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VERBAL, VISUAL, AND VERBAL-VISUAL PUNS IN TRANSLAION:
COGNITIVE MULTIMODAL ANALYSIS

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ABSTRACT

This paper presents results of cognitive multimodal analysis of English to Ukrainian and English to Russian translations of verbal, visual and verbal-visual puns found in the American animated tragicomedy sitcom "BoJack Horseman". We have found that translation of verbal puns presupposes overcoming constraints caused by linguacultural specificity of the pun-producing source-text linguistic expressions (idioms and/or allusions). Translation of visual puns entails constructing an illuminating verbal context, which facilitates interpretation of the images. Translation of verbal-visual puns, both those in which the incongruous conceptual structures are cued verbally, and the image dubs the text, and those in which one of the incongruent structures is cued verbally and the other is triggered visually, demands reconciling the image with the text on top of coping with linguacultural specificity. We have revealed that to render the analyzed puns the translators resort to three basic translation procedures: retention, reduction, and replacement. Literal translation resulting in retention of a pun leads to foreignization of the target text unless the recipients can be expected to infer the pun due to the impact of cultural globalization. In all analyzed cases, translators failed to retain pun meanings cued by the image. Reduction and replacement result in complete (causing a loss of a pun) compulsory (imposed by linguacultural constraints) domestication. Reduction instantiates as choosing a target-language expression that cues only one of the two incongruent conceptual structures engaged in a pun and replacement presupposes using a target-language expression that compensates for the loss of a pun by creating a different humorous stimulus. In a multimodal/multimedial context, a target-text verbal expression can be replaced by a verbal-visual one.

Keywords: cognitive translation analysis, domestication, foreignization, verbal pun, verbal-visual pun, visual pun.

Л. Коваленко, А. Мартинюк. Вербальні, візуальні та вербально-візуальні каламбури в перекладі: когнітивний мультимодальний аналіз. У статті викладено результати когнітивного мультимодального аналізу англо-українських та англо-російських перекладів вербальних, візуальних та вербально-візуальних каламбурів з американського мультиплікаційного трагікомічного сіткому "Кінь БоДжек". Встановлено, що переклад вербальних каламбурів передбачає подолання проблеми, спричиненої лінгвокультурною специфікою висловів (ідіом та алюзій), що створюють каламбури у джерельному тексті. Передача візуальних каламбурів вимагає створення оптимального мовного контексту, який би полегшував інтерпретацію візуальних образів. Переклад вербально-візуальних каламбурів, як тих, де інконгруентні концептуальні структури активуються вербально, а зображення дублює текст, так і тих, де одна з інконгруентних структур активується вербально, а друга візуально, окрім подолання труднощів, пов'язаних із лінгвокультурною специфікою тексту, вимагає узгодження змісту тексту із зображенням.

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З'ясовано, що для перекладу аналізованих каламбурів застосовуються три базових перекладацьких процедури: відтворення, редукція і заміна. Дослівний переклад з метою відтворення каламбуру сприяє очуженню тексту перекладу за винятком випадків, де можна очікувати, що реципієнти зможуть інтерпретувати каламбур, дякуючи культурній глобалізації. У всіх проаналізованих випадках перекладачам не вдалося відтворити каламбури, сконструйовані за участі візуального модусу. Редукція і заміна каламбуру слугують повному (каламбур втрачається) і примусовому (перекладацьке рішення диктується лінгвокультурною специфікою) одомашненню. Редукція передбачає використання перекладачем вислову, який активує лише одну з інконгруентних концептуальних структур, задіяних у створенні оригінального каламбуру. Заміна пов'язана із використанням вислову, який компенсує втрату каламбуру за рахунок створення іншого гумористичного стимулу. У мультимодальному/ мультимедійному контексті вербальний засіб створення гумористичного стимулу в оригіналі може бути заміненим на вербально-візуальний у перекладі.

Ключові слова: вербальний каламбур, вербально-візуальний каламбур, візуальний каламбур, когнітивний перекладацький аналіз, одомашнення, очуження,

Л. Коваленко, А. Мартынюк. Вербальные, визуальные и вербально-визуальные каламбуры в переводе: когнитивный мультимодальный анализ. В статье изложены результаты когнитивного мультимодального анализа англо-украинских и англо-русских переводов вербальных, визуальных и вербально-визуальных каламбуров из американского мультипликационного трагикомического ситкома "Конь БоДжек". Установлено, что перевод вербальных каламбуров требует решения проблемы лингвокультурной специфики языковых выражений (идиом и аллюзий), создающих каламбуры в оригинальном тексте. Передача визуальных каламбуров требует создания оптимального языкового контекста, облегчающего интерпретацию визуальных образов. Перевод вербально-визуальных каламбуров, как тех, где инконгруэнтные концептуальные структуры активируются вербально, а изображение дублирует текст, так и тех, где одна из инконгруэнтных структур активируется вербально, а другая – визуально, помимо решения трудностей, связанных с лингвокультурной спецификой текста, требует согласования текста и изображения. Выявлено, что для перевода анализируемых каламбуров используются три переводческие процедуры: воспроизведение, редукция и замена. Дословный перевод с целью воспроизведения каламбура способствует отчуждению текста перевода за исключением случаев, где можно ожидать, что реципиенты интерпретируют каламбур благодаря культурной глобализации. Во всех анализируемых случаях переводчикам не удалось воспроизвести каламбуры, сконструированные при участии визуального модуса. Редукция и замена каламбура приводят к полному (оригинальный каламбур утрачивается) принудительному (продиктованному лингвокультурной спецификой) одомашниванию. Редукция связана с выбором языкового выражения, активирующего только одну из инконгруэнтных структур, участвующих в создании оригинального каламбура. Замена предусматривает выбор языкового выражения, компенсирующего потерю каламбура за счет создания другого юмористического стимула. В мультимодальном/мультимедийном контексте оригинальное вербальное средство создания юмористического стимула может быть заменено вербально-визуальным средством в переводе.

Ключевые слова: вербальный каламбур, вербально-визуальный каламбур, визуальный каламбур, когнитивный переводческий анализ, одомашнивание, отчуждение.

1. Introduction
Growing awareness of the fact that making sense of the world involves different semiotic resources embodied in our sensory-motor capacities as well as embedded in socially and culturally constructed contexts has boosted a rise of multimodal social semiotics (Halliday, 1978, 1985; Hodge & Kress, 1988; Forceville, 1996; Kress & Leeuwen, 1996, 2001; Jewitt, 2009; Kress, 2010; Bezemer & Kress, 2015; Jewitt, Bezemer & O'Halloran, 2016) at the turn of the 20th and 21st centuries. This trend has been caught up by Ukrainian scholars (Vorobyova, 2017; Marina, 2017; Martynyuk & Meleshchenko, 2019; Morozova, 2017; Krysanova & Shevchenko, 2021).

Within the framework of multimodal social semiotics, **multimodality** is seen as interaction of several socially and culturally shaped semiotic resources called modes in making meaning in

communication and a **mode** is explained as "a sign system interpretable because of a specific perception process" (Forceville, 2009, p. 22).

In its turn, multimodal social semiotics has contributed to the emergence of multimodal translation studies (Boria & Tomalin, 2020, pp. 12-14). Sharing with multimodal social semiotics its key theoretical stance that language existing in the modes of speech and writing is just one of the possible semiotic resources of social-cultural interaction along with gesture, image, and sound, multimodal translation theorists look for the new terms to denote meaning transfer across different modes and within the same mode (Kress, 2010; Kaindl, 2013).

Another shared assumption is that in human interaction the relation between the form and meaning of a linguistic sign is never entirely arbitrary (Kress, 2010), contrary to Saussure's belief. It is so because in face-to-face communication, which is the most natural instantiation of human interaction, the meaning of words cannot be interpreted separately from the meaning of the natural signs (gesture, face expression, intonation, pose). Neither can it be separated from the awareness of the socially and culturally structured situational context, multimodal environment of a communicative act, and the activated encyclopaedic knowledge about the entities the words of the communicants are referring to.

Multimodal translation research is rather multifaceted. Some authors explore "intersemiotic" (in Jakobson's (1959) terms) / 'intermodal' (in Kaindl's (2013) interpretation) / trans- or crossmedial (in Torop's (2019) framework) translation of meaning between text and music (Minors, 2013), text and film / play / comic book / scientific article / oral presentation (Torop, 2019), film and music (Lukianova & Ilchenko, 2019), film and pictorial image / music (Lukianova & Martynyuk, 2021).

Others investigate translating multimodal/multimedial texts of specific genres like comics (Kaindl, 2004; Borodo, 2015; Zanettin, 2008), advertisements (Pan, 2015), and technical papers (Ketola, 2016). Especially extensive is audiovisual translation research focusing mostly on films (Martínez-Sierra, 2005; O'Sullivan, & Cornu, 2019; Perez-Gonzales, 2014). Some of the audiovisual translation studies focus on verbal puns in animated films (see, for example, Aleksandrova, 2020). Yet, very few papers (Kaźmierczak, 2017; Luque, 2010) have investigated how the affordances of different modes, specifically the verbal and the visual, contribute to meaning making in translation of puns. Moreover, to our best knowledge there have been no papers studying the impact of the interface between the visual and verbal semiotic modes on translation of puns with analytical tools of cognitive linguistics, which opens new perspectives of translation analysis.

This paper bridges this gap at least partially aiming to combine methodology of cognitive linguistics and multimodal translation studies to reveal translation procedures and translation strategies employed to render verbal, visual and verbal-visual puns found in the American animated tragicomedy sitcom "BoJack Horseman" into Ukrainian and Russian.

2. Methodological design

Our sample includes 30 puns (verbal, visual, and verbal-visual) extracted manually from the American animated tragicomedy sitcom "BoJack Horseman" (Bob-Waksberg, 2014-2016) and their translations into Ukrainian (Simpsonsua.tv., 2014-2016) and Russian (Nevafilm, 2014-2016; Newstudio, 2014-2016). "BoJack Horseman" is a metaphoric allusion to Hollywood (changed to Holliwoo after the D is stolen from the sign) representing an alternative world where humans live side by side with anthropomorphic animals. The show won a number of awards for its realistic take on addiction, depression, trauma, self-destructive behaviour, sexism, racism, sexuality, and other adjacent problems. Its main character is an anthropomorphic horse named BoJack Horseman, a washed-up star of a 1990s sitcom who is eager to return his celebrity status but presently has to cope with depression and alcoholism.

To handle the sample we employ the following procedure:

1. Describe the semiotic structure of a source-text pun, reveal the modes that are employed to construct it, and disclose conceptual structures triggered by the recourses of these modes.

To fulfil this task we combine analytical tools of cognitive linguistics and multimodal semiotics. We proceed from the assumption that at the conceptual level, a **pun** like any other instance of humour presupposes simultaneous activation of incongruous conceptual structures (Koestler 1964; Suls, 1972; McGhee, 1979; Raskin, 1985; Attardo & Raskin, 1991) that results in producing a humorous stimulus.

Like Staley and Derks (1995), we differentiate between *humorousness* as a theoretical capacity of a perceptual stimulus to induce a humorous response and *funniness* as subjective appreciation of humour by individuals that is affected by motivational, emotional and situational factors (Martynyuk, 2017).

In a **verbal pun**, the incongruent conceptual structures creating a humorous stimulus are activated by "words with similar or identical sounds but with different meanings" (LD, n.d.) due to homophony, polysemy, homonymy, or paronymy. A good example is a parodic name of Brad Pitt coined in "BoJack Horseman" – *Bread Poot. Bread* (a homonym of the name of "food made of flour, water, and yeast mixed together and baked" (OL, n.d.)) associates with *Brad* on the basis of paronymy, while *Poot*, which literally means, "an act of breaking wind" (ibid.) and metonymically refers to a doer of such an action, in this purposely created linguistic context associates with *Pitt*. It is important to stress that Brad Pitt is featured in the sitcom as a human being, and his pictorial image is not involved in constructing the pun.

In a **visual pun,** incongruent structures are activated by pictorial images. For example, Hollywood actors *Matthew Fox* and *Scott Wolf* appear together on the stage at the "Animal's Choice Awards" ceremony (a parodic allusion to the "People's Choice Awards") as anthropomorphic animals: Fox is featured as a wolf and Wolf – as a fox. A humorous stimulus created by the incompatibility of the images and the literary meaning of the actors' names is enhanced by the fact that there is something wolfish in the appearance of Matthew Fox and some features remind of a fox in the appearance of Scott Wolf. Thus, incongruence is created visually while the verbal mode plays a supportive role.

In a **verbal-visual pun,** incongruence is cued by the affordances of both the verbal and the visual modes. For example, the pun name *Quentin Tarantulino* is supported by a pictorial image of Quentin Tarantino as an anthropomorphic tarantula. The relatively rare and easily recognizable name *Quentin* builds the intended expectations and *Tarantulino* that comes next associates with both *Tarantino* and *tarantula* which is "a very large hairy spider found chiefly in tropical and subtropical America, some kinds of which are able to catch small lizards, frogs, and birds" (OL, n.d.).

The pictorial image of Quentin Tarantino as an anthropomorphic tarantula, like any other image of an anthropomorphic animal including that of the main character BoJack Horseman, functions as a visual metaphor. Within the framework of cognitive linguistics, **metaphor** is defined as understanding and experiencing one conceptual structure (the target domain/concept) in terms of another conceptual structure (the source domain/concept) (Kövecses, 2002, p. 6; Lakoff, 1993, p. 210). In a **verbal metaphor**, both domains are cued verbally (implicitly or explicitly). In a **visual metaphor**, metaphoric target and source are either "pictorially represented" (Forceville, 1996, p. 163) or one is depicted and the other is "unambiguously suggested by the pictorial context" (ibid.). In Forceville's terms, anthropomorphic animals of the sitcom are visual metaphors of a **hybrid** type (2002, p. 217) where the target and the source have been physically integrated. One can recognize both but cannot "disentangle" them; they form a single gestalt. In visual metaphors functioning in "BoJack Horseman" the target and source are integrated in one gestalt image of an anthropomorphic animal.

2. Determine whether the translation can potentially cue the same conceptual structures as the original and, consequently, whether a source-text pun is reproduced or lost. To reach the goal we use analytical tools of cognitive translation analysis developed in cognitive metaphor translation studies, specifically, a list of translation procedures that we worked out based on previous

classifications (Shuttleworth, 2017; Kovalenko & Martynyuk, 2018) and adapted to the specificity of pun as translation material and to the purposes of the present analysis.

We based our classification on the verbal mode since images are beyond translators' reach; they remain unchanged in the source and target multimodal/multimedial texts. At the same time we take into consideration that in case of verbal-visual puns the translator's choice of a verbal expression is influenced by the image.

We have registered such translation procedures as retention, replacement, reduction and explanation. **Retention** is understood as rendering a pun-producing source-text linguistic expression with a target-text one that cues the same conceptual structures as the source-text one and reproduces the pun (example 1). **Reduction** is addressed as using a target-text expression that triggers only one of the two conceptual structures engaged in a pun (examples 2, 7, 8, 9, 12). **Replacement** is seen as substitution of the pun-producing source-text linguistic expression with a target text one that rests on a different conceptual structure (example 3, 10, 11). Replacement results in losing the original pun and compensating for it with an expression capable of creating a humorous stimulus (see example 3 where a verbal pun is compensated by a verbal-visual simile). Retention and reduction can be combined with implicit **explanation** of a pun-producing source-text linguistic expression that does not recruit conceptual structures different from the source-text ones (examples 1, 2).

3. Decide which strategy is used. In doing it, we are guided by the following assumptions. **Foreignization** takes place if a translator chooses to retain a linguistic expression that is based on culturally specific conceptual structure, foreign to the target culture. **Domestication** presupposes adaptation via reduction, replacement, or/and explanation of a source-text linguistic expression. Domestication can be **compulsory** if a translator is constrained by cultural specificity or **optional** if a translator is not constrained by cultural specificity; **complete** if the adaptation results in substitution or loss of conceptual structure, or **partial** if the adaptation involves explanation that does not lead to the substitution or loss of conceptual structure.

3. Research outcomes

Verbal puns have always been one of the most problematic translation material since they are mostly cued by linguistic expressions (idioms, or allusions) that rest on culturally specific conceptual structures. The verbal pun chosen for the illustration comes from a conversation between BoJack's former sitcom rival, Mr. Peanutbutter, featured as an energetic and cheerful yellow Labrador Retriever with some financial resources, and Mr. Peanutbutter's financial adviser. Seeing that Mr. Peanutbutter has nearly brought his company to bankruptcy due to extensive expenditure, the financial adviser utters: *This company is more **in the red** than **Carrie on prom night*** (Bob-Waksberg, 2014-2016).

Fig. 1. A verbal pun in multimodal context

Mentioning Carrie on prom night alludes to the main character of Stephen King's first published horror novel "Carrie" (released in 1974). Carrie was dumped with pig blood by her hateful classmates at the moment of her coronation as the prom queen. Drenched in blood she looked as if she were painted red. Thus, in the given linguistic context the idiom *to be in the red* is meant to trigger not only its idiomatic conventional meaning ("owe money to the bank" (CD, n.d.)) known to advanced English-speakers across cultures, but also its literal meaning "to be covered with red paint", triggered by the allusion. The allusive meaning is transparent to the average American due to popularity of the novel and its numerous adaptations: a 1976 feature film, its 1999 sequel, 2002 television film, and 2013 remake of the 1976 film. Activated simultaneously these two meanings recruit incompatible conceptual structures from two different domains of human experience – BANKING (RED COLOUR OF DEBT) and APPEARANCE (RED COLOUR OF DRESS/BODY), and this simultaneous activation creates a verbal pun based on polysemy of the linguistic expression "to be in the red" that triggers its literal/allusive and figurative idiomatic meanings.

The three dubbed versions of "BoJack Horseman" offer the following translation solutions:

(1) *Рахунки компанії червоніші ніж Керрі на випускному. [Rakhunky kompanii chervonishi nizh Kerri na vypusknomu].* (Simpsonsua.tv., 2014-2016)
(2) *На расходы вашей компании красных чернил не напасешься. [Na rashodyi vashey kompanii krasnyih chernil ne napaseshsya].* (Nevafilm, 2014-2016)
(3) *У компании долгов больше, чем у вас шерстинок на груди. [U kompanii dolgov bolshe, chem u vas sherstinok na grudi].* (Newstudio, 2014-2016)

The Ukrainian version that literally reads "Accounts of the company are redder than Carrie at the prom" *retains* both meanings – the idiomatic and the literal/allusive and in this way reconstructs the original verbal pun giving the Ukrainian recipients a chance to infer the incompatible meanings constructed in the original.

Deciding what strategy is used we do not qualify this literal translation as foreignization since the allusion does not seem to possess any linguacultural specificity. We believe that due to cultural globalisation and more specifically, massive American contribution into Ukrainian entertainment industry, easy access to American dubbed films in the Internet, and, finally, great popularity of Steven King in Ukraine, Ukrainian recipients are most likely to understand the allusion. Especially those intellectuals who would choose to entertain watching "BoJack Horseman" that is far more

sophisticated than a usual sitcom since it raises many hot-button sociopolitical and psychological issues and is deeply rooted into modern American culture.

As to the translation of the idiom, we qualify it as *partial optional domestication* because the translator employs implicit explanation of the idiomatic meaning adding the word *рахунки [accounts]* that activates the BANKING domain. Given this prompt, Ukrainian recipients do not have any difficulty in getting the idea because marking overdraws in bank accounts in red colour is universal banking practice. Domestication is *optional* because the translator is not constrained by the cultural specificity of the original and *partial* because it does not involve a change that leads to activation of a different / culturally specific conceptual structure.

"Nevafilm" manages to reconstruct the idiomatic meaning ("No matter how much red ink you have it is not enough for expenses of your company") but lose the allusion and with it – the pun. Omitting the allusion should be qualified as a case of *reduction* that leads to *complete compulsory domestication*: the translator decides not to reproduce the allusion probably assessing it as culturally specific and anticipating that Russian recipients will not be able to infer it. As to the idiom, similar to the Ukrainian version, the original is *partially domesticated* via implicit *explanation*: the translator adds the word *расходы [expenses]*, which cues the BANKING domain.

"Newstudio" loses both the idiom and the allusion but compensates the loss by exploiting the affordances of the visual mode, specifically, the anthropomorphic image of Mr. Peanutbutter as a Labrador Retriever, to create a **verbal-visual simile** that compares the number of company debts to the number of hairs on the chest of the company owner. The translation literally reads, "The company has more debts than you have hairs on your chest". A humorous stimulus is produced by activating incongruent conceptual structures: QUANTITY OF DEBTS (BANKING ACCOUNTS) and QUANTITY OF HAIRS (ANIMAL'S HIDE). The source structure is cued both by the text and by the image and the image dubs/illustrates the information cued by the text. The case is qualified as *replacement* that results in *compete compulsory domestication*: the translator omits the original linguistic expression assessing it as culturally specific and employs compensation that activates conceptual structures different from those cued by the original.

Visual puns do not normally entail any difficulties for translators since in their case the incongruent conceptual structures producing a humorous stimulus are cued by the visual resources (pictorial images, and/or nonverbal behaviour) that remain unchanged in translation. However, speech plays its supportive role drawing attention to the image and facilitating its interpretation by putting the image into an "illuminating" context. Though the verbal mode does not take part in creating a visual pun, it builds a narrative context that makes it possible. Thus, it is important to translate the text retaining all the necessary senses that contribute to interpretation of a visual pun.

One such visual pun is created in the episode where BoJack Horseman, trying to cope with depression, escapes from "Hollywoo" to the old family summerhouse, which is as badly in need of repair as its owner. His anthropomorphic dragonfly-neighbour expresses a wish to help him restore the family property. Standing on the porch of the summerhouse side by side with BoJack Horseman the neighbour remarks *Hasn't got much use in the last 25 years, except for the termites* (Bob-Waksberg, 2014-2016). Then he looks at the far side of the summerhouse and the camera follows his look showing two anthropomorphic termite-neighbours in the act of literally gnawing at the house. On hearing the dragonfly's shout *Get on out of here, Bobby and Susan! I saw you gnawin'!* (ibid.) they get embarrassed or/and slightly frightened and run away holding hands.

Fig. 2. A visual pun in multimodal context

The image of the anthropomorphic termite-neighbours gnawing at the summerhouse is a **hybrid visual metaphor** that produces a humorous stimulus and in this way creates a visual pun. The source domain is cued by the expected image of termites who are ruining the house that has been uninhabited for 25 years and the target domain is triggered by the unexpected image of neighbours who are caught in the act of loitering the property that has been left unattended.

The examples below represent the three versions of translation:

(4) *Але за останні 25 років тут були лише терміти… Ідіть геть звідси, Боббі та С'юзен, я бачу, що ви гризете! [Ale za ostanni 25 rokiv tut buly lyshe termity… Idit het zvidsy, Bobbi ta Siuzen, ya bachu, shcho vy hryzete!].* (Simpsonsua.tv., 2014-2016)

(5) *Последние 25 лет он пустовал, тут термиты развелись… Пошли вон отсюда, Бобби и Сьюзан, я вас видел! [Poslednie 25 let on pustoval, tut termityi razvelis… Poshli von otsyuda, Bobbi i Syuzan, ya vas videl!].* (Nevafilm, 2014-2016)

(6) *Последние лет 25 этим домом пользуются только термиты. Проваливайте, Бобби и Сьюзен, я видел, как вы грызете! [Poslednie let 25 etim domom polzuyutsya tolko termityi. Provalivayte, Bobbi i Syuzen, ya videl, kak vyi gryizete!].* (Newstudio, 2014-2016)

The original text does not bear any cultural specificity, so translation strategies cannot be discussed in terms of domestication or foreignization. The Ukrainian version seems the most accurate since it makes use of the verb *були [there have been]* that allows both human and animal agents who breed and live in the house or come and go. Thus, such a translation contributes to activation of both the target and the source conceptual structures involved in the visual pun. "Newstudio" employs the verb *пользуються [use]* that implies a human agent. "Nevafilm" engages the verb *развелись [have been breeding]* that is used in reference to the termites who live and breed in the house but leaves out the neighbours who come to loiter and go away.

Verbal-visual puns cause even more translation problems than verbal puns since on top of the difficulty that might result from the cultural specificity of conceptual structures behind the linguistic expressions translators are faced with the necessity to reconcile the text with the image.

The analysed verbal-visual puns reveal two types of text-image interface:

1) both incongruous conceptual structures engaged in a pun are cued verbally; the image supports the text;

2) one of the incongruent conceptual structures engaged in a pun is cued verbally and the other is triggered visually, by the image.

In the first verbal-visual pun to be analysed the image supports the text. A waitress, featured as an anthropomorphic cow, brings the check with the words, *"Here's the check. And this cow likes getting tipped"* (Bob-Waksberg, 2014-2016).

At first sight the utterance *And this cow likes getting tipped* does not build any pun, as its meaning is quite transparent: the waitress is hinting that she would like to be given some money to be thanked for her service. However, "to tip" has another meaning that is actualized in the expression "cow-tipping" that refers to "a semi-sporting event involving the pushing over of bovine livestock. The origins of this sport are unknown and there are few set rules. The aim of the game is for a small team of "tippers" (often numbering from 3-10) to successfully sneak up on a cow, without detection, and push over or "tip" said cow until it is laying completely horizontal on the ground. The tippers then flee the field…" (UD, n.d.). Thus, the utterance constructs a pun built on the polysemy of the verb "to tip". One meaning that first comes to mind recruits conceptual structures of the RESTORANT SERVICE domain and the other, less evident, triggers conceptual structures of the SEMI-SPORTING EVENT domain. Both meanings are cued by the interaction of the text and the image of the anthropomorphic cow, with the image supporting the text.

Fig. 3. A verbal-visual pun in multimodal context
(both incongruous conceptual structures engaged in a pun are cued verbally)

In addition to the visual metaphor of the anthropomorphic cow, the image is engaged in meaning making via representation of non-verbal behaviour of the cow-waitress, specifically, her facial expression, which, supported by a loose though demanding tone and fruity texture of her voice, expressed by the audial mode, yields somewhat sexual overtones.

The analysed translations supply the following versions:

(7) *Ось чек. І ця корівка любить чайові. [Os chek. I tsia korivka liubyt chaiovi].* (Simpsonsua.tv., 2014-2016)
(8) *Вот ваш чек. А еще я обожаю чаевые. [Vot vash chek. A esche ya obojayu chaevyie].* (Nevafilm, 2014-2016)
(9) *Ваш чек. И эта корова любит чаевые. [Vash chek. I eta korova lyubit chaevyie].* (Newstudio, 2014-2016)

In all the three versions the utterance *And this cow likes getting tipped* is translated literally and none of the versions manages to retain the pun having reproduced only the surface meaning of "restaurant tipping". Such a translation strategy qualifies as *complete compulsory domestication*

since in neither target language / culture "giving tips" is associated with "pushing someone over". Due to this constraint, the literal translation fails to trigger incongruous conceptual structures cued by the original and the pun is *reduced* to just one meaning.

The Ukrainian translator employs such a means of stylistic adaptation as adding the diminutive suffix *-івк-* to the word meaning "cow" – *корівка*. Besides, they change the tone of the character's voice from loose and demanding to playful. In this way, they try to build a humorous stimulus exploiting a natural human wish to get more money for one's work, a direct expression of which is not quite congruent with ethical behaviour.

Both Russian versions try to create a humorous stimulus exploiting the stereotypic image of a waitress in a transport café, a cheap restaurant next to a main road associated with bad food and rude waitresses. This is achieved via audial mode, by changing the character's voice from sexy to cheek.

Interpretation of the second verbal-visual pun chosen for the illustration involves the awareness of the following situational circumstances. One of the central characters of the sitcom, Princess Carolyn, an anthropomorphic Persian cat who is BoJack's agent and former girlfriend, enters into a romantic relationship with an anthropomorphic mouse called Ralf. Having a good sense of humour Ralf practices sending Carolyn post cards with funny images and rhyming inscriptions. One of such cards combines the image of an anthropomorphic bumblebee at the wheel of an automobile racing at a high speed and the image of Ralf embracing Carolyn on the central place of the winners' podium. The images are supported by the inscription *I always **make a beeline** to see my **feline**"* (Bob-Waksberg, 2014-2016).

Fig. 4a. A verbal-visual pun in multimodal context

Fig. 4b. A verbal-visual pun in multimodal context
(one of the incongruent conceptual structures engaged in a pun
is cued verbally and the other is triggered visually, by the image)

The postcards instantiate a verbal-visual pun based on **verbal-visual polysemy**. The figurative meaning is triggered verbally by the idiom *to make a beeline* that means, "to go quickly and directly at or to (something or someone)" (MWD, n.d.). This idiom rhymes with the literal phrase *to see my feline* where *feline* means, "relating to or affecting cats or other members of the cat family" (OL, n.d.). The literal meaning involved in producing the verbal-visual polysemic pun is triggered visually – by the image of a bumblebee driving at a high speed on the race road to reach his beloved cat as quickly as possible and is supported by the image of the embracing couple on the winners' podium symbolizing the successful finish of the race. Simultaneous activation of both meanings recruiting incongruous conceptual structures (realistic RACE DRIVIVG and unrealistic/absurd BEE'S RACE DRIVING) creates a humorous stimulus.

The three versions of translation of this verbal-visual pun are given below:

(10) *Я завжди **біжу нишком** аби побачити свою **кішку**. [Ya zavzhdy **bizhu nyshkom** aby pobachyty svoiu **kishku**].* (Simpsonsua.tv., 2014-2016)
(11) *Я хочу до **писку** видеть свою **киску** [YA hochu do **pisku** videt svoyu **kisku**].* (Nevafilm, 2014-2016)
(12) *Я всегда **бегу кратчайшим путем**, чтобы увидеть мою **кошку** днем. [YA vsegda **begu kratchayshim putem**, chtobyi uvidet moyu **koshku dnem**].* (Newstudio, 2014-2016)

None of the versions considers the image and the verbal-visual pun is lost in all of them.

Ukrainian translation tries to compensate by creating a humorous stimulus based on situational irony (a mouse is courting a cat) that is constructed by Ralf's rhymed utterance stating that to see his cat he has to run very quietly thus hinting at a potential danger for a mouse to be involved in a romantic relationship with a cat. The key words of the utterance that mean *"very quietly" ("нишком")* and *"cat" ("кішку")* rhyme.

"Nevafim" also compensates by a rhyme that exploits such an intrinsic feature of mice as making a squeaking sound. In the rhyme, a squeak metonymically represents Ralf's great desire to see his beloved cat. The words meaning *"squeak" ("писку")* and *"cat" ("киску")* rhyme.

"Newstudio" translates the inscription literally *("I always run the shortest way to see my cat…")* but adds the adverb of time *"днем" ("…in the afternoon")* which rhymes with *"путем" ("way").* This addition does not make much sense since Carolyn is greatly devoted to her work as an agent and is very busy in the afternoons in her tireless pursuit of new talents.

Thus, Ukrainian and "Nevafim" versions apply the *replacement* procedure while "Newstudio" resorts to *reduction* of the pun to just one of the two incongruent meanings. All the three versions are cases of *complete compulsory domestication*. It is *compulsory* since neither Ukrainian nor Russian has an idiom which literal meaning could recruit the same conceptual structure as the original image, and *complete* since the pun is lost and the translation fails to activate the conceptual structures cued by the original multimodal/multimedial text.

4. Conclusions

The results of the cognitive multimodal analysis of English to Ukrainian and English to Russian translations of verbal, visual and verbal-visual puns found in the American animated tragicomedy sitcom "BoJack Horseman" lead to the following conclusions.

Translation of verbal puns presupposes overcoming constraints caused by pun-producing source-text linguistic expressions (idioms and/or allusions) that recruit culturally specific conceptual structures. Retention of such puns would contribute to foreignization of the target-text unless the recipients can be expected to infer the idiomatic/allusive meanings due to general cultural globalization or/and their high intellectual level. Other translation solutions involve domestication that instantiates as compulsory, imposed by cultural constraints, and complete, resulting in a loss of a pun. The loss occurs due to reduction or replacement of the source-text pun-producing verbal expression. Reduction entails choosing a target-text expression that recruits only one conceptual structure engaged in a pun. Replacement involves substituting a pun-producing expression with another one that is meant to create a humorous stimulus compensating for the lost pun. In a multimodal context, verbal replacement can be combined with using the affordances of the visual mode. Retention and reduction can be combined with implicit explanation of a pun-producing source-text linguistic expression that does not recruit conceptual structure of a different domain and results in partial compulsory domestication.

Translation of visual puns demands constructing a verbal context, which would facilitate interpretation of the images.

Translation of verbal-visual puns in which the image supports the text is based on the same principles as translation of verbal puns. Images play supportive role facilitating the meaning making process.

Translation of verbal-visual puns in which the image cues one of the meanings engaged in a pun presupposes reaching agreement between the verbal expression and image. If a verbal expression engaged in constructing a verbal-visual pun rests on culturally specific conceptual structure, the only solution is complete compulsory domestication via replacement or reduction of the source-text pun-producing expression. Neither of the procedures includes the image into making meaning.

The methodology of cognitive multimodal analysis developed in this research opens new perspectives for translation analysis and can be applied to investigate other multimodal tropes in translation.

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