.	Weather presenter: Det vil regne katter og hunder,- -så pass på hvor du tråkker.	Weather presenter: It's going to rain cats and dogs, so watch out where you step.
Context		
Robin and Sandy are live in the news studio. The weather presenter says it is going to rain a lot.		
Translation Strategy		
Pun to no pun, diffuse paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E22.T72	Come on	7:51-8:15
Pun type	Channel and code	
Vertical, polysemic	Auditory channel: linguistic code, paralinguistic code	
Source Text	Target Text	Back Translation
Sandy: Joel asked me who I thought should replace me as lead anchor. I told him you. They're announcing it next week. Act surprised. Robin: Wow. Thanks. And, yes. Sandy: Yes, what? Robin: Yes, let's go get dinner. Sandy: How about this weekend on the camping trip? I roast a mean weenie.	Sandy: Joel spurte hvem som burde ta over som programleder. Jeg foreslo deg. De annonserer det neste uke. Robin: Oi! Takk. Og, ja. Sandy: Ja, til hva? Robin: La oss gå og spise. Sandy: Denne helgen, på campingturen? Jeg griller en herlig pølse.	Sandy: Joel asked who should take over as lead anchor. I suggested you. They're announcing it next week. Robin: Oh! Thanks. And, yes. Sandy: Yes, to what? Robin: Let's go and eat out. Sandy: This weekend, on the camping trip? I grill a lovely sausage.
Context		
Robin and Sandy are at work in the news studio. Sandy has recommended Robin as his replacement at work. Robin has agreed to go on a date with him. Sandy suggested they could do it during their camping trip from work.		
Translation strategy		
Transference		

Appendix 2 – Cultural references included in the research material

Episode 1 – The Pilot

Table no.	English Episode's Title	Code Time Record
S01E01.T73	The Pilot	8:38-8:45
Category of cultural reference	Channel and code	
TV	Auditory channel: linguistic code Visual channel: iconographic code	

Source Text	Target Text	Back Translation
Robin: Wow! That is one badass blue French horn. Ted: Yeah. Robin: Mm-hmm Ted: Sort of looks like a <u>Smurf</u> penis.	Robin: Det der er litt av et blått, fransk horn. Ted: Omitted line Robin: Omitted line Ted: Det ligner litt på en <u>smurf</u>epenis.	Robin: That blue, French horn is something. Ted: Omitted line Robin: Omitted line Ted: It looks a little like a <u>Smurf</u> <u>penis</u>.

Context
Ted and Robin have dinner together. There is a big blue horn on the wall in the bistro they eat. Robin says that she likes it and Ted compares it to a Smurf penis.

Translation Strategy
Retention, target language-adjusted

Table no.	English Episode's Title	Code Time Record
S01E01.T74	The Pilot	9:27-9:34
Category of cultural reference	Channel and code	
TV	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Marshall: Can quote obscure lines from <u>Ghostbusters</u>? Robin: Ray! When someone asks you if you're a god, you say ''Yes!''	Marshall: Siterer <u>Ghostbusters</u>. Robin: ''Ray, når noen spør om du er en gud, si ja!''	Marshall: Quotes <u>Ghosbusters</u>. Robin: ''Ray! When someone asks you if you are a god, you say yes!''

Context
Ted comes back from dinner with Robin and says that she is the perfect one. Marshall lists Ted's expectations of a perfect woman. One of them is that she can quote lines from Ghostbusters.

Translation Strategy
Retention, complete, unmarked

Table no.	English Episode's Title	Code Time Record
S01E01.T75	The Pilot	11:35-11:41
Category of cultural reference	Channel and code	
Communication method	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Ted: She didn't even give me the signal. Barney: What, is she gonna, she gonna bat her eyes at you in Morse code?	Ted: Hun ga meg ikke signalet. Barney: Må hun blafre med vippene i morse?	Ted: She did not give me the signal. Barney: Does she need to flutter her eyelashes in Morse code?
Context		
Ted tells Barney, Lily and Marshall about his date with Robin. He tells them that he didn't kiss her because she hadn't given him a signal. Barney says that she won't give him a signal in the Morse code with her eyelids and he blinks his eyes.		
Translation Strategy		
Generalisation, superordinate term		

Episode 2 – Purple Giraffe

Table no.	English Episode's Title		Code Time Record
S01E02.T76	Purple Giraffe		2:27-2:32
Category of cultural reference	Channel and code		
Places	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Robin: This just stays between us, right? Lily: This flapper? <u>Fort Knox</u>.	Robin: Dette er kun mellom oss, ikke sant? Lily: Tuller du? Denne flabben er <u>et fort</u>.		Robin: This is just between us, right? Lily: Are you kidding me? This mouth is <u>a fort</u>.
Context			
Robin tells Lilly about what she thinks of Ted. Lilly promises to keep it secret. She confirms it with a gesture of closing her mouth with a 'zipper'.			
Translation strategy			
Generalisation, superordinate term			

Table no.	English Episode's Title		Code Time Record
S01E02.T77	Purple Giraffe		2:35-2:40
Category of cultural reference	Channel and code		
History	Acoustic channel: linguistic code		
Source Text	Target Text		Back Translation
Robin: She wants casual? Okay, I'll be casual. I'm going to be <u>a mushroom cloud</u> of casual.	Ted: Hun vil ha noe uformelt. Jeg kan være uformell. Jeg skal være en <u>soppsky av</u> uformellhet.		Ted: She wants to have something casual. I can be casual. I will be a <u>mushroom cloud</u> of casual.
Context			
Robin has told in secret Lily that she does not want a serious relationship. Lily promises to keep it to herself, but later she spills the beans in front of Ted, Marshall and Barney. Ted says that he can adjust himself to Robin's expectations.			
Translation strategy			
Direct translation, calque			

Table no.	English Episode's Title		Code Time Record
S01E02.T78	Purple Giraffe		6:17-6:21
Category of cultural reference	Channel and code		
Literature and press	Auditory channel: Linguistic code		
Source Text	Target Text		Back Translation
Marshall: So, <u>Gatsby</u>, what are you gonna do when she shows up? Ted: Okay, I got it all planned out.	Marshall: Hva skal du gjøre når hun kommer? Ted: Jeg har planlagt alt.		What are you going to do when she comes? Ted: I have planned everything.
Context			
Marshall, Lily, Ted and Barney are in the apartment and the party is on. Marshall asks Ted about what he plans to do when Robin comes to the party. Ted answers that he has a plan.			
Translation strategy			
Omission			

Table no.	English Episode's Title	Code Time Record
S01E02.T79	Purple Giraffe	11:37-11:48
Category of cultural reference	Channel and code	
Dance	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: All right. We threw two parties. Everybody had fun. Everybody <u>wanged</u>, everybody <u>chunged</u>. Now, the kid has go to get to work, and the kid is not to be disturbed.	Marshall: Ok, vi holdt to fester, alle hadde det gøy, alle <u>wanget</u>, alle <u>chunget</u>. Nå ma denne karen jobbe, og ikke forstyrres.	Marshall: Ok, vi held two parties, everybody had fun, everybody <u>wanged</u> , everybody <u>chunged</u>. Now, this guy needs to work and not to be disturbed.
Context		
Lily, Marshall and Ted sit on the sofa the next day after the second party in their apartment. Ted is a bit disappointed that Robin did not come. Marshall sums up the two parties they organized and says that he needs to do his work.		
Translation strategy		
Retention, target-language adjusted		

Episode 3 – The Sweet Taste of Liberty

Table no.	English Episode's Title		Code Time Record
S01E03.T80	The Sweet Taste of Liberty		19:06-19:19
Category of cultural reference	Channel and code		
Places	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Barney: Now, if you want, you can go to the same bar, drink the same beer, talk to the same people every day, or you can lick the <u>Liberty Bell</u>. You can grab life by the crack and lick the crap out of it.	Barney: Hvis du vil, kan du gå på den samme baren,--snakke med de samme folkene, eller du kan slikke <u>frihetsklokken</u>. Du kan holde den og slikke skitten ut av den.	Barney: If you want, you can go to the same bar, talk to the same people, or you can lick the <u>Liberty Bell</u>. You can <u>hold it</u> and lick the shit out of it.	
Context			
Barney and Ted are in Philadelphia. They are in a taxi on their way to the airport. Barney got to know a man who works at the security of the Liberty Bell. Barney tries to convince Ted to go and lick the Liberty Bell. He says that it is one of the ways to live their life in fullest.			
Translation strategy			
Official Equivalent			

Episode 4 – Return of the Shirt

Table no.	English Episode's Title	Code Time Record
S01E04.T81	Return of the Shirt	1:56-2:07
Category of cultural reference	Channel and code	
1. TV (Goonies) 2. TV (''Sloth love Chunk'')	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: Maybe it's time to start forming some second impressions. Marshall: You're finally gonna watch Goonies again? ''Sloth love Chunk.'' Ted: Not *Goonies*. Girls.	Ted: Det er på tide å formere nye inntrykk. Marshall: Skal du endelig se Goonies igjen? ''Dovendyr elsker Chuck.'' Ted: Ikke Goonies, jenter.	Ted: It's time to make new impression. Marshall: Are you going finally to see Goonies again? ''Sloth loves Chuck.'' Ted: Not Goonies, girls.
Context		
Ted comes to the pub in an old shirt in strange colour combination. He says that his taste has changed and now he likes it. He tells his friends that it is a sign that he should try one more time to date girls he dated in the past.		
Translation Strategy		
1. Retention, complete, unmarked 2. Direct translation, calque, changed name		

Table no.	English Episode's Title	Code Time Record
S01E04.T82	Return of the Shirt	3:21-3:34
Category of cultural reference	Channel and code	
1. Popular objects: sock monkeys 2. Music: Belle & Sebastian	Auditory channel: linguistic code Visual channel: mental images of each memory	
Source Text	Target Text	Back Translation
Ted: Natalie. I had so many fond memories of her: The tea candles on her dresser, the sock monkey collection on her bed, that one Belle & Sebastian song she always listened to, her smile…	Ted: Natalie, de gode minnene strømmet på. Telysene på kommoden, sokkeapekattene på sengen, Belle & Sebastian-sangen hun alltid hørte på, smilet hennes…	Ted: Natalie, the good memories streamed in. Tealights on the dresser, sock monkeys on the bed, the Belle & Sebastian song she always listened to, her smile…
Context		
Lily and Marshall start to recall the girls Ted dated in the past. One of the best girls Ted went out with is Natalie. Ted recollects the best memories of the time they spent together.		
Translation Strategy		
1. Direct translation, shifted translation 2. Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E04.T83	Return of the Shirt	4:54-5:05
Category of cultural reference	Channel and code	
Literature and press	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: Oh, search your soul, Robin. You and I both know this wasn't about the money. Sure, Metro News 1 pays you jack, and, hey, a little green salad on the side is good for you, me, and Mr. McGee.	Barney: Tenk på det, Robin. Dette handler ikke om penger. Metro News 1 tilbyr luselønn. Og grønn salat er et sunt sidemåltid.	Barney: Think about, Robin. It is not about the money. Metro News 1 pays a pittance. And green salad is a healthy side dish.
Context		
Barney wants to give Robin another challenge. She replies that she will not accept any more challenges regardless of the amount of money offered. Barney tells her that it is just for fun, but it is always good to make some extra money.		
Translation Strategy		
Omission		

Table no.	English Episode's Title	Code Time Record
S01E04.T84	Return of the Shirt	11:38-11:47
Category of cultural reference	Channel and code	
Literature and press	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Natalie: Maybe it was the caffeine, but you really brought your game up to a whole new level. Ted: Thanks. I did just start subscribing to Esquire. They have some helpful columns.	Natalie: Jøss, kanskje det var koffeinen, men du tok det hele til et annet nivå. Ted: Takk. Jeg begynte nettopp å abonnere på Esquire. De har noen veldig nyttige artikler.	Natalie: Gosh, maybe it was the caffeine, but you took it all to a different level. Ted: Thanks. I have just started subscribing Esquire. They have some very helpful articles.
Context		
Ted and Natalie has just had sex. She is impressed with his bed performance. Ted answers that he started to read a men's magazine which includes some good advice.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title		Code Time Record
S01E04.T85	Return of the Shirt		12:07-12:12
Category of cultural reference	Channel and code		
Sports	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Natalie: Well, I better run. I have my Krav Maga class in half an hour. Ted: Krav Maga. How cool is it that she does Krav Maga?	Natalie: Jeg må dra. Jeg har en Krav Maga-time. Ted: Et det ikke kult at hun går på Krav Maga?	Natalie: I need to go. I have my Krav Maga class. Ted: Isn't cool that she does Krav Maga?	
Context			
Lily. Ted, Victoria, Barney and Marshall sit in the pub. Victoria says she needs to go to her Krav Maga class. Ted says it is really great that she goes to this class. In fact, Ted has no idea what it is, his guess is that it is something like yoga.			
Translation Strategy			
Retention, complete, unmarked			

Table no.	English Episode's Title		Code Time Record
S01E04.T86	Return of the Shirt		13:07-13:18
Category of cultural reference	Channel and code		
Music	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Ted: No, I have to do this face-to-face. I just, I don't know what I'm going to say. Marshall: ''I'm not ready for a commitment.'' Lily: Oh, that's such a cliché. Marshall: It's not a cliché, it's a classic. It's the ''Stairway to Heaven'' of breakup lines.	Ted: Jeg må gjøre det overfor henne. Hva skal jeg si? Marshall: Jeg er ikke klar for noe fast. Lily: Det er så klisje. Marshall: Det er en klassiker. Det er ''Stairway to Heaven''-versjonen.	Ted: I need to do it face-to-face. What should I say? Marshall: I am not ready for a commitment. Lily: It's a cliché. Marshall: It's a classic. It is the ''Stairway to Heaven''-version.	
Context			
Ted tells his friends that he wants to break up with Natalie but he does not know what to say. Marshall tries to help him and suggests he tells her that he is not ready for a commitment. Lily does not like it and says that it is a cliché.			
Translation Strategy			
Retention, complete, marked			

Table no.	English Episode's Title	Code Time Record
S01E04.T87	Return of the Shirt	14:43-15:20
Category of cultural reference	Channel and code	
Sports	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Barney: All right, Trubotsky, new challenge, and this one's big. But so is the cash reward. For $ 1,000- you heard me-all you have to do is get up there on the news and do one of these. Robin: What the hell is that? Ted, Lily, Marshall: <u>The Icky Shuffle</u>. Barney: And as you do it, you say this: ''Elbert Ickey Woods, ''the Bengals were fools to cut you in '91. ''Your 1,525 rushing yards ''and your 27 touchdowns will not be forgotten. So Coach Dave Shula, screw you and your crappy steakhouse.'' [confusing apostrophes in the original]	Barney: Ok, ny utfordring, og denne er stor. Men det er avkastningen også [fullstop missing in original subtitles] For § 1 000, du hørte riktig, må du bare gjøre en av disse. Robin: Hva er det? Ted, Lily, Marshall: <u>Ickey-dansen</u>. Barney: Mens du gjør det, så sier du: ''Elbert 'Ickey' Woods, The Bengals burde ikke sparket deg. Dine 1525 løpe-yards og 27 touchdowns vill ikke bli glemt. Trener, Dave Shula, til helvete med deg og din elendige restaurant.''	Barney: Ok, new challenge, and this one is big. But so is the profit. For $ 1 000, you heard it right, you only need to do one of these. Robin: What is it? Ted, Lily, Marshall: <u>The Icky-dance</u>. Barney: While you do it, you say: ''Elbert 'Ickey' Woods, the Bengals should not have fired you. Your 1525 rushing yards and 27 touchdowns will not be forgotten. Couch Dave Shula, go to hell with your terrible restaurant.''
Context		
Barney gives Robin a new challenge. This time she needs to perform a dance used to celebrate a score in American football. Robin is from Canada and she is not familiar with it.		
Translation Strategy		
Generalisation, superordinate term		

Table no.	English Episode's Title	Code Time Record
S01E04.T88	Return of the Shirt	15:30-15:36
Category of cultural reference	Channel and code	
TV	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: Man, she's gonna cry. Lily: It's the law of love, <u>chunk</u>. Ted: Thanks, Lil.	Ted: Hun kommer til å gråte. Lily: ''<u>Sloth elsker Chunk</u>.'' Ted: Takk, Lily.	Ted: She is going to cry. Lily: ''<u>Sloth loves Chunk.</u>'' Ted: Thanks, Lily.
Context		
Ted is worried about breaking up with Natalie. Lily comforts him referring to the movie 'The Goonies''.		
Substitution, situational		

Table no.	English Episode's Title	Code Time Record
S01E04.T89	Return of the Shirt	16:41-17:02
Category of cultural reference	Channel and code	
Famous people	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: In your past 60 years on the job, what is your most exciting memory? Carriage driver: Well… Barney: Ah, this is it. Lily: Oh, boy, here we go. Barney: Everyone, everyone, if I may direct your attention to the television. You are about to see something amazing. Carriage driver: And then, in '72, <u>Mickey Mantle</u> rode my cab for the fourth time.	Robin: I dine 60 år på jobben, hva er ditt beste minne? Carriage driver: Vel… Barney: Nå kommer det. Lily: Gjør dere klare. Barney: Om jeg kan be dere om å se opp på TV-en, er dere i ferd med å oppleve noe utrolig. Carriage driver: …og så, i 1972, satt <u>Mickey Mantle</u> på for fjerde gang.	Robin: In your 60 years on the job, what is your best memory? Carriage driver: Well… Barney: Here it comes. Lily: Get ready. Barney: I would like to ask you to look at the TV, you are about to experience something unbelievable. Carriage driver: … and then, in 1972, <u>Mickey Mantle</u> get on my carriage for the fourth time.
Context		
Robin reports the news during which she is supposed to perform the dance challenge. She reports the story of the oldest hansom cab driver in New York. He recalls the time when he drove Mickey Mantle, an American baseball player, for the fourth time.		
Translation Strategy		
Retention, complete, unmarked		

Episode 5 – Okay Awesome

Table no.	English Episode's Title		Code Time Record
S01E05.T90	Okay Awesome		9:16-9:23
Category of cultural reference	Channel and code		
Famous people	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Man: The new album is great. It's all smooth and polished, not dark and heavy like the early stuff. Woman: Oh, yeah, <u>Nora Jones</u> just gets better and better.	Man: Det nye albumet er bra – mykt, velpolert, ikke heavy som tidligere. Woman: Ja, <u>Norah Jones</u> blir bare bedre og bedre.		Man: The new album is good – smooth, polished, not heavy like the previous ones. Woman: Yes, <u>Norah Jones</u> just gets better and better.
Context			
Lily and Marshall hold a wine tasting party at their place. Their guests talk about a new album released by Nora Jones.			
Translation Strategy			
Retention, complete, unmarked			

Table no.		Episode's Title		Code Time Record
S01E05.T91		Okay Awesome		10:40-10:47
Category of cultural reference		Channel and code		
Famous people		Acoustic channel: Linguistic code		
Source Text		Target Text		Back Translation
Man 1: He's probably famous. Man 2: Oh, yeah. Isn't there a third <u>Affleck brother</u>? Keith Affleck or Brian Affleck or something? Man 3: Holy crap, we just saw Brian Affleck.		Man 1: Han er sikkert berømt. Man 2: Ja. Fins det ikke tredje <u>Affleck-bror</u>? Keith Affleck, Brian? Man 3: Herlighet! Vi så nettopp Brian Affleck.		Man 1: He is certainly famous. Man 2: Yes. Isn't there a third <u>Affleck brother</u>? Keith Affleck, Brian? Man 3: Good god! We just saw Brian Affleck.
Context				
Robin gets Marshall into the club. Some men in a line think that he has got in because he is famous. One of them thinks he may be a third Affleck brother.				
Translation strategy				
Retention, target-language adjusted				

Table no.		English Episode's Title		Code Time Record
S01E05.T92		Okay Awesome		13:55-14:05
Category of cultural reference		Channel and code		
Famous people		Auditory channel: linguistic code		
Source Text		Target Text		Back Translation
Robin: I get recognized one time, and I start thinking I'm Julia Roberts. I'm no V.I.P. I'm not even an I.P. I'm just a lowly little pea, sitting out here in the gutter.		Robin: Jeg blir gjenkjent en gang, og jeg tror jeg er Julia Roberts. Jeg er ikke noen VIP. Ikke engang en IP. Jeg er bare en liten P, ute på fortauet.		Robin: I get recognized one time, and I believe I'm Julia Roberts. I'm, no VIP. Not even an I.P. I'm just a little P out on the sidewalk.
Context				
When Lily discovers that Marshall has escaped from the wine tasting party, she follows him to the Okay Club. She meets Robin sitting on the pavement outside and asks her if she can get her in. Robin answers that her name is crossed off the list and she is not able to reenter. Robin also confesses that she has felt very important for a moment and now she has realized that, in reality, she is just an ordinary person.				
Translation Strategy				
Retention, complete, unmarked				

Table no.		English Episode's Title		Code Time Record
S01E05.T93		Okay Awesome		15:05-15:24
Category of cultural reference		Channel and code		
1. Sports: Super Bowl 2. Music: The Rockettes		Auditory channel: linguistic code		
Source Text		Target Text		Back Translation
Ted: These clubs are supposed to be fun, right? Why do I hate them so much? Wardrobe attendant: Because all of the stuff you're supposed to like usually sucks. Like these clubs… or cruises. Ted: Or New Year's Eve. Wardrobe attendant: Or the Super Bowl. Ted: Or parades. Wardrobe attendant: The Rockettes.		Ted: Nattklubber skal være moro, så hvorfor hater jeg dem? Wardrobe attendant: Fordi alt det du liksom bør like, suger som regel. Som nattklubber. Eller cruise. Ted: Eller nyttårsaften. Wardrobe attendant: Eller Super Bowl. Ted: Eller parader. Wardrobe attender: The Rockettes.		Ted: Night clubs are supposed to be fun, so why do I hate them? Wardrobe attendant: Because everything you are supposed to like sucks in principle. Like night clubs. Or cruises. Ted: Or New Year's Eve. Wardrobe attendant: Or Super Bowl. Ted: Or parades. Wardrobe attendant: The Rockettes.
Context				
Ted is speaking to the wardrobe attender. He wonders why, though night clubs are generally thought to be fun, he really dislikes them. The girl answers that it is like this with all the things that are supposed to be fun and provides examples.				
Translation Strategy				
1. Retention, complete, unmarked 2. Retention, complete, unmarked				

Table no.	English Episode's Title	Code Time Record
S01E05.T94	Okay Awesome	15:45-10:51
Category of cultural reference	Channel and code	
Games	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: Well, I hate to take his side, but come on, a wine tasting? What's the big plan for next Saturday, Scrabble night? Lily: Don't check your e-mail.	Robin: Jeg hater å ta hans parti, men vinsmaking? Hva er planen neste lørdag? Scrabble-kveld? Lily: Ikke sjekk eposten.	Robin: I hate to take his side, but a wine tasting? What is the plan for next Saturday? Scrabble night? Lily: Don't check your e-mail.
Context		
Lily tells Robin how disappointed she is with Marshall leaving their wine tasting party. Robin is not surprised with what Marshall did as she thinks this party was a lame idea. Robin asks Lily about the plans for the next Saturday.		
Translation Strategy		
Retention, complete, unmarked		

Episode 6 – The Slutty Pumpkin

Table no.	English Episode's Title		Code Time Record
S01E06.T95	The Slutty Pumpkin		2:41-2:52
Category of cultural reference	Channel and code		
1. TV: Star Wars 2. TV: Ewoks	Acoustic channel: Linguistic code		
Source Text	Target Text	Back Translation	
Ted: I just met the perfect woman. She's funny, she's beautiful, she loves *Star Wars*. Marshall: Whoa, whoa, whoa, whoa, what's her take on <u>Ewoks</u>? Ted: Loves 'em.	Ted: Jeg møtte nettopp en perfekt dame. Hun er morsom, vakker, hun elsker <u>Star Wars</u>. Marshall: Liker hun <u>ewokene</u>? Ted: Elsker dem.	Ted: I just met a perfect woman. She is funny, beautiful, she loves <u>Star Wars</u>. Marshall: Does she like <u>Ewoks</u>? Ted: Loves them.	
Context			
Ted enters the apartment he shares with Marshall and Lily. Marshall and Lily are dressed up in their Halloween costumes4:. Ted tells them about the girl he has just met.			
Translation strategy			
1. Retention, complete, unmarked 2. Retention, target language-adjusted			

Table no.	English Episode's Title		Code Time Record
S01E06.T96	The Slutty Pumpkin		5:35-5:45
Category of cultural reference	Channel and code		
TV	Auditory channel: linguistic code Visual channel: iconographic code		
Source Text	Target Text	Back Translation	
Barney: No, no, not again, not this year. You're going as my wingman. Flight suit up. Ted: No thanks. I'm sticking with the hanging chad. Barney: Oh, you're dangerous, <u>Maverick</u>. Your ego's writing checks your body can't cash.	Barney: Ikke nå igjen. Du skal være min støttespiller. Dress opp! Ted: Nei, takk. Jeg holder meg til stemmeseddelen. Barney: Farlig. Egoet ditt skriver ut sjekker kroppen din ikke kan cashe.	Barney: Not again. You should be my supporter. Dress up! Ted: No, thanks. I'm sticking with the ballot paper. Barney: Dangerous. Your ego is writing checks your body can't cash.	
Context			
Barney appears at Ted's apartment dressed up as captain Maverick from the film 'Top Gun'. He is disappointed to see Ted wearing a ballot paper. Barney has brought a costume for Ted and wants him to be him wingman instead.			
Translation strategy			
Omission			

Table no.	English Episode's Title	Code Time Record
S01E06.T97	The Slutty Pumpkin	5:53-5:60
Category of cultural reference	Channel and code	
1. Brands: Victoria Secret 2. Holidays: Halloween	Auditory channel: linguistic code Visual channel: Ted's costume, hand gesture	
Source Text	Target Text	Back Translation
Barney: I'm getting us in the <u>Victoria's Secret</u> <u>Halloween</u> Party. Trust me, by the end of the night, <u>your chad will not be hanging</u>.	Barney: Jeg skal få oss inn på <u>Victoria's Secret</u>-festen. På slutt av kvelden, <u>vil du nok ikke henge med hodet.</u>	Barney: I'm getting us in the <u>Victoria's Secret</u> party. At the end of the night, <u>your head won't be hanging down</u>.
Context		
Barney tells Ted about the party with lingerie models they can attend. He promises Ted that he will have opportunity to have sex.		
Translation strategy		
1. Retention, complete, unmarked 2. Omission		

Table no.	English Episode's Title	Code Time Record
S01E06.T98	The Slutty Pumpkin	7:07-7:19
Category of cultural reference	Channel and code	
Literature and press	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: Uh, everyone, this is Mike. That is not his real hair. Mike: Um, where's your costume, <u>Gretel</u>? Robin: You thought I was… Oh, I was just kidding. I've got to stop making jokes in e-mails. It's so hard to convey tone.	Robin: Dette er Mike. Dette er ikke hans hår. Mike: Hvor er kostymet ditt, <u>Grete</u>? Robin: Du trodde jeg… Jeg bare tullet. Jeg må slutte å tulle i eposter. Det er så vanskelig å formidle tonen.	Robin: This is Mike. That is not his hear. Mike: Where is your costume, <u>Gretel</u>? Robin: You believed I… I was just kidding. I've got to stop making jokes in e-mails. It's so difficult to convey tone.
Context		
Robin's date, Michael, enters Ted's apartment. He's wearing a costume of Hans from 'Hansel and Gretel' written by the Brothers Grimm. Robin is not wearing any costumes and she is surprised to see Micheal dressed up.		
Translation strategy		
Official equivalent		

Table no.	English Episode's Title	Code Time Record
S01E06.T99	The Slutty Pumpkin	10:33-10:37
Category of cultural reference	Channel and code	
Groups of people	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: Name one person you know at this party. Ted: Well, there's <u>Ninja</u>, Back of Horse.	Barney: Si navnet på en person her. Ted: Vel, der er <u>Ninja</u>, og hestebaken.	Barney: Say the name of one person here. Ted: Well, there is <u>Ninja</u>, and back of horse.
Context		
Barney and Ted are at the Halloween party. Barney wants to leave. Ted tells him that he wants to stay because it is nice to see everyone again. Barney does not believe him and tells him to name at least person he knows there.		
Translation strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E06.T100	The Slutty Pumpkin	13:03-13:09
Category of cultural reference	Channel and code	
Music	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: I still think we should have won as <u>Sonny and Cher</u>. Maybe if I'd worn the red dress. Huh. If I could turn back time.	Marshall: Vi burde ha vunnet som <u>Sonny og Cher</u>. Hva om kjolen hadde vært rød? Om jeg bare kunne endre det.	Marshall: We should have won as <u>Sonny and Cher</u>. What if the dress had been red? If only I could change it.
Context		
Marshall, Lily, Robin and Mike at the pub, where the Halloween costume contest is held. Marshall regrets he and Lily had not dressed as Sonny and Cher.		
Translation strategy		
Retention, target language-adjusted		

Table no.	English Episode's Title	Code Time Record
S01E06.T101	The Slutty Pumpkin	15:54-16:04
Category of cultural reference	Channel and code	
Literature and press	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Mike: You know what? It's getting late. I think I'm gonna take off. Robin: Hey. I thought we were gonna follow those bread crumbs back to my place, <u>Hansel</u>.	Mike: Det beginner å bli sent. Jeg tror jeg skal bevege meg. Robin: Jeg trodde vi skulle følge de brødsmulene hjem til meg, <u>Hans</u>.	Mike: It's getting late. I think I'm going home. Robin: I thought we were to follow the bread crumbs to my home, <u>Hans</u>.
Context		
Mike doesn't want to stay any longer at the pub and decides to leave. Robin tells him that she has hoped they will leave together and go to her place.		
Translation strategy		
Official equivalent		

Episode 7 – Matchmaker

Table no.	English Episode's Title	Code Time Record
S01E07.T102	Matchmaker	7:00-7:20
Category of cultural reference	Channel and code	
Dance	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: So which is it: a cockroach or a mouse? Lily: It's a cock-a-mouse. Robin: What? Lily: It's some sort of mutant combination of the two. It's as if a cockroach and a mouse, you know… Barney: Did the horizontal ten-legged, interspecies <u>cha-cha</u>?	Robin: Så hva er det? En kakerlakk, eller en mus? Lily: Det er en kakermus. Robin: Hva? Lily: Det er en slags mutert kombinasjon. Det er som om en kakerlakk og en mus… du vet… Barney: Danset en horisontal, tibeins og toartet <u>cha-cha</u>.	Robin: So, what is it? A cockroach or a mouse? Lily: It's a cockmouse. Robin: What? Lily: It's a sort of mutant combination. It's like a cockroach and a mouse… you know.. Barney: Danced a horizontal, ten-legged, interspecies <u>cha-cha</u>.
Context		
Robin and Barney sit in the pub. Marshall and Lily rush in. They have escaped their apartment after trying to kill a mouse. Lily describes the characteristics of the mouse.		
Translation strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E07.T103	Matchmaker	10:44-10:43
Category of cultural reference	Channel and code	
1. Music: Summer Breeze 2. Music: Seals and Crofts	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: My God, this is incredible. We're like the same person. Sarah O'Brian loves brunch. She wants to have two children. Her guilty pleasure song is ''Summer Breeze'' by Seals and Crofts.	Ted: Dette er utrolig. Vi er helt like. Sarah O'Brian elsker brunsj, ønsker seg to barn… Hennes skjulte favorittsang er ''Summer Breeze.''	Ted: This is incredible. We are completely the same. Sarah O'Brian loves brunch, wants to have two children… Her secret favourite song is 'Summer Breeze.'
Context		
Ted goes back to the matchmaker's office to find out about match results. The only match from is an engaged woman. Ted steals her contact data and discovers that she is a perfect woman for him. He tells Barney about it in the pub.		
Translation strategy		
1. Retention, complete, marked 2. Omission		

Table no.	English Episode's Title	Code Time Record
S01E07.T104	Matchmaker	11:19-11:28
Category of cultural reference	Channel and code	
Imaginary creatures	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: So you really don't believe in the cock-a-mouse? Robin: Well, I believe that you saw something perfectly normal, but you've exaggerated it in your mind, you know? Like the Loch Ness Monster.	Marshall: Du tror altså ikke på kakermusen. Robin: Jeg tror dere så noe helt normalt, og så lot dere fantasien løpe løpsk. Som Loch Ness-monsteret.	Marshall: So, you don't believe in the cockmouse. Robin: I believe you saw something perfectly normal, and then you let your fantasy go wild. Like the Loch Ness monster.
Context		
Marshall and Lily describe the 'cock-a-mouse' from their apartment. Robin does not believe in it and says it is as imaginary as the Loch Ness Monster.		
Translation strategy		
Retention, target language-adjusted		

Table no.	English Episode's Title	Code Time Record
S01E07.T105	Matchmaker	14:12-14:32
Category of cultural reference	Channel and code	
1. Places: Bermuda Triangle 2. Imaginary creatures: Bigfoot 3. Groups of people: hillbilly 4. Places: Stonehenge 5. Places: Area 51	Acoustic channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: Yeah, look around. The universe is mysterious and awesome. You've got the Bermuda Triangle, ghosts, Bigfoot. Robin: Bad maps, creaky houses, hillbilly in a gorilla suit. Marshall: Aliens. Oh, come on, you've got to give me aliens. Stonehenge, Area 51, there's alien crap all over the place.	Marshall: Se rundt deg. Universet er mystisk og fett. Bermudatriangelet, gjenferd, Big Foot… Robin: Dårlige kart, knirkete hus, gorillakostyme. Marshall: Romvesen? Du må gi meg romvesen. Stonehenge, area 51… … det er romvesendritt overalt.	Marshall: Look around you. The universe is mysterious and awesome. The Bermuda Triangle, ghosts, Big Foot… Robin: Bad maps, creaky houses, gorilla costumes. Marshall: Aliens? You've got to give me aliens. Stonehenge, area 51… … there is alien crap everywhere.
Context		
Lily and Marshall build a surprisingly large trap for the 'cock-a-mouse'. Robin laughs at its size. In result, Robin and Marshall start to argue about the existence of mysterious beings and phenomena.		
Translation strategy		
1. Official Equivalent 2. Retention, complete, unmarked 3. Omission 4. Retention, complete, unmarked 5. Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E07.T106	Matchmaker	15:05-15:10
Category of cultural reference	Channel and code	
1. History: July 2, 1947 2. Places: Roswell, New Mexico	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: ''On the night of <u>July 2, 1947</u>, conditions were clear over <u>Roswell, New Mexico</u>…'' Robin: Oh, geez.	Marshall: ''Kvelden, <u>2. juli, 1947</u>, var skyfri i <u>Roswell, New Mexico</u>…'' Robin: Herregud.	Marshall: 'On the night of <u>July 2, 1947</u>, conditions were clear over <u>Roswell</u>, New Mexico…' Robin: Oh god.
Context		
Barney, Ted, Lilly and Robin are in the living room. Marshall enters and starts to read from a book about aliens in Roswell. He also mentions that Ted got a message from a doctor who is his perfect match.		
Translation strategy		
1. Direct translation, shifted 2. Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E07.T107	Matchmaker	16:05-16:12
Category of cultural reference	Channel and code	
Religion, beliefs	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Lily: Wait, where are you guys going? Don't you want to stay and see the cock-a-mouse? Barney: Yeah, we're going to go make some <u>crop circles</u>.	Lily: Hvor skal dere? Vil dere ikke se kakermusen? Barney: Jo, men vi skal ut og lage <u>kornsirkler</u>.	Lily: Where are you going? Don't you want to see the cockmouse? Barney: Yes, but we're going out to make <u>crop circles</u>.
Context		
Barney and Robin leave the apartment. Lily is disappointed that they do not want to stay and wait for a cock-a-mouse to fall into the trap. Barney and Robin express disbelief in the existence of the creature by referring to crop circles supposedly made by aliens.		
Translation strategy		
Official equivalent		

Table no.	English Episode's Title	Code Time Record
S01E07.T108	Matchmaker	20:13-20:29
Category of cultural reference	Channel and code	
1. Famous people: John Cusack 2. TV: Say Anything	Acoustic channel: Linguistic code	
Source Text	Target Text	Back Translation
Ellen: Last night I stood out on the street for five hours showing your photo to random pedestrians. No takers. Although this transvestite hooker said he/she would do you for half price because you kind of look like John Cusack and his/her favourite movie was *Say Anything*.	Ellen: I går kveld stod jeg på gata i fem timer,- -og viste bildet ditt til forbipasserende. Ingenting. En transseksuell hore sa at han/hun var hypp,- -siden du ser ut som John Cusack, i hans/hennes favorittfilm, Say Anything.	Ellen: Last night I stood on the street for five hours showing your photo to passers-by. Nothing. A transsexual hooker said that he/she was interested since you look like John Cusack in his/her favourite film, Say Anything.
Context		
Ted comes back to the matchmaker's to ask for return of his money as Ellen failed to find a match for him. Helen is devastated with her failure and was so desperate to find Ted a partner that she tried asking random people in the street.		
Translation strategy		
1. Retention, complete, unmarked 2. Retention, complete, unmarked		

Episode 8 – The Duel

Table no.	English Episode's Title		Code Time Record
S01E08.T109	The Duel		0:15-0:17
Category of cultural reference	Channel and code		
Places	Auditory channel: linguistic code Visual channel:		
Source Text	Target Text		Back Translation
Ted: [So,] kids, there are many buildings in <u>New York City</u>.	Ted: Det er mange bygninger i <u>New York</u>.		Ted: There are many buildings in <u>New York</u>.
Context			
Ted tells his children about the apartment he shared with Lily and Marshall in New York.			
Translation Strategy			
Generalisation, superordinate term			

Table no.	English Episode's Title		Code Time Record
S01E08.T110	The Duel		1:12-1:19
Category of cultural reference	Channel and code		
Places	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Lily: You guys will never believe what just happened to us. Robin: I don't even believe it myself. Lily: We were in <u>Queens</u>, and we decided to stop by my apartment.	Lily: Dere vil aldri tro hva som skjedde. Robin: Selv jeg tviler. Lily: Vi skulle stikke innom leiligheten min.		Lily: You will never believe what happened. Robin: Even I'm in doubt. Lily: We were going to stop by my apartment.
Context			
Lily and Robin come back to the apartment from shopping. They tell Ted and Marshall a shocking thing about Lily's apartment. The thing is that it has been turned into a Chinese restaurant.			
Translation Strategy			
Omission			

Table no.	English Episode's Title		Code Time Record
S01E08.T111	The Duel		9:25-9:40
Category of cultural reference	Channel and code		
Law	Auditory channel: linguistic code Visual channel: mobility code		
Source Text	Target Text		Back Translation
Barney: Okay, real quick… last night, epiphany-- I realized what the world of dating needs. Ready? A lemon law. Robin: A <u>lemon law</u> like for cars? Barney: Exactly. From the moment the date begins, you have five minute to decide whether you're going to commit to an entire evening.	Barney: Veldig raskt, I går kveld, åpenbaring. Det slo meg hva sjekkeverden trenger. En <u>skraplov</u>. Robin: En skraplov, som med biler. Barney: Nettopp. Når daten begynner… kan du velge om du vil fortsette kvelden.		Barney: Real quick, last night, epiphany. It hit me what the world of checking out needs. A scrape law. Robin: A <u>scape law</u>, like for cars. Barney: Exactly. When the date begins… you can choose if you want to continue the evening.
Context			
Barney tells Robin and Ted about his new idea about dating rules. He thinks that it would be great if the lemon law from car industry applied to dating.			
Translation Strategy			
Substitution, cultural with target-culture element			
Other cases of translation of the same cultural reference			
21:04-21:05 To the <u>lemon law</u>! Norsk: Til <u>skrotloven</u>. 18:57-18:59 – Norsk: Beklager. Jeg er nødt til å <u>skrotlove deg</u>. 19:03-19:05 The lemon law is a thing! – <u>Skrotloven</u> er en greie!			

Table no.	English Episode's Title		Code Time Record
S01E08.T112	The Duel		17:39-17:49
Category of cultural reference	Channel and code		
1. TV: Hab Slosi' Quch! 2. TV: Klingon	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Robin: Kevin, I'm so sorry. I have to go. My friend's been stabbed with a sword. Kevin: <u>Hab Slosi' Quch</u>! It's a <u>Klingon</u> insult. You have no honor.	Robin: Beklager, Kevin, jeg må dra. Vennen min har blitt stukket med et sverd. Kevin: En <u>klingonsk</u> fornærmelse. Du eier ikke skam.		Robin: I'm sorry Kevin, I have to go. My friend has been stabbed with a sword. Kevin: A <u>Klingon</u> insult. You don't have shame.
Context			
Robin is on a date with Kevin, a man she met in the pub. They are in a Star Trek themed restaurant. Robin receives a phone call from the hospital. She tells Kevin that she has to leave to see her wounded friend. He thinks that it is an excuse.			
Translation Strategy			
1. Omission 2. Retention, target language-adjusted			

Table no.	English Episode's Title	Code Time Record
S01E08.T113	The Duel	18:45-18:53
Category of cultural reference	Channel and code	
Famous people	Auditory channel: linguistic code, paralinguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Barney: Wow, Jackie, you make a really great first impression. I have a feeling that tonight you might end up being Jackie… oh.	Barney: Jøss. Du gjør et veldig godt førsteinntrykk. Jeg har på følelsen av at du kan ende opp som Jackie… oh!	Barney: Wow. You make a very good first impression. I have a feeling that you can end up as Jackie… oh!
Context		
Barney is on a date with a girl. He tells her that she is very attractive and she may be lucky to spend the night with him.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E08.T114	The Duel	21:09-21:13
Category of cultural reference	Channel and code	
Brands	Auditory channel: linguistic code Visual channel:	
Source Text	Target Text	Back Translation
Lily: And [,] by the way, I bought these glasses. Bought them at Ikea.	Lily: Og forresten, jeg kjøpte disse glassene. Kjøpte dem på Ikea.	Lily: And, besides, I bought these glasses. Bought them at Ikea.
Context		
Lily and others eat at the restaurant which is located in her former apartment. The apartment was changed into a restaurant without her knowledge while her belongings where still there. Lily recognizes that the glasses they drink from are the glasses she bought herself.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E08.T115	The Duel	21:24-21:31
Category of cultural reference	Channel and code	
1. Food: Shanghai dumplings 2. Holidays: Valentine's Day	Auditory channel: linguistic code Visual channel:	
Source Text	Target Text	Back Translation
Robin: Lily, your apartment makes the best Shanghai dumplings. (*on tape*): I love you, Lily. Happy Valentine's Day 1998.	Robin: Leiligheten din lager gode dumplinger. Jeg elsker deg, Lily. God valentinerdag, 1998.	Robin: Your apartment makes good dumplings. I love you, Lily. Happy Valentine's Day, 1998.
Context		
Lily, Marshall, Robin, Ted and Barney are at the Chinese restaurant located in Lily's former apartment. Lily's apartment was turned into a restaurant without her knowledge while her belongings were still there. It turns out that the music played there comes from a mix cassette Marshall had given Lily for the Valentine's Day.		
Translation Strategy		
1. Generalisation, superordinate term 2. Official Equivalent		

Episode 9 – Belly Full of Turkey

Table no.	English Episode's Title	Code Time Record
S01E09.T116	Belly Full of Turkey	0:31-0:54
Category of cultural reference	Channel and code	
Holidays	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: How much did you guys drink last night? Ted: Not how much… what? Barney: The Thankstini. A fun and delicious new novelty drink I invented. Cranberry juice, potato vodka, and a bouillon cube. Tastes just like a turkey dinner. Marshall: Mmm, it's like Thanksgiving in my mouth! Ted: you want a good holiday drink, try his <u>Kwanzaapolitan</u>.	Robin: Hvor mye drakk dere i går kveld? Ted: Ikke hvor mye, men hva. Barney: <u>Takktinien</u>. En morsom og velsmakende, ny drink jeg har funnet opp. Tranebærjuice, potetspirit og en buljongterning. Smaker akkurat som et kalkunmåltid. Marshall: Nam. Det er som å ha høsttakkefest i munnen. Ted: En annen god høytidsdrink er hans <u>julepolitan</u>.	Robin: How much did you drink last night? Ted: Not how much, but what. Barney: <u>Thankstini</u>. A fun and delicious new drink I invented. Cranberry juice, potato vodka and a bouillon cube. Tastes just like a turkey meal. Marshall: Mmm. It's like Thanksgiving in the mouth! Ted: His another good holiday drink is <u>Christmaspolitan</u>.
Context		
Lily, Robin and Ted are in the apartment. Lily has just thrown up and Robin wonders how much they have drunk. Ted explains that it was not the amount, but the ingredients. The action moves to the pub the previous night where Barney made a special drink for them. After that, Ted recommends Robin a really good drink invented by Barney.		
Translation strategy		
Substitution, cultural with target-culture element		

Table no.	English Episode's Title	Code Time Record
S01E09.T117	Belly Full of Turkey	1:44-1:55
Category of cultural reference	Channel and code	
Legal authorities, organisations	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: You guys are the world's leader in handgun violence, your healthcare system is bankrupt, and your country is deeply divided on almost every important issue. Ted: Your cops are called ''<u>Mounties</u>''.	Robin: Dere topper våpenvoldstatestikken, helsesystemet rakner,- -og nasjonen er dypt splittet i alle viktige saker. Ted: Politiet deres kalles <u>fjelliser</u>.	Robin: You are on the top of handgun violence statistics, your healthcare system is unstable, and the nation is deeply divided on all the important issues. Ted: Your police is called '<u>mountain icecaps</u>'.
Context		
Robin and Ted talk about their plans for Thanksgiving. Robin reminds Ted that she is not celebrating Thanksgiving this time as she is Canadian and celebrates it in October. Ted replies that Canadians are weird and both of them start to come up with weird things about each other's nations.		
Translation strategy		
Substitution, situational		

Table no.	English Episode's Title	Code Time Record
S01E09.T118	Belly Full of Turkey	02:01-2:20
Category of cultural reference	Channel and code	
1. Groups of people: Indian 2. Groups of people: Native American	Auditory channel: linguistic code Visual channel: Hand movements	
Source Text	Target Text	Back Translation
Barney: Thanksgiving in a strip club. Who's in? The Lusty Leopard has a surprisingly good Thanksgiving buffet. Plus they do thing: Heather dresses up as a pilgrim, and Misty dresses up as an <u>Indian</u>, and they share a meal together. Lily: Oh, Barney. Barney: I'm sorry… <u>Native American</u>.	Barney: Høsttakkefest på en strippeklubb. Den Lystne Leopard har en meget god buffet. Heather kler seg ut som en pilgrim,- -og Misty kler seg ut som en <u>indianer</u>, og så deler de et måltid sammen. Lily: Barney, da. Barney: Beklager. <u>Uramerikaner</u>.	Barney: Thanksgiving in a strip club. The Lusty Leopard has a very good buffet. Heather dresses up as a pilgrim, and Misty dresses up as an <u>Indian</u>, and, then, they share a meal together. Lily: Oh, Barney. Barney: I'm sorry. <u>Native American</u>.
Context		
Barney suggests they all go to a strip club for Thanksgiving. He explains that two of stripers dress up and have a meal together. When Barney says a meal, he moves his hands, suggesting an intercourse. Lily is disgusted to hear it and, in response, Barney apologizes for not using a term ''Native American''.		
Translation strategy		
1. Direct translation, calque 2. Direct translation, calque		

Table no.	English Episode's Title	Code Time Record
S01E09.T119	Belly Full of Turkey	4:28-4:34
Category of cultural reference	Channel and code	
Famous people	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: I think it's important to help the less fortunate. I'm the <u>Angelina Jolie</u> of incredibly hot guys.	Barney: Jeg syns det er viktig å hjelpe til. Jeg er den mannlige versjonen av <u>Angelina Jolie</u>.	Barney: I think it's important to help. I'm the male version of <u>Angelina Jolie</u>.
Context		
Ted and Robin go to a food distribution centre where they want to volunteer on Thanksgiving Day. They surprise to see Barney as a volunteer.		
Translation strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E09.T120	Belly Full of Turkey	7:34-7:41
Category of cultural reference	Channel and code	
1. Sports: NFL 2. Sports: quarterback	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: Hey, Barn, what do you say you let us sub in for you, scoop stuffing for a little bit? Barney: You want to scoop stuffing your first day out? Hello? NFL? Can I be quarterback this Sunday?	Ted: Hva sier du til at vi tar over for deg, en liten stund? Barney: Vil du servere stuffing første dagen? Hei NFL, kan jeg få være quarterback?	Ted: What do you say about that we take over from you for a little while? Barney: Do you want to serve stuffing on the first day? Hey NFL, can I be quarterback?
Context		
It is Thanksgiving and a lot of people are volunteering at the food distribution centre. Ted and Robin are looking for anything they could help with and they ask Barney if they could substitute him for a while.		
Translation strategy		
1. Retention, complete, unmarked 2. Retention, complete, unmarked		

Episode 10 – The Pineapple Incident

Table no.	English Episode's Title		Code Time Record
S01E010.T121	The Pineapple Incident		6:09-6:11
Category of cultural reference	Channel and code		
TV	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Lily: Who are you calling? Ted: Robin. Marshall: Oh, bad idea jeans.	Lily: Hvem er det du ringer? Ted: Robin. Marshall: Dårlige idé.		Lily: Who are you calling? Ted: Robin. Marshall: Bad idea.
Context			
Ted is drunk after drinking five shots in the pub. He decides to call Robin. Marshall says it is a bad idea.			
Translation strategy			
Generalisation, paraphrase			

Table no.	English Episode's Title		Code Time Record
S01E010.T122	The Pineapple Incident		17:19-17:24
Category of cultural reference	Channel and code		
Games	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Trudy: I liked your performance. Ted: What, the karaoke? Domo arigato.	Trudy: Jeg likte opptredenen din. Ted: Hva? Karaoken? Untranslated line.		Trudy: I liked your performance. Ted: What? Karaoke? Untranslated line.
Context			
Ted uses the ladies room by mistake. He meets there Trudy who says that she liked how he sang karaoke. Ted answers thank you in Japanese.			
Translation strategy			
Retention, target language-adjusted			

Episode 11 – The Limo

Table no.	English Episode's Title		Code Time Record
S01E11.T123	The Limo		3:25-3:27
Category of cultural reference	Channel and code		
Food	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Marshall; I can't believe we're leaving a party that had <u>pigs in blankets</u>.	Marshall: Vi forlater en fest som hadde <u>pølsesnacks</u>.		Marshall: We are leaving a party that had <u>sausage snacks</u>.
Context			
Ted, Marshall and Lily are celebrating the New Year's Eve at four different parties. Marshall regrets having to leave the party number one because he really liked the snacks.			
Translation Strategy			
Generalization, paraphrase			

Table no.	English Episode's Title		Code Time Record
S01E11.T124	The Limo		8:37-8:47
Category of cultural reference	Channel and code		
Music	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Marshall: Guys. Is that <u>Moby</u>? I think that that's Moby. Ted [narrating]: *Now, kids, Moby was a popular recording artist when I was young.*	Marshall: Er det <u>Moby</u>? Jeg tror det er Moby. Ted [narrating]: Moby var en populær artist da jeg var ung.		Marshall: Is that <u>Moby</u>? I think it is Moby. Ted [narrating]: Moby was a popular artist when I was young.
Context			
Ted and his friends are in a limousine eating hot dogs before the party number two. Suddenly, Marshall sees a person who looks like a recording artist, Moby.			
Translation Strategy			
Retention, complete, unmarked			

Episode 12 – The Wedding

Table no.	English Episode's Title		Code Time Record
S01E12.T125	The Wedding		8:46-8:50
Category of cultural reference	Channel and code		
Groups of people	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Lily: Okay, okay. Well, we'll sneak her in. Ted: We can't sneak her in, we're not <u>Ninjas</u>.	Lily: Ok, vi sniker henne inn. Ted: Det kan vi ikke, vi er ikke <u>ninjaer</u>.	Lily: Ok, we sneak her in. Ted: We can't do it, we're not <u>ninjas</u>.	
Context			
Ted and Lilly are in a cab. Ted tells Lily that he is not allowed to bring a date to the wedding. Lily proposes sneaking Robin in. Ted replies that it is not possible.			
Translation Strategy			
Retention, target language-adjusted			

Table no.	English Episode's Title		Code Time Record
S01E12.T126	The Wedding		10:04-10:06
Category of cultural reference	Channel and code		
TV	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Marshall: ''Oh, look, some <u>Gremlins</u>. Let me go feed them after midnight!''	Marshall: Se, <u>gremlins</u>. La meg mate dem etter midnatt.	Marshall: Look, <u>gremlins</u>. Let me feed them after midnight.	
Context			
When Claudia refused to let Ted bring a date to the wedding, he went to ask the groom. Stuart agreed. Marshall tells Ted that it was a very bad idea to go around the bride. He compares it to feeding Gremlins after midnight.			
Translation Strategy			
Retention, complete, unmarked			

Table no.	English Episode's Title		Code Time Record
S01E12.T127	The Wedding		14:19-14:23
Category of cultural reference	Channel and code		
TV	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Ted: Relationships aren't easy; they're hard work. It's about compromise, growing together, all that <u>Dr. Phil</u> crap.	Ted: Forhold krever hard jobbing. Det handler om kompromiss, om å vokse sammen.	Ted: Relationships require hard work. It's about compromise, growing together.	
Context			
After Claudia found out that Stuart let Ted bring a date to their wedding, she had a big fight with Stuart and he broke up with her. Ted and Marshall try to convince Stuart to change his mind and marry Claudia the next day.			
Translation Strategy			
Omission			

Table no.	English Episode's Title	Code Time Record
S01E12.T128	The Wedding	15:57-16:15
Category of cultural reference	Channel and code	
Set phrases, proverbs	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Lily: Claudia is getting married tomorrow, <u>and so help me God</u>, if I catch you even so much as breathing the same air as her, I will take those peanuts you're trying to pass off as testicles, and I will squeeze them so hard your eyes pop out, and then I'll feed them to you like grapes! Barney: Wait, my eyes or my testicles? Lily: One Translation Strategy of each.	Lily: Claudia gifter seg i morgen,- -og hvis jeg tar deg i så mye som å puste samme luft som henne,- -skal jeg ta de nøttene du kaller testikler,- -og klemme dem så hardt at øynene spretter ut, og så mate deg med dem. Barney: Øynene eller testiklene mine? Lily: En av hver!	Lily: Claudia is getting married tomorrow, and If I catch you even so much as breathing the same air as her, I will take the nuts you call testicles, and squeeze them so hard that your eyes pop out, and then I will feed you with them. Barney: My eyes or my testicles? Lily: One of each!
Context		
Lily catches Barney flirting with Claudia. She says that Claudia is getting married tomorrow and she will do anything to make it happen. She threatens Barney not to try hit on Claudia.		
Translation Strategy		
Omission		

Episode 13 – Drumroll. Please

Table no.	English Episode's Title		Code Time Record
S01E13.T129	Drumroll, please		3:50-3:57
Category of cultural reference	Channel and code		
TV	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Victoria: Um… you can call me Buttercup. Ted: Pleased to meet you, Buttercup. I'm… <u>Lando Calrissian</u>.	Victoria: Du kan kalle meg Buttercup. Ted: Hyggelig å møtes, Buttercup. Jeg er <u>Lando Calrissian</u>.		Victoria: You can call me Buttercup. Ted: Nice to meet you, Buttercup. I'm <u>Lando Calrissian</u>.
Context			
Ted meets a girl, Victoria, at the wedding party. She proposes that they can enjoy this wedding party together and then keep all the good memories. At first, they want to use made up names and introduce themselves as Buttercup and Lando Calrissian. Then Barney spoils the game by calling Ted with his real name.			
Translation Strategy			
Retention, complete, unmarked			

Table no.	English Episode's Title		Code Time Record
S01E13.T130	Drumroll, please		10:17-10:23
Category of cultural reference	Channel and code		
Group of people	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Barney: Uh, Ted going all <u>castrati</u> over yet another girl is exactly not a good cause.	Barney: At Ted forelsker seg i enda en jente er ikke akkurat en god sak.		Barney: Ted falling in love with one more girl is not exactly a good cause.
Context			
Lily tries to convince Barney to call the bridesmaid from the wedding to get information for Ted. She says that he will do a good deed if he calls. Barney answers that letting Ted fall in love again is not a good thing.			
Translation Strategy			
Generalisation, paraphrase			

Episode 14 – Zip, Zip, Zip

Table no.	English Episode's Title		Code Time Record
S01E14.T131	Zip, Zip, Zip		2:05-2:12
Category of cultural reference	Channel and code		
1. Places: Berkshires 2. Literature and press: New York Magazine	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Lily: We're going to the <u>Berkshires</u> for the maple syrup harvest. Marshall: It's one of *New York Magazine*'s ''Top five romantic getaways on a budget.''	Lily: Vi skal til <u>Berkshires</u> for innhøstingen av lønnesirup. Marshall: Det er en av ''Topp 5 romantiske lavpristurer''.		Lily: We're going to <u>Berkshires</u> for the maple syrup harvest. Marshall: It's one of 'Top 5 romantic budget trips.'
Context			
Robin has a free evening the next day and invites her friends to hang out together. Lily and Marshall need to excuse themselves because they are celebrating their anniversary in a restaurant that night.			
Translation Strategy			
1. Retention, complete, unmarked 2. Omission			

Table no.	English Episode's Title		Code Time Record
S01E14.T132	Zip, Zip, Zip		6:17-6:34
Category of cultural reference	Channel and code		
1. Brands: Johnnie Walker Blue 2. Brands: Montecristo 3. Jargon: The Torpedo 4. Jargon: Piramide	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Robin: I'll have a <u>Johnny Walker Blue</u>, neat, and a <u>Montecristo</u> No. 2 Thanks Barney: Ah, the No. 2, a.k.a. ''<u>The Torpedo</u>.'' Robin: Or, as the rollers call it, *''<u>Piramide</u>.''* My father was a cigar fanatic, it was the only way to get his attention.	Robin: Jeg tar en <u>Johnnie Walker Blue</u>. Og en <u>Montecristo</u> nummer to. Takk. Barney: Å, nummer to. Også kalt <u>torpedoen</u>. Robin: Eller som de rike sier, <u>Piramide</u>. Faren min var en sigarfanatiker. Eneste måten å få oppmerksomhet på.		Robin: I'll have a <u>Johny Walker Blue</u>. And a <u>Montecristo</u> number two. Thanks. Barney: Oh, number two. Also called <u>the torpedo</u>. Robin: Or, as the rich say, <u>Piramide</u>. My father was a cigar fanatic. The only way to get his attention.
Context			
Robin hangs out with Barney. They are at a cigar bar. Robin surprises Barney with her knowledge of cigars.			
Translation Strategy			
1. Retention, complete, unmarked – spelling mistake 2. Retention, complete, unmarked 3. Retention, target language-adjusted 4. Retention, complete, unmarked			

Table no.	English Episode's Title	Code Time Record
S01E14.T133	Zip, Zip, Zip	13:23-13:28
Category of cultural reference	Channel and code	
1. Brands: Big Gulp 2. Brands: Mountain Dew 3. TV: Quantum Leap	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: How much longer do you think you can hold it? Lily: I drank a <u>Big Gulp</u> of <u>Mountain Dew</u> during that <u>*Quantum Leap* *marathon*</u>.	Marshall: Hvor lenge kan du holde deg? Lily: Jeg drakk et <u>stort glass</u> brus under <u>Quantum Leap-maratonet</u>.	Marshall: How much longer can you hold it? Lily: I drank a <u>big glass</u> of Mountain Dew during <u>the Quantum Leap marathon</u>.
Context		
Marshall and Lily are still stuck in the bathroom whereas Ted and Victoria are in the living room. Lily really needs to use the toilet. Marshall tries to assess how long she can hold it. Lily says that she has drunk a big amount of soda during a film marathon.		
Translation Strategy		
1. Generalisation, paraphrase 2. Generalsation, superordinate term 3. Retention, target language-adjusted		

Table no.	English Episode's Title	Code Time Record
S01E14.T134	Zip, Zip, Zip	13:38-13:40
Category of cultural reference	Channel and code	
Games	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: You know what game I really miss? <u>Battleship</u>.	Robin: Vet du hva jeg savner? <u>Slagskip</u>.	Robin: Do you know what I miss? <u>Battleship</u>.
Context		
Robin and Barney go to the pub after playing laser tag. Robin tells him that this game brings about memories for her. She also says that she misses playing Battleship.		
Translation Strategy		
Direct translation, calque		

Episode 15 – Game Night

Table no.	English Episode's Title	Code Time Record
S01E15.T135	Game Night	0:10-0:20
Category of cultural reference	Channel and code	
1. Games: Gin 2. Games: Yahtzee 3. Games: Poker	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Marshall: <u>Gin</u>! <u>Yahtzee</u>! <u>Poker</u>! Ted: You don't have to shout out ''poker'' when you win. Marshall: I know. It's just fun to say.	Marshall: <u>Gin</u>! <u>Yatzi</u>! <u>Poker</u>! Ted: Du må ikke rope ''poker'' når du vinner. Marshall: Jeg vet. Men det er morsomt.	Marshall: <u>Gin</u>! <u>Yahtzee</u>! <u>Poker</u>! Ted: You don't have to shout 'poker' when you win. Marshall: I know. But it's funny.

Context
Ted tells his kid about Marshall's good luck in games. He recalls times when Marshall would win in any game they played.

Translation Strategy
1. Retention, complete, unmarked 2. Official equivalent 3. Retention, complete, unmarked

Table no.	English Episode's Title	Code Time Record
S01E15.T136	Game Night	0:30-0:38
Category of cultural reference	Channel and code	
1. Games: Candy Land 2. Games: I Never 3. Games: Pictionary	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Marshall: It's called ''Marsh-gammon.'' It combines all the best features of all the best games—<u>Candy Land</u>, <u>I Never</u>, <u>Pictionary</u>.	Marshall: Det kalles Marshgammon. Den har litt av de beste spillene: <u>Stigespillet</u>, <u>Jeg har aldri</u>, <u>Fantasi</u>.	Marshall: It's called Marshgammon. It has something from **all** the best games. <u>Snakes and Ladders</u>, <u>I have never</u>, <u>Fantasy</u>.

Context
Since Marshall wins each and every game, Ted, Lily and Robin has come up with the idea that he should hold the game nights. Marshall misunderstood what they meant and he invented a new game instead.

Translation Strategy
1. Substitution, cultural with target-culture element 2. Official equivalent 3. Substitution, cultural with target-culture element

Table no.	English Episode's Title	Code Time Record
S01E15.T137	Game Night	2:31-2:45
Category of cultural reference	Channel and code	
Games	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Marshall: But if you roll an even number while adjacent to the Peppermint Forest, then you ''Marshall out.'' and all your chips go into the pot, and remember, if you ever ask the question ''What?,'' then…(buzzer sounds) You got to drink.	Marshall: Hvis du kaster et partall når du spiller, går alle sjetongene dine i potten. Husk, hvis du stiller spørsmålet ''Hva?'', så… må du drikke.	Marshall: If you roll an even number while you're playing, all your chips go into the pot. Remember, if you ask the question 'What?', then… you must drink.

Context'
Robin, Lily, Marshall, Ted and Victoria have gathered in the apartment for a game night. Marshall explains the rules of the game he has created. The game is quite elaborate and difficult to understand.

Translation Strategy
Omission

Table no.	English Episode's Title	Code Time Record
S01E15.T138	Game Night	3:34-3:38
Category of cultural reference	Channel and code	
Games	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Marshall: Victoria, that was an honest and mature answer. You may advance to The Gumdrop Mountains.	Marshall: Victoria, det var et ærlig og modent svar. Du kan fortsette videre.	Marshall: Victoria, that was an honest and mature answer. You can continue.

Context
Victoria gets a question card in a game about cheating while in a relationship. She answers with a true story. Marshall accepts her answer and tells her that she can move to the next field on the board.

Translation Strategy
Omission

Table no.	English Episode's Title	Code Time Record
S01E15.T139	Game Night	13:33-13:40
Category of cultural reference	Channel and code	
Legal authorities, organisations	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Young Barney: We're breaking up? But what about the peace corps? Shannon: Yeah, all this granola business, it was just a phase.	Young Barney: Slår vi opp? Men hva med fredskorpset? Shannon: Ja, alt det der? Det var bare en fase.	Young Barney: Are we breaking up? But what about the peace corps? Shannon: Yes, all that there? It was just a phase.

Context
Barney tells how he discovered that Shannon was dating a much older man. He was disappointed with their break-up and that Shannon did not want to work for the peace corps anymore.

Translation Strategy
Omission

Table no.	English Episode's Title	Code Time Record
S01E15.T140	Game Night	19:53-20:06
Category of cultural reference	Channel and code	
Religion, beliefs	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Barney: These are tears of joy! I could be cooped up in some tiny apartment changing some brat's poopy diapers. But instead, I'm out in the world being awesome 24-7, 365! You let me dodge a bullet, <u>Big Guy</u>.	Barney: Dette er gledestårer! Jeg kunne ha bodd i en liten leilighet og skiftet bæsjebleier, men i stedet er jeg der ute og er kul hele døgnet rundt! Jeg slapp unna med livet i behold.	Barney: These are tears of joy! I could have been living in a small apartment and changing poopy diapers, but instead, I'm out there and am cool all day long! I escaped with my life intact.
Context		
Barney cries after telling the story of Shannon, his ex-girlfriend, who has a son now. Lily tries to comfort him saying that his life is different but not worse. Barney replies that he cries out of happiness and thanks God for the amazing life he has.		
Translation Strategy		
Substitution, situational		

Episode 16 – Cupcake

Table no.	English Episode's Title		Code Time Record
S01E16.T141	Cupcake		1:00-1:07
Category of cultural reference	Channel and code		
Legal authorities, organisations	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Barney: Dude, you show up to an interview in that, even <u>the hippies from Granola Mountain Earth Pals</u> will hackey sack you straight out the door.	Barney: Hvis du kommer på intervju i den,- -vil selv <u>advokatene fra huttaheiti-</u>-kaste deg på dør.		Barney: If you come to an interview in this, even the <u>lawyers from the middle of nowhere</u> will throw you outside the door.
Context			
Marshall has holes in his only suit trousers and colours in the skin. Barney tells him that if he wears these trousers to an interview, even the worst lawyers will present themselves better than him.			
Translation Strategy			
Substitution, situational			

Table no.	English Episode's Title		Code Time Record
S01E16.T142	Cupcake		2:38-
Category of cultural reference	Channel and code		
TV	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Robin: Hey, I thought it was going to be just us tomorrow. What's with inviting <u>Punky Brewster</u>?	Robin: Jeg trodde det var bare oss to. Hvorfor inviterte du <u>Punky Brewster</u>?		Robin: I thought it was only the two of us. Why did you invite <u>Punky Brewster</u>?
Context			
Lily and Robin are sitting in the pub. Victoria joins them and proposes to go dress shopping with Lily. Lily agrees. When Victoria answers her telephone, Robin asks Lily why she has invited Victoria.			
Translation Strategy			
Retention, complete, unmarked			

Table no.	English Episode's Title		Code Time Record
S01E16.T143	Cupcake		3:14-3:20
Category of cultural reference	Channel and code		
Places	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Ted: So, this is the Europe Germany? Victoria: What other Germany would it be? Ted: The one in <u>Epcot</u>?	Ted: Så dette er Tyskland i Europa? Victoria: Finnes det et annet Tyskland? Ted: Det i <u>Epcot</u>?		Ted: So, this is Germany in Europe? Victoria: Is there the other Germany? Ted: That in <u>Epcot</u>?
Context			
Victoria tells that she got a culinary fellowship in Germany. Ted asks where Germany is.			
Translation Strategy			
Retention, complete, unmarked			

Table no.	English Episode's Title	Code Time Record
S01E16.T144	Cupcake	5:33-5:35
Category of cultural reference	Channel and code	
Places	Auditory channel: linguistic code, paralinguistic code	
Source Text	Target Text	Back Translation
Barney: (*Irish accent*): The lass thinks I'm a humble sheep shearer from <u>Killarney</u>.	Barney: Hun tror jeg er en ydmyk saueklipper fra <u>Killarney</u>.	Barney: She thinks I am a humble sheep shearer from <u>Killarney</u>.
Context		
Marshall is having his suit made at a tailor's. Ted considers long-distance relationship with Victoria. Barney tells Ted and Marshall that one of the girls he's seeing thinks that he is an Irish sheep shearer.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E16.T145	Cupcake	9:22-9:32
Category of cultural reference	Channel and code	
Brands	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Lily: She doesn't know how much money I make. Victoria: Oh, these women are experts. They can guess your net annual income just by looking at your underwear. Lily: Damn you <u>Old Navy</u> and your reasonably-priced three-packs!	Lily: Hun vet ikke hvor mye jeg tjener. Victoria: De er eksperter. De gjetter inntekten din ved å se på undertøyet. Lily: Helsikes <u>Old Navy</u>, og de billige trepakkene.	Lily: She doesn't know how much I earn. Victoria: They are experts. They can guess your income by looking at the underwear. Lily: Damn <u>Old Navy</u>, and the cheap three-packs.
Context		
Lily, Robin and Victoria are at a shop with wedding dresses. Robin says there are beautiful dresses by the window, but the shop assistant replies that they are to expensive for Lily. Lily tells there is no way she can know her income. Victoria answers that shop assistants can tell it from underwear their clients wear. Lily regrets buying Old Navy products.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E16.T146	Cupcake	10:00-10:04
Category of cultural reference	Channel and code	
Literature and press	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: I'd feel a little <u>Stepford</u> turning down a huge opportunity to chase some guy I'd only known for two months.	Robin: Det er dumt… …å takke nei til en mulighet for en fyr jeg har kjent i to månader.	Robin: It's silly… … to say no to an opportunity for a guy I have known for two months.
Context		
Victoria says that she thinks that Ted may be the one for her. She considers staying and not going to Germany for her culinary fellowship. Robin answers that it is not reasonable to give up her dream for a man she has known for two months.		
Translation Strategy		
Generalisation, paraphrase		

Episode 17 – Life Among the Gorillas

Table no.	English Episode's Title		Code Time Record
S01E17.T147	Life Among the Gorillas		1:22-1:25
Category of cultural reference	Channel and code		
Legal authorities, organisations	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Marshall: Okay, it's just an internship to make a little money. After law school, I'm still going to work for the <u>NRDC</u>.	Marshall: Det er for å tjene litt penger. Etter jusstudiet skal jeg jobbe for <u>NRDC</u>.	Marshall: This is to earn a little money. After law study, I'm going to work for <u>NRDC</u>.	
Context			
Marshall is getting ready for his first day in the corporate law department where he has an internship. Ted tells him he would never suspect him to resign from his dreams of protecting the nature. Marshall replies that he wants to work for the Natural Resources Defense Council after graduation.			
Translation Strategy			
Retention, complete, unmarked			

Table no.	English Episode's Title		Code Time Record
S01E17.T148	Life Among the Gorillas		3:03-3:15
Category of cultural reference	Channel and code		
1. Imaginary creatures: sasquatch 2. Imaginary creatures: Bigfoot	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Barney: Go for Barney. Willis: Mr. Stinson, this is Willis from lobby security. Sorry to bother you, but we've had reports of a sasquatch loose in the building. Barney: A <u>sasquatch</u>? Willis: That's right, sir, a <u>Bigfoot</u>.	Barney: Kom igjen. Willis: Dette er Willis fra vaktholdet. Vi har fått melding om en <u>bigfoot</u> i bygningen. Barney: En <u>bigfoot</u>? Willis: Stemmer. En <u>big foot</u>.	Barney: Come on. Willis: This is Willis from the security. We have received a message about a Big Foot in the building. Barney: A <u>Big Foot</u>? Willis: Right. A <u>Big Foot</u>.	
Context			
Barney works in the same corporation where Marshall has his internship. On the first day of Marshall's internship, Barney receives a call from the security guard, Willis. He claims that there is a bigfoot in the building. In fact, it is just Marshall heading to his office.			
Translation Strategy			
1. Substitution, cultural with source-culture reference 2. Retention, complete, unmarked, changed capital letters, inconsistent spelling 'bigfoot' together and separately			

Table no.	English Episode's Title	Code Time Record
S01E17.T149	Life Among the Gorillas	5:42-5:51
Category of cultural reference	Channel and code	
1. Places: New York 2. Brands: H&H bagels 3. Places: Empire State Building 4. Literature and press: New York Time	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: All right, here's what you do: Put together a care package of stuff from New York--some H&H bagels, an Empire State Building keychain… and then, top off the package with a *New York Times*… Ready? From three days ago.	Robin: Du gjør følgende. Sett sammen en care pakke med ting fra New York,--noen H&H bagels, et nøkkelknippe av Empire State Building,-og på toppen legger du New York Times fra tre dager siden.	Robin: You do the following. Put together a care package with things from New York, some H&H bagels, an Empire State Building keychain, and, on the top of it, you place a New York Times from three days ago.
Context		
Ted has lied to Victoria that he sent her a care package. Now, he is stressed and does not what to do. Robin gives him a piece of advice.		
Translation Strategy		
1. Retention, complete, unmarked 2. Retention, complete, unmarked 3. Retention, complete, unmarked 4. Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E17.T150	Life Among the Gorillas	14:07-14:16
Category of cultural reference	Channel and code	
Brands	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: So she's going to dump me. Has anyone ever said, ''Listen, I've been thinking,'' and then follow it up with something good? It's not like: Listen, I've been thinking, Nutter-Butters [Nutter Butters] are an underrated cookie.	Ted: Hun kommer til å dumpe meg. Har noen noengang sagt det og noe godt har kommet? Det er ikke: ''Jeg har tenkt, Nutter Butters er undervurdert.''	Ted: She is going to dump me. Has anyone ever said it and something good has come about? It is not: 'I have been thinking, Nutter Butters are underrated.'
Context		
Victoria has sent Ted an email in which she writes that a long-distance relationship is very difficult and that she will call him later. Ted is afraid that it mans that she wants to break up with him.		
Translation Strategy		
Retention, complete, unmarked		

Episode 18 – Nothing Good Happens After 2 A.M.

Table no.	English Episode's Title		Code Time Record
S01E18.T151	Nothing Good Happens After 2:00 A.M.		2:36-2:38
Category of cultural reference	Channel and code		
Brands	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Barney: You guys don't give half a brown Crayola what I do for a living, do you?	Barney: Dere bryr dere ikke om hva jeg jobber med, gjør dere?		Barney: You don't care about what I do at work, do you?
Context			
It is Barney's turn to give a talk to children. Lily asks him what is his job actually. He refuses to say and makes sure that it is not important to children what he does professionally.			
Translation Strategy			
Generalisation, paraphrase			

Table no.	English Episode's Title		Code Time Record
S01E18.T152	Nothing Good Happens After 2:00 A.M.		12:35-12:43
Category of cultural reference	Channel and code		
Famous people	Auditory channel: linguistic code Visual channel: mobility code		
Source Text	Target Text		Back Translation
Marshall: How much does Korean Elvis rock? I'll answer that. Infinity. He rocks… infinity.	Marshall: Hvor mye rocker koreansk Elvis? Jeg svarer på det. Uendelig. Han rocker uendelig.		Marshall: How much does Korean Elvis rock? I'll answer that. Endlessly. He rocks endlessly.
Context			
Marshall, Lily and Barney are still at the karaoke pub. Marshall makes a joke about Elvis.			
Translation Strategy			
Retention, complete, unmarked			

Episode 19 – Mary the Paralegal

Table no.	English Episode's Title	Code Time Record
S01E19.T153	Mary the Paralegal	2:06-2:21
Category of cultural reference	Channel and code	
Groups of people	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: Dude, it's the world's oldest profession. Marshall: You really think that's true? Barney: Oh, yeah. I bet even <u>Cro-Magnons</u> used to give cave hookers, like, an extra fish for putting out. Marshall: Aha, so then the oldest profession would be fishermen [mistake in original]. Kaboom! You've been lawyered.	Barney: Det er verdens eldste yrke. Marshall: Tror du det er sant? Barney: Å. ja. Jeg skal vedde på at <u>Cro-Magnon</u> ga hulehorene en ekstra fisk. Marshall: Så det eldste yrket er fisker. Du er blitt overkjørt av en advokat.	Barney: This is the world's oldest profession. Marshall: Do you think it's true? Barney: Oh, yes. I will bet that <u>Cro-Magnon</u> gave the cave hookers an extra fish. Marshall: So, the oldest profession is fisherman. You've been run over by a lawyer.
Context		
When Robin invited everyone to her award party, Ted said that he would come with a date. Now, three months later, he doesn't have a date and Barney comes up with a solution of hiring an escort. Ted doesn't want to agree for this and Barney tries to convince him.		
Translation strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E19.T154	Mary the Paralegal	6:38-6:52
Category of cultural reference	Channel and code	
Places	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: Look, I'm just trying to expand your horizons a little bit tonight. But if you're not interested, fine, I'm out of 500 bucks. Whatever. Ted: 500 bucks? Barney: Ted, you're my *cabron*. You think I'm gonna stick you with some toothless tranny from the <u>Port Authority</u>?	Barney: Jeg prøver bare å utvide horisonten din,- -men er du ikke interessert, greit. Det kostet meg bare § 500. Ted: 500 dollar? Barney: Ted, du er min cabron. Tror du jeg ville kjøpt deg en tannløs transvestitt fra <u>havna</u>?	Barney: I'm just trying to broaden your horizon, but you are not interested, fine. It cost me only $ 500. Ted: 500 dollar? Barney: Ted, you are my carbon. Do you think I would buy you a toothless transvestite from the <u>harbour</u>?
Context		
Ted and Barney talk on the side in the pub. Barney tries to convince Ted that it is okay to take a prostitute as a date to the Robin's award party.		
Translation strategy		
Generalisation, paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E19.T155	Mary the Paralegal	09:09-9:14
Category of cultural reference	Channel and code	
1. TV: Kung Fu Movie 2. Imaginary creatures: vampire	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Announcer: Please say hello to our host for the evening, king of the *Saturday Afternoon Kung Fu Movie,* Vampire Lou!	Announcer: Gi kveldens vert en applaus, kongen av lørdagens <u>kung-fu film</u>, <u>Vampyr Lou</u>!	Announcer: Give the tonight's host an applause, the king of the Saturday <u>kung-fu film</u>, <u>Vampire Lou</u>!
Context		
Marshall, Lily, Barney, Ted and his date are at the LAME (Local Area Media Award) party. The host of the party is being announced.		
Translation strategy		
1. Direct translation, calque 2. Retention, target language-adjusted		

Table no.	English Episode's Title	Code Time Record
S01E19.T156	Mary the Paralegal	12:10-10:27
Category of cultural reference	Channel and code	
1. TV: Empire 2. TV: Darth Vader	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Mary: Hey, you know that scene in *Empire* where they lower the helmet onto <u>Darth Vader</u>'s head? Do you think that's how Sandy puts his hair on in the morning?	Mary: Husker du den scenen i <u>Imperiet</u> når de senker hjelmen ned på <u>Vaders</u> hode? Tror du det er sånn Sandy tar på seg håret sitt om morgenen?	Mary: Do you remember the scene in <u>Empire</u> when they lower the helmet onto the <u>Vader</u>'s head? Do you think that's how Sandy puts his hair on in the morning?
Context		
Marshall and Lily, Ted and Mary, Robin and Sandy are sitting at the table at the LAMA party. Mary makes a joke, commenting Sandy's hairstyle.		
Translation strategy		
1. Official equivalent 2. Generalisation, superordinate term		

Episode 20 – Best Prom Ever

Table no.	English Episode's Title		Code Time Record
S01E20.T157	Best Prom Ever		0:24-0:40
Category of cultural reference	Channel and code		
1. Places: Van Smoot 2. Places: Hudson River	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Marshall: Van Smoot is available. Lily: Oh, my God! Ted [narrating]: *Van Smoot House was a gorgeous mansion right on the Hudson River.*	Marshall: Van Smoot er ledig. Lily: Herregud! Ted [narrating]: Van Smoot-huset lå like ved <u>Hudson-elva</u>.		Marshall: Van Smoot is available. Lily: My God! Ted: Van Smoot House was right on <u>the Hudson river</u>.
Context			
Marshall calls Lily to tell her that their perfect place to have a wedding in is available in two months from now. They have always wanted to get married there but it is extremely difficult to get a reservation. Lily cannot believe the news. She has also doubts if they can prepare everything in such a short time.			
Translation strategy			
1. Retention, complete, unmarked 2. Retention, target language-adjusted			

Table no.	English Episode's Title		Code Time Record
S01E20.T158	Best Prom Ever		1:51-2:00
Category of cultural reference	Channel and code		
1. Places: Van Smoot House 2. Places: Republic of Azerbaijan	Auditory channel: linguistic code		
Source Text	Target Text		Back Translation
Lily: I can't believe it. We got <u>Van Smoot House</u>. Marshall: It is on. It is on! Like the former Soviet <u>Republic of Azerbaijan</u>.	Lily: Jeg kan ikke tro det. Vi fikk leid <u>Van Smoot-huset</u>. Marshall: Den er god! God som gull i den tidligere sovjetiske <u>republikken [Republikken] Aserbajdsjan</u>!		Lily: I cant believe it. We got to rent the <u>Van Smoot house</u>. Marshall: It is good! Good like gold in the former Soviet <u>Republic of Azerbaijan</u>!
Context			
Marshall and Lily managed to rent their dream place, Van Smoot House, for their wedding. They tell about it their friends, Robin, Ted and Barnie, in their favourite pub.			
Translation strategy			
1. Retention, target language-adjusted 2. Official Equivalent			

Table no.	English Episode's Title	Code Time Record
S01E20.T159	Best Prom Ever	3:33-3:44
Category of cultural reference	Channel and code	
1. Famous people: John 'Bonzo' Bonham 2. Music: Led Zeppelin	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: I saw them at my cousin Bonzo's wedding, they were great. Lily: John ''Bonzo'' Bonham from Led Zeppelin? Ted: Yes, Lily, my cousin, the drummer from Led Zeppelin, who died in 1980, got married two months ago.	Ted: Min fetter Bonzo hyret dem en gang. Lily: John ''Bonzo'' Bonham fra Led Zeppelin? Ted: Ja, min fetter i Led Zeppelin, som døde i 1980,--og som giftet seg nå nylig.	Ted: My cousin Bonzo hired them one time. Lily: John 'Bonzo' Bonham from Led Zeppelin? Ted: Yes, my cousin from Led Zeppelin, who died in 1980, and who is newly wed.
Context		
Marshall recommends a band for his wedding with Lily. Ted says that his cousin, Bonzo, has heard it. Lily thinks that Bonzo is John Bonham from Led Zeppelin.		
Translation strategy		
Retention, complete, marked Retention complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E20.T160	Best Prom Ever	3:45-3:54
Category of cultural reference	Channel and code	
1. Music: The 88 2. Music: The Wiggles	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Lily: Look, I… I can't sign off on a band I've never even seen. We… we don't even know if they can play our song. They're… they're going to have to come over here and audition. Marshall: Baby, The 88 don't audition. They're, like, the Wiggles of wedding bands.	Lily: Jeg har jo ikke sett dem spille før. Vi vet ikke om de kan spille sangen vår. De må prøvespille. Marshall: The Eighty-Eight prøvespiller ikke. De er for gode til det.	Lily: I have never seen them play. We don't know if they can play our song. They must audition. Marshall: The Eighty-Eight don't audition. They are too good for that.
Context		
Lily does not want to hire a band she has not heard. She is mostly concerned whether they can play her and Marshall's song. She wants them to come for an audition. Marshall replies that it is not possible as they are so good that they do not participate in auditions.		
Translation strategy		
Retention, complete, unmarked Omission		

Table no.	English Episode's Title	Code Time Record
S01E20.T161	Best Prom Ever	5:54-6:13
Category of cultural reference	Channel and code	
TV	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: Besides, Marshall and I have been planning on having a guy's night out before the wedding. Why don't we just make it tomorrow night? Marshall: Sounds awesome. We should go out and just get freakin' weird. Ted: Yeah. Marshall: 'Cause, you know, you be a bad, bad man, and I be an outlaw. (trilling high-pitched noises) What? Barney: Wow. Hey, Thelma, Louise, y'all don't drive off no cliffs now, ya hear?	Ted: Marshall og jeg skal dra ut før bryllupet. Hva med i morgen kveld? Marshall: Den er god. Vi burde dra ut, og bare ta helt av. Du er jo en gal mann, og jeg er helt lovløs. Hva?! Barney: Jøss. Hei, Thelma og Louise, ikke kjør utfor den skrenten, hører dere?	Ted: Marshall and I are going out before the wedding. What about tomorrow night? Marshall: It's good. We should go out, and just ..... You are a madman, and I am a total outlaw. What?! Barney: Wow. Hey, Thelma and Louise, don't drive off this cliff, can you hear me?
Context		
Lily plans how to enter a high school prom without being invited. Ted suggests that they all should go. Robin answers that it would be easier to sneak in if only she and Lily go. Ted agrees and says that he and Marshall can use a free evening for a guys' night. They have crazy plans and Barney tells them to be careful.		
Translation strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E20.T162	Best Prom Ever	6:29-6:41
Category of cultural reference	Channel and code	
1. Famous people: Ashlee 2. Famous people: Lindsay 3. Famous people: Paris	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Barney: You look so classy and nice. You're going to stick out like a sore thumb. Have you seen how the kids are dressing these days, with the Ashlee and the Lindsay and the Paris? They all dress like strippers. It's go ho or go home.	Barney: Dere ser alt for pene og pyntelige ut. De kler seg ikke sånn. Ashley, og Lindsay, og Paris… De kler seg som strippere. Det er hor ut, eller dra hjem.	Barney: You look far too pretty and decent. They don't dress like that. Ashley, and Lindsay, and Paris… They dress like stripers. It's whor out, or go home.
Context		
Lily and Robin have dressed up to the prom. They ask Barney for his opinion. He says that they look too decent and if they want to blend in they need to dress more provocative.		
Translation Strategy		
1. Retention, complete, unmarked 2. Retention, complete, unmarked 3. Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E20.T163	Best Prom Ever	12:01-12:17
Category of cultural reference	Channel and code	
Groups of people	Auditory channel: linguistic code Visual channel: mobility code	
Source Text	Target Text	Back Translation
Ted: If I got in a fight, would you have my back? Marshall: You know it. Ted: I'd have your back, too. Marshall: That's cool. Ted: What, you don't think you'd need my help? You don't know what I can do. I'm like… like a berserker.	Ted: Ville du hjulpet meg ut av en slåsskamp? Marshall: Helt klart. Ted: Jeg ville ha hjulpet deg også. Marshall: Ja vel. Ted: Hadde du ikke trengt min help? Du vet ikke hva jeg kan. Jeg bare går helt berserk.	Ted: Would you help me out of a fight? Marshall: Sure. Ted: I would help you, too. Marshall: Okay. Ted: Didn't you need my help? You don't know what I can. I just go on a rampage.
Context		
Marshall and Ted are at home and put wedding invitations into envelopes. Ted says that they should be getting in fights instead. He also makes sure that Marshall would help him out and says that he would do the same for him. Marshall says it is cool with a faint smile showing disbelief. Ted insists that he really can fight and presents some fighting moves.		
Translation strategy		
Official equivalent		

Table no.	English Episode's Title	Code Time Record
S01E20.T164	Best Prom Ever	13:52-14:06
Category of cultural reference	Channel and code	
Famous people	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Lily: There's still so much I want to do. I want to travel, live overseas as an artist, maybe have a lesbian relationship. Plus, I think I was just dating you 'cause you look a little bit like Kurt Cobain.	Lily: Det er så mye jeg ønsker å gjøre. Jeg vil reise, bo i utlandet som kunstner. Kanskje ha et lesbisk forhold. Dessuten datet jeg deg kun fordi du likner litt på Kurt Cobain.	Lily: There is so much I want to do. I want to travel, live overseas as an artist. Maybe have a lesbian relationship. Besides, I dated you only because you look a bit like Kurt Cobain.
Context		
Lily recalls how she broke up with her boyfriend at her prom. Her boyfriend had set plans for his future, while Lily wanted to be more spontaneous and unpredictable after the end of school. She also said that she liked him because he looked like Kurt Cobain.		
Translation strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E20.T165	Best Prom Ever	16:03-16:19
Category of cultural reference	Channel and code	
Literature and press	Auditory channel: linguistic code Visual channel: iconographic code	
Source Text	Target Text	Back Translation
Barney: How did you guys get in here? Ted: We just snuck in the back. Barney: You just snu… Are you serious? Ted: Mm-hmm. Barney: I've been trying to get in here all night. I finally paid a janitor 200 bucks to let me borrow this mascot costume. Ted: But you got in. <u>Slow and steady won the race</u>.	Barney: line omitted Ted: Vi snek oss inn bakdøren. Barney: Dere snek…? Jeg har prøvd å komme inn i hele kveld. Til slutt betalte jeg en vaktmester $ 200 for å få låne dette kostymet. Ted: Men du kom deg inn. <u>Sakte, men sikkert</u>.	Barney: - Ted: We sneaked in through the back door. Barney: You sneaked…? I have been trying to get in all night. Finally, I paid a janitor $ 200 to get this costume borrowed. Ted: But you got in. <u>Slowly, but surely</u>.
Context		
Ted and Marshall sneak into the prom from the back of the building. Barnie gets in, after long time, wearing a turtle costume he borrowed from a janitor. Ted comments it referring to a popular story about the race between a rabbit and a turtle.		
Translation strategy		
Substitution, cultural with target-culture reference		

Table no.	English Episode's Title	Code Time Record
S01E20.T166	Best Prom Ever	18:59-19:02
Category of cultural reference	Channel and code	
Sports	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Guard: We can have you guys arrested, you know that? Ted: Oh, come on—you're the one who let in a kid with <u>nunchakus</u> [nunchuks].	Guard: Vi kan få dere arrestert. Ted: Dere slapp inn en med <u>nunchaku</u>.	Guard: We can get you arrested. Ted: You let in one with <u>nunchakus</u>.
Context		
Ted, Marshall and Barney are outside school and talk to security guards. Ted got into a fight, defending Marshall from a student with a martial arts weapon. A guard says that they could have them arrested. Ted thinks it is the guards' fault as they let in an armed person.		
Translation strategy		
Substitution, source-culture reference, an alternative name		

Table no.	English Episode's Title	Code Time Record
S01E20.T167	Best Prom Ever	19:06-19:14
Category of cultural reference	Channel and code	
Sports	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: I totally could have taken that kid. Ted: Uh, yeah, and I totally had your back, so… Marshall: Well, I don't need it, but thanks. Ted: Uh, yeah, you did, and you're welcome. Marshall: The kid was totally a <u>white belt</u> and I'm gigantic.	Marshall: Jeg kunne tatt den ungen. Ted: Jeg hjalp deg. Marshall: Jeg trengte det ikke. Ted: Du gjorde det. Marshall: Han hadde <u>hvitt belte</u>, og jeg er diger.	Marshall: I could have taken that kid. Ted: I helped you. Marshall: I didn't need it. Ted: You did. Marshall: He had a <u>white belt,</u> and I am huge.
Context		
Ted explains to prom security guards that he has just defended his friend from a violent student. Marshall tells Ted that he did not need his help as the student was as weak as a person with a white belt in a martial art.		
Translation strategy		
Direct translation, calque		

Episode 21 – Milk

Table no.	English Episode's Title	Code Time Record
S01E21.T168	Milk	3:10-3:21
Category of cultural reference	**Channel and code**	
1. Famous people: Otis Redding 2. Famous people: Kim Deal 3. Music: Pixies 4. Famous people: Kim Gordon 5. Music: Sonic Youth	Auditory channel: linguistic code	
Source Text	**Target Text**	**Back Translation**
Ted: She likes dogs, <u>Otis Redding</u>, does the crossword. She's into sports, but not so much so that her legs are, like, more muscular than mine. That weirds me out. And she plays bass guitar like <u>Kim Deal</u> from the <u>Pixies</u>. Marshall: Or <u>Kim Gordon</u> from <u>Sonic Youth</u>.	Ted: Hun liker hunder, <u>Otis Redding</u>, løser kryssord. Hun liker sport, men har ikke bein som er kraftigere enn mine. Og hun spiller bass som <u>Kim Deal</u> fra the <u>Pixies</u>. Marshall: Eller <u>Kim Gordon</u> fra <u>Sonic Youth</u>.	Ted: She likes dogs, Otis Redding, does the crossword. She likes sports, but doesn't have stronger legs than me. And she plays bass like Kim Deal from the Pixies. Marshall: Or Kim Gordon from Sonic Youth.
Context		
Ted realizes that he is very picky, and this is the reason why he is still single. He says that he can marry only a girl who is perfect. Lily wants to know what it means. Ted lists the qualities of a perfect girl.		
Translation Strategy		
1. Retention, complete, unmarked 2. Retention, complete, unmarked 3. Retention, complete, unmarked 4. Retention, complete, unmarked 5. Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E21.T169	Milk	7:59-8:19
Category of cultural reference	Channel and code	
1. Places: North Carolina 2. Literature and press: Times 3. Food: lasagna 4. Literature and press: Love in the Time of Cholera 5. Famous people: Otis Redding	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted (narrating): *So I read the file. And by God, this woman was perfect. She liked dogs, she spent her summers in <u>North Carolina</u>, she played bass guitar, she did the <u>Times</u> crossword, she played tennis, she liked old movies, her favorite food was <u>lasagna</u>, her favorite book was <u>Love in the Time of Cholera</u>, her favorite singer was <u>Otis Redding</u> and she wanted two kids—a boy and a girl.*	Ted (narrating): Så jeg leste filen, og denne kvinnen var perfekt. Hun likte hunder, tilbrakte sommerne i <u>North Carolina</u>, spilte bassgitar,- -løste <u>Times-kryssordet</u>, spilte tennis, favorittmaten hennes var <u>lasagne</u>,- -favorittboken hennes var <u>Kjærlighet i koleraens tid</u>,- -og hun ønsket seg to unger, en gutt og ei jente.	Ted: So, I read the file, and this woman was perfect. She liked dogs, spent summers in North Caroline, played bass guitar,-- did the Times crossword, played tennis, her favourite food was lasagna,--her favourite book was Love in the Time of Cholera,- - and she wanted two kids, a boy and a girl.
Context		
Ted receives a phone call from the matchmaker he visited long time ago without any result. Now, it turns out that they have found him a match. He reads the file of the girl and realizes she is perfect for him.		
Translation Strategy		
1. Retention, complete, unmarked 2. Retention, complete, unmarked 3. Retention, target language-adjusted 4. Official equivalent 5. Omission		

Table no.	English Episode's Title	Code Time Record
S01E21.T170	Milk	9:26-9:30
Category of cultural reference	Channel and code	
Brands	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Lily: Listen, could you take a cab out to Du<u>ch</u>ess County and change a flat on Marshall's <u>Fiero</u>?	Lily: Kan du ta en drosje til Du<u>tch</u>ess County og skifte et dekk på Marshalls <u>Fiero</u>?	Lily: Can you take a cab to Dutchess County and change a tyre on Marshall's <u>Fiero</u>?
Context		
Ted is waiting for his blind date arranged by the matchmaker. Lily calls him to ask him to take a taxi and come to some remote place to change a tyre in Marshall's car.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E21.T171	Milk	10:57-11:04
Category of cultural reference	Channel and code	
Games	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Lily: *So I spent my nights reading, painting, setting the high score on Super Bomber Man…* Ted: *That was you? Awesome!*	Lily: Så om nettene leste og malte jeg, og slo toppscoren i <u>Super Bomberman</u>. Ted: Var det deg? Så kult.	Lily: So, at nights, I read and painted, and got the top score on <u>Super Bomber Man</u>. Ted: Was it you? So cool.

Context
Lily tells that, among all the things she did during her sleepless nights, she played a video game. She got the high score in it and Ted is really impressed with it.

Translation Strategy
Retention, complete, unmarked

Table no.	English Episode's Title	Code Time Record
S01E21.T172	Milk	15:02-15:07
Category of cultural reference	Channel and code	
Places	Auditory channel: linguistic code	

Source Text	Target Text	Back Translation
Marshall; So, what are you doing in <u>Duchess County</u>? Ted: Can't a brother go apple picking without getting the third degree? Damn!	Marshall: Så hvorfor er du i <u>Dutchess County</u>? Ted: Kan ikke en kar dra på epleplukking uten å bli avhørt?	Marshall: So, why are you in <u>Dutchess County</u>? Ted: Can't a guy go apple picking without being interrogated?

Context
Barney gives the phone to Marshall and tells him that Ted got stuck in Duchess County. Marshall wants to know why he is there if he has a big date tonight. Ted answers that it is not a crime to go and pick apples.

Translation Strategy
Retention, complete, unmarked

Table no.	English Episode's Title	Code Time Record
S01E21.T173	Milk	15:35-15:41
Category of cultural reference	Channel and code	
Legal authorities, organisations	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: You know, over at the <u>NRDC</u>, it's a bunch of really committed people who take their job of saving the earth very, very seriously.	Marshall: <u>NRDC</u> består av en gjeng med engasjerte folk--som tar jobben med å redde jorden på alvor.	Marshall: <u>NRDC</u> consists of a gang with engaged people--who take their job of saving the earth seriously.
Context		
Marshall is busy preparing the prank with Barney. Marshall tells Barney that if he got an internship at the Natural Resources Defence Council, his job would be much more boring.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E21.T174	Milk	16:30-16:41
Category of cultural reference	Channel and code	
Literature and press	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: I like your hat. Robin: Right. This is embarrassing. I got highlights. Ted: Oh, for the waiting room of your dental practice? *Highlights is a children's magazine.*	Ted: Jeg liker luen din. Robin: Flott. Dette er så flaut. Jeg skaffet meg highlights. Ted: Til venterommet hos tannlegen? <u>Highlights</u> er et blad for unger.	Ted: I like your hat. Robin: Nice. This is so embarrassing. I got highlights. Ted: For the waiting room at the dentist's? <u>Highlights</u> is a children's magazine.
Context		
Robin comes to pick up Ted from Duchess County. She is wearing a hat. Robin explains that she got highlights and she does not like it. Highlights is also a name of a children's magazine. Ted makes a joke and asks her if it is for her dental clinic.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record	
S01E21.T175	Milk	17:17-17:23	
Category of cultural reference	Channel and code		
Literature and press	Auditory channel: linguistic code		
Source Text	Target Text	Back Translation	
Ted: Uh, favorite book is *Love in the Time of Cholera*-check. Robin: I read that. More like ''Love in the Time of Don't Bothera.''	Ted: Favorittboken er <u>Kjærlighet i koleraens tid</u>. Robin: Jeg har lest den. Burde hete Kjærlighet i kast ikke bort tiden.	Ted: The favourite book is <u>Love in the Time of Cholera</u>. Robin: I have read it. Should be named Love in don't waste your time.	
Context			
Ted tells Robin about the girl he is going to go on a date with. He lists her interests, her favorite book is 'Love in the Time of Cholera'. Robin says that she has also read it.			
Translation Strategy			
Official equivalent, not marked			

Episode 22 – Come on

Table no.	English Episode's Title	Code Time Record
S01E22.T176	Come on	1:24-1:34
Category of cultural reference	Channel and code	
Places	Auditory channel: linguistic code Visual channel: photo of NY landscape, empire state building and Chrysler Building	
Source Text	Target Text	Back Translation
Robin: Our big Metro News One camping trip was going to be this weekend. Sandy: Yeah, but camping out in the <u>rain</u>? No fun. Muddy. Yuck. Robin: Guess we'll have to <u>take a rain check</u>. Sandy: And we'll check in with you tomorrow, New York.	Robin: Vår Metro News 1-campingtur skulle være denne helgen. Sandy: Men å telte ute i <u>regnet</u> er ikke noe moro. Robin: <u>Det får bli en annen gang</u>. Sandy: Vi er tilbake i morgen.	Robin: Our Metro News 1 camping trip was going to be this weekend. Sandy: But being in a tent in the rain is not funny. Robin: Then, <u>it must be another time</u>. Sandy: We are back tomorrow.
Context		
Robin and Sandy are running the News program. After the weather forecast, Robin comments that they will have to cancel their camping trip at the weekend.		
Translation Strategy		
Omission		

Table no.	English Episode's Title	Code Time Record
S01E22.T177	Come on	4:03-4:11
Category of cultural reference	Channel and code	
1. Legal authorities, organisations 2. Places: San Francisco	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Janet: Hello, Lily, this is Janet Kagan at the <u>Russell House Art Foundation</u> here in <u>San Francisco</u>. I'm pleased to inform you that we've accepted your application for our summer fellowship.	Janet: Jeg ringer fra <u>Russel House Art Foundation</u> i <u>San Francisco</u>. Du har fått tildelt sommerstipendiatet du søkte på.	Janet: I'm calling from <u>Russel House Art Foundation</u> in <u>San Francisco</u>. You have been assigned the summer fellowship you applied for.
Context		
Lily is on the phone in the kitchen. Marshall comes back home and switches on the answering machine. There is one message about Lily's application for the summer fellowship in San Francisco.		
Translation Strategy		
Retention, complete, unmarked Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E22.T178	Come on	5:25-5:30
Category of cultural reference	Channel and code	
TV	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: [I mean] I come home, I was going to watch *Jeopardy* and there's a string quartet and… I have to pee.	Robin: Jeg kommer hjem, skulle se på TV,- -og her er en strykekvartett,- -og jeg må tisse.	Robin: I come home, I was going to watch TV, and there's a string quartet, and I have to pee.
Context		
Robin is taken aback with Ted's surprise with a string quartet in her apartment. Her plan was to watch a game show,		
Translation Strategy		
Generalisation, superordinate term		

Table no.	English Episode's Title	Code Time Record
S01E22.T179	Come on	6:54-6:55
Category of cultural reference	Channel and code	
Places	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: Let's go to Paris for the weekend.	Ted: Vi drar til Paris.	Ted: We're going to Paris.
Context		
Ted surprised Robin with a string quartet and flowers in her apartment. He has proposed her a relationship and invited her to Paris for the weekend.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E22.T180	Come on	7:44-7:46
Category of cultural reference	Channel and code	
TV	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Sandy: I got offered a job at CNN.	Sandy: Jeg har fått et tilbud fra CNN.	Sandy: I have got an offer from CNN.
Context		
Sandy announces live that he is quitting the job at Metro News One. Later, he tells Robin that he got a job at a competing news channel.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E22.T181	Come on	8:49-8:53
Category of cultural reference	Channel and code	
Food	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Robin: I mean, why can't you just say, ''Hey, Robin, let's go get some <u>sushi</u>?''	Robin: Hvorfor kan du ikke bare be meg med på <u>sushi</u>?	Robin: Why can't you just invite me to <u>sushi</u>?
Context		
Robin tells Ted that, instead of organizing the string quartet and flowers, he could have just invited her to sushi.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E22.T182	Come on	10:20-10:23
Category of cultural reference	Channel and code	
Places	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Marshall: A painting fellowship? Lily: I was never going to take it. Marshall: In <u>California</u>?	Marshall: Stipendiat? Lily: Jeg skulle si nei. Marshall: <u>California</u>?	Marshall: Fellowship? Lily: I was going to say no. Marshall: <u>California</u>?
Context		
Marshall has listened to the message the fellowship Lily applied for. He is surprised and asks questions.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E22.T183	Come on	11:10-11:13
Category of cultural reference	Channel and code	
Titles	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Ted: That girl you used to go out with, Penelope, wasn't she getting her <u>PhD</u> in Native American culture?	Ted: Jenta du datet, Penelope. <u>Studerte</u> ikke hun indianerkulturer?	Ted: The girl you dated, Penelope. <u>Wasn't she studying</u> Native American culture?
Context		
Ted doesn't want Robin to go on a weekend camping trip with her colleague. He knows that the trip will be cancelled if the weather is bad, so he decides to bring about rain with the rain food. He asks Barney to contact a girl who studied Native American culture.		
Translation Strategy		
Generalisation, paraphrase		

Table no.	English Episode's Title	Code Time Record
S01E22.T184	Come on	12:22-12:30
Category of cultural reference	Channel and code	
Religion, beliefs	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Penelope: You know, the traditional rain dance is a sacred prayer to nature. I don't think the Great Spirit looks too kindly on white dudes who co-opt it to get laid.	Penelope: Den tradisjonelle regndansen er en hellig bønn. Den bør ikke misbrukes av en hviting som bare vil ligge med noen.	Penelope: This traditional rain dance is a sacred prayer. It shouldn't be misused by a white dude who will just get laid.
Context		
Barney and Ted are trying to convince Penelope to teach them the rain dance. She tells them that it is a prayer which shouldn't be misused.		
Traslation Strategy		
Omission		

Table no.	English Episode's Title	Code Time Record
S01E22.T185	Come on	14:35-14:38
Category of cultural reference	Channel and code	
Places	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Lily: So, are you just, like, starving? Marshall: Totally. Red Lobster?	Lily: Sulter du også i hjel? Marshall: Ja. Red Lobster?	Lily: Are you also starving? Marshall: Yes. Red Lobster?
Context		
Lily and Marshall have been discussing the consequences of Lily's fellowship for their relationship. When the discussion has become too difficult, they decide to pause it and go to eat something.		
Translation Strategy		
Retention, complete, unmarked		

Table no.	English Episode's Title	Code Time Record
S01E22.T186	Come on	16:03-16:06
Category of cultural reference	Channel and code	
TV	Auditory channel: linguistic code	
Source Text	E.R Target Text	Back Translation
Ted: Uh, look, I should run. I'm getting brain surgery from some guy who's seen a couple of episodes of *E.R*.	Ted: Jeg må dra. Jeg skal opereres av noen som har sett en episode av Akutten.	Ted: I have to go. I'm being operated on by someone who has seen one episode of E.R.
Context		
Penelope tells Ted that she has seen the rain dance only on video. Ted thinks she is not competent to teach it. He compares it to performing surgeries after watching E.R.		
Translation Strategy		
Official equivalent		

Table no.	English Episode's Title	Code Time Record
S01E22.T187	Come on	19:01-19:07
Category of cultural reference	Channel and code	
1. Places: tristate area 2. Places: Manhattan	Auditory channel: linguistic code	
Source Text	Target Text	Back Translation
Sandy: Pushing the front back into the tristate area and giving Manhattan one of its worst storms in over a decade.	Sandy: Lavtrykket flyttes tilbake på land,- -og gir Manhattan den verste stormen på over ti år.	Sandy: Low pressure area is coming back to the land and is going to give Manhattan the worst storm in over ten years.
Context		
Sandy is reporting live from the streets of Manhattan. He is standing in the pouring rain and says that this is the worst storm in over a decade.		
Translation Strategy		
1. Generalisation, superordinate term 2. Retention, complete, unmarked		